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Recreation of Distorted History in Khaled Hosseini's Selected Novels

Abisha Greeni. R. &
Dr. L. Judith Sophia

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Abstract

Recreation of Distorted History in Khaled Hosseini's selected novels attempts to study in detail and analyzes critically the agonizing and harrowing experiences of the Afghan society under the monstrous regime of the Taliban. Curious enough, invariably all the Afghan writers focus upon contemporary Afghan society in their writing. Hosseini is one of the leading literary writers of Afghanistan who explores the Afghan psyche and brings forth the unknown facts about the Afghan history and cultural behavioral patterns. Being a diasporic author, Hosseini from USA looks at his country with a nostalgic fervor to reconstruct the country's history in cultural patterns and records the suffocations of their life in the homeland. As a committed writer, Hosseini firmly believes that his writings will bring positive changes in the miserable life of Afghan people and the entire world outside will understand the notable aspects of Afghan history. The present study is a serious attempt to analyze Hosseini's novels *The Kite Runner* and *A Thousand Splendid Suns* from the perspectives of History, Culture and Gender.

Keywords: Khaled Hosseini, Taliban, history, terrorism, military coup, PDPA, Mujahedeen.

Introduction

Literature is not a lonely island; instead it has close proximity with other branches of knowledge. It is a well-known that History and literature are closely related. Talrish Khair rightly remarks in his essay, "*The Death of the Reader*", that there is "an intricate relationship between facts and fiction, between history, autobiography and creative writing" (4). It is vindicated that literature is not limited to the imaginative world, but through a literary work the author presents the social realities.

Among various themes, history is a dominant one in fictional narratives. Historical fiction frequently portrays the manners and racial conditions of the people or the ages. An author may fictionalize a historical event to complement his narrative against the historical background in which characters thrive. Gabriel Garcia Marquez's *One Hundred Years of Solitude* is an apt example for historical fiction.

Khaled Hosseini's novels are not a mere record of the history of Afghanistan in order to understand his novels, relevant historical background need to be analyzed. Afghanistan suffered tyranny for over two hundred years. Under the rule of King Nadir Shah since 1993, he instituted constitutional monarchy that was in effect for about ten years. It was a very stagnant era. Eventually, the people of Afghanistan became disillusioned with the false promises of reforms which never became a reality. Under these circumstances the King was overthrown in a bloodless coup in 1973. Under the guise of medical treatment, he was exiled to Italy. Afghanistan's era of monarchy was over and it became a republic.

> FOR THE NEXT COUPLE of years, the words *economic development and reform* danced a lot of lips in Kabul. The constitutional monarchy had been abolished, replaced by a republic, led by a president of the republic. For a while, a sense of rejuvenation and purpose swept across the land. People spoke of women's rights and modern technology. (KR 40)

The Kite Runner deals with Afghanistan from the 1970s to the year 2002. Afghanistan's long complicated history came to international attention only after the coup of 1973. This nation, located in Central Asia is made up of thirty four provinces. Afghan being the name used to denote the Pashtu community the people before 1000 AD. It is bordered by Pakistan, Ira, Tajikistan, Turkmenistan, Uzbekistan, and for a short distance China. The novels *The Kite Runner* and *The Thousand Splendid Suns* depict the socio-political setup of Afghanistan during the reign of Taliban, which brought an exhaustive change in the lives of the Afghan people individually as well as collectively. Rebecca Stuhr has rightly said that:

> Hosseini writes compelling stories through which he questions assumptions and breaks apart stereotypes through the strengths and weaknesses of his characters. He interweaves into the action of his stories the details of history, culture, and daily life in Afghanistan. He challenges his readers to reflect on discrimination and political abuse within their own experience in light of instances of such abuses in a different and unfamiliar country. (77-78)

General Mohammod Daoud Khan overthrew Mohammad Sahir Shah, the King of Afghanistan in 1973, which brought an end to Afghan monarchy and the formation of the republic of Afghanistan, ad Daoud Khan governed for five years. The author accurately infuses history into the novel. He writes: "In 1933, the year was born and the year Zahir Shah began his forty-year reign of Afghanistan. . . .Kabul awoke the next morning to find that the monarchy was a thing of the past. . . .Daoud Khan had ended the king's forty year reign with a bloodless coup" (KR 34). In *A Thousand Splendid Suns* presents Afghanistan's history through three generation of women: Mariam, Laila and Aziza. The first generation woman Mariam was born in the year 1969. "Anyway Afghanistan is no longer monarchy, Mariam. You see, it's a republic now, and is no longer a monarchy" (TSS 23).

The military coup was nearly bloodless, as seen through Amir's story. It was still frightening time for people of Kabul who heard constant riots and shootings in the streets. Even though Afghanistan had long insisted on maintaining its independence from Russia, the PDPA was a communist Party and hence held close ties with Soviet Invasion. Amir remembers the war in pathetic way manner as follows: ". . . then in December 1979, when Russian tanks would roll into the same streets where I and Hassan played, bringing the death of the Afghanistan I knew and marking the start of a still ongoing era of bloodletting. . . ." (KR 34).

This faction began to challenge the government so rigorously that in 1979, the Soviet Army entered Afghanistan, beginning an occupation that would last a decade. This is the historical event in *The Kite Runner* which forced Baba and Amir to leave Afghanistan. Through the ten years of Soviet Occupation, internal Muslim forces had put up a resistance. The United States was among the countries that supported the resistance; because of its own Anti-Soviet policies. The soviet troops finally withdrew in1989, but remained under PDPA for three more years. Mujahedeen are Afghan resistance fighters, waging a holy war against a non-Islamic government. The Mujahedeen in

Afghanistan are a loose alliance of seven Sunni groups and eight Shia groups. After the withdrawal of the soviet troops, the Mujahedeen took over Kabul and declared Afghan as an Islamic state in 1992. Commander Ahmad Shah Massoud was the primary leader in Kabul until the Taliban captured it in 1996.

Mohammad Najibulah was the president of Afghanistan before the Taliba defeated him and come to power. They declared Afghanistan as an Islamic state. The novel *A Thousand SplendidSuns* vividly presents the process by which the Taliban's got hold of the country.

> The Taliban had dragged Najibullah from his sanctuary at the UN headquarters near Darulaman Palace. That they had tortured him for hours then tied his legs to a truck and dragged his lifeless body through the streets. . . .He punctuated his words "He killed many, many Muslims!" . . . this is what we do with infidels who commit crimes against Islam! (269)

In 1996, the Taliban took control of Kabul. After so many years of insecurity and violence, the people welcomed the takeover. Rahim Khan in The Kite Runner recollects how the ordinary people of Kabul welcomed the Taliban. "We all celebrated in 1996 when the Taliban rolled in and put an end to the daily fighting" (KR 186) in *The Thousand Splendid Suns*, Mariam witnesses the celebrations held in Kabul to welcome the Taliban. "On it, someone had painting three words in big, black letters: ZENDA BAAD TALIBAN! Long live Taliban! As they walked the streets" (268).But Baba in *The Kite Runner* says, "You'll never learn anything of value from those bearded idiots…God help us all in Afghanistan ever falls into their hands" (16).

The Taliban are a group of Pashtun supremacists who banded together and took complete control of the country. It's an Islamic fundamentalist political movement in Afghanistan. It spread through Afghanistan and formed a government ruling the Islamic Emirate of Afghanistan from September 1996 until December 2001 with Kandahar as the capital. The Taliban are condemned internationally for their brutal treatment of women. The majority of the Taliban are made up of Afghan Pashtu tribesman. The Taliban leader are influenced by Deobandi fundamentalism and strictly adhere to the social and cultural norms called *Pashtunwali* which, is a non -written ethical lifestyle code followed by the indigenous Pashtun people. Despite their warm inception, they soon made life in Afghanistan miserable. The Taliban movement started in the autumn of 1994 in a remote village in Afghanistan, driven by the determination of a farmer turned cleric, the one eyed Mohammad Omar. The Taliban were manipulated from the outset by Pakistan's inter-services intelligence which sought to extend the Pakistani influence, building on the links between Pashtun tribes on either side of the boarder. Then the Pashtun movement joined forces with the Al-Qaida for the first time. Their memories of the joint combat against the Soviet invader, their common religious and ideologies conventions; the personal ties that Osama Bin Laden established with Omar, and the influx of funds from Qaida's network in Saudi Arabia and the Gulf were the reasons for their union. It was later found that Taliban supported the al-Qaida in the 9/11 attack. Joseph Collins avers in his book *Understanding War in Afghanistan* as follows:

> The 9/11 commission concluded that; through his relationship with Mullah Omar and the monetary and other benefits that it brought the Taliban. Bin Laden was able to circumvent restrictions; Mullah Omar would stand by him even when other Taliban leaders raised objections . . . al Qaeda members would travel freely within the country, enter or exit it

> without visas or any immigration procedures . . . and enjoy the use of official Afghan State owned Arianna Airlines to courier money into the country.(144)

Amir, the protagonist of *The Kite Runner*, experiences the bitter taste of the violence and suffering in Afghanistan. One of the most graphic accounts is the stoning of Ghazi stadium. Ghazi stadium, the national stadium of Afghanistan first opened in 1923 could accommodate twenty five thousand people. *Buzkashi* (goat killing) and other events were held there. However, under the Taliban, it became the site of public execution as well as soccer games. The rapes of Hassan and Sohrab, symbolize the devastation of Afghanistan as a whole.

Even though Hosseini has stated that he wants to remind people of a peaceful Afghanistan, he also exposes the sufferings the nation has experienced within a quarter century of conflict. Violence pervades the novel, even in the seemingly sapless activity of kite fighting. Kite fighting is violent because it is a kind of battle where boys injure their hands when they participate. This suggests that Afghanistan has become a place where pain exists behind every happiness. Afghan's memories of their homeland are tainted with agony. The entire novel centers on a single act of violence. Hassan's rape, and the sin Amir commits by pretending that he hasn't seen anything. Ironically, Hassan's rape is echoed by Sohrab's rape decade later which symbolizes continual rape and devastation of Afghanistan by elements of war and terrorism.

Through Babi, Laila's school teacher and father in *The Thousand Splendid Suns*, Hosseini informs the history of literary tradition of Afghanistan. Babi takes Laila and Tariq to see the two giant Buddha statues in Bamiyan. Many maybe familiar with the story of these ancient structures, but Hosseini makes sure that the reader knows that there is a living history associated with these statues. They are not mysterious remnants of the past like the sphinx. They represent religious tolerance, hospitality to the strangers and a place of learning. The knock down of the Buddha of Bamiyan hurt the Buddhist throughout the world. To highlight how the country is torn, Rahimullah Yusufzai depicts the heartbreaking incident:

> The ill-timed and unwarranted Taliban decision to demolish the giant Buddha statues in Bamiyan in March 2001 led to worldwide condemnation and angered the Buddhists. It was the last straw on the camel's back and the Taliban lost their remaining few friends in the world after blowing up marvelous pieces of Afghan heritage. (114)

Due to war, many Afghans became exiles and migrated to other lands. The civil war in Afghanistan left thousands of families homeless, more than two thousand civilians died, around one lakh wounded. Nearly two million Afghan s have taken shelter in Pakistan and Iran. To show the painful migration of innocent people, Hosseini describes the migration and the scattering of Laila's friends: Laila hardly recognized anybody on the streets anymore…Giti's parents and her siblings left in June, shortly after Giti was kill (TSS 177).After the war, people were put in reservation camps. Amir, the protagonist in The Kite Runner, comes to Afghanistan through Pakistan from San Francisco, California. He has witnessed the sufferings of Afghan refugees in Peshawar camp. "People living under scraps of cardboard, TB, dysentery, famine, crime. And that's before winter…people turning to icicles. Those camps became frozen graveyards . . ." (KR 209). A Thousand Splendid Suns too picturizers the Afghans who were put to hardships in refugee camps.

"Refugees lying about in the sun…my father didn't survive the first winter . . . he died in his sleep . . . that same winter, he said his mother caught pneumonia and almost died" (327).

The Taliban rule became very strict after they announced that they would be following the Islamic ideology. It was announced through radios and loud speakers that Afghans must follow Islamic rules strictly and if they fail to do so they would be punished seriously. They were compelled to wear Islamic clothes that are turban for men and burqa for women. They forbade girls from attending schools and women working outside their homes. During the Taliban regime, the nation had no growth or development. Hosseini lists out the Taliban's rigid activities:

- *Singing is forbidden*
- *If you keep parakeets,you will be beaten; your birds will be killed.*
- *Attention women:*
- *You will not wear charming clothes*
- *You will not speak unless spoken to*
- *You will not laugh in public. If you do, you will be beaten.*(TSS 270-71)

The Taliban used God's name for all their cruelties. Prostitutes were stoned to death. They render cruel and inhuman punishment for crimes. Kabul had only one hospital for women, with few doctors working there and they had little or no medicine or means to anesthetize the patients. In her book, *Women of theAfghan War*, written while the Taliban were in power, Deborah Ellis wrote of the non availability of health care of women:

> The war and the chaos that comes with it have crippled the health care delivery system . . . women who are trained and could be of use and largely forced to remain at home. Although, some women are permitted to provide health care for other women, the hospitals and clinics set aside for female patients are few and ill equipped.(97)

Terrorism is another monster that spread its wings in Afghanistan quickly. The Taliban, having the moral and material support from Pakistan and Saudi Arabia, sought terrorism to achieve their ends. The Pashtun Islamist rebels have gathered automatic rifles, rocket launches and explosives. Rasheed in the novel A Thousand Splendid Suns says that, "I had heard rumors that the Taliban were allowing these people to setup secret camps all over the country, where young men being trained to become suicide bombers and Jihad fighters" (TSS 300).

The 9/1 attack and its aftermath are described at the end of The Kite Runner after the events of September 1, 2001. The United States invaded Afghanistan and overthrew the Taliban when a provisional government was put in place. Along with these political turmoil's and terrorism, Afghanistan witnessed a lot of natural disasters which are recorded in the novels of Hosseini. In 1998 there was a drought, "All over the country, farmer were leaving behind their parched lands…roaming from village to village looking for water . . . nothing in it but human waste and rubble" (TSS 287). Then in the year two thousand again there occurred drought.

Afghanistan is the third world country where famine is the bitter reality. The novelist touching description of the starvation in Afghanistan is fit to be quoted here: "Rice, boiled plain and

white, with no meat or sauce, was a rare treat now…dried bread that tasted like saw dust…death from starvation suddenly became a distinct possibility". (TSS 299)

A non-Afghan reader can get a fair picture of the Afghan history by reading these novels. Using Dickens way of storytelling, Hosseini narrates the historical events in Afghanistan. What is more fascinating in the novels of Hosseini is the perfect blend of history with the quotidian experiences of characters. Even from the perspective of New Historicism, the novels of Hosseini are highly significant as they reconstruct the history of the trouble –torn country.

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Racism and Black Reality in Richard Wright's *Uncle Tom's Children*

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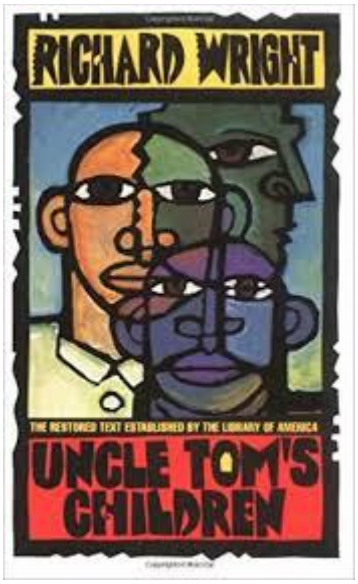

Courtesy: https://www.amazon.com/Uncle-Toms-Children-Perennial-Library/dp/0060812516

Abstract

Richard Wright (1908-1960) was an acclaimed American novelist, short story writer, poet and non-fiction writer. The present paper explores the theme of black reality in Wright's *Uncle Tom's Children*, which is a collection of novellas based largely on Wright's own experiences as a black man growing up in America. It contains tales of the horrible racist violence and oppression of the black men and women. Through his realistic work, Wright shows how the reality of the black people is rendered completely unliveable by taboos like white racism, misuse of law, colour discrimination, oppression and violence.

Keywords: Richard Wright, Afro-Americans, black, *Uncle Tom's Children*, Jim Crow, Big Boy

Introduction

Richard Wright is well known for his influential works *Native Son* and *Black Boy*. His works voiced the predicament of the American Negro. His works including *Uncle Tom's Children*, *Native Son* and *Black Boy* are seen as seminal works of black protest literature. Today, Wright's works continue to affect the readers deeply and draw their attention to the terrible times

of racism in American history. Many of Wright's works emerge from his experiences as a black man. He was "raised in a world of stark poverty and systematic discrimination, a rigidly segregated society that was designed by those in power to make sure that he and other black people would stay forever in their place, which was calculated…to reduce him to subhuman level and relegate him and his people to the extreme margins of American life." (Jerry W. Ward & Robert J. Butler, p. 2)

Richard Wright's *Uncle Tom's Children* (1940) is a collection containing an introductory essay *The Ethics of Living Jim Crow* and five novellas—*Big Boy Leaves Home*, *Down by the Riverside*, *Long Black Song*, *Fire and Cloud* and *Bright and Morning Star*. They deal with the plight of Afro-Americans suffering racism, discrimination and oppression at the hands of the whites. Novelist James T Farrell was impressed by Wright's *Uncle Tom's Children* and said, "It is a book of bitter truths and bitter tragedies…It is not merely about a book of promise. It is a genuine literary achievement." (Emmanuel Sampath Nelson, p. 501)

The Ethics of Living Jim Crow, an autobiographical essay serves as the opening piece in Wright's *Uncle Tom's Children*. It recounts the author's experiences of living in the harsh Jim Crow times. It begins in Arkansas when young Richard was playing a game of war with some white boys. When the white boys throw a glass bottle instead of cinder Richard gets hurt. Richard's mother notices his wounds and beats him severely for fighting with the white boys. Then, she teaches him lessons of living in the Jim Crow world.

As a black boy, Richard tastes the cruel racism of the whites on several occasions. These bitter experiences directly influenced his works. After his schooling, he gets a job in an optical company. His white co-workers Moorie and Pease bully and force Richard to quit. Then, he obtains a job of a porter in a store cloth store. There, his white boss and his young son beat a black woman. When the injured black woman struggles to walk away, a white policeman arrests her on charges of drinking. When Richard rides his bicycle to make a delivery, his cycle tyre goes flat. A white man riding a car offers him a ride. A white man in the car asks if he wants a drink and Richard refuses and forgets to say 'sir'. The angry white man strikes with a bottle and throws him out. Then, the white men warn him that he would be dead if he did not behave. Working as a porter in a hotel, Richard witnesses many brutalities of whites against the black women. The whites treated black people as subhumans.

Richard's moves to Memphis and gets work in a different branch of the same optical firm where he worked earlier. The white co-workers were social to the blacks. One of the white co-workers sympathised with Richard and helped him to borrow books from a library. Yet the black people had to learn Jim Crow laws and customs to stay alive. These lines clearly bring out the reality of the blacks: "…in Memphis…it was no longer brutally cruel, but subtly cruel. Here…I learned to play that dual role, which every Negro must play if he wants to eat and live." (James A. Emanuel & Theodore L Gross, p. 247)

In *Big Boy Leaves Home*, Wright narrates the fate of a group of black boys who played in a white man's creek. On that day, Bobo, Buck, Big Boy and Lester played truant from school and had some fun in the woods. In Old white man Harvey's land, there was a creek. Harvey

hated black people playing in his creek. When the black boys were playing in the creek, a white woman begins to shout at them. The startled boys get out of the water covering their groins and run to get their clothes. When Big boy and Bobo try to take their clothes the white woman calls Jim. The boys hear a shot and see Lester falling dead at the woman's feet. When Buck tries to runaway, he is shot. The white man points his rifle at Bobo and the latter begs not to shoot him. Big boy snatches the rifle and hits the white man with it. When the white man tries to grab his gun, Big Boy shoots him. Then, Big Boy and Bobo flee from the spot. Big Boy rushes to his home and tells his people about the happenings. His family members plan to hide Big Boy in a kiln and take him to Chicago the next day using Will's delivery truck.

Big Boy's house is burnt down and Bobo is tarred and burnt alive by the rabid white mob. Hiding in the kiln, Big Boy sees the horrible tarring and burning of his dear friend. He says, "Bobo was struggling, twisting; they were binding his arms and legs…He saw a tar-drenched body glistening and turning… The flames leaped tall as the trees…heard screams…each shriller and shorter than the last…" (Big Boy Leaves Home from *Uncle Tom's Children* (1938) Big Boy loses his best friends and leaves his family but he escapes to Chicago with his life. Thus, ends the 'playful' trip of Uncle Tom's children.

Down by the Riverside is about Mann, a black farmer, who desperately tries to save his wife Lulu and his family members from the floodwaters. His wife had been in labour for four days and he could not take her to the hospital, as he did not have a boat. His cousin Bob returns with a boat stolen from a white man. Mann takes Lulu, his son Peewee and Lulu's mother and rushes to the Red Cross hospital. On the way, he tries to use the telephone at the first house he sees. However, it turns out to be the boat owner's house. Heartfield, the white man begins to shoot at Mann. Mann fires back and kills Heartfield. When he reaches the hospital, the doctors tell him that Lulu is already dead. Mann's family is saved.

Then, Mann helps the white soldiers who rescued men from a falling levee. He saves many people at the hospital. Then, he rushes to save a woman and two children who had called for help. The woman was Mrs. Heartfield. Heartfield's son recognizes Mann as the nigger who killed his father. Mann saves them. In the camp, he is hit on his head from behind and captured. The little boy had told the soldiers that Mann killed his father. The white soldiers take Mann to the General. Mann tries to explain that he did not intend to kill Heartfield. The General summons the Colonel and confirms that he borrowed the stolen boat from Mann. The General orders his soldiers to shoot and kill Mann. Man realises that he is going to die. He feels that "his knees buckled … for a moment, he seemed not to breathe. Then with each heave of his chest, he cried "Gawd, don let em kill me! Stop em from killin black folks!" ..." (Richard Wright, p.325) He tries to runaway in to the woods and he is shot many times until he falls dead just a few steps from the waters. Thus, ends poor Mann's life whose efforts to save his family failed and whose timely service for the whites is returned with death.

Richard Wright's *Long Black Song* is a touching story of a hardworking black cotton seller named Silas, who lived with his wife Sarah and their little baby Ruth. When the story begins, Silas is on his trip to sell cotton. Sarah is struggling all alone for almost a week to look after herself and her little baby. She feels lonely and recalls her passionate love with Tom, a

soldier who had gone to war a year ago. Just then, a young white salesman comes to Sarah's house and compels her to buy a costly graphophone. When Sarah tells him that she did not have the money, he tells her that she can pay in instalments. The salesman asks for some water. When Sarah goes to the well to draw water, the white man follows her inside and rapes her.

Silas returns after his trip. He tells Sarah that he managed to sell all the cotton and bought some land with the money. He has brought some clothes and shoes for Sarah. He sees the gramophone and asks about it. Sarah tells about the salesman, his offer and his interest to meet Silas the next day. Silas sees the white salesman's hat in his bedroom and becomes highly suspicious of Sarah. He finds the white salesman's handkerchief and pencil lying on his bed. He becomes very angry and threatens to beat Sarah. Sarah is scared and runs out of the house. She gets Ruth and rushes to her aunt's house. She plans to find her former lover Tom and leave the place. Meanwhile, she wants to stop Silas from killing the white salesman when he comes to her house the next morning. Therefore, she sleeps outside her house and waits for the white salesman.

In the morning, Sarah sees the white salesman's car coming and Silas waiting for him with a whip in his hand. Silas beats the salesman and two other white people descend from the car and join the fight. Silas kills one white man and fires at the others while they drive away. Sarah begs Silas to leave but Silas asks her to go to her aunt's house. Soon a white mob arrives and burns down the house. Silas kills some white men with his gun and accepts a fiery death calmly. All his hard work for years is reduced to nothing because of one white salesman. Before fighting the white mob, Silas says, "Fer ten years Ah slaved mah life out t fit mah farm free..." His voice broke off... "Now, its all gone. Gone...Ah ain got nothin...Gawd! Gawd!...They ain never give no black man a chance!...They take yo lan! They take yo freedom! They take yo women! N then they take yo life!" (Richard Wright, p. 351)

Wright's *Fire and Cloud* is about a noble black preacher named Dan Taylor, who fights for the rights of his black community. Once starvation threatens black people and the whites refuse to provide food supplies. Unable to get any help, Taylor returns empty handed to his church. He has to meet his people's need for food somehow and deal with the law and order situation in his community. When Taylor is thinking deeply about this situation, his son Jimmy informs him of the arrival of the mayor Bolton and the police chief Bruden at his home. In another room Taylor's communist friends, Green and Hadley wait for Taylor. Taylor does not want both parties to meet at any cost, as it will not only threaten his life but also put his community at risk. Taylor somehow meets the communists and the mayor separately in his house and sees them off.

At the same time, the starving black people wait anxiously for Taylor in the church. The situation in and around the black community is already growing tense as a black man dies of starvation and the whites warn the blacks to stay off the streets to avoid any problem. The black people with the communists plan to march against the whites. The mayor threatens to arrest the blacks if they marched. Not knowing what to do, he gathers the hungry blacks and prays to god seeking help and relief.

Taylor meets the Deacons Smith, Bonds and Williams to discuss the problem. He realises that Smith wants to depose him and lead the church. When they are talking, six white men arrive in a car, forcibly take Taylor to a remote spot and whip and humiliate him until he falls unconscious. Taylor struggles to reach home and his son tells him that the communists came to meet him many times and Deacon's Smith made the Deacon Board vote against Taylor. Taylor comes to know that the communists and many black people are beaten mercilessly by the whites. In the church, the wounded and hungry people had gathered in large numbers. They want to march with the communists in protest against the whites. Taylor tells his people that he was beaten by the whites for asking food for them. He says that God has now shown him what to do. Saying so, he moves forward and all the black people begin their march against the whites. On the way, they are stopped by Mayor Bolton and hundreds of white policemen. The Mayor promises to provide food for the black people if they disperse peacefully. Taylor feels that freedom has to be won through struggle and belongs only to the strong. "...This is the way! He thought… His eyes grew wet with tears, blurring his vision...He mumbled out loud exultingly" "Freedom belongs t the strong!" (Richard Wright, p. 406) Finally, after a lot of pain and struggle, Taylor succeeds in leading his people to the land of promise.

When the *Bright and Morning Star* begins, Aunt Sue, an old black woman is waiting for the arrival of her son Johnny Boy, an active communist party worker. When his mother asks Johnny Boy why he is including white people like Reva in his party, he says that they needed both black and white people to grow and win the struggle against the whites. As soon as Johnny Boy leaves, the sheriff comes to Sue's house, threatens and then beats her to reveal the place where the communists meet. Sue falls unconscious and when she wakes up, she sees Booker, the white man who joined the party recently. Booker tells her that Johnny Boy is arrested by the police and is being tortured. He is actually a police informer who works for the sheriff. He tells Sue that he has to warn the other communists and asks their details. Sue decides to warn the activists herself. She is weak, yet she musters all her strength and goes to save her men. When she reaches the woods, she finds the sheriff beating and torturing her son Johnny Boy. She remains stubborn when the police ask her to speak to her son to reveal the truth. When she refuses, they break Johnny's kneecaps. Again, the sheriff asks her to speak to her son and make him yield. When she refuses again, the sheriff damages Johnny boy's eardrums so that he cannot hear anymore. Sue sees Booker coming there. She fears if he would tell the sheriff about the other communists. She shoots him in the head with the gun that she had brought hidden. Then, she tries to shoot Johnny Boy to save him from torture. However, the police grab her and snatch her gun. They shoot her in the chest first and then kill Johnny Boy. Having fulfilled her purpose in life, Sue falls dead on the ground. Before she dies she mumbles, "Yuh didnt git whut yuh wanted! N yuh ain gonna nevah git it! Yuh didnt kill me; Ah come here by mahsef..." (Richard Wright, p. 441)

Conclusion

Richard Wright was the first black writer to write extensively about the lives and suffering of the black people. He rose from poverty and nothingness to a global literary phenomenon. His remarkable work *Uncle Tom's Children* uses autobiographical material to appeal to the readership. It is a shocking narrative of white racism and brutality against the innocent black people. It tells how the whites systematically exploited and destroyed the lives of

black people and make them suffer endlessly. They unleashed unimaginable acts of violence and hatred to impose their supremacy. Black reality is moulded by the whites using discrimination, lynching, tarring and burning.

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Teaching Creative Writing in English Among the Undergraduate Students

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Abstract

Teaching of English at college level aims to develop the communicative competence of the learners both in spoken and written aspects of the language. To achieve their end, the teachers should be trained in such a way to adopt various pedagogical interventions and techniques to meet the communicative needs of the learners. Most of the students leave the college with poor writing skills. This is because of the teachers who do not pay enough attention to the skills and ability of writing. The planned teaching on the part of the teachers using innovative teaching methodology becomes very essential. It is against this context the paper aims at the use of creative writing task in developing writing skill of the college students who are the future citizen of our nation.

Keywords: creative writing skills, creativity, improving writing skills,

Introduction

Creative writing, thus, is a powerful way of learning and reinforcing linguistic features of the language being studied. Through immersing in creative writing, students can not only consolidate target language learning in a more natural way, but they can also manage to become more fluent in the target language thanks to the many benefits it brings, most of which come from the collaborative work they were involved in. These advantages are mainly connected with work on both familiar and new vocabulary, negotiation, sharing, and reporting.

The Nature of Writing

It is widely agreed that there exist four main language skills, which are basically divided into two groups; these groups are as follows: receptive skills and productive skills. Receptive skills encompass both listening and reading, while speaking and writing are considered to be productive skills.

As mentioned above, writing is one of the two productive skills, and it involves the graphic representation of oral production, a fact which, in itself, poses some demanding challenges; for instance, by being a macro-skill, writing comprises a number of micro-skills, such as putting words together in correct word order, using vocabulary correctly, following the conventions of sentence level grammar, keeping unity and coherence, among others; all these micro-skills need to be well developed in order to convey ideas clearly to a particular audience.

On the other hand, writing per se is, in fact, approached in order to transmit thoughts to others and to ourselves, for that matter. In this regard, Krashen (2003: 30-31) states: While writing does not help us develop writing style, writing has other virtues. As [Frank] Smith … has pointed out, we write for at least two reasons. First, and most obvious, we write to communicate with others.

But perhaps more important, we write for ourselves, to clarify and stimulate our thinking. Most of our writing, even if we are published authors, is for ourselves.

Creative Writing

Ken Hyland (2002) who argues that we can see, creative writing as, any writing, fiction or non-fiction that occurs outside of everyday professional, journalistic, academic and technical forms of writing. Most typically we think of novels, short stories and poems in this category, but it can also include screenwriting and playwriting, which are texts to be performed, and creative non-fiction such as personal and journalistic essays. This shows us that creative writing covers a broad area of texts serving many different purposes. However, Hyland (2002) also points out that contrary to academic writing which is focused on rhetorical conventions and discourse expectations of disciplinary communities, the main focus of creative writing is on self-expression.

Recently, creative writing has become an independent academic discipline especially at the universities in the United States. Students usually enroll to particular creative writing courses, choose between fiction, poetry, screenwriting or playwriting and further develop their writing and editing skills in the particular area. Finally, at the end of their studies, they earn either bachelor or master's degree, depending on their study program.

Despite opening creative writing programs and courses at the world's major universities, it has become quite popular in recent years also in terms of its usage in EFL teaching. Just to illustrate the popularity of the phrase, Teacher would like to mention the number of hits when "creative writing" is typed into Google search. In an instant, about 36,000,000 results emerge which proves it to be a topic of great interest. According to *Google Trends*, the issue is currently mostly searched in Trinidad & Tobago, Australia & New Zealand, Ireland, United Kingdom, Pakistan, Singapore, United States and South Africa (Google Trends, 2015). This also reflects the countries from which professionals publishing articles and books about creative writing come from or the regions where they work.

One of the leading figures in the area of using creative writing in teaching English is Alan Maley, who published numerous articles concerning creative writing in teaching English on well-known teaching-related websites and journals. His article based on a short-scale survey can serve as a guide for those who are just at their beginning with using creative writing in their classrooms (Maley, 2009).

The aim of the actual use of creative writing features in teaching English is then to allow students to express themselves freely, raise their motivation, creativity and imagination and practice writing skills.

Creative Writing and Motivation

Creative writing, as supported by various professionals in the field of language teaching, is beneficial for students in many respects. Not only it entertains students, but it also fosters their artistic expression, explores the functions and values of writing, clarifies thinking, stimulates their imagination, helps them in their search for identity and last but not least it enables them to learn to read and write (Tompkins, 718-721). Its engaging nature allowing students to express themselves and present their world views also helps teachers to raise students' motivation.

Motivation itself is quite a complicated issue which is hard to define in simple terms. There have been many psychological studies during the past century aimed at explaining human motivation.

Writing Activity and Creative Writing

Even though it may seem to be widely believed that creative writing activities might be time consuming and not for everybody, many leading figures in the field agree that using them can enrich all of the students, help them with clarifying their thinking and also help them become more creative.

In English classes, there is usually hardly any time left for unusual and out-of ordinary activities, since practising all four skills takes all of the available time. Fortunately, using creative writing in teaching English allows students to practise not only writing as a skill, but also practise grammar and vocabulary, acquire new vocabulary, stretch imagination, develop creativity as well as boost self-confidence and self-expression.

Main difference is here the motivation and a sense of informality and playfulness which goes hand in hand with allowing students to express themselves freely, not in the previously marked out borders. Its contribution can also be seen in its introduction to a world of literature and books. If learners find their way towards their own creative writing, they are also likely to become gradually interested in literature and reading, which has unfortunately been in decline recently.

Using Creative Writing

Creative writing allows students to think deeply about situations that they would normally take for granted. Once they write them, they can get back to them, rethink them, change them and re-live them. If the writing is personal, it can help its author to understand people and situations surrounding him or her and also understand the world around them as well as cope with various issues of their personal lives.

Creative writing with its artistic value also brings them amusement and enjoyment. Using creative writing in the classroom can also pave the way for innovation. By sharing their works, students can inspire each other, stretch their imagination and try to bring something new and unexplored. At the same time, by using creative writing exercises, teachers can add a sense of production, excitement, and performance to the language classroom, to give students the opportunity to say something surprising and original, even while they practise new aspects of language. 'Activities [do not] require special slots in the timetable designated 'creative writing'.

They can be integrated into the course book and can support the language syllabus, whether it is functional, notional, situational, grammatical, humanistic, all of these or none of these.

Conclusion

Creative writing needs some new and innovative approaches. The task fulfils the development of creative writing among the college students. Designing programmes towards developing techniques suitable for the target population in order to make writing a pleasurable and purposeful act at all levels of education.

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A Study of the Cinematic Adaptation of Premchand's *Shatranj ke Khiladi*

Anuradha Sharma, Research Scholar and Abhishek Chandel, Research Scholar

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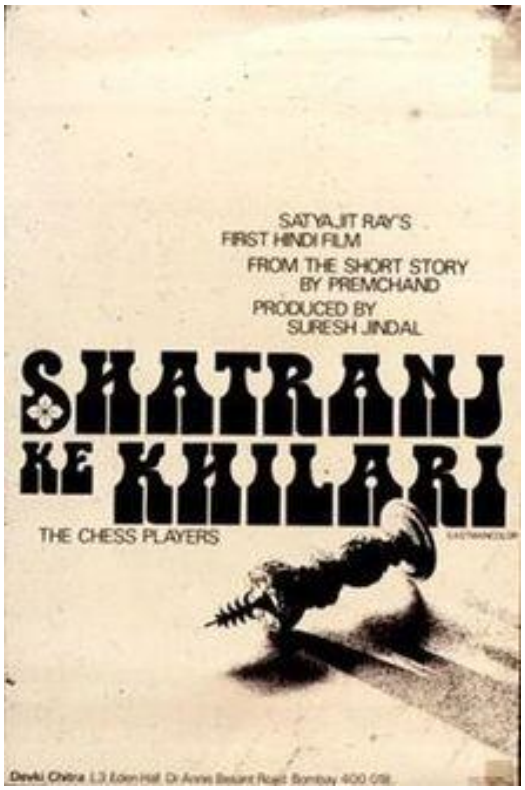

Courtesy: https://en.wikipedia.org/wiki/Shatranj_Ke_Khilari

Abstract

The paper aims to do a comparative study of Premchand's *Shtaranj Ke Khiladi* and its cinematic adaptation by Satyajit Ray. It also exposes the dynamic relationship between literature and cinema, demonstrating that the two art expressions have convergences and divergences. The present story is also translated into several languages and adapted into different cultures with a little modification according to the demand/popularity and understanding of the directors and the audiences. There is always a remarkable creative touch-up given by the translator or the director to the original story in order to make it appear more rooted into the culture of the readership or viewers. Most of the times the settings, times, costumes, dialogues, etc. are completely reframed holding only a little resemblance to the original text and thus appear like faded traces of the original text. The paper is an attempt to trace the differences in story writing and script writing, plotting and acting, characters and actors, settings and locations, characterization and acting etc through Satyajit Ray's adaptation of *Satranj ke Khiladi*.

Keywords: Premchand, *Shatranj ke Khiladi*, Adaptation, Cinema, Modification, Translation, Transliteration, Cinematic Devices.

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Before comparing adapted movies with the original story it is important to understand the basics of adaptation and the standard of judgment. The major difference between films and books is that visual images stimulate our perceptions directly, while written words do this indirectly, for example, reading the word 'chair' requires a kind of mental "translation" that viewing a picture of a chair does not. Thus, film is a more direct sensory experience than reading, there is also colour, movement, and sound. The creation of cinema has brought new considerations as well as new techniques and approaches of the literary text and it is greatly influenced by literature. Adaptations of classics confirm the fact that novels have widely inspired film-makers. Classics provide cinema with ready-made, pre-tested material for its success both artistically and commercially. Cinema is considered to be a visual and aural narrative and thus, adapting a novel is like translating words into a succession of moving pictures through which a story is told. One pertinent question about adaptation is not the degree to which a film is faithful to its literary reference, but the possibilities offered by cinema to treat a literary work. Both cinema and novels have the narrative in common, even if stories may be told differently. Similarly, films have had a great influence on modern writers of every era. Several novelists adopted cinema aesthetic and techniques in their narrative. Now a day the linearity of text and film is no longer essential. Time progression is not the same, flashbacks are integrated, the space is fractionated,
the pace is rapid and even the language used has changed. Film makers are inspired by literature and tend to translate books, especially classics or best-sellers into screen. The present paper is thus on one of the best stories of Premchand directed by Satyajit Ray.

The opening scene of the film has a close-up camera on the chess board with hands moving, changing the position of the chessmen. The camera then zooms out capturing the stern expression of the two chess players and the rich Nawabs of Lucknow, Mirza Sajjad Ali and Mir Roshan Ali. The story opens with the description of the reign of Wajid Ali Shah, the then emperor of Lucknow where every rich and poor is pre-occupied with different shades of pleasure. Premchand before introducing the major characters to the readers provides with a background of the history of the city and then places characters in it. However, in the movie this is done with the help of Amitabh Bacchan's voice first introducing the characters then the history and finally moving on to the description of the pleasure-seeking people of Lakhnow. Later in the middle of the film whenever something is to be apprehended is done with the same technique. The director also made use of animation to provide the audiences with a caricatured history of British rule and policies in India which is an additional treat to the sense. There are excellent linguistic expressions in the movie which could be seen in the scene where a British official is singing and translating an UrduGhazal for British governor general. Thus the movie successfully justifies its adaptation by making use of various cinematic, linguistic and technical expressions.

The film is set in 1856 when British are about to annex the Indian status of Awadh. There are two parallel plots of the film, one projects the historical drama of the Indian Kingdom Awadh and its Nawab Wajid Ali Shah and two noblemen obsessed with Shatranj. These Nawabs on one hand projected to be extremely extravagant, but sympathetic figures. The nobleman on the other hand are humorous, rich, disoriented, neglecting his wife and fail to act against the real life seizure of their kingdom by the East India Company, they have been shown as neglecting their family responsibilities fleeing at different places to play chess. Ray's basic message in the film is that the sense of detachment of India's ruling classes supported British officials and soldiers to take over Awadh. Amjad Khan, who till then played the role of villain was Raj's first choice for the role of Nawab Wajid Ali Shah because he himself was a Muslim and if one looks at the portrait of Wajid Ali shah there is an uncanny resemblance between the two. Thus, Ray has his reservation about Amjad being able to rid himself of his typecasting as a Villain. For the costumes referred to in these letters the attire of the period was

thoroughly researched by Satyajit Ray and then the younger brother of John Mollo was hired to draw the sketches for the costumes. He was two times Oscar winner for costume design in Star wars and Gandhi. Ray made low budget art films and prepares his actors to do very few takes with almost no rehearsal, so that the spontaneity would lend more realism. Ray had written to each actor ahead of time explaining the role and how he envisioned it. They play chess as per the ancient rules of the games, ignorant of a different kind of chess playing by the British both literally and metaphorically.

Mirza's wife Khursid begum felt neglected as Mirza no longer responds to her feminine charms due to his obsession with the game. On the other hand, Mir's wife Nafeesa too faces a similar fate but finds solace in a love affair with a young man. Even after discovering this affairs Mir opts to ignore it rather than confronting the situation and disturb his routine of chess playing. Chess playing is metaphorically presented in the story where the British are playing a bigger game of chess. General Outram was sent to take over Awadh by Lord Dalhousie on the pretext of Nawab's misrule, giving a checkmate to Wajid Ali shah. Shah has only two options either he fights with the British or gives up the throne without fighting. Wajid Ali Shah did not have a well- equipped army and thus fearing blood shed in hopelesslyunequal battle he opts to give up his kingdom and sings a thumri to himself,

" jab chod chale lakhnow nagri
Kaho haal aadam par kya guzari"

(As we leave our beloved city of Awadh, we could sense the pain of Adam while leaving heaven.)

As compared to the earlier films of Ray it reported to have cost two million rupees. This however was still a shoestring budget of the contemporary Hindi films of Bombay ranging from 4 to 10 million rupees. It is also one of the two non-Bengali films other being *Sadgati* (Deliverance) also based on Premchand's short story. Being an adaptation of Premchand's story there would be definitely some similarity made by the director's creativity and imagination like Premchand's Story focusses primarily on two chess players and the result of their obsession whereas Ray has expanded the story by providing more space to the characters of Wajid Ali Shah, General Outram and some more creative characters are being added. The remarkable thing about the film that there is no hero or villains, he sympathizes with better attributes of both the British and the king. General Outram is shown troubled with the illegal means he is bound to follow to take over Awash for his loyalty to British Empire. The king on the other hand is shown as an accomplished poet, musician, artist and art seeker with no interest in political matters. Unfortunately like many of other Indian kings he relied on the treaty of friendship with the British to pursue the art instead of maintaining an army.

A scene that takes place between General Outram and Captain Western prompted V.s Naipaul to comment "It is like a Shakespeare scene. Only three hundred words are spoken but goodness! Terrific thing happens. This is an excellent story about obsession and of turning a blind eye and a deaf ear of leading a blinkered existence of refusing to even acknowledge that an unpleasant truth lurks somewhere beyond. Mirza andMir set up in the form of their daily games of chess an illusory world where they fight heated battles strategizing and thinking and warning to the exclusion of all else. Premchand writes,

" apne baadshah ke liye unki aankhon se ek Boond aansu na nikla,
Unhone satranj ke vajir ki raksha mein pran de diye"

Shatranj ke khiladi stands in singular isolation as the only full-length feature film in Hindustani by Satyajit Ray. His most recent biographer Andrew Robinson has flourished in considerable detail the circumstance under which Ray made the film. Ray's films usually entailed a inconsiderable amount

of historical and sociological research; his meticulous attention to detail is indubitably one of the most characteristic trade marks of his films. The films enlarge the metaphors of the game to include the larger historical game played by the east India company within the province of Avadh. In the film the game of chess is associated with the elite class whereas there are some other cheap games projected in the movie enjoyed by commoners like pigeon flying, kite flying, cock fighting. Critics do believe that Premchand's story is overtly critical of the game of chess, equating it with Ganjifa and Gambling. The narrators voice the background is reflective of Premchand's ironic commentary on the Nawabs and their obsession. When in the story Premchand presents the characters of the king as an art lover. So it becomes the responsibility of the director to add music, paintings, architecture, and dance in order to do justice to the fictional characters. Ray's basic message in the film is that the sense of detachment of India's ruling classes supported British officials and soldiers to take over Awadh.

Amjad khan who till then played the role of villain was raj's first choice for the role of Nawab Wajid Ali Shah because he himself was a Muslim and if one looks at the portrait of wajidali shah there is an uncanny resemblance between the two. Thus ray had his reservation about Amjad being able to rid himself of his typecasting as a villain. For the costumes referred to in these letters, the attire of the period was thoroughly researched by Satyajit Ray and then the younger brother of John Mollo, Andrew Mollo was hired to draw a sketch for the costumes. He was two times Oscar winner for costume design in Star Wars and Gandhi. Ray made low budget art films and prepares his actors to do very few takes with almost no rehearsal, so that the spontaneity would lend more realism. Ray had written to each actor

They play chess as per the ancient rules of the game, ignorantof a different kind of chess played by the British; both literally and metaphorically. Mirza's wife Khursid Begum felt neglected as Mirza no longer responds to her feminine charms due to his obsession with the game. On the otherhand Mir's wife, Nafeesa too faces a similar fate but finds solace in a love affair with a young man. Even after discovering this affair Mir opts to ignore it rather than confronting the situation and disturb his routine of chess playing.

Being an adaptation of Premchand's story there would be definitely some creative modifications made by the director using his imagination targeting the interest and culture of the audiences. Premchand's story primarily focuses on the two chess players, their obsession and the consequences whereas Ray expanded the story by providing more space to the character of Wajid Ali shah, General Outram and other characters almost missing from the original story. The most remarkable thing about the film is that there is no hero or villain, he sympathizes with better attributes of both the British and the king. General Outrum is shown troubled with the illegal means he is bound to follow to take over Avadh for his loyalty to British Empire. The king on the other hand is shown as an accomplished poet, musician, artist and art seeker with no interest in political endvears. Unfortunately like many of other Indian kings he relied on the treaty of friendship with the British to pursue the art instead of maintaining an army. A scene that takes place between general outram and captain weston prompted V.S. Naipaul to comment,

"its like a Shakespeare scene. Only three hundred words are spoken but goodness, terrific things happen".

In the film the game of chess is associated with the elite class whereas there are some other cheap games projected in the movie enjoyed by commoners like pigeon flying, kite flying, cock fighting. Critics do believe that Premchand's story is overtly critical of the game of chess, equating it with ganjifa and gambling. The narrator' voice in the background is reflective of Premchand's on

ironic commentary on the Nawab's obsession. When in the film Premchand presents the character of the king as an art lover. So it becomes the responsibility of the director to add music, painting, architecture, dance in order to do justice to the fictional character. This is an excellent story about obsession and of turning a blind eye and a deaf ear, of leading a blinkered existence of refusing to even acknowledge that an unpleasant truth lurks somewhere beyond. Mirza and Mir set up in the forms of their daily games of chess, an illusionary world where they fight heated battles strategizing and thinking and warring to exclusion of all else.

Conclusion

Cinema no more plays a second fiddle to literature. It is a different genre with its own standards of judgements. Cinematic adaptation is an art which can't be mastered by everybody but only by those who understand the technicalities of acting and directing. Satyajit Ray's movies are best examples of an entertaining and informative films, even when it comes to adaptation they lack nothing instead add more seriousness and humour to the subject. The cinematic adaptation of the present novel by Premchand is among one of the best movies by Ray. The film has the flavour of 19th century Lakhnow which is captured in acting, directing, dialogues, costumes etc. The film is adds to the quality of adaptation in India where the words of the story by Premchand are given life by the actors and the director.

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Cultural Alienation and Inner Conflict in Jhumpa Lahiri's *The Lowland*

Dr. Venkata Ramani. Challa

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Abstract

Cultural alienation and dislocation experienced by the immigrant diaspora has always been a constant source of reflection, of people who get torn between two lands, cultures and languages. Jhumpa Lahiri, belonging to this 'neo-class of immigrants', has reached a new standard of bicultural experiences. Hence, her perception of cross-cultural experiences shows radical shifts in her focus and consideration regarding transnational identities and their cultural adaptation.

The Lowland is a comprehensive, enthusiastic story that examines in detail the junction of the political and the personal scenario, enveloping nearly 50 years of Indian and American history through the lives of one family. The paper critically examines the novel particularly in the context of the cultural estrangement and internal conflict faced by the protagonist. It seeks to map the cultural effluvium and second generation moral conflicts in an ever evolving cultural space. Jhumpa's theme of unreturned love, destiny, inclinations, displacement and return, reverberates amply through the course of the story immigrants.

Key Words: Cultural alienation, dislocation, acclimatization, immigrants, cross-cultural.

The postcolonial movement brought the diasporic phenomenon into sharp focus as it picked up momentum in the wake of decolonization. Almost all the postcolonial theorists like Edward Said, Homi Bhabha, Paul Gilroy, Stuart Hall, James Clifford, Gloria Anzaldua, Rey Chow, Felix Guattari, Theodor Adorno, Gilles Deleuze, Arjun Appadurai et al have, therefore, deliberated on the formation on the formation and continuation of diasporas in the fast globalizing world.

The reason for this fascination for the diaspora is the important issue of identity. First underlined in the context of newly-freed nations, the notion was quickly taken up to describe the condition of any minority group pitted against a majority based on different color, race, sex, etc. In the case of the immigrants in any society, their identity is threatened by the culture of the host country. Besides,

> "The trajectory of a migrant follows the pattern of location, dislocation and relocation, each one of these phases being luminal rather than sharply defined ones. The process of acculturation is a slow one-sided (the minority seeking integration with the majority)

> process and is not without a sense of loss and exile. It is also not a clear transformation; it gives rise to hybridity marking different stages of acculturation" (Malik 156)

Jhumpa Lahiri, the Pulitzer award-winner novelist, has brought out these post colonial concerns of identity and culture beautifully in her novel *The Lowland*.

Born and brought up in UK and USA, Lahiri is known for her insight into the life of the Indian immigrant community. Her parents were from India who shifted later to England where she was born. However, they relocated themselves in Rhode Island, America. It is here that Jhumpa grew up and had her education. Her initial contacts with India were through periodic visits of her parents to West Bengal. Her first collection of short stories titled Interpreter of Maladies focused on the immigrant experience besides dealing with the lives of some Indian characters in Indian setting. This anthology brought her the coveted Pulitzer Prize. Later, she published another collection of short stories titled Unaccustomed Earth and a novel The Namesake. In all these books, she examined different aspects of the lives of people who raveled from India to the 'Land of Promise' viz., America, in search of livelihood or pursuit of higher studies. It is rightly said that,

> "Her work has primarily focused on first and second-generation Bengali immigrants, exploring themes of exile, isolation, and assimilation. Lahiri's insight into the psychology of relationships, aging, maturity, and loss is remarkable" (Batra 50-51)).

Needless to say, in such stories, the Indian background of the immigrants is examined minutely. Most of them are adults at the time of shifting to America, where they settle down for the rest of their lives. They have interaction with the American community, which was once upon a time a group of settlers themselves who travelled from different parts of Europe towards the close of the fifteenth century. The interface presents problems mainly due to different cultural backgrounds of these two communities. Even though in the three fictional works which Lahiri Produced, the major theme is diasporic experience, there is still a lot to say on this account and therefore, in *The Lowland* too, she sticks to this theme, even as she devotes considerable space to the background of the Indian characters – as a family back in Calcutta.

The story is set in the Tollygunge area of Calcutta. To begin with, the reader s introduced to two brothers – Subhash and Udayan. Subhash is elder to Udayan by fifteen months. They are inseparably attached to each other. The two ponds in the vicinity of their house symbolize these two brothers. When these gets filled up with water during the rainy season, they appear as a single oblong pond, but when the summer sets in, the water evaporates and the ponds appear as two smaller and separate entities. In the same way, the two brothers are alike and yet different in their aptitude and mindset. As they grow up, they prove their brilliance in studies. While Udayan is interested in Physics, Subhash is at home in Chemistry. However, both of them have interest in electrical devices and they keep on conducting minor experiments and mending electrical gadgets at home. Later, Subhash gets a scholarship to study Physics abroad and he moves out to USA.

As a college student in India, Udayan gets involved in the underground Naxalite movement. This movement which began in 1960s takes its name from Naxalbari, a village where the landless labourers took up arms against the landlords. The ideology at the back of it was identified as radical Marxism as enunciated by Chairman Mao-Tse Tung of China and is favoured violent overthrow of government which was viewed as a capitalist adjunct. Udayan became a staunch supporter of the movement. He would take part in secret conclaves of the party, distribute subversive material and help in the organization of violent acts meant to challenge the state.

Around the same time, Udayan gets attracted towards Gauri. Her house was near his college and her brother Manash became Udayan's friend. Thus, Gauri comes in contact with Udayan and is also drawn towards the Naxalite movement. After some-time, Udayan is killed by the police in a fake encounter. Subhash comes to India to take part in the final rite of his brother. It is here that he thinks seriously about re-settling Udayan's wife Gauri. Much against the wishes of his parents, he marries Gauri and takes her to the United States to usher her into a new life. He believes that she would be able to forget Udayan's tragedy and settle down to a new life in America.

But things happen in a different way. Gauri is able to relate to him physically but not emotionally. Later, this physical union does not remain Subhash-specific. She takes a number of lovers but with none of them she develops any emotional bonding. Then, it is either her teaching or the romancing as a time-pass to which she devotes herself fully. She becomes an emotional bankrupt. After many years, when her daughter has grown into a young woman and given birth to a girl, named Meghna, she visits them, not for any reapproachment but for getting divorce papers signed by Subhash. That shows her rigidity. However, her past attachment with her dead husband asserts itself and she goes to Calcutta as if on a pilgrimage but comes back empty-handed. The visit is a failure.

How she absorbs the American culture and gives up the much-touted Indian emotionalism speaks volumes about the clash between two cultures. That brings us to the question of cultural difference and a shock which is faced by the diasporic people in any part of the world. The culture shock, as the anthropologist Kalervo Oberg outlines it, is the psychological perplexity experienced by people who unexpectedly enter completely different cultural environments to exist and work. Culture shock is accelerated by the tension that develops from losing all our common signs and symbols of public intercourse.

Upon entering into a new society, the culture shock takes time to wane which could vary from a few weeks to some years or decades, and in some cases, it may not dissipate at all. In case of Indians migrating to the west, it takes a long time to go and even then, it is a mixed culture which they evolve, after fine-tuning the cultural traits of the host country to their taste. As to why it happens, it can be safely argued that India, being an old civilization, has a very deep impact on its people. Our culture is high on ritualism and symbolism. No day in the calendar goes without the mention of some ritual or the other. However, subtlety and refinement are the hallmarks of Lahiri's approach so that the reader hardly feels the existence of culture shock. But the cultural difference is surely marked by the characters. Thus, we see in the *The Lowland*, rather a slow

demolition of the cultural barrier in Gauri. She does subscribe, in course of time, to American culture, and become fiercely individualistic person, and yet some-thing of the old culture remains in her which takes her back to Calcutta towards the close of the story.

The novel does throw subtle hints of cultural difference, as Knopf review states,

> "The middle section of *The Lowland* presents a particularly arid stretch. We know the basic outlines of the assimilation story: the confusion about American customs, the unstaunchable loneliness, the sense of having made a horrible mistake in coming to this brash, cocky country. In The Lowland, though the characters are even more inert to their new home, trapped as they are in their own impenetrable depression."

Now, before taking up the area of cultural difference which is the main burden of this paper, let me briefly explore the meaning of culture. The English word culture is a participial form of the Latin verb *colere*, which means, variously, to "till," "foster," "care for," "pay attention to," "honor," or "worship." The central idea encompasses all that we value in our life at the anthropological sense, we mean the way of life of a particular people or society. It includes the manner in which they eat, dress and live. It also means their customs, rituals, taboos and fetishes, beliefs and values. Culture is the key to understand how they would behave in a particular situation at the collective or individual level.

The meaning of culture "that dominated usage from the seventeenth to the early twentieth century's (and the definition that Eliot sought to defend) centered on the development of the highest and the most sacred elements of society" (Snoeberger 3). The contemporary theories of culture like cultural materialism do not contest our understanding of culture as enunciated here; rather these seek to point out the practices of common people which are ignored due to the elitist bias in our understanding. Generally, we have been trained to think of only the elite in a society as the upholders of culture. Scholars like Mathew Arnold and T.S. Eliot have viewed culture in this way, but the Post-Marx approach tips the balance in favor of the common people. The Marxist view of culture is as "superstructure which is determined ultimately by the economic 'base' or 'structure.' According to them, whatever the textuality of history, a culture and its literary products are always conditioned by the material forces and relations of production in the relevant historical era" (Malik 138)

It goes without saying that while noting the cultural manifestation of a particular people, like the Indian diaspora in America in the present case, we are guided by practices indulged in at the level of people like Subhash and Gauri. They were ordinary people, who travelled from India to settle in the United States. As Subhash migrates to the US, he encounters many new things which influence his life style. Upon reaching America, the first thing that appeals to him is the beautiful area of Rhode, Island, which the human hand had beautified further. Looking at the steel piles of the two bridges stretching across the bay, he felt mesmerized.

> "The symmetrical rise and fall of the Newport Bridge, recently completed, had arched portals and cables that would light up at night. […] End to end, he was told, the wires of all the suspended cables would span just over eight thousand miles. It is the distance between America and India; the distance that now separated him from his family" (65).

He liked the lighthouse with three windows like three buttons on the placket of a shirt" and felt he had discovered the most beautiful place on earth. On cloudy days, "at intervals, the sound of a fog-horn pierced the air, as conch shells were blown in Calcutta to ward off evil" (38). The difference was clear: while in the land left behind, they propitiated the God to do things for them; in America, they depended upon their own efforts.

Not only the place looked different from what he was accustomed to see in India – the two Lowland ponds back in Calcutta – but also the people and their life style. The difference in the two cultures was to cast its shadow on his whole life:

> "Subhash could not fathom the extremes of his life: coming from a city with so little space for humans, arriving in a place where there was still space for humans, arriving in a place where there was still so much of it to spare" (243).

The over-populous India is clearly contrasted here with the sparsely populated America. India is also a land of unique characteristics and contradictions. Subhash felt it was difficult to explain the Indian situation at times, like when it came to politics about which his American friend Richard wanted to know, Subhash didn't know how to describe India's fractious politics, it complicated society, to an American. He said it was an ancient place that was also young, still struggling to know itself.

Gauri's experience of the difference talks about some other dimensions. The cold in Rhode Island was severe in the mornings, and the windowpanes were like sheets of ice when she touched them. When she went to the classroom, she noted that the student sitting next to her was wearing long silver earrings, a gauzy blouse, and a skirt that stopped at her knees. Her body was unencumbered by the yards of silk material that Gauri wrapped and pleated and tucked every morning into a petticoat. These were the saris she'd worn since she stopped wearing frocks, at fifteen. What she'd worn while married to Udayan, and what she continued to wear now.

It was in Rhode Island that Subhash met Holly, the pretty American woman, somewhat older than him, with whom he was to share the bed for many days. It was the lady's son Joshua playing at the beach who caught his eye and then became the means to reach the mother. She worked as a nurse at a small hospital in East Greenwich. She worked as a nurse at a small hospital in East Greenwich. She had been living separately from her husband from some time. Subhash found that he too was interested in sea-birds. She asked him about India and he told her that his married brother Udayan and his wife stayed with his parents. Now this is a system

followed in India and not in America. He knew that it was impossible for Holly, probably for any American woman, to imagine that life.

They started meeting regularly at the beach. One day, when she invited Subhash to her home, he could not say no, even though he knew that she was American, and that she was probably ten years older than he was. Upon reaching there, he observed that it was a sequestered house. Other houses in the vicinity were also hardly inhabited as these were vacation-homes of rich people. How could a woman live with her son and a dog in his far-off lonely area – the question flummoxed him.

> "He marveled at the self-sufficient nature of her life. And he was also slightly nervous for her, living alone in such a remote place, without bothering to lock her door. There was no one to help her, apart from the babysitter who looked after Joshua while she worked. Though her parents were alive, I thought they lived nearby, in another part of Rhode Island; they had not come to take care of her" (72).

This was indeed puzzling for him because it showed a cultural trait that was totally alien for an Indian.

One Friday evening, when he went to see Holly, Joshua was not there. He came to know that every Friday; he goes to spend some time with his father. After taking dinner, the natural instincts worked and they were bedded. Though Subhash was a little hesitant, Holly did not care for any scruples in sexual matters. As he was about to leave, Holly asked him suggestively, "Should I let you know, he next time when Joshua goes over to his father" (73). It was the American way, as he could see, very different from the Indian way.

Jhumpa Lahiri examines the American family life vis-à-vis Indian. When Holly asked Subhash if he was close to his father, Subhash was drawn into thinking for a while. The picture of Joshua riding his father's shoulder came to his mind. His father was not that loving but like all Indian parents, he was not that loving, but he was a consistent one. Lahiri as a keen observer of immigrant life also probes the inter-racial marriages. Prof. Narsimhan and his American wife present the picture of a happy couple. That perhaps is the ideal of a globalized culture, as Lahiri seems to suggest. Again, Americans desist from poking their nose in others' affairs; the concept of privacy is sacrosanct there. When Gauri and Subhash attend a party at Prof. Narsimhans', he is apprehensive about questions being asked about his marriage to Gauri, but contrary to his speculation,

> "No one questioned that Gauri was his wife, or that he was soon to be the father of her child. The group wished them well, and they were sent off with an assortment of objects" (139).

Had they been in India, their past and present would have been shredded to bits.

Subhash considered for a while marrying Holly but her age, her child and the fact of her being technically the wife of another person were the dissuading factors. Little did he know that destiny would throw him into an almost similar situation! While Subhash should be credited for sticking to Indian cultural norms in trying hard to keep his allegiance to Gauri after he married her, it is Gauri who deviates from her obligations as a wedded wife. She presents the example of acculturation of an immigrant. It begins with her fascination for American way of dressing. The yards of silk sari were indeed difficult to hold as Gauri was in an advanced stage of pregnancy. She liked the way American girls dressed themselves. So, one fine day, she scissored her sarees, petticoats and blouses and switched to the American dresses and hairstyle, without discussing the matter with Subhash. Later, when the child Bela was born, she wanted a baby-sitter for her, even though Subhash did not approve it. He wanted to bring up the child in the Indian way – under the care of her parents, but it was clear that Gauri had imbibed American craze for individuality and was in no mood to compromise.

Gauri getting Americanized is also borne out by her fascination for a man in the 50's whom she chances upon seeing and then starts waiting for him even though nothing come out of it. In contrast, Subhash stays faithful for a long time after Gauri has left him. She envisions life without any kind of encumbrance – daughter or husband: "Time to speculate that [taking up a doctoral program], without Bela or Subhash, her life might be a different thing" (174). She was indeed disoriented by the sense of freedom, devouring the sensation as a beggar devours food. It was this American individuality which propelled her to walk out on her husband after 12 years of wedded life to enjoy sexual liberty. She even developed lesbian relationship with Lorna! Again it was something not so common and definitely not approved of in India.

If Gauri, born in India, could be so free, her daughter Bela, born and brought up in the liberal environs of America, was bound to be free. She too enjoyed sex with all and sundry but did not commit to anyone all her life – picture of a typical American youth. However,

> "She swims against the materialist current in America and feels impressed by an 18th century cult preaching celibacy and simple life, though she amends the celibacy injunction herself later on. That is her take on radicalism of her father joined to free-wheeling life style of her mother. She has steely determination like her mother and refuses to have any truck with the father of her child" (Batra 2014: 221).

On the Indian side, the picture is dismal. The way Udayan loses her life and Subhash migrates to USA along with Gauri, and their mother, who lived all her life in India is a shattered person. As Khaleej Times review notes,

> "After the death of Subhash's father, his mother, who is going senile, starts to clean the detritus of the two ponds with her bare hands – the rotten waste she surfaces symbolic of her and her husband's dashed ambitions and hopes of living in a joint

> family with their sons and families, the modern indestructible plastic refuse uncovered, of the negligence by her sons" (193).

This is the other side of the picture – a picture of the home left behind by the immigrant and it I indeed a pathetic picture because emotions are rather strongly felt in India.

Indian culture is ancient and is well-ingested in the people through a rigorous and subtle accultural process, referred to normally as instilling *sanskar* by the family and that goes on throughout the life. We see Ashoke and Ashima in The Namesake, who maintain their ties, howsoever, tenuous, with India throughout with the latter vowing to straddle the two continents regularly after her husband's death. In The Lowland too, we find Sub-hash duly going to Calcutta to take part in the final rites of his dead brother Udayan. Gauri, even though substantially Americanized during her long stay in America, also has an urge to visit Calcutta to feel connected with the spirit of her late husband. This speaks volumes about the impact of her original Indian culture which has not totally been wiped out. She has been transformed but,

> "The transformation cannot be viewed in terms of black and white, for they [the immigrants] inhabit a luminal space of constant contestation and appropriation of culture of the adopted country of their parents. In any process of acculturation, the possibility of change exists at all moments of life, so we get hybrid characters rather than pure subjectivities" (Batra 2011:68).

We can conclude with the observation that despite all our talk of globalization sought to be achieved through common trade practices, cultural conflict between two societies is a hard reality that cannot be glossed over. Economics plays its part but even at the back of it, these are the beliefs, and values which always guide actions in the materialist world. Cultural conflict is something which even the most liberal of religions have failed to resolve and it is something that is to stay, maybe, forever.

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Crime and Punishment as Revealed in the Text Daṇḍaviveka

Jayanti Paul Choudhury, M.Phil.

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Abstract

Human being either knowing or unknowing has been committing crime. It is also necessary that a crime free society is essential for all round development of human being. Service to humanity is the aim of human life. As the time passed, people started to destroy the weaker. Such a situation can be compared to *Mātsyanyāya* i.e big fishes swallow the small fishes in the water. In the *Manusaṃhitā* the fact is uttered that if the king did not without tiring inflict punishment on criminals the stronger would roast the weaker like big fish swallow the small fish. The term 'Crime' is interpreted in Sanskrit as *'aparādha'*.

The present text *Daṇḍaviveka* is a medieval nibandha of Vardhamana Upadhaya,based on primitive ideas is divided into seven chapters:

Introductory [Daṇḍaparikara], Murder, Theft, Rape, Defamation, Assault and Miscellaneous [Prakīrṇaka]. Gautama points out that the word *Daṇḍa* is derived from the root *Dam* i.e. to restrain and to reform.*Viveka* means self-conscience.

The *Daṇḍaviveka* quoted a text of Bṛhaspati,four types of punishment that is admonition, reproof, fine and corporeal.The nature of punishment appeared to have the objective of preventing crimes.

Keywords: ***Daṇḍaviveka,*** crime, ***Mātsyanyāya***

India's culture is one of the oldest in the world. In ancient India *daṇḍa* was considered to be a pivotal constituent of legal and social system. It is signified punishment means for violating various laws of society. These laws were framed and established by the ruling classes and many points followed the principle of *Varṇa* or class legislation. It is believed there was a time in the past when people lived in peace and harmony. "There was originally a state of perfection in which there was no king, no kingdom, no punishment, no berater." "Just there was neither state nor rule, neither punishment nor anybody to exercise it, the people used to protect one another through righteousness and sense of justice."[1]But as the time passed, people lost this idyllic life. The strong people started to destroy the weak ones. This situation can be compared to *Mātsyanyāya* i.e. big fishes swallow

[1] *Mahābhārata* 12.59.24

the small fishes in the water. In the *Manusaṃhitā* the fact is uttered that if the king did not without tiring inflict punishment on criminals the stronger would roast the weaker like fish on a spit.[2]In a society people started to feel insecurity in their lives.Then they felt the need of ruler or supreme authority to punish offenders because people started to commit crimes.

- Background and Review of Crime-

The term "crime" is interpreted as "aparādha",which according to *Śabdakalpadrūma* means *akārya.*Crime is an act that breaks law,a serious offence,illegal acts. In the *Amarakośa* the synonymous word of crime is *āgas,mantu*.[3]It is also defined as the violation of rules and regulation which are enforced by the state and the society. In Sanskrit Punishment means *Daṇḍa*.Daṇḍa means a heavy stick. In the *Amarakośa Daṇḍa* means one of the four upāyas used by the kings for the purpose of administration.[4]It is depicted as strength. The other three was *bheda,sāma,dāna. Ānvīkṣikī,* the three Vedas, and *Vārtā* those three branches of learning are controlled by the rod i.e *daṇḍa* by means of *Yogakṣemasādhana*.Yoga is *alabdhalābhārtha* i.e to earn what has not been earned. *Kṣema* is *Labdhaparirakṣaṇam* i.e to protect what is earned. The king should have acquisition of things, preservation of things, and expand the possessed things to distribute among the profits .The orderly maintenance of worldly life depends upon rod. [5]*Daṇḍa* is the law of punishment or the science of government i.e *daṇḍanīti* .It is the science of government that the course of the progress of the

[2]" यदि न प्रणयेद् राजा दण्डं दण्ड्येष्वतन्द्रितः।
शूले मत्स्यानिवापक्ष्यन् दुर्वलान् वलवत्तराः।।''*Manusaṃhitā* 7.20

[3] Amarakośa 2 p233

[4]" स प्रतापः प्रभावश्च यत्तेजः कोषदण्डजम्।
भेदो दण्डः साम दानमित्युपायचतुष्टयम्।
साहसन्तु दमो दण्डः।।''Amarakośa 2.p232

[5] "आन्वीक्षिकीत्रयीवार्तानां योगक्षेमसाधनो दण्डः,तस्य नीतिर्दण्डनीतिः- अलब्धलाभार्था,लब्धपरिरक्षणी,रक्षितविवर्धनी,वृद्धस्य तीर्थेषु प्रतिपादनी च।तस्यामायत्ता लोकयात्रा।तस्माल्लोकयात्रार्थी नित्यमुद्यतदण्डः स्यात्।'' *Arthaśāstra* 1.4.1

world depends on Daṇḍanīti. It is by means of the king can hold under his control both his and enemy. Manu has stated that for the king's sake the Lord created his son "Punishment", the preceptor of all creatures, in incarnation of the law, formed of Brahman's glory.[6]Punishment alone governs all created beings, Punishment alone protects them, Punishment watches over them while they sleep, the rational people declares punishment is to be the identical with law.[7]

The *Ṛgveda* mentions thieves i.e *Tāyu* or *Stāyas*[8] and robbers i.e *Taskaras*.[9]People considered the criminals like major evil of the society. They wanted to get rid of them.Kātyāyana defined theft as an act which deprived a man of his property sneakily.Nārada defined theft as an defined theft as an act done by fraud either openly or in a concealed manner.[10]It is significant Kāmandaka death as a punishment was to be avoided even for the gravest offence.[11]

- Crime depicted in the text Daṇḍaviveka-

The present text *Daṇḍaviveka* is a medieval nibandha of Vardhamana Upadhaya,based on primitive ideas is divided into seven chapters,Introductory[Daṇḍaparikara],Murder,Theft,Rape,Defamation,Assault and Miscellaneous [Prakīrṇaka].Gautama points out that the word *Daṇḍa* is derived from the root *Dam* i.e to restrain and to reform.*Viveka* means self-conscience.

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[6] "तस्यार्थे सर्वभूतानां गोप्तारं धर्ममात्मजम्।
ब्रह्मतेजोमयं दण्डमसृजत् पूर्वमीश्वरः।।''*Manusaṃhitā* 7.14

[7] "दण्डः शास्ति प्रजाः सर्वा दण्ड एवाभिरक्षति।
दण्डः सुप्तेषु जागर्ति दण्डं धर्मं विदुर्बुधाः।।''*Manusaṃhitā* 7.18

[8] Ṛgveda 1.65.1,4.38.5

[9] R.V 10.4.6

[10] Nāradasaṃhitā 14.12

[11] "प्रमाणाभ्यधिकस्यापि महत् सत्त्वमधिष्ठितः।
करोत्येव पदं मूर्ध्नि केसरी मत्तहस्तिनः।।''नीतिसार १४.१६

The first chapter on the theory and practice of punishment is divided into following sections:

- Vices following the non-punishment of the punishables.
- Merits of proper punishment
- Requisites of the administration of criminal justice
- Responsibilities of assessors
- Enumeration of punishments
- Gradation of fines
- Specific offences and their punishments
- General exceptions to criminal liability.

The *Daṇḍaviveka* of Vardhamāna Upādhyāya of Mithilā, was the son of the poet Bhaveśa and belonged to the Bilvapañcaka family of Mithila,who flourished in the letter half of the 15th Century in the court of the king Bhairava as his judge, was published on the collation of several Mss.in 1931 by the late Mm Kamalakrishṇa Smṛtitīrtha of Bhatpara,West Bengal.He placed his own views considering the opinions of other smṛtikāra for the purpose of protecting the subjects.Dharma means dispenser of justice, the equation of justice with dispenser of justice having been made for glorification.[12]*Daṇḍa* is formed by five elements but partaking of the splendor of the divine golden the progenitor of Brahman ,the creator. Ïśarah means the creator of all beings and Rājā i.e king is derived from *prakṛti-rañjana*.[13]Netā i.e the leader means he who makes the subjects achieve their respective ends of life.Jāgarti denotes performs the work of a person, remaining awake, which is nothing but dispelling the fear from thieves etc.[14]The line *śūle*

[12] "राज्ञो यः प्रजारक्षणेभ्यः धर्मास्तदर्थमिति।धर्म्मं धर्म्मव्यवस्थापकम्।'' DB p 3

[13]" ईश्वरः प्रजासृष्टा राजा प्रकृतिरञ्जनात् ."DB p3

[14] "नेता स्वधर्म्मप्रापयिता।जागर्त्ति जाग्रतः कार्यं चौरादिवारणं करोति।'' DB p3

matsyān ivāpakṣyan adopted by different reading by Medhātithi and Kullūka Bhaṭṭa .According to Kullūka śūle matsyān ivāhiṃsyur ,both the above readings meaning the stronger ones would always inflict injuries on the weaker ones. In the matters of ownership also no enjoyment of one's separate property. One's own wishes would be possible owing to it's invasion by more powerful persons. The word *adharottaram* means reversal of the positions of the high and the low. The thieves having criminal intimacy with other men's wives, who are also causes of disturbance. By the way of revenue Bali means one-sixth portion of the agricultural produce such as rice and *kara* is what is received by the king every month from the villagers and townsmen.*Śulka* or taxes means one-twelfth portion of the profit from traders and other businessmen. *Pratibhoga* consists of the daily presents to the king of fruits,flowers,vegetables etc.It is said that the torment of the Gods is caused by the depredations of the wicked persons. The king incurs great infamy and goes to hell after death by punishing the innocent persons. Vice equally accrues to the king in putting to death a person, not to be put to death .Kātyāyana said that kings and ministers specially incur sins from the non-restraint of the vicious and infliction of punishment on the innocent person. The word *enam* means sin or vice .According to context it is also read *enaḥ* .The word *natānām* means of the humble i.e of the unpunishebles.[15]

- Punishment as revealed in Daṇḍaviveka-

  After withholding punishment ,the king should fast for a day and a night taken together and the priest for three consecutive days and nights.The priest should undergo the *kṛcchra* penance. The word *adaṇḍane* has a variant as *a-daṇḍya-daṇḍane,*which is also of the real import of the former reading,as the

[15]" राजानो मन्त्रिणश्चैव विशेषादेनमाप्नुयुः।
अशासनात्तु पापानां नतानां दण्डधारणात्।।''DB p 6
+'एनमिति छान्दसप्रयोगस्तेन पापमित्यर्थः।नतानां विनीतानां अदण्डानामिति यावत्।''DB p6

word *daṇḍotsarge* means by withholding punishment, as laid down in works on law.The priest has to undergo three days and nights and perform the *kṛecchra* penance .The king should undergo three consecutive days and nights fast in case of punishing an innocent person.[16] In course of reserving arms Baudhāyana forbid not to keep up arms to self. But Manu thinks that all members of Brāhmaṇa class may take up arms in case of obstruction offered to the performance of religious duties, revolution, raised in course of foreign invasion, for saving the lives of women and Brāmaṇas. Bardhamāna ascertained his opinion that there is no any sin to kill deceitful persons and also amputate their limbs. He also said that there is nothing any offence to kill deceitful Brāhmaṇa .Any killing of any creature without exception is prohibited. It is a pure, truthful and talented king having good assistance and making enquiries of the criminal cases.The presiding judge is a spokesman,the king is the punisher and the courtiers supervise the litigation. Gold and fire are employed for administering oaths and water is used for thirsty and bewildered persons, while the accountant counts the money and the scribes writes out the judgment. The king's own men bring the defendant, the courtiers and the witness and keep under their vigilance both the plaintiff and the defendant until the suit is ready for hearing.[17]

The *Daṇḍaviveka* quoted a text of Bṛhaspati,four types of punishment that is admonition, reproof, fine and corporeal. The author has followed interesting note that Vāgdaṇḍa means rebuking a person with the words.*Dhig daṇḍa* means reproaching a person with the words.Dhanadaṇḍa is of

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[16]" तेनानुपदेशे चिरात्रोपवासो विपरीतोपदेशे कृच्छ्रं पुरोहितस्य। अदण्डने रकरात्रमुपवासो राज्ञः।'' *Daṇḍaviveka*

[17]" प्रत्यर्थि – सभ्यानयनं साक्षिणाञ्च स्वपुरुषः।
कुर्यादलग्नकं रक्षेदर्थि प्रत्यर्थिनौ तथा।।'' DB p18

two kinds that is fixed and fluctuating. Fixed fine is three kinds is low,medium.or high.Corporeal punishment is of three kinds viz infliction of pain,mutilation of limbs and death proper.Pain can be inflicted in four ways viz by beating, restraint, chaining and harassing. *Prathama-sāhasa* is fine ranging between twenty-four and ninety-one panas.*Madhyama-sāhasa* is that ranging between two-hundred panas.*Uttama-sāhasa* is that ranging between six hundred and thousand panas.Pana is a copper coin of certain weight.A unit of silver is one-seventeenth part of a unit of gold. A dināra is a silver coin, made up of twenty-eight units of silver, while a nishka is a gold coin,made up of four units of gold.A karsa is a certain weight equal to 16 masas.

- Social background of punishment-

  Vardhamana has quoted a text of Nārada that six big categories of offences are the subjects of punishment. Homicide, theft, violating the chastity of a woman other than one's wife, two kinds of severities, miscellaneous heading .These are six types of punishment. All kinds of civil disputes originate from greed or ignorance and so either the plaintiff or the defendant must be guilty of false assertion of right facts and it is true that punishment is inflicted on the guilty and hence it is true that punishment is inflicted on the guilty party,in civil cases also.It is said in Daṇḍaviveka that punishment is not offences,following incidentlally from civil disputes,but the suppression of crimes proper.Crimes are those which are reported to the king by spies and in which offenders are brought before tribunals by the officers of the king and are tried not from any private complaint.

The second chapter on murder delineates the offence of manslaughter and animal-slaughter.It also divided into for class and castes and pecuniary conditions of the offenders themselves. According to Yāgñavalkya The sons and wives of

men murdered by an unknown person ,should be separately interrogated. *Daṇḍaviveka* adds the authority has putting questions by mean of conciliation one by one to them.Killing an woman specially ātreyī i.e. menstruating woman or kill a cow or a bull and also murder of śūdra had to undergo cāndrāyaṇa penance[18] .Killing of some animals is similar with the murder of śūdra person like swan,bhāsa, barhiṇa,cakravāka ,valākā,crow,owl,frog,mongoose,serpent,wag-tail etc.Killing a kṣatriya man and Brāhmaṇa man had to forfeited entire property,[19]who shall then put them to death.In this book it described the fact the actual murderer,the adviser,the supporter,the encourager,the assistant,the winkerwho offer shelter the murderer are offenders, i.e sahāya means very intimate with the culprit.[20]

The chapter on Theft discuss various types of thefts.

1. On grocers and dealers for cheating customers by false weights.
2. On manufactures of some products
3. On quacks
4. On gamblers
5. On bogus astrologers.
6. On persons who extort money by false impersonation.
7. On buglers and pickpockets
8. Counterfeiter and professional criminals.

Vardhamāna has defined Theft as unlawful taking of other man's substances.Robbery consists in depriving other men of theirb property.Vardhamāna has classified stealers of property under three heads:-

[18] "क्षुद्रबधेन स्त्रीबधो गोबधश्च व्याख्यातो.....चान्द्रायणं चरेत्।।'' DB p71

[19] "क्षत्रियादीनां ब्राह्मणवधे बधः सर्वस्वहरणञ्च।'' Daṇḍaviveka

[20] "सहायो ब्यबस्थितः– अन्यश्च वध्यत्वात्।तद्विनाशको प्रवर्त्तको।'' DB p78

- Robbers
- Cheats
- Thieves

The punishment of the three classes of stealers inflicted of proper penalty, pecuniary or corporeal proclaimed of the guilt of wrong-doer. DV manifested that the kidnapper or stealer owing to poverty and the importance of the value of stolen property. Kidnapper of a married woman should be made to lie upon an iron bed and put to death, by burning him alive with the fire kindled with dry grass. In case of kidnapping royal family members one thousand and eight panas is to be fined or corporeal punishment.

The chapter on Rape is very comprehensive an includes rape,adultery,incestuous intercourse,unnatural offences etc.The subject is first divided into intercourse with married women and that with unmarried women.Married women are chaste and unchaste.Unmarried women are considered as virgin,outcaste and prostitute.Brahmin found guilty of rape are to be banished from the territory.Members of other castes are to be killed if they commit rape upon woman of any higher caste.

This chapter regards about the punishment for abuse or defamation i.e Vākpāruṣya. Nārada said words embodying insults, imputations, irritating utterances against country,caste,family etc constitute Vākpuruṣa.DV converse that the residents of Gaur are quarrelsome.When a person outb of anger utters abusive words by exposing about private parts of the body or castes against occupation,country or family are called *aśila* i.e obscence attitude.In ancient times Liber is not found for slander person.Truth and apology could deliver the criminals.

This chapter deals with assault and offence which proceed from taking law in one's own hand.The following classes of persons are declared as assailants:-

1. House-burner
2. Poison-administerer
3. Armed person
4. Stealer of Wealth
5. Dispossessor of corn-field.
6. Kidnapper of wife.

The above six classes of persons are engaged of the offences. He who throws ashes on another's person beats him with hands is to be fined sixteen masas.In cases where they have already committed the offences or threaten to do such future,there is no warrant for taking the law in one's own hands and putting the person to death.The infliction of bodily pain ,infliction of mental pain is also an offence and is punishable.[21]

Sāhasa is of five kinds includes homicide, theft, molesting other's wives, rudeness of speech and assault.It is called *Sāhasa* they are done with pride of power. Suicide and misappropriation of the property of helpless persons are also *Sāhasa* acts. If some person survive from suicide should be punished with two hundred copper coins. Person who snatched the property of childless widows should be treated as thief and punished them.

The causes for the institution of civil suits and criminal proceedings are called *Vivādapada.*They are -

- non-payment of debts.
- deposit and pledge
- sale without ownership

[21] Reference- Daṇḍaviveka of Vardhamana Upādhyāya edited by Kamalakrishna Smriritirtha chapter Introduction

- concerns among partners
- non-payment of wages
- disputes between owner and servant
- robbery and violence

In the state offences the king is informed by his spies of the deviation from the right path of all classes of men in all stages of life.There were six state offences:-

- Transgression of the orders of the king
- Causing disruption among the perfects of the city
- Upsetting the code of conduct of the dissenting community
- Quarrel between father and son
- Non-performance of expiatory rites
- Not bestowing gifts to deserving persons
- Intermixture of higher and lower castes and so forth.

  No tax will be delivered from the following persons-a king,a srotriya, an orphan,a wanderer, a child,an old man, a woman in lying-in-room,a maiden,and a widow.
- Methodology of Research-

I use diachronic type of method to seek the point of views regarding crime and punishment as revealed in the Daṇḍaviveka. I study the ancient text Daṇḍaviveka of Vardhamāna Upādhyāya.This method can highten the understanding of the values ,significance of the texts.My intention is enriching the views related crimes of ancient India as well as in the

meantime penalties were proposed. The king provided protection to the public applying penalties.

Vardhamāna Upādhyāya has written nine works on Smṛti - Daṇḍaviveka,Datidaviveka,Daitaviveka,Paribhāṣaviveka,Smṛtitattvaviveka, Smṛtiparibhāṣā etc.Daṇḍaviveka and Dvaitaviveka relate to Law i.e vyavahāra,while the rest to ritual and ceremonial law.Daṇḍaviveka quoted from the metrical Smṛtis of Manu,Yājñavalkya,Vaśiśṭha,Gautama,Nārada,Kātyāyana,Vyāsa,and others,from four commentaries of Manu-smṛti like Kulluka Bhaṭṭa,Govindarāja,Medhātithi,and Nārāyaṇa Sarvajna.,and also from the Mitākṣarā commentary of Yājñavalkya Smṛti,Purāṇas and various nibandhas like Kalpataru,Kāmadhenu,Vivādaratnākara,Vivādacintāmani,yhe works of Bhabvadeba Bhaṭṭa,Halāyudha, and Lakṣmīdhara etc

- Conclusion-

  It may be stated in conclusion that the following modern threefold theories of punishment have been mostly followed in the medieval treatise on Hindu Criminal Law ,viz.1.Preventive or deterrent2.retributive and3. reformative. The first one preventive or deterrent theory is manifest in death occurrence while banishment and mutilation of the offending organ of the culprit, fine, forfeiture of property are instances of the retributive kind. Detention of the culprit in a jail or in a solitary cell for repentance of wrong doer. Some provisions of punishment in some cases reveals sincere concern of smṛtikāra about human behavior. The main objective of the criminal justice system is to create social harmony and maintain order by enforcing the laws and curbing their violation.

Abbreviations

DB - Daṇḍaviveka

RV- Ṛgveda

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Invading the Forbidden Domain of Queers

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"Current research indicates that our sexual orientation, the 'imprinting' that dictates whether we are sexually and affectionately attracted to men, to women, or to both sexes is probably set by the age of 5 or 6. In the 'imprinting theory' of John Money, our sexual orientation is irreversibly set once and for all in early childhood, though it may take an individual many years to recognize and accept his or her sexual orientation."[1]

Some people feel that their gender is the opposite of their biological sex and are referred to as being transgendered. They may suffer great psychological stress and try to live in a body that is alien to their gender-identity. Because society places much importance on people conforming to the norms regarding gender-roles, "…many transgendered struggle with the realization that they do not fit psychologically with the way their bodies appear physically."[2]

In debating sexual orientation, much still remains illusive to our understanding and knowledge. Charles Darwin seems to be very much to the point when he asserts, "…we do not even in the least know the final cause of sexuality. The whole subject is hidden in darkness."[3] But this very fact is the source of interest and explorations for scientists, psychologists, sociologists, philosophers and even men of literature. Artists since ages have dealt with this

theme in very subtle, nuanced and probing manners laying bare not only its varied forms and expressions but also its multiple causes and consequences. In modern literature, this theme has received a more extensive, frank and free treatment.

Mahesh Dattani is one of the playwrights who exemplify this tendency of exploring frankly the hitherto tabooed issues and concerns of human relationships. It appears that he is drawn to probe deep into the life and experiences of queers in Indian society, revealing their desires and fears, tensions and conflicts, struggles and tribulations from inside out. His plays depict the plight of the gay people living in a homophobic environment which forces them to live a spurious life and conceal their sexuality for fear of hostile reactions and consequences. He provides insight into a rule-based society where people have been brought up with the feeling that homosexuality is wrong, thereby causing in the transgender strong feelings of shame and self-loathing leading to low self-esteem. Furthermore, his plays show that suppressing one's sexuality involves denial of an important part of one's identity and can have serious impact on one's life and relationships.

Dattani's plays aim at tearing the veneer of such filthy realities and expose the gruesome truth which lies concealed in a hypocritical Indian society. Sangeeta Das remarks: "…Mahesh Dattani makes himself conspicuous by picking up such sensational issues of the society which we know and read now and then but refuse to acknowledge their existence amidst us."[4] His plays become the outcry of the queers, sexual minorities such as gays and hijras, the marginalized members of society, the excluded and subalterns, who in their futile efforts to be connected with society are reduced to pathetic creatures with their guilt-ridden, tortured psyche and opposing socio-ethical background. John McRae in his note on the play *The Muggy Night in Mumbai* expresses similar ideas: "It is not simply the first play in Indian Theatre to handle openly gay-themes of love, partnership, trust and betrayal. It is a play about how society creates patterns of behaviour and how easy it is for individuals to fall victims to the expectation society creates" (p.45).

In this play, we meet a group of gays belonging to the urban society who assemble in the flat of Kamlesh, a fashion designer, who throws a party to them to announce the engagement of his dear sister, Kiran. They freely discuss the problems here and while they talk, their pains, turmoil and travails are unfolded. The atmosphere inside the flat and outside is muggy and full of suffocation. The noise outside, the music and the din indicate lack of peace symbolic of their inner turmoil. The gays are forced to meet in darkness of a closed area. They are unable to cope with their situation in open society where they are a butt of laughter and ridicule.

The play opens with a scene showing Kamlesh having sex with the middle-aged guard whom he pays for it. This behaviour may shock the traditional sensibility but in the modern context, the situation of Kamlesh needs to be explored more liberally and sympathetically. Dattani, in this play, has tried to force the audience to give their thinking a new approach.

Kamlesh's friends start gathering for the party and the readers witness his intense and passionate desire for Prakash, his homosexual partner, who has become an obsession for him.

Kamlesh is in utter pain as Prakash has betrayed him and, after staying with Kamlesh for sometime, has deserted him. Prakash believe that he can't be happy with his state and starts nurturing a guilt complex. To get rid of the whole unusual situation and his obsession with Kamlesh, he plans to marry Kiran who is none other than Kamlesh's sister. Kamlesh feels totally broken at his betrayal and is doubly hurt with the behaviour of Prakash (who has changed himself to Ed):

> KAMLESH. …I would have understood it if he had left me for another man, but he left me because he was ashamed of our relationship. It would have worked between us, but he was ashamed. I was very angry. I left my parents and my sister to come here, all because of him…. (p.68-69)

He feels so much tortured and unhappy at his own being gay that his agony bursts out: "…for the first time in my life I wished I wasn't a gay" (p.69). To come out of his loneliness, fears and anxiety, he also seeks the help of a psychiatrist but it proves futile:

> KAMLESH. I tried explaining to him that I needed his help to overcome my anxiety and fears, not to be something I am not. Could he help me cope with my loneliness and fear the same way he would help a heterosexual cope with his? (p.69)

Kamlesh's words and the doctor's attitude to his problem is a testimony to the viewpoint that a doctor or society never accepts homosexuality as natural. Kamlesh's predicament is that he cannot resist his sexual orientation as it is deeply rooted in his body and psyche.

The play emerges as an outcry of these people who are suffering for something which is innate to their nature and therefore to resist or change their sexual orientation is not in their control. It underlines the necessity of trying to understand sympathetically the predicament of the class of the queers. In the play there is "…a passionately spun but essentially sane and rational argument that no human being should suffer from inhuman social attitudes, just because the nature of his sexuality is different from that of the majority of mankind."[5]

The homosexuals are in constant fear of social rejection. Even the guard, when he comes with the photo of Kamlesh and Prakash in a passionate pose, which he got from the people outside, warns Kamlesh:

> GUARD. Society waalo ko sab kal complaint karne wale hain! …Abhi aap logo ka kya hoga? Aap yeh sab khullam khulla kyo karte hain? (p.105).

The fear of ostracism makes the homosexuals closeted personalities. That is why, more clever friends like Ranjit and Bunny have to hide their sexuality from people. Ranjit finds India a wretched country where he cannot live peacefully, as a result of which he tends to visit Europe frequently where he has been together with his English lover for a long time. Ranjit's choice to live in England away from India suggests difference between the two cultures. People in the West appear to be more liberal and free regarding their sexual lives.

But in a society like the one in India, people like Bunny have to adopt camouflage in order to escape the possibilities of social censure and rejection. He is a T.V. actor and also a gay, but married happily and enjoying a reputation in society because of his abilities to cover-up his transgression. He is more at peace and balanced while wearing the façade of a normal straight man. He knows the truth that he cannot accept those people in public whom he loves in private:

> BUNNY. …I deny them in public but I want their love in private. I have never told anyone in so many words what I am telling you now – I am a gay man. Everyone believes me to be a model, middle-class man. I was chosen in the part in serial because I fit into common perceptions of what a family ought to look like. I believed in it myself. I lied – to myself first. And I continue to lie to millions. (p.103)

Thus, Bunny can express his real self only to his friends who are like him. He opens his heart to them as to how he has denied his 'self' to himself and to everyone. The dilemma of Bunny and his ilk can be summed up in Nadeem's remarks: "Indian gays are Indian first and gay second. We value and respect the manners and mores of our families, our communities, and our various religious heritages. As a result most gays in India remain, in Western terms, deeply closeted."[6]

That is why, they are not able to develop fulfilling relationships among themselves. Their pursuit of happiness leads them to confusion and they can not reach any solution till the end. Ed asks in despair: "Where do I begin? How do I begin to live?" (p.111). His friend Kamlesh has no answers to his existential question, "I don't know" (p.111) is his curt reply.

Sharad, who has lived with Kamlesh as his homosexual partner, is also lost in tumultuous zones of this muggy life of unstable relationship. His search for identity continues: "I ask for myself what I have got and what I am and what I am not" (p.111).

Thus it is evident that the relations of homosexuals with one another fail to provide them any meaning in life. They remain doomed to be lonely and dissatisfied with their lives till the end. The play suggests that the fault lies with society: "…which not only condones but encourages hypocrisy, which demands deceit and negation, rather than allowing self-expression, responsibility and dignity" (p.46).

The harrowing plight of this marginalized section remains unknown to the larger normative society which remains, by and large, not only indifferent but even unrelentingly hostile to them. What is implied here also is "that it is not merely the biological state of an individual which makes him different from others but there is also the public response to such a state"[7] which determines his or her status in society.

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Notes

[1]Robert T. Francoeur, "Human Sexuality," *Handbook of Marriage and Family*, ed. Marvin B. Sussman and Suzanne k. Steimetz (London: Plenum Press, 1987), p.511.

[2]Tasha R. Howe, *Marriages and families in the 21st century: A Bio-ecological Approach* (West Sussex: Blackwell Publications, 2012), p.72.

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[4]Sangeeta Das, "The Sensational Issues in the Plays of Mahesh Dattani," *The Plays of Mahesh Dattani: A Critical Response*, ed. R.K. Dhawan and Tanu Pant (New Delhi: Prestige Publications, 2005), p.11.

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[6]Nadeem Ahmed, "Indian Gays Unite – The Cyber Way," *Hindustan Times* 13 May 2001, Sunday Times: 2.

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The Motif of Love and Romance in the Poetry of Abdul Karim Gadai

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Abdul Karim Gadai **(1901-1978)**
Courtesy: http://www.thesindhtimes.com/blogs/poet-unprivileged-abdul-karim-gadai/

Abstract

Abdul Karim Gadai is the widely acclaimed modern poet of Sindh. He commands the singular rank in the legions of the Sindhi poets as far as the political/resistance poetry is concerned. Ideas in great profusion seem to be sprouting from his works. Major part of his poetic oeuvre relates nevertheless to the revolutionary resistance poetry. Unrecognized and rated too low notwithstanding, a worthwhile portion of his poetry also pertains to the subject-matter of love and romance. Love in its vast and varied subtleties and shades find an artistic expression through the verses of Gadai. The poet is possessed of exceptional prowess at clothing his words with colorful attire of pictorial and lively imagery and symbolism, which penetrates deep down the imagination of readers. His poems traverse the entire expanse of love including sensuous and spiritual love. The sexual urges are not frowned upon as taboos to be chased away. Rather, the poet believes animal passions are as natural as the other instincts in humans. Moreover, beauty in

relation to the temporal love is highly eulogized in his poetry. The beloved is placed on the highest pedestal of perfection. She is extolled as a goddess of beauty. Furthermore, Gadai Sahab seems very much to be influenced by the pantheistic tradition, which is evidently demonstrated by the mystical flavor with which his poems are intimately imbued. Bluntness, simplicity of style, colloquial language, and absence of a profound intellectual intricacy are the glaring features of Abdul Karim Gadai's poetry. This research paper, setting preset research objectives, attempts to delve into the elements of love and romance reflected in his poetry.

Keywords: Gadai, Love, Romance, Spiritual love, Sensuous Love, Imagery, and symbolism.

1. Introduction

Abdul Karim Lashari, popularly cherished today with his pseudonym 'Gadai Sahab' (1901-1978), occupies an inimitable stature in the galaxy of the modern Sindhi poets. He was born to a poor and illiterate family at Karimabad of tehsil Thul, Jacobabad district, Sindh (Pakistan). The luck had it, he somehow managed to acquire education up to matriculation (Sadhayo, 1981, 49). Afterwards, given the financial problems facing his family, he had to enter the government service to support his household. He dabbled in a number of jobs; however, finding things going against his grain there, he gave them up all one after the other (Syed, 2005, pp.104-107). He had begun composing poetry in the company of his friend Lutfullah Badvi/Jogi. However, after quitting job, he made poetry and journalism his career (Junejo, 2005, p.545-546). Gadai was a poet, historian, freedom fighter, political activist, dramatist, and a veteran journalist. Above all, he was a poet extraordinaire. He left an inerasable mark on the Sindhi literature.

His poetry is scattered over three books. He also has a prose work to his credit in the form of the historical account of Jacobabad city. His works include:

1. Saanreeh Ja Soor (Poetry)
2. Pakhra Ain Panhwaar (Poetry)
3. Pemaane Te Pemaano (Poetry)
4. Khangarh Khaan Jacobabad Taaen (Prose/History)

Hayat (2005) says that the greatness of Gadai lies not just in his tall stature as a poet. Rather, his entire life like a rainbow is an amalgam of the beautiful colors. Each and every aspect of his personality stands matchless. He was a versatile and prolific writer, a social worker, an eloquent orator, a political activist, and the like. A Bouquet having diverse fragrant flowers is what can be called Gadai (139).

Gadai Sahab earned his recognition as the poet of resistance. The epoch shortly after Pakistan's inception marked the beginning of his poetic journey in a real sense, as he took to giving vent to his sense of disappointment with the state of affairs in the post-colonial Sindh (Sadhayo, 2006, pp.39-43). Major part of his poetic opus has everything to do with disillusionment, and resistance – something he has commanded much applause for. As a point of fact, as stated in the foregoing lines, it was revolutionary poetry whereby late Gadai was catapulted into the limelight as the epitome of Sindhi resistance. Nevertheless, there is also a substantial portion of his oeuvre, albeit not so much appreciated or discovered, pertaining to the

themes of love and romance. In the wayward days of his youth, he composed the poems, like most of the poets, adoring the eyebrows and tresses of his beloved. Many of his early poems center around the motif of 'Ishq' and were sung by his contemporary notable singers. As a matter of fact, Allah Rakhi, the celebrated Sindhi singer stole his heart. She used to sing his poems. Pangs issuing out from the solitary nights of separation from the beloved find an artistic expression in his verses. Gadai Sahab says (2007, p.99):

تارا ڳڻيندي گذري رات پهاڙ جي،

جيئڻ جدائي وارو عين عذاب آ!

English Translation:

Counting the stars up did I pass the mountainous night!
Living each moment in solitude and in separation from the beloved is
Like passing through an inferno!

i. Research Objectives

The following research objectives have been set to be brought under the critical examination:

1. To investigate the elements of love and romance in the poetry of Abdul Karim Gadai.
2. To ascertain the concept and nature of sensuous and spiritual love as reflected by Gadai in his verses.
3. To appreciate the use of imagery and symbolism in Gadai's romantic poetry.

ii. Research Questions

The present research paper poses the following questions:

1. How is love and romance reflected in the poetry of Abdul Karim Gadai?
2. What is the concept and nature of love expressed in Gadai's poetry, sensuous and spiritual love?
3. How do the elements of imagery and symbolism run through the poetic oeuvre of Gadai Sahab?

iii. Significance

Abdul Karim Gadai's name sticks out a mile in the throng of the modern Sindhi poets. The yeoman's service he outstandingly performed for the Sindhi literature teetering on the brink of extinction was to revitalize it from the trauma of the partition. He was first and foremost the poet of resistance. Like the poets of the post-colonial era, he was disenchanted with the perpetuation of the colonial legacy. As a result, his verses articulated audacious dissent against the post-colonial state of Pakistan, its institutions, and political elite for the betrayal of trust. However, a substantial segment of his poetry deals quite eloquently with the subject of romance. In fact, one of his three poetic works "Pemaane Te Pemaano" is exclusively consecrated to the love poetry. However, as is the case with his political poetry, his verses concerned with romance have not been subjected to a scientific scholarly treatment either. Not a single research paper

evaluating Gadai's poetics of romance is available. Thereupon, the present paper tends to provide a crucial breakthrough in the aforementioned aspect.

iv. Methodology

Essentially qualitative in nature, this study employs the grounded theory to the raw data available with the researcher in the form of the poetic texts of Abdul Karim Gadai. According to Hammond and Jerry Wellington (2013), grounded theory prefers inductive method to the deductive one thus allowing researchers the flexibility to, starting from the ground-up, observe patterns "lying rooted" within the data and draw conclusions from individual instances. In it, the process of classification and interpretation begins simultaneously with the data (p.82, 87). Grounded theory is of a greater utility and applicability when there is no theory to explain a phenomenon or process (Creswell, 2007, p. 66).

The poetic opus of Gadai Sahab "Laat Barandi Rahay" is the compilation of original publications numbering three, of the poet. One of these three books "Pemaane Te Pemaano" is comprised in entirety of the love poems by GadaiSahab. Out of the available pool of the poetics of romance by late Gadai, an opposite sample of poems has been sifted and included in the critical scrunity with kid gloves.

Like other approaches in qualitative data analysis, grounded theory also builds on coding and categorizing ending up with what may be termed 'saturation' – the point at which no further insight is likely to turn up by the continued exploration of categories (Hammond and Jerry, 2013, 83). Thus, the selected verses have been put to the extensive and exhaustive coding and categorizing process for the emergence of themes having a good deal of precision and high-fidelity. Initially by going through the poetic works of Gadai Sahab, the researcher familiarized himself with the tenor of his love/romance poetry. Thereafter, political poetry or otherwise was filtered out from his poetics of romance. When only the love/romance poems were left with the researcher, he randomly sifted a sizeable number out of them putting the same to the manual coding. A litany of codes was generated in the initial process of 'Open Coding'. However, later on, through the 'Axial Coding' and 'Selective Coding', codes/categories were collated, which ultimately led to the generation of broad themes. It may be clarified here that all this was done inductively without the preexisting theory, etc.

It warrants the researcher spelling clearly out as to which research paradigm he subscribes to. A research paradigm refers to the framework within which entire research project is operationalized. A paradigm is concerned with epistemological, ontological and methodological assumptions (Jonker and Bartjan, 2010, p. 80-81). The researcher strongly believes in constructivism/interpretivism which takes the world as capable of multiple interpretations and seeks to uncover the meanings that human beings invest in social activity (Hammon and Jerry, 2013, p.120). It holds that in the world where reality is inherently a social construction, we are meaning-makers, further believing that a phenomenon tends not to be captured objectively; instead, we need to construct shared understandings of social activity (Creswell, 2007, 20-21).

هي تار تار هاڻي پکاري ٿي يار يارا!

English Translation:

Every corner of resonates with the echo of the beloved!

According to Qadri (1982), In the company of Lutfullah Badvi, Gadai happened to compose verses. The former was at that time posted as a headmaster in one of the schools at Bahadurpur. He himself was a good poet of a considerable repute. Gadai's initial poems featured chiefly the themes of love and romance. They used to be published in the weekly 'Peghaam', 'Sadaqat', monthly 'Sindhu', and the daily 'Al-Waheed'. Another friend of his, Qadir Bakhsh Haqeer, a noted poet himself, accompanied Gadai Sahab in 'Musha'iras (a poetic symposium). And with time as he went into orbit, he blossomed into an outstanding poet of Sindh (417-418).

In his "Sindhi Adab Jo Tanqeedi Ibhyas" (The critical study of Sindhi literature), Abdul Majeed Sindhi observes that Gadai was a renowned poet extraordinaire in Sindhi literature. His poetry is reflective of the modern trends. His uniqueness lies in the fact that he experimented on almost every genre of the Sindhi poetry. That's why, his verses beautifully blend past traditions with the modernity. In the beginning, he engaged in writing 'Ghazals' (a form of poetry) which mostly told the tale of love and beauty (2006, 593).

Latif in his "Maqbool Tareen Sha'ir" (The most popular poet) argues that Gadai's poetry carries the germs of philosophy, ethics, mysticism, logic, and in brief almost of every subject. Gadai is fixated on love. The latter is a recurrent them with him. He teaches the only lesson – the lesson of love: love for friends, love for foes, love for life, love for universe, and above all, love for humanity. Hate is unknown to him (2005, 53).

Poetry: The Song of Love

Poetry down the ages has been the viable agency of expression of inner feelings. Indisputably, spontaneous, pent-up emotions of love find in poetry an excellent outlet for self-expression. Relation between poetry and love is as inevitable as that between body and soul. Every poet is the poet of love. Different poets have differently treated the subject of love depending on their times and climates. "There exist as numerous definitions of love as there exist the poets" (Stallworthy, 1981, p. 2). Love is texture of human soul. It is an immutable law inscribed on the forehead of every mortal.It has the element of universality. Even in the post-modernist epoch marked by cut-throat competition, unbridled capitalism, and consumerism where everything up to body/sex is commoditized to gratify the impulses of men, love has gathered all the more significance than ever. "Love retains its ageless quintessence," as notes Catherine Belsey, "to represent transcendence and immortality - what Jacques Derida calls 'proximity, living speech – that which money can't buy" (1994. P.883). Love takes each and all with its irresistible charm into its embrace. No mortal can elude the overpowering appeal of love. As Gibran describes it, love is but an eternal light written by light on the tablet of light (1993, p.29). It illuminates whomever it possesses. And whoever is possessed by itis immortalized eternity upon eternity in the realm of light.

Love poetry dates back more or less to the fourteenth century poet, acclaimed as the father of the English literature, Geoffrey Chaucer who wrote his masterpiece love poem Triolus and Crysede in which he exalted the courtly love and sentiments springing up there from

elevating the beloved to an infinite superiority. It idolized the beloved as a demigod standing as an epitome of grace and perfection. It says (Chaucer, 1977, p. 408):

She has not with the leste of hire stature,
But alle hire lynes so welanswerynge,
Weren to womanhode that creature,
Was never lassemannysh in semynge!

2. Gadai's Poetics of Love

Motif of love and beauty is matrix of Abdul Karim Gadai's poetry. With his idiosyncratic style, richness of expression, marvels and inventiveness of metaphor, fertile imagination, and youthful creativity, Gadai creates a very powerful effect as regards the emotion of love. The simplicity of words couched in a colloquial garb marks him out from his contemporaries. As for the philosophical thought, his poetry may not be imbued with the profound contemplation. Instead, the day-to-day experiences of life of ordinary people are manifested in it. Among such experiences, romance has an unevadable appeal for Gadai Sahab.

Abdul Karim Gadai holds a conception of love quite as hazy as his political philosophy. However, both temporal as well as spiritual love has been dealt with in his verses. Whilst readers may find an artistic portrayal of the enthralling eyebrows and musky tresses of the beloved in his poetry, they also see the hard predicament of a lover ingeniously depicted therein. His beloved is presented as the embodiment of beauty. Gadai places his beloved on the high pedestal of perfection. It merits a mention here that within the broader concept of love, Gadai touches upon many a facet of it. His poetry brings graphically out a vast variety of attitudes and temperaments of both a lover and the beloved. As stated above, many a form of love has been poeticized in his oeuvre, it variously encompasses suchthemes as love of the beloved, love of mankind, love of Sindh, his soil, spiritual love and sensuous love.

Away from one's beloved, a lover's state is equally as edgy as that of a fish that may be out of water. Gadai feels prickled deep down his heart by the twinges of separation. He aches dolefully for a moment or two for the union with his beloved. He creates quite tellingly the scenario of how each second of long-drawn-out nights goes as a rough and tough going for a lover overtaken by psychological and emotional loneliness. As Ghalib said 'to turn night into day is like unearthing a channel of milk', Gadai pens the similar dilemma of a lover for whom passing time in solitude is like digging gruelingly through a hard rock, as he says (2007, p. 96):

گدائي اوهانجي جدائيءَ ۾ جانان،

سڄو سال غم ۾ گذاري ڇڏيو!

English Translation:
In your separation, O my Beloved,
I dragged myself through grief round the year!

The bouts of meeting last rather momentarily ending in a trice, but the moments sans the beloved are dragged agonizingly out. The following line has the similar idea underlain in it (Gadai, 2007, p.102):

English Translation:

وصل جي رات ڏوراپن ۾ سڄي وئي گذري!

On the complaints was the whole night of meeting passed!

Wine has long shared a symbiotic connection with poetry. The close symmetry between poetry and wine swirls around in the carafe of poets' minds. Love, wine and poetry are in a sort of an erotic partnership. Poets across the western and eastern societies have glorified wine, bottle, and tavern in a rhetorical metaphor. In Gadai Sahab's works, readers find frequent references to wine and an inn. Gadai artfully crafts evocative yet elliptical imagery of the trinity of beloved, wine and love. The presence of wine adds luster to the occasion. He says (2007, p. 99):

فصل بهار آئي، بوتل جو ٻُوچ کوليو،

پر ۾ آ دلبر، سامهون شراب آ!

English Translation:

Lo arrives the springtime!
With the beloved sitting next to me
And wine lying opposite.
O fellow, open the bottle!

Francis Bacon (2014, p. 233) observes, "… as if man, made for the contemplation of heaven and all noble objects, should do nothing but kneel before a little idol, and make himself a subject, though not of a mouth, (as beasts are), yet of the eye: which was given for higher purposes." When in love, a man's eyes see nothing except for the sight of the beloved all around. His ears yearn passionately for hearing the voice of the beloved. He feels out of place when away from her. He feels ill at ease among the company of many. His restless soul finds no solace except for in the presence of his beloved. His emotional equilibrium is greatly affected. The first thing love takes away from a lover is his state of balance thus making him sink deeper and deeper into a state of agony. His life becomes a mare's nest. All of sudden, he is made into a lotus-eater indolently lying down on the job. Smile freezes on his lips. Instead, a visible note of melancholy descends upon him without a fail. He is reduced down to an idle creature that imagines no action and no activity except for the appreciation of his beloved. For Gadai, love snatches the peace of mind. It brings a man to the point of a wanderer Darvesh. As Bacon (2014. P. 231) notes, "…but in life doth much mischief; sometimes like a siren, sometimes like a fury." In the similar way, Gadai Sahab says (2007, p.112):

دل جي لڳڻ جو وقت پي ڪهڙو عجيب هو،

عقل ۽ خرد تي حُسن جو جادو هلي ويو!

English Translation:
How strange the time was when I lost my heart,
The Beauty cast a spell on my mind!

At another place, he says (103):

قسم خدا جو دنيا سندي حسينن سان،

لڳائي دل اهو جنهن کي خدا خراب ڪري!

English Translation:
Heaven knows, only those that are doomed to a ruin fall into a love trap of the beautiful!

3. Humor in Gadai's Love Poetry

Readers may find many instances of humor created with great virtuosity through such devices as irony and satire in the verses of Abdul Karim Gadai. Gadai Sahab demonstrates exceptional prowess at crafting elements of humor in his poetry. The mild humor creates a very telling effect on readers helping them grasp the intended paradox of the situation in a vivid manner. Humor itself is not really a literary device. It is instead an end-product, the effect, which induces laughter or amusement. Irony refers to situations where things turn out quite the opposite of what is expected. There are a number of types of irony such as structural irony, naïve irony, verbal irony, stable and unstable irony, etc (Abrams, 1999, p.135-136). Gadai's poetry is imbued with a variety of literary devices such as satire, irony, etc. Mild comedy is an important contour of his love verses. He says (2007, p. 96):

خوشيءَ سان مون نامُون لکيو يار ڏي،

پر ڪاوڙ مان دلبر ته ڦاڙي ڇڏيو!

English Translation:
I wrote to the beloved with glee!
But she angrily tore that latter to pieces.

In another poem, he writes (2007, p. 102):

رات ساري ته رقيبن جي ٿنا ساڻ مونکي،

سخت بيزار ڪيو، ڪنهن ڪيو دلدار ڪيو!

English Translation:
The whole night of union, the beloved ruffled my feathers,

By lavishing praises on the rival(s)!

On inflation and marriage, he humorously says (2007, p. 265):

گراني جي اڳ ۾ خبر جي هجي ها،

گدائي ڪڏهن ڪين شادي ڪجي ها!

English Translation:
Had I ever known of the inflation,
I would never have married!

It merits a special mention here that Gadai Sahab's very name was subject to an unusual paradox. It is fundamentally an oxymoron where two seemingly incongruous and contradictory terms, 'Gadai' (meaning a Beggar) and 'Sahab' (meaning a lord) are used in conjunction. Accordingly, he says (2007, p.98):

پرين قرب واري نظر جي ڪرين ها،

مقدر ۾ ڇو هي "گدائي" هجي ها!

English Translation:
If only you tenderly met my gaze,
Why would I be Gadai (beggar)?

Like unruly and philandering boys sauntering through the streets and roaming over every other girl that passes by them, Gadai amuses himself being surrounded by fairies in public parks. Moreover, having continuously spurned the love overtures of the poet, the beloved finally gestured her acceptance, which for the poet meant a triumph. He says (2007, p.113):

اڄ عيد ڪر گدائي، آخر جو ان ستمگر،

ويندي ڪيا اشارا، اقرار جي نموني!

English Translation:
It is a time for Eid (festivity), as
The beloved has finally nodded her approval!

4. Sensuous Love in Gadai's Poetry

Abdul Karim Gadai does not shy away from giving poignant expression to the youthful impulses. Beyond a shadow of doubt, animal passions are integral to human beings. Realistically speaking, sex is as natural as other human instincts. The great work the nature started millions of years back, is in the pipeline; both men and women are ordained to carry it forward thus

becoming partners and collaborators with the nature in the constructive process. However, that is possible only when two bodies meet!

In his masterpiece *Symposium*, Plato broaches this topic articulately.

Long ago, both of the sex of men and women were actually one sex of men. However, punishing them for their wickedness, God Almighty halved them into two parts. Each of men and women are in actuality one men. A Lover is always hankering after his other part. The desire to be one with the lost half again is what is called love (Plato, 1956, p. 265; Durant, 1995, p.106). In the savage wildness of this bestial passion, lies deep down something sublime and holy, and that is their completion, their reunion! As Kahlil Gibran writes, "Love has no other desire but to fulfill itself" (1964, p.12).

Gadai articulates the undisguised discourse on sensual love. Earthly love and spiritual love are not mutually exclusive. More importantly, sexual love cannot be sublimated. It needs fulfillment. According to the poet, a man can do literally nothing about his sexual urges. He says (2007, p. 324):

توکان هکڙي ڳاله پڇان مان؟

ڪير نه آهي جنسي متوالو؟

جنس جي الفت ڪنهن کي ناهي؟

English Translation:
Tell me one thing:
Who is not fond of sex?
Who does not need sex?

Further, he goes on to say (325):

ڪير انهيءَ کان آجو آهي ؟

ماڻهو نيٺ ته ماڻهو آهي.

آخر ڪوئي فرشتو ناهي.

جا شئي آ موجود اسان ۾.

ان جون ڳالهيون آخر ٿيندیون!

English Translation:

Who is exempted from sexual urges?
A man/woman is a human being, after all!
He/she is not an angel.

Why shouldn't we discuss
Something that resides within us?

Repression of one's sexual desires/drives is the denial of one's very being. It is self-denial. It is like divesting human beings of their humanity. Anglicization of a human through the inhibition of natural traits is Gadai Sahab's bête noir. Further, regulating or proscribing people's sexuality smacks of dehumanization and a crime in itself. Gadai expresses such an idea in more than one place. It must be added here that his notion on sexuality bears a striking similarity to the famous 'Repressive Hypothesis' of Michel Foucault who stirs up mind-altering debate about the three lettered word. The Repressive Hypothesis as it has come to be known, is itself a discourse. In the primitive societies (preceding onset of capitalist economies), people were not disinclined to talk of their sexual orientations; sex was talked about without much reticence, and sexual indulgences had hardly little need for secrecy or concealment. "But soon, twilight fell upon the bright day, thus set in the monotonous night of the Victorian bourgeoisie" (1978, pp. 120-124).

The chief factor lying at the bottom of sex being bottled up is the rise of Capitalism, at the heart of which lies production. Thus, any activity not in consonance with work ethics, and hampering production is condemned and discouraged. Workers' energy needs to be geared at productive activities at mills, factories, and industries. Sex for pleasure was frowned upon as unproductive waste of energy (Foucault, 1978, p.5-6). The Church was central to the banishment of sex as something taboo drawing a line as to what was legal and what was illicit as regards sexual orientation. The bourgeoisie in power controlled the discourse as to how sex to be spoken about, and by whom, and exercised hegemony in this way over the bulk of society.

Gadai had a sharp insight to see the mechanism of thrusting on people the artificialities created by the capitalist-landed bourgeoisie to perpetuate their hegemony. In doing this, they co-opted the clergy to stifle the creativity of people, proscribe their natural traits as taboos, and regulate their behavior in order to maintain subordination and super-ordination. So, Gadai Sahab rejected such restrictions, reticence and suppressions, asking us why we should strike a blushful unconventional pose while talking on the subject of sex!

5. Idea of Spiritual Love in Gadai's Poems

Plato, the Neo-Platonists, St. Augustine, and Dante, etc., viewed sexual love as the vitiated form of spiritual love. However, interestingly in the Freudian psychoanalytic theories of love, spiritual love is depicted as the perverted form of sexual love. According to Freud, sexuality and sexual love is condemned as baser impulses and in consequence repressed. Goethe believes that love has an inbuilt appetite in the uncorrupted youth to take altogether a spiritual direction (1902, p.178). There has been an endless contestation over the question of nexus between earthly and spiritual love. However, sensuous love is often projected as a stepping stone to the development of Plutonic love. The refined spiritual love thus is sexual love in twilight. According to Durant (1995, p. 109), "…From the hunger of the flesh emanates the loftiest devotion of soul to the other soul. And from the lust of a savage issues forth a poet's adoration – something which forms a man's gamut."

Spiritual love is a recurrent and dominant theme of Gadai's poetry. There are a sizeable number of poems imbued in varying aspects with the idea of sacred love. His works traverse the entire expanse of love. If it entails post-modernist or neo-modernist notions of sex, it too entails at the same time the ecstasy of losing 'self' in the unfathomable abyss of holy love so as to be one with the Beloved. The merger with the Beloved can be achieved only by the unqualified self-surrender and total self-abnegation. In an ecstatic triumph, he declares (2007, p.132):

ملايو خاڪ ۾ مون پاڻ کي دلدار جي خاطر!

English Translation:
I got into self-renunciation for the sake of my Beloved!

Gadai Sahab seems to be strongly swayed by the philosophy of pantheism (Wahdatul Wajood). Essentially a metaphysical and religious school of thought, it treats God as being everything and everything being God or a reflection of God. The world is the self-reflection of the Supreme being, that is, God (Levine, 1994, p. 1). Everything that exists has diversity insofar as its general complexion is concerned. However, in its quintessence, every particle in the universe constitutes an all-inclusive divine unity (MacIntyre, 1967, p. 34). Gadai's verses visibly partake of the position that reality in its essence is singular; and all other forms of reality, though superficially manifesting diversity, emanate from it. God and World are ontologically not distinctive. All the profane love may ultimately mature into the eternal love for the Noblest of the beloveds, the God. It is He alone who is the fountainhead of all that is beautiful; all that is perfect; and all that is good. There is peace, freedom and salvation in seeking refuge in His tenderly bosom. He says (2007, p.54):

ٻيائي کي ٻن وجهي تون، وحدت جي واٽ وٺجانئہ!

English Translation:
Dispensing with trivial Dualism,
Walk on the path of Unity/Oneness.

The beloved is omniscient, omnipotent, and omnipresent. He exists independent of time and space. He cannot be confined within the watertight compartments built on such and such religions or creeds. He abides in a mosque, at the same time, a temple is his abode. Simultaneously, he dwells in a church as well. Gadai says (2007, p. 131):

نمازي ٿي، ڪڏهن مون يار کي مسجد اندر ڳولهيو،

ڪليسا جي اندر ڪنهن دم، وڃي مون آلٽر ڳولهيو،

ڪڏهن مندر شوالو ۾، ڪڏهن مون جهنگ جهر ڳولهيو،

شهر جي گهر گهٽيءَ ۾، يار کي مون دربدر ڳولهيو!

English Translation:
I looked for the beloved in a mosque turning myself to prostration!
I searched for Him inside an altar area of a church!
I wandered sometimes around temples, and sometimes through jungles
In search of the Beloved!
Every inch of the city did I treaded to see my Beloved!

Gadai holds a very complex notion of spiritual love. It is fundamentally two-faceted or two-dimensional. Gadai assigns his earthly beloved the status of a deity. She is likened to a goddess of beauty. Her profound eyes are comparable to heavenly rivers. Her musky tresses wear a look of a breath-taking dark night of paradise. Her ample bosoms/breasts have surreal beauty of the dream-world. Hence, in her Gadai sees the glimpses of God. Likewise, subscribing to a pantheistic view of the world, his love for the beloved flowers into the love for God.

Like a polytheist, he erects his idol in the person of his beloved. He says (2007, p.100):

نماز ۽ جي ڪٿان جو روزو اوهانجي صورت ۾ سير سارو،

چميان ٿو هر هر اوهانجي رخ کي صنم خدا جو ڪتاب سمجهي!

English Translation:
I know nothing of the rituals of Namaz and Fasting!
Because, they all fall immaterial!
Worshiping the face of the beloved do I attain solace!
I kiss thy face, O My Beloved!
Like a sacred scripture!

He further says that the sight of the beloved is summum bonum (p.99):

دلبر جو درشن عين ثواب آ!

English Translation:
It is a virtue to look at the face of the beloved!

According to him (p.99):

پنهنجو عقيدو آهي سهڻا گدائي،

دروازو دلبر تنهنجو منبر محراب آ!

English Translation:
I have a unfaltering faith that
The beloved's house is a worship place, sacred as pulpit and Mihrab!

6. Imagery and Symbolism in Gadai's Poetry

Imagery represents the qualities or objects of sense perception referred to in a poem by allusion, or vehicles of metaphors and similes (Abrams, 1999, p.121). Imagery thus denotes the use of words, objects, ideas, etc. in such a manner as may appeal to our physical senses. It pertains to mental images or a visual representation created by means of words, objects, and ideas, etc. Symbolism is the use of symbols to illustrate qualities or ideas by crating their symbolic meaning, opposite of what they literally mean (Baldick, 2001, p.252).

Gadai's poetry is immensely pregnant with the elements of imagery and symbolism. Gadai Sahab demonstrates a peculiar feel for constructing artistic metaphors and similes to create the moving experiences. He invests poems with such rich, vivid words as evoke a magical aura, such that it penetratively strikes the heart and mind of readers. His verses sound an evocative note of beauty. They invoke sensations acting directly upon emotions. Gadai Sahab is endowed with an aesthetic artistry and perceptive imagination. He embellishes his poems with a rich and ornate tapestry of images borrowing the same from the wide-ranging subjects. The picturesque and colorful imagery such as 'tresses dark as a serpent', 'rosy lips as pinkish petals', and 'the tulips springing up from the droplets of her sweat', etc., takes away breath of readers.

He says (p.260):

هو پرپور سينو ۽ عارض گلابي،

اکيون ڪيف آور، شرابي شرابي!

English Translation:

Her burgeoning bosoms and pink cheeks
Her intoxicating eyesare like wine!

At another place, the poet likens the cheeks of his beloved to the reddish apples:

رخسار لعل ڇا چوان ڪشمير جا ها سيب!

English Translation:

What may I call them, cheeks or red pearls?
Or they are the apples of the Kashmir valley?

Through the lively imagery, the poet successfully gives a concrete form to experiences and relationships peculiar to him – the relationships, the comparisons, which people in ordinary life hardly pause to ponder over and appreciate. Through the poignant feast of the figurative language, Gadai Sahab presents a specialized view of things. In the following lines, he attempts at the beautiful personification of eyebrows (p.970):

ابرن جي هڪ اشاري، زخمي ڪيا هزارين،

بازار ۾ لڳي ويئي، تلوار ويندي ويندي!

English Translation:
Thousands went into delirium at the mischief of her eyebrows!
They pierced like a sharp sword through my heart!

In the following lines, he says (p.65):

زلفون سياه نانگ يا سنبل جا گل هوا،

ڳاڙهو لبن تي رنگ هو خونين گلاب جو!

English Translation:
Her dark tresses were a serpent!
Her lips were a sumbal flower/bombax ceiba,
Resembling a red rose!

Drawing analogies between the beloved and the objects such as moon, flowers, gazelles, etc. has been a time-tasted tradition in poetry. However, such comparisons perhaps reach their zenith in the poetry of Gadai when in comparing a flower with his beloved, he concludes that a rose pales into insignificance in the presence of the beloved. In fact, a rose derives its charm from the beloved (p.113):

سرخي سندس ڳلن جي، چوريءَ ملي آ گل کي،

ڳاڙهو گلاب ٿي پيو، رخسار جي نموني!

English Translation:
The rose has stolen its rosiness from the pink complexion of her cheeks!
Which is why a red rose bears a striking resemblance to her cheeks!

7. Conclusion

Gadai's poetry is marked for the colloquial language, simplicity of manner and expression, straightforwardness, and 'poverty' of deeper intellectual intricacy. It essentially relates to the romantic bagatelles, and the silly situations which people in love find themselves in. With respect to intellectual or philosophical basis, Gadai's love poetry displays no linkage between an established framework and itself per se. Yet, pantheism seems to have significantly crept into his conception of spiritual love. Gadai's love poetry dwells on vast and varied themes of love. The poet wades through love in its diverse shades. As Sindhi rightly points out (2006), Gadai's verses present an intriguing glimpse of modernism and individuality. Though like that of his contemporaries, his work abounds in the love poems, he has broached the subject of love in an altogether novel manner (595). His poems give free-flowing ventilation to the Freudian

passions treating sensuous love earthly tallying – the sexual urges about which he has no misgivings, for they are innate in man. The poet dotes immeasurably on his beloved who is venerated to the highest possible degree. She is spoken of as the avatar of perfection. The curls of her hair send the poet into raptures. Varying temperaments and moods of both a lover and a beloved are elegantly dealt with in his poems. As for the plutonic love, the idea implied in a considerable number of verses seems to be that it is in the earthly love that the meaning of the idealized spiritual love can be figured out. There seems to be an interplay between the profane and the sacred. The pervading mystical aroma manifestly informs Gadai's works.

It may be highlighted here that Gadai attached peculiar significance to the conjugal love. Many of his verses explicitly point to his very wife whom he admired heaps. Additionally, while he rejected the repression of sex, he did not in any respect condone debauchery or illicit satisfaction of one's sexual orgies. He was outspoken but was in no way immoral. He religiously adhered to the values, traditions and canons of morality.

He had the loftiest notion about women. Born into a tribal-feudal society of the colonial Sindh, he tore scathingly into the patriarchy at whose cross the womenfolk were persecuted. Gadai's works are an authoritative treatise on women empowerment and socio-economic, and political emancipation of womenfolk. In fact, the perusal of his verses revealed during the study that he treated the subject of women with great sensitivity. Feminine tenderness and delicacy, and grace and sublimity have been exquisitely developed in his delineations of women.

The present research enterprise helped the emergence of some insightful themes underlying the works of Abdul Karim Gadai. The paper started from scratch, and then through codes and categories, got at the heart of the relevant data rooted in the corpus of his poetry. Over the decades, the poetics of romance by Gadai Sahab were underrated and clouded over by the preponderance of the resistance poetry, which Gadai is particularly noted for. Most of the books available on him bring out only one side of the picture, that is to say, Gadai as a revolutionary poet of masses, in consequence taking no notice of the flip- side of his poetry, that is, love. Consequently, no attempt at appreciating and examining it was ever made. Though some of his poems (Ghazals and Nazams) were recorded by Sindh's eminent singers, they failed to attract the attention even among the literary circles, let alone general public. This paper is the first scientific analysis of Gadai's love poetry. People thus far nescient regarding this facet of Gadaism are likely to find in this endeavor much of the substance. It is expected it would lead up to further investigation of Gadaism!

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Syntactic Code-switching in the Speech of Typically Developing Yemeni Arabic-English Bilingual Children

Afrah Humran and K. C. Shyamala

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Abstract

This paper investigates syntactic code switching in the speech of Yemeni Arabic- English typically developing bilingual children who live in Mysore - India. It examines the syntactic features of their speech and mechanisms employed to make code switching. Data is drawn from the speech of 30 children ranging in age from 4 to 15 years old: 15 boys and 15 girls. The total time of recordings is 60 hours. Each participant was recorded for one hour in Arabic session and one hour in English session. Data analysis reveals interesting patterns of syntactic code switching above word-level which stand in disagreement with the main constraints proposed by (Timm 1975; Gumperz 1976; Lipski 1977; Pfaff 1979; Poplack 1980) among others. This paper presents significant contributions to the field of Arabic code switching, especially Yemeni Arabic.

Keywords: code-switching, code-mixing, syntactic patterns, constraints, bilingualism, Arabic-English mixing, Yemeni Arabic.

1. Introduction

This study attempts to investigate the syntactic code-switching in above word-level in the speech of typically developing children whose first language is Arabic and who use English as a second language. It is well known that English and Arabic are genetically unrelated in any aspect. Because the English language is well described by researchers in the relevant sources, which are easily accessed, we restrict ourselves to describing the Arabic language.

Modern Standard Arabic (MSA) _ the descendant of Classical Arabic branches into twenty-two vernacular dialects in the twenty-two Arab countries, each country having its regional colloquial variety. Bateson (1967) as cited in Ryding (2005) identified three kinds of change that differentiate MSA from Classic Arabic: 1) simplification in syntactic structures, 2) a vast shift in lexicon due to the need for technical terminology, and 3) a number of stylistic changes due to translation from European languages.

In terms of morphology and syntax, all varieties of Yemeni Arabic maintain the same inflectional and derivational paradigms as well as the same word order. However, there is a great deal of lexical variation from one dialect to another one.

This paper aims at answering the following research questions:

1. What are the features of syntactic code-switching in the speech of Yemeni Arabic-English typically developing bilingual children?

2. How far do these features agree with the salient constraints on code-switching which are reported in the literature?

The remaining of this paper is organized as follows: Section 2 presents a brief survey of the related literature. Section 3 gives an account of the participants, and the procedures followed in this study. Section 4 presents the data analysis and discussion. Section 5 concludes the paper.

2. Review of Literature

In many scholarly works of linguistics, code mixing (henceforth CM) and code-switching (henceforth CS) are used interchangeably to denote the same thing. Some linguists distinguished between CS and borrowing, so they used CS to refer to both CM and CS (e.g., Pffaf, 1979; Poplack, 1980; Gysels, 1991 and Scotton, 1992). Others used CM to denote the intrasentential alternation and CS to refer to the intersentential alternation of code (e.g., Sridhar and Sridhar, 1980 and Kachru, 1983). According to Auer (1995), CS is generally understood to mean alternation between two languages, so he used the term alternation as a hyponym to replace both CM and CS. Other scholars (e.g., Gumperz 1982; Milroy and Muysken 1995) used the term CS as a cover term to refer to CM or alternations.

Labov (1971) defined CS as "the irregular mixture of two distinct systems". Hymes (as cited in Yeomoni, 2006) states that CS is "a common term for the alternative use of two or more languages, varieties of a language or even speech styles". For Sankoff and Poplack (1981), CS is defined as "the practice of selecting or alternating linguistic elements to contextualize talk in interactions. This contextualization may relate to local discourse practices, such as turn selection or various forms of bracketing, or it may make relevant information beyond the current exchange, including knowledge of society and diverse identities".

Poplack (1980) was the first author who distinguished between the term "code-switching" and "borrowing". She used the term "code-switching" to refer to all alternations into another language that do not conform to her three criteria, viz. phonological, morphological, and syntactic integration. On the other hand, Muysken (2007: 315) used the term "code-mixing" as an umbrella to cover all kinds of code-switching. He defined code mixing as "a way of speaking which shows evidence of the substantial amount of morpho-syntactic and/ or lexical material from at least two different languages". Genesee (1989: 162) defined language mixing as "the interactions between the bilingual child's developing language systems. Mixing has been used by other researchers to refer to the co-occurrences of elements from two or more languages in a single utterance. The mixed elements may be phonological, morphological, lexical, syntactic, phrasal or pragmatic".

Cantone (2007: xvii) investigated CS in bilingual children. He used the term CS to cover intrasentential switches, i.e., mixing within an utterance. He avoided using CS and CM differently. Instead, he used CS as a cover term because he was interested not in terminological differentiation as much as he was interested in the grammatical structure of CM and CS.

Restrictions on where CS can occur was investigated by Timm (1975), Gumperz (1976), Pfaff (1976, 1979), Lipsky (1977, 1978), Poplack (1979, 1980) Myers-Scotton et al. (1996), Bader (2000) and Cantone (2007), amongst others. Timm (1975) studied Spanish-English CS and reported four syntactic

switching is unacceptable, pointing out that it does not occur between pronominal subjects and their corresponding finite verbs, between verbs and their pronominal objects, between finite verbs and their infinitive complements, and between negation elements and the verb negated.

After investigating CS in Spanish and English, Hindi and English and Slovenian and German, Gumperz (1976: 35) concluded that CS might be governed by "universal underlying constraints". Poplack (1980) and Sankoff and Poplack (1981) are considered two of the few pioneer scholars who proposed constraints on CS. Their works proposed the two well-known constraints, viz., *the free morpheme constraint* and *the equivalence constraint*. The free morpheme constraint states that "codes may be switched after any constituent in discourse provided that constituent is not a bound morpheme". The equivalence constraint states that "code-switches will tend to occur at points in discourse where juxtaposition of first language and second language elements does not violate a syntactic rule of either language, i.e., at points around which the surface structure of the two languages map onto each other". Cantone (2007:182) claimed that "the proposed constraints make wrong prediction about what is to be regarded as well-formed in code-switching". He assumed that "everything is possible in mixing two languages as long as the grammars of two lexicons involved are respected".

Bentahila and Davies (1983:301) examined the syntax of Arabic-French CS at intra-sentential level. They concluded that "Arabic-French CS is possible at all syntactic boundaries above the word level, though it is not generally permitted between word internal morpheme boundaries." Bader and Minnis (2000:399) investigated the syntactic CS in the speech of Arabic-English bilingual child in Jordan. His data revealed many syntactic CS features such as deleting the verb to be, several switches related to word order, inserting the Arabic conjunction 'و' between English words, and inserting the English conjunction "and" between Arabic words. Since the mother of the child was American, the data of the child exhibited extreme cases of CS such as prefixing the English negation prefix "un" with Arabic words, e.g., baaba un*rubT-u* "Dad, untie it".

3. Methodology

This section gives a brief account of the participants, and the procedures followed in data collection, processing, and analysis.

3.1 The participants

The participants of the current study were thirty typically developing Yemeni Arabic-English bilingual children (15 boys and 15 girls) ranging in age from four to fifteen years old. These bilingual children were living in Mysore - India at the time of data collection. These bilingual children belonged to twenty-one Yemeni families. They also belonged to many cities in Yemen, such as Sana'a, Aden, Taiz, Ibb, Al-Mahweet, Al Hodeida, Lahj, Amran, Dhamar, and Hajjah.

The participants were divided into three groups according to their ages: up to 5 years, from 6 to10 years, and from 11to15 years old. Their details are listed in the following table:

Table 1: Details of the participants of this study

S.N.	Name	Age	Period of Exposure to English	Standard Level	Gender
1	Wail	4	1 year	LKG	Male
2	Eyad	4	1 year	LKG	Male
3	Ali	4	2 years	LKG	Male
4	Alena	4	2 years	LKG	Female
5	Elena	4	2 years	LKG	Female
6	Mayar	4	2 years	LKG	Female
7	Faris	5	1 year	LKG	Male
8	Ahmed	5	2 years	UKG	Male
9	Layan	5	2 years	UKG	Female
10	Seela	5	3 years	UKG	Female
Second Age Group: From 6 to 10 Years old					
11	Ameer	6	6 years	UKG	Male
12	Aseel	6	3 years	1st	Female
13	Abdulrahman	7	2 years	1st	Male
14	Ammar	7	1 years	UKG	Male
15	Raimas	7	3 years	2nd	Female
16	Amat Al-Rahman	7	4 years	3rd	Female
17	Shaima	7	2 years	UKG	Female
18	Wala	8	3 years	3rd	Female
19	Sulaiman	9	4 years	3th	Male
20	Salsabel	10	4 years	4th	Female
Third Age Group: From 11 to 15 Years old					
21	Yaseen	11	4 years	4th	Male
22	Hamas	11	3years	5th	Female
23	Shahd	11	6 years	6th	Female
24	Othman	12	2 years	7th	Male
25	Mohammed	12	3 years	7th	Male
26	Abdul Lateef	12	4 years	9th	Male
27	Maazin	13	3 years	8th	Male
28	Sundus	13	4 years	8th	Female
29	Laith	15	15 years	9th	Male
30	Adeel	15	4 years	9th	Female

3.2 Video recordings

Data was recorded using a High Definition Video camera with inbuilt high definition audio. The participants have been recorded for 60 hours: 30 hours in English and 30 hours in Arabic, with each participant being recorded for two hours: one hour in English and another hour in Arabic. During recording

English session, the children were instructed not to speak Arabic. During recording Arabic, instructions not to speak English were given. Other methods of data collections were interviews and notetaking.

Participants' activities included free play such as hide and seek, control games, counting numbers, role-playing (students vs. teachers), and storytelling. They were describing and naming pictures in Arabic and English (electronic) books, chess games, questions game, TV games and puzzles such as star wars and jungle hunter, iPad electronic games such as Miami voice town, Roblox, mine craft story mode, swordigo, dream league soccer, and road racing. These games were used as stimuli for the participants to trigger mixing.

3.3 Transcription

All videotapes were transcribed selecting only the CM and CS in both English and Arabic sessions. All CM sentences were transcribed by the researcher. Thousands of English and Arabic sentences and hundreds of clauses and paragraphs were found in the data. Some CS sentences were transcribed for the qualitative analyses. Borrowing was excluded from the data since the study is concerned with CM and CS. All hesitations, noise, and intonations were eliminated since they were not related to the core objectives of this study. All Arabic words are cited in the International Phonetic Alphabet. English words are cited in their natural forms.

4. Data analysis

This section analyzes the syntactic CS as attested in the speech of our participants. In the following table, five main boundaries are listed and compared to the other findings reported in the literature.

Table 2: Main boundaries as compared to related literature

S.N.	Boundaries	Impossible according to	Possible according to	Produced by our participants
1-	Subject(pronoun)+V	Timm (1975), Gumperz (1976), Lipski (1977), Pfaff (1979)	Poplack (1980), Bentahila and Davies (1983), Bader (2000), Cantone (2007)	Seela, Ahmed, Ameer, Abdul-Rahman, Raimas, Sulaiman, Aseel, Adeel, Sundus
2-	Verb+object(pro)	Timm (1975), Gumperz (1976)	Poplack (1980), Bentahila & Davies (1983), Cantone (2007)	Wail, Seela, Ahmed, Layan, Shaima, Aseel, Laith, Sundus, Adeel, Abdullateef, Othman

3-	Because +CP	Gumperz (1976)	Poplack (1980), Cantone (2007), Bentahila & Davies (1983)	Walaa, Laith
4-	Model/Aux +VP	Belazi et al. (1994), Timm (1976)	DisSciullo et al (1986), Polack (1980), Bentahila & Davies (1983), Cantone (2007)	Ahmed, Ameer, Mohammed
5-	Adj+N	Belazi et al. (1994)	Poplack (1981)	Sulaiman

In what follows, the main boundaries will be exemplified as seen in our data.

First: Subject + Verb

Several scholars, such as Timm (1979), Gumperz (1976) Lipski (1977) and Pfaff (1979) claimed that CS is impossible to occur between subject and verb. However, such claims were refuted by Poplack (1980), Bentahila and Davies (1983), Bader (2000), and Cantone (2007). Our data revealed that CS might occur between the subject (pronoun) and verb boundaries. For example,

(1)

a. **ʔana**: play card (Abdul-Rahman)
I
'I play card'

b. the one shoes **falat** **minnuh** (Sundus)
dropped from him
'The one shoe dropped out of him'

In Example (1.a), the participant started the utterance with Arabic first person singular pronoun /ʔanaː/ which means 'I', then he switched to English and completed the utterance. In Example (1.b), Sundus started the utterance with English noun phrase which consists of three words "the one shoes" (i.e., the one shoe), then she switched into Arabic. The verb and its complement are in Arabic. Examples (1.a and 1.b) illustrate that a switch can occur between subject and verb, and that the subject can be either in Arabic or English and the subject can consist of one or more than one words. Further, it shows that verb can be in English in as Example (1.a) or in Arabic as in Example (1.b).

Second: Verb + Object (Pronoun)

According to Timm (1975) and Gumperz (1976), CS is disallowed between a verb and object boundaries. However, it has been reported to occur in such boundaries by Poplack (1980), Bentahila and Davies (1983), and Cantone (2007). CS in this boundary was also attested in our data. For instance,

(2)

a. He is going **ʔaddukka:n** (Seela)
the shop
'He is going to the shop.'

b. He buy **ʃaraba:t** (Shaima)
socks
'He bought socks'

In Example (2.a), Seela switched to Arabic after the main verb. She dropped the preposition "to", and this is obviously an influence of colloquial Arabic language in which it is acceptable to say /hu: sa:jir ʔaddukka:n/ i.e. "he is going to the shop". In Example (2.b), Shaima meant "he bought socks", and she switched to Arabic after the verb "buy".

Third: Because + CP

Gumperz (1976) stated that CS is disallowed to occur between *because* and a complementizer phrase (CP). However, counterexamples were cited by Poplack (1980), Bentahila and Davies (1983) and Cantone (2007). Our data adds up to the counterexamples and shows that CS may occur in this boundary. For instance,

(3)

a. kunt ʔafakkir law za:dat ʔalʔajja:m **liʔan-nuh** very exciting (Laith)
I was thinking if increased the days because-it very exciting
'I was thinking if days increased because it was very exciting'

In Example (3.a) the participant switched to English after the word *liʔan-nuh* which means *because*. The specificity of Arabic has to be observed in the above example, as the word *liʔan* may or may not be followed by a continuous clitic.

Fourth: Modal/Auxiliary + VP

According to Timm (1976) and Belazi et al. (1994), CS is disallowed to occur between the modal verb and the main verb. On the other hand, counterexamples were reported by Poplack (1980), Bentahila and Davies (1983), Disciullo et al. (1986), and Cantone (2007). Our data adds to the counterexamples. For instance,

(4)

a. little, but he should **jitʕallamha**: bisurʕah (Mohammed)
learn it fast
'Little, but he should learn it fast.'

b. duck is **jitbaʕu**: ʔummuhum (Sundus, 13 Years)
following mother-their
'The duck is following their mother.'

In Example (4.a), the modal verb is in English while the main verb is in Arabic. In Example (4.b), the participant started in English and switched to Arabic in the main verb. It is clear that the participant was influenced by her colloquial Arabic when, in some cases, plural verbs are used with singular subjects. Examples (4.a and 4.b) are instances of switching from English modal verbs to Arabic main verbs.

Fifth: Adjective + Noun (also Arabic word order in English)

Belazi et al. (1994) stated that CS was not allowed to occur between adjective and noun boundaries, despite the fact that Poplack (1981) had provided examples of such switching in this boundary. Our data lend support to Poplack (1981). For example,

(5)
a. hu: **qawi**: wind (Sulaiman)
it strong wind
'It is a strong wind'.

In the above example, Sulaiman was influenced by English in that he maintained the English word order of Adjective + Noun. According to Arabic rules, the above example should have been /hu: wind qawi:/. In fact, structures such as Example (5.a) are also getting wider spread in colloquial Yemeni Arabic. For instance, phrases like /ðaki: wald/ 'a smart boy' are common nowadays.

Now, we turn to some other common features of syntactic CS of our participants. Such features are reported to be common among other bilinguals, too.

Sixth: Deletion of copula verb

Deletion of the English copula verbs is a prominent feature of Arabic-English bilinguals. This feature can also be witnessed in fluent bilinguals, even in the speech of adults. The main reason is that Arabic has no copula verbs and a transfer of Arabic over English takes place. Examples of deletion of English copula verbs as attested in the data of our participants include:

(6)
a. his hair big (Adeel)
'his hair is big.'

b. today happy day (Aseel)
'today is a happy day.'

In Example (6.a), Adeel dropped the English copula verb, and she should have said: "his hair is big." Similarly, Aseel deleted the English copula verb and the indefinite article, and she should have said:

"today is a happy day." Deleting the indefinite article is also common in the speech of Yemeni Arabic-English bilingual children, too.

Seventh: Use of Arabic conjunctions between English words

This feature involves the use of Arabic conjunctions such as /wa/ 'and', /willaː/ 'or' between two English words. Examples of this feature include:

(7)
a. yellow **wa** green (Ali)
and
'yellow and green.'

b. ʔakul xubz ʕalaː egg **wa** honey (Ameer)
I eat bread on egg and honey
'I eat bread with egg and honey.'

c. weeks **willa**: days (Laith)
weeks or days

Eighth: Use of Arabic vocative particle "ja" with English words

Arabic vocative particle is very frequent in the speech of our participants. English speakers may call someone by their names with rising or falling intonation patterns. In other situations, they use 'Oh' as in 'Oh John!'. In Arabic, however, using the vocative particle /jaː/ (يا) is more frequent than the use of intonation patterns. In our study, we observed some participants using Arabic vocative particle with English words. For example,

(8)
a jaː lock, jaː lock (Ameer)
'oh lock, oh lock'

b. jaː two, jaː two (Eyad)
'oh two, oh two'

In Example (8.a), Ameer was playing a mobile game, which had a gate. The gate was locked, and Ameer was trying to open the lock when he said /jaː lock, jaː lock/. In Example (8.b), Eyad was playing math blocks. He was searching for the block bearing number two when he said /jaː two, jaː two/.

Ninth: Repetition of equivalent

In this case, the participant is noticed uttering the equivalent of a given constituent which is present in the utterance. Examples include:

(9)
a. ʔaʃtiː sˁawt sound (Seela)
I-want sound sound
'I want to open the sound.'

b. ʔakl wa ruga:d sleeping and eating (Yaseen)
eating and sleeping
'eating and sleeping'

In Example (9.a) Seela produced the equivalent of /sˤawt/ which is *sound*. In Example (9.b), Yaseen repeated the semantic equivalent of the Arabic phrase /ʔakl wa ruga:d/ which is *sleeping and eating*. An exact copy of the equivalent should have been *eating and sleeping*.

Tenth: Use of Arabic demonstrative pronouns with English words

This feature is prevalent in the speech of our participants. A sentence usually starts with an Arabic demonstrative pronoun, then a switch to English is immediately triggered. For instance,

(10)
a. ha:ða: girl (Wail)
this girl
'This is a girl.'

b. ha:ða: fall down (Mayar)
this fall down
'This falls down.'

c. hawla: happy (Abdul-Rahman)
these happy
'These are happy.'

Notice how Wail and Abdul-Rahman dropped the English copula verbs in Examples (10.a) and (10.c) respectively. The participants were influenced by the structure of Arabic which does not have copula verbs. In Example (10.b), Mayar deleted the third person singular marker, and it is due to Arabic influence, too. It is also noted that English influenced Wail such that he does not distinguish between the demonstrative for masculine and feminine. He should have said "ha:ðihi girl."

Eleventh: Tag question in a different language

In this feature, a question is produced in one language, and its respective tag is produced in a different language. Examples of this feature include:

(11)
a. twenty eggs, sˤaħ (Adeel)
isn't it?
'twenty eggs, is it?'

b. he is always silly, sˤaħ (Ameer)
isn't he?
'He is always silly, isn't he?'

In the above example, the participants produced the questions in English and the tags in Arabic.

Twelfth: Double subjects

In this feature, a sentence is produced with two subjects: each subject is in a different language. For instance,

(12)

a. hu: he is silly (Ameer)
   he he is silly
   'he is silly.'

b. maazen he know little bas (Mohammed)
   proper name only
   'Maazen knows little only.'

In Example (12.a), Ameer started the sentence with Arabic third singular masculine pronoun (hu: "he"), then he switched to English with repeating the pronoun "he". In Example (12.b), Mohammed was referring to Maazen, and then he repeated the subject in English too.

5. Conclusion

This study has examined the syntactic code-switching in the speech of Yemeni Arabic-English typically developing bilingual children. It highlighted 12 features and boundaries on which code-switching occurred. This study revealed that Yemeni Arabic-English code-switching is not subject to the constraints proposed by Timm (1975), Gumperz (1976), Lipski (1977), and Pfaff (1979).

Some syntactic features were common in the speech of all the participants. These features are: 1) deletion of the English copula verb, 2) deletion of –ing morpheme of the present continuous tense, 3) repeating the equivalence and 4) using the Arabic demonstrative pronouns in the beginning of English sentences.

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Researching and Documenting the Theatrical Journey of Gurcharan Das' *Larins Sahib*

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Abstract

Theatre is a kaleidoscopic venture which nestles itself in the present moment that sparks the fresh remembrance of the past and the anticipation of the future. To live our present effectually, an understanding of the social, political, cultural and economic milieu of the past is required. Since theatre is a way of life, by revisiting the past performances and tracing the knowledge it transmits, we can understand the traditions and influences of the past and improvise our present. Indian English dramatic texts have been extensively analysed but the performance of the plays, its different contexts, script, dramaturgy, audience and its significance has hardly been spoken about. The other hindrance is the absence of appropriate methodology. This paper endeavours to document the theatrical journey of Gurcharan Das' play, '*Larins Sahib*' through an appropriate methodology.

Keywords: Documentation, Gurcharan Das, Indian English Plays, *Larins Sahib*, Performance Research, Theatre history, Theatre Group, Punjab, Neeta Mohindra. Rangtoli, Rahul Da Cunha, Tom Alter, Rajit Kapur, Madras players

Introduction

Theatre is a living social discourse. It is a potent tool to promote ideas, debates, energise communities, attack institutions from a safe fictional arena, employ humour, spectacle, ridicule, emotion and to engage spectators in social affairs. It is truly a community art form which is immediate and elusive. Art forms like painting, sculpture, novel, and poem leave the authors hand as finished products. But Theatre art on the other hand, gives a new lease of life to the printed pages in the form of performance. A play is never really finished, it really happens in the theatre. It takes many *avatars* in the hands of the directors and production houses. It can never permanently become a private statement in the way a poem can be. Even films reach the audience as end products with no room for further changes. Due to this irreversible nature of films, the audience-actor interaction and its dynamic life gets lost, and so is the immediacy of the stage. But theatre consists of the explosive 'there'.

It is often assumed that reading of a play can assimilate the theatrical experience. But the text of a play is as vague and incomplete in relation to a fully realized performance as is a musical score to a concert. It is only through performance; a text will reveal its meanings and intentions. Writing is only one aspect of theatre, the other predominant one is the performance. As Bert O. believes:

> "From the phenomenological standpoint, the text is not a prior document; it is the animating current to which the actor submits his body and refines himself into an illusionary being…it is by virtue of the absent text that the actor becomes a real living person…" (States,1985,128)

The apparently permanent printed text is just an approximation to what might occur when the piece goes for a performance. Decades ago, writings on plays were invariably on the literary aspects of the text rather than the particularities of staging. Performance being ephemeral, writers found it difficult to capture the dynamic moments on stage in the printed volumes. Despite the trial of ephemerality, performance research also suffered hold-ups due to lack of an appropriate methodology to guide the research through.

In India, theatre existed as a way of life and has a strong tradition over 5000 years. Ancient Thamizhl texts abound in references on the existence of drama or *Naadaham* or *kuuththu* in the Thamizhl land. We have texts like *Natyashastra* and *Tholkaappiyam* that has documented the grammar for the histrionic art. But the scenario of documentation of performances after the ancient era has been bleak. There are several treatises on western play productions, but unfortunately, the records on Indian plays in performance, particularly, Indian English plays in performance have been very meagre. Waman Kendre, the Director of National School of Drama, regrets that:

> "We are a careless society when it comes to documenting and reading our own history. We speak of Bal Gandharva and his success, but when it comes to actual documentation, the picture is rather grim…There are few good centers and individuals who have documented research on theatre, but that is all in pockets, but no integrated effort. There is no advanced studies in this stream of academics…Such research and studies are the need of the hour..." (Kolhatkar,2013)

This paper hence, is an attempt at filling that void in Indian English theatre's performance documentation and at finding an appropriate methodology to document such performances. As an illustration for this performance research, the play that has the distinction of being the first Indian English play to have performed at Edinburgh Fringe Festival, Gurcharan Das' *Larins Sahib,* has been considered.

Documentation of Play Performances

> "There is no wise maxim, no learning, no art or craft, no device, no action,
> that is not found in the drama (*natya)*" (Ghosh, 1959,15)

The dramatic art is all inclusive, it reflects, imparts and prompts the ways for better living in its own unique way. It has references to the past and inferences to the present with which the future can be chiselled. By revisiting the past performances and tracing the knowledge it transmits, we can understand the social, political, cultural and economic milieu of the past and improvise our present. The drive for documentation characteristically is to provide access to that transient experience over time for the benefit of posterity.

But it is not an effortless task to accomplish, as the live and transient art has to be documented before they enter the mnemonic field of embodied memory. It is both an act of documentation as well as a challenge to disappearance. Besides, it has its inherent conceptual and evidentiary limitations as well. It is a demanding endeavour of creative possibilities to arrive at an appropriate methodology to document performances. Old research methods have to be readopted and fresh ones needs to be invented. After a bumpy ride with positivist, scientific, objective and relativist procedures, the search

for a proper methodology for reviving theatre finally knocked at the doors of historiography and realized its destination. Historiography, is

> "the kind of historical report that not only places events in a descriptive sequence but also explains and interprets them; that is besides providing *who, what, where, and when*, the report covers *how, why*, it may even attempt to explain the significance of the events and analyse their developmental causes…" (Postlewait,2009,3)

The first step in this method is to choose the subject for analysis and documentation. The second step involves the collection of evidences related to the play performance under study. The third proceeds towards the exploration of the evidences collected to establish its authenticity. The fourth step leads to the interpretation, narration and documentation of the materials gathered to be preserved. As one administers historiographic method to draft theatre history, Patrice Pavis 'Questionnaire' also aids theatre research and has been adopted as a charter for the analysis of live performance. It is structured into fourteen Main pointers with subsidiary questions to answer. The main pointers include, general discussion of performance, scenography, lighting system, stage properties, costumes, actors performances, function of music and sound effects, pace of performance, interpretation of storyline in the performance, text in performance, audience, how to notate this performance, what cannot be put into signs, and the fourteenth is a 'metaquestion' about the questionnaire itself.

Yet another historiographic tool that assists theatre research in the interpretation segment is Hermeneutics. Hermeneutics is the theory of interpretations and understanding of texts and utterances. As a methodological discipline, it offers a toolbox for efficiently treating problems of the interpretation of human actions, texts and other meaningful material. It is intuitive and different from truth-oriented and discursively based theory. It is built upon the foundation of multiple perspectives, intertextuality and contextuality. Hermeneutics may imply differences in its perspectives, but one should consider the many perspectives to provide the most accurate frame of understanding for the object under study. It aids such a research that needs the methodology to be flexible, adaptable to particular needs, and justifiable in the evidence-based contexts. Theatre scholars like Jim Davis identifies hermeneutics not just as theory and practice of interpretation but as the interpretation of interpretation. Since theatre history involves multiple perspectives and is open to further probe, hermeneutics perfectly suits in its interpretive phase.

The sum and substance of this historiographic method is that, after the play performance has been selected, Patrice Pavis Questionnaire has been used for evidence collection, Postlewait's methods have been used for the exploration of the evidences, hermeneutics has been used for the interpretation of the evidences and finally, narratology assists in the narration and documentation of the play performances.

Gurcharan Das as a Playwright

In the modern era, legends like Michael Madhusudan Dutt, Rabindranath Tagore, Sri Aurobindo , Kedar Nath Das Gupta, Bharathi Sarabhai, Utpal Dutt, Partap Sharma, Asif Currimbhoy, T.P.Kailasam, Joseph Mathias Lobo Prabhu, Henry Satyanathan, Dina Mehta, Gurcharan Das, Cyrus Mistry, Manjula Padmanabhan, Gieve Patel, Vijay Tendulkar, Badal Sircar, Girish Karnad, K.N. Panikkar, Indira Parthasarathi, Santha Rama Rau, Ebrahim Alkazi, Satyadev Dubey, Gopal Sharman, Jalabala Vaidya, Pearl Padamsee, Jatinder Verma, Alyque Padamsee and several others have nurtured

Indian English plays. Gurcharan Das in particular occupies a distinctive position of being the first playwright to win the Sultan Padamsee award for Playwriting in 1968.

Born in the greener, tree lined, orderly town of Lyallpur (now Faisalabad in Pakistan) which was planned and built during the rule of British Lieutenant Governor of the Punjab, Sir James Lyall, Gurcharan Das went on to become a world-renowned author, commentator, public intellectual, a corporate, a liberal and a humane persona. Though the business world embraced him with success, his passion for the humanities, history and philosophy, together with his liberal temperament led him to seek 'intellectual stimulation' through writing. Writing for him is a stratagem for survival and he sought to write in English. He states in his introduction to *Three English Plays* that:

> "I am comfortable and happy writing in English. If my business discourse can be in English, Why not my literary discourse? For me not unlike others in the Indian middle-class, English did not come as a matter of choice. We inherited from the British Raj. We were sent to English speaking schools, and as we grew up we found that our command of English was sometimes better than our Hindi or Bengali or any of our mother tongues. Thus, English became one of our many Indian languages... It is no longer imitative-nostalgic of 'London fogs' and 'Surrey dews'-as it used to be before independence. It is a nice sounding idiom that has emerged under the bright Indian sun. It is virile and self-confident." (Das,2001,3-4)

Guided by Strunk and White's *Elements of Style*, Gurcharan Das started writing plays soon after his college in his twenties. Knowing very well that writing a play requires certain amount of 'audacity' and knowledge of theatre, Gurcharan Das ventured into playwriting following the path of Dryden and Shaw. He has written *Three English Plays- Larins Sahib, Mira* and *9 Jakhoo Hill. Larins Sahib* deals with the history of India after the death of Maharaja Ranjith Singh, *Mira* is a poetic play that sings the life of the Bhakti saint Mira Bai, and *9 Jakhoo Hill* presents the life after partition of India. It is more contemporary in its concerns. All the three plays, states Uma Mahadevan Das Gupta:

> "are not merely platforms for the views of the writer: they tell their stories grippingly… His skill lies in creating believable, complex characters and letting them tell their stories in several layers of the plot. Each of these plays is well-crafted and offers definite possibilities for performance." (Dasgupta,2001,)

Gurcharan Das's versatility avows him as a dramatist of great significance. In a matter of three plays, he used history, myth and realism to enthral the audience with variety. To Das, the response of the audience is vital, so he skilfully used Indian English in its regional flavours to ease the audience. His plays continue to resonate even in the stages of the twenty first century. The stage worthiness of his plays and given how they constitute an important cultural legacy concerned with India's past, they are essential materials to be documented and archived. Of the three plays, *Larins Sahib* has been well-thought-out in this paper, for the analysis and documentation of its theatrical journey.

Larins Sahib: Story and its History

> "The collection of pieces of evidence must always be one of the fundamental purposes of theatre history." (Stern,2004,151)

As per the methodological implications and as pointed out by Tiffany Stern, the crucial step in the historiographic study is the collection of evidences. Evidences can be in the form of documents-series of letters, notes, pamphlets, newspaper reviews and diaries, Visual records-videos, photos,

paintings and even buildings, Audio records-of play readings, rehearsals, productions, interviews, sound tracks etc. The first step towards the search for reliable sources of evidences began in Delhi, at the residence of the playwright, Gurcharan Das, a friendly, amicable gentle man beyond measure, a treasure trove of knowledge. The genesis of his first play *Larins Sahib,* goes back to his twenties. He notes in his introduction to the play that:

> "I began to think of *Larins Sahib* in the bazaars of the Punjab when I was learning to sell Vicks Vaporub at the age of twenty-four. I was reading at the time a history of the Punjab, in which I came across the unusual Lawrence brothers. Henry Lawrence was the most interesting and the least imperial…Henry was unusual because he formed easy friendships with the Sikh noble families. I was particularly fascinated by his warm and affectionate relationship with Sher Singh, the scion of the Attari family, the fiery Rani Jindan, the widow of Ranjit Singh, and her son Duleep, who was taken away from her when he was young and who became the tragic 'black prince' at Queen Victoria's court. … it was fun doing research over the next twelve months. Reading the history of the Punjab was for me a search for identity. I was drawn to the events in 1846…" (Das,2001,7)

History of Lawrence fascinated him as, much had been spoken about Lawrence's' heroism and his rule of justice and generosity. Being a Punjabi, it had also aided him in his quest for identity. In *Larins Sahib*, Gurcharan Das captures an important time in the history of India which saw the British overpowering the once so powerful Sikh army of Ranjith Singh.

The plot set in three acts opens with the unfolding of the scene in the Governor General's camp on the banks of Sutlej on 20 March,1846. The play narrates the events that happened between the company officers, Henry Lawrence, Rani Jindan, Dulip Singh and Sher Singh. The gripping plot full of intrigues, love, hate, friendship, loyalty and despair, brings forth Lawrence as a fascinating protagonist. Lawrence in the first act emerges to be a friend of the natives and an advocate of natural justice who goes to the extent of condemning the Treaty of Lahore as unthinkable and too harsh. Act II portrays Lawrence as a tolerant English man who tries to become the Lion of Punjab. He claims that the Lion has returned and annoys Rani Jindan. He wears the Maharaja's Chogah, sits on velvet covered divan, purple cushions, holds the *Koh-i-noor*, conducts darbars and loves to be called the '*Angrez Badshah'*. By the end of Act II, his transformation nears completion. Act III opens with General Hardinge and company accusing Lawrence for his transformation and affinity towards the natives. He receives orders to release the traitors Lal and Tej Singh, separate Dulip Singh from his mother, and *Koh-i-noor* to be handed to London. Dejected Lawrence broods over and behaves furiously, readying himself to take on the next transformation as that of a failed diplomat who dutifully delivers the company orders. From a man of noble ideas, he turns hypocrite and evil in the eyes of his close aids like Sher Singh. Sher Singh vows to fight the British out of Punjab and leaves Lawrence. Lawrence desires to remain in Punjab but soon receives a disappointing order of his termination of services as Resident of Punjab.

An understanding of the historical context of this story is a necessity for an analysis of casting, costume, setting and the action of the plot on stage. Further, Lawrence imagines himself to be Maharaja Ranjith Singh in the play. So, an understanding of Ranjith Singh and his men and matters will reveal how true the performances had been. Sir Lepel Griffin's described him as *beau ideal* of a soldier, strong, spare, active, courageous, and enduring, though short of stature and cruelly disfigured by smallpox with the loss of an eye. Gardner exalts that:

> "Ranjit Singh was indeed a great man, a king of men, cannot for a moment be doubted. He was a born ruler, with the natural genius of command. Men obeyed him by instinct and because they had no power to disobey… a man with these characteristics exercised an absolute control, even when paralysed and indeed half dead, over the turbulent Sikh people, testifies to his greatness." (Gardner,1898,304)

He was enlisted as an 'undefeated military commander' as he never lost any significant engagement against the enemy as the 'Commander-in-Chief' of his military force. When he won the Afghans by 1838, Shah Shuja gifted him the *Koh-i-Noor*. No wonder, he was called *Sher-e-Punjab* or the lion of Punjab and Victor Jacquemont, a French traveller to Ranjit's court, described him as an extraordinary man—a Bonaparte in miniature.

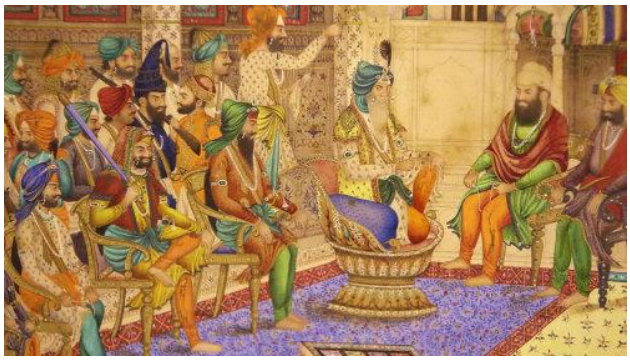

Fig-1: Ranjith Singh **Fig-2:** Ranjith Singh's Throne **Fig-3:** Ranjith Singh's court in Lahore **(Picture Courtesy:** Fig-1:**Rataul**, 2011,Web, Fig-2:**Victoria** Web, Fig-3:**Pasand**, 7 Nov 2014, Web)

After the death of the Maharaja in 1839, his loyal army protected the royalty. Yet, for want of power and fame, one successor after the other got eliminated, leaving the throne to the last of Ranjith Singh's son, Dulip Singh and his Queen mother, Rani Jindan Kaur. It is at this point in time that the play *Larins Sahib* germinates. Taking its seeds from an era marked by treachery, intrigue, betrayal and power politics, this play takes us to the very end of Henry Lawrence's and Rani Jindan's days in the court of Lahore. It was due to the torpidness of the commander-in-Chief, Lal Singh at a critical moment and the betrayal of the General Tej Singh who left the battle field all of a sudden, that the Sikh's were defeated in the first Anglo-Sikh War, and the treaty of Lahore was signed. In 1843 Dalip Singh, was acknowledged as king with his mother, Rani Jindan, as Regent and Henry Lawrence watched over both the royal dignitaries as a Resident.

Rani Jindan Kaur was the daughter of the Royal Kennel Keeper at the Sikh court in Lahore. She was captivatingly beautiful with alluring eyes. The British considered her as a serious threat to their aspirations towards the Sikh kingdom and tried to malign her image by portraying her as a manipulative woman. Sir Henry Lawrence called her Messalina of the Punjab. Even in the play, the British officials refer her in no good terms:

> "Hardinge: That tart" (Das,2001,33)
> "Currie : I've heard she's again involved in some intrigue against the other nobles. Things are much too unstable with her there…." (Das,2001,79)

Fig-4: Rani Jindan Kaur **Fig-5:** Rani Jindan and Dulip Singh **Fig-6:** Rani Jindan Kaur (**Picture Courtesy**: Fig-4: **Singh,** Harbans.Web, Fig-5:**Kaur**, Sonia. Web, Fig-6: **V&A** collection, 10 Oct 2018, Web)

In contrast to what the British officials thought of, the Sikhs considered her as a Queen Mother:

> "Sher Singh: A traitor is hardly in a position to judge others. (Pause) You dogs, don't you think I know our Rani? Whatever the world may say, whatever her weaknesses, she's the only Rani we have, and her son the only Maharaja. And Punjab hasn't a better friend than she. …" (Das,2001,62)

> "Sher Singh: She is the mother of the Punjab" (Das,2001,92)

The entire Sikh army considered her as 'the mother of the *Khalsa* or the *Raj Matha*' and bowed to her sheer dominance. So great was her impact, that the British brought in the Treaty of Lahore in 1846 and reduced the powers of Rani Jindan. When the British learnt of the Preyma plot to kill Henry Lawrence and Tej Singh, the traitor, they made use of the opportunity and accused Jindan for having master minded it. They dragged her by her hair out of Lahore darbar and seperated her from her son to be imprisoned under the cover of night to Benaras and then to Sheikhupura in 1848. Gurcharan Das closes the curtains on Rani Jindan at this very emotional juncture. It's in the afterword, that he narrates the tale of her dramatic escape from her imprisonment from Chunar fort in 1849, her asylum in Nepal, her union with her son in 1861 and her death in 1863 in Kensington townhouse, Britain.

Sher Singh of Attariwala is yet another character of prominance in the play. He believed in the Rani and Lawrence and served them dutifully as he had for his Sher-e-Punjab. Sher Singh was an able and spirited man who ruled that difficult district of Peshawar to the satisfaction of Lahore Government from 1844. He was moved to Lahore and made a Member of the State Council. Even in the play we

Fig-7: Raja Sher Singh Atariwala **Fig-8:** Raja Sher Singh Atariwala (**Picture Courtesy:** Fig-7: **Grant**, 19 Jan, 2017 Web, Fig-8: **Bagha,** Web)

see him being referred for the post by Lawrence in Act I:

> "Lawrence: His name is Sher Singh, the son of Chattar Singh of Attari, who was the governor of the North-West frontier districts under His late Highness. He comes from one of the leading Sikh families. I've known him for five years, and he's a capable young man." (Das,2001,34)

Gurcharan has rendered the text as closely as possible to history. He has depicted Sher Singh as a close aid of Lawrence, who in the end leaves him to show his loyalties to his mother land as Lawrence did to his Company. He accuses him as a hypocrite and vows to avenge him:

> "Sher Singh: "You hypocrite!..." (Das,2001,93)
> "It's a matter of choice. You've chosen. … Larins Sahib, it's a choice between the Punjab and England. Your Queen and my Queen. That's where we part. I won't have anything to do with the Company Raj" (Das,2001,94)
> "Before I leave, let me tell you: I shall return. When I do, I Shall be on the other side. I shall come to avenge my Queen. I shall be armed and the whole Punjab army will be behind me. The angrez will be thrown out of the Punjab or I shall die…I shall shout *(and he shouts)* 'come on men. Take your swords. Remember the Lion, and save Your land…" (Das,2001,95)

It is at this point that Gurcharan ends the role of Sher Singh in the play. In the afterword we learn of his loyalties to the *Sarkar-i-Khalsa*.

Gurcharan Das has presented Lawrence with sympathy and understanding. History also reveals the fact that Lawrence had been very sincere to his service and the erring officials frowned at him for his attempts to curb corruption. Frederick. P. Gibbon vouches that:

> "Though abnormally sympathetic he was never weak. He discouraged cheating and the taking of bribes in a very practical way, and his punishments, if not legal, were made to fit the crime." (Gibbon, 1908,43)

This quality of Lawrence has been evidently captured in the play as well. He was hard eyed at the company officer Lumsden, who erred by killing a cow. Henry Lawrence ruled the land in the name of Dulip Singh as, well and compassionate as Ranjith Singh. He differed from Ranjith Singh in the way he dressed, but the pictures and photos of both reveal certain similarities in their physique, temper and aspect. Their compassion towards the poor and the oppressed is also on the same lines. With all these commonalities between them, Gurcharan Das has been justified in every way in portraying Lawrence as trying to be an *Angrez Badhsha*. He managed to bring the boisterous situation under control except for the dealings with Rani Jindan Kaur. Even Lawrence in reality considered her as a threat to the British interests inspite of having sympathies with her. He wrote the proclamation to be issued against the Rani to be separated from her son:

> "the Maharajah is now a child and he will grow up in the way that he is trained, his mother would instil into him her own bitter feelings of hostility to the Chiefs ;" because "every seditious intriguer who was displeased with the present order of things looked up to the Queen-Mother as the head of the State." (Gibbon, 1908,43)

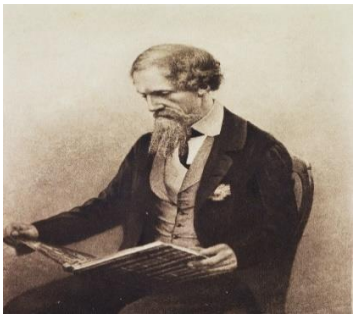

Fig-9: Henry Lawrence **Fig-10:** Henry Lawrence and Edwards **Fig-11:**High Cross, Sir Henry Lawrence Memoroial in the Residency of Lucknow **(Picture Courtesy**:Fig-9:**Walker**, Web, Fig-10: **Gettyimages**, Web, Fig-11: **Abidi**, 2013,Web)

Gurcharan on the other hand portrayed Lawrence as unwillingly executing the order to separate the mother and the son. He is presented as unwilling to execute the orders of Hardinge and Currie:

> "Lawrence: "Separate a mother from her son?...
> One doesn't do these things in India...
> How will you convince the people? She is the wife of the late Maharaja, who was God to his people. She's the only symbol, besides her son, of legitimate authority…
> That will not be possible, sir. We will undo all that we have achieved at a stroke…" (Das,2001,78-79)

The good human in him was willing to keep them together, but being in service to the Queen of England, his loyalties has to be to his home land. Hence he ordered Rani to be taken away. Later, the very Henry Lawrence who issued the Proclamation against Rani Jindan was the first to oppose the British policy of annexation. He wanted punjab to be ruled by Punjabies with the guidence of Britain. He was touched by the plight of Dulip Singh. Owing to the difference of opinion against the Governor General and the Resident, Lawrence was called back to Calcutta. Lights fade out on *Larins Sahib* in the play as he hears the termination of his services in Punjab. It is only in the afterword, that Gurcharan details the rest of the inccidents that happened in the life of Henry Lawrence. With the understanding of the historical context of the play and the ideologies and intensions of the playwright and the characters, it becomes a piece of cake to analyse and narrate some of the important productions of the play.

Larins Sahib by Theatre Group Bombay

An analysis and narration of the different productions involves an understanding of the ideologies and contexts within which the theatre group operates, the kind of playhouses it chooses, the casting and staging techniques it employs. Robert Hume asserts that:

> "Both production choices and the impact of performance are inextricably entangled with the explicit and implicit socio-political and cultural values contained in every play… the theatre historian cannot evade from the responsibility for correlating the contents of the plays with the contexts in which they were written and produced." (Hume,2007,32)

This prize-winning play, written in 1967 was first directed by Deryck Jefferies for the Theatre Group Bombay, at the Bhulabhai Theatre, in July 1969. Theatre Group was founded by Sultan Bobby Padamsee in 1941. His excitement & enthusiasm for the theater attracted Derek Jeffries, Ebrahim Alkazi and Hamid Sayani into his orbit. Its first production Macbeth in 1941 attracted fair amount of interest among the young minds. In the early years, their focus remained on the western masters of drama. But in 1966, it instituted Sultan Padamsee award for playwriting to recognize playwrights of Indian origin and to encourage Indian English theatre. In an interview, Alyque Padamsee explains the Theatre Group's 'intensions' behind choosing *Larins Sahib*:

> "We must turn inwards to our own roots. We must put ourselves on the stage, our dreams, desires and problems…Our English writers shouldn't be overawed by the talent abroad. They should be encouraged to write plays about us. They should realise the fantastic potentialities of the sophisticated in an unsophisticated society…. From my point of view *Larins Sahib* is a very well-constructed play. Surprisingly well-constructed for a beginner. Here was an exciting play about an Englishman who identified with the Indians. Henry Lawrence was even more of a Punjabi than Lawrence of Arabia was Arab." (Patel,1969)

The Indianness of the play is what attracted the Theatre Group and the jury to make the play win and then later to produce it.

In a performance, casting eats up major time before they venture into rehearsals. An understanding of the casting will reveal the age, its preferences and ideologies. By analysing casting pattern, one can cull out the political or cultural registers that the actor directly or indirectly exhibits. The play involved 13 characters that brought out the story of the land of five rivers in 100 minutes. Zul Vellani acted as Lawrence, Farida Sonavala as Rani Jindan and Roger Pereira as Sher Singh. In the review of the play published by Bhaichand Patel for *The Times of India*, on 13th July 1969, Farida Sonavala was asked about the reason for signing for the play. Being a ward from Alkazi's school, and the product of drama school of the Bristol Old Vic, she commented that "I was attracted by the Indianness of the play" (Patel,1969). It is again the 'Indianness' that wielded its power. The review also revealed the racial and socio-cultural pressures that existed in India, even after decades of its independence. The introductory passage details the directors struggle in casting the play especially for the British characters:

> "When Deryck Jeffereis began gathering the cast for Gurcharan Das's *Larins Sahib* he approached some members of the English community in Bombay to play the half a dozen British roles. In declining, one B. W. A. actor wrote back, 'It will not be possible for me to speak the lines you wish me to.' One supposes that our British friend took objection not to the quality of the words in the play but rather to their tone." (Patel,1969)

This reaction of the English man reiterates the imperial inclinations that continued to thrive amongst the English communities even after independence. In the end, Mr. Jeffereis had to settle with the services of a lone Britisher, half Irish. Bhaichand Patel reports that even the sale of tickets had not been brisk among the staff of the British Deputy High Commission.

Theatre actor, Dolly Thakore was in the audience when *Larins Sahib* was played in Bombay, and she confirms in a telephonic interview that:

> "The play was very well received, Lawrence was a handsome person and Zul Vellani fitted that role very accurately, his was a terrific acting, there is no denying of that…" (Thakore,2013)

Fig-12: Theatre Group's *Larins Sahib*-Lawrence **Fig-13:** Theatre Group's *Larins Sahib*-Rani Jindan, Dulip Singh, **Fig-14:** Theatre Group's *Larins Sahib*-Sher Singh, Lal Singh and Tej Singh, **Fig-15:** Theatre Group's *Larins Sahib*-Lawrence and other Company officers (**Picture Courtesy:** Fig-12,13,14,15: **Das**, Gurcharan. Personal photo collection.)

This statement earmarks the fact that casting was efficiently done to match with the period and the characters. It also reveals the truth that the audience were aware of the situations and the characters presented on stage to the extent of knowing their demeanour. The images of Real Lawrence, Ranjith Singh and that of Zul Vellani as Lawrence, highlights the suitable casting choice. The setting as it appears in the image above, brings out the difference in the background when the action happens in Lahore and in Calcutta with the British officers. The costumes also corresponds to the period it represents. In the field of acting, a page 6 review published by the *Economic Times* on 21st July,1969 about Roger Pereira as Sher Singh is worth considering:

> " The actor who unexpectedly towered above all was Roger Pereira as Sher Singh. He imparted a sense of historionic maturity from the very beginning and in his last outburst against Lawrence, has full control of voice, movement and passion. He was one of the most genuine features of a make-believe masquerade (The scene of Lawrence's darbar was typical of this)." **(**Economic Times,1969)

The same review also appreciated the acting abilities of those who played the role of the company officers:

> "It is a big irony that the most convincing characterisation within the space of a few minutes, came from a Britisher who obviously lacked the technical training of the other actors. Antony Dale stood cautiously away from a caricature in portraying the British Governor-General. I also liked Keith Stevenson immensely in the role of another bureaucrat. He had adopted the peculiar diction of dyed-in-wool servant of her Majesty and was consistently 'in character' in his gestures,especially his manner of standing on his toes every now and then and clicking his heels." **(**Economic Times,1969)

The review surprisingly dismisses the casting of, Zul Vellani and Farida Sonavala as 'miscast', though comparatively rest other reviews speak otherwise. Reviews in newspapers and magazines are sometimes controlled by certain biases related to ideologies and preferences. They are also restricted by the word limit. As a result, the reviews have been approached with caution as guided by Postlewait:

> "As should be apparent, the job of historical investigation requires not only some good detective skills but also a discerning eye for analysing what one finds because the sources are loaded with the perspectives, values, judgements and motives of each person who provides any

kind of source…" He continues to hint that, "The sources need to be tested for credibility and reliability. They need to be compared to and contrasted with other potential sources." (Postlewait,2009,142-144)

A wholesome look at the production, reveals the fact that the play managed to transmit the intentions of the playwright to the director and the audience through the scenography and actors. At an age when Indian English plays were just evolving, *Larins Sahib* by Theatre Group has clearly achieved that quintessential feet.

Larins Sahib by Akademeia Repertory Theatre

It is Akademeia Repertory Theatre's production of *Larins Sahib* that has created history by being the chosen one, the first Indian English play to be performed at the Edinburgh Fringe theatre festival in 1991. They had 21 shows of *Larins Sahib* in 21 days and also performed in Glasgow and London. Directed by Rahul Da Cunha, Tom Alter played Lawrence; Rajit Kapur acted as Sher Singh, and Nisha Singh as Rani Jindan.

It was first performed at the magnificent Darbar Hall at Asiatic Library in Horniman Circle, Mumbai in 1990. Complementing the grandeur of the architecture at the Town Hall, was the set. It represented the Residency, Durbar Hall, Shah Alami Gate and Viceroy's camp. Planes and arches were used to create the period. Batliboi designed the lighting for the production, which aimed at a chiaroscuro effect. They used only white light and played with tones- hard and soft light, lots of shadows cutting through characters, patterns on stage created by oddly spaced light. Since it was not possible to use overhead spots at the venue, the limitation was turned to advantage, with side lighting and special lights on the stage, behind curtains, screens and the wings. Kamala Ramachandani exalts at the lighting effect in the review of the production published in *Independent* on 15th Oct, 1990:

> "One striking image was the sight of a carved wooden chair silhouetted in front of the arch by the deep blue light from behind; another was the focusing of a bright white spot on Lawrence face, creating a play of shadow and light that represented the state of his mind as the charges were read out against him." (Ramachandani,1990)

Ramachandani wonders at Tarn Tahiliani's elaborate and glitzy costumes that beautifully captured the dash and colour of the age, and the regal splendour of the durbar. Taufiq Qureshi and Piyush Kanojia composed the 'Lawrence's Theme' music to evoke the transition in Lawrence using violins, heavy drums, organ, tambura and tabla. Nisha Singh was authentic as Rani Jindan, regal yet vulnerable. Rex Baker of the British Council as Lord Hardinge, among others. It has also been performed in major Indian cities.

Gurcharan Das credits ART's show as his favourite production and attaches its instant success to the director who allowed the actors to improvise and turn some of the lines of the Sikhs into Punjabi. As in those days to create dramatic imagination in English among non-native speakers of English in India was a challenge that the most playwrights in English encountered. A dialogue in English between Indians will not sound convincing except when the characters are drawn from an urban, sophisticated milieu. But both Gurcharan Das as well as Rahul, coped this with a kind of hybrid English, interspersed with Indian expressions. They imbibed the English of their Indian Characters with unmistakable regional tones. They used phrases like, 'my *lal'*, 'my sparrow', 'son of an owl', 'the one-eyed lion', '*Angrez Badshah'*, '*wah, wah'*, '*shabash'*, 'your curries and shurries'. An amorous scene between

Lawrence and Rani Jindan, was in Urdu. Rahul da Cunha states the reason for taking-up *Larins Sahib* in an article for *India Today*:

> "What is it that attracts a director like me to a play? A few things: the first is what I call dramatic atmosphere. Does the playwright give me an interesting premise? A locale or an environment that inspires me to create a directorial vision? … *Larins Sahib* is a play which scales a large canvas. Set in 1846 Punjab, it's the story of Henry Lawrence, the then Resident Agent of Punjab. His fatal obsession with Maharaja Ranjit Singh forms the crux of this epic drama. Das creates a brilliant sense of 70 mm Punjab in the era of the British Raj, moving rapidly from location to location. Palaces, battle scenes, durbars, courtyards, ramparts and forts are all a part of his painting. And he throws the challenge to all directors: create 1,000 miles of earth and soil on a 27-ft stage." (Cunha**,** 2001)

He had taken up the challenge and had achieved tremendous success with the unflinching commitment and abilities of the cast and the entire crew. For the show at Edinburgh, they had cut down twenty minutes from the original, to fit into the new time slot. And to the director, the play turned better, tighter and crisper. They had ordered for a new set made of aluminium, which was easy to carry and put up. Advertisements for the play in India as well as abroad, used an unusually designed cap, Indian on one side and British on the other. It symbolically revealed Lawrence's internal struggle.

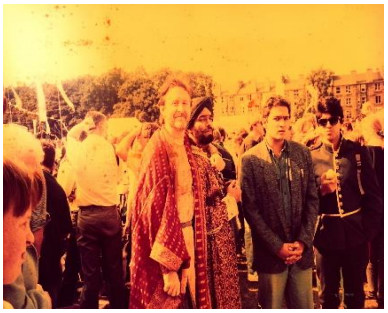
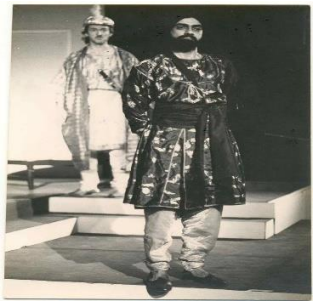

Fig-16: ART's *Larins Sahib*-Edinburgh, **Fig-17:** ART's *Larins Sahib*-Edinburgh, **Fig-18:** ART's *Larins Sahib*, Lawrence [Tom Alter] and Sher Singh [Rajit Kapur] (**Picture Courtesy:** Fig-16: **Rage**. 9 Jul 2015, Web, Fig-17: **Kapur**, Rajit. Personal photo collection, Fig-18: **Rage**, 2 Dec 2014, Web)

Rajit Kapur who performed the role of Sher Singh to high acclaim, started his career in theatre back in 1978 in the role of Puck in *A Midsummer Night's Dream.* His stellar performances has been duly rewarded with the National Award for Best Actor in 1995 for his role of Mahatma Gandhi in Shyam Benegal's *The Making of the Mahatma,* Kerala State Award for Best Actor in 1998 for the Malayalam film *Agnisakshi,* Best Actor award at the Imagine India Film Festival, Spain for *Do Paise Ki Dhoop, Chaar Aane Ki Baarish* in 2010, and the Best Actor Award in Indian Film Festival, New York for *The Threshold* in 2016. An actor's achievement can be measured by audience response. Their experience holds the key to analyse a performance. Patrice Pavis strongly advocates it by questioning:

> "Is the average spectator's experience of seeing a performance only once sufficient for analysis? In principle, yes, and this unique experience should be the golden rule when examining a performance, itself unique and organized in terms of the ephemeral and the singular." (Pavis,1997,217)

When someone watches a painting or a performance, their eye and mind are not only recording but are also active in the act of perceiving. It explains the human phenomena of the capability to perceive as well as record. Narayanmoorthy Sundaresan, who watched the past performance of *Larins Sahib* registers his comment on Rajit Kapur's performance:

> "Rajit Kapur's '*Angreza*....' is still resonating in my ears!!" (Rage,2015)

This single line statement registered by Narayanmoorthy on 2 Dec 2015 in *Facebook*, so many years after the production, vouches for Rajit's abilities to transfer the emotions to the audience, a clear trademark of a successful actor. Torak Adi Pavri also remember's Rajit Kapur's impressive act and comments on 3rd Dec 2014 in F*acebook* that:

> "There was this scene where Rajit used to sob his heart out on stage and I would do likewise sitting in that audience for 21 days nonstop. I have and always will admire that part of crying at the drop of a *paghri*." (Rage,2014)

Another from the audience, Manju Sampat remembers seeing it in Asiatic Library on the 12th Oct 2017 post in *Facebook.* All these reactions for a play that happened in the distant past brings home the truth that performances that conform to the play text and the period it represents along with the characters, are sure to be resist the test of times. The golden rule as indicated by Patrice Pavis stands as a testimony.

Tom Alter who played the role of Henry Lawrence was born to American Christian missionary parents in Mussourie in 1950, he took acting lessons from Pune's Film and Television Institute of India and came out of it with a gold medal. Theatre was always part of his performing life. He co-founded Motley Productions with Naseeruddin Shah and Gilani in 1979. Government of India crowned his contribution to arts and cinema with a Padma Shri in 2008. Tom's fascination with history since his childhood becomes evident when one traces his portrayals in theatre. From Henry Lawrence, Mahatma Gandhi, Abul Kalam Azad, Bahadur Shah Zafar to Rabindranath Tagore, Tom has essayed many historical personalities with great ease and dedication. He confides in an interview:

> "Yes, I think I've always been fascinated with history since childhood. Not only history, but how history affects people. More than when this king reigned, or which Mughal emperor came when, but how people were affected because of that. All these plays we are doing are about time in not just Indian history but the history of the world when great change was happening. Right from Mahabharata up to the Mughals, the partition, World War I and II, to today's India. All these very important times in the history of man are covered in these plays. I enjoyed doing these plays and I hope the audience enjoys them as well." (Singh,2017)

Rahul Da Cunha remembers casting Tom for the role of Lawrence, in his article for *Mid-Day*:

> "I first met Tom Alter in the early 1990s. I was casting for Gurcharan Das's British Raj play, *Larins Sahib*, set in 1846, about the life of Brigadier General Henry Lawrence... The crucial lead needed to be a foreigner who could also seamlessly be Indian. Only one man in India could play that part -- Thomas Beach Alter. I also realised that if he said no, I wouldn't be able to do the play… Tom absolutely wowed audiences, both, '*gora'* and NRI…The thing about Tom, his greatest quality, was his humility. There was confidence in his craft but an absence of the ego." (Cunha,2017)

Tom alter believed in internalising the character, empathising and interpreting them honestly. The production of *Larins Sahib* by ART, no doubt has crossed borders and touched the heart and mind of both the British as well as the Indian audience. Though the earlier production by the Theatre Group was not appreciated by the British community in India owing to the colonial hangover at that time, the British audience abroad, cherished their later shows as it kindled their past memories. Time heals the perturbed mind and corrects its follies. Time and space are the master markers of a performance, along with the type of audience.

Larins Sahib by Madras Players

The Madras Players is the oldest English Theatre Group in India, founded in 1955. They were focused on encouraging Indian dramatists in English. They produced *Larins Sahib*, directed by Yamuna in 1996 and 1997. Their shows were at British council courtyard and at the Pyramid in Yamuna's house at ECR. Yamuna states that, The Madras Players chose *Larins Sahib* as:

> "We felt a new blood, a new enthusiasm. We were relating to a new context, our own context…" (Roy, 2004)

An interesting fact about this production was that actors like P.C Ramakrishna played multiple roles. He played a British general as well as the Baba, the mentor and guardian to the young Dulip Singh. The character of Lawrence was played by Ruby Vaduvin, a young Dutch man who worked for the UNESCO. Priya Madhu Sudan played Rani Jindan Kaur and was dressed in salwar kameez. Reihem Roy played Dalip Singh, dressed in Kurtha Pyjama with Kolapuri Shoes. T.M. Karthik played the role of Sher Singh. He recounts:

> "I had this lovely opportunity, 18 years ago to play that role… Interestingly, when we performed at the Pyramid on the day 2, power went off before the last scene. The last scene is very powerful because of the confrontation between Lawrence and Sher Singh, where he vows, Yes! I remember one of the lines! 'you have insulted the mother of the Punjab, we will meet again in the battlefield'. When there was no electricity at that crucial scene, one of our stage managers lit a candle in exactly 2 minutes, and we continued the scene. The last 20 minutes of the play happened in candle light and for that scene it looked brilliant. It's a very dark scene, a very intense scene and it's only the shadows. Even if we would have planned it, it wouldn't have come out so well. Everybody liked it and none of us stopped. I can never forget it. Sher Singh is a fabulous role. It's very close to my heart." (Karthik,2015)

They had a month's rehearsal before the shows began. It was a very low-key production as the focus was more on bringing out the story and the text and not so much on the grandeur of the production. The audience for both the shows differed considerably. For the one at the Pyramid, it's the artistic community that adored the night and for the show at the British council, there were foreign as well as Indian members.

Larins Sahib by Rangtoli

Larins Sahib was played by Rangtoli in Punjabi on the release of Gurcharan Das's *Three English Plays* by Oxford University Press on 2nd March 2001 at 7pm and 3rd March at 3:30 pm and 7.pm, at India Habitat centre, Delhi. The tickets ranged from Rs.200/-, Rs.100/- and Rs.50/-. It was translated into Punjabi by Prem Avtar Raina and directed by Neeta Mohindra, who founded Rangtoli,

Fig-19: *Larins Sahib* at India Habitat Centre, New Delhi **Fig-20:** *Larins Sahib* at India Habitat Centre (**Picture Courtesy:** Fig-19,20**: Chawla**, 5 Mar.2001. Web)

theatre group to promote the taste and flavour of theatre in a city like Chandigarh. To Neeta Mohindra, *Larins Sahib* is a tight historical play that represents the inner conflict of an honest, sincere and hardworking British officer who befriends Punjabis and yet abides by the norms of the Raj. She believes that it captivates the patriotism, egoism, subterfuges and the tenderness of the people. The costumes in the Rangtoli's production designed by Poonam Rampal, highlighted the period it represented. The colour and richness of the Sikh royalty clearly came through. The set designed by M.K. Raina, drew attention to the British presence that loomed large over the Punjab with huge curtains in the colour and symmetry of the British flag. The decorated arches revealed itself in saffron coloured silk curtains whenever the lights focused the presence of Sikh royalty in seclusion. A classic diwan in the midst of a raised platform added the touch of royalty to the set along with few other chairs for the Rani and the ministers. The same Diwan served both the transformed Lawrence who sits in the style of the Maharaja Ranjith Singh as well as Maharaja Dulip Singh, though with variations in the covering. When used by Dulip Singh, the Diwan gets enriched with a saffron coloured silk cloth covering whereas for Lawrence, it remained plain to highlight the hierarchy. The lights were done by Neeta Mohindra and make up that brought out the Punjab of the yesteryears by Balwinder Bharti. Manchpreet added music to the play. The sponsors for the play included Delhi Times and McDowell's Signature. Though there were problems with accents, Gurcharan Das, the playwright as well as an audience member, confirms that the play was well received at India Habitat Centre, New Delhi.

Conclusion

Researching and documenting the performance of Gurcharan's *Larins Sahib* lead us to the understanding of the past, its glory as well as its insignificance. Elin Diamond's affirmation that every performance embeds features of gender conventions, racial histories, aesthetic traditions, political and cultural pressures has been confirmed in these productions. The period piece of Das has defects in the motivational aspects of the character of Lawrence, about which Das was even ready to rework. However, due to its innate simplicity, lucid, dramatic dialogues, substance, and the ineffable thrill of tragedy as 'Enact' lauds it, *Larins Sahib* has become an indispensable part of Indian English theatre history.

This research was not unassuming because of the lack of different kinds of evidences. Even reception study became rudimentary. Documentation of a theatrical event depends heavily upon the statements made by those who created and attended the performances. Fortunately, to this research the support offered by the playwright and the production crew was immeasurable. They volunteered in all means possible to realize the desired outcome. What is presented here is only a part, the whole is yet

to be realized. This research could just be a drop in the vast ocean of hidden treasures that still needs to be unearthed, preserved and archived for the future to assimilate and marvel at. With the methodology proposed by Postlewait and Pavis along with more material availability, theatre history will become increasingly filled with new evidence and all the new possibilities that it implies. If theatre and its advantages are burgeoning, performers and productions houses are flourishing, theatre and its history should also be proportionately documented to maintain an organic balance for the benefit of the future. If performed and if documented, the dream of a humane society is not far cry from reality.

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Enigma and Disquiet in Joyce Carol Oates' *The Female of the Species*

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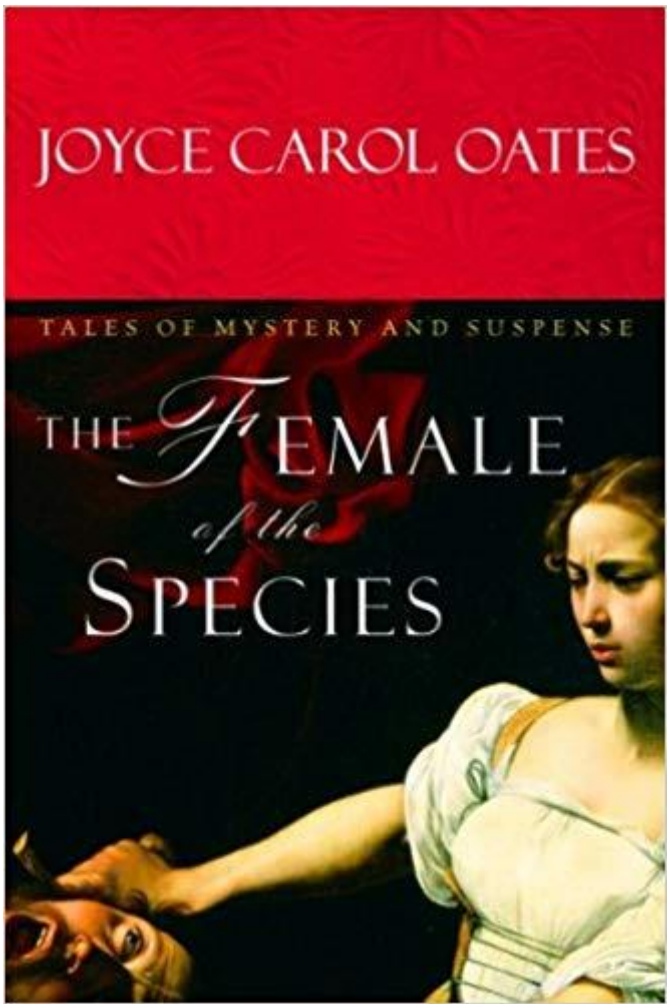

Courtesy: https://www.amazon.com/Female-Species-Tales-Mystery-Suspense/dp/0151011796

Abstract

The present paper discusses about the physical and mental analysis of women characters in Joyce Carol Oates's 'The Female of the Species'. Oates makes it clear how women are entrapped in the environment. In this collection, the writer points out the pathetic condition of woman; they are confronted by the destructive force around them. Mostly women are surprised by the same within themselves. Oates demonstrates practically how and why women are haunted by nature in various stages, from childhood, young girls, devoted wives and aged mother, sometimes old aged women. Women seem more deadly than males. That is the reason; commonly women are being called the weaker sex. The present paper focus on the theme of haunting and how women suffer from fevered imagination, struggling to get rid of terrible fear which is hidden within them. Violence and Sexual Abuse are the two key problems of women in different ages highlighted in each tales. the women characters of the short stories 'Haunting' and 'Hunger' reveals the darker side of the female mind in suspenseful by exploring sexuality, violence and redemption. They are having abusive relationships with men either physically or mentally that resulted in death; sometimes the stories ends with the 'abuser' being killed and are focused as pitiless perpetrators.

Keywords: Joyce Carol Oates, *The Female of the Species*, Violence, Haunting, Abuse, and Sexuality.

Literature is a term used to express the experience of the writer in written or spoken material. Broadly speaking, Literature is used to describe anything from creative writing to more technical or scientific works, but the term is most commonly used to refer to the works of creative imagination, including the works of poetry, drama, fiction and non- fiction. At the turn of the twentieth century, Non- Fiction works by authors such as W.E.D Du Bois and Booker T. Washington debated how to tackle the difficulties of racist in the United States.

Washington Irving (1783-1859) has regarded as the Father of American Literature. He is a curious label for Irving, for he was not all that at "home" with American life. His very early literary efforts are *The Letters of Jonathan Old style, Gent (1802)* and *Salmagundi (1807)* comic references and satirical thrusts at contemporary New York society. Almost everybody comes to know that they think about it a bit that the "children's story" that is his best known work, "*Rip Van Winkle" (1819),* really bemoans the fact that the Revolution marked the drastic change in America from bucolic paradise to commercial and political Babel. The birth of America in that story is described as a fall, and, in fact, Irving seemed more at home in the Old World and spent much of his life there. American democracy was no unalloyed advance in civilization. Today American literature has become accepted as an integral part of World Literature, with books such as Roots: The Saga of an American Family by Alex Haley, Alice Walker's *The Color Purple*, which won the Pulitzer Prize and Toni Morrison's *Beloved* are achieving both best- selling and Award- winning status.

Literature is the powerful medium to transform the words into deeds. Writers who supported for the wellness of women understood it. Writers' pessimistic view about women for achieving gender equalities and denouncing the injustices to women became the main goal for

feminist writers and activists. They started at creating a world, at least in literature, where women would be able to live as individuals.

Joyce Carol Oates lives in an Era of Postmodernism, which insists on the dominance of fiction over all the other forms of literature. A unique creative genius, Oates blends reality and vision of great comprehension trying to locate the fundamental maladies tormenting the times. Oates is an artist of incredible power of expression. She has special concerned about America and its problems. Oates interprets the loneliness of American in the various tracts of their living, decisively touching, the American dream and its passion. From the journal: The Indian Review of World Literature in English, Vol. 3, No. I – Jan, 2007. The article was published by Prof. R. S. Shantarahm titled as Joyce Carol Oates – A Novelist with a Mission: G.F. Waller observes the writing of Joyce Carol Oates as: "To live by obsession totally is to go mad, but at least as Oates articulates it except through facing and through fiction, reliving our obsessions, we will firmly be able to face the chances of transcendence that those obsessions yearn for. It may be that it is to the source of this transcendence that she will turn in short fiction too".

The article titled Enigma and Disquiet deals about women who unaware of the destructive force bringing them into the state of anxious, disturbed, and embarrassing in their life. Enigma is to refer something mysterious to figure out in the real happenings of the story. Throughout the life, it is an inexplicable occurrence in the lives of women, in the story 'Hunger', Kristine is a woman hungry for passion, she is vacating with her daughter on the Cape Cod, and she is being seduced by Jean-Claude, a stranger on the beach. This is the proof of enigmatic sense from the reference of Joyce Carol Oates. Whereas disquiet is to signify the upset feeling; due to the horrifying circumstances, women only suffered to the extent. In the story, 'Haunting', a small girl distressed from the phantasm. Later, she comes to know that her father burnt alive by her mother. This is the evidence of disquiet and frustrated state of the girl. Joyce Carol Oates portrayed that most of her female characters are in the state of Enigma and Disquiet in short fiction *The Female of the Species*.

Robert James Waller, an American author who said that Life is never easy for those who dream. He considers Oates to be a prophetic writer and compares her to D.H, Lawrence; she is able to loot into and beyond the human psyche, Oates's writings mostly based on the development through an obsessive vision of horror and violence in American life to a pursuit of transcendence to some kind of affirmation that points to renunciation in Eastern philosophies. According to Oates, violence is portrayed through female characters in the form of sexual annoyance. Most of her famous short stories contain themes of violence and sexual abuse between the sexes. The meaning of the word 'Haunting' found in Merriam-Webster which makes the sense to have a disquieting or harmful effect on problems which we ignore now will come back to haunt us constantly and spontaneously too. in her short story, 'Haunting', a widow named Mommy was working as a Saleswoman in private and lived in a new place a thousand miles away from the house with her children – one daughter, and a son Calvin, ten years old boy. One fine day at night, there was wind's blowing outside the house. They had pet animals i.e., pigeons and rabbits in the cellar. Calvin asked his mother what happened at the outside, by thinking that his dead Daddy has come back. Usually women and children are fear of darkness.

The boy here felt to protect himself, but Mommy replied her son that your 'Daddy ain't coming back, dummy. Daddy is Dead' (96).

At the morning, Mommy prepared their children for school, and the boy discussed about his dream that his Daddy's shouting voice with his mother. Little sister was haunted and reflected at her face. Her school teacher found that little girl's father was died, and they were afraid of darkness. After the school hours, Little sister and boy Calvin used to play Old guitar of his dead Daddy. They heard the fake news that Mommy would be arrested by the Sheriff's deputies; soon released for one shred of evidence against her, at night, Little sister and Calvin were distracted and fallen asleep. They wanted to move the house of Aunt Estelle, Mommy's half-sister, there she had quarreled with Aunt, because she is drunkard, smoking cigarettes and spent time with phone. Mommy felt that this is not good and peaceful atmosphere for the children.

At a new place, Mommy was helpless to lead the life and she thought well about the children, so she decided to quit her job. She then wandered over the streets for looking the jobs. She had a talent of singing songs by using her husband's old guitar, so she changed her nature and always wanted to be young, later she named herself Little Maggie worked as a servant at cafe on the river but some nights, she worked as a waitress at bar. In cafe, men offered money; she readily accepted it by saying quietly 'thank you'. She told the customers 'I will take this money as a gift of my music. I will take this because of my children have no father, in turn you expect nothing from rather music and thanks'. She became popular and she was a beautiful singer at the café. When she started to sing everybody in the café went silent.

At night, Mother has gone to Café, Calvin and Little Sister were at home, and they were unable to sleep, but anyhow managed to sleep, the boy dreamt of rabbits grown up. The rabbits were entrapped inside, so that the boy thought the there is nothing difference between the life of human and the life of rabbits. The boy asked the rabbits who has locked them in these cages? He wanted to free them, so he opened the door, the rabbits came out the cellar and first time sensed the fresh cold air and the boy sensed the snow touches his face, and said that "Go on, Go out of here! You are free" (108).

Calvin changed his nature and responded to his Mommy like his Daddy, by using lighted the match, like a way son used to against her thumb and dipping from her mouth and later does the same as Father. This story deals about the fantasy, dream and illusion of haunting. It focuses on the incidents at night, haunting the characters Mommy and her son Calvin. Finally the cages have disappeared, but they heard the rabbits cry in the wind, the noise of the pelting rain, the whistle of train and so, it will be continued through the days. Thus, the life of human is compared to the life of rabbits in the cellar, our life in the modern society is mechanical, like a caged bird, the rabbits in the cellar, etc., and Oates portrays the sense of haunting at night not only to the children and also to adult women.

Another short story of Joyce Carol Oates's *The Female of the Species, Hunger* which means an uneasy sensation occasioned by the lack of food and sometimes to have an eager desire. This short story is based on the translation of the novel *The Vice-Counsul*, by Jean-Claude

Ranier, a poet, an actor, photographer and dancer. It is mainly focused and revolves around the character Kristine, married woman and her husband Parker Culver, the COE of a prosperous computer software company in Boston and also a businessman. Parker Culver had married already and had a son 13 years old who is emotionally disturbed, because both father and mother left him remain uncared. Parker Culver was sixteen years elder than Kristine. They had a young beautiful baby named Ceci. Yet Parker Culver was solid, flame like, good-hearted man whom everyone adored him, whereas Kristine had a good opinion at first and later feel boring, tortured. Kristine stated her married life as: "*Marriage, a mystery. Why we love, and what we do to define and contain our love. To protect it, As if love is a flame that can be blown out" (117).*

Oates used quite different approach to narrate this particular story, she used symbols, motifs and the story is discussed from the climax part that advancing the plot in a story. Kristine and her daughter Ceci moved to her mother's elder sister's cottage house nearby the ocean side at Boston, for vocation. Betsey, a home maker and her husband Douglas Robbins, a banker. He is the workaholic personality. There, while on vocation Kristine had an affair with a young man wounded dancer and an awkward, solitary man prone to irrational, violent rages. She was in a thought of seeking the love of younger men as if desperate for a carefree youth she never had. Kristine will think "*I've made the worst mistake of my life, when she would feel like a many-legged beetle whose nerve center has been cut - the paralysis is multiplied, with so many legs" (111)*

Kristine got news that DiParma, Austin, 61 years old was murdered and found decomposed dead body in Oceanside cottage house at Rocky Harbor, i.e. the Cape Cod, because DiParma, Austin had been robbed of cash, credit cards, a wristwatch and other personal effects. The robbery motive is secondary to the murder, but there was no evidence of a forcible break in at the victim's house. The Police Detectives inquired Kristine and her aunt Betsey and Douglas's house and tried their investigation about DiParma, Austin's private affairs, in the Cape Cod, particularly on the morning of August 11 around 7.30a.m. Kristine could not be there on the same day. So that she was safe and interested to know the murderer. Kristine was love-making with the young man named Jean Claude, at first meeting when he was washing his hands, his forearms, splashing eater upon his face. Next meeting with him would for dance practice, rehearsal. He begins making love to her another time, but Kristine refused that the young man is the translator, who limps and ashamed of his infirmity. The character of Kristine is portrayed as "*Kristine is a realistic woman. A mother, a wife. She vows not to be deluded. Not to fall n love with this beautiful young man. As a married woman she has never had a lover" (134)*

Kristine decided to leave the Cape Cod, i.e., The Rocky Harbor without informing to Jean-Claude, if Kristine were exposed as an unfit mother; an adulteress. She had an absurd physical sensation only, but Ceci was very close to Jean-Claude, so that Kristine made to wait for few days. They have returned to home and shared the experience interestingly to her husband Parker Culver; it's a fact that Parker Culver was a man of some mystery, because he hasn't cared to tell Kristine much about his previous disastrous marriage. The former wife is too a mystery, just a mistake, Kristine, the two of us married too young, Kristine thought that Parker Culver had insured for two million dollar to Ceci's future life security. Kristine had to speak with Jean-Claude over phone, and assured to meet again in a luxury hotel arrange by him.

Kristine compelled her husband to go for the trip on September, as per the plan, they reached the Cape Cod, Kristine was mad on Jean-Claude, after the meeting; she has hidden .22 caliber pistol in her pocket. Kristine and Parker walked lonely together at the shore at Rocky Harbor. There, Parker was attacked and fatally injured with the weapon knife, a heavy rock. She was the only terrified witness. Kristine would treat and recovered Parker; she decided clearly why should I divorce Parker Culver, whom she loves much? She prayed to the Almighty "God help me to make things right" (159).

Thus, both Parker and Kristine have declined to have a romantic evening alone and, spent time in a deserted beach, wet, hard-packed sand. The sky is marred with bruised looking rain clouds. She has felt entrapped into the love affair, but could not predict what will happen to next moment. The story ends in a sad note with the death of either the lover or her husband. But the story ends with the pleading remark of Parker saying Kristine, "you are cold, darling, we would better turn back, but she replied "no, we can't turn back" (161).

This article suggests clearly that women were exploited and haunted by their ignorance, they should have awareness and confidence from within, and then only women should lead the desired life in the modern society. Education, counseling and knowing of self can able to get rid of the haunting clutches. Self-control, dignity, social responsibilities are the keys to have reliable harmony in their life. in these two short stories, women, the weaker sex, are charred constantly and haunted sexually by the circumstances in a mysterious manner their lives slither easily towards calamity due to their too much of negligence in tracing social and moral codes personally.

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Amar Chitra Katha Comics in Feminist Perspective - A Study

J. Jaya Parveen & V. Rajesh

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Amar Chitra Katha

Amar Chitra Katha (ACK) Comics series was started in 1967 by Anant Pai. He initiated a comic revolution in India and could rightly be called the 'Father of Indian Comics'. He showed millions of Indians 'route to their roots' by visualising stories and characters from Indian mythology, religion, history, and politics. He was given the Lifetime Achievement Award at India's first ever Comic Convention held in New Delhi in 2011. Google published a comic book style doodle featuring Anant Pai on his 82nd birth anniversary. (*IBNlive.com*)

Amar Chitra Katha has published more than 400 titles out of which only about 40 books contain women as protagonists. ACK women protagonists mostly are the ancient mythological and medieval historical heroines. ACK series is popular among Indians around the world and has welcomed both positive and negative criticisms. Criticisms on ACK comics focus mainly on two issues: portrayal of women and portrayal of minorities.

Stuller's Feminist Analysis

According to Stuller (2012), there is no single all-encompassing feminism and therefore no single proper feminist analysis. She reiterates that the ultimate goal could be to determine from the artifact how women are represented in the popular culture, and what does that say about a culture's ideas about gender, femininity, and sex roles at a given point in time? It would also be useful to investigate whether or not the artifact is representative of entertainment media of its day, or if it has elements that somehow make it progressive, subversive, or even more conservative than its contemporaries (239). This paper will consider all these issues and analyse ACK women in feminist perspective.

Artifacts Selected for Analysis

ACK Comics on Rukmini, Kannagi, Noor Jahan, and Rani of Jhansi are the artifacts selected for analysis. These artifacts represent different spheres of life during different periods in India: Rukmini, a popular character from Indian mythology, is the wife of Lord Krishna. Kannagi, a character from Elangovadigal's *Silappathikaaram*, represents the love of a traditional wife in ancient Tamilnadu. Noor Jahan, Emperor Jahangir's wife, represents the condition of women during the Mughal rule in India. Rani of Jhansi reveals the status of women during Indian freedom struggle.

Method Used for the Analysis

The method used for critiquing the representation of women in ACK comics involves the following issues:

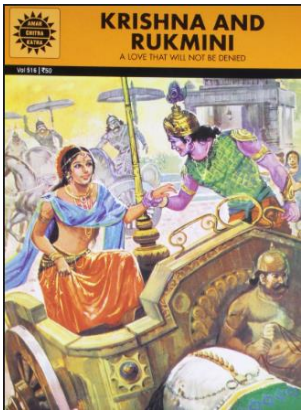
- How are women looked at? Are they seen as sexual objects for pleasure of others, or as individuals with agency?
- How are women portrayed in relation to men and other women?
- How are women dressed, and how are their bodies positioned? Are they viewed as fractured body parts (e.g., breasts, buttocks, legs) or as whole figures?
- What does women's representation say about a culture's ideas about gender, femininity, and sex roles at a given point in time? (Stuller, 237)

ACK Comics in Feminist Perspective - A Study

How are women depicted in ACK Comics?

The researchers try to analyse the selected artifacts and answer the following questions: How are women looked at? Are they shown as sexual objects for the pleasure of others, or as individuals with agency?

Rukmini



In ACK's *Krishna and Rukmini*, Rukmini has a 'voice' as a girl / woman. When a messenger comes and tells that Krishna has slain Kamsa, Rukmini (as a girl) feels attracted towards brave Krishna. She expresses her awe and argues with her brother Rukmi who is against Krishna. Rukmi ignores her and continues to speak to their father Bheeshmaka. (*Krishna and Rukmini*, 3) ACK shows that the young girl gets 'space to talk amidst the men' in her family. At the same time, it shows that the brother tries to dominate the younger sister.

Rukmini starts dreaming about brave Krishna whom she wants to marry. She tries to overhear what her father and brother speak about her marriage. She feels sad when her brother tries to convince their father to give her in marriage to Shishupala. She sends secret message to Krishna giving the justification that 'after all her parents are for it'. (8 - 9) Can a woman propose love or reveal her sexual interest to a man? ACK gives the freedom for a traditional woman to propose to a brave man. However, when she doesn't get a reply for a long time, she wonders whether her message has disgusted him. (14)

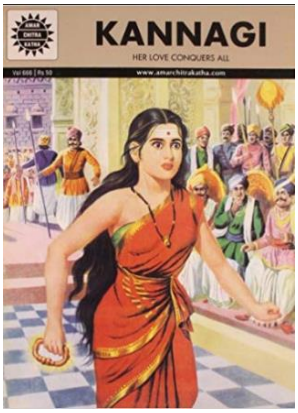
Rukmini elopes with Krishna out of her own interest. Representing a man from patriarchal society, Rukmi (Rukmini's brother) doesn't want the blame or shame to fall on the woman of his family. He condemns Krishna by saying, "Stop! Stop! Wait, You - Disgrace to the race of Yadu! How dare you kidnap my sister, even as a crow steals a sacred offering?" (25)

At the end of the fight, Rukmini falls at Krishna's feet to save her brother's life. Krishna does not kill Rukmi for Rukmini's sake. But she feels sad when Krishna shaves half his hair to insult him. Balarama rushes to stop Krishna from doing such an unkind act. ACK shows a woman falling at the feet of a man for 'sympathy'. Rukmini does not have 'voice' to stop Krishna from cutting his brother's hair. But Balarama is shown to have courtesy at least to ask

excuse to Rukmini: “Please do not take offence, dear sister. Your brother unfortunately has reaped the fruit of his own actions.” (30)

Kannagi

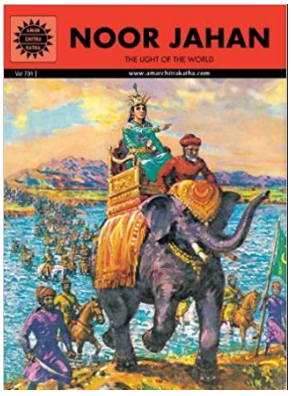
In ACK’s *Kannagi*, Kannagi is shown as a submissive wife. Kovalan falls in love with Madhavi and takes away Kannagi’s jewels to give as gifts to Madhavi. Kannagi feels dejected and cries, but does not protest against her husband. When Kovalan comes back after a dispute with Madhavi, she readily accepts him without blaming or questioning him for his misconduct. Calm and composed, Kannagi does not need a separate ‘voice’. She wants to identify herself only with her husband.



When she hears the news of Kovalan’s death, she becomes terribly angry. She walks boldly to the king’s court asking for justice. She proves her dead husband to be innocent of guilt. The king dies out of shock followed by his queen. Kannagi burns the whole city of Madurai saying, “If I am the chaste wife of an innocent man, let this cursed city burn to ashes in the flames of wrath.” (*Kannagi*, 27) After getting blessings from Goddess of Madurai, she goes to the eternal city along with Kovalan. People build temples to honour the divinity of Kannagi.

Kannagi is always quoted in Tamilnadu to teach submissiveness, chastity, and devotion to ‘corrupt’ husbands. ACK’s Kannagi also does not have ‘individual identity’. She does not question her husband’s misconduct. Instead she rejoices for his return. From the beginning to the end, she wants to be a part of Kovalan whom she relates her whole life and identity with.

Noor Jahan



ACK’s Noor Jahan is naughty, affectionate, respectful, truthful, intelligent, and courageous. As a young girl, Mehrunnisa (later called Noor Jahan) is very active watching her mother doing embroidering work. She accompanies her to king’s palace. She displays courage when she asks Akbar, “I am Meher... Now tell me who you are.” (7)

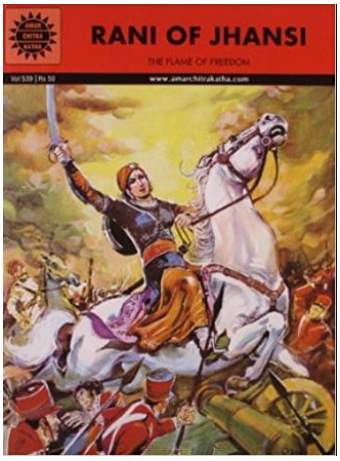
She is bold enough to tease Salim, Akbar’s son. Salim falls in love with her. She also loves him. But she does not want to hurt Akbar. So, she marries Sher Afghan and goes out of the city. After Sher Afghan’s death, she stays with Salima Begum, the Queen Mother.

Salim (now Jahangir) meets Meher after a long time and pleads her to marry him. She hesitates as she has promised to Akbar not to come between Salim and the empire. Akbar is dead now, and Ghiyas Beg (Meher’s father) requests her to marry the emperor (Salim) as he is unable to focus on administration thinking of Meher all the time. Meher thinks: “Yes... The good of the empire was nearest to the heart of Abbajan (Akbar).” (25) She marries Jahangir, and he gives her the name “Noor Jahan - The light of the whole world” (25)

As she becomes the queen, she takes keen interest in the administration of the state. She introduces schemes to help orphans and keeps an eye on political enemies. When Mahabat Khan's army surrounds Jahangir, she motivates the army to attack the enemies in a clever way. When Jahangir dies after a few years, she is unable to retain her position as a queen. She goes back to work as perfume-maker.

Noor Jahan remains an 'object of attraction' for Salim / Jahangir. She does not want to fulfill her love desire due to her respect for Akbar. But she breaks her promise and marries Jahangir only to 'save the country'. She becomes 'authoritative' when she becomes a queen. She takes part in political administration very actively. She counsels Jahangir and guides the army to attack Mahabat Khan's army. ACK's Noor Jahan is not shown as an 'object of sex' but a 'willful woman' with love, respect, truthfulness, intelligence, and courage.

Rani of Jhansi



In ACK's *Rani of Jhansi*, young Manu plays with boys. She studies in a school along with boys. She is given in marriage to Maharaja of Jhansi. After about nine years, she gives birth to a child which dies within a few months. The old king adopts a son, but he dies soon leaving Jhansi in the hands of Rani Lakshmi Bai.

Rani of Jhansi rules the state effectively. The British reject her appeal to recognise her adopted son. She gets angry and refuses to support the British who want shelter while the nationalist forces attack them.

Rani of Jhansi is a great patron of arts. She is an ardent lover of books which she reads in the state library. She encounters a lot of enemies: Sadashiv Rao (distant nephew of the late Maharaja), princes of Datia and Orchia (two neighbourhood states). ACK's Rani of Jhansi is 'not a sexual object' but an 'individual with agency'. She displays courage and self-less love for her country.

How are ACK Women Presented in Relation to Men?

According to Stuller (2012), "Female characters merely serve as motivation for the hero's journey, rather than as characters of substance in and of themselves". The researchers need to analyse the following aspects: "In the narrative, is a woman the protagonist, if not, how is she positioned in relation to the main character? Are the women included in the story the nemesis or temptation, the love interest or the damsel, the daughter or mother, the sidekick or spin-off?" (238)

Rukmini

Rukmini in *Krishna and Rukmini* is not shown merely as the love interest or damsel of Krishna. She is shown as a girl / woman with passionate love for a brave man. As a young girl, she is bold enough to talk against her brother. As a young woman, she is confident enough to propose love to Krishna and bold enough to elope with Krishna. ACK's *Krishna and Rukmini* does not portray Krishna's journey towards Rukmini, but Rukmini's love journey towards Krishna.

Kannagi

In *Kannagi*, Kovalan marries Kannagi and then falls in love with Madhavi. Kannagi does not consider it as an insult. Instead she longs for her husband to return to her. She starves and says, "For whom should I live? Kovalan never comes here." (8) When a woman advises her to send Kovalan back if he comes from Madhavi's house, she says: "No. Don't say that. My husband is my God." (8) When Kovalan returns, she does not ask anything to him. She simply feels happy that her husband has come back to her. To prove her love for him, she again gives her anklet for selling.

When Kovalan decides to go to Madurai to sell the anklet, she readily says, "As you wish, my lord. You know best." (11) Kannagi feels very tired while walking to Madurai. Kovalan regrets and asks for excuse. Kannagi says, "Don't say that. You have come back to me. I am happy." (12) On the contrary, she speaks ferociously to the king and proves that her husband hasn't stolen the queen's anklet. She burns the whole city to prove her husband's innocence. ACK's *Kannagi* presents Kannagi as a 'chaste wife' of Kovalan who attains 'goddess status' as a gift for her chastity.

Noor Jahan

Akbar is affectionate towards Meher. He allows her to play with his son Salim. Meher is so naughty that she irritates Salim and only Akbar saves her from Salim's wrath most of the time. As she grows, Salim develops love interest for her. She teaches her horse riding and archery. Salim proposes to her, and Meher is afraid that the king may not give consent for their marriage.

Akbar sends Salim to Deccan for an expedition in order to separate them both. Meher promises him that she will never come between Salim and the empire. Sher Afghan, an officer in the imperial army, falls in love with Meher by seeing her courage while riding a horse. He fights with a tiger to take back Meher's veil. As Akbar insists, Meher marries Sher Afghan and leaves the city.

Though Meher has love for Salim, she does not reveal it as she has respect for Akbar. Though she is unable to forget Salim, she remains a truthful wife to Sher Afghan. Even after his death, she does not try to contact Salim. She marries Salim / Jahangir only for the sake of the empire. She takes control of the administration, introduces new schemes to help orphans, and saves Jahangir from his enemies. ACK's Noor Jahan is not portrayed as a slave to patriarchal society but as an 'independent woman' who respects elders and makes decisions for the 'welfare of the empire'.

How are Other Women in ACK Depicted?

Rukmini

In ACK's *Krishna and Rukmini*, other than Rukmini, there is another character - Rukmini's mother who doesn't have a name in this story. When the messenger tells about the brave deeds of Krishna, she does not talk but think within herself: "So in spite of all Kamsa's efforts the prophecy has come true. Is Krishna really a divinity?" (2) On another occasion, she expresses her view about Krishna to her husband Bheeshmaka: "The boy seems to be virtuous. I

cannot think of a more suitable husband for Rukmini." (4) Though Rukmini's mother remains a mute witness in one occasion, she has the freedom to express her thought to her husband Bheesmaka.

Kannagi

In ACK's *Kannagi*, Kannagi is shown as a chaste wife while Madhavi is portrayed as a dancer who attracts rich men. Kovalan reaches Madhavi only after buying an emerald necklace (king's gift to Madhavi) by paying a large sum of money. When he tells that he is unable to bear even a day's separation from her, she says, "I am overhelmed by all the love and wealth you shower on me." (7) When her mother asks her to dance before the crowd, she does not talk about her love for Kovalan. Instead she says, "I am in no mood to dance". When Kovalan misunderstands her song, she is not given a chance to explain her thoughts. Nowhere in ACK's *Kannagi*, Madhavi has 'space' or 'voice' to express her love for Kovalan.

Noor Jahan

In ACK's *Noor Jahan*, Noor Jahan / Meher's mother never wants to leave her new-born baby in the desert. She says, "Oh! No. If we desert this baby, Allah will never forgive us." (3) She is compelled by her husband Ghiyas Beg as the whole family starves without food. When the baby comes back to them through a wealthy trader Masud Khan, she feels very happy and names the child 'Meher'. This woman has no name. She is addressed by her husband as 'begum'. But she has the 'authority' to name her child. She is 'independent' enough to earn money (to support the family) by making and selling embroidery work to the ladies of the harem. Another woman is Salima Begum, the Queen Mother. She is kind enough to help Meher who has lost her husband Sher Afghan. She helps her in developing the embroidery business by setting up a stall in Meena bazaar.

How do ACK Women Interact with Each Other?

The Bechdel Test is used as the litmus test to analyse how relationships between women are presented. This test can be applied to any story with two or more women (with or without names) talking to each other, preferably about something other than men. (Stuller 238)

Rukmini

In ACK's *Krishna and Rukmini*, there is no mother-daughter conversation in the story. There are a few maids with Rukmini. She does not reveal her love interest to them. She sends her proposal to Krishna only through a male messenger (Sunanda - a Brahman). This questions the woman-woman relationship in ACK's *Krishna and Rukmini*.

Kannagi

In ACK's *Kannagi*, the women-women relationship is clearly visible. Kovalan admires Madhavi's dance and beauty. Kannagi's jealousy is revealed as she thinks: "He hasn't taken his eyes off her." (5) Kovalan betrays Kannagi by leaving her alone. Kannagi's neighbourhood women feel sympathetic towards Kannagi. They say: "Poor Kannagi, she is always in tears. He does not deserve such a good wife. The cad has taken away all her jewels and money." (8)

As Kannagi starves, one of them advises her to eat. For that, Kannagi replies: "For whom should I live? Kovalan never comes here." Another woman says, "Send him away even if he does. You are too good for him." Kannagi expresses panic and says, "No. Don't say that. My husband is my God." (8) Kannagi reveals her dream to a friend, and she consoles her by saying, "Don't panic. Trust in Goddess Parvati. She will protect you." (10) This reveals the care and concern among women in ancient Tamilnadu.

Madhavi's mother and old woman Kooni are money-minded. Kooni sells the emerald necklace for the highest price. Madhavi's mother compels Madhavi to go and dance before the crowd. She says, "My daughter, aren't you ready? The crowd out there is shouting for you… Mood or no mood, you'll have to." (9) Madhavi is shown as money-minded and pleasure-loving. She doesn't have 'space' or 'voice' to express her love for Kovalan.

Kovalan and Kannagi walk towards Madurai to sell the anklet. On the way, they take bath in a temple pond and go to a temple. There is a big crowd, and a woman gets under a divine trance and tells that Kannagi is destined to be a goddess in the land of Pandyas. This tells us that in ancient Tamilnadu, women are allowed to be the oracle of the Goddess.

Kovalan is mistaken for a thief and killed by king's men. Kannagi hears the news and loses consciousness. The woman in the host family supports her saying, "Poor Kannagi. She has fainted" (21) Many women accompany her while walking to the king's court. Kannagi touches Kovalan's dead body, and the severed head joins the body. One of the women in the crowd exclaims: "She has wrought a miracle." (22)

As soon as the king dies, the queen says: "For a chaste woman, there is no life after the death of her husband. I will follow him." (27) She dies along with her husband displaying the 'sati' culture prevalent in the Tamil culture. Goddess of Madurai appears before Kannagi and explains Kovalan's sin from previous birth. She convinces her by saying that she can travel along with her husband to the celestial city.

Chaste wife, beautiful dancer, greedy mother, caring neighbourhood women, devoted queen, and graceful Goddess visualise the various roles taken by women in ancient Tamilnadu.

Noor Jahan

Queen Mother Salima Begum consoles Meher (who has lost her husband) by saying, "Fate has been very unkind to you, Meher." (20) She advises Meher to set up a stall at the Meena bazaar. Meher calls her 'Begum Sahiba' with affection. Women who love Meher's embroidery work and rose scents interact with each other. They represent the 'beauty consciousness' of women and their 'desire to catch male attention'. "How beautiful! The ladies of the harem will be green with envy when they see me in this..." "Meher, will you please design a new dress for me? I want to catch the attention of the prince." (21) After Meher / Noor Jahan becomes the queen, some women citizens appreciate her administration. "She is kind and generous. She takes good care of the orphans… She even arranges their marriages." (27)

Meher's mother, Queen Mother, women who buy embroidery work, and the women citizens who appreciate the new queen - all of them represent the status of women during the Mughal period in India.

How is ACK Women's Body Presented?

According to Stuller (2012), "The bodies of women in mainstream comics tend to be fetishized, receive more focus than their narrative, and are shown as parts rather than an active whole… Even a cursory survey of contemporary comic book covers reveals women's faces drawn facing away from the camera, suggesting their passivity in relation to the male protagonist – whose gaze strongly faces the reader… The focus on male bodies in comics emphasizes the power of their physique, whereas the focus on female bodies in comics is meant to titillate the presumed male reader, as well as privilege his interests as consumer and audience." (237)

The researchers try to find out the following aspects in ACK Comics: Are the women characters viewed as fractured body parts (e.g., breasts, buttocks, legs) or as whole figures? How are women dressed, and how are their bodies positioned?

Rukmini

"Vedic Indians wore three garments: nivi or loin-cloth sometimes having long and unwoven fringe, a garment (vasas), and an overgarment (upavasana - adhivasa) generally consisting of a wrapper or sometimes consisting of a jacket, bodice, or cloak like pratidhi, drapi or atka. Pesas was worn by dancing girls and was the forefather of modern peshwaz. The usnisa or turban is met in later Vedic literature and was worn by the Rajas and Vratyas and also sometimes by other women." (Moti, 23)

As a young girl, Rukmini wears a three-piece attire which makes her appear attractive and confident. Rukmini, as a young woman, looks curvaceous and sexy. Back side of her body (with only a knot and a shawl) is shown when she tries to overhear her father and brother. Fractured body parts (back side of her body along with Krishna's hand) are shown with erotic overtone.

Kannagi

In ACK's *Kannagi*, all the women characters wear sarees with a piece of cloth tied at the back. The queen and Goddess of Madurai also wear sarees without blouses which is typical of Tamil women during ancient period. When ordinary women don't have jewels, the queen and the Goddess wear a lot of jewels along with a crown.

Kannagi's body is not shown in fractured parts, but back side of her body (with only a knot and a part of the saree) is visible in certain frames. She also looks attractive while talking privately with her husband Kovalan. While dancing, Madhavi appears glamourous by wearing a long loin-cloth with fringes and a piece of cloth tied at the back, without a shawl. Her dress is different from all the other women in the story.

Noor Jahan

Even as a child, Meher wears a long robe with a veil woven around the head and neck. When Meher's veil flies off due a strong gust of wind, she tries to cover her chest with both her hands. Even when she lies alone thinking of Salim / Noor Jahan, she wears a long robe. Her eyes look sensual, but her body is fully covered. All the women in the story appear with long robes and veils. No curvaceous figure or fractured body part is seen anywhere in the story.

Who Produces the Artifact?

The people ACK Comics claim to represent are from Indian mythologies, folklore, and past history. Men and women write and draw female characters differently. The script for *Krishna and Rukmini* has been written by Kamala Chandrakant. She has made the script in such a way that Rukmini has a 'distinct voice' in the story. The story is illustrated by Pratap Mullick who has drawn Rukmini in an attractive way that she looks curvaceous and sexy in many frames.

The script for *Kannagi* has been written by Lalitha Raghupati who has portrayed Kannagi as a very submissive wife. She has no distinct voice or identity until Kovalan's death. The story is illustrated by Varnam who has drawn Kannagi and all the other characters fully clad in sarees. Only Madhavi is given a different attire to distinguish herself as a dancer. Laila Mahajan has written the script for Noor Jahan. Kamala Chandrakant, author and associate editor of ACK from 1971 to 1986, had read the *Akbarnama* for about six months to get clues about Jahangir's personality and character.

Uncle Pai created or produced most of the texts. He believed that all the mythological stories had symbolic meanings which would change if the stories were changed with scientific outlook. He had created characters like Jhansi Rani, Kalpana Chawla, or M. S. Subbhulakshmi who were not portrayed as erotic objects but as independent women with voice and authority.

Conclusion

According to McLain (2009), "There is no room for heroines who do not fit either of the two models: *pativrata* or *martial virangana*". (86)

Anand Pai's ideal heroine is "Shakunthala – *pativrata* par excellence – foremother of all Indians who epitomizes the female heroic virtue of voluntary long-suffering devotion to one's husband." (86) ACK female protagonists like Sita, Draupadi, Savitri, Damayanti, Padmini, Joymati, Kannagi, etc. belong to this category as they displayed 'long suffering devotion' to their husbands. Mirabai, Avvaiyar, and Mother Teresa also can be added to this category as they had devoted their whole lives for God's service.

"To this normative ideal, an alternative heroine was later added: the *martial virangana* who epitomizes the male heroic virtue of voluntary self-sacrifice out of devotion to one's country." (86) Rani of Jhansi, Rani Durgavati, Sultana Razia, Rani of Kittur, Echamma the Brave, etc. belong to this category as they remained devoted to their country. Marie Curie, Kalpana Chawla, and M. S. Subbulakshmi can be placed in both the categories - *pativrata* and *martial virangana* - as they remained devoted to their husbands and their countries.

"There are as yet no women on the 'Makers of Modern India' list - no Sarojini Naidu, no Kasturba Gandhi, no Kamala Nehru, no Durgabai Deshmukh, no Anasuyabehn Sarabhai, no Vijayalakshmi Pandit, and no Indira Gandhi. Even outside the 'Makers of Modern India' category, there are no educated, urban, twentieth century women in the Amar Chitra Katha series at all." (Pritchett 12)

McLain (2009) opines that the absence of modern Indian heroines - politicians, revolutionaries, social activists, scientists, industrialists, and religious leaders - in the ACK series is not due to the fact that such women do not exist, nor are their lives any less dramatic than their male counterparts. Instead, the absence is due to the many ways in which ideal Indian womanhood has been located within the past Hindu golden age. (86)

What is absent speaks more… In ACK Comics, there are many female protagonists from mythologies and a very few poets, politicians, scientists, and business women. Women portrayed in ACK Comics are devoted to their husbands and devoted to their country. They display coy femininity (Jhansi rani involving in poojas, Subbhu Lakshmi taking care of children, Marie Curie involved in domestic chorus). Women are victimised either by men or the society. They rarely express freedom of love or marriage. Women in ACK Comics who become the role-models for the young readers pressurise them indirectly to follow the ideal Indian womanhood of the golden era.

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Data Collection and Analysis of the ESP Syllabus and Materials Based on Regional Indian Technical Universities

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Abstract

This paper describes the procedure and tools adopted for data collection, the objectives of the students' questionnaire and teachers' questionnaire, and the informal interviews. It also discusses the tools adopted for the examination of the syllabus and materials. It presents an analysis and interpretation of the data obtained through these questionnaires and presents an analysis of the English syllabus and materials for the first year B.Tech Course in Regional Indian Technical Universities.

Key Words: Regional Indian Technical Universities Needs Analysis, ESP, EST, Questionnaires, Textbook, Profiles

1.0 Introduction

The main aim of the study is to redefine issues in syllabus and materials design of the I year English Course for Engineering students in AP. Data was collected to understand the effectiveness of the existing materials from the perspective of the material users, i.e., the students and the teachers as well as their attitude to the materials. A review of the syllabus and a close examination of the various aspects of the materials were also attempted.

The present paper provides an analysis and interpretation of the data gathered from the students' and teachers' questionnaires and an analysis of the existing syllabus and materials based on the principles of syllabus design and principles of materials design. This will reveal the strengths and weaknesses of the syllabus and the materials currently being used.

1.1 Tools Used for the Study

1) Questionnaires to the students
2) Questionnaires to the teachers
3) Informal Interviews with freshly employed engineering graduates of JNTUK and Aacharya Nagarjuna University.
4) A framework of principles of syllabus design to examine the present syllabus
5) A framework for examining the course materials.

Students' Questionnaires

Questionnaires were administered to both the students of II year B.Tech., and the teachers of English in Engineering Colleges. The objectives of administering the students' questionnaire were to:

i) Understand the needs of the students for learning English Language in a professional course.
ii) Find out the perception of the students about the nature of language skills and activities that they need.

iii) Understand students' opinion about the material used and methodology adopted in the classroom
iv) Understand if the students are receptive to CLT and oral communication practices
v) Find out if the material has been helpful to the students in improving their English language proficiency
vi) Find out if the students have an idea of any alternative course material that they think will be more helpful

Teachers' Questionnaires

The objectives of administering the teachers' questionnaire were to:

i) Find out their opinion and attitude about the suitability of the existing course materials and the practicability of the methodology.
ii) Understand their approach to the teaching of English and their perception of students' receptivity.
iii) Understand their perception of the role of materials in enhancing the communication skills of the students.
iv) Examine the instructional material used for I year B.Tech. Course for English in the selected Universities.
v) Find out the suitability of evaluation procedures in realizing the objectives of the syllabus.

Informal Interviews

Informal interviews were conducted with engineers recruited in different work environments to understand the workplace requirements. Since these recruits were from different fields of engineering, they could report on the kind of language skills expected by the employees at the time of interviews and their experiences of the language requirements on-the-job.

The interviews were not recorded because the intention was to elicit authentic information without raising self-consciousness and concomitant apprehension regarding the use of the information would be put to.

The objectives of conducting the informal interviews were:

The researcher desired to elicit from these subjects, information about the:

i) kind of competence required for studies in IIMs in India and the MS courses offered by USA, England, Australia and Canada
ii) nature of language tests conducted at the time of interviews in software companies
iii) kind of linguistic skills required of the employees in software industry. It is evident from these responses that the students have not been made aware of the importance of writing skills or study skills.
iv) kind of written communication skills required of the engineers in organizations like the Electricity Board and Telecom Department.

1.2 Profiles

The profiles of teachers and students who take part in the survey are placed in a sequence in an order to assess their background, their perceptions on the course which they are teaching and learning.

3.2.1 Teachers' Profile

Teachers in the Engineering colleges have the basic qualification of M.A. (Litt.); a few of them have M.Phil. Degrees, which is also in English literature; and, a very few possess a doctoral degree. Most of them do not have any training in teaching or testing Technical English course prescribed for the students of engineering disciplines. However, some exceptions are to be found; a few of them who have the Post Graduate Diploma in Teaching English (PGDTE) from the Central Institute of English and Foreign Languages (CIEFL) (now EFLU) are well aware of the teaching methodology of English. The opinions of the teachers who do not have such training has also not been positive with reference to the handling of Technical English Courses in the Engineering Colleges.

1.2.2 Students' Profile

The Engineering students in Andhra Pradesh come from diverse backgrounds and thus possess diverse levels of proficiency in English language. Due to this diversity in their academic backgrounds, there is a need to strike a balance between the conceptual and linguistic level of each learner. The encouraging factor is that these students who take admissions into Engineering colleges usually possess a high degree of motivation to learn.

With such conditions prevailing in a language class room, a single approach towards teaching of English would be inadequate to meet the requirements of all the students. Use of different methods and materials of different levels, books specific to the communicative requirements of language have to be recommended when the students form such a heterogeneous group. Therefore, a learner-centred approach should be followed. Before this process of teaching- learning begins, a thorough analysis of the needs of the learners should be made; and, this should form the basis for designing the syllabus. As the target students here are prospective professionals, suitable ESP (English for Specific Purposes) courses in English should be of prime choice: In view of Chris Kennedy, "the essence of ESP is in catering to the needs of particular groups of students, taking into account the variables and constrains involved" (1984: 1-15)

A single common course book to a heterogeneous group may arouse diverse feelings in the students; it may bring disillusionment to the abler students, while the average students may find it to be very suitable and the below average students may find the same text book to be difficult. Chris Kennedy advocates in his book *The Future of English Language Teaching* 1984: 1-15) , the introduction of three different course books or developing a course book, which can address the needs of learners at these three levels. This point, however, is controversial and requires an in-depth study.

1.3 Objectives of the Questionnaire

The hypothesis of this thesis is to explore the English language needs of the students in Engineering disciplines and to examine how far these have been fulfilled through the prescribed English syllabuses in the selected two Universities of the State of Andhra Pradesh. The responses of the students and teachers were elicited through a questionnaire. A critical analysis of the objectives of some of the more important questions given in the questionnaire becomes imperative to justify their suitability in the process of the survey conducted. The objective of each question is presented here:

Q.1. what is the nature of the topics/lessons? Are the topics
a) Interesting b) Not interesting c) Inspiring d) Any other (please specify)

Creating an interest in language learning plays a vital role. It produces effective second language communicators by creating interest in the learners. It successfully makes them continue their learning even after the achievement of the goal. To enable the English instructors to motivate such students, a number of methods, both implicit and explicit , are needed both within and outside the class room.

Speaking about the success of a second language learner, Johan Gorban and Diane Marie in their article entitled "A Comparative Analysis of Teacher and Student perceptions of courses of Motivation and Demotivation in College Classes" in the journal *Communication Education* have listed out the required prerequisites of language learning all of which are interconnected with the factor of motivation:

> Positive self-concept, high self-esteem, positive attitude, clear understanding of the goals for language learning, continuous active participation in the language learning process, the relevance of conductive environment that could contribute to the success of language learning (1997: 245-261).

In this context, a question arises whether the textbook provides necessary inspiration to the learners as well as the teachers. The interest created alone makes them go forward to achieve the desired objectives. Regarding the fulfillment of the above objective in the syllabus, the opinions of the learners have been put together.

Q .2. Are the topics in the textbook relevant to the Engineering Course?

The topics in a language textbook should not only impart skills in the target language, but should also be relevant to the learners and the course. The textbook should provide material on the topics appropriate to the age, psychological and linguistic levels of the learners. When the question is asked whether the concerned textbook is relevant to the Engineering course, the researcher could get diverse responses from the students of the selected universities.

Q. 3. Are the technical terms included in English syllabus properly designed?

As the syllabus of Technical English is designed for a specific purpose, it aims at introducing the technical terms. This objective is required to be properly defined as the learners are unfamiliar with engineering subjects when they join the college. The learners are asked whether they are able to comprehend the technical terms, and if the definitions are clear. The response of the students to this question has been put together, to ascertain their level of comprehension.

Q.4. Do the technical materials in the textbook increase the technical knowledge of the learners or enhance the language learning?

The answers are glaringly transparent on the question whether the technical materials had helped to increase the technical knowledge or were helpful only in enhancing language learning. The tilt has been towards the language learning rather on the learning of Technical English.

Q. 5. To what extent did the activities in the text book arouse your interest and involve you personally in working them out?

The materials in the textbooks give wings to the imagination of the students and bring out their creativity, apart from developing linguistic skills and providing information. It is important, therefore, that the students develop a love for books, particularly their textbooks and have unrestricted access to other books to satisfy their curiosity. Moreover, Creativity is an important factor of personality which endows new perceptions and helps perceive new relationships among old things or ideas. Providing a wide range of tasks to a learner can give confidence and sharpen creative abilities. This question has been posed to assess the capabilities of the students on the aspect such as sharpening their use of creativity.

Q.6. Do you find it easy to use new words (vocabulary) in your interaction/ in other situation?

Vocabulary in any language cannot be learned or used merely in the classrooms. Learning vocabulary in a language requires communication in real life situations. Thus, students need to acquire an array of communication skills that can enable them to use in various contexts, with different people.

Hussin, Maarof and D' Cruz (2001:245-261) have stated that

> What occurs in the language classrooms must be extended beyond the walls of the classroom so that a link is created between what is learned in the classrooms with what occurs outside of the classrooms.

One cannot deny the fact that if a person achieves competence in a language he/ she ought to apply it in real life situations. It fulfils the objective of language learning. Hence, a question is asked whether the textbook helps the language development of the learners, and to what extent, so that the learnt language is used in other situations.

Q. 7. Did you have any difficulty in understanding and studying these books?

The topics prescribed for the courses should be easily assessable to the students then only students will try to navigate into creative learning which gives scope to exploring into new ways of learning. In order to know the competence of the students in the topics prescribed for them and the difficulty level of the material, this question is posed. To supplement this question the following question is designed to collect the real data from the students.

Q. 8. Are there adequate pictures, charts, graphs to understand the context of the topics in the textbooks?

The textbook appears to be simple in language presentation if the majority of students find it comprehensible. The textbooks for Engineering students should have these aids similar to their use in textbooks meant for optional subjects. Moreover, "information transfer" from one medium to another is an important skill. Hence converting the text into a picture or graph or representing the material studied in the form of a table improves not only the skill of learner but also his imagination. Keeping this in view, this question has been posed in order to assess the comprehension skills of the students.

Q. 9. Are there any activities which improve the learners' knowledge of grammar?

Among the questions related to the objectives, one is regarding the development of language proficiency with respect to grammar. As Nicole Geslin *et al.* (1998:8) have said:

> Grammar is described as a set of shared understandings that enable people to communicate successfully. It is a resource used for making meaning in texts and it is always related to acceptancce and intelligible meaning made in a particular context.

(http://www.und.ac.2a/ling/archieve/gestl-vl.html)

Grammar rules should help the learner in understanding the working of the language; giving them confidence that they can understand and control what is going on. Through the language activities , learners can discover more about the facts, rules and functions involved in using grammar. Hence, this question is put to the students to know the degree of grammar included in the prescribed textbook.

Q.10. How do you rate these tasks?

The textbook enumerates a number of items like Reading Comprehension, Paragraph and Essay Writing, Vocabulary, Synonyms, One-word Substitutes and Common Errors. When the Engineering studetns are monitored to do the tasks given they must be able to actively involve themselves in these tasks, instead of staying passive. The success of this activity lies in the active participation and involvement of the learners. So, this question is asked in order to know the involvement level of the students.

Q.11. Have these exercises been useful in improving your proficiency in the following (Please tick the appropriate boxes)

	Highly Useful	Useful	Useful to Some extent	Not very Useful	Not at all Useful
Oral communication					
Listening comprehension					
Pronunciation					
Grammar					
Reading comprehension					
Paragraph writing					

Table:1

Good communication skills are necessary for the success of any professional. If one wants to reach out to people, he or she has to speak effectively. English language, in particular, has become indispensable to the younger generation aspiring to advance their carrer, anywhere in the world. English language learning has therefore become a must for indian students today. Language learning is not the same as learning any other subject. It is not confined to writing an examination and getting a Degree or Award. The four skills of reading, writing, listening and speaking have to be practised. Communication involves one's ability to listen carefully so as to grasp the meaning and to respond in turn with apt words and clarity of pronunciation. This question is asked to asses the improvement level that the tasks have rendered to them.

Q.12. a) Do you have a language lab?

a) Yes b) No

b) If, yes, how many sessions do you have per week?

- **If "yes" please name the software (or provider of software) in use in your lab.**
  a)……
  b)……

state how far the software is useful in developing your skills.

a) To a great extent ☐ b) To some extent ☐ c) Not at all ☐

- **If "no" do you want to have Communication Skills Lab in the first year itself?**

Yes ☐ No ☐

If so, why do you want to have Communication Skills Lab?

Communication skills are essential for expressing ideas, opinions, views, emotions etc. The main objective of Communication Skills Lab is to prepare students for campus recruitments. As it has been observed that many students have speech anxiety, at the beginning of the course, effective measures are taken to help the students overcome communication apprehension by introducing communication skills lab.

3.4 Analysis of Students' Questionnaire

The students are in the age group of seventeen to nineteen years. They have a good academic record in their core subjects. The perception of the English medium students of their proficiency in English is between average and good. Regional medium students feel that their language skills are very inadequate and need a lot of improvement.

Section I

The questions in section I were intended to understand the learners' perception of the kind of language skills they require for their studies. In response to the questions in this section, a majority of the students expressed the need to gain proficiency in English for an understanding, analysis, and interpretation of their specialist books as well as for participating in seminars, discussions and paper presentations. They also recognize the importance of English for presenting new ideas in their subject classes. Though a majority of the students realize that vocabulary, grammar, reading, listening and conversational skills are important; they discount the necessity of drafting skills.

Section II

The questions in Section II were intended to find out the amount of exposure to English language that the learners get from sources other than the course books Most of the learners watch television for news. The radio is not a preferred medium for this. The students do not wholly understand the news presented in English owing to their low proficiency levels.

The students do not read books for pleasure. They are not used to extensive reading and hence find difficulty in comprehension as well as oral and written production. They however reported accessing the Internet for information.

Regarding the kind of opportunities that the students get to speak in the class, the time allotted is not perceived to be enough to practise speaking in the class. The responses also revealed that a very few speak English outside the classroom.

Section III

Students' Opinion on the Topics

The students' responses on the nature of the topics in the course books show a divided opinion. While some felt that they were interesting, many others felt that they were neither stimulating nor inspiring.

The responses to question 4 in section III indicate that a majority of students do not find any difficulty in understanding the textbooks. The course books, according to the learners, are not very challenging in terms of cognitive or linguistic complexity. This suggests that the materials can be pitched at a level higher than the present level of the texts.
The students showed a divided response about the practice provided in the classroom in various activities like oral communication activities, listening comprehension, pronunciation exercises, grammar exercises, reading comprehension, and paragraph writing.

On the usefulness of the various activities in the course book for improving their proficiency, most of the students feel that the activities in the textbook are successful only to a certain extent in arousing their interest and in involving them personally.

The data reveals that many students have not felt the importance of listening comprehension, reading, and paragraph writing:

Regarding the gap in the existing English instructional programme in relating to their needs, some of the students agreed that there was a gap in the instructional programme; while some of them did not find any gap in the materials.

The students felt that while the course aimed at improving the communication skills, it did not give much practice in communication skills. The students felt that grammar exercises were too simple and provided no cognitive challenge.

Section IV

The questions in Section IV were intended to find out if the learners perceived any lacunae in the materials.

On the question of the students' perception about the weaknesses in the course material, some of the students said that the course books contained certain weaknesses while some of them did not find any. A few of the students did not respond to the question.
While all the students conceded to the fact that the teachers used prescribed textbooks, half the students said that the teachers also made use of material from reference books.

A small percentage of them agreed that their teachers used radio programmes and video/TV programmes. A considerable number of students answered that their teachers made use of newspaper clippings, magazines and periodicals in their classes. The use of radio, video and TV is a sign of innovative use of authentic material but this is not popular among all the teachers for want of equipment.

On the nature of the topics, a majority of students expressed that the topics lacked novelty and contemporaneity though they were followed by a variety of activities. The students felt that the grammar presented in the course books were very little and offered little scope for improving accuracy.

Section V

The questions in section V intended to elicit information about teaching procedures. Some of the learners stated that lack of examples and clear explanation made it difficult for the students to understand the lessons and grammar. The English classes were not very lively because there were no discussions or learner involvement. The students also felt that sufficient practice in vocabulary was not given. They felt that teaching was confined only to textbooks

The students' responses also revealed that 50% of the teachers used a combination of lecture mode, discussions and group work, student participation etc. But 17% of the students felt that their teachers used only the lecture method while 15% of the students were reluctant to answer.

A large number of students felt that conversational and communicative activities were conducted occasionally and not as often as they ought to be.

Section VI

The questions in Section VI were on the evaluation pattern.

To the question on whether the internal exams tested the communication skills, a majority of students responded that the internal exams did not really test communication skills. The internal exams did not test continuous spoken discourse or extended paragraph writing. The sentence completion exercises and gap filling exercises were based on vocabulary and sentence-based grammar while the short questions were more of memory-reproduction type.

When asked for their suggestions, the students suggested that oral communication be tested for the internals and marks be allotted to them. They felt that group discussions, seminars and debates must be conducted and assessed for internal examinations. In addition to this, they suggested that extended paragraph writing based on current topics instead of memory recall exercises from the text books be given so that they offer the students an opportunity to express themselves spontaneously in the new language. Apart from these they wished that report writing and other work-related writing activities be given enough practice and be included in the internal examinations.

In response to the question on the kind of changes that can be brought in the examination procedure the students expressed the necessity for including vocabulary exercises, grammar, oral communication through debates and discussions and extended paragraph writing both in the internal as well as end examinations. They feel that the tasks must be devised at a linguistically and cognitively difficult level so that they are challenging enough for the students to work out and prepare for language tests like TOFEL, GRE, IELTS, SAT, etc.

The question on end examinations reveals that the end examination tests memory and reproduction rather than communication skills. Only a negligible percentage of the students said that the end exams tested communication skills.

Regarding the changes that can be brought about in the end examination, the students answered that:

i) Oral communication skills must be made a part of the end examinations.
ii) The examination should test only communication skills and not the content.

iii) Written communication skills should also be given importance along with oral communication skills and marks must be allotted for accuracy, good vocabulary, style of writing, and organizational skills rather than the content of the text.

iv) Space has to be created to test the use of words in appropriate contexts.

The aspects of the course material that the students like are the exercises provided in the textbook and the role-play activities in it.

In response to the question on what the students disliked about their English course, they answered that they disliked the pattern of internal and end examinations. Lack of focus on written and oral communication, grammatical and organizational skills, and emphasis on memory and reproduction made these exams uninteresting. They also felt that listening comprehension was not given much importance.

1.4. 1 Interpretation of the Students' Responses

The responses of the students from section IV, section V and section VI, point to the fact that the materials do not address any specific language features to be mastered and the methodology used has not helped in improving the language competence.

The analysis of students' questionnaire further reveals that the evaluation pattern does not reflect the objectives of the syllabus, namely the improvement of oral and written communication skills.

1.5 Analysis of Teachers' Questionnaire

Details about the teachers' educational qualifications, their experience in teaching ESP, training in this aspect, were obtained from this questionnaire. Sixty out of One hundred and twenty teachers were postgraduates; Forty-three had completed their M.Phil. Degree; and seventeen of them were doctorates. Of the One hundred and twenty teachers, ten had completed their M.Ed. and twenty, B.Ed. Among these teachers, twenty-seven had undergone Post Graduate Diploma in the teaching of English offered by CIEFL. More than half the teachers have not had any kind of training in teaching English.

Area of specialization	**No. of teachers ANU**	**No. of teachers JNTUK**
Literature	29	64
ELT	6	10
Linguistics and Phonetics	5	6
Total	40	80

Table:2

The data shows that the number of teachers who have specialized in literature is more than those who have specialized in ELT.

Most of the teachers have taught General English and literature. Only twenty seven teachers have experienced in teaching ESP. Only 30% of the teachers have undergone training in teaching English Language, pursuing courses such as PGDTE and PGCTE from CIEFL, Hyderabad. This reveals that the ESP approach is not familiar to many of the teachers.

The data also reveals that the majority of teachers have little or no experience while the remaining teachers have only a few years of experience.

1-2 years of experience	3-5 years	5-6 years of experience
50	45	25

Teachers are not sure that the materials enhance oral and written communication skills.

Responding to the question about the method of teaching adopted, 75% of the teachers expressed that they would employ the lecture method and the structural mode of teaching grammar. Some of them employed situational dialogues, role-plays, simulation and group discussions for teaching communication.

Percentage of Teachers Who Provided Practice in Various Activities

Presentation skills	Group discussions	Report writing	Project work	Sounds of English
43%	40%	30%	50%	98%

Source Used for Exposure to English Language

	Other books and printed materials	Audio-visual aids
% of teachers	80%	20%

While 75% of the teachers depended on the course books for activities, a small percentage of the teachers supplemented activities contained in the course material with their own.

Responding to the query on the aids used for teaching listening, 63% of the teachers admitted that they did not make use of any audio devices to teach listening. They read out the passage to the students in the class. They gave practice in speaking skills through discussions and role-plays.

About the correlation between the objectives of the syllabus and the needs, the teachers specified that the focus needs to be laid on extended writing, which is not found in the materials as they give practice only in short paragraphs and passages. They also suggested increasing the complexity of the texts and tasks to suit the level of the learners. The teachers felt the need for updated materials. They also felt the need for teacher-training programmes to expose them to ELT methodology.

1.5.1 Interpretation of the Teachers' Questionnaire

The responses of the teachers to questions 5,6,7,8,9 and 10 in section I and question 4 in section II reveal that though the teachers agree that the course materials provide a variety of topics, texts and activities, the materials have not been very instrumental in improving the communicative abilities and use of language. This indicates the following:

i) the materials do not match the comprehension level of the learners.
ii) the methodology adopted by the teachers, most of whom are not trained in ELT, is not very effective.

The teachers' responses to question 2, Section V, reveal the following points about the syllabus and the materials:

i) the text materials present dated information and do not motivate and engage the interest of the students
ii) the examination pattern does not correlate to the aims of the syllabus in testing the communication skills.

It can also be deduced from the responses of the teachers in Section V that the materials need to be supplemented to suit the needs of the learners. There is an urgent need to conduct training programmes and refresher courses to acquaint the teachers with ELT methodology.

1.6 Informal Interviews

Informal interviews with the new recruits in government organizations such as APSEB revealed that the employees were required to write reports on the various projects undertaken by the organization.

The employees also stated that they were required to draft letters continuously to organizations that supply material and equipment and make equipment purchase proposals within the department to their chiefs.

The professionals from the software and IT industries stated that they were required to have good communication and negotiation skills to negotiate deals with their clients.

The students studying abroad reported that they required an advanced level of English to cope with the subject books and analyze and interpret them to enable them to make presentations and participate in seminars.

Generally, the learners require advanced level written and oral communication skills to perform the various tasks they encounter either at work place or in their higher studies.

1.7The Role of Textbook in the English Classroom

English language instruction has many important components but the essential constituents in many English classrooms and programmes are the textbooks and instruction materials that are often used by language instructors.

As Tom Hutchinson and Enniece Torres suggest,

> The textbook is an almost universal element of [English language] teaching. Millions of copies are sold every year, and numerous aids projects have been set up to produce them in various countries. No teaching-learning situation, it seems, is complete until it has its relevant textbook (1994:315)

Other theories such as Leslie Sheldon agree with this observation and suggest that,

Textbooks not only represent the visible heart of any ELT program but also offer considerable advantages- for both the student and the teacher- when they are being used in the ESL/EFL classroom (1988:237).

John Haycroft, for example, suggests that one of the primary advantages of using textbooks is that they are psychologically essential for students since their progress and achievement can be measured concretely when they use them. Secondly, as John Sheldon has pointed out, students often harbour expectations about using a textbook in their particular language classroom and programme and believe that the published materials have more credibility than teacher-generated or "in-house" materials. Thirdly, as Robert O'Neil has indicated, the textbooks are generally sensitive to students' needs, even if they are not designed specifically for them, they are efficient in terms of time and money, and they can and make room for adaptation and improvisation. Fourthly, textbooks yielding a respectable return on investment, are relatively inexpensive and involve low lesson preparation time, whereas the teacher-generated materials can be defective in time, cost and quality. In this way, the textbooks can reduce the potential occupational overload and allow teachers the opportunity to spend their time undertaking more worthwhile pursuits.

A fifth advantage identified by Alan Cunningsworth is the potential which the textbooks have for serving several additional roles in the ELT curriculum. He enumerates the advantages of having a textbook:

- They are an effective resource for auto- instruction;
- An effective resource for presentation material;
- A source of ideas and activities;
- A reference source for students;
- A syllabus where they reflect pre-determined learning objectives; and,
- Support for less experienced teachers who have yet to gain in confidence.

Although some theorists have alluded to the inherent danger of the inexperienced teacher who may use a textbook as a pedagogic crutch, Such an over-reliance may actually have the opposite effect of saving students from a teacher's deficiencies. Finally, Hutchinson and Torres have pointed out that the textbooks may play a pivotal role in innovation. They suggest that textbooks can support teachers through potentially disturbing and threatening change processes, demonstrate new and/ or untried methodologies, introduce change gradually, and create scaffolding upon which the teachers can build a more creative methodology of their own. However, a textbook is just a take off point for an imaginative and committed teacher; in the least, a student would get at least what is given in the textbook, if not more.

1.7.1 Importance of Text Analysis

Although handling the text in the classroom is time-consuming, text responses complement the data, providing more varied and detailed information about what respondents think, feel, and do. Text Analysis for Surveys is that it gives the ability to analyze respondents' attitudes and opinions. As a result, one gains a clearer understanding of what **the pupil likes or doesn't like and why.** When one understands what people think and feel in their own words, one can draw more reliable conclusions about their future behavior and use that predictive insight to meet their needs more successfully.

Text analysis is an interactive process enabling the teacher to know the major themes grasped by respondents, and also know how many respondents could mention at least one theme, whereby an insight into the respondents' beliefs, attitudes, or behaviours can be obtained. When one works with the survey responses, one is likely to re-extract concepts and re- categorize responses using different category definitions or coding schemes, different term or synonym definitions or different groupings or responses. One may repeat this process several times before one is satisfied with results.

3.7.2 Purpose of a Textbook

A textbook is defined as a book used as a standard work for the students of a particular subject. It is usually written specifically for a particular purpose, as a manual of instruction in any branch of study, especially as a work organized by scholars who usually have taught courses on the subject/s dealt with in a particular textbook.

1.7.3 Advantages of Using a Textbook

When a question is asked how important a textbook is, many answers can be offered. The following are some advantages of using a textbook. A textbook provides a clear framework, a sense of structure; progress to be made and goals to be reached are provided to both the teachers and the learners.

In many places a textbook serves as a syllabus. It is adapted systematically as follows:

- A carefully planned and balanced selection of language content will be covered.
- **Readymade texts and tasks:** The textbook provides the text and various tasks are set based on it.
- **Economy:** A textbook is the cheapest way of providing learning material for each learner.
- **Convenience:** It is a convenient package for the students to use.
- **Guidance:** The textbook can provide useful guidance and support for teachers who are inexperienced or occasionally unsure of their knowledge of the language.
- **Autonomy:** The learner can use the textbook to learn new material, review, and monitor progress with some degree of autonomy.

1.8 Tools Used for Text Analysis of Social Sciences

Researchers usually use two types of investigation processes. First is quantitative research, which employs numerical indicators to ascertain the relative size of a particular communication phenomenon. The second type of investigation process is qualitative research, which employs symbols and words to indicate the presence or absence of phenomena or to categorize them into different-types. Quantitative and qualitative observations provide researchers with different ways of operationalizing and measuring theoretical constructs and practical concepts. While quantitative methods can provide a high level of measurement precision and statistical power, qualitative methods can supply a greater depth of information about the nature of communication processes in a particular research setting.

1.9 Summary

This paper presented an analysis and interpretation of the students' and the teachers' questionnaires. It has also presented the analysis and interpretation of the responses of the fresh employees from their interviews. It has also attempted a critical evaluation of the syllabus and materials.

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The Art of the Leisure Class and Their Way of Life in Edith Wharton's *The Custom of the Country*

P. Nehru, Ph.D. Research Scholar

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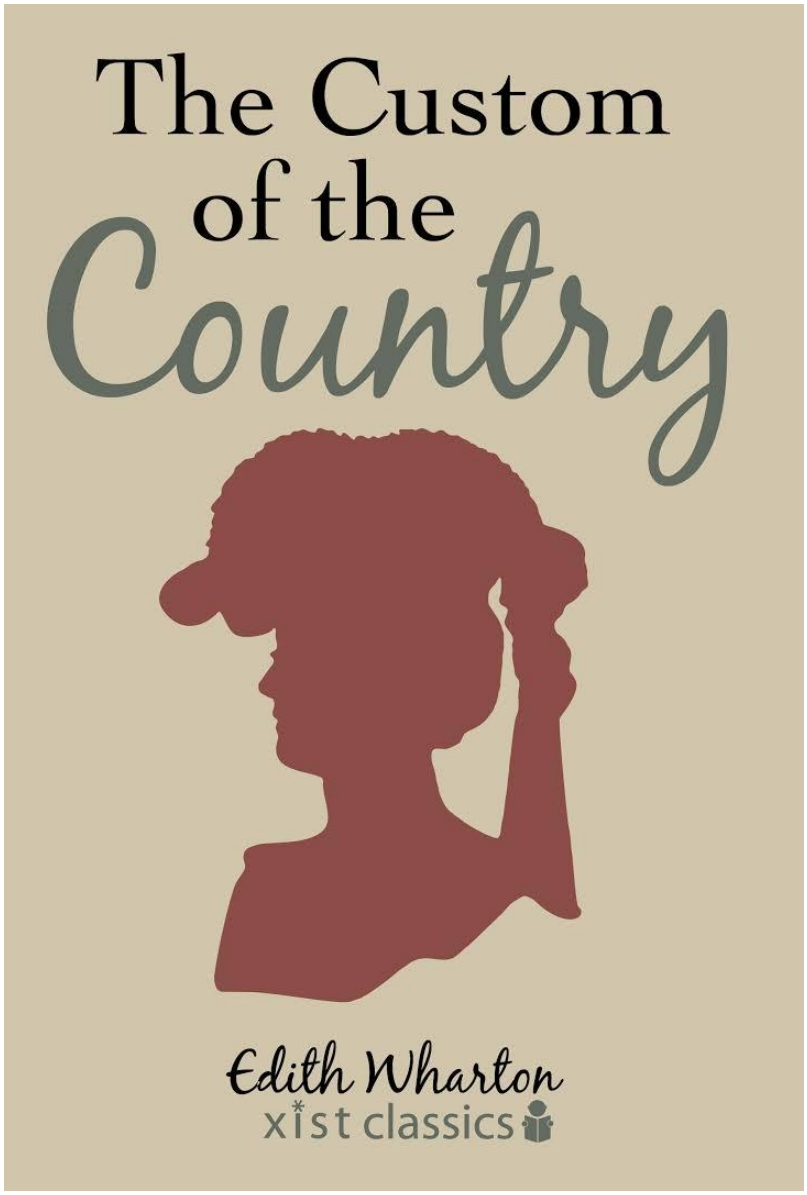

Courtesy:
https://books.google.mu/books/about/The_Custom_of_the_Country.html?id=08QmCwAAQBAJ&source=kp_cover&redir_esc=y

Edith Wharton's ninth novel *The Custom of the Country* was published in 1913. The novel follows the social development of New York socialite Undine Spragg who is a member of the leisure class. She is a woman who appears "to live on change and excitement" (515). She is a materially

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spoiled young woman, who defines herself in terms of property, and she is herself a product a commodity that comes at a price to her parents and her various husbands. Undine has one ambition and that is to move up the social ladder. Women are seen as ornaments; they are predictable to display their beauty. Undine Spragg manages to display her beauty by enlightening it with beautiful dresses and she negotiates her social progression by using her beauty.

This paper will examine how Undine Spragg fulfills her position as a woman in her society, and how she constructs her femininity. Thorstein Veblen's book *The Theory of the Leisure Class* (1899) to theoretically frame the concepts consumerism, obvious consumption and the leisure class. This paper discusses women's dress styles and the purpose of clothing as an index of wealth and social standing.

Undine is a survivor in spite of her playful character and heartless actions to maintain her leisure class membership. She tries to sell herself dearly in her patriarchal world where women are seen as ornaments. Moreover, Undine tries to do everything in her power to stay beautiful, attractive and loveable for everyone in her society. Though Undine does not educate herself, she is a career woman, ever displeased with her achievements. She does not give up on her social thoughts and does not have any desire whatsoever to settle for less than a perfect social success.

The Custom of the Country was the ornamental purpose of women still remains similar. The *Vogue* magazine that pays tribute to Wharton and her work is the evidence of this significance. There is still an implied cultural assumption that women have to be beautiful and display their wealth in order to maintain their class membership, particularly in upper class circles. Women play a important role in this consumer culture. Their identity is influenced by the commodity culture; women become the main consumers of material goods and through the purchase of material goods they create their self-image and social status. Women's beauty is necessary for their self-image and social status, and is treated as a selling point or as a key factor in the negotiation for an attractive marriage, wealth, leisure, and status. In a way, women, particularly female members of the upper class in New York, are treated as beautiful jewels whose task is to display their beauty in order to obtain a attractive marriage and a comfortable life.

Edith Wharton's *The Custom of the Country* describes the story of a ruthless, materially spoiled, young woman named Undine Spragg who is a member of the early twentieth century leisure class nouveau riche New York. Undine, the character of this novel is never content with the things she owns, the more she has or achieves the more she desires. She gives no thought whatsoever to how her actions affect those around her. Undine does everything to accomplish the most important goal she cares for in her life which is her dream to climb up the social ladder, marrying into high society to an eligible and rich man who can provide her with a luxurious life.

Undine Spragg and her family move to New York after Mr. Spragg, ventures into a successful business deal in Apex, a fictional mid-western city, which makes the family a fortune. The main reason for their transfer to New York is to make sure Undine has a better future after her failed marriage to Elmer Moffatt who could not provide her with the luxurious way of life she desired. Clearly, Undine and her parents treat her marriage as a career to some extent. In spite of the fact that her family is not as comparatively wealthy in New York as they were in Apex, Undine is determined to lead an extravagant life as a member of the 'leisure class' and she very much wants to be and stay part of it. To achieve this Undine carelessly spends her father's money and exploits a series of husbands from America to France in order to attain the social power, and material wealth.

Undine is a very good product of her class which Thorstein Veblen referred to as the leisure class. By 'leisure' Veblen means withdrawal from everyday or conventional activities such as work (Veblen 2). Leisure is amazing which is not beneficial for one's society. In addition, leisure, unlike work, does not involve social responsibilities for the individual. Being a member of the leisure class means you do not need to work because you have more than enough money already. In contrast to such a compulsion as work, leisure indicates the notion of spending time by engaging in pleasurable activities which are highly admired and valued by the members of the early twentieth century's leisure class. Engaging in leisure activities can be understood as pleasurable or a way of life, exclusively to the leisure class. Moreover, Veblen shows how its members consider leisure as one of their significant obligations, because it shows they can afford not to work (Veblen 43-44).

Edith Wharton's this novel depicts the story of one individual who represents the customs of the class and society she is a member of *The Custom of the Country* deals with the behavior, traditions, customs, values and the characteristics of the upper class of the early twentieth century in the United States. The novel depicts how members of the leisure class describe and fulfill their role in their society in terms of marriage and in exacting Undine who treats divorce as a social advancement. Also Wharton satirizes the leisure class of the early twentieth century who are materialists and rampant consumers. This research paper explores the consumer culture and the desire for conspicuous consumption in the historical context of the early twentieth century. Veblen's *The Theory of the Leisure Class* (1899) will be used as a theoretical structure to understand the concepts consumerism, conspicuous consumption and the leisure class.

The phrase 'leisure class' was coined by Thorstein Veblen in *The Theory of the Leisure Class* (1899). In his introductory chapter Veblen explains the development of cultural class systems along broad historical lines. In what he calls "early barbarian culture", "the distinction between classes is very rigorously observed" (Veblen 1). By barbarian culture Veblen means the "feudal and tribal societies" (Veblen 1), societies that succeeded the pre-historical savage society, the primitive society which is the "lower stage of barbarism". The leisure class was not fully developed within the lower stage of barbarism. In the later stage of barbarism, however, something like a leisure class evolved in a different form. Veblen describes this forerunner of the leisure class as "comprising the noble and the priestly classes, together with much of their retinue"(Veblen 2).Thus, for Veblen, members of the leisure class belong to the upper class, the wealthiest members of society who occupy higher positions. Veblen points out that, in barbarian culture "the occupations of the class are correspondingly diversified", and suggests that, as a result, employment within the leisure class differs as well: one can hold a position of a priest or one can occupy a position of an officer in warfare. But these occupations have "a common characteristic of being non-industrial" (Veblen 2).Industrial jobs, such as manual labor, are done by the lower class.

Veblen spends so much time describing his concept of "barbarian society" because it "shows the usages, motives, and circumstances out of which the institution of the leisure class has arisen" (Veblen 3). In barbarian society, Veblen argues, "there is a differentiation of function" and this is how the distinctions within classes occurred (Veblen 3). At the same time, "the exemption of the superior class from work" was not yet evident enough to justify the term 'leisure class'. Distinction in employment between men and women was irrelevant in the lower stage of barbarian culture. Women were "held to those employments out of which industrial occupations occurred" (Veblen 3). Men fulfilled more prestigious occupations, such as "warfare, hunting, sports, and devout observance" (Veblen 3).

The particular society Veblen refers to as the leisure class is the upper class in the United States. Like in the upper classes in barbarian cultures, it was common in the American leisure class for men to occupy a non-industrial occupation, such as for instance in the governmental or in warfare, where a member of the leisure class would fulfill the function of officer. So, the leisure class refers to the upper class, elite, which dominates society and has a high-status and position in society. Veblen goes on to examine the lifestyle of the leisure class, how they live and dress; he also comments on their everyday activities. The men are in business or government, and by occupying such positions, members of the leisure class wield power over the lower classes, and express their high-standing within their society.

Women in the leisure class have a much lower status. They do not have access to formal power or ways to prove themselves worthy of that within their society. As previously mentioned, Veblen points out that within barbarian culture the first difference between leisure class and working class arises "between men's and women's work in the lower stages of barbarism" (Veblen 22).The occupation of women consists of house-keeping, taking care of the children and their husbands. Moreover, Veblen argues that the earliest form of ownership begins with "the ownership of the women by men who are capable of doing so" (Veblen 23).

In barbarian culture women are "useful as trophies" (Veblen 23). As Veblen points out, women are taken captive in particular situations such as in warfare and men are obligated to win them back (Veblen 23). In the American leisure class of the early twentieth century, this mechanism is mimicked metaphorically, resulting in "ownership marriage" and households in which the male figure is the head of the family (Veblen 23). Not only are men the head of the family, but they almost own everything: the houses, cars, their wives, even the dresses their wives wear. The material goods owned by men are the measurements of his wealth. Material goods also include the wife who has the function of displaying the status of her husband in society, particularly within the leisure class.

Apart from developing the idea of the 'leisure class' Thorstein Veblen developed the concept of 'conspicuous consumption'. Veblen argues that "any highly organized industrial community ultimately rests on pecuniary strength" (Veblen 84). By 'pecuniary strength' Veblen refers to the financial wealth of society's members. When the financial state of a man is well established he displays his pecuniary strength in order "to gain and retain a good name" within the society he lives in and this is accomplished by "leisure and a conspicuous consumption of luxurious and extravagant goods" (Veblen 84). The term conspicuous consumption refers to the notion of displaying one's wealth by purchasing valuable goods, dressing well and also by attractive in leisure activities. In order to keep up one's social standing, reputation and a positive image among the leisure class members, it is not sufficient to only possess wealth and power but one also has to exhibit it to impress the other members of the leisure class. The purchase of expensive goods and living a lavish life also signals membership of the leisure class. The result of this superficial and frivolous behavior is a waste of time and money, according to Veblen. All that the leisure class cares about is their appearance and how they are perceived by others. Cynthia Griffin Wolff points out in the introduction to *The House of Mirth* that the only thing that is significant for the leisure class is the "flaunting of the fact that they have limitless money to spend" (Wharton ix). It is unimportant for the leisure class what kind of value the purchased goods have or how special the goods are for an individual, as long as they are able to show them off to one another. Associates among each other take part in this by throwing extravagant parties in their extravagant mansions, dressing in most expensive clothes, giving expensive presents, all in order to display their wealth and power.

To appreciate the society of the early twentieth century, in particular the leisure class and their way of life one must also take into consideration the historical context of the early twentieth century. The American consumer culture originates in the late nineteenth-century. The Civil War between the Union of Northern states and the Southern Confederate states took place from 1861 until 1865.The Civil War was the most destructive and the bloodiest war in the American history. After, the country experienced many changes during the Reconstruction Era (1867-1877), first and foremost in the wake of the emancipation of former slaves, but also in terms of economic expansion, which resulted in industrialization, urbanization and new influence of immigration. Moreover, cultural changes occurred during the Reconstruction Era which resulted in mass production, and this led to consumer culture.

American born citizens from the countryside, as well as immigrants from Europe moved to big cities, especially New York, in order to find employment. Henderson and Olasijipose, the "push and pull hypothesis", suggesting that mass migration occurs when people are no longer satisfied with the economic, political, and social conditions in their homeland and move to another country where the conditions are more promising (Henderson and Olasiji 2). The pull factor for immigrants to come to America was the better economic, political and social conditions; particularly the economic conditions attracted many immigrants. Due to the employment opportunities ar ıic expansion, immigrants were able to find good jobs and realize their 'American

The description of the American Dream given by James Truslow Adams is as follows: the American Dream is the dream of a land in which life is "better, richer, and happier for all our citizens of every rank and which is the greatest contribution we have made to the thought and welfare of the world" (Cullen 4). It is a dream for every citizen of America to be able to achieve success through hard work and determination.

As Meyer says that: "the American economy had completed a transformation from rural to urban and from agriculture to manufacturing" (Meyer 731). As a result, the country experienced a decline in agriculture, whereas the manufacturing industry grew during the Reconstruction Era. After the discovery of coal, gold, iron, also the building of railroads took place. A resonance of this novel can be seen in Elmer Moffatt, Undine's first and fourth husband from Apex, who becomes wealthy by investing and engaging in railroad business. As a result of the economic expansion society experiences dramatic changes. One new addition to the American society is the emergence of a class of 'nouveau riche' or 'new money'. In contrast to 'old money', the wealth of the 'new rich' is acquired within the same generation or by their parents who belong to a lower class; 'old money' refers to the upper class gentry or elite who have inherited their wealth. However, both social classes have several things in common. One of the most important general aspects is that both classes are referred to as the 'leisure class'.

Not only did the economic development of the country cover the way for the development of this new class in American society, it also affected women and changed their social and cultural role. Veblen argues women's prescribed role is that of a conspicuous consumer: she is the one who consumes the material goods and men are the providers and breadwinners. In the leisure class, women are expected to display their husband's wealth by attractive in social behavior and also by dressing in most fashionable and expensive clothes. In the following I will discuss Undine Spragg in the context of Veblen's approach to gender and conspicuous consumption, focusing on how young women in the patriarchic society of the US in the early twentieth century are the chattel of men, who are grateful to make themselves as beautiful as probable to retain their social status.

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Language and Ideology: Linguistic and Philosophical Perspectives

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Abstract

This paper aims at tracing the interface of language and ideology mainly from two angles: philosophy and linguistics covering the period between 1846 and 1989. It deals with reviewing how the term 'ideology' has been dealt with as a concept, negative or positive, in philosophy from a Marxist and post-marxist points of view. It also reviews how the term has been linked to language in philosophical discussions, and how linguists have analysed the (re)construction and transmission of ideas, via language, in relation to the formulation of power relations. The basic arguments that lay behind this paper are that language and ideology are inseparable (Fowler & Kress, 1979) and that any discussion of ideology inevitably invites the discussion of language and its manifestations.

Keywords: critical linguistics, ideology, philosophy, linguistics

Ideology

Ideology: Philosophical Roots Linked to Language

An etymological trace of the word 'ideology' has demonstrated that it is derived from the French word *idéologie*, a combination of *idéo-* (Greek, idea), and *-logie* (Greek, logia). It was firstly coined by Destutt de Tracy in 1801 in his *Traite de l'ideologie*, to refer to what he calls a 'science of ideas' (Seliger, 1977; Hawkes, 2003). It is also argued that it originated as a "meta-science', a science of science" in the sense that it has the ability to give information about the origins of other sciences and "to give a scientific genealogy of thought" (Hawkes, 2003, p. 60). Tracy proposes that "nothing exists for us except by the ideas we have of it, because our ideas are our whole being, our existence itself" (cited in Hawkes, 2003, p. 60).

At almost the same time when Tracy introduced the notion, de Bonald used the term, though not as positive as Tracy's, to refer to "a sterile study, the working of thought upon itself, incapable of being creative" (cited in Seliger, 1977, p. 14). Such a reference gives a negative feel to the term and this negativity continues hereafter. Indeed, since its flourishing days in the eighteenth century, ideology has also been associated with Napoleon and his lead to the misfortunes of France which emphasizes its negativity (Thompson, 1984). Napoleon deprecated ideologues of their right; of not to adhere to his policies (Seliger, 1977) and criticized them for divorcing themselves of the practical reality and becoming psychotic, which eventually and gradually led to shifting the meaning of ideology from "denoting a sceptical [sic] scientific materialism to signifying a sphere of abstract, disconnected ideas" – an argument later embraced by Marx and Engels (Eagleton, 1991, p. 70).

Marx & Engels' False Consciousness

The negativity overwhelming the term earlier during the times of the French Revolution continued until Marx and Engels presented the basic tenets of Marxism in *Die deutsche Ideologie* (The

German Ideology), written around 1846. Marx & Engels (1846) treat ideology as false consciousness. What they mean by consciousness is men's "conscious existence" that is "their actual life-process" (cited in Eagleton, 1991, p. 71). They clearly state their argument in the first statement in their preface; "hitherto men have constantly made up for themselves false conceptions about themselves, about what they are and what they ought to be" (p. 2). Hence, men, they argue, must have a "critical attitude" towards this "existing reality" (p. 2). This is a direct criticism on the German cultural and philosophical traditions that emerged in their time (Freeden, 2003). Marx and Engels argue that the German people, more specifically the working class, are made to have certain beliefs which are wrong, false, distorted and misguided. These are imposed on them by the political and social system of the time (Van Dijk, 1998). Such false beliefs are dominant and they are materialized by the ruling class, who are also the dominant class, (named bourgeois by Marx and Engels), on the subordinate working class, (named the proletariat). The former naturalizes beliefs for the latter to absorb. Thus, Marx and Engels consider ideology as "pure *illusion*, an inverted or distorted image of what is 'real'", and compare it to "a *camera obscura*, which represents the world by means of an image turned upside-down" ([original emphasis], Thompson, 1984, p. 5).

Beside defining ideology abstractedly, Marx and Engels (1846) make a slight distinction between consciousness and language. Although they do not directly state that language produces ideology, they imply that there is an interrelationship between the production of ideas and individuals' use of language in real life. To quote them, "the production of ideas, of concepts, of consciousness, is at first directly interwoven with the material activity and the material intercourse of men (…) language, like consciousness, only arises from the need, the necessity, of intercourse with other men" (p. 8).

Lenin's 'total belief' and Language

The Russian Marxist Lenin in his pamphlet *What is to be Done?,* written between 1901 and 1902 (Seliger, 1977 ; Eagleton, 1991), uses the term ideology positively as 'total belief' to represent beliefs of both the bourgeois and the proletarian (Carr in Seliger, 1977). Like Marx and Engels, Lenin considers ideology as the beliefs that inspire specific groups or class to achieve political interests, however, such interests are not detestable, rather, they are approved. Lenin speaks of 'socialist ideology' which is defined as "a set of beliefs which coheres and inspires a specific group or class in the pursuit of political interests judged to be desirable" (Eagleton, 1991, p. 44). That is, as Eagleton describes, "often in effect synonymous with the positive sense of 'class consciousness'" (p. 44).

In his book *Right of nations to self-determination,* published in 1914, Lenin calls for an end to class distinction and for a single language to be spoken by all nations of Russia. He emphasizes the importance of language as a means of interaction indicating its effectiveness in the formulation of a nation's economic future. Such an argument demonstrates that any discussion of the theory of ideology is not separable of language nor of society. To quote Lenin (1914),

> Language is the most important means of human intercourse. Unity of language and its unimpeded development form one of the most important conditions for genuinely free and extensive commercial intercourse appropriate to modern capitalism, for a free and broad grouping of the population in all its separate classes, and, lastly, for the establishment of a close connection between the market and each and every proprietor, big or little, and between seller and buyer (pp. 2-3).

Lukács's Class Consciousness and Language

Georg Lukács is another Marxist whose contributions to the theory of ideology are noteworthy. While Marx and Engels ignore the social conditions of ideology, in his book *History and class consciousness* (1922), Lukács focuses on the social aspects related to ideology and continues the discussion that originally initiated by Lenin on class consciousness. He emphasizes the universality of class consciousness, thus presenting the so-called the proletarian ideology. He argues that Marxism as a science is the ideological expression of the proletariat" (cited in Eagleton, 1991, p. 104). Another significant feature of Lukács' approach is that "whereas for the early Marx and Engels, ideology is thought false to the true situation, for Lukács it is thought true to a false situation" (p. 104). Therefore, it can be said that Lukács considers ideology positively but attributes falsity to the social situation, that is to reality. This leads to his argument of the necessity of the participation of the thought in society. To quote Lukács (1922), "it is true that reality is the criterion for the correctness of thought. But reality is not, it becomes-and to become the participation of thought is needed" (p. 204). He, thus, emphasizes the functional rather than the earlier vulgar Marxist epistemological sense of ideology, which is so much an interest to linguists.

Another important facet in Lukács' approach for linguists is the term commodity fetishism which was already used by Marx in *Capital* to account for the process of transformation of economic values from subjects to objects so that people consider them real. Lukács (1922) considers commodity fetishism's influence [on] the total outer and inner life of society" ([original emphasis], p. 85), thus, laying forward the term 'reification' and emphasizing the objectification of social relations. His main focus is social and so he does ignore the role language plays in the process of reification.

However, Lecercle in his book *Marxist philosophy of language*, published in 2006, draws attention to a possible link between language and Lukács' fetishism claiming that such a distinction helps us understand how language functions. Lecercle (2006) claims that this concept is closely related to language in the sense that "language is the source of fetishism: words have a natural tendency to freeze processes into objects (this is the function of 'ontological metaphors' which are all words of abstraction)" (p. 205). That is, in linguistic fetishism language processes and human relations are treated like things, they can be easily manipulated, exploited to construct theories, fought or even eliminated.

Gramsci's Hegemony and Language

Another Marxist theorist that refers to the functional aspect of ideology is Antonio Gramsci, one of the neo-Marxists who has refocused the attention of theorists from the discussion of ideology from a theoretical angle to a practical one and from the abstract concept to the concrete term (Freeden, 2003). This is evident in his writings, known as *Prison Notebooks*, which clearly integrate the Marxist view of ideology with language, philosophy and politics, thus presenting a new perspective. Gramsci's most widely-known concept is 'hegemony'; "the ways in which a governing power wins consent to its rule from those it subjugates" (Eagleton, 1991, p. 112).

Gramsci discusses this concept in different manners, as related to different fields but the most relevant is the linguistic manner in which two major themes of hegemony can be mentioned here (Ives, 2004). The first is the interrelationships between individuals' epistemological and philosophical issues and the daily operations of power, and the second is hegemony and language in the institutional structures of societies. In the first theme, Gramsci emphasizes that laypeople are spontaneous philosophers and their philosophy is constructed in language, common sense and popular religion which includes certain beliefs of conceptualizing the

world. The language referred to here is defined by Gramsci as "a totality of determined notions and concepts and not just of words grammatically devoid of content" (cited in Lecercle, 2006, p. 193). He, like Saussure, sees language as "a system or process of meaning production" and suggests that "structures of language, especially different types of grammar, are metaphors of hegemony" (Ives, 2004, p. 85).

Gramsci uses language as an 'analytical tool' to investigate hegemony and conceptions. The main basis for Gramsci's work is the argument that ideology is acquired via the language use in different institutions, organizations, classes, life activities as well as groups to which individuals belong, thus, emphasizing the centrality of language to politics and hegemony. In fact, Gramsci views language as essential for the constitution of hegemony, the establishment and expansion of the governing class, and the formulation of relationships between the government and the public mass (Ives, 2004). Indeed, hegemonic apparatuses such as family, school, media, sacred institutions, constituents of a civil society, make use of different forms of hegemony such as non-discursive practices and rhetorical utterances in order to bring individuals by consent, rather than coercively, to the ruling power. In this sense, the ruling power is interwoven so that it becomes the common sense (Eagleton, 1991).

Eagleton (1991) counterposes hegemony with ideology stating that the former is broader than the later "it *includes* ideology but is not reducible to it" ([original emphasis], p. 112). Hegemony enriches and expands the abstract ideology lending it "a material body and political cutting edge'' (p. 115), therefore, ideology transits from being a system of ideas to a "lived, habitual social practice'' (p. 115). Raymond Williams argues that while ideology is static, hegemony is dynamic (Eagleton, 1991).

Althusser's Ideological State Apparatus

Another theorist whose work is noteworthy here is the post-Marxist Louis Althusser who lays forward a Marxist argument that directly relates ideology to discourse. Althusser is best known for his essay *Ideology and Ideological State Apparatuses*, published in English in 1971. Althusser's notion is considered an evolvement of Gramsci's account of hegemony, ideology and state power (Ramos, 1982). He criticizes the classical Marxist theory of the state distinguishing between the state apparatus (*henceforth* SA) and his ideological state apparatus (*henceforth* ISA). They both function in a social formation, however, SA functions by repression while ISA mainly by ideology. The first is entirely public constituting institutions such as the government, army, prison, etc. while the second mainly belongs to the private domain; religious (e.g. church), educational (e.g. school), communicational (e.g. press), etc. Schools, for example, Lecercle (1999) argues, are dominant ISAs where children are taught speech manners, that is, they are taught "to conform to the established order of class domination" (p. 155).

Althusser's (1971) second advancement of the vulgar Marxist theory depends on the following two arguments: first, questioning ideology should start from class struggle constituted in ISA. The second argument emphasizes the social aspect of the term drawing attention to how ideology functions ''to 'cement' together the social formation and adapt individuals to its requirements" (p. 147). This is closely related to the functional aspect of ideology which was previously discussed by Gramsci.

Althusser's (1971) third thesis is that ideology interpolates individuals as subjects. By interpellation (hailing), he means the process in which ideology recruits and transforms individuals in their day-to-day social interactions, as in "there is no ideology except by the subject and for subjects"

(p. 170), and that ideology and subjects are interrelated in the sense that subjects constitute all ideology only if ideology functions as constitutive of all subjects (concrete individuals). We are ideological subjects and we function as such even at an everyday basis when we practice daily-life rituals such as shaking hands. For Eagleton (1991), this thesis is one of the shortcomings of Althusser's theory in the sense that it equates "all subjects with human ones for legally speaking companies and local authorities can be subjects too" (p. 148).

Although Althusser's subjects' interpellation is not explicitly linked to language, it is explained, from a linguistic point of view by Lecercle (1999) stating that the process of interpellation involves a linguistic interaction. Indeed, Althusser shifts from the theory of ideology as the theory of cognition (false consciousness) to the theory of affectivenesss (representation of experience) (Eagleton, 1991). For Eagleton, this affective theory of ideology involves the discussion of discourse in the sense that the expression of ideology is done through discourse, through "performative utterances" or speech acts. Therefore, within such an ideological discourse "the affective typically outweighs the cognitive" (p. 21).

The fourth Althusserian argument is that ideology has a material existence; acquiring its materialistic nature from its existence in the practices of apparatuses. For example, when a subject (an individual) consciously chooses to believe in a conceptual belief such as justice, they naturally have a "(material) attitude", that is they will behave in a certain way, and embrace a certain attitude; they "will submit unconditionally to the rules of the Law, and may even protest when they are violated, sign petitions, take part in a demonstration, etc." (Althusser, 1971, p. 167). To quote Althusser, the ideas that subjects have are their "*material actions inserted into material practices governed by material rituals which are themselves defined by the material ideological apparatus from which derive the ideas of that subject*" ([original emphasis], p. 169). All of these materialities are influenced by different modalities such as gestures, body language, external verbal discourse or internal verbal discourse (consciousness), etc. Lecercle (2006) considers these materialities as a sequential, thus, presenting the term Althusserian chain of interpellation. This chain "runs from institutions to rituals, from rituals to practices, from practices to linguistic acts: each link has its own materiality and has something of the materiality of the whole chain" (p. 102), and "at the end of which [this chain] the individual is interpellated as a subject" (p. 165).

Eagleton (1991) criticizes the uses of the word material in association with ideology because if everything is 'material', even thought itself, then the word loses all discriminatory force". Eagleton continues,

> Althusser's insistence on the materiality of ideology – the fact that it is always a matter of concrete practices and institutions – (…) stems from a structuralist hostility to consciousness as such. It forgets that ideology is a matter of meaning, and that meaning is not material in the sense that bleeding or bellowing are. It is true that ideology is less a question of ideas than of feelings, images, gut reactions; but ideas often figure importantly within it ([original emphasis], p. 149).

Althusser's last argument is that *"ideology is a 'Representation' of the Imaginary Relationship of Individuals to their Real Conditions of Existence*" ([original emphasis] p. 162). This statement simply means that what people represent in ideology "is not their real conditions of existence, their real world", rather, "it is their relation to those conditions of existence which is represented to them there" (p. 164). Thus, ideology is a representation of social experience. It is not a mere description of

reality. For Althusser, ideology constitutes our identities on the one hand, and on the other it is an unknown universal truthfulness. Out lived experiences might constitute elements of falsehood, that is of inauthenticity, this is simply because, as Eagleton argues, relations involve a set of beliefs and assumptions which are "open to judgments of truth and falsehood" (p. 21).

Althusser's previous propositions are well-received by critical linguists and critical discourse analysts who mainly base their approaches on his views. Simpson & Mayer (2010), for example, state that Althusser "was one of the first to describe power as a discursive phenomenon, arguing that ideas are inserted into the hierarchical arrangement of socially and politically determined practices and rituals" (p. 5).

Foucault's Power and Discourse

Although Foucault is a philosopher and literary critic, his propositions with regard to ideology, language, discourse and linguistics, which are partially based on Marxism, are influential in the development of the interface of discourse and ideology. Foucault (1979) finds the notion ideology difficult to define because of this opposition to truth, its relation to subject and its relation to determinants of discourse. He differs from previous vulgar Marxists in the sense that he does not see economic relations as primary in determining power relations. He considers economics, social structures and discourses as interacting complicatedly to produce power without necessarily having equal dominance. Foucault relates the two notions ideology and discourse to a new notion, namely 'power'.

Although both Althusser and Foucault insist "on the primacy of language and the mediation of discourse before an immediate understanding of bodily need" (Ryder, 2013, p. 153), Foucault (1979) criticizes Althusser's state apparatus saying that power is not only in possession of the state, but it is also extended "beyond the limits of the State, to include "the ways in which people negotiate power relations". That is, power cannot be possessed by one group because it is not "so easily contained", it is "more a form of action or relation between people which is negotiated in each interaction and is never fixed and stable" (cited in Mills, 1997, pp. 38-40). Indeed, "not every body of belief which people commonly term ideological is associated with a *dominant* political power" (Eagleton, 1991, [original emphasis], p.6). Eagleton wonders that if this is the case then what do we call the beliefs of Levellers, Suffragettes, Feminists, etc.? And will these beliefs be ideological once they become on power?

On the relation between discourse and power Foucault (1978) states that "discourse transmits and produces power; it reinforces it, but also undermines it and exposes it, renders it fragile and makes it possible to thwart it" (cited in Mills, 1997, p. 45). According to Foucault (1972), discourse is not "a group of signs or a stretch of text" rather, it is "practices that systematically form the objects of which they speak" (cited in Mills, 1997, p. 17). "In this sense", explains Mills, "a discourse is something which produces something else (an utterance, a concept, an effect), rather than something which exists in and of itself and which can be analysed in isolation" (p. 17). Therefore, any discussion of discourse invites the discussion of power and "the ways in which people negotiate power relations" and claims that "resistance is already contained within the notion of power" (Mills, 1997, pp. 40-42). In his own words, Foucault's proclaims "where there is power there is resistance" (cited in Mills, 1997, p. 42). Although, for Eagleton (1991), acknowledging "both the wider and narrower senses of ideology" is important, broadening the term is problematic in the sense that the concept will become "politically toothless", that is, it will vanish hence "any word which covers everything loses its cutting edge and dwindles to an empty sound" (p. 7).

Ideology: Linguistics Views

So far, the term ideology has been dealt with as a concept from different senses in philosophy. In a way or another, the Marxist philosophers Marx & Engels, Lenin, Lukács, Gramsci, Althusser "have offered theoretical accounts on the formation and operation of ideology in modern societies". Their theories are cognitively, socially and politically interwoven, however, in fact, "are seldom linked" to a comprehensive enquiry of actual ideologies", that is they never account for how ideology is actually manifested in the conceptions and expressions of everyday life (Thompson, 1984, p. 232), how it is constructed, demonstrated and represented by language (visual or verbal) and, consequently how it is tackled and analysed by linguists.

A chronological trace of the relationship between the scientific study of language and the study of ideology demonstrates that it descends back to the 1920s, to a period often referred to as Marrism; which is a term used to signify the theory of ideology presented by the Russian linguist Nikolaj Jakovlevic Marr, and which is a derived thought from Marxism. Recently, two books have been published on the interface between ideology and linguistics, namely Cerny's *Historia dela Linguistica* in 1998 and Andreas Gardt's *Geschichte der Sprachwissenschaft in Deutchland* in 1999. In the first book, ideology is not defined but used as a common sense to mean 'political superstructure', and the meaning of ideology as explored in the linguistic research (Koerner, 2001). These books along with Koerner's paper *Ideology in the 19th and 20th century linguistics* argue that traditional linguistic research focuses on many areas in which ideology has been significantly present, some of them are on mother tongue studies, linguistic typology and studies on the original Indo-European homeland. The first volume of *Language and Ideology: Theoretical and Cognitive Approaches*, in which Koerner's paper is included, focuses on the ways cognitive linguistics contribute to the investigation of overt and covert ideologies and sheds light on the politics of linguistics during the Nazi period in Germany.

Voloshinov's Marxism and the Philosophy of Language

Ferdinand de Saussure, the well-known linguist to establish the structural school of linguistics in the 1920s, states that "a language is a system of signs expressing ideas" (cited in Hawkes, 2003, p. 142) and that "all aspects of social life, to the degree that they are significant, are structured like a language" (Hawkes, 2003, p. 142).

Impressed and influenced by Saussure's *Course in General Linguistics,* Voloshinov (1973) integrates linguistics and the study of signs to ideology in his book *Marxism and the Philosophy of Language* – originally published as *Marksizm i Filosofiya Yazyka* in 1929. He, in fact, introduces the first semiotic theory of ideology and he is also considered the father of Discourse Analysis (Eagleton, 1991). Direct from the beginning, Voloshinov (1973) argues that all the bases of the Marxist theory of ideology including scientific knowledge, religion, ethics, and literature are related to the problems raised in the philosophy of language. He, therefore, proposes the following arguments.

First, ideology, and by virtue anything ideological, is transmitted by sign, and "*without signs there is no ideology"*. A sign has meaning in the sense that "it represents, depicts, or stands for something lying outside of itself" ([original emphasis], Voloshinov, 1973, p. 9). Second, anything ideological exists "in the special, social material of signs created by man. Its specificity consists precisely in its being located between organised individuals, in its being the medium of their communication" (p. 12). Signs, or what has become now ideology, arise and take shape when two members are "organised *socially*", that is, when "they compose a group (a social unit)" ([original emphasis], p. 12). Consciousness of one member does not stand alone, it is "a social-

ideological fact" (p. 12), and it is "nurtured on signs" (p. 13). This view constructs an objective study of ideology

Third, because social communication, and by end, signs, can be completely expressed via language, Voloshinov (1973) brings about the inevitable discussion of words. Thus, "th*e word is the ideological phenomenon par excellence".* It is characterised by, first, semiotic purity in the sense that it functions as a sign. Also, it is a neutral sign because it "can carry out ideological functions of *any* kind – scientific, aesthetic, ethical, religious". Moreover, it is involved chiefly in behavioural communication. Another feature of a word is "*its ability to become an inner word, and finally, its obligatory presence, as an accompanying phenomenon, in any conscious act*". Such characteristics, according to Voloshinov, "make the word the fundamental object in the study of ideologies" and materialize it, and invite studying it using an approach that is based on a Marxist sociological method; the method itself is based on the philosophy of language ([original emphasis], pp. 13-15).

This focus on words, but not signs, as the basic units of discourse is advantageous, according to Lecercle (2006) who argues that this contribution to the theory of ideology emphasizes the importance of the study of meaning in analysing language. He also argues that Voloshinov's focus on words as the basic units of linguistic analysis, but not sentences, is also a pro in the sense that it "underlines the fact that pragmatics cannot be excluded from the field of science" (p. 107).

Pêcheux's *Language, Semantics and Ideology*

Voloshinov's emphasis on the crucial role of semantics and meaning is successively embraced by the French Althusserian linguist Pêcheux in his book *Les Vérités de la Palice (*1975) – published in English in 1982 as *Language, Semantics and Ideology*. Pêcheux (1982) criticizes the mainstream philosophical trends of ideology by blaming philosophers for not reflecting on linguistics or language stating that they simply jumped "off-point for an 'intrinsically philosophical' result" which is a drawback resulting in "a misconception of the nature of philosophy" (p. 171). Like Voloshinov, Pêcheux claims that philosophy and linguistics are related in a way or another. For example, issues discussed by philosophers so far such as meaning, communication, speaking-subject, etc. are of an interest to linguists (Pêcheux, 1982). For example, the linguistic Saussurian distinction between langue and parole of the speaking-subject can be found in the earlier disparity between the study of logic and rhetoric and language existence and use. Pêcheux argues that semantics (in particular) and linguistics (in general) are concerned with philosophy.

Pêcheux (1982) criticizes Althusser for saying little about linguistics, and nothing (…) about 'semantics'" (p. 16), however, implicitly concerns the interplay of philosophy and semantics, which necessitates, what Pêcheux calls, "a material theory of discourse" where attention is drawn to the manifestation of ideology in everyday life's conceptions and expressions (p. 102). Thus, his proposed theory of discourse stems from his basic argument that "ideologies are not made up of 'ideas' but of practices" (p. 98). Pêcheux's new account on ideology is, thus, an integration of the Althusserian Marxist thought with the analytical methods flourished by modern linguistics and other disciplines (Thompson, 1984). The importance of Pêcheux's approach lies in the following theses.

First, "the *meaning* of a word, expression, proposition, etc., does not exist in 'itself' (…) but is determined by the ideological positions brought into play in the socio-historical process in which

words, expressions and propositions are produced (i.e. reproduced)". The 'ideological positions' referred to here are termed 'ideological formations', meaning the social and historical context in which the production and reproduction of words and propositions take place. Second,

> *words, expressions, propositions, etc., change their meaning according to the positions held by those who use them*, which signifies that they find their meaning by reference to those positions, i.e., by reference to the *ideological formations* (…) in which those positions are inscribed ([original emphasis], Pêcheux, 1982, p. 111).

Third, the meaning of these words or propositions "is constituted (…) in the relationships into which one word, expression or proposition enters with other words, expressions or propositions of the same discursive formation" (p. 112). That is, a meaning of a specific word is formulated via its relation to other words, that is to its discursive formation. Pêcheux's distinction between discursive process and discursive formation is an extension of Saussure's distinction between langue (the abstract system of language) and parole (particular utterances) (Eagleton, 1991).

Sociolinguists' Views on Power and Ideology

In sociolinguistics, the notion of ideology is not dealt with, but power is one of the core issues discussed in correlational sociolinguistics. Power, in sociolinguistics, is seen "important for the basic orgnisation of society in terms of social classes, with the rich and powerful at the top and the poor and powerless at the bottom" (Hudson, 1996, p. 240). Therefore, power is seen as a determinant of how society is divided in classes. It is linked to the so-called solidarity which "concerns the social distance between people- how much experience they have shared, how many social characteristics they share (religion, sex, age, region of origin, race, occupation, interests, etc.), how far they are prepared to share intimacies, and other factors" (p. 122). These are variables that determine the class to which individuals in a society belong, as well as the linguistic choices made to communicate.

The first to talk about power and solidarity in sociolinguistics is the social psychologist Roger Brown in 1960s (Hudson, 1996). Brown & Gilman's (1960) study of the French pronouns 'tu' and 'vous' differs from the mainstream varationistic sociolinguistic studies in the sense that it considers "general and powerful sociological regularities underlying them". It also situates "power and solidarity dimensions in the contexts of history and ideology" (Fowler & Kress, 1979, p. 191). Labov (1966) in his book *The Social Stratification of English in New York City* studies the phonological linguistic structure of /r/ and how it is used by higher and lower classes.

Variationist sociolinguists exclude the role that ideology plays in shaping power relations. Sociolinguistics does not criticize the social structure, rather it normalises linguistic practices by considering them as variables. If, for example, higher class speaks in a certain manner, the lower class will try to adapt to fit in the social norms. Ferguson claims that "an outsider who learns to speak *fluent*, *accurate* L and then uses it in a formal speech is an object of ridicule" ([emphasis added], cited in Fowler & Kress, 1979, p. 193). Fluency and accuracy, then, are seen as normal determinants of the native and 'outsiders', lower in status here, attempt to speak appropriately in order to fit in the established socioeconomic norm which, as a result, reinforces power differences and normalises them.

Critical Linguists: A Shift in Focus

Another approach which shares some linguistic values with sociolinguistics is critical linguistics, proposed by Fowler & Kress (1979) in their chapter Critical Linguistics in *Language and*

Control (Fowler et al. 1979). It is also one of the developments of stylistics. Both sociolinguistics and critical linguistics emphasize the bound between linguistic structure and social structure. However, the former is more concerned with differences in power relations while the latter centralizes the two notions power and ideology. One more thing is that sociolinguists concern themselves with describing the effect of the arbitrary relationship between language and society and emphasize that social structure has an effect on language use. Critical linguists, on the other hand, do not reinforce or discover the links between language and society because for them "language is an integral part of social process" (Fowler & Kress, 1979, p. 189) (and a result of it), and they claim that there is a "two-way relationship between language and society" (p. 190). That is, social structure has an effect on language use and vice versa.

Fowler & Kress (1979) propose that "linguistic meaning is inseparable from ideology, and both depend on social structure" and that linguistic structure carries specific meaning in a specific context which emphasizes the need for a linguistic analysis of power relations embedded in texts. Such an analysis must concern *critically interpreting* real texts presented in society (Fowler & Kress, 1979). Interpretation here is "the process of recovering the social meanings expressed in discourse by analysing the linguistic structures in the light of their interactional and wider social contexts" (p. 196). And 'critically' is "an activity of unveiling (…) an activity of demystification" that is unfolding any hidden or implicit meanings in texts (p. 196). 'Critical' also means that is it "is aware of the assumptions on which it is based and prepared to reflect critically about the underlying causes of the phenomena it studies, and the nature of the society whose language it is" (p. 186). Thus, awareness means that the linguistic analysis aimed must be formulated on a set of ideologies to be tested (e.g. feminist ideologies), and preparation means that it is equipped by a practical linguistic toolkit that is used to unravel ideologies, power relations, or stances in the analysis of texts and discourse without the need of an advanced background in linguistic theory.

The toolkit they propose concerns five linguistic structures including the grammar of transitivity (events, states, processes), the grammar of modality (the interpersonal relations of the speaker and the hearer), transformations (the manipulation of linguistic material), the grammar of classification (linguistic ordering), and coherence (the unity and order of discourse). What is noteworthy here is that Fowler (1996) suggests a modification of the approach so that it also pays attention to the role the reader plays in the reading process. Such a model, argues Fowler, is able "to equip readers for demystificatory readings of ideology-laden texts" (p. 6).

Another relevant work to Fowler & Kress (1979) is Hodge & Kress' (1979/ 1993) *Language as Ideology*. Wunderlich (1980) reviews the book and claims that it is a theory of language not a practical book like *Language and Control*. Hodge & Kress (1979) define ideology as "a systematic body of ideas" (cited in Wunderlich, 1980, p. 1059) and it "involves a systematically organized presentation of reality" (Hodge & Kress, 1979, p. 15). These arguments had already been claimed by Marxists but here they are merged with psychological and sociological views. Language for Hodge & Kress (1979) is the "medium of consciousness for a society, its forms of consciousness externalized", and linguistics is "the instrument of analysis of consciousness and its ideological bases" (p. 1059). They propose a model of analysing underlying structures and ideology that is derived from the Chomskyan transformational theory of linguistics. They also make use of the theory of semantics and linguistic feature classification which in turn, as they argue, contains ideology. Linguistic structure, according to Hodge & Kress (1979), reflects social structure, manifests power, is manipulated to manipulate, or is employed to achieve or endure power.

Work in *Language as Ideology* is continued in Hodge & Kress' (1988) *Social Semiotics*, however, with a deviation from linguistics and a much focus on meaning at large conveyed in different forms of social communication other than verbal language. Hodge & Kress (1988) criticise the critical linguistics presented in the closing year of 1970s for attributing primacy to language and for investigating verbal language, excluding any other language forms. Thus, they extend the critical linguistics scope to include the investigation of visual language, as well because for them, meaning is seen as residing 'pervasively' and 'strongly' in codes other than verbal language such as visual, aural, behavioural, that is to all sign systems. Another developments of critical linguistics is Sara Mills (1995) *Feminist Stylistics.* Both make use of analytical tools developed in Halliday's systematic functional grammar such as transitivity, and both concern the analysis of ideology embedded in non-literary texts such as newspaper articles and advertisements as well as literary ones.

Conclusion

In this paper, different accounts, from the disciplines of philosophy and linguistics, related to the term ideology were critically revisited starting from its appearance in the 18th century when it was conceptualized as the system of ideas, later used by Marx and Engels as a distorted and false beliefs. Lenin viewed it positively from a socialist perspective as the beliefs that inspire specific groups or class to achieve political interests. The next generation of Marxists consider the functional aspects of ideology rather than the epistemological ones already referred to by vulgar Marxists. These include Lukács, Gramsci, Althusser and Foucault. The last three scholars, however, broaden the term by referring to hegemonic practices, power relations and discourse.

Ideology and its manifestations are also the subject of discussion in linguistics. Voloshinov, the father of discourse analysis, bases his arguments on the structural school in linguistics and argues that ideology is expressed by signs, realized linguistically in words. Pêcheux argues that the production and reproduction of the meanings of linguistic structures are determined by the ideological positions held by users of language. Work done in sociolinguistics does not, however, focus on ideology but rather on the linguistic referents of power and the role they play in the distribution of power between language users. The final approach considered in the discussion of ideology is critical linguistics. While sociolinguists concern themselves with describing the effect of the arbitrary relationship between language and society, the critical linguists Fowler et al. (1979) argue that "linguistic meaning is inseparable from ideology, and both depend on social structure" and that linguistic structure carries specific meaning in a specific context which emphasizes the need for a linguistic analysis of power relations embedded in texts.

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The Contribution of Indian Music in Enhancing Intercultural Ties: A Mauritian Perspective

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Abstract

The aim of this research paper is to reflect briefly on the contribution of Indian Music, be it, Classical, film song or temple singing and its contribution towards the cultural development it has brought to the benefit of the population in Mauritius, an Indian diaspora nation. It begins by situating Mauritius as a Multicultural country. It then sees the new trends which pave the way through intercultural exchanges between different ethnic groups.

Keywords: Mauritius, Diaspora nation, contribution of Indian Music for national identity and unity, music in multicultural society, new styles of music, *Sega, Fusion Music.*

New Styles of Music in Mauritius

Mauritius has known new emergence of different styles of music. Being a multicultural and multilingual country, Mauritius has been a laboratory since decades, coming up with new patterns in the musical field. We know that a country's success depends on its economy, but its culture is of utmost importance. The cultural diversity in Mauritius is unique in the world. With people coming from India, China, Africa, Europe, this multi-ethnicity has been a plus point for Mauritius for a multicultural society.

Music Drawn from Multi-Cultural Mauritius

The culture of Mauritius has evolved as a result of a lot of culture-sharing. The Mauritian culture rich in diversity has European, Indian, Chinese and African cultures converging together to make up the rainbow nation which we all are proud of (whether it is in arts, music, cuisine, religions, festivals, language and literature, these cultures offer the proof of a multi-ethnic Mauritius where we have also a multi-lingual well-based people).

Different languages like Hindi, Tamil, Telugu, Marathi, Urdu and Mandarin are commonly used in Mauritius. Each of them has contributed to the emancipation of music in Mauritius. The *lingua franca* is the Mauritian Creole. This language is also the medium of the indigenous music and dance form of Mauritius which is the ***Sega***.

Sega

Sega is an indigenous musical form. Sega includes music, songs and dances of choice played to tourists as a taste of the local culture. Its origins are said to be that of African. As it started among the slaves of African origin, it is conventionally believed to be of African origin.

Instruments of Sega

The Sega is based on three basic instruments namely the *ravanne*, the *maravanne* and the triangle. The dancers wear colorful blouses and skirts with flower motifs and swaying their hips to the rhythmic music. According to some observers, there is no easily found equivalent in mainland Africa. Sega could therefore be of mixed origin.

Sega Dance in Mauritius

Forms of Sega

Sega comes in many forms. There is the commercial variety sung in hotels, usually of a joyous mood, the more politically involved "sega engage", with strong leftist overtones, and the rough-hewn sega typique, a traditional form of sega, which starts as a slow melody and gradually gathers speed. Modern Creole music also shows the influence of jazz, ragamuffin, rap and mainstream pop styles.

At present it is observed that the rhythm of the sega is being used in local compositions in other languages present in Mauritius. Bhojpuri is found to become very close to sega in terms of its music in general. There are many festivals where the music of various ethnic groups gained preponderance. And yet, the fragrance of Mauritius does not lose sight.

Fusion Music Leading to Interculturality

A fusion genre is music that combines two or more styles. We cannot contemplate life without it. Music is for me an important vector for the consolidation of feelings "appartenance" to the great Mauritian nation. The largest collaborative event was titled *"Unisson"* and was held in 2011. It was a joint collaboration between The Mahatma Gandhi Institute and the Conservatoire National de Musique Francois Mitterrand Trust Fund. This blending of the two different systems of music between western and Indian music was a successful initiative. One could feel the different colors of each style thus, enjoying. This kind of representation is well appreciated by many people. During the Unisson programme, various instruments were used for both Indian and European style. The sitar, table, violin, swarmandal, Dhol, Dholak and the Duff, together with South Indian musical instruments like the Mridangam, the Khanjira, Ghatham, Veena and South Indian violin merged in unison with those of western musical instruments like the Cello, Western violin, Piano, Congas, Vibraphone, Mallets, Western flute, Oboe, Bassoon, trumpets, Timpani and horn.

There is a new concept of fusion whereby the MGI innovated in 2017 in presenting Indian Music to a grand audience outside its campus. This was conceptualized and coordinated by Dr Adi Sankara Peruman. The idea was to reach the maximum public and showcase the different subjects taught at MGI. But here, the blending of Indian Music instruments with European instruments gave a new dimension to the show. The three styles Bharata Natyam, Kuchipudi and Kathak dances were showcased with a fusion style. This new concept was launched for the first time for Divali 2017 at the Bagatelle Mall in Mauritius. It was a true success and appreciated by one and all.

MGI presenting fusion music at Bagatelle Mall- November 2017

This fusion of the two cultures of music has given way to a spirit of camaraderie and bondage between artists too. It was also a way of exchanging knowledge among the musicians. What is new is the conscious decision on the part of some artists to make cross-cultural music in an effort to show how people from different cultures can grow by learning from each other.

Combining World Music Styles – Mauritius Trend

As this planet becomes more aware of itself as a whole, a growing number of musicians are now experimenting with new combinations of world music styles. The most exciting fusion music explores the real musical ground between traditions, not just between East and West, but between Chinese and Indian music, or between north Indian and South Indian Music and others.

Blending the Familiar and the Exotic

When musicians from different cultures perform together, they grow from the cultural exchange, learning techniques and forms that are new to them, making their music richer. Fusion music has elements familiar to most people as well as elements that are exotic. In this way, it often opens people up to music from cultures other than their own. Fusion music has become a standard term used in the music industry for this new musical genre. More importantly, it has become a passion and life's work for many musicians. They find it artistically stimulating to create music by integrating ideas from more than one tradition. And this seems to be an established trend in Mauritius.

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A Qualitative Evaluation of Google's Translate: A Comparative Analysis of English-Urdu Phrase-based Statistical Machine Translation (PBSMT) and Neural Machine Translation (NMT) Systems

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Abstract

The paper demonstrates the qualitative evaluation of the English to Urdu Machine Translation Systems, namely PBSMT and NMT hosted on Google's Translate. This system is popularly known as Rosetta, formerly governed by Phrase-based approach and is presently governed by the neural module of source and target languages. In this study, a model corpus set of 100 English sentences has been applied out of 1k cross-domain data considering various types of verbs as input text to evaluate the output of the online systems in Urdu.

In order to evaluate the output text in a qualitative manner, the Inter-translator Agreement (IA) of three human translators has been considered with their scores on a five-point scale. The scores are calculated by the Fleiss' Kappa statistical measure with regard to comprehensibility and grammaticality on the basis of which error analysis and suggestions have been provided for improvement. The Kappa scores of PBSMT for comprehensibility and grammaticality are 0.24 and 0.22 respectively which is indicative of the fact that on both counts the scores are not up to the mark. Furthermore, the system has also been quantitatively evaluated on the basis of word error rate (21.11%) and sentence error rate (72.39%). On the contrary, NMT module has Kappa scores of 0.61 and 1 on comprehensibility and grammaticality respectively. So far as WER and SER are concerned, NMT has 32.58% and 28% respectively. In addition, all the erroneous entities have been analyzed through computational typology. The strategy for evaluation is to evaluate the Urdu output text based on the five-point scale with scores that range from 0-4 where 0 refers to incomprehensible or ungrammatical, 1 = little meaning or disfluent, 2 = neutrality, 3 = comprehensible or grammatical and 4 suggests flawless in both cases.

Keywords: PBSMT, NMT, Google's Translate, MT, Urdu, Indo-Aryan, NLP, Fleiss' Kappa

Overview

As discussed in Castilho et al. (2018), since the advent of the Machine Translation (MT) or automated translation, new methods, approaches and techniques have really created high expectations among researchers. On one hand, the qualitative approaches have paved the way for a graded or incremental improvements in contrary to the significant improvements exhibited by the statistical approaches. Among the statistical techniques, Neural Machine Translation (NMT) has recently emerged as an innovative and robust technique as it has generated a lot of attention because of its high qualitative outputs in comparison to its counterparts.

This study represents the qualitative evaluation of the English-Urdu Machine Translation systems namely Phrase-based Statistical Machine Translation (PBSMT) and Neural Machine Translation (NMT) hosted on Google's Translate. The system is also otherwise known as Rosetta earlier governed by the phrase-based model which is presently replaced by the neural model. The rationale for the consideration of the qualitative evaluation of the systems is that quantitative evaluation doesn't prove to be adequate and sufficient in bringing out the reasons behind the error-prone outputs. Although every NLP MT platform is vying for adapting neural framework presently, it is not a panacea for all the issues in the domain. We have considered a representative corpus of 100 sentences out of 1k corpus ranging across various categories of verbs as input in English for the evaluation of Urdu output sentences.

Machine Translation

It is an automated translation process of text from source language (SL) to target language (TL). It is one of the sub-fields of Natural Language Processing (NLP) the sole objective of which is to enquire the application of the software for translating speech or text from one language to another one.

MT Systems - A Review of Literature

AnglaBharti is an English to Indian languages computer aided translation (CAT) system launched by Sinha et al. (1995) at Indian Institute of Technology, Kanpur in 1991. AnglaBharti-II was developed by Sinha in 2004 addressing shortcomings of the latter model and incorporating Generalized Example Base and Raw Example Base.

Anubharti is a template-based Machine Translation of Hindi-English which applies Hybrid Example-based model which is an amalgamation of the strategies used in both the approaches of rule-based and example based for translation.

Anusaaraka (1995) project was started by Prof. Rajeev Sangal and is presently the director at IIT BHU. It is a software which translates texts from English to Hindi languages. Anusaaraka is modelled upon Panini's Ashtadhyayi which is based upon grammar rules and aims at mixing ancient Indian shastras and modern technologies.

MaTra is a hybrid system trained on cross-domain corpus text and represents a pragmatic approach to language engineering. It is primarily utilized in the project on Cross Lingual Information Retrieval (CLIR) (Rao, 2001).

AnglaHindi (Sinha, 2003) is an example-based English-Hindi version of AnglaBharti which can handle all types of sentences up to maximum 20 words each. It further integrates a rule and example-based approaches during the process of post-editing.

Mantra, an English-Hindi MT trained specifically in the personal administration domain data, is developed by CDAC, Pune. The system applies Lexicalized Tree Adjoining Grammar (LTAG) which maps a lexical tree in SL to its counterpart lexical tree in TL.

Shiva and Shakti are the Machine Translation systems jointly developed by Carnegie Mellon University, USA, IIIT, Hyderabad and IISc, Bangalore, India that translate texts from English to Hindi.

Shakti MT system (Bharati et al., 2003) has been modelled and developed in such a way that they can produce MT systems for newly incorporated languages frequently and is hybrid in nature whereas Shiva is Example-Based in nature.

Sampark MT system has been developed by 11 consortia member institutions in the project named ILMT project funded by the TDIL program of the DeiTY, Govt. of India. It has created NLP resources for 9 Indian language pairs resulting in Machine Translation for 18 languages.

Anuvaadaksh system has been developed in the EILMT project, funded by the TDIL program of the DeiTY, Govt. of India which translates English text into 8 Indian languages. It has been conceptually designed and prepared by 13 institution consortium members and has integrated four MT technologies: Tree Adjoining Grammar, Statistical-base, EBMT and Analyze and Generate Rules.

The first version of Microsoft's MT system such as Bing Translator has been designed, developed and managed by Microsoft Research between the years 1999 and 2000. It was exploited to translate the whole gamut of Microsoft Knowledge Base into Spanish, French, German and Japanese.

UCSG MAT is developed by the University of Hyderabad which is a machine-aided translation platform utilized in order for translating English texts as input into Kannada as output and also needs post-editing. Its primary purpose is to parse an English input sentence applying the UCSG parsing technology which was developed by Dr. K. Narayana Murthy and thereafter translates it into Kannada language applying the bilingual dictionary of English-Kannada, Morphological Generator of Kannada and the linguistic rules for translation.

Universal Networking Language (UNL) is an international project of United Nations University in which IIT, Mumbai participates. It is an inter-lingua for semantic representation. Currently, this project is working in languages such as English, Hindi and Marathi where any of these languages is taken as SL and converted into UNL and then again de-converted from UNL to TL.

Tamil Anusaaraka has been developed by K. B. Chandrasekhar Research Centre, Anna University, Chennai. Its primary aim was to develop a Human Aided Machine Translation System for the language pairs English-Tamil. It has three major components viz. morphological analyzer of English, mapping system unit and the Tamil language generator.

MAT by Jadavpur University: Rule-based English-Hindi MAT is in Jadavpur University, Kolkata. It uses transfer-based approach and its purpose is to work for new sentences.

Anuvaadak 5.0 system was developed for a general purpose of automatic translation from English-Hindi by Super Infosoft private limited, Delhi under the leadership and supervision of Mrs. A. R. Choudhury. For each specific domains like official, formal, agriculture, linguistics, technical and administrative, it contains inbuilt dictionaries.

Anubaad Hybrid Machine Translation System was developed by Bandyopadhyay at Jadavpur University, Kolkata in 2004 for translating English news headlines into Bengali. The current version of the system works at the sentence level. Statistical MT was developed by IBM India Research Lab at New Delhi and its sole purpose was to translate texts between English and Indian languages.

Oriya Machine Translation System (OMTrans) is developed by Utkal University, Vanivihar. The SL is English while TL is Oriya in this system. It serves the purpose of sense disambiguation using the N-gram model.

Tamil-Hindi machine-aided translation system was developed by Prof. C. N. Krishnan at Anna University at KB Chandrashekhar (AU-KBC) Research Centre, Chennai. It is based on Anusaaraka Machine Translation System and applies a lexical level translation.

Dr. K. Narayana Murhty has developed English-Kannada MAT system which is situated at Resource Centre for Indian Language Technology Solutions (RC-ILTS), University of Hyderabad. It is essentially based on a transfer-based approach which is applied to the documents related to government circulars.

Hinglish machine translation system has been developed by Sinha and Thakur (2005) in 2004 which is based on pure Hindi to English forms. It has been executed after having incorporated an additional layer to the existing English to Hindi (AnglaBharti-II) and Hindi to English machine translation (AnuBharti-II) systems which was also developed by Sinha himself. English to (Hindi, Kannada, Tamil) and Kannada to Tamil language-pair example-based machine translation systems were developed by Balajapally et al. (2006). It encapsulates a bilingual dictionary which comprises of phonetic-dictionary, words-dictionary, phrases-dictionary and sentence dictionary.

Punjabi to Hindi machine translation system was developed by Josan and Lehal at Punjabi University Patiala in 2007. It is based on a direct word-to-word translation mapping approach. Hindi to Punjabi machine translation system was conceptualized and developed by Goyal and Lehal (2010) at Punjabi University Patiala in 2009. It is also based on direct word-to-word mapping from SL to TL.

Apni Urdu is an English-Urdu MT Platform which is an incorporation of the English-Urdu machine translated texts. As inputs, it applies some English texts which are readily available online and for outputs; it supports Urdu Unicode fonts. This platform is beneficial for simple constructions.

The Apertium Machine Translation Platform was developed by Forcada et al. (2009) which provides a readymade framework for developing new platforms for any language pairs. Lavie et al. (2004) describe an MT system known as a trainable transfer-based Hindi-English MT platform which is designed to further the development of MT for less resourced languages.

Behera et al. (2016a) have discussed about the divergence patterns between English to Bhojpuri language pairs where they have discussed about various syntactic and semantic divergences between English and Bhojpuri language pairs.

Behera et al. (2016b) have proposed to transform the IMAGACT4ALL ontology into an MT platform where animated videos along with their sentential written expressions could be translated into other Indian languages either as visual representations or as written forms.

Google Translate

It was released by Google Inc. on 12 Jan, 2010. Its revised version came in 2011. This platform is providing services for many languages around the globe. Among Indian languages, it supports Hindi, Urdu, Bengali, Gujarati, Punjabi, Telugu, Tamil, Kannada, Marathi, Malayalam and Nepali (Muzaffar and Behera, 2014).

Phrase-based Statistical Machine Translation

It is modeled upon the phrase-based language translation model which translates the SL phrase into the TL phrase. The PBSMT used is Moses (Koehn, 2009), MGIZA (Gao and Vogel, 2008) is applied for training word alignments, and KenLM (Heafield, 2011) is applied to language model training and scoring. It is a linear combination of different features such as phrase and word penalty, 5-gram language model and phrase translation probabilities with some modification techniques of Kneser-Ney smoothing (Kneser and Ney, 1995; Chen and Goodman, 1998) and the below mentioned advanced features such as a 5-gram operation sequence model (Durrani et al., 2013); a hierarchical lexicalized reordering model (Galley and Manning, 2008); sparse features which indicate phrase pair frequency, length of phrase, and sparse lexical features. For English-Russian pair of languages, it employs a transliteration mapping model for unknown sort of words (Durrani et al., 2014). Feature weights optimization is applied in order to increase the level of BLEU score with the batch MIRA (Cherry and Foster, 2012) on a within-domain tuning set that has been extracted (and held out) from the in-domain training data. Muzaffar and Behera (2014) have provided a detailed description on the errors pertaining to verb markers in Urdu while dealing with the translation platform of Google and Bing. Muzaffar et al. (2016a) have proposed a parser based on Pāniniān framework for successfully analyzing errors related to case markers in English-Urdu Machine Translation in general. Muzaffar et al. (2016b) have provided a detailed description on the divergent patterns between English and Urdu after observing the outputs collected from Google and Bing MT platforms. Muzaffar and Behera (2016c) have dealt with the concepts of equivalence, gain and loss in Machine Translation while experimenting on Google and Bing. Gupta and others (2013) have conducted both subjective and objective evaluations of English to Urdu Machine Translation.

Neural Machine Translation

It focuses on semantics of SL and TL and thus semantically makes efficient translation than PBSMT. It involves building a single neural network that maps SL and TL aligned bilingual texts and is designed and trained so as to "maximize the probability of a correct translation" (Bahdanau et al., 2014), when given input text to translate without external linguistic information. This interest is shared by many in the language service industry, where there is a need for improved MT quality and better quality estimation to "help reduce the frustrating aspects of post-editing" (Etchegoyhen et al., 2014). NMT results in the latest shared tasks have quickly matched or surpassed those of PBSMT systems, even after so many years of development of PBSMT systems (Sennrich et al., 2017; Bojar et al., 2016). As according to the reported recent studies on NMT, it can be vehemently affirmed that one can observe a significant increase in quality if one considers the comparison of NMT with PBSMT applying either automatic (Bahdanau et al., 2014; Jean et al., 2015), or human evaluations (Bentivogli et al., 2016; Wu et al., 2016). Although the initial NMT experiments have exhibited a significant increase in results, human evaluations on NMT output have not been conducted on a large-scale basis.

Urdu Language

Urdu is an Indo-Aryan language (Muzaffar et al, 2015) and is a member of the New-Indo-Aryan which is a subgroup of Indo-European family of languages. It is spoken in most of the areas of Indian sub-continent (Muzaffar & Behera, 2014). According to the census 2011, there are approximately fifty million speakers of Urdu in India.

Methodology

This section has been divided into corpus collection method and data analysis method.

Method of Corpus Collection

We have collected 1000 corpus of English sentences selectively considering different types of verbs. Out of them, 100 representative sentences have been taken as input to evaluate the output data in Urdu.

Method of Data Analysis

Data has been analysed by considering the Inter-translator Agreement (IA) of three human translators with their scores on a five-point scale which range from 0-4 where 0 stands for incomprehensible or ungrammatical, 1 means little meaning or disfluent, 2 refers to neutrality, 3 stands for comprehensible or grammatical and 4 suggests flawless. The scores are calculated by the Fleiss' Kappa statistical measure with regard to comprehensibility and grammaticality on the basis of which error analysis and suggestions have been provided for improvement.

Evaluation

Evaluation is considered to be one of the stepping stones for measuring the efficiency of an NLP application (Mitkov, 2003). It can be of two broad categories: human and automatic or statistical based on two approaches to research i.e. qualitative and quantitative.

Qualitative vs Quantitative Evaluation

In qualitative evaluation, judgments of different translators have been considered for measuring the output texts of the MT systems. Contrarily, the quantitative evaluation conducts a statistical measurement of the performance. Therefore, it is indispensable that we need to perform a qualitative evaluation of the systems so as to figure out their performance and various bottlenecks constricting the efficiency (Behera et al., 2016).

The Role of Qualitative Evaluation

Qualitative evaluation leaves us some room, for it evaluates any system with regard to reliability and adequacy or comprehensibility and acceptability, and so on. It gives us much background to the underlying issues and challenges as to why a given system under performs. Thus, we have undertaken a detailed qualitative evaluation of Google Translate where we have taken English as the SL and Urdu as the TL. Evaluation has been conducted at three levels: percentage agreement, Fleiss' Kappa Agreement, WER and SER.

Fleiss' Kappa

"Kappa" is a statistical measure applied to test the inter-rater reliability judgements between two or more raters qualitatively. There are two types of Kappa: e.g. Cohen and Fleiss. The former is

applied to the evaluation of the output for the agreement between two persons. On the other hand, the latter is applied to the agreement on the evaluation among multiple raters.

In 1971, Fleiss extended Cohen's Kappa for measuring IA reliability of more than two raters. Fleiss' Kappa is defined as the output of the agreement above chance divided by the degree of agreement actually achieved. It takes values between 0-1 where 1 signifies complete agreement. The scores of three native translators according to Fleiss 'Kappa have been taken into account.

$$\kappa = \frac{\bar{P} - \bar{P}_e}{1 - \bar{P}_e}$$

Categories	**Qualitative/Human**					
	Comprehensibility			**Grammaticality**		
	p_a	p_e	K	p_a	p_e	K
Urdu (PBMT)	0.450	0.270	0.246	0.450	0.286	0.229
Urdu (NMT)	0.7	0.22	0.61	1	0.37	1

Table 1. Qualitative Evaluation of Google's MT Platform on Kappa Statistics

On one hand, the Kappa score of PBSMT for comprehensibility is 0.24 and grammaticality is 0.22 which are not up to the mark. On the other hand, NMT has Kappa scores of 0.61 for comprehensibility and 1 for grammaticality. The Kappa scores of PBSMT and NMT for comprehensibility are 0.24 and 0.61 respectively. A comparatively higher score of NMT depicts that it performs better than PBSMT in terms of comprehensibility. So far as grammaticality is concerned, PBSMT has 0.22% and NMT has 1%. The score of NMT suggests to the fact that it has almost the perfect agreement among raters and thereby there are no erroneous patterns observed.

Quantitative/Statistical (PBMT)		**Quantitative/Statistical (NMT)**	
WER[1]	**SER**[2]	**WER**	**SER**
21.11%	72.39%	32.58%	28.00%

Table 2. Quantitative Evaluation of Google's MT Platform on WER & SER

In this section, the higher number of scores is proportionate to the higher amount of erroneous linguistic patterns at the corresponding level. PBSMT and NMT have further been quantitatively evaluated on the basis of word error rates: 21.11% and 32.58% respectively. WER being higher for NMT implies that at the word level, the PBSMT outperforms its counterpart. So far as sentence error rates are concerned, PBSMT has 72.39% whereas NMT has 28.00%. The SER score being higher for the PBSMT is indicative of the fact that NMT outperforms its counterpart at the sentence level.

	PBSMT	**NMT**
Computational Errors	2.5%	1.8%

Table 3. Distribution of Computational Errors

[1] Word Error Rate
[2] Sentence Error Rate

The scores of Computational Errors on PBSMT and NMT are 2.5% and 1.8% respectively. A comparatively lower score of NMT refers to the fact that it is less-prone to errors and thus performs better than the PBSMT.

Analysis of Computational Errors

Tokenization

It is one of the computational processes of text segmentation which classifies different characters from the other preceding and following ones. In the following example, the apostrophe is not usually translated in most of the instances. The following representative example exhibits that although the genitive form is translated properly, the plural oblique form (laDakI-yoM) has not been translated from the English counterpart.

English: Girls' college (apostrophe + plural)
Itrans: laDakI ke mezabAna

Named Entities ('institute' missing)

Named entities are the proper nouns of any language. In the below-instantiated example, the part 'institute' is missing when translated from English to Urdu. Firstly, the Urdu output suggests that it is merely a transliteration output and not a translation of the original SL input text. Furthermore, the word 'institute' is not translated at all.

English: All India Institute of Medical Sciences
Itrans: Al InDiA medikAl sAIns

Morphological

These errors pertain to both the noun and verb morphology of Urdu getting wrongly translated. In the below example, 'left over' English adjectival phrase is getting erroneously translated into Urdu as a verbal phrase.

English: left over pieces of food
Itrans: khAne ke TukaDe TukaDoM para ChoDa diyA

Chunking

Chunking is the computational process of grouping the local words, viz. nominal categories and verbal categories to be grouped under their respective single broad category. Here, in the below-stated example, 'call off' as a verbal phrase has been inverted and hence causing problems during translations.

English: I am **calling** the meeting **off**.
Itrans: maiM mulAqAta kara rahA huM.

Parsing (covert you)

It is the computational process of having syntactic relations between and among different parts of the sentences. In the following example, the covert you in both the sentences has not been translated appropriately.

English: Silence please!!!
Itrans: barAye karam qhAmoshI

Multi-words (idioms)

It is one of the computational categories, the meaning of which is different from their constituent parts. There are many sub-categories such as idioms and phrases, reduplications, echo-word formations. In the following instance, the idiomatic expression has been literally translated.
English: Pull up the socks
Itrans: jarAbeM khichoM

Conclusion

One of the limitations of the current research is that we have taken into consideration only the computational errors for the purpose of analysis. Another most important limitation is that we have applied a limited amount of data of general domain and fed the Google MT system for this study. Depending upon the specificity and nature of the domain of the data, there will definitely be positive or negative impact on the quality of the output.

In this paper, we have presented a qualitative evaluation of Google's PBSMT and NMT between English and Urdu. We have applied the Fleiss' Kappa method to measure agreement among multiple raters-cum-translators. We have further demonstrated analysis of errors computationally. We have compared Google's PBSMT and NMT platforms and have observed that NMT performs well for this pair of languages. We would further like to replicate and extend this study to other Indian languages. We would like to reiterate a point that certainly NMT outperforms the PBSMT on the yardstick of the qualitative nature of the TL output. But it is not a panacea for all the issues and challenges pertaining to MT. For machines to perform at par with the humans or outperform them, let's say, Machine Learning and NLP have to go a long way.

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Exordium of Anxiety in Harold Pinter's *The Room*

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Abstract

This paper tries to examine the methods of presentation of anxiety in Harold Pinter's *The Room*, recognising the imagistic method to be his favoured method of presenting emotional states, and looking at the variety of images that abound in this play. The different types of anxiety manifested by the characters are categorised against the background of this analysis. The pervading influence of psychology and the subtle impact of political issues found to underlie the anxiety of the characters in the play are identified. A different variety of anxiety manifested by characters in Pinter's play is categorised. This study makes an endeavour to examine the play of Pinter taking the ideas that lie locked beneath the words and the gestures in them. Sometimes the words in this play do not seem to convey any idea. The images he creates, the ironies in him, automatic repetitions, monologues and all give particular shades of meaning to words in different contexts.

Keywords: Harold Pinter, *The Room*, Anxiety, Psychology, Existential, Security, Fear

Harold Pinter remains a prominent literary figure in the post-war British drama as he links the pre-war theatre with the modern one. He entered the scene at a moment when the theatre is dominated by more than one schools. He succeeded in remaining within the conventional picture - frame of the stage and he established a new style of theatrical idioms, tight plots and real human beings. Another important thing is that he has never kept the critics or the audience in his mind while writing the plays.

Pinter's plays are meant for intelligent readers and audiences, and for the proper understanding of his plays, we have to go to their sub-texts. The explanation of the subtext reveals several layers of meaning beneath. Pinter's dramas represents various serious issues like the individual's alienation in a threatening world, the corruption of officials, man's shameless power politics of different kinds, the complications of female mind, sex and its perverting clout, limitations of language, language and silence utilised as weapon, the illusions created by man to get-away from reality, and so on. Some of his plays show that the burning concern over contemporary politics is still alive in him. As for the style of Pinter's plays, he incurs a great deal with the writers of different times.

The subject matters of the plays of Pinter are predominantly human beings who exist in anxiety of one kind or another, and who are chronically bedevilled by a sense of fear. In the context of the individual play, these anxieties and fears whirl round the environs of strangers, the anxiety of the outside, the chaos about the environs, the absence of confidence in oneself, a craving to dominate and the strives for the same, all of which are mental states identified and examined by psychology. In this aspect, Pinter's plays are realistic in their responsibilities. Yet, in philosophical terms these can

be expressed to portray themes such as a human being's fear of death, his sense of mystery about the universe, his sense of mystery about his own identity, and his will to power.

In his play, *The Room*, Pinter presents the image of death which challenges man with the mystery as to why he born and why he dies. The instinctive impulse of Man to know who he is and what he is here for can be perceived to be a theme in this play. While on this analysis, he finds friendship with others and makes relationships in this world. But neither these relationships nor any of his materialistic assets is enough to provide him serenity in life as the intrusion of death annoys him by bereaving him of all these. An excruciating fear of death with its ramifications is a consistent obsession in the plays of Pinter.

In *The Room*, Riley comes to the house where Rose and her husband Bert live in comfort. The life of the couple is presented in such a way that any intervention is perceived as a threat to them. As John Pesta contends, in "Pinter's Usurpers," "The play calls for a symbolic interpretation. Riley, threatening the womb-like security of the room, serves as a death figure" (55). When Kidd tells her that Riley is going to meet her, she recedes away showing her displeasure to encounter him. "Mr. Kidd: (rising) I don't know what'll happen if you don't see him. Rose: I've told you I don't know this man" (27). This displeasure is a manifestation of existential anxiety.

Existentialists believe that the consciousness of death is the call of anxiety and survival then delivers itself its own legal call through the mediator of consciousness. Eventually, she bows to death and sends for Riley, the blind man. "Rose: Fetch him. Quick! Quick!" (28). Then Riley enters. Here the stage direction is worth regarding: "Enter a blind Negro. He closes the door behind him, walks further, and feels with a stick till he reaches the armchair" (28). Though Pinter refuses employing symbols and proclaims that he has never been aware of symbolic importance in his play, the blindness and the blackness of the character are indicial of death. In "Messages from Pinter," Augusta Walker remarks, "Figuratively the basement denizen must be death and his room the coffin" (4).

Death is inescapable, that is why he enters Rose's chamber without her consent, though he is an uninvited visitor. She does not want to be touched by him still he touches her in the teeth of her objection. He not only touches her but attempts to take her away. Pinter illustrates the way she responses to him: "she touches his eyes, the back of his eyes, the back of his head, and his temples with her hands" (31). She gladly receives it when she feels cornered. Thus man's reply to his inescapable death is portrayed here very poignantly, but with a philosophical nonchalance. Though Stephen H. Gale does not accept that Riley is a particular portrayal of death, he asserts that there are propositions to take him to be so.

Like the mystery of the universe, the mystery of life is also a problem in Pinter's plays. In *The Room*, we do not get a clear image of the real-owner of the house. There is a vague and gruesome description of the actual location of the room. Taking Mr. Kidd to be the caretaker or the landlord, Rose questions him how many floors they have got for the house. After some time, when Mr. and Mrs. Sands reach there, their conversation moves to Mr. Kidd, Rose speaks of him as the landlord, but Mr. and Mrs. Sands do not agree with her. Mrs. Sands is suspicious of Kidd's ownership of the house. "Rose: Well, that's his name. He is the landlord. Mrs. Sands: Who? Rose. Mr. Kidd. (Pause) MR. Sands: Is he? Mrs. Sands: Maybe there are two landlords" (19). The embarrassment concerning the landlord is in a way expressive of the mystery that covers the universe.

No one knows for certain what or who is behind this universe, some holding that God is the creator of all, others refusing the existence of such a power. Altogether there is no certainty considering the creator of this universe and the uncertainty about the holder of the room presents, on a miniature, the uncertainties and confusions about God. This and other concerns of existentialist thinking can be perceived in plays of Pinter. In "Messages from Pinter," Walter Kerr says, "Harold Pinter seems to be the only man working in the theatre today who writes existentialist plays existentially" (3).

This undeserved punishment is a prominent theme in European authors. This type of punishment is a recurrent theme in Pinter's plays too. In *The Room*, when Rose is overtaken by the appearance of a stranger called Riley and he himself is attacked by Rose's husband Bert, the dramatist does not give any reason for it. In all this play characters suffer from one or another problem which is fundamentally connected with their existence. This makes the characters anxious about their lives and makes them tense in all their interactions in life.

In *The Room* we can see psychological undercurrents of midlife crisis. Rose in this play is introduced as a woman in her sixties. She is a woman passing from her middle age to old age and in this transition stage, she exhibits signs of an emotional crisis which psychology calls 'midlife crisis.' She has menopausal frustration on the one hand, and sexual frustration on the other. Her husband appears to be inept and she understands that she can once rely on him, and this is one of the reasons for her anxiety.

A good number of Pinter's characters are middle-aged, individuals who show the psychic problems engendered by stress and frustration in their midlife. In a way, the anxieties expressed by Rose could be the psychological reaction to her menopause. Menopause is a decisive turning-point in women and with this they realise they have reached the peak of their developmental process.

In *The Room*, this loss of trust is evident in several characters. Bert loses his trust in Rose when he sees her with the blind Negro, Riley. Rose also loses her confidence that she is safe in her room with her husband in it. Her tension is obvious even from the opening of the play. She has a premonition about the impending loss of the room and of the sense of security she has pinned upon her husband. Rose's apprehension about the stranger in *The Room* comes true in the end. Stanley's apprehension is also proved real as he is taken away by McCann and Goldberg. Edward's approach to the Matchseller is also with some anxiety because of his unwarranted presence there. As he had suspected, the Matchseller becomes a threat to him and gradually takes possession of his wife.

Rose's anxiety in *The Room* arises from many things that happen around her, without her knowledge and control. She doesn't even know where her room is in the house. Somebody lets her room to somebody else. She remains helpless. Everything is manipulated according to the design of an unknown force or authority. That is the state of political affairs during the Second World War in Europe. Rose shelters herself from something that she fears outside. The anxiety that she shows reaches its climax when she hears that the messenger Riley has come to take her to her father. She asks Riley:

> Rose: ...Who have you got a message from? Who?
> Riley: Your father wants you to come home. (Pause)
> Rose. Home?
> Riley. Yes.
> Rose. Home? (30)

Here the recurrence of the word "home" shows the embarrassment the word creates in her. She speaks as if she did not know the meaning of the word; but the fact is that she feels so because of her total ignorance of the outside, the mystery that remains outside, the mysterious operations on the house she resides in without her participation in it.

Majority of the characters in the plays of Pinter manifest existential anxiety. Psychologically, existential anxiety is the anxiety which emerges from an accountability which the individual takes to be that one takes up as something inflicted upon him. To such a man, life in itself is an imposition. Man's existential panic is something acceptable, real, and ordinary as a day-to-day situation. The existential anxiety of Pinter's characters is perceived in their shrinking away from taking-up responsibilities. To Rose, a room in *The Room*, as L. P. Gabbard says, in *The Dream Structure of Pinter's Plays: A Psychoanalytical Approach*, is "the womb that nurtured her" (26). This applies to most of the characters of Pinter. What the poet in this playwright attempts to express by such an image is, eventually, the wholeness of his own existential anxiety. Generally, existentialists use the word angst instead of anxiety.

Walter Kerr argues,

> The dictionary defines (angst) as 'a feeling of dread, anxiety, or anguish' ... 'anxiety is the expectancy of evil or danger, without adequate ground'...a man in a state of anxiety is anxious about everything-his dread is not confined to responsibility for an act but is distributed throughout his environment and becomes his environment. (19)

This sort of existential fear plays a principal role in the plays of Pinter. A method generally adopted for portraying it is introducing characters who seem to be either symbols or agents of death, and whose presence creates a sense of fear in the characters.

Such living conditions in England during the formative period of Pinter must have been a constant source of anxiety in his life. And this anxiety finds expression in his plays. His plays deal with the individual at the mercy of authoritarian system. This authoritarian system makes an individual anxious in his existence, so the anxiety expressed in the plays is, to a certain extent, a reflection of the political atmosphere of the England of the times.

Even in his personal life, Pinter has been a man who stands for human rights and freedom. Thus, *The Room* presents the image or man in the grip of anxiety and insecurity of a variety of kinds - psychological, moral, social, philosophical and political. These concerns emerge all the more strikingly in the plays because of their being rooted in Pinter's own life and times.

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Semantic Types of Adjectives and Their Semantic Classification in Bangla

Projita Giri

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Abstract

The paper investigates the status of Bangla adjectives in terms of its attributes or properties. Cross-linguistically adjectives show different morphological patterns as well as certain syntactic distribution. In Bangla, the word class adjective possesses several semantic types with idiosyncratic morphological structures; and it has attributive and/or predicative use. Many study concentrate on the morphological and syntactic classification of adjectives. But few of them highlight the classification from the semantic point of view. In the current paper I will present the framework of semantic categorization as proposed by Broekhuis (2013) and apply it in case of existing semantic types of adjectives in Bangla.

Keywords: Adjective, Semantic type, Semantic classification, Bangla.

1. Introduction

Adjectives, in general, are defined as modifiers of nouns. They usually indicate the attributes or properties of the given referents. They are grouped under some prototypical semantic types in languages. Dixon (2006) describes that "the lexical roots in every language can be arranged in a number of semantic types. Certain types have prototypical association with a given word class, while others vary in their word class associations." Ottenheimer (2006) defines semantic domain as a "specific area of cultural emphasis". According to Summer Institute of Linguistics International, "a semantic domain is an area of meaning and the words used to talk about it. A domain is often given a name consisting of a common word in the domain. For instance English has a domain 'Rain', which includes words such as *rain, drizzle, downpour, raindrop, puddle*. We use these words to talk about the rain."

Therefore, a semantic domain consists of a list of words that help people to think of the specific domain or area of a particular language relating to the experience by a certain community in their own world. The semantic types imply some psychological conceptions and perceptions of human mind associated with a particular word class. For instances, nouns are based on the semantic types like *humans* (girl), *body parts* (hand), *flora* (tree) and the like. Verbs are grounded on the semantic types such as *motion* (run), *state* (be) and others. There are also some typical semantic types pertaining to the word class adjective. Matasović (2002) in his cross-linguistic study of adjectives

and adjective phrases mentioned *dimension, physical property, colour* as some of the prototypical semantic types for adjectives. Dixon (2006) in the typological study proposed various semantic types for the word class adjective prevalent in world languages. Here he presented the instances of adjectives in general belonging to the thirteen semantic types:

i. Dimension: 'big', 'small';
ii. Age: 'new', 'old';
iii. Value: 'good', 'bad';
iv. Colour: 'white', 'black';
v. Physical Property: 'hard', 'soft';
vi. Human Propensity: 'happy', 'kind';
vii. Speed: 'fast', 'slow';
viii. Difficulty: 'easy', 'hard';
ix. Similarity: 'similar', 'different';
x. Qualification: 'true', 'possible';
xi. Quantification: 'all', 'some';
xii. Position: 'high', 'low';
xiii. Cardinal Numbers: 'one', 'two',
(Ordinal: 'first', 'last').

2. Research Objective

Here the two research statements can be framed briefly to fulfill the aim of this research paper:

i. To investigate the semantic types of adjectives in Bangla; and,

ii. To establish the semantic classification for the obtainable semantic types of Bangla adjectives.

3. Semantic Types of Adjectives in Bangla:

Here I have tried to find out the instances of the semantic types which are typically associated with the word class adjective in Bangla. The following table will illustrate them.

Table: 1

Semantic Type	**Data**
Dimension	bɔɾo 'big', lɔmbɑ 'long', bete 'short'
Age	noṯun 'new', puɾono 'old'
Colour	ʃaḍɑ 'white', kɑlo 'black', lɑl 'red'
Value	bʰɑlo 'good', kʰɑɾɑp 'bad'
Physical Property	ʃɔkṯo 'hard', nɔɾom 'soft', bʰɑɾi 'heavy'
Human Propensity	cɑlɑk 'clever', bokɑ 'foolish'
Speed	ḍruṯo 'fast', ḍʰiɾ 'slow'

Difficulty	ʃɔhoɟ ‘easy’, kotʰin ‘difficulty’
Similarity	æk ‘same’, priṯʰɔk ‘different’
Qualification	ʃoṯṯi ‘true’, sɑḏʰɑron ‘common’
Quantification	ʃɔb ‘all’, ɔnek ‘many’, ɔlpo ‘few’
Position	ucu ‘high’, nicu ‘low’
Cardinal (Ordinal)	æk ‘one’, kuɾi ‘twenty’, (proṯʰom ‘first’, ḏiṯio ‘second’)

4. Framework

Broekhuis (2013) proposed a semantic categorization for adjectives. He categorized them into four classes based on the semantic features: *qualifying* and *kind-of relation* which have binary values either positive or negative. They are *set-denoting adjectives*, *relational adjectives*, *evaluative adjectives* and the *residue*. He has applied this in Dutch, a west-Germanic language. The set-denoting adjectives possess both the semantic features. The relational adjectives have only the *kind-of relation* and the evaluative adjectives include the semantic feature *qualifying*. But the final class of adjectives lacks both the semantic features. Not only the mentioned semantic features determine the above classification but also the syntactic distribution of adjectives is in use. As a result, set-denoting adjectives are those types of adjectives which are placed in the prenominal position to attribute qualifying properties to the given referents (noun phrases) and also are used predicatively making a kind-of relation. *Big*, *small* etc. are instances of set-denoting adjectives in English. The relational adjectives only establish a kind-of relation between two entities (nouns) and occur only in the attributive position. For example, *‘daily’* is a relational adjective in English. The evaluative adjectives imply positive or negative value of the property ascribed to the nouns and they occur exclusively in the prenominal position, that is, in the attributive place. As for example, I can say *‘inflammatory speech’*. Here *‘inflammatory’* may signify a positive value of the property attributed to the given referent *‘speech’* in a specific context. Finally, the residue does not indicate any of the semantic features as well as it occurs attributively like the relational adjectives and evaluative adjectives. *‘Probable’* is an example of the residue group of adjectives. Now the instances from Bangla can be shown with respect to this semantic categorization.

- **Set-denoting Adjectives:** The adjective *ʃuṇḏor* ‘handsome’ firstly has the attributive feature which modifies the referent *cʰeleta* ‘the boy’. Besides, the same adjective is placed in the attributive and predicative position respectively in the examples (1) and (2).

1. ʃuṇḏoɾ cʰele-tɑ .
   handsome boy-CLA
   ‘the handsome boy’
2. cʰele-tɑ ʃuṇḏoɾ
   boy-CLA handsome
   ‘the boy is handsome’

- **Relational Adjectives:** The following instance in (3) signifies that the behaviour is done by a

person who is not a father but acts like a father. Thus, the adjective *piṯriʃulɔbʰ* 'fatherly' makes a relation between a man other than a father and his behaviour to others in a way. This kind of adjectives has only the attributive use.

3. piṯriʃulɔbʰ ɑcoɾɔn
   fatherly behaviour
   'Fatherly behaviour'
4. *ɑcoɾɔn-tɑ piṯriʃulɔbʰ
   behaviour-CLA fatherly
   'the behaviour is fatherly.'

- **Evaluative Adjectives:** The given adjective in the example (5) signifies an evaluation of the referent *uḏahɔɾon* 'example'. Such evaluative adjectives occur exclusively in the prenominal position but their predicative use results in ill-formed constructions.

5. ɟɔlonṯo uḏɑhɔɾon
   burning example
   'burning example'
6. *uḏɑhɔɾon-tɑ ɟɔlonṯo
   example-CLA burning
   'The example is burning.'

- **The Residue:** Bangla possesses good amount of instances belonging to this class of adjectives. The adjective *ʃɔmbʰabbo* 'probable' in the example in (7) is not a property, does not make any relation and even does not imply any evaluation of the given referent. Therefore, it goes under the residue.

7. ʃɔmbʰɑbbo gʰɔtonɑ
   probable fact
   'probable fact'
8. *gʰɔtonɑ-tɑ ʃɔmbʰɑbbo
   fact-CLA probable
   'The fact is probable.'

5. Data Analysis

As the research objective mentioned above, the current paper attempts to ascertain the semantic classes of adjectives available for the semantic types (of adjectives) in Bangla. This section analyses each semantic types pertaining to adjectives in Bangla to carry out the aim.

- **Dimension:** The adjective *bɔɾo* 'big' relating to the semantic type *dimension* has the qualifying feature and it occurs both attributively and predicatively. So, it is a set-denoting adjective.

9. bɔɾo gʰɔɾ
   big room

‘big room’

10. gʰɔɾ-tɑ bɔɾo
    room-CLA big
    ‘The room is big.’

- **Age:** Having the qualifying feature, the adjective *noɳun* ‘new’ of the semantic type *age* is a set-denoting adjective. It is used in attributive as well as predicative places.

11. noɳun gʰɔɾ
    new room
    ‘New room’
12. gʰɔɾ-tɑ noɳun
    room-CLA new
    ‘The room is new.’

- **Value:** *bhalo* ‘good’ which possesses a positive value is a set-denoting adjective. This indicates a quality which is assigned to the referent *meje* ‘girl’. The examples (13) and (14) demonstrate its two syntactic usages.

13. bʰɑlo meje
    good girl
    ‘Good girl’
14. meje-tɑ bʰɑlo
    girl-CLA good
    ‘The girl is good.’

- **Colour:** Likewise, the instances from the semantic type *colour* have the qualifying feature and can be applied both attributively and predicatively. So, they must belong to the class set-denoting adjective. For example,

15. ʃobuɟ paɳɑ
    green leaf
    ‘Green leaf’
16. paɳɑ-tɑ ʃobuɟ
    leaf-CLA green
    ‘The leaf is green.’

- **Physical property:** On the one hand, *gɔɾom* ‘hot’ denotes the semantic type *physical property*. On the other hand, it modifies the present noun *baɳaʃ* ‘air’ and can occur in both the syntactic positions. Therefore, it is a set-denoting adjective.

17. gɔɾom baɳɑʃ
    hot air
    ‘Hot air’
18. baɳɑʃ-tɑ gɔɾom

air-CLA hot
'The air is hot.'

- **Human Propensity:** The instance *calak* 'clever' belonging to the semantic type *human propensity* has the qualifying semantic feature and has both attributive and predicative usages. Hence, *calak* 'clever' is a set-denoting adjective.

19. cɑlɑk bekt̪i
clever man
'Clever man'
20. bekt̪i-ti cɑlɑk
man-CLA clever
'The man is clever.'

- **Speed:** But the adjective *d̪ruṭo* 'fast' is only used attributively. Its predicative use is not allowed in Bangla. This is not a set-denoting adjective, not a relational adjective nor an evaluative one. So, it is classified under the residue.

21. d̪ruṭo got̪i
fast speed
'Fast speed'
22. *got̪i-tɑ d̪ruṭo
speed-CLA fast
'The speed is fast.'

- **Difficulty**: Unlike the semantic type *speed*, the adjective *ʃɔrol* 'simple' of the semantic type *difficulty* is a set-denoting adjective.

23. ʃɔrol mon
simple heart
'Simple heart'
24. oɾ mon-tɑ ʃɔrol.
Her heart-CLA simple
'Her heart is simple.'

- **Similarity**: In the same way, *priṭ^{h}ɔk* 'different' is a set-denoting adjective.

25. priṭ^{h}ɔk boi-gulo
different book-PLU
'Different books'
26. boi-gulo priṭ^{h}ɔk
book-PLU different
'Books are different.'

- **Qualification**: *ʃɔmb^{h}abbo* 'probable' is not a set-denoting adjective rather it belongs to the

residue class of adjectives like the semantic type *speed*.

27. ʃɔmbʰɑbbo gʰɔtonɑ
    probable fact
    'Probable fact'
28. * gʰɔtonɑ-tɑ ʃɔmbʰɑbbo
      fact-CLA probable
    'The fact is probable.'

- **Quantification**: Quantifiers are not set-denoting adjective rather they pertain to the residue class. For instance,

29. ʃɔb kɑgoɟ
    all paper
    'All papers'
30. *kɑgoɟ-gulo ʃɔb
    paper-PLU all
    'Papers are all'

- **Position**: *ucu* 'high' is a set-denoting adjective similar to the adjectives of *dimension*, *age* etc.

31. ucu ɟomi
    high field
    'High field'
32. ɟomi-tɑ ucu
    field-CLA high
    'the field is high.'

- **Cardinal**: Interestingly, cardinal numbers which occur with classifiers in Bangla within noun phrases pertain to the class residue. They can only appear in the prenominal position as found in the example (33).

33. æk-tɑ pɑkʰi
    one-CLA bird
    'One bird'
34. * pɑkʰi-tɑ æk
      bird-CLA one
      'bird is one.'

- **Ordinal**: Like cardinal numbers, ordinal ones also come under the residue class. They only have attributive use.

35. proɖʰom ɖin
    first day
    'First day'
36. * ɖin-tɑ proɖʰom

day-CLA first
'The day is first.'

Now the above-stated analysis can be summarized in the succeeding chart.

Chart: 1

Semantic Type	Set-denoting	Relational	Evaluative	Residue
Dimension	+	-	-	-
Age	+	-	-	-
Value	+	-	-	-
Colour	+	-	-	-
Physical Property	+	-	-	-
Human Propensity	+	-	-	-
Speed	-	-	-	+
Difficulty	+	-	-	-
Similarity	+	-	-	-
Qualification	-	-	-	+
Quantification	-	-	-	+
Position	+	-	-	-
Cardinal (Ordinal)	-	-	-	+

6. Findings

The above chart clearly shows the semantic categorization of Bangla adjectives belonging to the various semantic types with the help of plus (+) and minus (-) signs. The '+' sign indicates to which semantic category each semantic type of adjectives in Bangla belong. The '-' sign specifies that there is no adherence to a particular semantic category of the given semantic types. From the given analysis, it is evident that all the semantic types like *dimension*, *age*, *value*, *colour*, *physical property*, *human propensity*, *difficulty*, *similarity*, *and position* pertain to the semantic class of set-denoting adjectives except *speed*, *qualification*, *quantification*, and *cardinal numbers* including *ordinal* ones. These exceptions go under the semantic category residue. Interestingly, there are no semantic types of Bangla adjectives relating to the other two semantic classes: relational class or evaluative class. Therefore, it can be rightly stated that semantic types of Bangla adjectives either belong to the set-denoting class or the residue.

[**Representation of Data:** Here two languages Bangla and English are referred to. English data is presented in Roman script. Bangla data is transcribed by means of IPA (International Phonetic Alphabet) symbols with slight modifications. As for instances, unaspirated dental stops: t̪ (voiceless), d̪ (voiced) and aspirated dental stops: t̪^{h} (voiceless), d̪^{h} (voiced).

Abbreviation: CLA = classifier.

Symbol: * indicates ill-formed structures.]

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Language Teaching at the Higher Secondary Level in Bangladesh: A Case Study of Rajshahi Education Board (REB)

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Abstract

The study focuses on the approach of teaching at the higher secondary level in Bangladesh where teachers engage themselves in teaching of English by following Communicative Language Teaching (CLT) method and approach which are embedded in the curriculum guidelines. A randomly selected group of twenty two teachers have participated in the research process through the questionnaire survey where they have expressed their opinions regarding teaching methods that are commonly practised in the classroom. The data have been analysed by applying statistical calculation and SPSS software tool has been used to interpret the results of the study. The research provides an overall trend of language teaching method practised by rural and urban college teachers affiliated to Rajshahi Education Board (REB). The paper has discovered the need to improvise and develop a better language teaching approach in order to make teaching more effective. Moreover, this paper would shed more light on the language teaching at the higher secondary level in Bangladesh from the perspective of teachers' opinions and perceptions.

Keywords: Bangladesh, Rajshahi Education Board, language teaching approach, CLT, curriculum, guidelines, teaching techniques

1. Introduction

In Bangladesh, English was introduced as a compulsory subject in 1990. In 1997 the CLT approach was incorporated in the curriculum to make teaching and learning more effective, useful and meaningful. The initial stage of CLT practice by teachers and students was not warmly received or eagerly implemented. Hence, teaching, learning and testing of English have been hampered due to the lack of motivation in teachers, unfamiliar techniques of teaching, lack of training of teachers and students' tendency of rote-learning and practice of traditional methods. However, in 2012, the National Curriculum and Textbook Board (NCTB) have introduced a new curriculum which was actually a revised version of the 1997 curriculum. This curriculum elaborates pedagogical, learning, and testing guidelines and other such issues based on the communicative method. The new textbooks have been introduced integrating CLT tasks and activities so that the teachers could conduct classes following CLT methods. The government, in the best of its ability, has trained many English teachers, provided training on

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curriculum and evaluation, and inserted testing items in question paper to reap the efficacy of teaching and learning. Yet unfortunately, the gross complaints against the unsuccessful teaching and learning have resurfaced time and again. It is found that despite curriculum suggestions and guidelines, the new textbook with CLT activities and tasks are hardly practised in the classroom.

Therefore, questions have been raised that all government initiatives to increase the efficacy of English language pedagogy is going in vain. Even in the classroom, students expect their teachers to select and prepare answers for them. Students tend to look for notebooks, guidebooks and help books so that they can get through the examinations and achieve high grades without having to master practical proficiency in English. Although the students are able to achieve good grades; yet they cannot listen, speak, read and write in English with desired competency levels. Hence, the present paper considers the studies already done in the context of Bangladesh and it strives to find out the loopholes prevalent in the language teaching pedagogy. The following section deals with a literature review which helps move forward to focus on the current pedagogical problems causing hindrance in effective teaching.

2. Background and Review of Literature

In Bangladesh Curriculum has integrated the teaching strategies for the teachers and the learners. The teachers are bound to follow the guidelines outlined in the curriculum. The language teaching strategies incorporated in the curriculum pertaining to communicative method helps the teachers to design communicative tasks and activities so that students can gain all four skills of English in an integrated mode. However, the English curriculum of 2012 has specified the aims and objectives for developing a generation who will be able to carry out responsibility intelligibly and competently. The aim of this curriculum emphasizes on creating knowledgeable, skilled, rational, creative and patriotic human resources full of human, social and moral qualities through holistic development of the learners. In this regard, the curriculum stresses the need for communicative methods of teaching. This paper investigates the approach to communicative teaching at HSC level in Bangladesh. Moreover, the study also focuses on teaching methodology and techniques applied by the English teachers and teachers' role as facilitators in the classroom interactions. Furthermore, the study highlights the need for examining the teachers' role as motivators to encourage students to learn language rather than simply prepare students for examination. The following section deals with the review of literature which includes the emergence of communicative approach, its gradual development and the present status of communicative teaching in Bangladesh.

3. Communicative Language Teaching

An appropriate review of the literature has huge scope to find the way out for the further study in the desired research area. The communicative way of language teaching finds prevalence in 70's to make learners independent in learning based on tasks and activities in textbook and interaction between teacher-students and students and students. It is a creative process of developing students' ability in listening, speaking, reading and writing holistically.

In this regard, the Council of Europe developed "a syllabus for learners based on notional-functional concepts of language use." The main purpose of this concept was to focus on the communicative needs of learners.

Chomsky (1965) differentiated between linguistic competence and linguistic performance which traced the theoretical development of Communicative Language Teaching. He is of the view that linguistic theory deals with an ideal speaker-listener interaction in a completely homogeneous speech community who knows the appropriate use of language. Sociolinguistic Hymes threw challenges against Chomskian view of language learning and he emphasized that the learners need to have the social and cultural knowledge to understand and use language. However, in this respect teachers have a significant role to play in teaching. Breen and Candlin (2001, page no. 9-26) in their article "The essentials of a communicative curriculum in language teaching" have mentioned that there are two main roles of a teacher in CLT classrooms.

The ***first role*** is to facilitate the communication process among all the students in the classroom, and between the students and the different type of activities and texts.

Secondly, a teacher has to play the role of a moderator in the teaching-learning or sometimes he could also be actively involved in this event. The teacher performs his duty as a resource, an organizer of resources, a motivator, a counselor, a guide and a researcher. His presence in the classroom will be perceived as an active participant like the students (Richards & Rodgers, 2001). The approach of English teaching claims that the teachers should manage and use dictionaries, materials for reading, writing models, video or audio clips to encourage and engage them in learning. More importantly, they should know how to apply the CLT techniques and organize the resources and classroom. Apart from the classroom activities the teachers should motivate students both within and outside the classroom with a view to liberating them from all types of learning hazards and anxiety. Besides, the teacher should counsel and assist them in giving feedback, positive advices and confirming their learning achievement.

However, Hamid and Baldauf, (2008) are of the view that ''thus although the introduction of CLT marked a significant shift in Bangladeshi ELT in theory, there is little evidence to suggest that the policy brought about any significant changes in teaching practice at the school level''. Haider & Chowdhury (2012) also notice that "lack of trained and competent teachers, faulty assessment system, and a shortage of supplementary and bridging materials have made the whole process hard to reach". It is envisaged that our education policy makers have not yet taken proper and aggressive steps to remove this state of confusion.

Shahidullah (2003) observes that the language curriculum in Bangladesh is designed by senior academics based on some hypothetically perceived needs of the learners. Hence, when it comes to question of implementation, the resistance springs up from teachers, students and institutional authorities.

According to Richards and Rodgers (2001), CLT focuses on a theory of language as communication, and its purpose is to develop learners' communicative competence. Thus the

teacher-centered concept has been compromised to the learner-centered activities. This new language teaching situation calls for receiving new textbook in an updated way and incorporating new methods and techniques of teaching English popularly known as Communicative Language Teaching (CLT). It is observed that teaching English at the HSC level in Bangladesh have not yet been able to provide the success stories.

What Billah (2015:16) observes that ‘‘the students neither learn correct English nor can they communicate soundly using broken English even”. The government of Bangladesh has preferred taking English as a second or foreign language and has made it compulsory across the school level. In the public examination at secondary and higher secondary level students are not found to achieve good scores in English language tests and they also fail more often in the English language examination as compared to other subjects. The curriculum-2012 suggests that to get the optimum output of the objectives of teaching and learning the test should match with pedagogy. If the tests are designed based on the communicative learning and teaching, students will not even be oriented to learn in the holistic manner where they are bound to practice, perform and face the reality of test.

Weir (1990) observes that in a context where communicative language testing is in practice, tests have a tremendous impact on teaching. Alderson, Clapham and Wall (1995:228) are of the view that ‘‘if the test format remains fixed for a period of time, it may have the effect of narrowing the curriculum: not only will the test be confined to those elements that are thought testable or convenient, but the teaching in preparation for the test is likely to become restricted to the sorts of activities and abilities that are tested’’.

4. Communicative Competence

According to Cook (2003:36), in a situation where communicative language teaching is in practice ‘‘language learning success is to be assessed neither in terms of accurate grammar and pronunciation for their own sake, nor in terms of explicit knowledge of the rules, but by the ability to do things with the language, appropriately, fluently and effectively”. Johnson & Johnson (1998: page no. 74) are of the view that designing a communicative curriculum helps to judge the communicative skills and ‘‘thus items usually relate directly to language use; tasks in the test are as authentic as possible; knowledge of language function and appropriateness of expression to social situation are tested’’.

Weir (1990:8) has discussed the idea of communicative language ability by summarizing Bachman (1989) in the following manner: Communicative language ability consists of language competence, strategic competence, and psychological mechanisms. Richards and Rodgers (2001:160) have discussed communicative competence by referring to Canale and Swain (1980) in the following manner: ‘‘four dimensions of communicative competence are identified: grammatical competence, sociolinguistic competence, discourse competence, and strategic competence. *Grammatical competence* refers to what Chomsky calls linguistic competence and what Hymes intends by what is ‘‘formally possible’’. It is the domain of grammatical and lexical capacity. *Sociolinguistic competence* refers to an understanding of the social context in which communication takes place, including role relationships, the shared information of the

participants, and the communicative purpose for their interaction. *Discourse competence* refers to the interpretation of individual message elements in terms of their interconnectedness and of how meaning is represented in relationship to the entire discourse or text. *Strategic competence* refers to the copying strategies that communicators employ to initiate, terminate, maintain, repair, and redirect communication''.

5. The Present Study

Taking into consideration the nature and purpose of this study, a survey questionnaire for teachers has been designed and administered to solicit the information of the approach to the teaching of English. Cohen and Manion (1980:83) emphasize that a survey method is suitable and analysis is also applicable for this kind of study. There are three major techniques and procedures to conduct a research of the survey method such as questionnaire survey, interview, and observation. The data for this study has been collected through the questionnaire survey. Moreover, the empirical method of study encompasses qualitative and quantitative analyses which require descriptive interpretation and statistical analysis of the research. It is an obvious need to give qualitative discussion where the research method focuses on the empirical investigation of the data in a natural setting taking into consideration the subjective opinions of the sample population (Punch, 1998, p.4). Moreover, qualitative research has a scope to deal with multiple issues which deserve attention for an interpretive and naturalistic approach to its subject matter. The aim of qualitative research is to understand and explore the social phenomena of individual relating to groups and its cultures rooted in the lives of human beings. However, with respect to quantitative research, it discusses the numerical representation and operation of the observations in order to describe and explain the phenomenon.

Creswell (1994) has defined the purpose and he has also made clear the quantitative research as a type of research that is "explaining phenomena by collecting numerical data that is analysed by using mathematically based methods". The paper follows the empirical method to collect data and interpret the results. A total of seven questions have been administered to the teachers of colleges from both rural and urban areas affiliated to REB in order to solicit information about the prevailing language teaching status at the higher secondary level in Bangladesh. The following section presents the analytical procedures and interpretation of data collected from the aforementioned participants.

6. Discussion

The teachers' questionnaire is designed to seek information from teachers about approach to teaching of English, students' obstacles in learning English, curriculum and syllabus, testing of Rajshahi Education board and students' attitudes and performance under sections of A, B, C, D and E respectively. Section 'A' deals with approach to teaching of English that includes seven statements which are devised to seek information about method and techniques of teaching applied by the teachers in the HSC level classroom. The researcher has administered the questionnaire to the English teachers who are currently teaching English at the aforementioned types of colleges affiliated to REB. The questions are designed in the form of statements: Statement: 1 Teacher explains grammar and students learn by heart; Statement: 2 English teacher usually speaks Bangla in the English classes; Statement: 3 Teacher should facilitate their

communication in English with their classmates; Statement: 4 Teachers designs activities in the classroom that requires students' interaction in the classroom; Statement: 5 Teacher uses audio-visual aids to encourage verbal communication; Statement: 6 Teacher focuses on grammar most of the time; Statement: 7 Teacher emphasizes more on the test items than communicational skills.

The data collected from them have been measured on a five point rating scale to show the level of importance paid to each statement with respect to techniques and methods adopted by teachers. A statistical analysis has been presented to explain data and SPSS software has also been used to interpret opinions of teachers regarding prevailing approach to teaching of English.

6.1. Teachers' Profile

A total number of twenty-two teachers responded to profile questionnaires served by the researcher. Out of the twenty-two respondents, eleven teachers are from the rural and eleven from the urban area. Eight male teachers and three female teachers out of the eleven teachers from nine rural colleges have responded to the questionnaire. All the colleges of rural areas fall under the category of monthly payment order (MPO). The profiles of teachers demonstrate that only one teacher is assistant professor out of eleven teachers of nine colleges in the rural areas of Rajshahi district and the rest of them are lecturers with two years to nineteen years of experiences. Profile of the teachers shows that assistant professors are very rare in the MPO due to rigid rules of government with respect to promotion. However, eight teachers are found to be trained under a training programme which is three days to twenty-four days curriculum development programme. Moreover, the other three teachers have not yet received any training for professional development but they have been teaching in the colleges for two years to seventeen years. Two teachers out of trained teachers have received fifty six to sixty days training from Higher Secondary Teachers Training Institutes (HSTTI) whereas the rest of them have got only week long curriculum development training. One of the profiles of the teachers shows that he has received a higher course in English from National University in Bangladesh.

6.2. Teaching Methodology

Widely acclaimed communicative approach to language teaching was introduced in classes VI, VII and VIII in 1996. Later on the same approach has broadly been used in class VI to class XII in 2001. This approach focuses on the practice and development of the four major language skills. The aim of this approach is to achieve the communicative competence in different situations. In this way the teaching approach has got a new shape which has become learner-centre rather than teacher-centre.

According to Nagaraj (2008, page no. 43) in "English Language Teaching: Approaches, Methods, Techniques", Communicative Language Teaching is a big term which includes "the development of language learning or teaching from form-based to a meaning-based approach, the move towards an eclectic approach from a rigid method, the shift from teacher-fronted to learner-centered classes". Communicative competence refers to the ability to use a language appropriately and effectively in different circumstances. This approach is more learner-centered and experienced-based view of second language teaching.

CLT method views language as a system for the expression of meaning where the main function of language is to permit interaction and communication (Richards, 200I). Williarn Littlewood (1981) is of the view that the CLT pays systematic attention to functional and structural aspects of language where both the aspects merge together to produce communicative view. In order to make teaching learning event more successful and effective, the teacher plays a significant role as an active participant in the teaching-learning group. The teacher is also expected to act as a resource, an organizer of resources, a motivator, a counselor, a guide, an analyst and a researcher (Richards & Rodgers, 200I).

As a resource, CLT teachers can supply students with dictionaries, sufficient reading materials, writing models, video or audio clips to develop their language skills. Furthermore, CLT teachers should orient them to organize these resources and make them appropriate for their language learning. The responsibility of a CLT teacher does not end with taking class only, rather he performs more duties as a motivator and counselor both inside and outside the classroom. More importantly, in 1980 Canale and Swain have mentioned four dimensions of communicative competence. These are: grammatical competence, sociolinguistic competence, discourse competence, and strategic competence (Richards, 2001). Halliday, another linguist, stresses the need for functional aspect of language use so that the learners can use language to express intentions appropriately within the social contexts. Hence, considering the teaching approach and method, the methodology of teaching should fit into the classroom atmosphere and level of learners.

7. Qualitative and Quantitative Discussion of the Approach to Teaching of English

The research has designed seven specific questions in order to seek detailed information about the approach to teaching of English at the HSC level. The community of teachers has been classified into six categories in order to find out the opinions from different angles. Each statement has been set to look for information about the issues of beliefs, practice, methods and techniques of teaching. The following analysis presents the actual situation prevailing in the classroom with respect to teaching of English. A five point rating scale has been used to demonstrate the level of opinion collected from teachers who have rated for the each statement. Each statement has sought for each aspect of approach to teaching of English. In the following figure there are six bars which represent six categories of respondents: rural, urban, male, female, public and MPO. The rating of the graph is in five points scale and the graph considers 5 as very good/excellent, 4 as good, 3 as moderately good, 2 as poor and 1 as very poor/lowest.

7.1. Statement: 1 Teacher explains grammar and students learn by heart

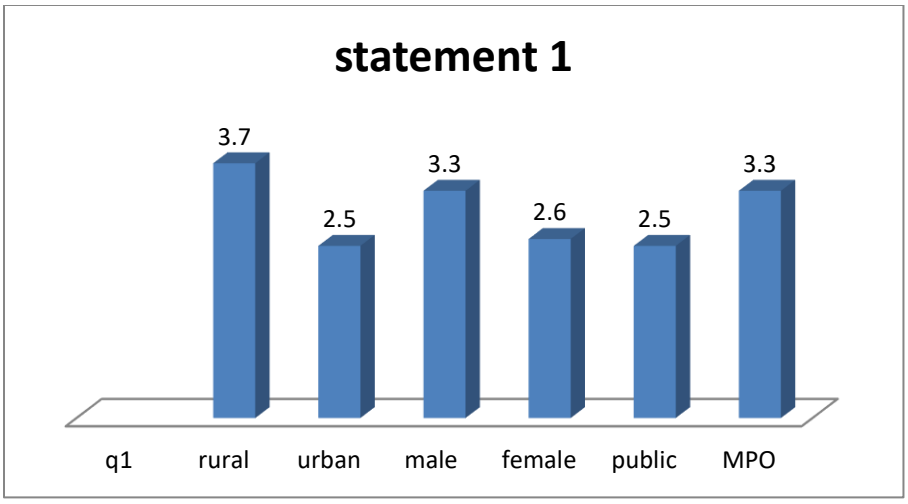

Figure no: 1

The Y-axis of the bar graph represents opinions of the teachers in the form of rating scale and the X-represents different categories of teacher. The teachers have given their opinions on the basis of the statement- **"t**eacher explains grammar and students learn by heart". The graph shows that teachers from the categories of the rural, the male and the MPO have moderately agreed with the statement which infers that teachers sometimes do this sort of job but not always. On the other hand, urban, public and female teachers have agreed at the 'poor level'. Even though the government is trying to implement the CLT method in education, the study shows that teachers have adopted both grammar translation and communicative methods.

7.2. Statement: 2 English teachers usually speak Bangla in the English classes

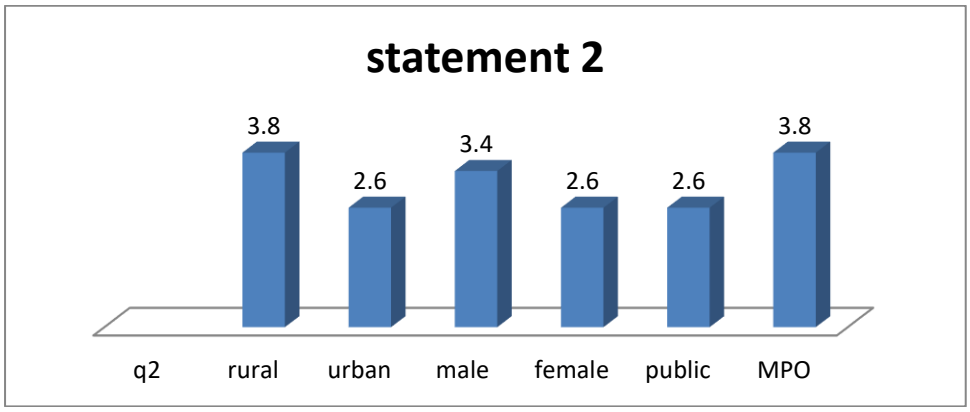

Figure no. 2

The rural, the male and the MPO categories of teachers expressed their opinions at 'moderate level' which indicates that English teacher usually speaks Bangla in the English classroom. On the contrary, the urban, the female and the public categories of teachers have rated at 'poor level' which signifies that that they speak Bangla little in the English classroom. The graph presents that most of the teachers use both Bangla (mother tongue) and English which indicate that students are deprived of improving their listening and speaking skills. However, using Bangla helps the poor and the weaker students to be involved in the classroom.

7.3. Statement: 3 Teacher should facilitate students' communication in English with their classmates

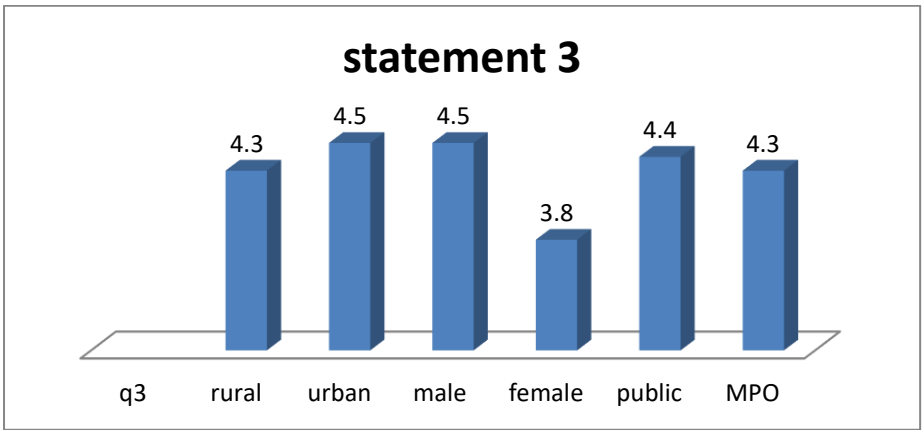

Figure no: 3

The graph shows that, responding to the statement that the teacher should facilitate students' communication with their classmates, teachers from the categories of the rural, the urban, the male, the public and the MPO rated at 'good level' which indicates that teachers should bear these responsibilities. By contrast, out of these six types of categories only the female teachers go for 'moderate level' which indicates that teachers may sometimes take the responsibility to facilitate communication among students. However, the graph presents that the majority of the teachers should facilitate communication for the students. Hence, it is vital that the teachers need to be efficient enough to ensure involvement of students in English communication with their classmates.

7.4. Statement: 4 Teachers designs activities in the classroom that requires students' interaction in the classroom

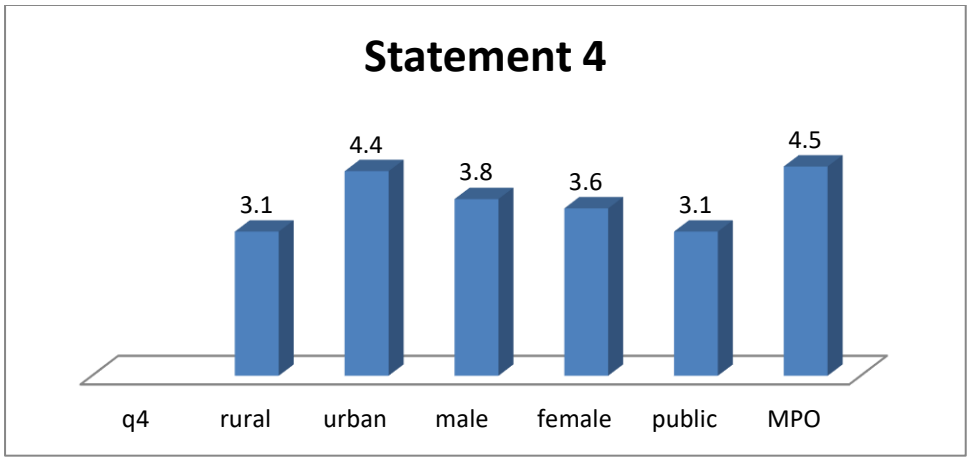

Figure no: 4

The rural, the male, the female and the public teachers have given their opinions at 'moderate level' which signifies that teachers partially design activities in the classroom that requires students' interaction. On the other hand, both MPO and urban teachers rated at 'good level' suggesting that the teachers have to carry out those responsibilities which requires students' interaction in the classroom. In fact, most of the teachers are of the view that they are designing activities sometimes in the classroom which require students' interactions. On the contrary, a handful of teachers have agreed that they are capable of designing activities in the classroom. It seems that they are equipped enough to design activities and conduct them in the classroom.

7.5. Statement: 5 Teacher uses audio-visual aids to encourage verbal communication

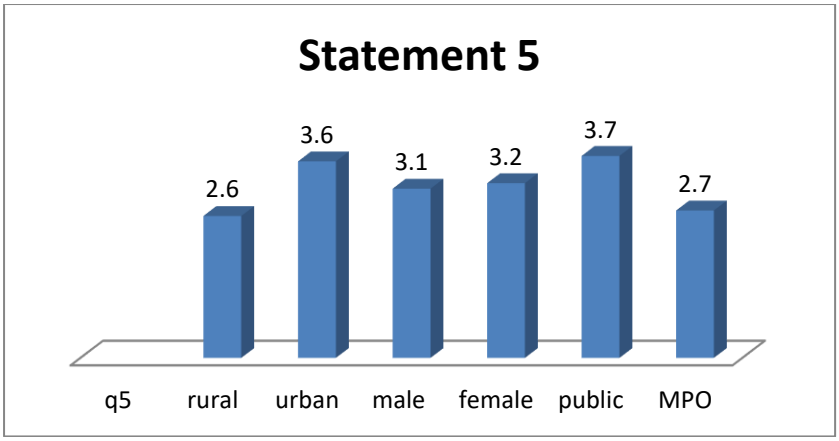

Figure no: 5

The urban, the male, the female and the public communities of teacher have agreed at 'good level' which indicates that these teachers sometimes use audio-visual aids to encourage students' verbal communication. On the contrary, the rural and the MPO communities of teachers have poorly agreed with the statement which indicates that these teachers do not have audio-visual aids for enhancing verbal communication of the students or they simply ignore the

matter due to the burden of preparing students for their public examination. In fact, a large number of teachers believe that audio-visual aids do not play significant roles to encourage verbal communication. Again, the rural and MPO teachers are of the view that these aids have little importance in encouraging verbal communication.

7.6. Statement: 6 Teacher focuses on grammar most of the time

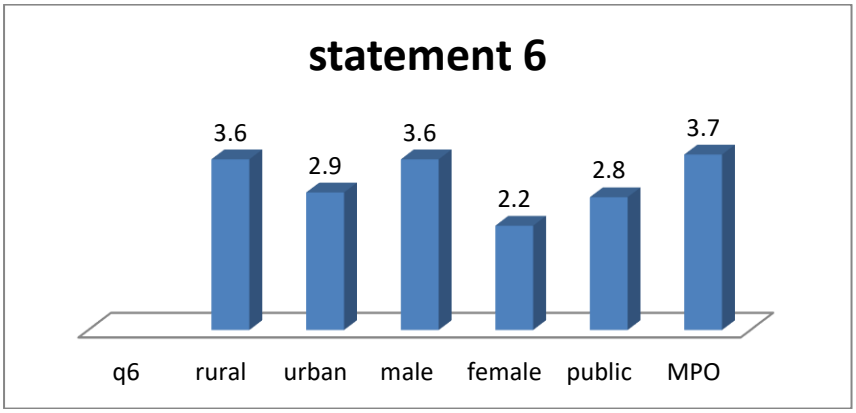

Figure no: 6

The rural, the male and the MPO types of teachers have moderately consented to the statement which signifies that teachers focus on grammar sometimes but not always. On the other hand, the urban, the female and the public teachers have agreed at 'poor level' which indicates that teachers do not focus only on grammar items rather they deal with other items too. As it is demonstrated in the graph that the more number of rural, male and MPO teachers are laying emphasis on grammar teaching partially in the classroom whereas a small number of teacher from urban, female and public communities think that teachers almost do not teach grammar, rather they teach other items of the examination paper.

7.7. Statement: 7 Teacher emphasizes more on the test items than communicational skills

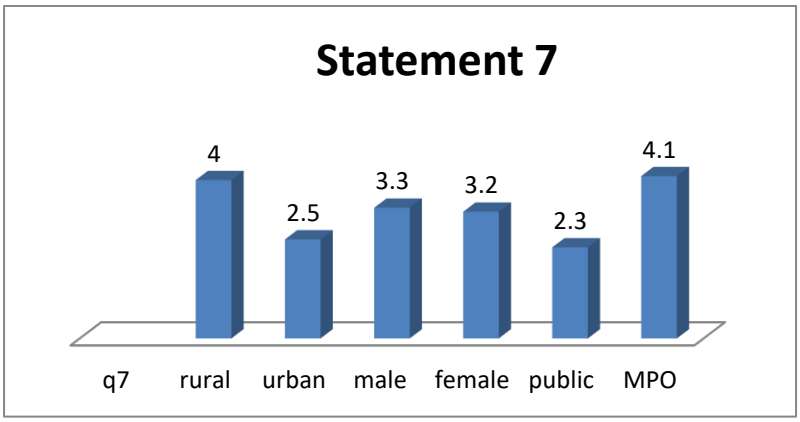

Figure no: 7

The rural and the MPO teachers have agreed with this statement at 'good level' which infers that teachers pay more attention to teaching the test items whereas the male and the female teachers have consented with this statement at 'moderate level' which signifies that teachers teach both test items and communication skill simultaneously. On the other hand, the urban and the public school teachers have agreed with the statement at 'poor level' which indicates that these teachers hardly lay emphasis on test items rather they focus on communicational skills.

8. Conclusion

In case of first statement, the study finds that urban, public and female communities of teachers are of view that students are not memorizing the grammar rules by heart. It is assumed that the urban teachers and public teachers have the better facilities in terms of teaching. Moreover, they are more trained; hence they are able to teach grammar in other ways. Moreover, with respect to second statement, the rural, MPO and male teachers have unanimously agreed at the moderate level that a great number of teachers till now usually speak Bangla in the English classroom. The study observes that most of the MPO teachers are teaching in a rural set up and their quality of teaching is not as standard as public teachers have. The public teachers have better training facilities and they know the innovative techniques of teaching. Hence, they oppose this view. Moreover, the urban teachers differ that they do not usually speak Bangla in the English classroom rather they prefer speaking English to Bangla in the classroom. Furthermore, in case of third statement, most of the teachers have agreed that English teachers should take responsibilities to facilitate communication among the students. A perception is developed within the teaching community that teachers should facilitate communication but in reality, teachers have to pay a lot of attention in preparing answers for examination of the students. Students having good grades in the public examination have greater chances to grab seats in the reputed public and private university and in this way they earn reputation for the concerned institutions. Hence, teachers hardly find time to provide help to enhance students' verbal communication. Besides, for the fourth statement, the urban and MPO communities of teacher strongly believe that teachers should design tasks and help students to conduct activities which involve students' interaction in the classroom. The rest of the teachers would still think that it is not their responsibility to motivate students to interact in the classroom by designing tasks and conducting activities. Both these jobs are very difficult to perform. It requires lots of training from government side and facilities from college authorities. On the contrary, the substantive facilities are really not available to enhance professional up gradation for teachers. Practically, language teaching in the public and private college is mostly examination-oriented; hence, the language teachers focus more on developing students' ability to face public examination but it would have been great if the teachers had designed activities for classroom interactions. However, in case of fifth statement, urban, male, female and public communities of teacher moderately are of the view that the teacher use audio-visual aids to encourage verbal communication. These communities have some logistic support for assisting students with audio-visual aids. Therefore, they expect availability of audio-visual aids which help students to orient themselves with proper accent and pronunciation. However, rural and MPO teachers are of the view that since they are working in the village level colleges where government support is very scanty, they cannot afford to supply these facilities. Hence, they spend most of their time preparing students' examination related matters. As a result, they hardly pay heed to improve

students' verbal communication. In addition, as per the sixth statement, rural and MPO teachers have moderately agreed that they focus on grammar most of the time. It is evident that MPO teachers are not equipped enough to conduct classes following the communicative methods and techniques. On the contrary, the other teachers have poorly agreed with the same statement that they have more opportunities to take classes with some updated methods. Besides, they teach grammar in such a way that students can internalize grammar. With respect to the final statement, rural and MPO teachers share the same view with regard to teaching and they have more or less similar experience in teaching. Therefore, they are more concerned with test items which are crucially important for getting pass certificates for the students and achieving good scores in the examination. Hence, they strongly believe that teachers emphasize more on test items than communicational skills. On the other hand, urban and public teachers are relatively privileged ones who have better teaching condition and have received training from the same city where they work. Hence, they refute the claims of putting emphasis on items instead they have other areas that need to be developed.

In essence, the study reveals that the public and urban teachers have better opportunities to teach following the CLT methods and principles and they have better facilities and logistic supports to make their classroom interactive and enjoyable ones. More importantly, public college teachers enjoy better facilities in terms of teaching environment and meritorious students with better grades. Hence, they are less concerned with teaching of English. Unfortunately, the number of students and teachers are less in the public colleges as compared to the number of students in MPO colleges and rural colleges. The students who are studying in the MPO and rural colleges are relatively less meritorious. They are more worried about their pass certificates from public examination let alone learning English following the CLT method recommended by the curriculum. In the same manner, the teachers who teach in the rural area hardly have received training on curriculum and subject-based quality improvement training. The study reports that the trained teachers are a few in numbers. If they take initiative to teach following the curriculum instructions, the resistance pops up from a great number of students who are more inclined to learn how to cope with the public examination. Therefore, approach to the teaching of English according to the curriculum guidelines and CLT principles are frustratingly denied by the teacher of REB. More importantly, there lies a gap between pedagogy, curriculum guidelines, and testing. Hence, the purpose of English language teaching is not falling into place.

In conclusion, from observance of the curriculum and pedagogy, the teachers have to follow a lot of guidelines to improve the quality of teaching. Besides, mere strategies for teachers will not boost their teaching quality. Initiative for training on curriculum, syllabus assessment is a must so that teachers can conduct class independently, design activities and take some formative and summative tests with ease and comfort. Moreover, support from the government side is one of the essential parameters to renovate the classroom environment by supplying not only audio-visual aids, easily movable chairs and benches but also the continuous electric supply is highly necessary during class time so that teachers can run audio-video cassettes to make the classes more interactive. In addition, the government should provide support to increase the teaching aids in classroom of rural areas so that teacher can conduct language teaching activities without any physical hindrance.

NB: This article is a part of Md. Mostafizur Rahman's Ph.D thesis entitled "Content Analysis of English Language Test: A study of Higher Secondary Certificate Examination (HSC), Rajshahi Education Board in Bangladesh"

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Unrequited Love in the Novels of Arundhati Roy and Kiran Desai: A Thematic Study

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Abstract

This paper seeks to explore the convolutions of 'Unrequited Love' in the novels of Arundhati Roy and Kiran Desai. Love per se has multiple dimensions and this theme has liberally been exploited in English literature. But Roy and Desai, the Booker Prize winning authors have dealt with the theme of one-sided love in such an atypical manner that it has opened up many new avenues for further discussions. They not only differ from their predecessors but also from each other when speak about this critical type of love. Being women, Roy and Desai have expressed various shades of personality of their female characters, but they have also shown comprehensive knowledge of male psychology. Both of the novelists are well aware of the different facets of love and they present almost all the shades of love in their works, but the focus of this paper is solely on the somber type of love known as unrequited love. Their lovelorn characters are too deep to be comprehended superficially, as they are multidimensional; they seem to breathe like actual human beings. A deep probe into their psyche is required in order to understand and appreciate the lovesick characters.

Keywords: Arundhati Roy and Kiran Desai, Unrequited love, theme, marriage, lovelorn.

Introduction

Arundhati Roy and Kiran Desai are internationally acclaimed authors, who are known for not only their striking style, but also for their distinctive and extraordinary treatment of ordinary themes. Roy has bagged the coveted Booker Prize for her debut novel, *The God of Small Things* (1997) and Desai for her second novel, *The Inheritance of Loss* (2006), which adds them to the list of literary canon. Roy's much awaited second novel, *The Ministry of Utmost Happiness* gets published in June 2017 and secures a place in the long-list of the Man Booker Prize. She has spent almost two decades to complete this multidimensional novel. On the other hand, Desai shows her inescapable presence in the literary world with her debut novel, *Hullabaloo in the Guava Orchard* (1998), which keeps the honor to be serialised in *The New Yorker*. The present paper is based upon the thematic implications of 'unrequited love' in the above mentioned four novels of these two luminary novelists.

Theme of Love

The universality of the theme of love has fascinated almost all the writers of various genres. Love has diverse implications for different people; still its acceptability is at the global level. Love is one of the most recurrent themes in the novels of Arundhati Roy and Kiran Desai. Both of the novelists have tried to explore love from multiple perspectives with the help of its different nuances. The thematic implication of love is extremely aggressive in the case of Roy, whereas Desai deals with it in a polite manner. Love is one of the most intricate concepts of life in general and literature in particular. Almost every branch of study has tried to explore love from all possible angles and love per se is a ruling theme in the novels of Roy and Desai, who try to present every facet of love. Psychologists, philosophers and thinkers have expressed their notions on love from several angles. The Eastern stance upon love is entirely different from that of the Western and so is the ancient from the modern. Indian mythology has also presented various shades of love such as physical, sexual, sensual, emotional, spiritual, and mystical. Roy is an expert in creating the web of themes which ultimately turns out to be extremely inextricable and Supriya Chaudhuri rightly points it out:

> Roy handles the shifting surfaces of past and present with extraordinary fineness and delicacy, producing a controlled, intricate narrative structure through which the themes of love, spite, betrayal, hatred and guilt run like a spider's web. A remarkable achievement. (Cited in Roy *God* n.p.)

Convolutions of Unrequited Love

In most of the cases Arundhati Roy is more belligerent in expression when compared to Kiran Desai, but while presenting 'unrequited love' their roles have dramatically been swapped. Unrequited love that has been taken up by them is not a new theme; rather many of the great writers have already discussed it at length in their works. A critical study of the selected novels indicates that Roy and Desai have handled this delicate theme quite differently in comparison to their predecessors. More interestingly, their treatment of one-sided love is absolutely dissimilar from each other also. There are certain thin layers of subtext veiled within the actual texts, as the charm of their novels lie in its suggestiveness.

Desai presents Sai in a highly restless manner when Gyan prefers his struggle for Gorkhaland over their love. Sai feels that their love is a one-sided affair and she violently attacks her lover. In fact she loves Gyan from the core of her heart, but their love is short-lived and she comprehends it well when goes to see him at his residence. She feels that her lover's priority is to rise for his identity and not to fall in love. The novelist very skillfully mingles the theme of 'identity, and 'violence' with that of the theme of 'unrequited love' in the following lines, "You hate me." Said Sai, as if she'd read his thoughts, "for big reasons, that have nothing to do with me. You aren't being fair" (Desai *Inheritance* 260). Suddenly their tender love takes a wrong turn due to a conflict of interests and they become excessively ferocious with each other. Gyan shouts at her and even manhandles the innocent girl. The lovelorn Sai experiences the feeling of love and betrayal at the same time. Gyan along with his sister rush inside his home leaving the uninvited and unwanted guest outside:

> Sai began to follow brother and sister but then stopped. Shame caught up with her. What had she done? It would be her they would laugh at, a desperate girl who had walked all this way for unrequited love. (262)

Similarly, Vesela Mihaylova Vladimirova discusses love in general and unrequited love in particular in her thesis and throws ample light on the scientific as well as psychological aspects of one-sided love. Her study is subjective and based upon her personal unreciprocated love-affair. She hints upon the mental changes that occur when a lover understands his/her one sidedness of love:

> When one realizes that their partner is ending the relationship, usually he or she denies the truth because the break up is too cruel to be comprehended. With the realization, the abandoned partner becomes intensely restless. (Vladimirova 20)

Sai behaves exactly in the same perturbed manner with Gyan who stops visiting Sai's residence, which Sai eventually sniffs as a breakup from his side.

In contrast to Sai's insolent behavior, Arundhati Roy designs a docile response of Tilo in *The Ministry of Utmost Happiness*, when she gets to know about the marriage of her lover Musa. Just like Gyan, who gives more importance to his struggle for his community, Musa's priority is also the freedom for the Kashmiris. Tilo is a second choice for Musa, which he proves multiple times. He leaves Tilo whenever he feels like and suddenly enters in her life and desires priority. Tilo knows that Musa's first and last love is for Kashmir even then she extends her unconditional support whenever he requires. Many times she gets the impression that the love between them is absolutely unrequited, but she neither blames nor claims. Musa invites her to Kashmir and when she arrives there she considers herself as "a honeymooner without a husband" (Roy *Ministry* 48), though she doesn't mind even that. In their conversation she comes to know about Musa's wife and his daughter:

> Tilo didn't know that Musa was married.
>
> He hadn't told her.
>
> Should he have?
>
> Why should he have? …
>
> But she did mind.
>
> Not because he was married, but because he hadn't told her. (351)

Tilo becomes silent with her lover to show her discontentment in contrast to Sai who expresses her disapproval with brutality. Tilo's love for Musa is absolutely impeccable and "The silence between them swelled and subsided" (353) in no time. Again her own love turns out to be inquisitive to know more about her lover's marriage, which shows a very deep understanding between Musa and Tilo:

> 'Did you love her?'
>
> 'I did. I wanted to tell you that'…

'Why didn't you tell me earlier, then?

'I don't know'

'Was it an arranged marriage?'

'No.' (357)

Musa is close enough to her to share about his love marriage and his daughter. On the other hand, Tilo is also mature enough to handle and absorb this shocking secret, calmly. The issues that hurt her are different and incomprehensible with a superficial understanding of her personality. She doesn't mind that Musa got married, but he hasn't informed her is the matter of resentment in her case. Similarly, when Musa seeks her consent to enter in her bedroom, it pinches her because she hates this type of formality between them. "Musa stood at the door of the carved, embroidered, patterned, filigreed bedroom and said, 'May I come in?' and that hurt her" (359). Tilo wishes to give all the possible liberties to her lover, but demanding and expecting nothing in return.

The sober presentation of unreciprocated love has already been dealt by Arundhati Roy in *The God of Small Things* through the passionate love of Baby Kochamma with Father Mulligan. In her teens Baby Kochamma starts dreaming about Father Mulligan. "When she was eighteen, Baby Kochamma fell in love with a handsome young Irish monk, Father Mulligan" (22). But he on his part displays more curiosity in studying Hindu scriptures and doesn't pay much consideration to the Christian girl. "At first baby Kochamma tried to seduce Father Mulligan with weekly exhibitions of staged charity" (23), but it doesn't get materialised. Luckily her father becomes a bridge between Baby Kochamma and Mulligan. There has been a substantial difference in the age of Father Mulligan and the father of Baby Kochamma, yet they become friends. The Irish monk becomes a regular invitee on lunch at the residence of Kochammas. He becomes flattered with the realisation that a young girl has fallen in love with him such madly. "Of the two men, only one recognized the sexual excitement that rose like a tide in the slender girl who hovered around the table long after lunch had been cleared away" (23). Eventually the moment comes when Father Mulligan has to go back to Madras and all her hopes become dupes.

Baby Kochamma has become the victim of one-sided love; even then she is ready to sacrifice her religion by becoming a 'Roman Catholic' for the sake of her love. She imagines a life with her assumed lover who is totally unaware of the intensity of her love towards him. Dead against the wishes of her own father she impulsively travels towards Madras to possess her lover, Father Mulligan. Roy, here again, doesn't present Baby Kochamma's aggression for her beloved Father Mulligan. But the novelist very skillfully preserves Baby Kochamma's wrath for Ammu and her twins in the later part of the novel. Before that Baby Kochamma takes a baby step to meet Father Mulligan by joining a convent in Madras.

A deep probe in the psyche of Baby Kochamma shows that she has been suffering from another crude form of unrequited love, which is termed as 'Limerence' by Dorothy Tennov, a prominent psychologist in her book entitled *Love and Limerence: The Experience of Being in Love* (1979). According to Tennov 'Limerence' involves regular thinking about the limerent person and the victim seeks solace through imagining reciprocation of love, which Baby Kochamma experiences for a very long time:

> With special dispensation from the Vatican, she took her vows and entered a convent in Madras as a trainee novice. She hoped somehow that this would provide her with legitimate occasion to be with Father Mulligan. She pictured them together, in dark sepulchral rooms with heavy velvet drapes, discussing Theology. That was all she wanted. All she ever dared to hope for. Just to be near him. Close enough to smell his beard. To see the coarse weave of his cassock. To love him just by looking at him. (Roy *God* 24)

Although it is a herculean endeavour for a girl like Baby Kochamma, but she sniffs its futility very soon. Now she desires to leave the convent as her all hopes have met with a deadly end. Baby Kochamma's unrequited love makes her not only a volatile person, but also a killjoy. She goes to the extreme end to spoil the happiness of twins and the life of their miserable mother. But in her heart of hearts she keeps on adoring Father Mulligan. "And every night, night after night, year after year, in diary after diary after diary, she wrote: *I love you I love you*" (298).

Roy's female characters are decent and docile even after getting an otherwise treatment from their male counterparts. They may exhibit their boorishness to other characters, but not to their lovers. Desai's girls such as Sai in *The Inheritance of Loss* and Pinky in *Hullabaloo in the Guava Orchard* on the other hand, are vindictive in nature. When their lovers don't respond accordingly Sai "scratched his [Gyan's] arm in red streaks" (*Inheritance* 261) and Pinky bites her lover and "A piece of his [Hungry Hop boy's] ear lay upon the ground" (*Hullabaloo* 113).

There is an interesting, but sharp contrast between Thomas Hardy's treatment of unrequited love in comparison to Roy and Desai. Hardy's *Tess of the D'Urbervilles* has been brimming with the heartrending situations of unreciprocated love; it may be the major characters like Tess and Angel or Retty, Marian and Izz, the minor ones. Tess becomes so friendly with the milkmaids Retty, Marian and Izz, but all the four girls fall in love with Angel Clare. Hardy presents a remarkable scene of unrequited love at the time of Tess and Angel's wedding. The rest of the three lovelorn girls find no charm in their lives as their beloved Angel has married to Tess. Retty, who is obsessed with Angel, tries to end her life by drowning herself, Marrian is found excessively drunk in a shabby gutter and Izz goes into a severe depression. Their one-sided love has culminated with the advent of Angel's wedding with Tess. Hardy's female characters unlike that of Roy's and Desai's deem it as a verdict of the Almighty and he throws the ball in the court of fate. "They were simple and innocent girls on whom the unhappiness of unrequited love had fallen; they had deserved better at the hands of fate" (Hardy 196).

Through the character of Biplab Dasgupta, Arundhati Roy creates a unique type of one-sided love affair that he maintains with Tilo. Biplab, Naga, Musa and Tilo are classmates, but all the three boys fall in love with the same girl. Musa is the luckiest one who gets her unconditional love in return. As far as Naga is concerned he becomes her husband though the foundation of their marriage is not love but need. Biplab on the other hand helps her in the most perilous time of her life when she gets arrested as an acquaintance of a terrorist. He rents his apartment to Tilo and helps her in every possible manner. His love for Tilo remains a conundrum, which she never deciphers. He knows that his upper class Brahmin family would never accept a girl like Tilo who has no background at all. He starts with an infatuation that grows into a real love, which never gets fructified:

> Because all my life, ever since I first met her all those years ago when we were still in college, I have constructed myself around her. Not around *her* perhaps, but around the memory of my love for her. She doesn't know that. Nobody does, except perhaps Naga, Musa and me, the men who loved her. (*Ministry*149)

Biplab Dasgupta, the Deputy Station Head for the Bureau comprehends intelligently that "At no point did she ever offer me a hint that she might be open to a relationship of that sort" (149), still he presents a significant example of selfless one-sided love. When Tilo gets married to Naga, it gives a final blow to his flickering hopes and he admits again that "I loved her without pride. And without hope" (161). Roy, in comparison to her counterpart Desai, exhibits more comprehension of male psychology in the case of unreciprocated love and its intricacies.

To Conclude

Unrequited love, which is being considered as a malady of mind in the domain of psychology, has efficaciously been dealt in literature by Arundhati Roy and Kiran Desai to untie its complex knots.

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Frodo Baggins: Representative of the Human Aspects of Jesus Christ in J.R.R. Tolkien's *The Lord of the Rings*

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Dr. R. Chandrasekar, Associate Professor and Head

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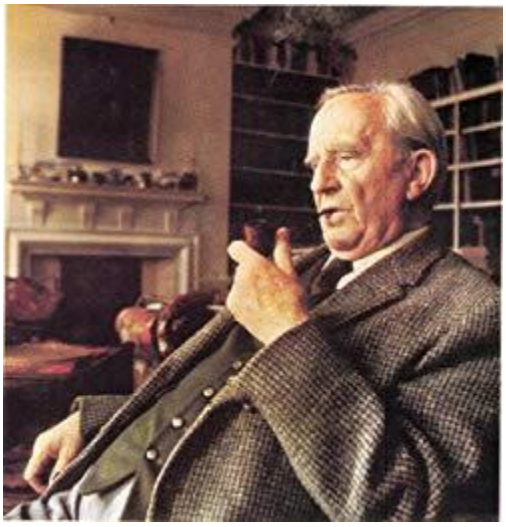

J. R. R. Tolkien (1892-1973)
Courtesy: https://www.amazon.in/J.-R.-R.-Tolkien/e/B000ARC6KA

Abstract

The study focuses on Christological symbolism in J.R.R. Tolkien's *The Lord of the Rings*. It investigated which figure in the story exemplify as Christ. In Tolkien's life, the impact religion had on him. Tolkien was a devout Catholic and his religious beliefs impacted several of his key relationships. The study emphasizes the importance of religion in both his upbringing and his overall perception, representing how his beliefs have permeated his fantasy writing. His Secondary world led him to unconsciously create a story that strongly reflects Catholic Christian themes. The study explores the Catholic doctrine. Here, Frodo Baggins, Gandalf, Aragon, and Sam are as Christ figures in *The Lord of the Rings.* Through these figures, the study emphasis in Catholicism seems to be asserting the true humanity of Jesus in the character of Frodo Baggins. Frodo would be representative of the fully human aspect of Jesus. This paper concludes with a detailed comparison of Christ with Frodo. The study shows how the character is Christ-like not only in their actions but also in their character traits and relationship to other characters in the story.

Keywords: J.R.R. Tolkien,*The Lord of the Rings*Symbolism, Religion, Catholic, Humanity, Christ, and Relationship.

Frodo is the protagonist in Tolkien's *The Lord of the Rings*. He shares a few important Christ-like attributes with Gandalf, namely his merciful and self-sacrificial nature. While for Gandalf these qualities might culminate in a singular action such as sacrificing himself on the Bridge of Khazadum, Frodo must keep these virtues in constant practice. Frodo's character is wrapped in an air of mystery. He was raised by Bilbo, the only hobbit in Hobbit on to ever leave the Shire when his parents died at a young age. He calls Bilbo an uncle although the two are really cousins. When Bilbo leaves the Shire for the second and final time, he bequeaths his belongings to Frodo along with his magic ring. Along with Bag End, Frodo seems to have inherited Bilbo's reputation for strangeness, taking counsel with bizarre folk like the wizard Gandalf.

Christ was born into a humble family and heroes as a carpenter's son. This humility contributes to his humanness. He does not come into the world as a great king but as a lowly carpenter so that he might identify with every man's sufferings. The image of the suffering crucified redeemer presented by Matthias Neuman. Christ participated in a fully human form so that he might share in our pain and struggles. Tolkien offers us a parallel image of the character of Frodo. Hobbits are simple creatures, known not to travel beyond their lands torment in the affairs of others outside of their race. But Frodo takes on the burden of the Ring not just for the sake of his own people but also for the whole of Middle Earth. At the Council of Elrond, Boromir questions, "And how has it passed down the years, until it is brought hither by so strange a messenger?" (Tolkien, *Fellowship* 262). Frodo radiates as the unexpected rescuer, the unforeseen hero. Frodo's strange ability is to resist the power of the Ring and it is his unique courage for a hobbit. Similar to the lowly carpenter's son, there is much more to Frodo than meets the eye.

Frodo's role in Middle Earth is as the chosen one and he is fated for self-sacrifice. After Jesus' death, his followers were quick to attribute many of the old Messianic prophecies to him, claiming his life as a fulfillment of prophecy. Boromir shares a prophetic dream with the Council of Elrond in the Fellowship of the Ring: "Seek the Sword that was broken: /In Imladris it dwells... And the Halfling Forth shall stand" (Tolkien, *Fellowship* 259). This is a prediction of Frodo stepping up to accept the burden of the Ring. Just like Christ, Frodo's life is a fulfillment of prophecy. Beyond his dreams and divinations are carrying the One Ring to Mordor. Gandalf alludes to this at the very beginning of the story, claiming, "I can put it no plainer than by saying that Bilbo was *meant* to find the Ring, and *not* by its maker. In which case you also were *meant* to have it." (Tolkien, *Fellowship* 65)

Gandalf speaks of a divine plan for Frodo's life. Elrond will echo these sentiments further into the story: "I think that this task is appointed for you, Frodo; and that if you do not find a way, no one will" (Tolkien, *Fellowship* 284). The life of Christ appears fated for self-sacrifice and he tells his disciples of this purpose, "For the Son of Man came not to be served but to serve, and to give his life as a ransom for many."(Mark 10:45) Christ would forfeit his human life by dying on the cross. Frodo surrenders his life to carry the One Ring into Mordor.

Christ showed moments of reluctance in accepting his fate demonstrated through his prayers in the Garden of Gethsemane. Frodo exhibits similar hesitance when agreeing to carry the Ring both to Rivendell and to Mordor. He says, "I wish I had never seen the Ring! Why did it come to me? Why was I chosen?"(Tolkien, *Fellowship* 70). He tries to get Gandalf to take the Ring, trusting Gandalf's wisdom and strength. But when Gandalf refuses, Frodo accepts the perilous task at hand. Frodo is reluctant to volunteer himself at the Council of Elrond. When the time comes, "An overwhelming longing to rest and remain at peace by Bilbo's side in Rivendell filled all his heart. At

last with an effort he spoke…." (Tolkien, *Fellowship* 284). Just before accepting the burden, Frodo is wishing that he could remain safely in Rivendell and avoid any more adventures. The study argues that both Christ's and Frodo's hesitancy to undertake their dangerous tasks highlights their humanity.

Frodo's physical works parallel the weight of the cross on Christ, who carries the cross to his crucifixion place. As in *The Two Towers* describes, In fact with every step towards the gates of Mordor Frodo felt the Ring on its chain about his neck grow more burdensome. He was now beginning to feel it as an actual weight dragging him earth wards. Sam and Frodo get nearer to Mordor, the Ring begins to drag Frodo downward, "Frodo's head was bowed; his burden was dragging him down again" (Tolkien, *Towers* 688). As a representative of the human aspect of Christ, Frodo must struggle physically with his cargo in order for us to relate. Christ underwent bodily sufferings so he could identify with human suffering and pain; Frodo's troubles are equally necessary.

The Christ-like qualities of Frodo possess are his leadership abilities and his merciful, forgiving nature. When the hobbits take a detour through the Old Forest in *The Fellowship of the Ring*, Frodo leads his companions with confidence. Later, in his interactions with Gollum, Sam sees Frodo grow into the image of a lord: "a tall stern shadow, a mighty lord who hid his brightness in grey cloud" (Tolkien, *Towers* 604). Sam, Frodo, and Gollum find themselves in the company of the men of the West, Frodo requests to be blind folded first so that Gollum can see that it is safe. Frodo would not expect Gollum to act in a trusting manner. Similarly, Jesus calls others to give up their belongings and seek the kingdom of God. Christ leads by example by traveling with his disciples, without material goods and depending on the help to the community. He teaches his disciples to be accepting of even the lowliest members of society. As a model, Jesus takes meals with the tax collectors and prostitutes, much to the Pharisees' corn.

Christ's interactions with these outcastes reveal his merciful nature. He says, "Be merciful, just as your Father is merciful" (Luke 6:36). For instance, in John 8, the scribes and Pharisees bring an adulterous woman before Jesus and question him about how she should be punished. Jesus responds, "Let anyone among you who is without sin be the first to throw a stone at her" (John 8:7). Christ teaches mercy to those whom society would punish and reject. Frodo acts in a similar manner towards Gollum because of Gandalf's wisdom. Frodo's original belief that Gollum deserves death for his treachery and crimes, he chooses to spare Gollum when they encounter and trap him on their journey. Frodo prevents the men of the West from executing Gollum for entering the forbidden pool. His pity and mercy saves Gollum's life on many occasions and encourages Gollum to act as a loyal guide. Frodo is also merciful towards Saruman and Grima Wormtongue at the end of *The Return of the King*. In spite of the evil and fighting they have caused in the Shire, he tries to pardon their actions. He prevents the hobbits from executing Saruman and gives Grima the opportunity to turn away from Saruman's service.

Frodo's individual storyline contains several events that mimic the life of Christ. He faces temptation, betrayal, physical torment and suffering, imprisonment, and torture. Christ faces temptation in the wilderness in Matthew 4 when Satan appears and offers him food, power, and glory. Christ successfully resists all of these temptations and leaves the wilderness. Frodo's struggle stems from the temptation to wear the Ring and use its power. His tests come throughout his journey to Mordor, starting as soon as he leaves the Shire for Rivendell. When the first black rider appears in the story, the hobbits are extremely frightened and hide. In his fear, "Frodo hardly dared to breathe, and yet the desire to get it out of his pocket became so strong that he began slowly to move his hand"

(Tolkien, *Fellowship* 84). He seems tempted to use the Ring to protect himself, but later he battles with the urge to take the Ring for its power. The Ring begins to possess him but Frodo is able to resist it all the way to Mount Doom. As are presentative of the human aspect of Christ, Frodo constantly fights the temptation of the Ring like humanity must combat the temptations of the flesh. As the image of the suffering crucified saviour, Frodo must undergo several physical sufferings like Christ faces.

Christ must face his pain and torments in order to understand the toils of humanity. Before his crucifixion and imprisonment, Frodo is stabbed by ring wraiths. He dragged into a lake by a dark creature and speared by a troll. His encounter with the ringwraiths is particularly significant because it leaves a permanent scar on Frodo's body. In the gospel of John, Jesus reveals the permanent scars on his hands and side to his disciples. He says to Thomas, "Put your finger here and see my hands. Reach out your hand and put it in my side" (John 20:28). The scars are reminder of the suffering Christ underwent for mankind. Frodo's shoulder scar bothers him on the anniversary of his stabbing on Weather top. He tells Sam two years after the event, "I am wounded…it will never really heal" (Tolkien, *Return* 1002). The pain of this scar serves as a constant reminder of the journey Frodo undertook to save Middle Earth.

The Christ in the garden of Gethsemane, as Frodo, withdraws from the group at the end of *The Fellowship of the Ring* to meditate over his path. He tells the fellowship, "I know that haste is needed, yet I cannot choose. The burden is heavy. Give me an hour longer, and I will speak" (Tolkien, *Fellowship* 412). While he is away from the company, Boromir follows him and speaks to him. Boromir tempts Frodo to take the easier route, to delay to the journey into Mordor by taking the Ring to Gondor where it can be protected. This is a great moment of temptation for Frodo because he is given the option to pass off his burden to others. During this conversation, Frodo sees the negative effect the Ring has on others around him. Boromir attempts to seize the Ring and "His fair and pleasant face was hideously changed; a raging fire was in his eyes" (Tolkien, *Fellowship* 415).Witnessing the Ring's effect gives Frodo the resolve to head straight towards Mordor.

Christ praying in the garden, Frodo has also passed his final test of hesitance and gained a new firmness in his mission. On some level, Boromir's actions could be considered a betrayal of trust. As a member of the fellowship, he is supposed to protect Frodo, aiding the destruction of the Ring at whatever the personal cost. Unfortunately, the power of the Ring lures Boromirin to a momentary lapse of judgment, where he places his own desires ahead of what he knows is best for Frodo and the company. Boromir dies shortly after this episode, but not without first repenting and confessing to Aragorn his trespass against Frodo. In regards to Frodo as a Christ figure, Gollum commits the true Judas-like betrayal against him. This event occurs at the end of *The Two Towers*. Gollum has been acting loyally to Frodo as his master up until this point, but the evil of the Ring turns him malicious. He looks for an opportunity to betray Frodo into enemy hands so that he can take the Ring for himself.

Gollum's deceitfulness and its consequences mirror very closely Judas' betrayal and Christ's subsequent imprisonment. When Christ is praying in the garden of Gethsemane before his trials begin, Judas leads "a crowd with swords and clubs, from the chief priests, the scribes, and the elders" to find him (Mark 14: 43). In other gospels, these are Roman soldiers. Judas gives the sign to identify Jesus, making his arrest possible. A loyal follower of Christ's steps up to defend him: "But one of those who stood near drew his sword and struck the slave of the high priest, cutting off his ear" (Mark 14:47). Jesus is arrested and taken to the high priests. His most loyal disciple, Peter, follows at

a distance (Mark: 14:54). In *The Two Towers*, Gollum leads Sam and Frodo up a mountain pass into a tunnel, claiming it is a secret way into Mordor. Gollum goes into the tunnel first but abandons Sam and Frodo in the dark. Inside the tunnel, a large, malicious, spider-like creature waits to capture the hobbits for food. Gollum's actions have left Frodo defenceless, just like Christ in the garden. He has betrayed Frodo into enemy hands.

Sam and Frodo desperately try to escape the spider's lair, searching as fast as they can to in an exit. Once they are free on the other side of the tunnel, the spider catches up with them and attacks Frodo. The spider stabs Frodo with a venomous stinger that paralyzes him so that he appears dead. Sam rushes to his defence as, "He sprang forward with a yell, and seized his master's sword, in his left hand. Then he charged" (Tolkien, *Towers* 711). This event recalls the image of Christ's follower who cuts off the ear of a slave in his defence. But just as that follower's actions do not prevent Christ's arrest, Sam's aide comes too late. Frodo appears dead, so Sam takes the burden of the Ring upon himself and abandons his master's body. Soon afterward, a company of Orcs appears and spots the body; realizing Frodo is merely paralyzed, they drag him off to the dark tower, completing his Christ-like arrest. Sam recognizes his mistake and takes off after the Orcs: "He could not see anything ahead, for this new passage, twisted and turned constantly; but he thought he was catching the two Orcs up" (Tolkien, *Towers* 724). Frodo's most loyal servant is following after his captors just like Peter follows after Christ.

Christ's capture continues with his trial and torture. He is questioned by Pontius Pilate and sentenced to death. Jesus is stripped, beaten, and mocked before his crucifixion. Once the soldiers crucify him, they take his personal belongings, "they divided his clothes among themselves by casting lots."(Matthew 27:35) In an almost identical depiction, when Sam rescues Frodo from the dark tower, he finds him stripped and beaten. Sam can hear the crack of a whip and Frodo's screams before he breaks into the prison chamber (Tolkien, *Towers* 889). The Orcs were fighting over Frodo's garments and personal belongings just as the soldiers' battle over Jesus' clothes. He has endured a Christ-like torture and trial. Frodo's capture and persecution accentuate his role as representative of the human aspect of Christ.

Frodo's final act of self-sacrifice comes when he and Sam finally reach Mount Doom. He is supposed to cast the Ring into the fire but instead claims it for himself. Tolkien explains in his letters Frodo's failure is purely a result of his human frailty. No mortal could have resisted the power of the Ring inside the heart of Mount Doom and so Frodo is overcome by its influence. At this moment, Frodo's task seems to have failed. He submits to the Ring like Christ's human body surrenders to death. Gollum attacks Frodo and bites off his finger, taking back the Ring for himself. In Gollum's exhilaration, "he stepped too far, toppled, wavered for a moment on the brink, and then with a shriek he fell" (Tolkien, *Towers* 925). Judas dies as a result of his treachery. In Acts, Judas falls and all of his internal organs burst from his body. With Gollum's last selfish act, the Ring is destroyed and the mission succeeds. Frodo is permanently scarred from this scuffle; his missing finger becomes another physical reminder of his journey in years to come.

After the War of the Ring, the crowning of King Aragorn and Frodo participates in the restoration of the Shire and passes on its care to his followers in a way that is similar to Gandalf's actions in Gondor. Restoring the Shire requires a battle to defeat Saruman's forces. Frodo does not actually fight in the battle but serves more in the role of peacemaker. He becomes the mayor of the Shire for a short time in order to establish peace among the hobbits. Like Christ names Peter as his successor, responsible for establishment of the Church, Frodo imparts his duties to Sam. Frodo has

recorded the story of the War of the Ring in the book Bilbo gave to him, but he gives the book over to Sam, telling him, "I have quite finished, Sam…the last pages are for you" (Tolkien, *Return* 1004).

Sam becomes mayor of the Shire after Frodo's tenure and replants the scourged lands with soil from the Lady Galadriel. After his resurrection, Christ ascends into heaven. In a single moment of ascension, both Gandalf and Frodo sail out of Middle-Earth to the Grey Havens. Together they are the complete Christ figure, leaving the care of the world to their followers. Apart from his physical pains and sufferings, some of the strongest evidence paralleling Frodo to Christ comes through his relationships with other characters. As are presentation of the human aspect of Christ, it follows that Frodo's most important connections would be to other beings in Middle Earth rather than a connection to divinity in another realm.

Another key individual in Christ's ministry is John the Baptist. The gospels speak of John the Baptist as Christ's predecessor, delivering a message of repentance and heralding Jesus' coming. John proclaims, "The one who is more powerful than I is coming after me; I am not worthy to stop down and untie the thong of his sandals."(Mark 1:7) John essentially writes the first chapter of Christ's story, baptizing him into his ministry. Just as Jesus inherits his ministry from John, Frodo receives his burden from Bilbo. Bilbo has literally written the beginning of Frodo's story by recording his original adventure from *The Hobbit* in a book he gives to Frodo, the same book Frodo will later pass on to Sam. Frodo is also symbolically baptized into his inheritance at Bilbo's 111th birthday party. At this time, Frodo is turning 33, an important age in a hobbit's life: "the date of his coming of age" (Tolkien, *Fellowship* 30). Bilbo announces in his birthday and after his speech, Bilbo disappears from the Shire, leaving behind his home and many of his possessions for Frodo. These possessions include the One Ring, marking the official beginning of Frodo's own story and quest. Jesus calls his disciples out of their ordinary lives as fishermen (Mark 1:16-20).

This loyal group of companions aids Christ's ministry and follows him around Palestine. Frodo gathers his followers who pledge their loyalty to him and his quest. Like the disciples, Frodo's companions do not initially understand the true nature of the task. Sam is excited to follow Frodo, exclaiming, "Me go and see the Elves and all! Hooray!" (Tolkien, *Fellowship* 73). Sam is enthusiastic about the prospect of traveling to an eleven country, not recognizing the danger that lingers near. Later, once they do begin to realize the hazard of following Frodo, the company pledges their loyalty anyway. Aragorn also swears allegiance to Frodo, to help him despite the personal risk, as do all the members of the fellowship that forms after the Council of Elrond. Frodo's group of disciples help define him as a Christ figure. Among any group of followers, however, there is always one individual who is the most loyal. For Christ, that person was Peter "Peter was the first disciple Jesus." (Mark 1: 16) The two men are depicted as having a very close relationship; Peter is constantly expressing his love for his master and teacher. Jesus trusts Peter and imparts the continuation of Christ's mission to him. Peter is present at all of the important events of Christ's ministry, including his transfiguration, arrest, trial, and crucifixion. After Christ's resurrection, he commissions Peter to feed his metaphorical flock.

Peter is a crucial character in Christ's ministry. Frodo's disciples, Sam are clearly the most loyal. Like Peter, he is Frodo's first companion and the most doting. Sam journeys with Frodo all the way from Hobbiton into Mordor, the only individual to suffer the same fate as Frodo. Sam is consistent in his affections and protection for Frodo; he will follow him to the greatest danger because of his deep love for Frodo. In an example of his loyalty, Sam watches over Frodo after he is stabbed by the ringwraith on Weathertop. As Frodo recovers in Rivendell, Gandalf informs him,

"We have been terribly anxious, and Sam has hardly left your side, day ornight, except to run messages" (Tolkien, *Fellowship* 233).

Sam again makes his loyalty known at the end of the Council of Elrond by volunteering himself to accompany Frodo on his journey to Mordor. Elrond remarks to Sam, "You at least will go with him; it is hardly possible to separate you from him, even when he is summoned to a secret council and you are not" (Tolkien, *Fellowship* 284). Sam will not allow any distance between him and his master. After the fellowship leaves the elfs realm of Lothlorien, Frodo makes his decision to separate from the group and continue on alone. But even then, Sam runs after him and insists on going with him. The two set off for Mordor alone. Sam shares the burden of the Ring, as Peter eventually faces his own crucifixion. Believing Frodo has died outside of the spider's lair, Sam decides to carry out Frodo's mission himself. He removes the Ring from Frodo's body, "and then he bent his own neck and put the chain upon it, and at once his head was bowed to the ground with the weight of the Ring, as if a great stone had been strung on him" (Tolkien, *Towers* 716). Sam deals with the same physical struggle Frodo has endured. In *The Return of the King*, Sam literally carries Frodo up the side of Mount Doom when Frodo cannot continue the mission. Without Sam's courage and strength; Frodo's mission would have failed. Consequently, Frodo gives Sam the red book containing their story and entrusts him with the care of the Shire, like Peter taking on the leadership of the Church. Sam has proven himself dependable and true. As a very Peter-like character, Sam helps to cast Frodo in a Christ-like the image as a strong leader worthy of love, loyalty, and sacrifice.

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Women as Nation in Khaled Hosseini's *A Thousand Splendid Suns*

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Abstract

The purpose of this research paper is to investigate Khaled Hosseini's use of the analogy of women as nation in his novel, *A Thousand Splendid Suns*. Afghanistan has witnessed political interference from 1970 to 2001 – a ruler overthrown, coup d'état, soviet invasion, civil war, the Taliban and an invasion by America and NATO forces. Under such tumultuous circumstances, Afghanistan has been striving to form an identity of its own. The predicament of Afghan people finds voice in their literature. Hosseini, through his novel *A Thousand Splendid Suns*, tries to provide the physical and mental geography of his nation. The endurance of Afghanistan and its women can be traced out in Hosseini's *A Thousand Splendid Suns*. Hosseini interrogates the patriarchal hierarchies that encompass the identity of women. The endurance of women and the endurance of Afghanistan amid hostile and oppressive circumstances become equally imperative for Hosseini. Hosseini correlates the suffering of woman to the suffering of the nation. He employs the apparent symbol of woman as nation and links the two in a reciprocally describing metaphor which problematizes the relationship.

Keywords: Khaled Hosseini, nation, nationalism, Afghanistan, women

Introduction: Nation and Nationalism

A nation can be conceived as having political implications suggesting a sovereign and defined territory that ties up the heterogeneous people having a common identity. R C Young defines nation as "a larger corporation to which its citizens necessarily belong without choice, the nation becomes an empty space in which all forms of potential identification can be filled: race, religion, language, culture, history, the land …" (2003: 60). For Benedict Anderson, nation is "an imagined political community" (2006: 6) and imagination unites the fellow-members of a nation without meeting or hearing about each other and regardless of inequality and exploitation through "a deep, horizontal comradeship" (Anderson 2006: 6). This sense of comradeship accomplishes the idea of nation and encourages the natives to struggle for nation and hence instills the spirit of nationalism into them. "A nation is therefore a large-scale solidarity, constituted by the feeling of sacrifices that one has made in the past and of those that one is prepared to make in the future" (Anderson 2006: 19). Nationalism, thus, expresses faithfulness and devotion to the culture that unites the members of a nation together.

The dominant discourse on the concept of nationalism has been discussed and represented as in relation to men and women's representation and participation in, advocacy of and conceptualization as nationalism has been largely undermined and ignored. It is irrespective of

the fact that nationalist involvements have shaped and posited women as the citadel of culture and tradition of the nation: "The ideal of the nation is often imaged as a woman, and the ideology of nationalism often invests the nation's core identity upon an idealized, patriarchal image of ideal womanhood" (Young 2003: 63-64). The symbolic portrayal of women as nation has unquestionably been productive as both women and nation perform a procreative function and along this, women are regarded as the guardians of traditions and culture of a nation and epitomize nation itself. The sense of nationalism heightens in times of conflict with other nations to achieve national sovereignty. More than often colonizing processes involve colonization of women's bodies. When a nation faces conflict, the marker of nation's ideal- its women are targeted. As Nira Yuval-Davis and Floya Anthias write in *Women-Nation-State*, "Women do not only teach and transfer the cultural and ideological traditions of ethnic and national groups. Very often they constitute their actual symbolic configuration. The nation as a loved woman in danger or as a mother who lost her sons in battle is a frequent part of the particular nationalist discourse in nationalist liberation struggles or other forms of nationalist conflicts…" (Yuval-Davis 1989: 9-10). Women, thus, become the signifiers for the nation and men become the protectors who protect women and nation from outside invasion.

Perhaps the history of no other nation has affected women as the history of Afghanistan. The upheavals in it are the upheavals of its women. Afghanistan, a "landlocked country" (Dupree 1977), has a long history of invasions and has seen the arrival of Darius of Persia, Alexander, Huns, Kushans, Turks, Arabs, Persians, Mongols, the Soviets and most recently the coalition of US and NATO forces. Rosemarie Skaine notes that "the great Game" was played between the then superpowers – Britain and Russia from 1826 to 1919 and both endeavored to have power over Afghanistan to acquire authority over northern route to India (Skaine 2002). Besides, Afghanistan has witnessed political interference from 1970 to 2001 – a ruler overthrown, coup d`etat, civil war and the rule of the Taliban.

Modern Afghanistan was born during the reign of Abdur Rahman Khan (1880-1901), who tried to create a centralized state (Rostami-Povey 2007) and institutionalized many reforms to uplift the conditions of women like rising the age of marriage, women's share in inheritance, opening of schools and giving women right to divorce under special circumstances. But his efforts were thwarted by rural and traditional Afghan people. His son Amanullah succeeded him after his death. Afghanistan got independence on 19 August 1919 under Amanullah, who instituted rapid and sweeping reforms in the conditions of women including monogamy, advocating the unveiling, invalidating concubines, compulsory education for girls, increasing minimum age of marriage and limiting bride price. However, his modernizing efforts enraged mullahs and tribesmen and he was overthrown by Habibullah Ghazi in 1929. Habibullah was succeeded by Nadir Shah after a brief period of nine months. Nadir Shah cautiously made efforts to bring reforms to avoid clash with mullahs. He was assassinated in 1933 and his 19 years old son, Zahir Shah ascended the throne.

Zahir Shah (1933-1973) and his Prime minister, Daoud Khan (1953-63) made great efforts to modernize the nation and centralize the government. Afghanistan witnessed a golden period during his regime. He promoted women's right to education and voluntary unveiling. During his reign, women were given prominent role in society and in different job sectors such as medical, education, industry, radio, media, airlines, etc. However his efforts had little effect in rural areas

and he was despised by mullahs for his cultural reforms and for conferring less importance to *sharia* law. He was overthrown by Daoud Khan in a bloodless coup with the help of People's Democratic Party of Afghanistan (PDPA). Under Daoud Khan's regime, women held jobs as teachers, scientists and civil servants but greater part of women were excluded from these opportunities (Rostami-Povey 2007). Daoud was assassinated in a coup in 1978 and Noor Muhammad Taraki became the President and Prime Minister of Afghanistan. The PDPA attempted a number of reforms ranging from land reform to reform of family law as well as the provision of healthcare and education of women (Rostami-Povey 2007). The PDPA banned burqa and raised minimum age of marriage. These social reforms angered tribal leaders and an armed revolt began in rural Afghanistan and the Afghan government signed a treaty for the deployment of Soviet army in Afghanistan. President Taraki was killed in 1979 and Hafizullah Amin succeeded him.

The Soviets invaded Afghanistan in 1979 and executed Amin and replaced Babrak Karmal. During the Communist regime, women got access to education and employment and got important positions in government offices, army and police departments. But majority of women remained estranged from these facilities. Several women protested against the foreign occupation of the country. The Soviet soldiers molested rural Afghan women, and this aggravated the flames of resistance against the Soviets. The Soviets failed to subjugate the Afghan people during their nine years of occupation and decided to withdraw its troops in 1989 (Emadi 2002). After the fall of the Soviets, the Soviet backed Mohammed Najibullah led the country and was overthrown by the Mujahideens in 1992.

Under the Mujahideens, the rights of women were curtailed, and they were ordered to wear burqa in public places. The constitution was abolished. The country witnessed civil war as different ethnic groups fought for power. Women resisted the regressive policies of the Mujahideen. The Taliban came into power in 1996 and imposed their harsh interpretation of *Sharia* law in the country. Education, health services, access to work and movement were denied to women in Afghanistan. Wearing burqa was made mandatory for women. They were abducted, raped, married forcefully and stoned to death. They had to endure dislocation (Skaine 2002). However, women participated actively in political ring during the Taliban reign. They protested against the Taliban through rallies and demonstrations and ran secret schools to educate the women and children despite having life threat on being caught.

After 9/11 attack on the World Trade Centre and the Pentagon, the US forces, with the help of Northern Alliance, overthrew the Taliban and installed Hamid Karzai as its President. The US installed International Security Assistance Force (INSAF) to maintain peace and order in Afghanistan and started rebuilding process in Afghanistan. Presently, the Afghan assembly incorporates women members. Women have access to education and work again. They are no longer forced to wear burqa again. However, only a few can go to school and to work owing to the fear of warlords and tribal leaders who are in the position of power in Afghan government. This socio political overview clearly indicates the history of a nation where men controlled and hence represented the sociopolitical ideologies of the nation**.**

"Afghanistan is a mosaic of various ethnic and linguistic communities. Despite their cultural and linguistic differences, their attitude towards women, to a large extent, is similar. The

perception of women's role in society is largely determined by a combination of tribal cultural mores and religious percepts as understood by men" (Emadi 2002: 29). However, women have participated in social movements and have fought for their rights in various periods which disclose their power of resistance and their capability to endure war. The most outstanding feature of women's life in Afghanistan is that their position has changed along with the change in political environment. The history of Afghanistan is engraved in the life and experiences of its women. Their fate is intertwined with and determined by internal tensions and international forces. Afghanistan like its women is struggling to free itself from the remnants of three decades of war and oppression and to create an identity of its own. The predicament of Afghanistan and its women finds voice in their literature. Khaled Hosseini's second novel *A Thousand Splendid Suns* can be accessed as a meaningful case study.

In *A Thousand Splendid Suns*, Khaled Hosseini weaves the story of two Afghan women, Mariam and Laila, with the historical events from the reign of King Zahir Shah to the US invasion in 2001 covering almost 44 years of Afghan history. These historical events play a significant role in the development of the narrative as their story moves analogous to the story of Afghanistan. The story is told from the perspectives of two women representing traditional and modern women of Afghanistan and these perspectives merge within that of the author. Hosseini, through his novel *A Thousand Splendid Suns*, tries to provide the physical and mental geography of his nation. The endurance of Afghanistan and its women is poignantly represented in this novel. Hosseini interrogates the patriarchal hierarchies that encompass/ eclipse the identity of women. Women emerge as a key signifier of the nation's odyssey as Hosseini compares the suffering of woman to the suffering of the nation. Articulating the life and struggles of women reflects the articulation of the life and struggle of the nation. Respectively, unfolding each other, each becomes the other, constantly making it a challenge to dissociate the two. He employs the apparent symbol of woman as nation and links the two in a reciprocally describing metaphor which problematizes the relationship.

As the historical review of Afghanistan reveals that liberal as well conservative men acted and re-acted in its history, the male characters in Khaled Hosseini's *A Thousand Splendid Suns* too form two polarities as ruling ideologies. Before analyzing the analogy of woman and nation, it is imperative to see how the writer has cartographed the ruling sociopolitical ideologies. Besides presenting strictly conservative male characters, Hosseini has introduced liberal ones too. Through Hakim, Laila's father, Hosseini portrays Afghanistan's rich historical and cultural heritage and liberalist phase. He is a liberal man who vocalized the liberal views of broadminded and reformist Afghan men during the Soviet era. He is concerned with the future of nation as well as the education of its women. He tells Laila, "*Marriage can wait, education cannot. You're a very, very bright girl. Truly, you are. You can be anything you want, Laila. I know this about you. And I also know that when this war is over, Afghanistan is going to need you as much as its men, maybe even more. Because a society has no chance of success if its women are uneducated, Laila. No chanc*e" (ATSS 114). This is juxtaposed with the gloomy phase of the Afghan history that prevailed during the regime of the Mujahideens and the Taliban. Hosseini portrays fundamental patriarchal elements of Afghan society through Rasheed. Through physical and mental oppression in the name of protecting his "*nang* and *namoos*" (ATSS 69), Rasheed asserts dominance over his wives. Rasheed imposes burqa on his wives in order to show possession and domination. Jalil, the father

of illegally born Mariam, is the one who is neither a liberal nor a fundamentalist; torn between liberalism and conservatism he gives birth to and nurtures a harami. He loves Mariam but lacks courage to accept her due to his status consciousness. Jalil, who represents Afghan men during the period of King Zahir Shah, does not have the courage to break the social and cultural norms of the class conscious society like Afghanistan.

While men as subjects represent the sociopolitical forces and ideologies, both nation and women are objectified. They are represented as the struggling. Women's struggle reflects the undaunted soul and spirit of the nation. Hosseini's *A Thousand Splendid Suns* deals explicitly with the issues of women in Afghanistan expressed through the struggles of Mariam and Laila showing through them not only how their lives change with the changing political scenario but also how the nation writhes under the oppressive forces but never loses hope to emerge as a subjective identity. Freedom, identity and subjectivity both of the nation and the women in it become the points of axis on which he conceives the story and materializes his narrative. In *A Thousand Splendid* Suns, Hosseini has described the events from the era of political stability to the upheaval of 2003. During the reign of Zahir Shah and Daoud Khan, the condition of Afghanistan and its women was much better, especially in urban areas. There are scenes where women are depicted without burqa.

On her return journey from the Shar-e-Nau Park, Mariam's sees "modern Afghan women…walked among strangers with makeup on their faces and nothing on their heads…swinging handbags and rustling skirts… They walked in high heels…wore sunglasses…they all had university degrees, that they worked in office buildings …" (ATSS 74). The writer's equation of women under different periods of rule is represented through male characters. The symbolic representation of the rebirth of the nation becomes complex as Mariam's miscarriages. Mariam's peace is disturbed by her repeated miscarriages. Rasheed becomes more and more aggressive with each successive miscarriage and tortures Mariam physically as well as psychologically. Inversely miscarriage or failure to bear a child is suggestive of the resistance of woman's body to carry the seed of the patriarchy to fruition. Rasheed, who represents the oppressive forces of Taliban, is, thus, presented as facing resistances from within the nation. His failure to father a child is further reinforced as the story unfolds the truth about Laila's daughter biologically belonging to Laila's lover, Tariq and is suggestive of Nature stigmatizing the patriarchal forces.

Afghanistan's peace was disturbed by the Soviet invasion. Although women got equal job opportunities and were appointed as teachers, scientists, doctors and civil servants, yet only a handful of women got these opportunities and majority of women remained excluded. The reforms under the communist regime were limited to urban areas only and the rural population remained isolated from reforms. The analogy becomes fore grounded as *A Thousand Splendid Suns* presents Laila as being born on the same day when the Soviets invaded Afghanistan. She gets the opportunity to study in a school as she is born to liberal parents. The problematic persists as Laila's mother represents those ladies who resist the Soviet occupation of Afghanistan and support the Mujahideens. However, Laila's father praises the communists for the reforms in the field of education. "*Women have always had it hard in this country, Laila, but they're probably more free now, under the communists, and have more rights than they've ever had before, it's a good time to be a woman in Afghanistan. And you can take advantage of that, Laila*" (ATSS 133). The

aggression and invasion affects men too. The limping of the boy represents the amputation of the liberal males under colonial rule. There are references to disaster brought by the Soviets in *A Thousand Splendid Suns*. The loss of sons makes Laila's mother prefer domestic colonization to the external one. Laila's friend Tariq is a victim of land mine campaign of the Soviets. "…the Soviets also liked to hide explosives inside brightly colored toys. If a child picked it up, the toy exploded, tore off fingers or an entire hand" (ATSS 121). Laila's life is also affected by the Soviet occupation. As her brothers, Noor and Ahmad join the Mujahideen in their *jihad* against the Soviets; her mother remains preoccupied with the thoughts of them and completely ignores Laila's existence. The writer thus does not advocate substitution of one hegemony for the other. The story, therefore, is taken to its logical ending with the affected parities colluding to assert their subjectivities, to fight for themselves in an effort to redefine their nation. The story is thus a movement from the atmosphere of ambivalence to the gloomy phase of Taliban regime and the fall of the Taliban.

The darkest chapter of history of Afghanistan and its women started under the Mujahideen who "began a series of programs intended to Islamicize an already Muslim society. Their policies adversely affected women's lives and liberties" (Emadi 2002: 124). Various Mujahideen faction fought against each other for power and the nation descended into civil war. The women were the worst victims of civil war as they were abducted and raped. "The shelling knocked down powerlines, pulverized entire blocks of shops and homes… Every day, bodies were found tied to trees, sometimes burned beyond recognition. Often, they'd been shot in the head, had had their eyes gouged out, their tongues cut out" (ATSS 173). The living conditions in Afghanistan are presented as getting worse and the nation witnesses the displacement/ migration of its people. Laila's childhood friend and now his beloved, Tariq leaves Afghanistan with his family to find a sanctuary in Pakistan owing to the deteriorating living conditions. Laila refuses Tariq's requests to accompany them as she doesn't want to leave her parents alone. But in an emotionally charged moment, they make love. Laila's parents are killed by a stray rocket while they are planning to leave the country. Laila has to marry Rasheed, the man who rescued her as she is aware of her pregnancy. As under the Mujahideen, the living conditions in Afghanistan deteriorate, so does the condition of Mariam and Laila under the fundamentalist patriarch, Rasheed. "Rasheed's demands and judgments rained down on them like the rockets on Kabul" (ATSS 218). She tries to run away along with Mariam and Aziza but her venture fails and Rasheed becomes more violent.

The situation of Afghanistan and its women worsened with the advent of the Taliban who imposed their version of strict *Shari'a* law on Afghan people, particularly on women. Hosseini recreates this historical phase in *A Thousand Splendid Suns*:

> *Attention women:*
> *You will stay inside your homes at all times.it is not proper for women to wander aimlessly about the streets. If you go outside, you must be accompanied by a* mahram, *a male relative.*
> *If you are caught alone on the street, you will be beaten and sent home.*
> *You will not, under any circumstance, show your face. You will cover with burqa when outside. If you don't, you will be severely beaten.*
> *... Girls are forbidden from attending schools. All schools of girls will be closed immediately.*

Women are forbidden from working.
If you are found guilty of adultery, you will be stoned to death.
Listen. Listen well. Obey. Allah-u-akbar (ATSS 270-271)

.

Women were denied health services and they were allowed to be treated only by female doctors who were ordered by the Taliban to wear burqa while treating their patients, however, the doctors sought a way out. In *A Thousand Splendid Suns*, the doctor treating Laila removes her burqa while operating Laila and appoints a nurse to keep watch to avoid being caught by the Taliban. The writer understands the problematic of the sign and shows how the women used this oppression as their tool to survive atrocities. This veiling under the Taliban represents both the resistance and resilience of the Afghan women under adverse circumstances for the survival of the nation. In *A Thousand Splendid Suns*, burqa becomes a symbol of Taliban. As burqa was imposed on women, Taliban imposed itself on Afghanistan. Burqa, thus, signified oppression symptomatically hampering the growth of woman and nation. However, Afghan women used burqa to subvert the oppressing forces as they transported messages, weapons and banned publications hidden under their burqa during the Taliban regime (Whitlock, 2005).

The devastated nation is represented in the form of grave absence of health care facilities. Hospitals were in a poor condition as is evident when Laila is taken to hospital in labor pains and the doctor tells Mariam, "They won't give me what I need. I have no X-ray either, no suction, no oxygen, not even simple antibiotics. When NGOs offer money, the Taliban turn them away. Or they funnel the money to the places that cater to men" (ATSS 283). The nightmare of undergoing surgery without anesthesia is the nadir. Laila has to undergo c-section delivery without anesthesia. The violence of the birth of the child represents the violence the mothers faced for the national freedom from the Soviets but only to be subjected to more violence at the hands of their men. The conditions exacerbate by three years of drought compelling Afghans to sell their belongings and leave the nation. Laila's words reflect her hopelessness when she talks about Afghan people's fascination for the movie *Titanic*, "Everybody wants Jack. That's what it is. Everybody wants Jack to rescue them from disaster. But there is no Jack. Jack is not coming back. Jack is dead" (ATSS 296-97). Laila is forced to leave Aziza, her daughter in an orphanage on Rasheed's insistence as she hopes that at least Aziza will get something to eat there, although the orphanage is also in a dilapidated condition. She visits Aziza alone to the orphanage as Rasheed refuses to accompany her despite Taliban's restriction on women's movement without a *mahram*. As she is caught frequently and receives harsh beating by Talibs, she devises a way out and starts wearing extra layer of clothes concealed by her burqa to minimize the effects of beating. The words of a Talib who beats Laila reflects the cruelty "I see you again, I'll beat you until your mother's milk leaks out of your bones" (ATSS 313). Laila's beating by the Taliban official, her determination to meet Aziza and the strength to survive symbolizes the strength of the women in Afghanistan who suffered during the years of war and turmoil but would not deter to struggle for the survival of their child (nation). Her fate becomes one with the fate of Afghanistan, a suffering nation still standing and surviving. The thousand splendid suns of the title represent all those who did not let hope die even amidst the most hopeless conditions for the personal and national survival.

A ray of hope came in the lives of Afghan people when the Taliban was ousted by the coalition of the US and NATO forces after 9/11 attack on the World Trade Center and the Pentagon

in the USA. They started rebuilding process in Afghanistan. With the beginning of reconstruction process, many displaced persons returned to Afghanistan to be a part of it. Being an Afghan diaspora in the US, Hosseini looks at this reconstruction period under American influence with mixed reactions. Although he seems worried over the loss of innocent lives due to night raids and air strikes, yet he sees the US presence as a stabilizing force and feels hopeful as he describes in his interview with *goodreads*, "I see a young nation, 55 percent or so of the country is under the age of 25; I see technology booming everywhere; I see the start of telecommunication, 12 million cell phone subscribers; I see young people engaged with the world through education, through technology; I see a relatively free press" (Interview with Hosseini, June, 2013). Hosseini mentions in *A Thousand splendid Suns* that Laila "hears of schools built in Kabul, roads repaved, women returning to work…she has started hearing Babi's voice in her head. *You can be anything you want, Laila,* he says. *I know this about you. And I also know that when this war is over, Afghanistan is going to need you*" (ATSS 378). Laila feels an urge to be a part in the process of reconstruction of her nation and decides to return to her country from her sanctuary in Pakistan where she is living a peaceful life with Tariq and her children. Laila's spirit for women welfare intermingles with her spirit of nationalism, the concern for her distressed nation. Hosseini has given hints of the presence of the warlords in the position of power, regrouping of the Taliban and the slow pace of development. "…the warlords have been allowed back …they have been appointed ministers of this and deputy minister of that, that they ride with impunity in shiny, bulletproof SUVs through neighborhoods that they demolished" (Hosseini 2013: 398). But his heroine, Laila decides that "she will not be crippled by resentment" (Hosseini 2013: 398) and chooses to move on with her mission of educating the children as it's a long way to pave. Reconstruction of Laila's life, her exile, and return parallels reconstruction of Afghanistan under America-lead forces. Laila represents all those women in Afghanistan who struggled for their nation and their struggle reveals their capability to fight against all odds, to survive and to encourage other women to contribute to nation's progress.

To conclude, Hosseini's women characters come out as quintessence of strength and hope who resist and endure, assume subjectivity and stand up to take charge of their lives despite distressing circumstances. As they do not collapse in the time of adversity and no one can subdue their spirit, so does the nation; Afghanistan faces political turmoil, aggression both from within and without but never loses its capacity for resistance and reconstruction. Education is the prop on which the axis of reconstruction both of personal and national life rests. In *A Thousand Splendid Suns*, Hosseini, through the words of Babi to Laila, throws light on the importance of education of Afghan people, particularly its women: "Afghanistan is going to need you as much as its men, maybe even more. Because a society has no chance of success if its women are uneducated, Laila. No chance" (ATSS 114). Hosseini gives hints of schools running secretly during the Taliban reign. In the last section, Hosseini gives an optimistic message by presenting Afghanistan engaged in the renewing process, with its women going for education and work again. Laila, the representative of women in Afghanistan, is portrayed as engaged in the process of rebuilding the nation by educating the children in the orphanage. Her return and the hope it carries are both personal and national.

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Candida – A Contradictory Love Triangle

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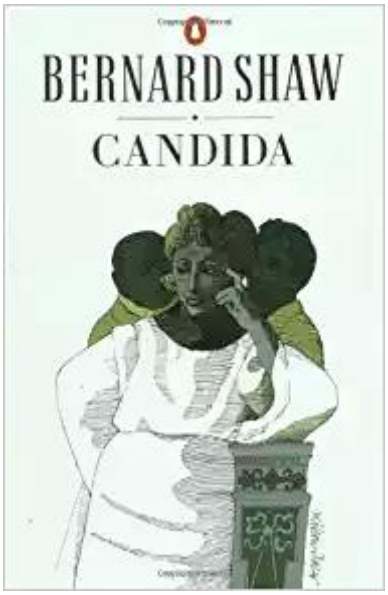

Courtesy: www.amazon.com

Abstract

Shaw, a multipronged genius, treats any social problem irrespective of its nature in a unique style. Though, the problem of love and marriage is a conventional topic for discussion, he looks at it in a different perspective, in the sense that he creates conflict in the characters to ventilate his critical ideas to the audience in a dramatic way with his sharp sense of wit and humour to captivate their minds. In the present paper, the traditional love triangle is dealt with excruciating conflict to evoke tension and bewilderment and thereby providing unexpected turn of events beyond the expectation of theatre-goers. In this process, the play *Candida*, which is set for exposing contradictory love triangle, justifies Shaw's view of anti-romantic disposition in true sense of the term in a realistic vein. To elucidate this, the play is studied and analyzed to attest Shaw's concept of an advanced woman to establish that the playwright is abreast of his times.

Keywords: Shaw, multi-pronged genius, social problem, love and marriage, perspective, conflict, ideas, wit and humor, turn of events, anti-romantic, advanced woman.

Introduction

It is universally acknowledged that Shaw is endowed with hyper intellectual sensibility and exuberant wit and humor. A study of Shaw's early plays reveals his dramatic powers in the earlier stages of development. His reputation as a dramatist before 1900 is based mostly on the originality of his themes. The influence of Ibsen, particularly in "Unpleasant Plays" is apparent. The early plays also show that Shaw is profoundly swayed by contemporary native dramatists like Gilbert and Pinero. Shaw's greatness as a dramatist also lies in the Shavian outlook which characterizes every play that he

has written. Like Gilbert, Shaw gives his plays a typical personal touch. There is a Shavian touch in each of his plays, so much so that one can easily know that it is a play of Shaw that he has read even without being told about it.

In *Candida*, Shaw introduces "A stale situation in an entirely different way", contrary to the conventional theme the eternal love triangle. It is considered to be one of the best anti-romantic plays that Shaw has written to profess the nature of an advanced woman. In the play, *Candida*, the heroin, plays a pivotal role in judging the true lover of her life, that has been complicated by two vying gentlemen, namely Morel, her husband, and Marchbanks a poet.

Analysis of the Play

As the play opens, Mr. Morel is seen talking to his father-in-law, Burgess, who has come to him after a long time. While they are conversing seriously, Candida arrives from the station, accompanied by Marchbanks. Since she finds the house untidy, she busies herself to set it right. When Morel and Marchbanks are alone, Marchbanks tries to draw Morel into a queer discussion. Morel, who is a Christian socialist argues with Marchbanks skillfully, but he cannot expect the passion that Marchbanks entertains for his wife in his heart. Marchbanks, expecting unhappiness in Candida's marital relationship, argues with Morel by expressing his displeasure over it. He says:

Happy : Your marriage, you think that: You believe that.

Marchbanks, later turns dramatically and demands Morel to come to a settlement regarding his undisclosed love for Candida. He says:

I must speak to you. There is something that must be settled between us.

(Act I, P.540)

After having much mental conflict, Marchbanks comes out with the truth that he has fallen in love with Candida. He says:

I love your wife.

(Act I, P.540)

Petrified by Marchbanks' love for Candida, Morel tells him that it has become a common feature for everyone to love Candida. Morel says:

… Everybody loves her: they can't help it. I like it.

(Act I, P.541)

As it becomes irresistible, Marchbanks once again expresses his deep sense of love for Candida, consequent upon this, Morel indignantly shouts at Marchbanks for his senseless observation. He says:

… You little sniveling cowardly whelp. Go, before you frighten yourself into a fit.

(Act I, P.544)

When Morel and Burgess are talking, Candida enters and complains that Morel has not taken care of any household work. Even the brush that is used for cleaning the lamps is being used for black leading. Marchbanks, who is present sitting on the sofa, incoherently expresses the horror that has haunted his heart. Candida tries to pacify him by entrusting the cleaning work to Marchbanks, besides asking him to present a scrubbing brush. Marchbanks bursts out poetically:

No, not a scrubbing brush, but boat: a tiny shallop to sail away in, far from the world. Where the marble floors are washed by the rain and dried by the sun; where the south

wind dusts the beautiful green and purple carpets. Or a chariot: to carry us up into the sky. Where the lamps are stars, and don't need to be filled with paraffin oil every day.

(Act I, P.558)

As Morel and Candida are left alone, Candida complains against Prossy suspecting her love for Morel. Candida says:

…Why does Prossy condescend to wash up the things, and to peel potatoes and abase herself in all manner of ways for six Shillings a week less than she used to get in a city office? She's in love with you, James: that's the reason.

(Act II, P.563)

Even Candida spontaneously expresses her fondness for Marchbanks who appears to her sincere in showering love and affection on her. She says:

… I have grown fonder and fonder of him all the time I was away… though he has not the least suspicion of it himself, he is ready to fall madly in love with me?

(Act II, P.564)

Since Candida entertains the idea that Morel has not been confident of her, she provokes Morel, by telling that Marchbanks is right in understanding every one irrespective of their nature. She says:

He is always right. He understands you; he understands me; he understands Prossy; and you, you understand nothing.

(Act II, P.565)

As Candida and Marchbanks are enjoying the absence of everybody in the room, Marchbanks reads out some poems thinking that Candida is listening, suddenly finds her disinterest and asks her several questions. In course of their talk, Candida attempts to drag the interest of Marchbanks towards her. In reply to one of her questions, Marchbanks being induced by over powering love for her, musically sings:

Candida, Candida, Candida, Candida, Candida. I must say that now, because you have put me on my honour and truth; and I never think or feel Mrs. Morel: it is always Candida.

(Act III, P.575)

On Candida's leaving to enter the kitchen, Marchbanks again picks altercation with Morel, regarding his genuine love for her. Marchbanks even goes to the extent of pointing that real Morel has hidden somewhere and he poignantly appeals to him that Morel is not fit to be the husband of Candida. He says:

I don't mean the Reverend James Movor Morel, moralist and windbag. I mean the real man that the Reverend James must have hidden somewhere inside his black coat; the man that Candida loved.

(Act III, P.577)

Responding to Morel's utterance in calling Marchbanks a beggar, seeking her favour, Marchbanks poetically says:

She offered me all I chose to ask for; her Shawl, her wings, the wreath of stars on her head, the lilies in her hand, the crescent moon beneath her feet-

(Act III, P.579)

Through Marchbanks, Shaw expresses his conception of virgin Mary Morel, who is haunted by suspicion on what has gone on between Candida and Marchbanks in his absence, he asks Marchbanks to explain clearly: He asks:

Eugene: if that is not a heartless lie- if you have a spark of human feeling left in you – will you tell me what has happened during my absence?

(Act III, P.580)

Marchbanks tells openly without having a streak of fear in his heart. He says:

What happened: Why, the flaming sword – well, in plain prose, I loved her so exquisitely that I wanted nothing more than the happiness of being in such love. And before I had time to come down from the highest summits, you came in.

(Act III, P.580)

Morel, being convinced that nothing has gone between Candida and Marchbanks, understands that nothing has been settled. He says:

So, it is still unsettled. Still the misery of doubt.

(Act III, P.580)

Marchbanks expressing his happiness over Candida's nature, advises Morel enigmatically to choose different paths by leaving Candida alone, in order to seek a worthy man for her. He says:

… I am the happiest of men. I desire nothing now but her happiness. let us both give her up. Why should she have to choose between a wretched little nervous disease like me, and pig – headed person like you? Let us go on a pilgrimage, you to the east and I to the west, in search of a worthy lover for her: Some beautiful archangel with purple wings-

(Act III, P.580)

Morel, being stung by Marchbanks' suggestion, speaks eloquently about the safety and care of his wife and children. Then Marchbanks sharply reacting to his pathetic appeal, Commands Morel to ask her to choose between them. He says:

Oh, you fool, you fool, you triple fool: I am the man, Morel: I am the man. You don't understand what a woman is. Send for her, Morel: Send for her and let her choose between-

(Act III, P.580)

After having heated argument as to how to initiate the key discussion of choosing between the two, Morel confesses his innocence when Candida opines that a poet sees everything. Morel says:

Eugene was right, as you told me a few hours after, he is always right. He said nothing that you did not say far better yourself. He is the poet who sees everything; and I am the poor person who, understand nothing.

(Act III, P.589)

As it becomes inevitable not to hide the secret any longer, Morel tells Candida to choose between them. He says :

..... I will not go about tortured with doubts and suspicions. I will not live with you keep a secret from you… we have agreed – he and I – that you shall choose between us now. I await your decision.

(Act III, P.590)

Stunned by Morel's request, Candida throws herself for auction and asks them to offer their bidding. She says:

… And pray, my lords and masters, what have you to offer for my choice? I am up for auction, it seems. What do you bid, James?

(Act III, P.590)

Having moved by her appeal to offer their bidding, Morel with much humility says:

I have nothing to offer you by my strength for your defense, my honesty for your surety, my ability and industry for your livelihood, my authority and position for your dignity. That is all it becomes a man to offer to a woman.

Candida: And you, Eugene? What do you offer?

Marchbanks: My weakness. My desolation. My heart's need.

(Act III, P.591)

After listening to their bidding, Candida looks curiously from one to the other, as if weighing them, gives her choice cryptically. She says:

I give myself to the weaker of the two.

(Act III, P.591)

Here, Clark rightly observes "… Shaw attempts to shatter the ideals of the 'Sanctity of the family' and shows a weak man and a strong man – each at first appearing to be the reverse – with a woman between them. The woman finally clings to the weaker, as he needs her most, not, Shaw implies, because she happens to be his wife".

Sensing the sense of her observation, Marchbanks understands that he is lost. On the other hand, Morel droops down with sorrow at the outset, later when Candida says James is the weaker, and then he recovers from the shock and feels happy. Asking them to come close to her, Candida grows stranger. Candida says:

Let us sit and talk comfortably over it like three friends … you remember what you told me about yourself, Eugene: how nobody has cared for you since your old nurse died: how those clever fashionable sisters and successful brothers of yours were your mother's and father's pets: … always lonely, and nearly always disliked and misunderstood.

(Act III, P.592)

In an attempt to justify Morel's weakness, Candida says:

…. We go once a fortnight to see his parents … Ask me what it costs to be James's motherland three sisters and wife and mother to his children all in one …. When there is money to give, he gives it : When there is money to refuse. I refuse it. I build a castle of comfort and indulgence and love for him. … I make him master here, though he does not know it and could not tell you a moment ago how it came to be so.

(Act III, P.592)

Sahai aptly comments: "Shaw believed that the wife's decision to live with the husband was the real solution to the problem. It may be recalled here that Candida is anti-Ibsen in the sense that the wife knowing well the weakness and hollowness of Morel's love prefers to stay back… it shows Shaw's striving to find out his own way out of *A Doll's House and Ghosts*." However, at the end since everything goes out of his hands, to express his innate love for Candida, Marchbanks tells Morel that he has filled her heart with his happiness. He says:

> I no longer desire happiness: Life is nobler than that. Parson James: I give you my happiness with both hands: I love you because you have filled the heart of the woman I loved. Good bye.
>
> (Act III, P.594)

It is worth to note Ervine's comment who says "Shaw himself saw that he had turned the tables on Ibsen by showing that it was the man, not the woman, who was the doll in the house. Marchbanks surprisingly rushes out by expressing that he has a better secret in his heart. He says:

> … But I have a better secret than that in my heart. Let me go now. The night outside grows impatient.
>
> (Act III, P.594)

We can surmise that the poet might have realized that his love towards Candida is not earnest, since Morel has filled her heart with happiness. Sahai says "This poetic character, modeled on Shelley, finds the world too distasteful and selfish and walks out with the realization of the hard fact that winning the heart and love of a married woman was impossible.

Conclusion

It is inferred from the above analysis that Shaw has invested his artistic sensibility in molding Candida, the protagonist of the play an advanced woman with a difference. Obviously, her impression and attitude towards Marchbanks would delude the audience that she would go with him deserting James Morel. Ironically, she turns the tables and decides to continue her life with James, her husband the weaker of the two. Of course, the plot of the play is structured in such a way that audience would be misled by her way of thinking. Surprisingly, Shaw with his view of modern woman induces the theatergoers to ponder over his concept of love and marriage which is improvised with much deftness and dexterity. Above all, the play really glorifies the true love of a wife for a husband who is endowed with an impeccable faith in his wife. That is why, the play is considered to be an iconic replica of true love that can pass the test of time with its perennial appeal.

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Collaborative Learning as a Better Alternative for Lecture Method: An Experimental Study

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Abstract

Collaborative learning can be defined as an educational approach used in learning and teaching for working together in an intellectual activity searching for answers, understanding, solutions, or meanings, or creating anything new. The paper focuses on differentiating students' performance in collaborative learning and its impact with the lecture method of teaching. The paper is outcome of empirical study conducted with II M.A. English Integrated students (UG Level) in Annamalai Univeristy, Cuddalore District.

Keywords: Collaborative learning, lecturing, work together, language learning.

Collaborative Learning is a method primarily designed for learning and teaching foundational (knowledge and cognition) and Non-foundational skills (Social skills and socially constructed knowledge). In Collaborative learning, the role of the teacher extends more than a lecture and monitoring.). In fact, the teacher makes students collaborate not just with groups but as a whole – Collaborative Classroom. It promotes shifts in authority among students or student and teacher; it is informal and socially constructive. To explain, lecture is not neglected entirely but at the same time, it can take place at any time, whenever needed. An advantaged student in the group can help or students can ask help from advantaged student. As a result, students are active learners than passive during lectures.

The paper "Collaborative Learning as a Better Alternative for Lecture Method: An Experimental Study" aims at comparing the efficacy of collaborative learning with that of lecture in ELT classroom. The paper is an extract from empirical study from the doctoral programme. The experiment is conducted in II M.A. Integrated (UG level in the year 2017-18), students in Annamalai University, Chidambaram. Nearly 70 percent of the students are first generation graduates who have studied in Tamil medium Schools. Their source of learning English highly depends on English teachers and textbooks. Their outside source such as library, media, and technology is very low than students in urban areas of Tamilnadu. The experiment is conducted in Part II English class IENC 32 entitled "English through Literature III (Drama)". The lesson taken for the experiment is **"**The Game of Chess" by Kenneth Sawyer Goodman.

Time: 20 minutes for writing (Pre-test), 20 minutes for Collaborative discussion and 20 minutes for writing (Post-test)

Methodology

"The Game of Chess" by Kenneth Sawyer Goodman is introduced to students in lecture mode for 3 class hours where they are provided with interpretations by the teacher. Reading the text in the class hours is encouraged. Students are also instructed to read the text as a take home assignment.

Hypothesis H_1

There is a significant difference in students' performance in Pre-test and Post-test (before and after collaborative learning).

Null Hypotheis H_0:

There is no significant difference in students' performance in Pre-test and Post-test (before and after collaborative learning).

Pre-test

Pre-test is conducted for first 20 minutes of the class hour. Students are given separate sheets to complete their writing.

Questions Marks 2x5=10

1. "God has delivered you into my hands." Explain
2. Write a brief note on the theme of vengeance in The Game of Chess.

Collaborative discussion

Students are encouraged to discuss the answers for the same question for 20 minutes. They are also allowed to use their text and dictionary if needed.

Post-test

Students are asked to collaborate and write the same question such as students can talk to their friends to verify answers, ask how to write, and clarify doubts. They are instructed and monitored not to copy from their text and friends. The time allotted for writing is 20 minutes.

Data Interpretation

The answer sheets are collected and examined carefully. Methodological Triangulation is the use of both quantitative and qualitative analysis where the data can be viewed in multiple perspectives. It can increase the validity and reliability of the data. At the same time, it can also provide deeper and unique meanings to the data.

Paired t-test between pre-test and post-test

Descriptive Statistics

Sample	N	Mean	StDev	SE Mean
Pre-test	33	0.803	0.935	0.163
Post-test	33	1.636	1.537	0.268

Test

Null hypothesis H_0: $\mu_difference = 0$

Alternative hypothesis H_1: $\mu_difference \neq 0$

T-Value	P-Value
-6.81	0.000

Paired t-test (descriptive statistics and test using Minitab statistics) shows that there is significant difference in students' performance in Pre-test (M=0.803, SD=0.935) and Post-test (M=1.636, SD= 1.537); p = .000. As the p value is lesser than cutoff significance 0.05, the result rejects the null hypothesis. Thus, there is significant difference in students' performance between the Pre-test and Post-test.

Overall performance of each group in Pre-test and Post-test

The overall groups' performance in Pre-test and Post-test is charted as follows. Group A, B, and C are advantaged groups (above average) where at least one student will be available to help the other students in the same group. Group D, E, and F are disadvantaged groups where all students are average or below average learner and the collaborative teacher can help and monitor the groups. In Pre-test, Group A, B, C, D, E, and F scored percentage of 30, 10, 23, 10, 10, and 14 respectively and in Post-test, Group A, B, C, D, E, and F scored percentage of 54, 24, 43, 32, 22, and 23.3 respectively. The groups' overall performance increases due to the increase in individual scores after working collaboratively.

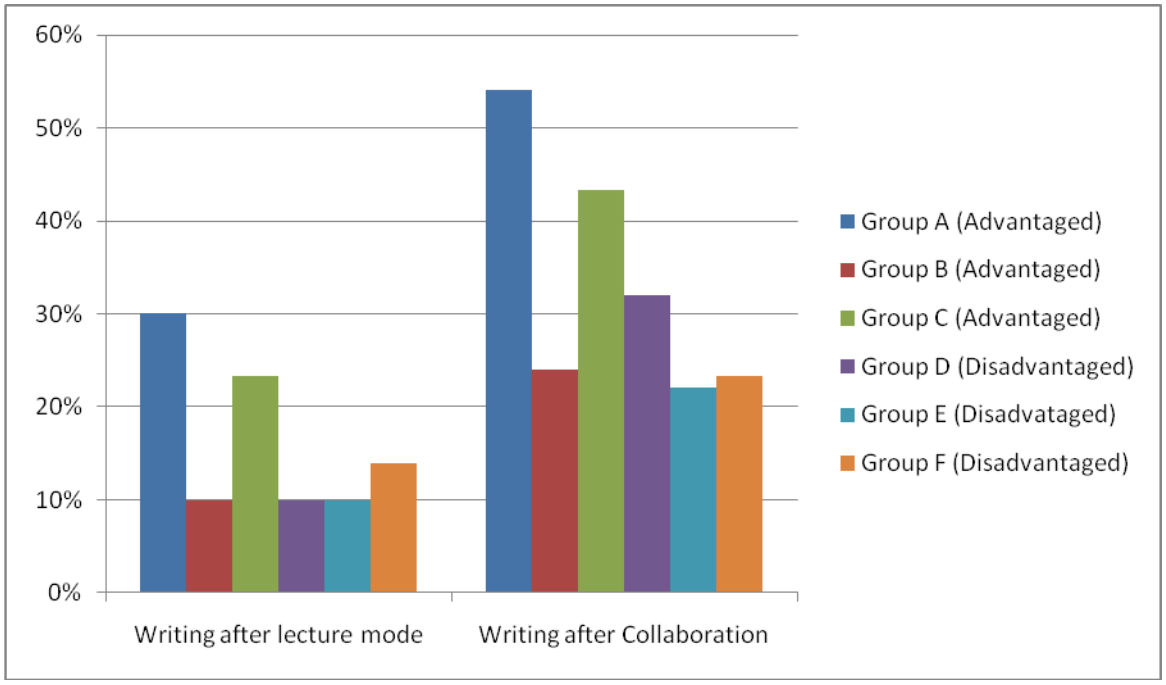


Figure 1 Overall Performance of each group in Pre-test and Post-test

The figure 1 shows that there is increase in score for both advantaged and disadvantaged groups. In fact, it is evident that disadvantaged group is not disadvantaged when they learn collaboratively. Group D (disadvantaged group) performed better than the advantaged group(Group B). Even though, advantaged students play the role of peer-teaching, their collaborative attitude contributes effect to the teams/groups.

Total Performance of the Class

The average of total class is calculated such as – after lecture 16% and with collaborative writing 33%. As it is their initial stage in collaboration and its activities and lack of language skills contributes 15 % difference in the score. If they are consistently encouraged to work collaboratively, their language skills and competency can improve for the better.

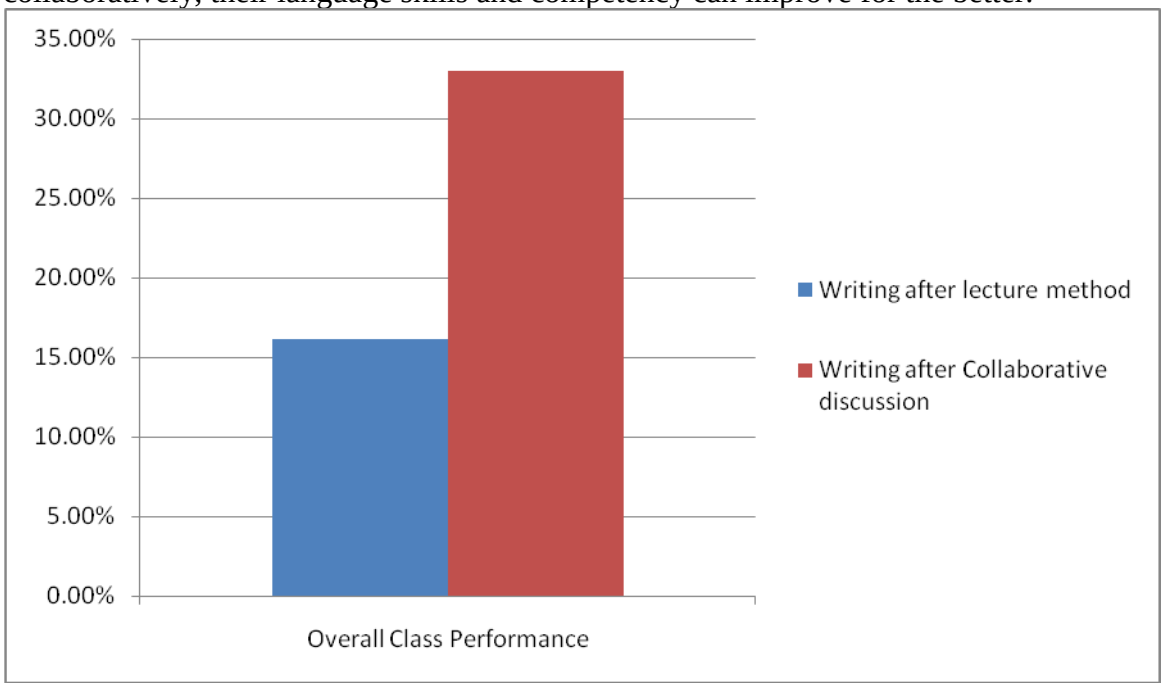


Figure 2

Qualitative Analysis of Pre-test and Post-test

Analyzing qualitative can help to identify unique findings and better interpretation about the data. Let us look at example from the pre-test and post-test. In Image 1, the blank space after the question indicates that the student did not answer the first question after the lecture. It is evident that they are hesitant to work by themselves. They are already practised in writing but they write by memorising the given essay or from the text.

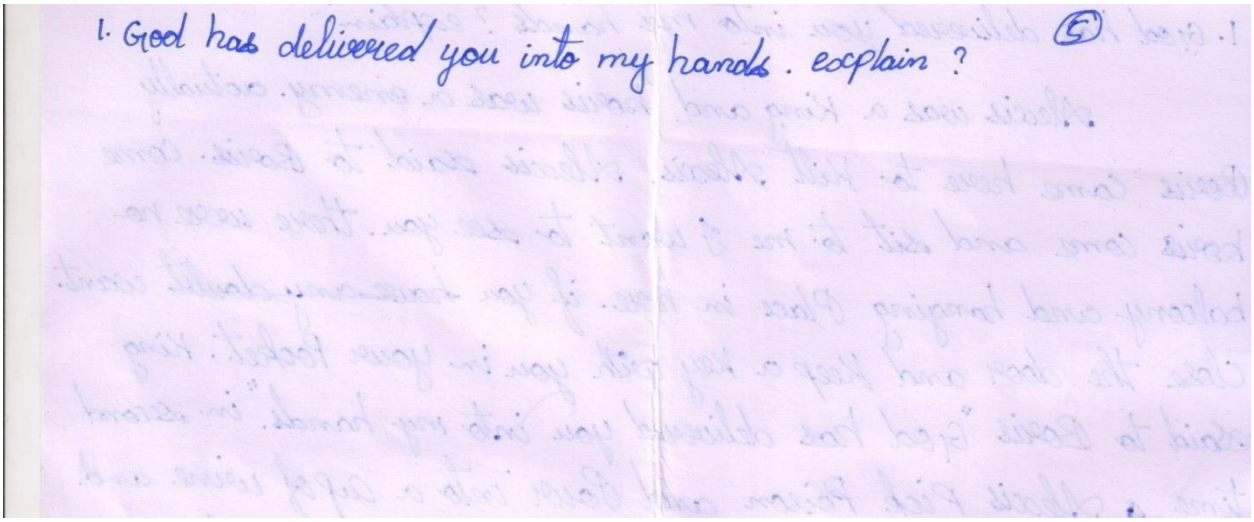


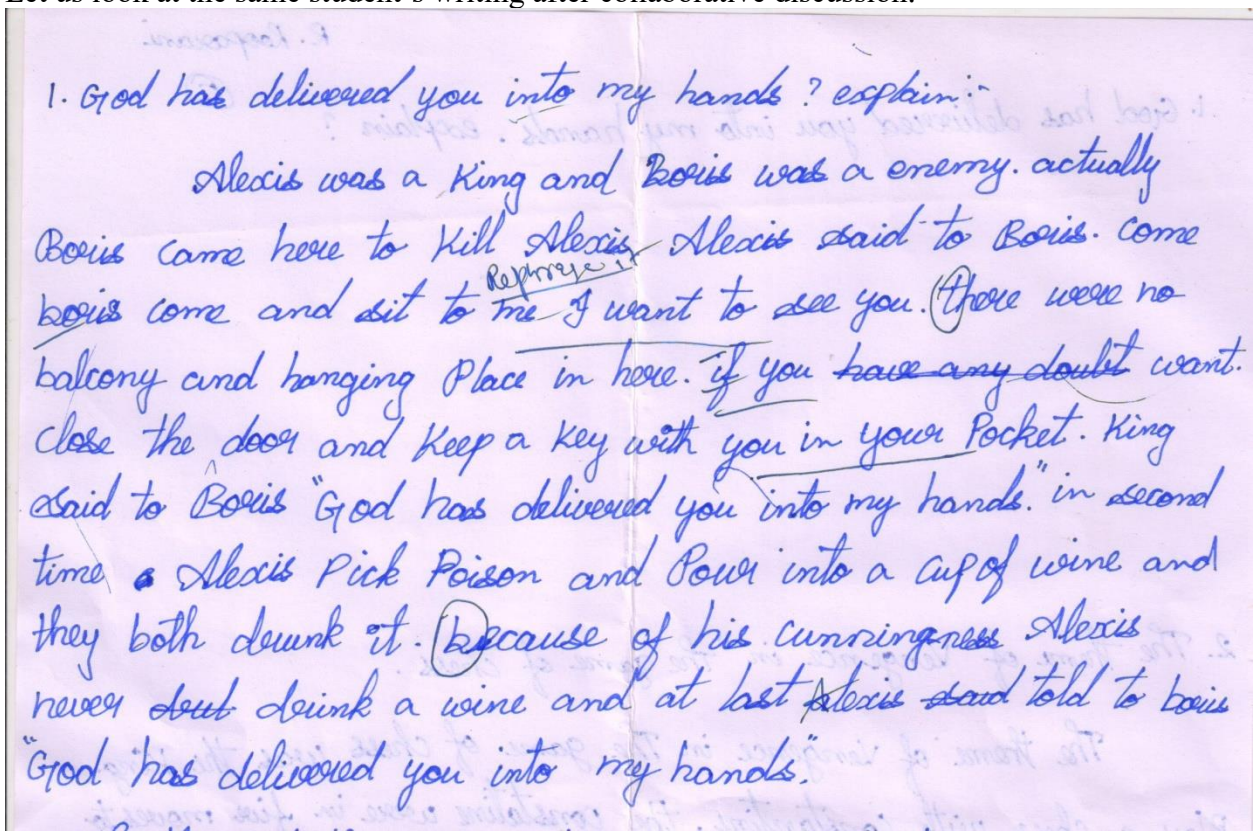
Image 1 Pre-test

Similarly, there are a few students who left the questions answered because of the following reasons:

i. They were unable to identify their answers.
ii. They were unable to transfer the known answer by their own language skill.
iii. They were hesitant to write on their own.
iv. They were not practiced to writing

In fact, they consider writing as a test. Their attitude towards test and writing is not positive. Fear is the first outcome of writing because of lack of language skill due to unawareness of writing on their own.

Let us look at the same student's writing after collaborative discussion.


1. God has delivered you into my hands ? explain :-

Alexis was a King and Boris was a enemy. actually Boris came here to kill Alexis Alexis said to Boris. come boris come and sit to me (Rephrase it) I want to see you. there were no balcony and hanging Place in here. if you ~~have any doubt~~ want. close the door and keep a key with you in your Pocket. King said to Boris "God has delivered you into my hands." in second time a Alexis Pick Poison and Pour into a cup of wine and they both drunk it. because of his cunningness Alexis never drunk a wine and at last ~~Alexis said~~ told to boris "God has delivered you into my hands."

Image 2 Post-test

Image 2 is an evidence that the student was able to identify the answer from the text collaboratively. At the same time, they become less hesitant when they share their answers with friends and transfer it to writing. Even though there are errors in punctuation, grammar, spelling etc, the student is able to try and express her answers with confidence. The usage of "you" indicates that their unawareness of reporting speech. The usage of small letter after period indicates that they are not aware of punctuation. Writing the name with small letter shows are the common error found in many samples. Traditional testing provides marks and it may not allow students for learning. But while collaborating, the teacher is not holding the centre, whereas, he/she monitors and identifies the challenges in their writing. So, it provides a space for remedial teaching.

Results

There is significant difference (both qualitative and quantitative) in writing after lecture method and collaborative learning. Collaborative learning has worked effectively in language classroom of II M.A. English integrated students and it has encouraged students to be both dependent (work together) and independent (working by their own). It provides teachers with a space to understand students' challenges in learning a language and remedy it.

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Appendix

R. Roopavani

1. God has delivered you into my hands. explain ?

2. The theme of Vengence in "The game of chess.

The theme of Vengence in The game of chess was the King Play a chess with Constantine. the constatine were in five moves to finish a game. Constantine were a minister who never complete a game. Alexis ~~go~~ take a Poison and Pour into a two cup of wine and ask boris to drink it they both take a wine and drink it at last Alexis said to Boris have you have any glowing Boris slowly move to table and Pick a bullet and ready to shoot him but there were no bullet in it. at last boris told to alexis eh you also drink a Poison with me. Ha Ha Come we both died together. the Poison is ~~for~~ frequently a slow Poison.

1. God has delivered you into my hands ? explain :-

Alexis was a King and Boris was a enemy. actually Boris came here to kill Alexis Alexis said to Boris. come boris come and sit to Reprieve me I want to see you. there were no balcony and hanging Place in here. if you ~~have any doubt~~ want. close the door and keep a key with you in your Pocket. King said to Boris "God has delivered you into my hands." in second time Alexis Pick Poison and Pour into a cup of wine and they both drunk it. because of his cunningness Alexis never ~~dont~~ drink a wine and at last ~~Alexis said~~ told to boris "God has delivered you into my hands."

2. The theme of the Vengence "The game of chess."

The theme of the Vengence in the game of chess was ~~a~~ the Boris Vengence was to kill Alexis and Constantine Vengence was to get a freedom. Alexis Pour Poison into wine and they both have take a wine and drink it. at last Alexis ask boris had you have any glowing with you, because of his cunning the Alexis never drink a wine and Boris slowly moved to the table and take a bullet and ready to shoot it. vengeance → Trick.

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Evaluation of Learners Spoken English Fluency: An Experimental Study

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Abstract

This research reports evaluation of tertiary learners' spoken English fluency. The evaluation was done after explicit teaching of idioms to tertiary learners. The present study was conducted over a period of time and it was consisted of experiment. Ten speakers' speech fluency was evaluated in the present study. The participants of the study were undergraduate students. This study proposed a criterion for the evaluation of spoken English and the same criterion was used for the evaluation of learners' spoken fluency. This paper has explored the correlation between the explicit teaching of idioms and spoken fluency of the learner. The study analysed qualitative and quantitative data. It also discussed and presented the results.

Keywords: Spoken English, spoken fluency, criterion, idioms, figurative language, explicit teaching

Introduction

Second language learners do not seem to possess the basic knowledge of figurative language that indicates language proficiency, fluency and creative language. Generally, ESL teachers and learners neglect figurative language, but they concentrate more on general vocabulary or specific vocabulary. Even the text book writers do not put much effort into figurative language. Idioms and other figurative expressions are a neglected aspect of language teaching and learning. Idioms are an important aspect in figurative language. They are slowly losing importance in colloquial language use. The knowledge of figurative language, particularly idioms, is essential in language which would help learners to enhance their figurative language. ESL learners generally have lack of knowledge of figurative expressions, in particular, the most frequently occurring idioms in the language. Learners' limited knowledge of idioms in English poses some difficulties in English use. In this context, the present study addresses an immediate need to enhance undergraduate second year learners' knowledge of idioms to develop their language proficiency and fluency. The present study aims to evaluate undergraduate second year learners' spoken fluency after explicit teaching of idioms.

The present study claims that it is possible to enhance the vocabulary of the tertiary learners' language fluency by developing their idiom knowledge. It also assumes that the tertiary learners' language fluency can be improved by explicit teaching of English idioms. It is generally thought that tertiary learners are less proficient in figurative language in general and specifically idioms which would help them in L2 fluency. In such a context, the present study attempts to evaluate tertiary learners' spoken fluency after explicit teaching of idioms. In earlier work it has also proved that explicit teaching of idioms has improved learners' idiom knowledge. (Maisa. S, 2017). But, the researcher in this paper has presented the evaluation of spoken fluency after explicit teaching of idioms.

Review

Language Fluency

There are multiple meanings associated with the term L2 'fluency'. Lennon (1990) distinguished between "a broad sense and a narrow sense of fluency." According to the broad sense fluency is a cover term for oral proficiency, representing the highest point on a scale that measures spoken command of a foreign language. The narrow sense, on the other hand, "pertains to one, isolatable component of oral proficiency describing learners who are fluent but grammatically inaccurate or fluent but varied vocabulary" (as cited in Jong de.N& Perfetti.A.C. 2011, p,534).

Kaponess and Riggenbach point out that in any language a conceptual metaphor underlying the meaning of fluency called as "language is motion" (as cited in John de, J & Perfetti , 2011). Crystal (1987) defined fluency as "smooth, rapid, effortless use of language" (p.421) in *Encyclopedia of Language*; it is no different from that found in the C*oncise Oxford Dictionary.* The non-technical use of the word '*fluency'* is often synonymous with overall linguistic proficiency rather than with strictly restricted aspects of delivery in oral production.

According to Brumfit (1984) fluency regarded as "natural language use whether or not it results in native speaker like language comprehension or production" (Brumfit,1984 p.56). This definition is different from the traditional view of fluency as broadly synonymous with language mastery and native like performance.

According to Fillmore (1979) there are four parameters that people may be thinking about when making judgments about fluency. They are: a) The ability to talk at length with minimum pauses; b) The ability to package the message easily into "semantically dense" sentences without recourse to lots of fillers (for example, "you know", "the thing is that", etc.); c) The ability to speak appropriately in different kinds of social contexts and situations, meeting the special communicative demands each may have; d) The ability to use the language creatively and imaginatively by expressing ideas in new ways, to use humour, puns, metaphors, and so on.(Fillmore, 1979 as cited in Brown D.J, 2003)

Oral Fluency

Oral fluency is one of the most salient markers of proficiency in a second language. According to Kormos (2006) there are few measures of oral fluency that have been proposed in the literature. Kormos' list reveals that there are many different ways of conceptualizing what exactly fluency means. Kormos says that fluency is fluidity construct, fluidity it would seem, is itself a multidimensional construct and so pinning down precisely what fluency means is clearly going to be a challenge! In most recent works, speech production is analysed by means of four temporal variables, i.e., speaking rate, phonation/time ratio, articulation rate, and mean length of runs.(Kormos, 2006, p.163, as cited in Segalowitz, 2010).

Testing Oral Fluency

As we have seen, one important aspect of fluency is related to temporal aspects of speech like speaking rate, speech-pause relationships, and frequency of dysfluency markers such as hesitation, repetition and self-corrections. Lennon (1990) and Freed (1995) argued that when speakers become more fluent their speech rate increases and speech flow contains fewer pauses and hesitations (as cited in Luoma, 2004). According to Cucchiarini et al. (2000) the term ''temporal'' does not refer exclusively to timing-related variables such as speaking rate, utterance duration, and pausing, but it also covers hesitation phenomena such as filled pauses, repetitions, and restarts.

There are fluency scales to test the fluency of the learner. One of them is Weir's (1993) The Test of English for Educational Purposes Fluency Scale. It has descriptors in four grids (from low=0 to high=3), the second fluency scale was by Hasselgren (1996) a data-based fluency scale, which has descriptors with five grids (from low=1 to high=5) (as cited in Luoma, 2004, p.87).

On the whole, there are four different approaches to describe the measures of fluency in the investigation of L2 learner's speech. The first trend of research is concerned with the temporal aspects of speech production, the second combines these variables with the investigation of interactive features (e.g. Lennon 1990; Mohle, 1984; Riggenbach, 1991 as cited in Cucchiarini et al., 2000) and the third approach explores the phonological aspects of fluency as well. Finally, recent studies have included the analysis of formulaic speech in studying fluency in second language speech (e.g. Hieke, 1984; Wennerstrom, 2000; Ejzenberg, 2000 as cited in Kormos, &De´nes, 2004;Towell et al., 1996).

Methodology

Aim, Assumptions &Objective of the Study

The aim of the study is to enhance tertiary learners' knowledge of idioms by explicit teaching of idioms and see the improvement in learners' language fluency. Teachers' efforts can help tertiary learners' idiomatic English, which will promote language proficiency and fluency.

The present study is based on the following assumptions:

1) Poor knowledge of idioms at the undergraduate level can lead to lower proficiency and lower fluency in speaking.
2) The explicit teaching of idiomatic English will enhance tertiary learners' knowledge of idioms and promote learners' language fluency.

The objective of the present study is presented below:

a) To study and find out the relationship between teaching English idioms and language fluency of ESL speakers.

Limitation

In the present paper evaluation of Learners' idiomatic English knowledge not discussed because it was analyzed and discussed in the researchers earlier paper (Maisa.S, 2017). It is important to note that learners' idiomatic English has improved after explicit teaching of idioms. Therefore, in the present study the learners' recorded spoken language has evaluated.

Research Questions and Hypotheses

Research Question

Q: Does explicit teaching of idioms promote language fluency of undergraduate learners?

Hypotheses

1) The ability to learn and use idioms improves learners' language fluency.
2) Teaching idioms will help ESL learners to understand and promote idiomatic knowledge.

Subjects

The subjects of the study were second year undergraduate students, who were studying B.A., B.Com.& B.Sc. courses in colleges affiliated to Osmania University.

Teaching Intervention Study

Teaching intervention consisted of the experiment. The experiment was designed to prove that teaching idioms helps ESL learners to understand and produce idioms. The ability to use idioms will improve the learners' overall language fluency. In teaching intervention, the researcher taught two groups—one experimental and one control. Due to unavailability of time and college restrictions, sixty learners from two colleges participated in the study but for the final analysis ten learners' speech data was considered. The researcher conducted the experiment for each group and researcher prepared pre test and post test question papers for the experiment. The researcher took twenty days to conduct the experiment. The teaching material was developed in order to teach idioms in the course book. Researcher selected frequently used idioms for explicit teaching of idioms.

Experimental Group

The experimental group learners received instruction with more focus on idioms which was absent in the control group. The researcher prepared lesson plans for both the groups but the experimental group lesson plan was more focused on language activities with idioms. Further, the example of sentences with idioms given in the teaching material was prepared with authentic sentences in the text. Certain strategies like noticing idioms, guessing idiom meaning in the context, raising learners' awareness and interest in idiom learning were used in teaching and learning. The experimental group received instruction with primary focus on idioms. The explicit teaching of idioms for the experimental group is the variable in the experiment. The researcher developed teaching materials especially for experimental group learners. The teaching material had a few chapters and in every chapter idioms were incorporated in a suitable context. At the end of each chapter language activities like matching idioms with corresponding meaning, rewriting the idioms (underlined) in a sentence, selecting suitable meaning for the idiom (underlined) and writing the meaning of the idiom (underlined) were given for practice. Learners were given time to practice language activities of each lesson. In language activities, idioms were repeated to promote idiom learning.

Control Group

The control group consisted of sixty learners which is equal in number to the experimental group learners. The control group received the same amount of instruction as experimental group, but the focus of instruction was different. The control group did not receive explicit teaching of idiom instruction; it received the traditional method of instruction with focus on vocabulary, grammar and reading comprehension. The language activities in the control group material were different from experimental group material. There were not many language activities on idioms in control group material. It mainly focused on general vocabulary and reading comprehension. The instruction in the control group was not explicitly on idioms.

Pre-test and Post-test

The pre-test and post-test papers were prepared with similar types of question patterns. The pre-test question paper in the present research work had two sections; section one was to test idiomatic knowledge and section two was to test language fluency of the learners. Pre-test question paper prepared for sixty marks; thirty marks were allotted for testing idioms and rest of the thirty marks were allotted for testing language fluency. For testing idiomatic English there were four types of questions.

In section (a) of the test there were four types of questions. Question 1 was to identify the meaning of the underlined idioms in the given sentences. This was a Multiple Choice Question (MCQ) type question (choose from the options given). The marks allotted to the question 1 were five only. Question 2 was to identify the meaning of the underlined idioms in the passage from the meanings given. The marks allotted for question 2 were five. Question 3 was to choose the appropriate idiom from the list given and fill in the blanks. The marks allotted for question 3 were ten. Question 4 was matching the idioms with their corresponding meanings. The marks allotted for question 4 were ten.

The next section of the test was section (b); it was designed to test learners' speech fluency. Question 1 tested the subjects' speaking ability. The learners had to choose any one of the topics. Learners' had to express their views for five minutes. The researcher used a voice recorder to record the speech data.

Administration of the Test

In the context of research, the major uses of test scores are related to evaluation. The interpretation of test results can assist in our understanding of the nature of language proficiency, and may have implications for language learning and language teaching (Bachman, 1990:54). The pre- and post-tests were administered in three colleges. The time allotted for the test was sixty minutes; it was clearly mentioned on the question paper. The speaking test in the second part took more time. The researcher conducted the speaking test in the language laboratory.

Analysis of Learners Spoken Fluency

This section presents an analysis of learners' spoken data and interpretation of the data. One of the research hypotheses is that, the ability to learn and use idioms improves the learners' spoken fluency. To test the hypothesis learners' language fluency was assessed in the experimental and control group; this is the second part of the test. The spoken data was recorded through pre- and post-tests. First of all, the researcher conducted pre- test and followed by intervention, and finally, the post-test. The recorded spoken data was transcribed by the researcher for the analysis. The researcher developed spoken fluency assessment criteria; which has three grids -- low, mid and high with scores (low=1, mid=2 and high=2).

The spoken fluency criteria have dysfluency markers like number of filled pauses, number of long silent pauses, number of repetitions and restarts, word choice, use of discourse markers and logical connectors. Similar fluency criterion has been used in previous studies but many such fluency studies have used speech rate as a major fluency criteria. The researcher adopted a qualitative and quantitative approach for the data analysis. Only ten subjects' (n= 10) data have been selected for detailed data analysis in each group due to practical considerations. The selected samples were representative samples of the study because they were selected randomly from the total samples. Since it is vertical study, the analysis has to take multiple factors in the students' performance into account. The recorded spoken data of experimental and control group was transcribed by the researcher for the analysis. The analysis was based on the evaluation criteria decided upon. Given below are the criteria for the analysis of spoken fluency.

i) Number of filled pauses
ii) Number of repetitions and restarts
iii) Word choice

iv) Number of long silent pauses
v) Use of discourse markers
vi) Use of logical connectors

The selected criteria were finalized after a thorough review of literature. Kormes& Denes (2004) study on spoken fluency criteria consists of the speech rate, articulation rate, mean length of runs etc,. These criteria were not selected because they have considered only speech rate based criteria and ignored the use of discourse markers and logical connectors which are very much essential for language fluency and accuracy. Freed (1995), Riggenbach (1991) Towell (1987), Towell, Hawkins, &Bazergui (1996) have similarly studied fluency to know judges' perception of fluency (as cited in Wood, 2006). Cucchiarini, Strik, and Boves' (1999) study on quantitative assessment of second language learners' fluency mentioned criteria for spoken fluency which was similar to Kormes & Denes (2004) fluency criteria. The researcher adopted a few fluency criteria like number of filled pauses, number of repetitions and restarts, and long silent pauses which were dysfluencies to quantify fluency. According to Fraser (1999) discourse markers and logical connectors are lexical expressions which are used either in spoken or written discourse. Discourse markers are one set of linguistic items that function in cognitive, expressive, social, and textual domains. Schiffrin argued that "although there were scattered studies of discourse markers in the 1980s, their study since then has abounded in various branches of linguistics and allied fields…" (2001:54). Spoken fluency criteria for the present study enabled the researcher to achieve the aim of the study. Therefore, it was adopted after discussion with other academics.

Description of the Fluency Criteria

The filled pauses are the utterance of certain sounds like *uh, er, mm*, etc. in speech. These utterances have no meaning but the speakers with low fluency use more filled pauses. Hence, more filled pauses in the speech indicate that the fluency of the speaker is less. The repetitions and restarts can be repetition of words and phrases. The repetitions and restarts are indicators of dysfluencies. If the learners have more disfluency markers, it indicates that the fluency of the learner is less. The long silent pause and filled pauses in the learners' speech indicates low fluency.

The word choice of the speaker indicates the variety of words the learner uses in speech. The reason to include the word choice was to know whether the use of words was appropriate to the context or not. The use of idiomatic expression in the context was one of the parameters to identify fluency in the speech sample. Discourse markers are certain words used to begin a discourse, preface a response or a reaction and to serve as fillers. They are expressions like: "you know", "ok", "right", "well", "basically' etc.,. The use of discourse markers in the context indicates the fluency of the speech. Logical connectors are used to join or connect two ideas that have particular relationship in a sentence, for example; "before", "due to", "so", "in order to", "such…that", "as soon as", "in spite of", "however", "moreover", "on the other hand" etc. The frequent use of logical connectors in the context of speech indicates higher fluency in speech. The evaluation grid/scale of learners' fluency in the present study is presented in the section below.

Evaluation of Learner's Spoken fluency (Oral Fluency Scale)

	Low (1)	Mid (2)	High (3)	
Filled pauses	The candidate's speech consists of many filled pauses. Therefore, intended message is not conveyed to the listener	The candidate's speech consists of few filled pauses and the message is conveyed, though not effectively.	The candidate's speech consists of no filled pauses. The message is clearly conveyed and no significant pauses and hesitations during the speech.	
Repetitions and restarts	The candidate's speech consists of many repetitions and restarts. Therefore, the intended message is not conveyed to the listener	The candidate's speech consists of a few repetitions and restarts. However, the message is conveyed, though not effectively.	The candidate's speech consists of no repetitions and restarts. The message is clearly conveyed to the listener. There aren't any significant repetitions and restarts during speech.	
Silent pauses	The candidate's speech consists of many silent pauses. The intended message is not conveyed to the listener.	The candidate's speech consists of a few long silent pauses. The message is conveyed, though not effectively	The candidate's speech consists of no silent pauses. The message is clearly conveyed to the listener without any pauses and hesitations.	
Word choice	The candidate's word choice is very poor; it shows speaker's lack of vocabulary knowledge and use.	The candidate's speech consists of moderate use of words in the speech. The word choice is contextual, though there are some repetitions. No evidence of idiom use in the speech.	The candidate's word choice is wide. The use of idioms and other expressions is noticed.	
Discourse markers	The candidate's speech consists of no discourse markers. It shows speaker's lack of linguistic competence.	The candidate's speech consists of a few discourse markers. However, the speaker conveys the message.	The candidate's speech consists of many discourse markers. It shows speaker's language competence.	

Logical connectors	No logical connectors in the candidate's speech. It shows speaker's lack of linguistic competence.	The candidate's speech consists of a few logical connectors. However, the speaker manages to convey the message.	The candidate's speech consists of frequent use of logical connectors. It shows the speaker's language competence.	

Table 1: Evaluation Scale of Learners' Spoken Fluency

Analysis of Experimental Group's Spoken Fluency

In the table given below, ten subjects (n=10) spoken data is presented in a tabular form. The spoken data of the learners have been evaluated on the basis of criteria developed by the researcher (see table.1). Based on the rubrics the researcher developed oral assessment grids/scale. In the scale, there are three grids to evaluate: low, mid and high. They are represented in scale as 1, 2 and 3 (low=1, mid=2 and High=3). The description of each criterion is presented in the evaluation scale. Each criterion was divided into three sections in the scale. These are first represented as low (1), mid (2) and high (3). By listening to the speech repeatedly evaluator gave points or categorizes the speech according to the mentioned scale. The evaluation of experimental group learners' fluency is presented in the table below.

Table 2: Experimental Group Learners' Fluency Grades

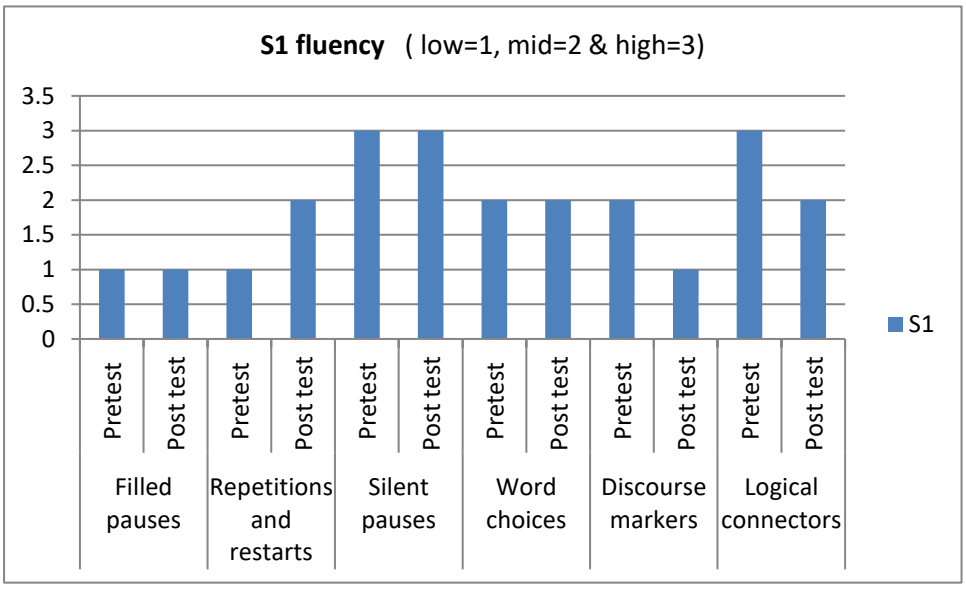
		S1	S2	S3	S4	S5	S6	S7	S8	S9	S10
Filled pauses	Pre-test	1	2	1	2	2	2	2	2	1	2
	Post-test	1	3	2	2	1	2	1	2	2	2
Repetitions and restarts	Pre-test	1	1	1	2	2	2	1	2	1	3
	Post-test	2	2	1	1	1	1	2	2	2	1
Silent pauses	Pre-test	3	2	1	2	3	3	3	3	2	2
	Post-test	3	3	1	1	2	3	2	3	2	2
Word choices	Pre-test	2	2	2	1	2	2	2	2	2	2
	Post-test	2	2	2	2	2	2	3	2	2	2
Discourse markers	Pre-test	2	2	2	2	2	3	3	2	3	2
	Post-test	1	2	1	1	2	2	3	2	3	1
Logical connectors	Pre-test	3	2	1	1	3	2	2	2	3	2
	Post-test	2	3	1	1	2	2	2	2	3	1

Sample analysis

From the given data, it was evident that the learner's speech consists of many filled pauses (1=low) in the pre- and post-tests. It was also noticed that there were many repetitions and restarts in the pre-test, but in post-test, there were few repetitions and restarts. The silent pauses were not identified in the spoken data of pre- and post-tests. The word choice was moderate in the speech of pre- and post-tests. The words were used in context, though there were some repetitions. There was no evidence of use of idioms in the speech data. It was noticed that there were a few discourse

markers identified in pre-test but in post-test, discourse markers not noticed. It was also found that there was frequent use of logical connectors in the speech of pre-test whereas in post-test, there were a few discourse markers. Nevertheless, the speaker managed to convey the message.

In the data of subject 1, except one criterion i.e. repetitions and restarts, there was no evidence of improvement of spoken fluency of the learner after explicit teaching. Given below is a chart showing the fluency analysis (pre and post-test) of one subject (sample).



Based on the average calculation of the scores, the average of pre-test score was 2 and post-test score was 1.833. Therefore, it can be concluded that Subject 1 pre-test fluency was more than post-test. The overall fluency of pre-test was more than the post-test. So, there was no improvement in spoken fluency of subject 1 after teaching intervention.

Given below is a post-test sample speech of the learner. There are elements of repetition and filled pauses in the spoken data. The blocked text illustrates repetition of words or phrases and filled pauses. These repetitions indicate low fluency of the learner.

As we know as we know people now a days that people think that women are weak and they can't do anything but according to me women's can do any work men does.
They can do everything possible for them um women's women's now a day's good interest good interest towards the work they show much interest in the work and can they manage in the society even their work even their work.

In the above speech data there are many grammatical mistakes one can indentify. In view of fluency analysis other language analysis aspects were not discussed here.

Results

Experimental Group Fluency Analysis Table

The average fluency of pre-test was 1.979 and the average fluency of post-test was 1.847. These statistics indicate that there was not much difference in values. The p-value (0.479) of experimental group was not significant. Therefore, it can be concluded that there was not much significant development of fluency in the experimental group after teaching intervention.

Table 3: Results of the Experimental Group Fluency

Pre-test	Post-test
Mean= 1.979	Mean= 1.847
Standard Deviation = 0.365	Standard Deviation = 0.447
Higher Score =2.50 ; Lower Score =1.16	Higher Score =2.50 ; Lower Score = 1.33
Median= 2.08	Median= 1.92
P-value	0.479 (ns)

Control Group Fluency Analysis Table

The control group results are presented in the table below.

Table 4: Control Group Fluency Results

Pre-test	Post-test
Mean= 1.58	Mean= 1.71
Standard Deviation = 0.387	Standard Deviation = 0.360
Higher Score =2.16 ; Lower Score =1.16	Higher Score =2.33 ; Lower Score = 1.16
Median= 1.42	Median= 1.75
P-value	0.433 (ns)

The mean scores of the post-test were almost very close to the mean score of the pre-test value. Therefore, there was development in spoken fluency which is not very significant.

Fluency Comparison

The spoken fluency of experimental and control group comparison was done based on the analysis of individual subjects' fluency analysis. The qualitative and quantitative analysis was done based on selected criteria. The mean values of learners' spoken fluency are presented in the table below.

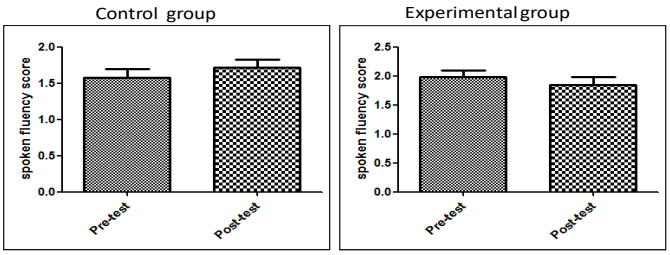
Mean differences between the pre and post-tests (n=10)
Table 5: Fluency Comparison Results

Group	Pre-test mean value	Post-test mean value	Paired t-test (Sig.<0.05)
Experimental	1.97	1.84	0.479 (ns)
Control	1.58	1.71	0.433 (ns)

The mean values of pre and post-tests presented in the above table indicate no significant development of fluency in experimental and control group. The mean values of experimental group

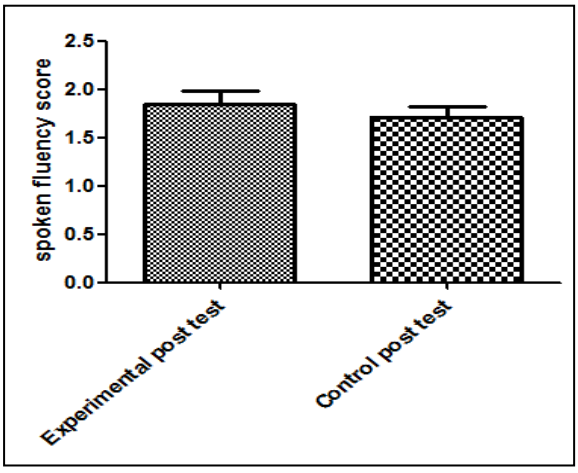
pre-test (1.97) and control group pre-test (1.58) indicates that before teaching intervention their values did not have much difference. Normally in experimental study, it is desirable to have the pre-test score of the experimental and control group in the same range. But there was a difference found after dividing the groups, this study has quantified the development from pre-test to post-test. Comparative mean score of experimental and control group are not very much different. After the teaching intervention, the development of fluency is not significant in both experimental and control group. Therefore, test results show that after teaching intervention there wasn't significant improvement in learners' spoken fluency. The comparative scores of pre and post-tests are presented in the bar chart below.

Figure 1: Fluency Scores of Pre and Post in Bar-chart



The post-test score comparison of experimental and control groups bar chart is presented below.

Figure: 2 Spoken Fluency Comparison of EG & CG



It is clear that the post-test scores of experimental and control group are almost same and there is not much significant difference in the learner's fluency. The *p*-values are not significant. Therefore, in present study there has been no effect of teaching intervention on the development of learners' spoken fluency.

Discussion

Hypothesis 1 is that the ability to learn and use idioms improves the learners' language fluency. The present research shows that there is no significant relation between teaching of idioms and improvement of undergraduate learners' oral fluency in the present experiment. After analyzing the pre and post-test data of experimental and control group, it has been found that there was a significant improvement of idiom knowledge of experimental group learners (Maisa.S, 2017). Whereas, in spoken fluency test, there was no significant improvement of spoken fluency in experimental and control group. Therefore, the explicit teaching of idioms could not help the learner to improve their spoken fluency in the present research work. In certain contexts, the fluency of the learners can increase, such as formal instruction and stay abroad (e.g. Parera. T.M, 2009). Perfetti, D.J (2011) speech repetition tasks improve learners' oral fluency, other fluency studies (e.g. Freed, 1995; Freed, Segalowitz,& Dewey, 2004; Segalowitz& Freed, 2004; Towell, 2002; Towell, Hawkin, &Bazegui, 1996) include study abroad and language instruction in the home country have experimentally improved learners' oral fluency (as cited in Perfetti, D.J, 2011). These studies considered only temporal variables for assessing oral fluency and the aim and process of teaching/learning of the studies are specific to oral fluency. Therefore, the fluency of the speaker can improve in certain teaching environments and can also depend on duration of teaching/learning and practice.

Hypothesis 2 is that teaching idioms will help ESL learners to understand and promote idiomatic knowledge of undergraduate learners. This hypothesis is supported in the present research work. The present research shows that there is a significant relation between teaching of idioms and improvement of undergraduate learners' idiomatic knowledge. These results are discussed in other paper (Maisa, S, 2017). The results of the present experimental study are similar to previous studies such as Eltair, 2003; Liu, 2008; Guduru, 2011; McGuire, 2013; Gass&Selinker, 2008; Liontas, 2002. The finding that the explicit teaching of formulaic sequences using task-based language teaching can develop the knowledge of the formulaic sequences is in line with that of Mc Guire, 2009. Therefore, it provides evidence that the explicit teaching of idioms could promote the knowledge of idioms in the English language. Certain teaching techniques have helped the learner to improve idiomatic English. Such tasks have been used in similar research (Schmidt, 1990), which mentioned 'noticing' target vocabulary which was used as a teaching technique. The present study has been proved that explicit teaching of idioms is one of the best ways of promoting vocabulary.

Findings and conclusion

1) It can be assumed that there was no significant improvement of spoken fluency after explicit teaching of idioms in this limited study. It can also be assumed that the fluency of the speaker would depend on other factors but not just only on learning idioms.
2) Explicit teaching of idioms has an effect on the improvement of the learners' idiomatic knowledge.

The present research has developed criteria to assess spoken fluency, which can be used in further research. Though there were some criteria for assessing fluency in ESL/EFL studies, present criteria certainly helpful for future researchers who would work on spoken fluency assessment. It can be assumed that in various teaching environments and conditions spoken fluency of the learner can be developed.

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Appendix

Transcription of Learners' Spoken Data (subject: S1)

Pre-test data	Post-test data
[I am here to um ur.. share my… views on the topic of the age of information and communication technology. Information and communication technology includes computer, internet and broadcasting technology un broadcasting technologies such as radios and television which don't have much attention in now a days as it arison is going on developing. Information and communication technologies much more useful for the people for no a days due to the use of system computer and the internet always going on developing information communication technology this is very much useful for specially for the students but some may use it in good way; some may use um misuse it especially students instead of um watching movies in system they can get much more information, rather than text books they can get much more information in the system using good sites um instead of that they can use it social networking sites, broadcasting technologies which are not using much now a days instead of that latest technologies used such as lap tops and computes internet is very much useful to it; without technology no work can be done now a days, where ever we go we find computer every school um school banks.. everywhere we find the system without this we can't do anything in this world now because every work is based on communication and technology now especially students um.. we can use the system in good way. For the time pass we use networking sites social networking sites but there is also disadvantage of using communication technology especially students we can get very much information about the studies. They can develop the knowledge using communication technology but no student because of communication technology they can misuse they are diverting their minds from the studies.. they are getting weak and weak in the studies they are concentrating more in the social sites, social sites network instead of their studies. They want to use information and communication technologies they can	Iam hear to share my views about the topic are the women are better managers. According to me womens are ambitious bold colourful and cheerful. They can do anything they want they are more confident than stronger appear. Women are good managers at work place and today generation today generation women play important role. When we talk about the women we remember the pilot Any Therissa. Any therisa is one of the best talent in the world with whom we can't compare single men. No men was as good as the pilot Any therisa, thing is that women are not good at managers womens are not good at the managers but womens are the best and they can do anything and anywhere. As we know as we know people now a days that people think that women are weak and they can't do anything but according to me womens can do any work men does. If women can give chance to do any can have the ability to what they can do. They can do everything possible for them um *womenswomens* now a days good interest good interest towards the work they show much interest in the work and can they manage in the society even their work even their work. If women stark doing work sincerely they can manage anything anywhere um women women no one can give challenge to women. Women can start showing her work sincerely no one can no one can dare their dareness because women cannot even met things not men can do it women women according to

develop the knowledge but no student is interested in such a misusing communication technology in wrong way. I prefer, I advise the students to use information and communication technology especially internet in good way by getting much more information in the subject and the knowledge. thank you.]	me good managers because what men can do without interest but if women do any work with interest they can do better than men. Thank you.

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Adaptation and Standardization of Minimal Pair Test (MPT) in Indian English

A. Srividya, Ph.D. Scholar and B. S. Premalatha, Ph.D.

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Abstract

The assessment of speech perception ability is important to understand the efficacy of amplification devices and for planning intervention.

The present study adapted the minimal pair test developed for Indian children and normative was established on 200 normal hearing children (100 males and 100 females) of 5-7 years. The test stimuli were selected after familiarity rating for monosyllable minimal pairs. Content validity was evaluated by a panel of professionals. The test has 45 pairs of (hand drawn) picturable minimal pairs in 4- alternate forced choice method which are presented in quiet room situation with controlled signal to environmental noise ratio of +10 dB HL. No other sensory clue other than auditory was provided. The test retest and inter tester reliability were evaluated and found to be high with coefficients of 0.9 and 0.7 ($p<0.01$). Difference was not significant when four age groups were compared statistically for age and gender. ($p<0.01$). The maximum score ceiling was seen at 41.6. In conclusion, the minimal pair test in Indian English was thus adapted and standardized on 5-7-year-old children. The application of the test needs to be evaluated in children with hearing impairment.

Keywords: Speech perception, minimal pairs, environmental noise

Introduction

Assessment of speech perception in the pediatric population is important for several reasons. Speech perception scores not only help determine whether a child has difficulty in comprehension of speech in natural situation but also helps decide if the child is benefiting from a hearing aid or is a candidate for a cochlear implant. The scores contribute as a factor for comparing differences between sensory devices and/or processing algorithms. The follow-up assessments to establish guidelines for habilitation require speech perception scores along with other speech and language evaluations.

A number of important factors must be taken into consideration when assessing speech perception in children, which include a combination of child, task, tester, and environmental influences on test outcomes. (Boothroyd, 2004). Some of the tests being used for assessment are Phonetically Balanced Kindergarten (**PBK**) Word Test (Haskins, 1949), Word Intelligibility by Picture Identification (**WIPI**) (Ross & Lerman, 1970), North Western University – Children's Perception of Speech(NU-CHIPS) Elliott & Katz, 1980), Pediatric Speech Intelligibility (PSI) Test (Jerger & Jerger, 1984), Minimal pair test (MPT) (Robbins, Renshaw, Miyamoto, Osberger & Pope, 1988), Early speech perception test (ESPT) (Moog & Geers, 1990), Lexical Neighborhood test (LNT) and multi-syllable lexical neighborhood test (MLNT) (Kirk, Pisoni, Osberger, 1995).

Among various speech stimuli to analyze speech perception skills, minimal pairs are considered as superior speech testing stimuli as they detect speech discrimination ability rather than just identification. (Robbins, Renshaw, Miyamoto, Osberger & Pope, 1988). A minimal pair can be

defined as “Two words of distinct meaning which exhibit different segments at one point but identical segments at all other points” (Trask, 1996).

The scores obtained on minimal pair test was found to have a good correlation with the measure of spoken word recognition and sentence comprehension (Bergeson, Pisoni & Davis,2003).

The Minimal Pairs Test in American English (Robbins, Renshaw, Miyamoto, Osberger & Pope, 1988) was developed with 2-alternate forced choice picture pointing task and 20 minimal pairs of words whose initial consonants or vowels differ only in consonant voicing, consonant place of articulation, consonant manner of articulation, vowel height, or vowel back-ness. In this test, monitored live voice was used, in an auditory-only condition, to be evaluated for age group of 4 to 6 years.

The application of the test and scores were not accurate for the children in Indian situation. This can be attributed to non-familiarity of words in the test, English being second language for Indian children. It being a recorded version the test could not be controlled depending on the attention span of the child and the instructions in the recorded version could not be understood due to differences in American and Indian English accents.

Considering the need to have a test for Indian English -speaking children a test with minimal pairs was developed by Ishita, Gore and Sashidharan (2012). In their study the stimuli evaluated for manner/ place of articulation or voicing, vowel height / back-ness and duration. They used web-edited pictures and conducted a study on 30 typically developing children, aged 4-6 years and compared the results with 7 children with cochlear implants. They evaluated the validity and reliability of the test. Significant difference in scores were found in scores of typically developing children and children with cochlear implants.

Thus, the present test is been adapted from the above study, in a way that it includes the vocabulary and articulation of typically developing children of 5-7 years and to include vowels, nasal, stops, fricatives and also affricates (which was absent in the original test in Indian English) for discrimination. The test was developed as live voice presentation under quiet room situation test with original hand drawn pictures for better visibility.

Method

The present study focused on adaptation and standardization of a closed set speech perception test using minimal pair of words. The speech stimuli included were vowels, stops, nasals, affricates and fricatives.

Selection of Test Stimuli

The words (bi-syllabic) for the test were chosen from the familiar vocabulary list of 5-7-year old typically developing children, from the kindergarten and primary school books designed for Indian school going children with English as a medium of instruction. The word pairs differed in one, two or three features example voicing, place or manner of articulation, voicing. The words were chosen based on the familiarity (very familiar / less familiar / unfamiliar) as rated by five teachers and then by five parents of the children with 5-7-year-old children. The words were further screened for single feature differences and also that the words can be represented by pictures. The data base collected for the vocabulary of the children 5-7 years in English had many more words than chosen here. The discretion was based in minimal pairs for all the sounds selected and pictoriality of the word.

Pilot Study

In pilot study, the test was administered on 30 typically developing 5-7-year-old children to re-evaluate the familiarity of words by the children and to see the goodness of the picture stimuli to the target stimuli. The pilot study helped to modify or change ambiguous picture stimuli. The word pairs and picture stimuli only correctly identified by the children were retained for the test. It was seen that more consistent and reliable scores were obtained for four alternate forced choice methods than 2 alternate forced choice methods.

The final stimuli consisted of 45 pairs of test items and 3 pairs of words for practice item (Appendix 1). However, the list did not have all the phonemes of the language in the initial, medial and final contexts.

Preparation of the Picture Test Plate for the Selected Words

The pictures were arranged in two rows with two pictures in each row horizontally. Four pictures of the target word-pair were represented on a test plate such that all three combinations of responses (for example, Fox-Socks, Fox-Fox and Socks- Socks) were available as an option to choose from. The pictures were hand drawn with color pencils (Appendix 2). The scanned pictures were arranged in the format required for four Alternate Forced Choice (AFC) method.

Administration of the Test

a. Inclusion criteria for the children selected for the study:

The following inclusion and exclusion criteria were adapted to select the children for the study. The children included in the study were between 5-7 years of age, studying in 1st to 3rd standard in an English medium school. The chosen schools were consisting of children from different socio-economic background. All the children had English as a second language. Hearing screening was done using pure tone screening audiometer at 250 Hz, 500Hz, 1000Hz, 2000 Hz, 4000 Hz, 8000 Hz and Immittance audiometry (A- type tympanogram and reflex screening at 1000 Hz at 90 dB HL). Implementing the exclusion criteria, Raven's colored progressive matrices (Raven 1952) was used to determine the child had adequate cognitive abilities to carry out the test. To screen for any other associated disabilities including speech and language difficulties, WHO ten questions disability check list, (Durkin, Wang, Shrout, 1971) was used. Care was taken that the child had no illness during the evaluation and also had no history of ear infections.

b. Informed consent:

The parents and teachers of the children chosen for the study were informed about the test and its application in identifying a child with hearing difficulty. They were also explained the test procedure clearly. Only after obtaining the consent (Appendix 3) the child was included in the study.

c. Instrumentation used:

Otoscope was used to evaluate any visible abnormalities in the external and middle ear. Portable Sound level meter (SLM) with A scale was used for measurement of ambient noise levels and the sound pressure level of the speaker or the tester was also evaluated using the SLM. Single channel portable audiometer Elkon 3N3 with supra aural earphone TDH 39 was used for audiometry in quiet room setup. Portable impedance audiometer was used for tympanometry screening.

d. Test environment:

The ambient noise level in the testing situation was maintained at or below 45-55 dB A on Sound level meter (SLM). The level of the speech stimulus presented by the tester was maintained at 60-65 dB A on SLM, providing the advantage of at least +10 dB Signal to noise ratio (SNR). Care was taken that the tester was seated next to the child to avoid any visual cues and the mouth of the tester was maintained at a distance of 10cms from the ear of the child. The availability of sufficient light to enable identification of pictures by the children.

e. Instructions to the child:

All children tested were instructed as follows. "You will be hearing two words together, please point to the picture of the words you hear in the same order. You can guess the two words if required". A trial test using the trial picture plates was provided before the administration of the test to see if the child understood the instructions clearly.

f. Procedure:

The test was administered on 200 children of 5-7 years as participants for the study. They were further divided into four groups, 5.00- 5.50 years (group 1), 5.51 – 6.00 years (group 2), 6.01-6.50 years (group 3), 6.51-7.00 years (group 4). The following table 1, represents the details of the children selected for the study.

Table 1: Details of the children participating in the study

Age in years	***Gender***		***Total***
	Female	**Male**	
5.0 - 5.5	33	32	65
5.51 - 6.0	18	24	42
6.01 - 6.5	28	19	47
6.51 - 7.0	21	25	46
Total	100	100	200

The test procedure was conducted in quiet room situation with required signal to noise ratio (SNR) and using live voice presentation. Post-instruction, trial test items were administered to see if the instructions are well understood by the child. The stimulus was presented by the primary investigator. The children were shown all the pictures (one by one as a list) in the test. The reliability and validity of the inter-tester, inter- testee differences were conducted. Test re-test reliability was measured after re-testing the children on all the items of the test by the same examiner.

The children's responses were tabulated on the response form. If the child did not respond to the picture identification task when the word pair has been presented by the tester first time, the child was given a second chance to recheck the response. The response form was also maintained with scores of each child for all 45 pairs of test items including the date of birth, date of testing and the pre-evaluation details like audiological and speech and language screening results. (Appendix 1). Care was taken to maintain the sound pressure level of the tester and the noise level of the environment using the sound level meter, throughout the testing duration. Scoring was done by obtaining percentage

correct response at each level. The responses were recorded in the response sheet, by using 0-1 scoring system, where 1 stands for correct response and 0 stands for incorrect response.

Test Re-test Reliability

Test-retest reliability was measured for about 50 % of the population in each group. This was carried out by computing bivariate correlation (for two variables) using Pearson's product moment correlation by considering only the total scores obtained by testing all the 45 items of the test. The obtained coefficient of correlation was 0.869 ($p<0.01$) which suggests that there is high correlation with the scores obtained by the participants on the first trial and the second trial. The value of significance indicates that the probability of this correlation being due to chance is less than 1%. Thus, the data shows high test re-test reliability.

Split Half Reliability

The internal consistency of the data was also examined by the measure of split half reliability. This method uses data obtained by administration of the test only once. The data can be divided into two halves (either randomly or by grouping even and odd items together). The obtained value of split half reliability was 0.976 which simply means that there is a positive correlation between the scores of the participants across the groups was 0.976 (any value above 0.7 can be considered to be showing high reliability of the data). This entails that the test has high internal consistency reflecting good content validity (Garrett, 1971).

Results

The raw scores obtained from 200 children was subjected to statistical analysis. The mean, median, and standard deviation was calculated for the four age groups, 5 to 5.50 years, 5.51 to 6.00 years, 6.00 to 6.50 years and 6.51 to 7.00 years, as represented by the following table 2.

Table 2: Raw scores obtained for the children:

Statistics	**5.00 - 5.50 years**	**5.51 - 6.00 years**	**6.01 - 6.50 years**	**6.51 - 7.00 years**
N (number of children)	65	42	47	46
Mean	39.3	40.0	41.5	41.6
Median	39.0	40.5	42.0	42.0
S D	2.78	3.28	2.11	2.21
Minimum	30	33	36	35
Maximum	45	45	45	45

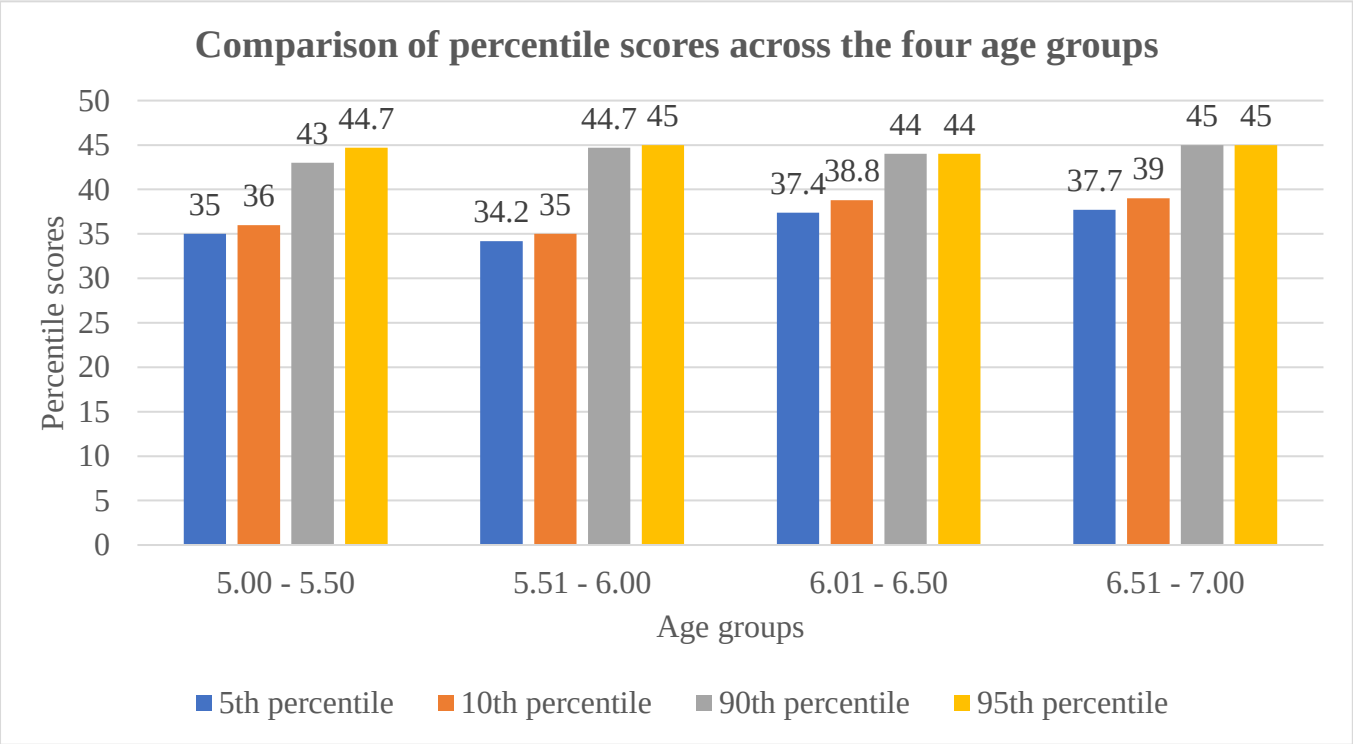
When the percentile scores were obtained for the results of the score and tabulated in table 3. and figure 1. The percentile scores do help in identifying the age group of the child being tested clinically.

Table 3: Details of percentile scores:

Percentile	**5.00 - 5.50 years**	**5.51 - 6.00 years**	**6.01 - 6.50 years**	**6.51 - 7.00 years**

5 th Percentile	35.0	34.2	37.4	37.7
10th Percentile	36.0	35.0	38.8	39.0
90th Percentile	43.0	44.7	44.0	45.0
95th Percentile	44.7	45.0	44.0	45.0

Figure 1: Details of Percentile scores of 200 children within 5-7 years of age group.



Findings

The mean scores increase from the age group of 5 to 5.5years to 6.5 to 7years. The percentile scores show an overlap in mean scores.

a. Gender differences:

Descriptive statistics was done to evaluate the statistical differences in the scores and the results were as in table 4

Table 4: T-test to evaluate gender differences among the children:

Age	Sex	N	Min	Max	Median	Mean	S D	t	df	p value
5.0 - 5.5	Female	33	35	45	39.0	39.3	2.28	0.03	63	0.975
	Male	32	30	45	39.0	39.3	3.25			
5.5 - 6.0	Female	18	35	43	40.0	39.2	3.04	1.43	40	0.160
	Male	24	33	45	41.5	40.7	3.37			
6.0 - 6.5	Female	28	36	44	41.0	40.9	2.09	2.85	45	0.006
	Male	19	39	45	43.0	42.5	1.78			
6.5 - 7.0	Female	21	37	45	41.0	41.5	2.23	0.30	44	0.768
	Male	25	35	45	42.0	41.7	2.25			

Findings

T-test was conducted to study the gender differences within speech perception scores. The results indicated that the p value was greater than 0.05 suggesting no statistical difference between the mean scores of both genders (except for group 3), indicating that the speech perception scores don't get effected by the gender of the children.

b. Age differences:

One- way ANOVA test was conducted across the mean scores of four age groups. Before conducting the one-way ANOVA test, assumptions for normality and homogeneity of variances were satisfied for the different groups. All the groups of samples were normally distributed and had a common variance. (figure 2). The histograms and bell-shaped normal curve obtained show that the scores follow normal distribution. The homogeneity of variances was satisfied as the standard deviation values are similar for all the age groups. (Table 5)

Figure 2: a, b, c, d.: Checking the normality in of total score in each age group

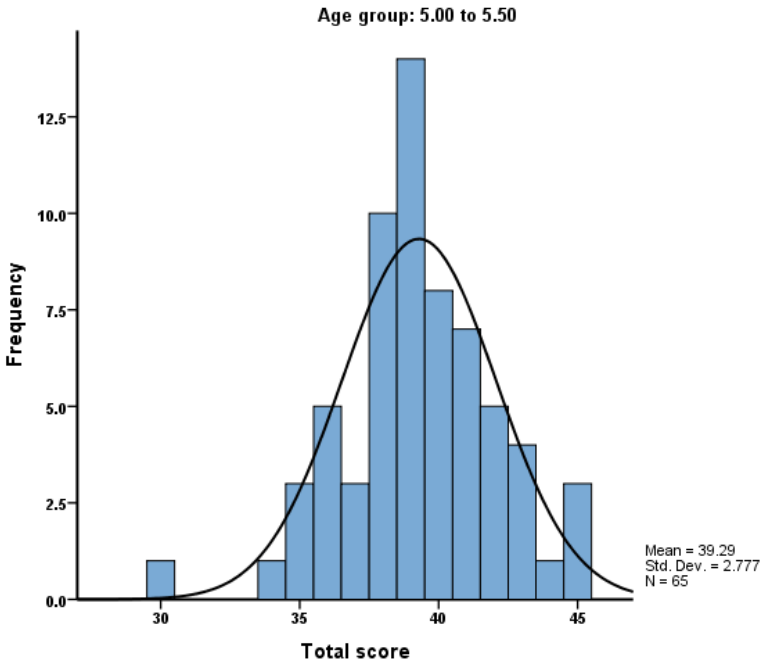


Fig 2a:

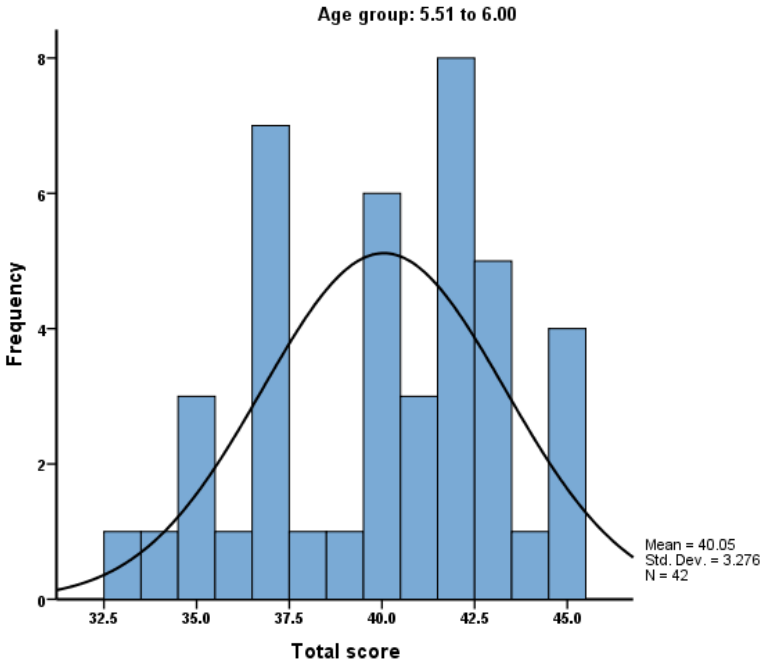


Fig: 2b

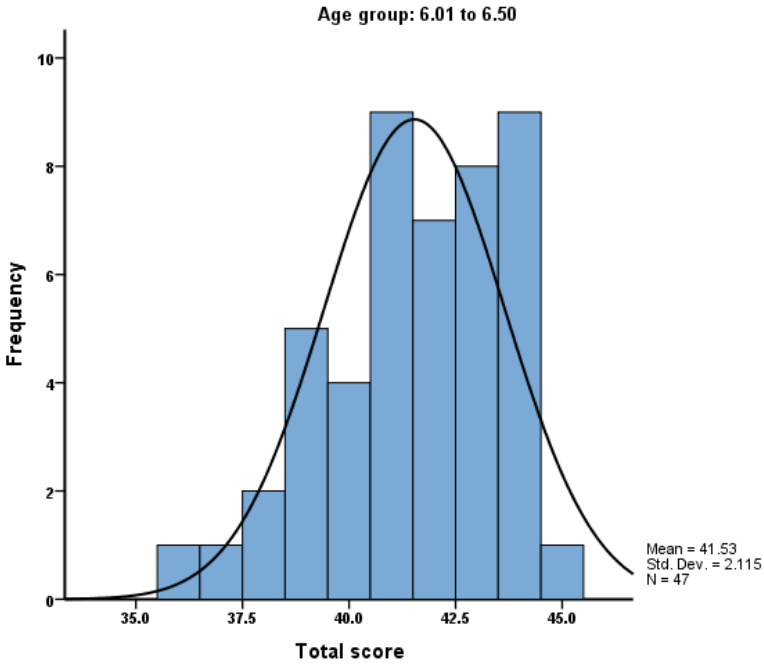


Fig: 2c

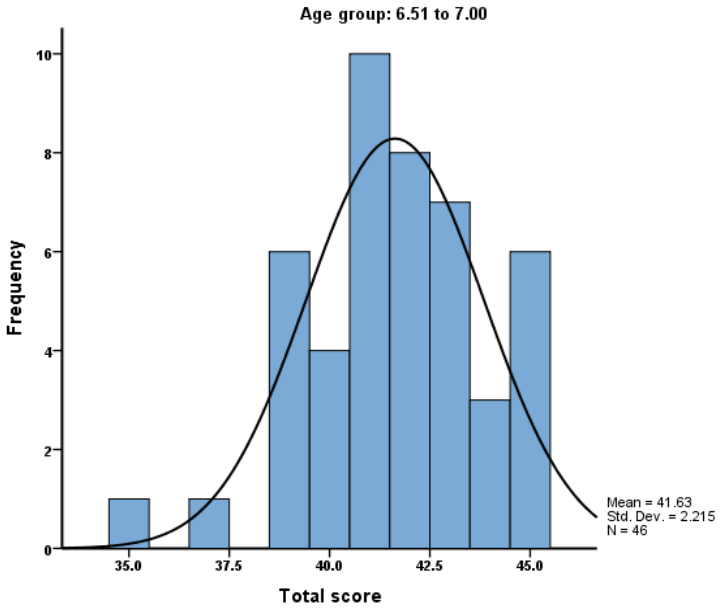


Fig: 2d

Table 5: Checking the homogeneity of variance of the data:

Descriptive Statistics						
Age group		N	Minimum	Maximum	Mean	Std. Deviation
5.00 to 5.50	totalscore	65	30	45	39.29	2.777
	Valid N (listwise)	65				
5.51 to 6.00	totalscore	42	33	45	40.05	3.276
	Valid N (listwise)	42				
6.01 to 6.50	totalscore	47	36	45	41.53	2.115
	Valid N (listwise)	47				
6.51 to 7.00	totalscore	46	35	45	41.63	2.215
	Valid N (listwise)	46				

When the scores were compared for any age differences among the four different age groups, the results were as in table 6.

Table 6: ANOVA results of age differences among the four age groups:

Age groups in years	N	Mean	S D	F	Sig.
5.0 - 5.5	65	39.3	2.78	10.195	< 0.001
5.5 - 6.0	42	40.0	3.28		

6.0 - 6.5	47	41.5	2.11		
6.5 - 7.0	46	41.6	2.21		
Total	200	40.5	2.81		

The one-way ANOVA results suggest that the F value is 10.195 and the value of significance is 0.001. This indicates that there is a statistical significance is present and we can conclude that there is a difference between the mean scores of the four age groups. Multiple comparisons using Tukey HSD test was done.

Post-hoc analysis:

As the one-way ANOVA test indicates only significance between the groups, Post-hoc analysis using Tukey Honest Significant Difference (HSD) test was conducted to check variance across multiple groups to evaluate which specific group's means are different. The results are as displayed in table 7.

Table 7: Tukey HSD results across the 4 age groups of children

Multiple Comparisons						
Tukey HSD						
(I) Age	(J) Age	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
5.0 - 5.5	5.5 - 6.0	-.755	.521	.471	-2.11	.60
	6.0 - 6.5	-2.240	.504	**.000**	-3.55	-.93
	6.5 - 7.0	-2.338	.507	**.000**	-3.65	-1.02
5.5 - 6.0	5.0 - 5.5	.755	.521	.471	-.60	2.11
	6.0 - 6.5	-1.484	.559	.042	-2.93	-.04
	6.5 - 7.0	-1.583	.562	.027	-3.04	-.13
6.0 - 6.5	5.0 - 5.5	2.240	.504	**.000**	.93	3.55
	5.5 - 6.0	1.484	.559	.042	.04	2.93
	6.5 - 7.0	-.099	.546	.998	-1.51	1.32
6.5 - 7.0	5.0 - 5.5	2.338	.507	**.000**	1.02	3.65
	5.5 - 6.0	1.583	.562	.027	.13	3.04
	6.0 - 6.5	.099	.546	.998	-1.32	1.51

From the results of Tukey HSD, across the four age groups it was seen that, there was statistically significant differences ($p < 0.05$) among 4 comparisons. But the p-value was greater than 0.05 for other 8 comparisons, which suggests the no significant difference exist and the mean scores were same among the age group of 5-7 years.

Discussion

The aim of the present study was to develop a closed set speech perception test using Minimal Pairs in Indian English with identification paradigm and to administer the test on typically developing children with normal hearing aged 5-7 years. The test consisted of 45 minimal pairs as test items and 3 practice items differing in a single feature like place of articulation, manner of articulation, voicing, vowel back-ness, vowel height. The task of phoneme recognition was done with identification paradigm having four alternative forced-choice (4AFC) picture pointing procedure.

In any study involving test-retest an appropriate length of test-retest interval is important. A short interval between the tests will lead to learning practice effect, yet, a long interval between the tests might be invalid due to maturation effect (Garson, 2008; Hegde & Hegde, 2008). The criterion of test-retest and inter-rater reliability were met if the correlation coefficient between tests were 0.869 and above (Mc.Clauley, Swisher, 1984). The present study set 0.869 and 0.976 correlation coefficients as the standard for strong reliability. Garson (2008) , suggested that a typical interval is several weeks. Hence, in the present study, the test-retest interval selected was one month. The reliability study showed that the test-retest and inter-rater correlation coefficients the set criterion for correlation coefficient (0.76).

As for the gender effect in test items, the results supported in part the finding by Norris et al. (1989), Elliott & Katz (1980) in which there were no statistical significant difference in gender when comparing the performance of speech and language in children. Female subject had slightly higher mean score compared to male children. Similar finding seen by Karmiloff & Karmiloff-Smith (1996) that girls were faster and better than boys in speech and language development.

The present study also did not reveal any statistically significant differences across gender in all the age groups evaluated.

When the age groups were compared, it was seen from one-way ANOVA and post-hoc analysis with Tukey HSD results suggesting no statistical differences across the four age groups and hence the findings suggest there was no difference in mean scores between the four age groups.

The speech perception test with pictures is useful in assessment of 5 to 7-year-old school going children effectively as the speech production skills is not accounted here, only their perceptual abilities using the four alternate forced choice method is being assessed. The scores are in direct proportion to age, that is, the mean scores do show an increase with age group from 5 to 7 years, but not significantly. The results are also in accordance with the results of those obtained in speech perception test with pictures, applicability in children with hearing impairment study done by Queiroz et.al. in 2017. The studies using the 2 alternate forced choice method in both typically developing and children with hearing impairment within 2-11 years of age.

The obtained results across gender and age groups will help in normalizing the score and administrating the test on clinical population. The scores can thus be compared to the child being evaluated for speech perception skills. The application of the test in children with hearing impairment and using amplification devices is yet to be evaluated. The test holds significance as the children with hearing aids or cochlear implants join inclusive education at this age and thus helps in checking their inclusive abilities in speech perception in classroom situation. This will help in clinical application of the test, evaluation and setting therapy targets for children.

Conclusion

A minimal pair test in Indian English was thus adapted and standardized for 5-7-year-old children. It can be used in normal class room situation with better signal to noise condition and does not need much infrastructure like sound treated room or audiometer. The test will help the sound discrimination skills of the child in second language used in school and its effect on performance of the child. The application of the test needs to be evaluated in children with hearing impairment. This will help us understand the successful inclusion of the child in the normal schools and also set targets for discrimination training

Limitations of the Study

1. The significance of the test material needs to be evaluated in clinical population
2. Similar tests can be developed for children of different age groups to facilitate speech perception assessment.

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APPENDIX: 1

Response form for speech perception skills

Name of the child: Age/ sex:

Date of evaluation: Sample set used:

School: Grade:

S.No.	***Words shown***	***Target sound***	***Response (+/-)***	***Response after repetition (+/-)***
1	Goat / Gate	Vowel /o, a/		
2	Mat / Mat	Initial Nasal /m/ vs /b/		
3	Run / Run	vowel /u/ vs /ai/		
4	Rose / rose	Initial /s/ vs /n/		
5	Fox / Socks	Initial /s/ vs /f/		
6	Pen / Pen	Initial /p/ vs /t/		
7	Van / Fan	Initial /f/ vs /v/		
8	Cap / Tap	Initial /t/ vs /k/		
9	Tall / Tall	Final /l/ vs /k/		
10	Flower / Floor	Vowel /a,oo/		
11	Call / Call	Initial /t/ vs /k/		
12	Sheep / Ship	Vowel /e, i/		
13	Back / Back	Final stop /b/ vs /k/		
14	Wash / Watch	Final Fricative /sh/ vs /ch/		
15	Lip / Zip	Initial /l/ vs /z/		
16	Goat / Boat	Initial Stop /g/ vs /b/		
17	Read / Read	Vowel /ee/ vs /e/		
18	Pen / Pin	Vowel /e/ vs /i/		
19	Bell / Ball	Vowel /e/ vs /a/		
20	Hen / hen	Vowel /o/ vs /e/		
21	Cow / Key	Vowel /o/ vs /i/		
22	Bite / Bite	Vowel /i/ vs /o/		
23	Smile / Smile	Vowel /i/ vs /a/		
24	Talk / Lock	Initial Stop /t/ vs /l/		
25	Hen / Head	Final Nasal /n/ vs /d/		
26	Cup / Keep	Vowel /u/ vs /ee/		
27	Pot / Put	Vowel /o/ vs /u/		
28	Crow / Cry	Vowel /ow/ vs /i/		
29	Ball / Doll	Initial Stop /b/ vs /d/		
30	Ship / Ship	Initial /sh/ vs /ch/		

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31	Bag / Bag	Vowel /a/ vs /i/		
32	Lock / Lock	Initial /l/ vs /ch/		
33	Big / Big	Initial Stop /b/ vs /p/		
34	Red / Road	Vowel /e/ vs /o/		
35	Key / k	Vowel /e/ vs /i/		
36	Kite / Kite	Vowel /i/ vs /o/		
37	Goat / Coat	Initial stop /g/ vs /k/		
38	Boat / Boat	Initial Stop /b/ vs /g/		
39	Kite / Cat	Vowel /I/ vs /a/		
40	Book / Book	Initial stop /b/ vs /k/		
41	Jeep / keep	Initial /j/ vs /k		
42	Jail / nail	Initial /j/ vs /n/		
43	Mall / tall	Initial /m/ vs /t/		
44	Cook / book	Initial /k/ vs /b/		
45	Catch / watch	Initial /k/ vs /w/		

APPENDIX 2

Informed consent form

Name: Age/ Sex:

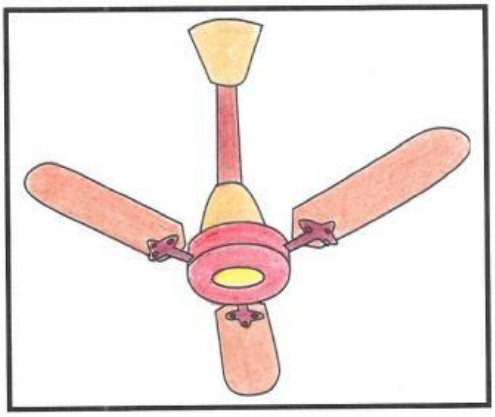
Address: Ph. No.

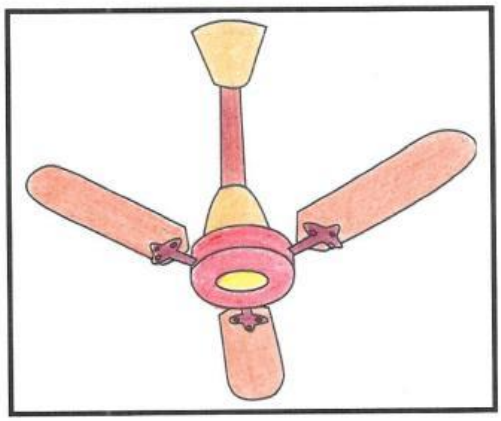
I, _____, the undersigned person give my informed consent to include myself / my child in the study titled 'Interaction between speech perception and speech production in children with cochlear implants and children with normal hearing'.

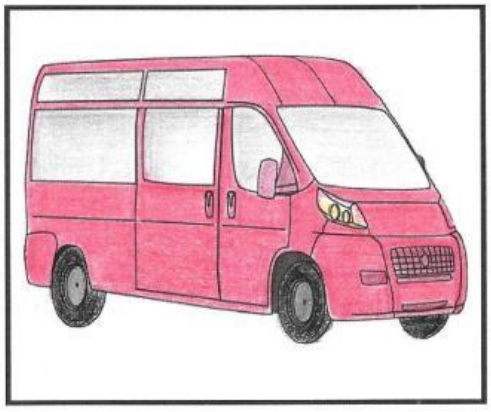
1. I have been explained about the assessment and methodology for the study.
2. I reserve my right to with draw from this study at any stage.
3. I understood that there will be no expenses for the assessment done.

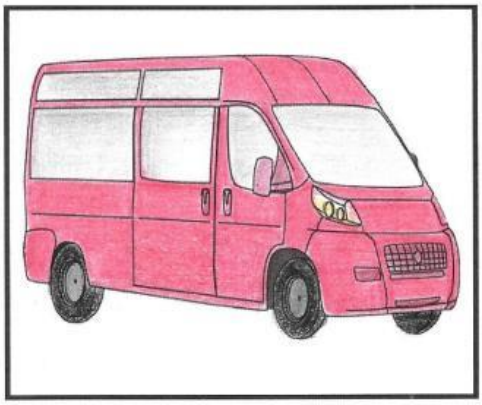
Signature

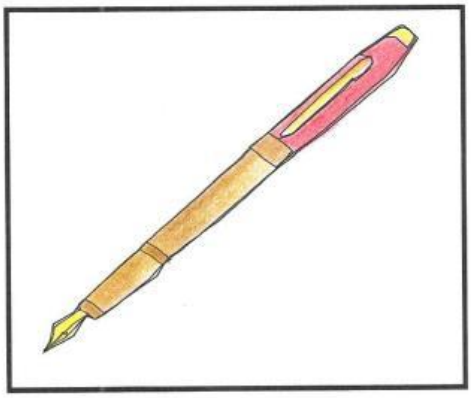
Appendix 3:

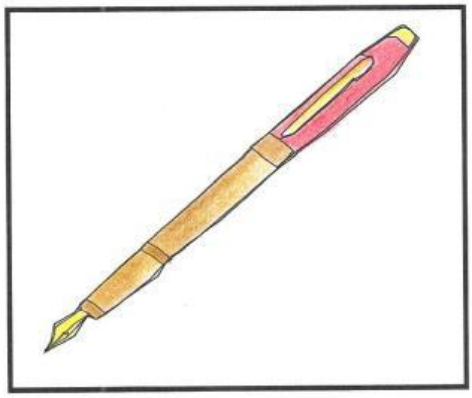


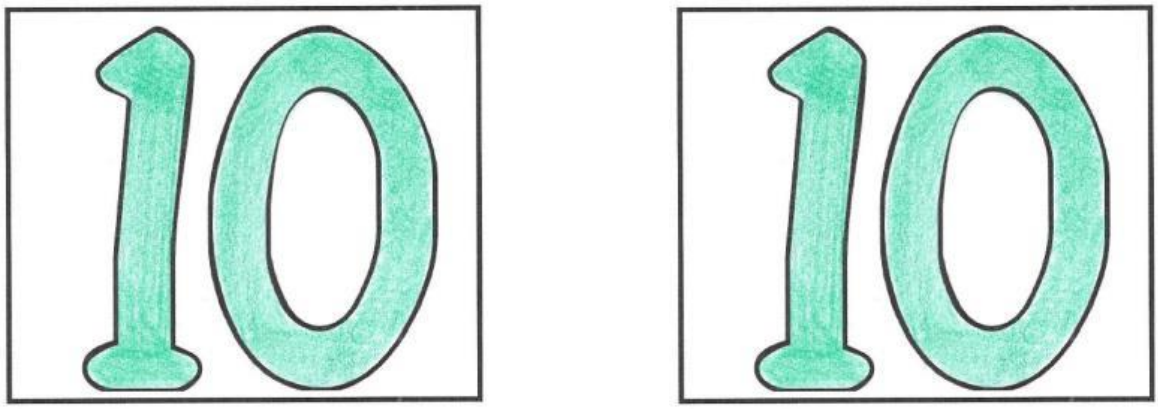












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The Hostile World of the Oppressors and the Oppressed in Select Short Stories of Nadine Gordimer

Dr. B. Sudha Sai and Srinivas Abburi

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Abstract

Nadine Gordimer is almost alone of the writers opposed to apartheid, writing from within South Africa, and at the same time striking because of her preference for private subjects. She has tried to deal with the distortions in personal relationships caused by the apartheid society, from the privileged side of the colour bar. Her stories have a direct appeal to the readers and almost all describe the hardships of South Africans living in conditions of manifest social inequality. There is also a direct involvement with the lives and actions of women in situations of physical and moral difficulties in her stories. The dominant subject in all her writings usually is the inner struggle of a mind in a state of rapid transformation. Her writings even have relevance to the present world outside South Africa. In the present article, there is an attempt made to deal with the hostile world of the oppressors and the oppressed in some of the short stories of Nadine Gordimer.

Nadine Gordimer, the winner of the 1991 Nobel Prize for Literature is known for her portrayal of conflicts, contradictions of South Africa. Through her works that have poignantly explored for more than 40 years the system of segregation on the grounds of race, she has benefitted her country to dismantle the system of Apartheid. Though she passed away in the year 2014, according to one of the noted journals, The New Yorker, her presence can still be felt through her short stories. The prolific writer has published 21 collections of short stories which have further won her a place of prominence in the literary canon, and the admiration of millions of readers. Her entire collection of work focused on the South African apartheid debate, and later on censorship and HIV. She can therefore be considered as one of the world's most powerful anti-apartheid voices.

Gordimer was born during the time of apartheid in the small mining town of Springs outside Johannesburg, South Africa. As it is racial segregation mandated by law in South Africa, from an early age she sees black people marginalized and treated poorly by the whites. Further she has also seen the rights of the blacks are continually eroded while those of the whites grow stronger and stronger. Thus, right from the beginning she is unusually sensitive to the South African landscape. She also finds her basis of her society to be not European but African. She further

considers herself not as a white South African but as an African and molds herself by African culture and history.

One of the important factors which helps one in understanding her literature is that she is almost alone of the writers opposed to apartheid, writing from within South Africa, and at the same time striking because of her preference for private subjects.She has tried to deal with the distortions in personal relationships caused by the apartheid society, from the privileged side of the colour bar. Her stories have a direct appeal to the readers and almost all describe the hardships of South Africans living in conditions of manifest social inequality. There is also a direct involvement with the lives and actions of women in situations of physical and moral difficulties in her stories. The dominant subject in all her writings usually is the inner struggle of a mind in a state of rapid transformation. Her writings even have relevance to the present world outside South Africa. In the present article, there is an attempt made to deal with the hostile world of the oppressors and the oppressed in some of the short stories of Nadine Gordimer.

The first story 'Is there nowhere else where we can meet' deals with the conflict that has become the way of social relations between white and black South Africans during nineteen seventies. The story is about a young white woman, who finding herself alone in a deserted lot, encounters a ragged black man who robs her handbag and a parcel after a brief tussle. The psychological effect after the violent encounter on the lady and her reaction towards the world around her are described vividly by the writer. After the attack the young lady's calmness is shattered. It is beautifully reflected in her descriptions of the landscape, how it is experienced by the character before and after the encounter. The same calm and familiar surroundings become cruel and hostile for the lady. The lady after reaching the suburban streets feels rather alienated, lonely and uncertain. The violent attack has in a certain way crippled the lady and finally she doesn't feel relieved. However in the end of the story Gordimer manages to establish a fascinating identification between the white lady and the poor black man as both of them are victims of the society in which they live.

The second story 'The Train from Rhodesia' deals with the exploitation of the blacks by the whites. The central encounter takes place between a young white couple and a poor black weaver. The couple meets the craftsman at a country station during a brief train stop. After watching the wooden carvings from the window, the lady happens to like a lion carving. But she gives up the idea of buying the carving as the price told by the black appears to be quite high. After sometime the white man is able to buy the lion carving for a lower price from the carver as the train moves off. Surprisingly when the husband presents the lion carving to his wife as a token of love, she spurns his actions by saying that he should have taken the carving decently as per the offer initially made by the poor man. He shouldn't have waited for him to run after the train with it and finally buy for a very less price. It is interesting that Gordimer expresses her sense of disgust at the situation through the response of the lady. Initially the lady rejects the man's act of exploitation and arbitrary will of white supremacy. Later while thinking about the skill that might

have gone into the carving of the lion, she feels an acute sense of shame, emptiness and incompleteness. However the writer in the end manages to establish a link between a white woman and a black man. Rather both of them share some form of unfair treatment. The story in fact penetrates the workings of the apartheid state by describing the awful way in which the blacks are deceived, repressed and oppressed by the white minority government.

In the third story ”A Soldier’s Embrace” belonging to the period of nineteen eighties, the writer has portrayed that even when the blacks and white activists work together and succeed, their success inexplicably segregates them. Here is a white liberal celebrating the liberation of an African state from a white minority government. The lady on her way home is caught in a jubilant crowd of citizens, white colonial soldiers and black guerrilla fighters who are enjoying themselves. The lady tries to internalize the pressure of the apartheid by using racially coded language. Actually, the lady and her lawyer husband have defended the black activists and worked with the blacks for just such liberation. The experience seems to be the perfect image of the new state. At this moment one comes across a woman caught symbolically in the flow of history between the two opposing male representatives of the society. This is a tenuous accord between these forces and the woman caught between them and then the embrace breaks. One in fact gets to know that the lady from time to time keeps returning to the image of embrace.

At the beginning the lady feels that the white soldier and the black soldier are the two sides of the same coin. As the story proceeds, the image of embrace appears to the lady like a poster peeling off the wall. This indicates the development of new politics as the new state is formed and the old white minority government is taken over by the new one. The lady’s analysis of the image of embrace shows us the repressive conditions under which the blacks survive. After the liberation, however, their black friends are cool. They are engaged in setting up a government independent of any white advice. Gordimer also gives a picture of the society, which is a mixture of both good and bad. Even the most well-meaning whites are bound to go elsewhere. At this point one can never forget the hypocrite butcher in the story who happens to be a white. He takes the opportunity to exploit the poor blacks by selling meat for a higher price. Even other snobs and opportunists like the butcher are made to leave the state. And as the couple finally decides to move on, Gordimer tries to bring home the point that the so called liberal whites haven’t been able to break down the racial categories. History will continue after the broken embrace, but the future for everybody is unclear and uncertain. As the couple drives away, the white lady thinks, “ the right words would not come again, whatever they were, she left them behind.”

The theme of the fourth story “Which New Era Would That Be” is about hypocrisy, exploitation and a variety of stresses shown on the commonplace blacks by the power maniac whites. It represents for Gordimer the mark of her transition to adopting the black stand point on social attitude. In the story, the host, Jake Alexander, the half-white and a group of blacks are visited by a young liberal white lady, Jennifer and a white friend of the host called Alister. The group after getting introduced to each other, starts talking about social and political climate of South Africa. The building in which the host lives is named as New Era Building and the title of the story is symbolic of the sense of uncertainty prevalent in the society. As the story progresses, one is given a clear picture of the hostility between the world of oppressors and the oppressed. One

is also told about the effects of racial suppression on the psyche and the emotional reactions of the blacks. No white activist, no matter how often is jailed, will ever be black. Gradually one comes to know that the so-called liberal, intellectual, dark-haired Jennifer refuses to believe an anecdote about a black being the victim of whites' hypocrisy. When Maxie. a black friend of the host, says about the refusal of a white host to share a meal with him, to whom the white host offered a drink, Jennifer couldn't believe it "as if this were a problem to be solved psychologically." Jennifer begins to internalize the pressures of apartheid by saying that Maxie doesn't have an African accent" as some Africans have, even if they get rid of the African thing." Then Maxie quotes another incident where he is mistaken to be a European, over the phone, by a white lady and how the same lady gets terrified on seeing after a week. Finally, Jennifer's answer "it's hard to be punished for not being black" shows a considerable amount of bitter irony. Gordimer ends the story with a positive note as she has the feeling that a time will come, when both blacks and whites will forget the social division and begin to live together.

Finally, the fifth story "Six Feet of the Country" talks about the ill-treatment of women in the society. While trying to go deep into the problem, Gordimer says that it is the patriarchal attitude prevalent in the society which extends support to the iniquities of the apartheid state. The white narrator of the story is a prosperous Johannesburg businessman and it is full of examples of the indifference and scant esteem he has for his wife. Right at the beginning of the story one comes to know that he treats his wife with smugness and complacency. The expressions used by him clearly portray a degrading and demeaning picture of a woman, in the role of a wife. The hypocrite narrator says in a very calm way that they have an successful marriage without the slightest hint that the reason for this may in part be due to his own failings. The cruel husband's bleak opinion about his wife is expressed in his description of her efforts at being both a farmer and an actress. His continual disparagement of his wife has its effect on their unsuccessful married life. It is also because of the inflated form of male self regard with which he considers himself and his relationship with his wife. His economic superiority helps in playing a dominant role in their life style. As the story progresses, one hears that a black Rhodesian man is found dead in one of the black servant's rooms. Further the dead-man's brother asks the white narrator whether the dead body can be brought from Johannesburg to the farm for burial. And then, throughout the series of events which lead up to the grim revelation at the funeral that the white authorities had sent them the wrong body, the narrator is repeatedly coaxed along by his wife and the black servant, to get the dead body returned for the burial.

Towards the end of the story one gets to know that Lerice is aware of the fact that she is being wronged and looked down upon by her husband. This can be made out through her estrangement from her husband and her feeling of a sense of revulsion at the series of events of the burial fiasco. At the end of the story the wife spurns the husband and all that he has come to represent at this point of the story. One gets to know that silence is not the basic quality which defines a good marriage. At the beginning of the story the narrator has the opposite kind of feelings when he says, "you seem to rattle about so much within a marriage like ours. You long to hear nothing but a deep, satisfying silence when you sound marriage."But the silence which he gets in his marriage is because he has an estranged wife who turns away from him.

After going through some of the short stories, one finds there is affection for her homeland, its people, epic landscapes and strong past. This is juxtaposed with an examination of the devastating psychological effects of political persecution on the lives of ordinary South Africans that add moral force and imaginary richness to her stories. It can also be said that her stories are testament to her belief in the redemptive power of humanity. For her, it is the ability to overcome what she has called 'the violence of pain,' though the pain is inflicted by the state. Above all, she believed that if the individual is brave and willing enough, will be able to triumph against seemingly insurmountable odds. Thus, one can finally say that her short stories could successfully portray that a writer can be the mouthpiece of a time, a spokesperson for a crusade, and a tireless examiner of moral and psychological truth.

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Political Power: A Study of Arthur Miller's *The Archbishop's Ceiling*

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Abstract

This Study makes an attempt to analyse the political issues in *The Archbishop's Ceiling*. Arthur Miller, standout amongst the most critical current American playwrights after Eugene O'Neill. Miller's dialogue regularly takes what appears to be the colloquialisms, clichés, and idioms of the common man's language and reveals the theme. In this play Miller expresses the power, that this surveillance gives to the state and the way citizens handle this power in metaphors of angels and alcohol. Miller extends political power throughout the text in both the language and the setting of the play, Moreover, what distinguishes this play is how the metaphors literally appear on the stage in the plaster figures of cherubs sculpted on the ceiling of the former archbishop's residence and the alcohol consumed by the characters. Certainly, the political power of the state operates in this fashion in *The Archbishop's Ceiling*, especially for the threat of violence which this power presumes. Moreover, Sigmund deliberately points to the angels as symbols of power.

Keywords: Arthur Miller, *The Archbishop's Ceiling*, colloquialisms, surveillance, political power, angels.

This play is especially concerned with political issues. The Archbishop's Ceiling is about nonconformist writers behind the Iron Curtain and Arthur Miller utilizes comparable metaphorical dialect in his works. In this play, food and drink move toward becoming representations for political power.

The Archbishop's Ceiling happens in an unnamed Eastern European nation in a former archbishop's house where the ceiling may have been electronically irritated. Each character fights with the political power that reconnaissance provides to the state, Maya and Marcus have surrendered to the power and influence of visitors to deceive themselves to the microphones; Sigmund challenges power by declining to sell out his art and depart the nation; Adrian trusts his power as an American writer can vanquish political power. The play outlines how the characters utilize their power as writers and the power of their feelings in battling with the power of the state. Descriptions of drinking and angels vivify these political, artistic, and emotional clashes. Drinking shows the absent-mindedness and oblivion into which the characters get away the totalitarian regime; angels symbolize art, spirituality, and political power.

The play happens in the Iron Curtain country where, God's power, is represented by the angels, has been restored by political power. The plot centres on the authorities' taking away of the manuscript of Sigmund, the country's greatest writer, who is faced with imprison or ejection. Adrian, an American novelist, has come to investigate the information that Marcus, another writer who is working together with the government and Maya, a woman who has had associations with all the three writers, has conciliation other with the writers in the bugged room where the play takes place,

the former residence of the archbishop. Adrian expresses the connection between political and religious power when he tells Maya as he looks around the room.

Adrian's perception represents the difficulty of the angel symbol, particularly in making the strain among exact and rhetorical meanings so typical of Miller's work. The literal angels on the ceiling purpose as art, yet they likewise symbolize the powers that have ruled throughout the hundreds of years in the room: the power of art, the power of religion, and the power of the state. Miller frequently utilizes the representational power of the angels ironically, as he does with symbols in other plays.

Angels become the same with political power and not just in nations with exploitive regimes. For Adrian is an American, and all through the play he discusses the way the United States government in the same way uses political power. Miller also points out in the "Introduction" to *The Archbishop's Ceiling* how he was moved to write the play not only by his experiences visiting Eastern Europe, but also by similar intelligence work in the United States in the 1970's: “the microphones in the White House, the Watergate break-in, and domestic espionage.” (viii) As a social dramatist, Miller finally implies in *The Archbishop's Ceiling* that the misrepresentation of power as a human phenomenon.

All the more imperatively is Adrian's comment, that Maya appears more prepared hints at a past absence of control that her drinking may have caused in the past. This feeling of control is what exactly connects alcohol as allegorical solution to all the kinds of power in the play. Adrian first uses the image of power to describe the positive effect of the pills that psychiatrists prescribed for the severe depression his common law wife, Ruth, had suffered.

Adrian thinks about whether it is probable to pick up power without anguish, yet in the play at points of interest, how political power inflicts a lot of suffering above all for Maya, Marcus, and Sigmund. Miller establishes the representative connection among drinking and power when Adrian draws a vital difference between how Eastern Europeans handle power.

From this instant on, an important figure of drinking begins in the play, and obviously, alcohol turn into the rhetorical pill which each character draw on to competed with the several figures of power, the political power of the state, the power of struggling affairs, and the power of writers. Both Maya and Adrian are contending with the political power and he as an American writer announcing the reality about life behind the Iron Curtain, she as a probable associate with the regime. But as former lovers, they equally argue with the power of their emotional hold on each other, their bond faces difficulties further by Adrian's controlling power as a writer because he has used Maya as a character in his latest work.

The dialogue obviously shows that exact drinking possesses figurative consequence. Maya becomes distress that Adrian has discussed Sigmund's document in the room under the microphones and she suggests that Adrian recant. After he wrote some story for the microphones about the copy being sent to Paris, he asks Maya if can have another brandy: “I'll be going in a minute (He sits in his coat on the edge of the chair with his glass) Just let me digest this. This drink, I mean.” (22)

Along these lines, as political power raises its force, we witness an increasing ingestion of alcohol and come to understand, through the alcohol metaphor, how each character suffers. Even Marcus, the possible collaborator with political power, has suffered because he spent six years in prison as a result of his art. The language implies that he has used power in his own way. Sigmund uses alcohol not so much to dull himself from the effect of political power, but rather to dull the

threat of other's power, especially Adrian. Perhaps Marcus sees Adrian as the most threatening to the political power of the state, since he is an American come to discover the truth about the suppression of writers in the Eastern bloc, an example of how, according to May, competitive power operates between states. Adrian's drunken oblivion would best reduce that threat. The metaphor implies that Marcus's intentions may be to make Adrian spin the wheels so he can feel like he is on top of a mountain instead of the room where political power is in control.

Incidentally, those united to the power of the authorities also utilize alcohol. The most charming use happens when Maya is coming back from purchasing the food and drink and drunken men cause an uproar outside the apartment because, ironically these drunken men need alcohol to empower them to confront Sigmund who in reality wants to release them from the stupor induced by power of the motherland. Even Alexandra, the daughter of the Minister of the Interior, and a powerful political operative, may join the party for a drink, officially sanctioning its power.

As the play moves towards its end in the arrival of Sigmund's document, Maya's revelation that the ceiling is bugged, and Sigmund's decision not to leave his country in exile, all the metaphors of power drinking, lighting, converge of angels, and their use significantly recurs as each character is forced to confront the suffering and knowledge gained in snuggling up to political power. Marcus, who has his own political motives in assuring Sigmund leave the country, says: “I am interested in seeing that this country does not fall back into darkness. And if he must sacrifice something for that, I think he should.” (82)

This dialogue once again brings the angel metaphor into significance, which shows the complexity of figurative language in the play. The beginning of the play establishes angels as the same with governmental power, and the end of the text reinforces it. Here Marcus rejects the religious power symbolized by the angels as just art. Maya continues to drink, apparently to escape the coming clash of political, emotional, and moral conflicts, and Marcus once again attempts to stop her drinking, telling her she has had enough. Maya insists, “I've not had enough, dear," and the alcohol, in reality, forces her to face Adrian with the truth of how he has hurt her in their previous emotional relationship. Her puzzlement at a grown man bringing her milk, drinking it after their lovemaking, and smelling like a baby all night signifies their incompatibility, something which Maya has just realized. In contrast, Adrian's drinking makes him aware of the political situation, but not of his emotional one.

Maya and Sigmund are the characters in due course in touch with power in the play. Maya's drunkenness forces her to reveal the truth about the presence of the microphones in the ceiling. The most striking aspect of the language at this point is the religious imagery blatantly connecting to the political power of the state. The reference to Job is crucial because he is a figure of suffering and survival to whom Sigmund's trials are compared. When Sigmund struggles to recognize Maya's part in the political surveillance, Marcus contemptuously points that Sigmund wants: “her humiliation; she's not yet on her knees to him. We are now to take our places, you see, at the foot of the cross, as he floats upward through the plaster on the wings of his immortal contempt.” (99)

Sigmund is the most critical character at the end because he achieves anguish in attainment of knowledge of all the levels of power in the play, the political power of the state, the power of Maya's struggles, and the power of the writer. Most significantly, Sigmund turn into being gifted with the power that is away from the politics and religion. Here Sigmund's mention of get away crucially connects to the metaphor of alcohol, which has been used for get away during the play. Sigmund and

Maya know they cannot escape political power, cannot plug into unequal power, because their interiors are lit by knowledge and suffering which gives them the superiority of moral power.

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Unjust Oppression and Social Unrest in Amiri Baraka's Select Plays

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Lynda Koolish

Courtesy: http://www.amiribaraka.com/

Literature is an imitation of human action and often presents a picture of what people think, say and do in the society. Literature is not only a reflection of the society but also serves as a corrective mirror in which members of the society can look at themselves and find the need for positive change. There are relations and interrelation between men who live in the society. The subject matter of literature is society in some form or the other. Human society is characterized by the patterns of relationship between individuals who share cultures, traditions, beliefs and values, etc. African American literature dealt with the social, literary, historical,

political and economic conditions of the Black people. The writers attempted to define Black identity and Black humanity in the unjust society of America.

Black literature is synonymous with literature of protest. They protest against exploitation, limitations, restrictions, discrimination, intolerance and inequality to which they are subjected by the Whites in the United States. The cruel, repressive and brutal factors in American life which the African American writers have recorded and transformed into art have created a literary tradition of their own. African Americans also resisted and protested against racial segregation and discrimination. Within the framework of Black Arts Movement, a Black artist is expected to create a relationship between his art and the Black community. In a way, he has the responsibility to project, through his writings, the miseries and oppressions heaped upon his people.

The Civil Rights and Black Power Movement created a powerful impression on Black voices in the 60s. Amiri Baraka is one of the important and effective figures and leaders of the Black Arts Movement. He was very famous in this movement as a poet, a musician and especially as a playwright. A seminal figure in the contemporary black literature, Amiri Baraka is the most controversial, the most militant, the most revolutionary, and the most explosive black playwright. Baraka is generally regarded as the leading black playwright of the decade (1964 - 1974) not only because his plays were often produced Off-Broadway and in other theatres but also exploded like bombs on the American stages. He uses his writings to explore the experience and anger of the marginalized African American people against racism.

The life of African American had always been relentlessly unreal and their problems remain unsolved. This concept is reflected in his plays. The modern myth of black assimilation has been practiced by many of the black middle class in America. It consists of adopting the values and norms of the oppressing society through white education. The survival of the Blackman in America is predicated upon his ability to keep his thoughts and his true identity hidden. Amiri Baraka, a contemporary playwright, poet, essayist, novelist and critic has explored it extensively. His plays demonstrated the possibility of change through force and determination. Some of Baraka's plays initially deviate from a ritualistic pattern, but they end with ritual murders, thereby preserving the efficacy of ritual sacrifice. The following are among his most salient plays that fall within this category: *Dutchman*, *The Toilet*, and *The Slave*. In general, Baraka's style, aims, and themes set a violent, autonomous, and defiant tone for Black drama of the 1960s.

Although Baraka has written a number of plays, *Dutchman* is widely considered his masterpiece. The play has received the Obie Award for the best off-Broadway play and brought Baraka to the attention of the American public. *Dutchman* is a sharply focused indictment of those African Americans who desire to assimilate into mainstream American society. In doing so, these individuals deny all vestiges of racial past and make every effort to distance themselves from the reality of black existence in America. The play is an attack on the Negro, Clay, who instead of affirming his negritude and revolting against the culture and values of a white bourgeois society, suppresses his rage and adopts the dress, speech, manners, and even the literary aesthetics of that society.

The Slave, one act play by Baraka, performed and published in 1964. It examines the tension between blacks and whites in contemporary America. The play addresses the ways in which violence affects the lives of ordinary African American men and women and in which a fundamental racism in American society renders these individuals vulnerable to violence. *The Slave* is the story of a visit by African American Walker Vessels, to the home of his white ex-wife Grace, and Easley, her white husband. Baraka points up the black man's low status in American society but also stresses that he is victimized and enslaved by his own hatred and is thus unable to effect social changes.

Set in a high school lavatory in the early 1960s, the first production of Baraka's *The Toilet* explored Black life, love, and social order. As a piece of Revolutionary theatre, the play also suggested that before Blacks and whites could come together, they would inevitably come to blows first. *The Toilet* presented Ray Foots, the main character, coming of age while struggling to come to terms with being both Black and homosexual. *The Toilet* is about the lives of black people and about a boy's inability (because he is the victim) to explain that he is something stranger than the rest, even though the blood and soul of him is theirs.

The article thus analyses Amir Baraka's concerns such as racial tension and conflict, and the necessity for social change through revolutionary means. He advocated socialism as a viable solution to the problems in America resulting in goodwill and harmony. By exposing the horror of race relations in America, Baraka diagnoses the problem of white dominance in American society and prescribes his cure – race revolution and murder.

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Perspectives of School Educators in India on Inclusive Education of Children with Autism Spectrum Disorders

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Abstract

Inclusive education is an important as well as a challenging concept in a developing country like India. It is meant to strengthen the capacity of an education system to reach out to all learners ensuring a stable growth of the society. A developing society should ensure inclusive education irrespective of language, gender, and ethnicity/ cultural and disability. This philosophy is widely accepted around the globe and India is one among them. Though a reformation on education was initiated more than a century before, comprehensive steps for inclusive education in India were taken up only in the last few decades. However we are not sure whether the spirit of inclusive education has happened in the society and especially with teachers in its true sense. The paradigm shift from segregated to an inclusive education should be best implemented in the mind of the teachers rather than in documents. Autism spectrum disorder (ASD) would be one of the commonest disorder that would benefit from inclusive curriculum considering the figure in which the awareness created and incidents reported (Fombonne, 2002). This call for an understanding on the teacher's readiness for classroom management of children with ASD.

Keywords: Inclusive Education, Autism Spectrum Disorder, Special Educators

Introduction

Learning in an inclusive education system would mould children with special education needs (SEN) to have better social competence, communication skills, self-regulation, choice making and self-monitoring of social behaviour in comparison to segregated classrooms (Strain, McGee, & Kohler, 2001, p. 357). Children with special education needs would feel part of a peer group and the wider community and it would inspire confidence, happiness and reduce anxieties in them (Villa & Thousand, 1995). As a result these children can live more independently as adults and become more widely valued and recognized. Students with SEN are taught age-appropriate, functional components of academic content, which may never be part of the curriculum in segregated settings (e.g. sciences, social studies etc.) and thus attending inclusive schools increases the probability that these students will continue to participate in a variety of integrated settings throughout their lives. Inclusive education was reported to reduce the dropout rate in school

(Mizunoyaa, Mitra, & Yamasaki, 2016). On a national average, the number of children with disabilities in India are five times more vulnerable to dropout from schools (Reddy & Sinha 2010). A World Bank study in 2007 rated disability factor is more influential than gender or class for the non-enrollment. This exclusion marginalize children with disability from a better job, social and economic security and opportunities for full participation in the society. Thus it is imperative that a country like India forms well developed plans for inclusive education

Role of a teacher in an Inclusive education. The research on inclusive education is consistent about the fact that regardless of how phenomenal the educational infrastructure may be, how well explained educational policy may be, how well resourced a program may be, successful inclusion does not happen until regular classroom educators deliver relevant and meaningful instruction to students with disabilities (Mastropieri & Scruggs, 2010). A well trained classroom teacher is the single most important factor in the success of inclusive education programs (Sharma & Das, 2015). Research indicates that the quality of the teacher contributes more to learner achievement than any other factor, including class size, class composition, or background (Kupermintzz, 2003). An inclusive education teacher should be sensitive to the educational needs of children with disabilities.Avramidis, E., Bayliss, P., & Burden, R.(2000) studied and identified the significant factors for the efficient functioning of inclusive and special educational system and found that qualification and experience of school educator, classroom settings, teacher- student ratio, curriculum settings, and strategies of teaching and parental attitude as important markers for the success of the program. The educational needs of SEN are influenced by two different perceptions. There exist an individual view which believes that the problem is intrinsic to the child with disabilities and need special teaching to respond to their problem. This may lower the teacher's expectation on such children and would miss to make changes in their teaching style, class and school environment. Latter is the curriculum view to attribute the problem to the educational system instead of the child. Hence more focus will be given to the differential instruction and the ways in which teaching and learning can be improved for all children. Inclusive teachers believe in a child-centered pedagogy to meet the needs of all children. This has been achieved through facilitating multiple pathways to learning; encouraging cooperative learning; creating meaningful learning opportunities; developing attractive and flexible learning settings; and rethinking assessment strategies and changing roles of teachers (Ainscow, 1995). Here teacher will take the role of a facilitator to provide opportunities to all children to create their ideas, a manager by planning and ensuring the participation of all children, an observer who constantly monitor children and understand them better and a learner who reflect upon the lessons and ways to make them more meaningful to all children. The attitudes of inclusive teacher are equally important as knowing the educational needs of children with disabilities. Researchers studied the attitudes of teachers towards inclusive education found out that concept of inclusive education was not welcomed by teachers as they were ignorant of differentiated instruction or the kind of support to provide to the children with disabilities.

Inclusive Education System and Autism. Autism spectrum disorder is characterized by an uneven developmental profile and a pattern of qualitative impairments in social interaction,

communication, and the presence of restricted repetitive, and/or stereotyped patterns of behaviour, interests, or activities (American Psychiatric Association, 2013). Segal (2008) studied the constructs of experience, knowledge, attitudes of 47 educators towards inclusion, and classroom practices through an Autism inclusion questionnaire. Though education professionals reported generally positive attitudes they demonstrated important misconceptions about autism. Further, a significant relationship was found between knowledge of autism and awareness of potential classroom strategies for inclusion, whereas attitudes and awareness of strategies were unrelated. General educators lack the abilities necessary to meet the educational needs of children with disabilities. (Campbell-Whatley, Obiakor & Algozzine, 1995). The most frequently reported educational practices were focused on the need for training in social skills development, and the least was on the training in individualization and support strategies. Hendricks (2007) evaluated special education teachers' knowledge and implementation of educational practices critical for the improvement of students with autism and determined areas of training. A total 498 special education teachers were surveyed and the results reported a low to intermediate level of knowledge as well as implementation of practices. Relationships between the level of knowledge, implementation, and needs for training and teachers occupational characteristics were explored. Numerous occupational characteristics were found to have a relationship with level of knowledge and implementation, including area of endorsement, educational level, educational setting, number of students with autism taught, and student learning characteristics.

Inclusive education in India. Education policies in India has always leaned towards inclusion from the constitution to the Kothari Commission in the early days of the republic, to the Action Plan for Children and Youth with Disabilities (2005) and National Policy for People with Disabilities (2006). This was strengthened with passing of UNCRPD (The United Nations Convention on the Rights of Persons with Disabilities) in March, 2007. In India, education is provided under public and private sector functioning, with control and funding coming from three levels: Central, State, and Local. Under Article 21A of the Indian Constitution, free and compulsory education is provided as a fundamental right to children between the ages of 6 and 14 (Right to Education Act; MLJ 2009). Annual Status of Education Report (ASERR) is an annual household survey to assess children's schooling status and basic learning levels. As per the Annual Status of Education Report ASERR (2014), 96.5% of all children between the ages of 6-14 were enrolled in school (Banerjii, Bhattacharjea, & Wadhwa, 2013). Segregation was reflected in the provisions that were existing in Indian educational system before 1970s. On grounds of charity, Christian missionaries started schools for the disabled in 1980s. This was followed by the government initiatives to establish separate workshops, model schools, central Braille presses and employment exchanges for the disabled population of the country. However, the changing approaches to disability from the charity model to the human rights model have resulted in diversity of policy and practice. As a result, an Integrated Education of Disabled Children (IEDCC) scheme was launched by the Union government for providing educational opportunities to learners with Special Education Needs (SEN) in regular schools.

The inclusive education does not only mean the placement of students with SEN in regular classrooms. Inclusive education means all learners, young people- with or without disabilities being able to learn together in ordinary preschool provisions, schools, and community educational settings with appropriate network of support services (Draft of Inclusive Education Scheme, [MHRD], 2003). Despite various measures undertaken to promote universal education, children with disabilities are not guaranteed an education in India. Therefore, both public and private schools, particularly private schools, accept, reject, and expel children with autism as they please and this ended up in long waiting lists of students with SEN denying their rights and a group of desperate parents.

The educational support provided to children with ASD ranges from segregated system to regular classrooms. At present around 15 school in India where specific Autism support services are available and a student enrollment ranging from fifteen to seventy. For the inclusion of children with ASD, a successful skill training for the teachers are needed (Swaim & Morgan, 2001). This can be implemented by providing an awareness on inclusive education, basic understanding of different groups of impairments and ways to make adjustments to ensure the full participation of children with disabilities in regular education and hands on experience in inclusive education during the teacher training program.

The variables like teacher self-efficacy, knowledge and effective teaching have an effect on the outcome. These variables are controlled by the awareness, attitude and experience of the school educators. In Indian literature, there exist a wide gap of knowledge on the inclusive education and curriculum planning of children with ASD. Therefore this study is the preliminary attempts to understand the educator's perspective on inclusive education in India.

Method

Participants

Participants were consisted of 40 general education teachers and 32 special education teachers. The teachers should have spent more than a year in an inclusive education classroom either as a general education teacher or a resource teacher. All the schools in the district were inclusive education were carried out was visited by third researcher. The schools were located in the semi urban locality and the students were of lower middle class families. Out of 21 schools visited, only 6 schools have permitted the study to be done. The rest of them rejected the proposal due to examinations, in availability of teachers or not being interested in research study. From the 6 schools that were selected,40 teachers met the inclusion criteria for being in the general educator group. Thirty- two special education teachers were interviewed during a resource development program. Only those teachers with more than a year in an inclusive education classroom either as a general education teacher or a resource teacher were included in the study.

Materials and Procedure

The study has utilized a survey design. A survey questionnaire was developed in a multiple choice format and the data was collected through a semi structured interview. A multiple choice

questionnaire was designed as teachers could easily identify the answers against the existing knowledge in less time as teachers were often constrained on time to respond for long in depth interview. The teachers could identify more than one answer which allowed them to freely respond in multiple dimensions on the same item. A semi structured interview gave freedom for the teachers to make clarifications and give opinions regarding the questions. Another feature of semi structured interview is that it allows the interviewer to be on the exact line of content but allows the interviewer to comment according to their experiences. Though the study utilized close- ended question a provision was provided for any additional experiences to be shared. The survey focused on three areas which had maximum relevancy to understand the teacher's perspective on children with ASD in an inclusive classroom. The areas identified after much literature review were a), general awareness on ASD b), aspects on inclusive education and curriculum design for children with ASD. The survey contained fourteen items out of which three focused on general awareness on ASD and seven questions focused on inclusive education and four question on curriculum methods. The items on awareness were knowledge based content and items on inclusion and curriculum design were skill based content specifically looking into strategies and practices inside the classroom. Less items on knowledge based content and more items on skill based content were provided under the presumption that school educators in India have received a good number of classes on general awareness of ASD with practically no resource about inclusive classroom and instructional modification. The items were arranged in the sequence so that a rough sketch on existing classroom practices can be reported. Table -1 Provide content areas and evidence based indicators.

Table 1

Content area and evidence based indicators

Content area	No	Evidence based indicators
Awareness	3	Cause, symptoms and signs, treatment
Inclusive education	7	Beneficial education system, disadvantages of inclusive education, need of a resource person, making the child with ASD acceptable, behaviours that would limit inclusion, benefits of inclusive education
Curriculum	4	Strategies for teaching, teacher-student ratio, preferential seating, complementary strategies

As the second step the questions that were generated based on the literature review were reviewed by a panel of experts to ensure validly. The relevance of the questionnaire was rated by three educators, two speech language pathologist, two psychologist on a 7-point Likert scale to ensure content validity. A team of various professionals were included to ensure the strength of the contents in various dimensions. The informal orientation time lasting for ten minutes was followed by a 30-minute formal interview. After obtaining the consent from the teachers, the

educators were interviewed elaborately on each item which gave insights on details such as general awareness on ASD, perspective towards inclusion and experiences with curriculum transaction.

Result

Table 2
Questions and responses on awareness of ASD

		Responses of general educators		Responses of special educators	
Questions and responses		*N*	% of cases	*N*	% of cases
1. What do you think is the cause of autism?					
	Problems in pregnancy and delivery	3	7.5	6	18.75
	Genetics	16	40	18	56.25
	Poor parenting	2	5	0	0
	Brain dysfunction/Brain size and structural difference.	29	72.5	19	59.3
	Food allergies	1	2.5	2	6.25
	Heavy metal poisoning	3	7.5	3	9.37
	Not sure	5	12.5	0	0
2. What are the main symptoms and signs of a child with autism?					
	Mental retardation and slow learning	10	25	3	9.37
	Poor social communication, repetitive behaviours and sensory impairments	38	95	21	65.62
	Inattention and hyperactivity	16	40	8	25
	Difficulty in motor coordination and balance	9	22.5	2	6.25
3. In your opinion what is the appropriate treatment that would benefit a child with ASD?					
	Medical treatment (drug interventions)	1	2.5	2	6.25
	Specialist intervention (speech therapy, psycho-social behavioural approaches, occupational therapy…)	24	60	22	68.75

	Combination of both medical and specialist intervention	31	77.5	17	53.12
	Educational interventions and parental training	23	57.5	7	21.87
	Not sure	1	2.5	0	0

Note: The N column indicates how many respondents chose each option. The Percent of Cases indicates what percentage of respondents who chose a particular option.

Results in Table 2 suggest that majority of participants nearly 72.5% of general educators and 59% of special educators thought that there is a strong biological reason for autism. Forty percent of general educators and 56.25% of special educators specifically supported genetical cause as a reason for ASD. Only less than 15% of participants in both the groups reported of causes like allergies, heavy metal poisoning and poor parenting. Around 95% of general educators and 66% of special educators were certain that children with ASD have poor social communication, repetitive behavioral and sensory impairments. Other related problems such as inattention and hyperactivity was reported by more than 20% of teachers in both the groups. Around 25% of teachers in the general education groups thought that children with ASD have associated mental retardation, slow learning and motor coordination problems, in contrast only less than 10% of special educators were agreed to this. A higher percentage of response, 77.5 % of general educators and 53% of special educators thought that a combined benefits of medical intervention and specific interventions would improve the various symptom behaviors in children with ASD. 60% of teachers in both groups also responded about the need of various rehabilitative interventions (speech therapy, psychosocial behavioral approaches, occupational therapy). The need for educational intervention and parental training was supported by 57.5% of general education teachers and 22% of special education teachers.

Table 3

Table-3

Questions and responses on inclusive education

		Responses of general educators		Responses of Special educators	
Questions and responses		*N*	% of cases	*N*	% of cases
4. Which of the following will be most beneficial education system for children with autism?					
	Segregated special education	20	50	2	6.25

	Mainstream school with inclusive education	31	77.5	25	78.12
	Vocational training	11	27.5	10	31.25
	Home based training	5	12.5	7	21.87
	Partial segregation	10	25	1	3.12
	Not sure	1	2.5	5	15.62
5. What disadvantages do you foresee by including a child with autism into an inclusive classroom?					
	It affects the curriculum activities of other children	12	30	5	15.62
	The child with ASD will not able to follow the pace of teaching	13	32.5	11	34.37
	The teacher will not be able to care for all the students	8	20	7	21.87
	The child with ASD will remain unattended	12	30	15	46.87
	Not sure	0	0	0	0
6. In your opinion which of the following children are preferable in an inclusive education classroom?					
	All children with ASD	20	50	23	71.8
	All children with autism except those that are nonverbal and exhibit challenging behaviours	9	22.5	5	15.62
	Only children with mild autism	21	52.5	19	59.37

	No children with autism	0	0	0	0
	Nonverbal child with autism	1	2.5	1	3.12
	Not sure	4	10	0	0
7. How important is it to have a resource person in an inclusive education classroom?					
	A resource person can help to improve reading writing skills	6	15	10	31.25
	Helping child with autism to communicate and interact with other peers	18	45	9	28.12
	Help reduce the behaviour problems	14	35	8	25
	Combination of all the above	23	57.5	17	53.12
	Not an indispensable person however can contribute in multiple ways	5	12.5	2	6.25
	Not sure	0	0	0	0
8. How would you deal with child with autism in your classroom to make them acceptable?					
	Making other students understand the problem	29	72.5	9	28.12
	Segregate the child from other children	0	0	0	0
	Make them engaged in peer group activities	29	72.5	22	68.75
	Not sure	2	5	1	3.12
9. Is there any specific behaviour that would really limit a child with autism being included?					

	Aggressive	8	20	8	25
	Restlessness	19	47.5	14	43.75
	Poor eye contact and attention	5	12.5	2	6.25
	Hyperactive behaviour	27	67.5	15	46.87
	Not sure	5	12.5	0	0
10. Inclusive education can bring significant improvement in?					
	To reduce the behavioural challenges	19	47.5	2	6.25
	To improve the communication skills and peer group interaction	26	65	2	6.25
	To achieve reading writing proficiency	4	10	7	21.87
	All of the above	30	75	23	71.8
	Not sure			0	0

Note: The N column indicates how many respondents chose each option. The Percent of Cases indicates what percentage of respondents who chose a particular option.

Table 3 suggests that the concept of inclusive education can be viewed as acceptance of children with disability into mainstream classroom and thereby enforce inclusion in all realms of society. There are various models of disability education. Until a few decades ago segregated education was prevalent but with changing times, models of education evolved towards inclusion rather than seclusion. More than 70% of the educators in both the groups suggested inclusive education as an effective model for disability education. Segregated educational setting was suggested by 50% of general educators against 6% of special educators. Vocational training was suggested by a few teachers in both the groups (less than 35%). Home based training was suggested by 22% of special educators as against 12% of general educators. Around 30% of general educators opined that inclusive education can affect the curriculum transaction of other

children and that children with ASD would not follow the pace of teaching in an inclusive classroom. But the special educators were more concerned of children with ASD not being unattended in the inclusive classroom (48%). Yet few teachers from both group (less than 25 %) were more worried on the unequal distribution of attention & care. Though more than 50% of teachers in general education group and 72% of teachers in special education group wanted to include all children with ASD into the classroom, it was surprising that a large number of teachers in both group did not want to include students with severe ASD in the classroom. More than 50% of teachers wanted only mild children with ASD to be included.

Peer acceptance is a contributing factor for a successful inclusive classroom. More than 72% of teachers among the general education group and 69% of teachers in the special education group supported the view of having peer group activities for children with ASD for promoting better acceptance in the classroom. All the educators strongly encouraged the participation of students with ASD in various classroom activities. Group activities would encourage interaction and foster acceptance. Around 28% of special educators and 72% of general educators were of the opinion to conduct awareness class for promoting peer acceptance. Majority of the teachers were uncertain about deviant behavioral features that can negatively influence inclusion. These difficult behaviors would be thorns and rocks in their journey of inclusion. Most of the educators from both the group considered disturbances in compliance would severely limit the functioning of children with ASD in classroom. More than half (67.5%) of general educators and 47% of special educators were of the opinion that the hyperactivity of these children would disturb the classroom activities. Restlessness was considered as second major problem by more than 40% of teachers in both the groups. Around 20% of time teachers in both the groups responded that difficulty to control aggressiveness of these children would limit their chances of being included in classroom.

Government of India has taken major steps towards the educational requirements of children with disability. One such major step is the provision of resource person in mainstream schools. More than 50% of teachers in both the groups viewed resource person as an individual who would help in academics, manage behavioral problems, and encourage communication and interaction among children with ASD. Education involves a holistic development of cognitive, social, behavioral, communication and academic skills. More than 60% of teachers in both the groups considered that inclusive education can improve communication and help reduce behavioral problems. Around 20% of teachers from special education group thought inclusive education could bring significant changes in reading writing skills in contrast to the 10% of teachers from general education group.

Table 4
Questions and responses on curriculum

	% of responses of general educators		% of responses of special educators	
Questions and responses	*N*	No: of cases	*N*	No: of cases

11. What are the most effective strategies for teaching a child with autism?					
	Using more visual aids such as pictures and video	31	77.5	6	3.12
	Help them listen to the learning material through audio recording	3	7.5	0	0
	Allowing them to do group activities with peer	13	32.5	24	75
	Encourage self-learning by allowing them to do experiments	6	15	6	3.12
	Multimodal presentation of the learning material according to child's interest	23	57.5	25	78.12
	Unsure	2	5	0	0
12. Is there any teacher- student ratio that is most appropriate for an inclusive classroom?					
	No specific ratio	0	0	1	3.12
	Less than 15	21	52.5	18	56.25
	More than 15	2	5	3	9.3
	Not sure	3	7.5	0	0
13. Is there any preferential seating for a child with autism in your class?					
	Seated separate in the teachers view	12	30	3	9.3
	Seated in front row of the class	28	70	5	15.6
	No preferential seating	11	27.5	2	6.25
	Seated with a friend who would help in classroom activities	21	52.5	21	65.6
14. What do you think are complementary strategies that can be provided in the classroom?					
	Extra tutoring on reading writing skills	22	55	5	15.62

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	Use of computers to promote learning	14	35	10	31.25
	Prompting strategies and reward system	6	15	5	15.62
	No modification is needed	1	2.5	1	3.12
	Not sure	2	5	0	0

Note: The N column indicates how many respondents chose each option. The number of Cases indicates respondents who chose a particular option.

Table 4 provides an analysis of awareness on various strategies that could be used in an inclusive education classroom. Answers were elicited on various strategies that could be used to enhance learning process. Multiple modes of curriculum transaction were supported by more than 70% teachers of special education and 58 % teachers from general educators. Special education teachers (75%) emphasized on the importance of peer interaction and group activities for classroom engagement of children with ASD. In contrast to this only 32.5% of general educators mentioned on the importance of peer engagement. More than 70% of general educators suggested the use of visual clues to be included in the form of pictures and videos however only 18% of special educators thought of providing visual cues for improve learning. Only very few teachers from both the groups relied on audio recorded teaching aids and self-learning strategies through experiments. General education teachers (55%) were more conventional & relied on extra tutoring on reading writing skills as complementary strategy than special education teachers (16%). Special education teachers (35%) found the use of computers to promote learning to be more promising than general education teachers (31.25%)

The distribution of student teacher ratio determined the effectiveness of teaching in the classroom. Many educators struggled hard to manage students in academic activities when the ratio is more than 15. The result of the study revealed that, more than 50% of teachers in both groups supported the ratio of less than 15 students in the inclusive education classroom. Only a few teachers in both groups supported the ratio of more than 15 students in the class. Around 70% of teachers in the general educator group suggested the student to be placed in the front row however only very few special education teachers (15.6%) thought that making the child to sit in the front row would help. It was interesting to note that 66% of special education teachers believed in the importance of a peer who would help the child with ASD in the classroom whereas only 29% of general educators thought about peer indulge in classroom. Thus the results provided some evidence on the awareness of school educators on various aspects of inclusion of children with ASD in Indian schools.

Discussion

The present study tried to explore the awareness of school educators towards inclusion of students with ASD. This study is particularly important in Indian context as systematic

implementation of inclusive education is still at its infancy. Hence the study sheds light to the areas that require specific training for successful implementation of inclusive education system.

Awareness. Understanding theoretical underpinnings such as causes, signs/symptoms and treatment options are important as it would help the teacher to develop right perception about the disorder. The biological basis of ASD was known to majority of the educators and were well sound on the awareness of the various signs and symptoms of ASD. Most of the educators agreed that children with ASD have poor communication, lack interest in other people and have difficulty in understanding other people's feelings, reactions and nonverbal cues. Majority of the teachers have the option that children with ASD would benefit from medical and rehabilitation management. They also believed in the educational and parental intervention for effective rehabilitation of children with ASD.

Children with ASD can often present with various behavioral challenges in the classroom. It is important that teachers are aware of these behaviors so that they could help the student cope by devising strategies for effective inclusion. Hart & Malian (2013) reported that having an understanding on the theoretical aspects of autism would help the teacher to manage the overt challenging behaviors in a more supportive way. This can avoid holding unrealistic expectations about the child's ability and creating frustration for both the parties. Meadows (2009) reports that when students with behavioral disorders are integrated into regular classrooms, teachers provide little academic support or modifications and almost no behavioral support and adaptation. Similarly it was reported that though teachers made physical accommodation, they were less favorable to behavioral and academic accommodations (Wilczenski, 1992). Some of the hypocrisies of having only awareness about the ASD was mentioned in a study (Bailey & Winton 1996) that having no or little understanding on the cognitive and emotional features of Autism, together with rudimentary knowledge on neurological theories of ASD may not be effective. Specific understanding on Autism would equip the teachers with more flexible and facilitative strategies in educational approaches (Powell & Jordan, 1992). Understanding the child's specific profile on strength and weakness would help the teacher to develop realistic expectations (Howlin, 1997). Compared to general education practices, special education instruction are more intense, relentless, precise, highly structured and direct with careful monitoring (Kauffmann, 1999).

Inclusive education: Educational support system opens to children with special needs mainly as inclusive, segregated, integrated and partly integrated models. Segregated education system hails from the extension of medical model of disability where children with special needs learn separately from their peers as in specialized school or separate classroom. Integrated education places students in a mainstream classroom with some adaptations and resources but without any ideological commitment to equity. Inclusive education stands out in empowering people with disabilities to be included in all spheres of the society. Causton-Theoharis (2009) defines inclusion as "a term which expresses commitment to educate a child, to the maximum extent appropriate, in the school and classroom he or she would otherwise attend. It involves bringing the support services to the child (rather than moving the child to the services)". Inclusive education believes in the social model of disability where rules of the society and the services

available; the attitudes of the community are modified to include rather than exclude. Inclusion in education means removing the barriers in the classroom and school so that students of all ability levels are receiving the same lesson.

Educational decision of any child with disability is the result of the combined efforts of parents, educators and other professionals working with the child. In the present study majority of the educator's preferred inclusion of children with ASD to the normal school. Even though the educators were positive about inclusion, majority of them held a pessimistic mind for children who were non-verbal with severe behavioral challenges. Most of the teachers were not ready to accept severe ASD or the ones who were nonverbal. This indicated the lack of experience and knowledge in handling inclusive classrooms in spite of the awareness about ASD and theoretical knowledge about differential instruction. In a study did by Subban and Sharma (2005) it was found that teachers generally held favorable attitude towards inclusion, but they were resistant to include students with more severe disabilities. The defining factor for inclusion was considered to be manageability in the classroom (Avramidis & Norwich, 2002). Teachers favor the inclusion of students whom they can manage over those students whom they perceive to be more disruptive in the classroom (Idol, 2006). Robertson, Chamberlain, & Kasari (2003) found that teachers had closer association and experience less problems with children who have fewer behavioral issues. In the present study it was clear that though general education teachers favored inclusive education they were ready to provide only physical accommodation and not equipped to provide behavioral and academic accommodations. This indicates the lack of confidence and expertise in handling children with varied behavioral symptoms. In such a case, inclusion gets reserved to the less severe children who do not necessarily require any curriculum modification. Majority of the teachers in the both groups were aware of the options such as training at specialized centers and making use of the resource rooms to facilitate inclusive education. On questioning about the disadvantages the teachers would considered for inclusion, the maximum respondents were of the opinion that children with ASD might not able to follow the pace of teaching along with other beliefs such as it would affect other children in the classroom. An equal number of teachers were also concerned about the differential educational strategies and its implementation.

Curriculum aspects. It has been a long standing practice to view educational difficulties of a child arising from the child's learning capacity. This view otherwise called as "individual learner view" is based on the nature of educational difficulties faced by the child due to disability or any other factors. In contrast to this "curriculum centered view" considers deficiencies in curriculum transaction as a major factor resulting in poor school performance. The latter view encourages multiple methods of classroom engagement and inclusion and it considers curriculum as all planned experiences, opportunities and activities provided to help any kind of learners to attain the desired learning outcomes and desired change in a behavior (Ainscow, et.al, 1995). In the present study majority of the educators in both the groups believed in the multimodal learning styles and differentiated instruction. However the educators shared their limited experience in practically applying these strategies in their classroom scenario. Though the educators were aware about the different effective strategies for classroom management both the group preferred to

accommodate only the children with milder difficulties in the classroom. The inclusion of children with mild impairment in the classroom do not necessarily require any curriculum modification. Differential instruction would be considered as the key factor for successful inclusion. In the present study special education teachers were more aware of differential instruction strategies compared to general education teachers. Majority of the general education teachers responded primarily about using visual cues as an effective strategy for teaching ASD. Multimodal strategies of instruction was more recognized by special educators compared to general educators. Effective classroom strategies of ASD such as promoting and reinforcements were not highlighted by both the groups. Nind and Wearmouth (2006) found that some of the successful pedagogical approaches reported in literature were adaptation of instruction, materials, assessment, classroom environment as well as behavioral and programmatic interventions, computer-based pedagogy, peer tutoring, peer group interactive and team teaching for children with ASD.

Larger proportions of teachers in both group responded that 1:15 as an ideal teacher student ratio. Majority of the general education teachers thought that having children with ASD sit in the first row of the classroom would help in giving them better attention. In contrast special education teachers responded that peer group engagement benefit children with ASD. The teachers responded a friend who would help and monitor the classroom functions provide a great help to the student with ASD. Acceptance by peers become an important factor in inclusive education. Children learn to cooperate, regulate and monitor their behavior and communication skills through peer indulgence. Majority of the teachers were aware of the need for peer acceptance and suggested participation in the group activities as a powerful method to improve acceptance. A few teachers reported of the need to use extracurricular activities as an avenue to build peer acceptance. Importance of peer engagement have been extensively studied and benefits from peer mediated learning on the academic and cognitive progress of children have been reported (Ladd, Herald-Brown & Kochel, 2009). A well-designed and well-coordinated peer mediated learning teaching process can benefit the students with special needs and the peer tutors through the process of repeating and improving their skills. Peer tutoring can improve academic performance, reduce disruptive behaviors and promote relations between classmates, whether these are typically developing children or children with special needs (Maheady & Gard, 2010; Mitchell, 2008; Fuchs et.al 2001).

School is considered to be an important platform for skill set development in all children. In the case of children with disabilities its importance is given much more weightage. The parents/caretakers rely on the school educators' opinion in the curricular as well as co-curricular aspects of their children. The provision of effective classroom accommodations and stimulating environment can bring about great wonders in these children and will subsequently reduce the stress level in their parents. If the school is not able to provide effective academic coaching the concept of inclusive education cannot be obtained and the students would drop out with no specific skill acquisition.

Conclusion

Inclusive education requires a paradigm shift in general education structure which needs to be supported with the adequate resources and training. The present study concludes with some concerns and suggestions raised by educators on the present inclusive educational system of India. Government of India is taking several steps to promote inclusive education through educational reformation, fund allocation, modifications in infrastructure and specialized training. Most of the educators were aware of the causes, signs and symptoms and treatment options of ASD. However the crucial concepts of inclusive education such as curriculum modifications, differential instruction, and other academic accommodation were not clear to the for majority of educators. Strategies such as multimodal presentation were discussed by both group of educators but other successful methods such as prompting, reinforcement strategies and technological assistance for classroom management specific for ASD were not mentioned and highlighted. Formulation of new educational policies by the state and central government should take into account the aforementioned perspectives for ensuring equalization of educational opportunities.

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Portrayal of Sundarban in Amitav Ghosh's *The Hungry Tide*

A. Thiyagu, M.A., M.Phil.

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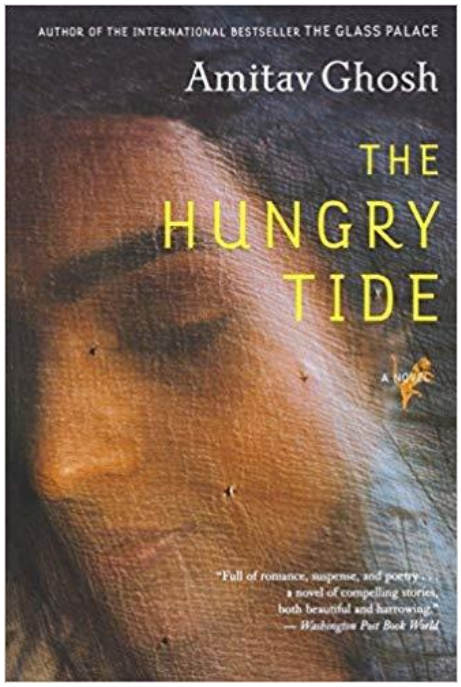

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Abstract

Amitav Ghosh can be seen as the flag bearer of the fearlessness and freedom that the contemporary Indian writer in English embodies. He has become one of the central figures to emerge after the success of Rushdie's Midnight's Children.His 'The Hungry Tide' takes a step further to talk the subaltern experience and raises the national and global awareness about the history of violence inscribed on the Sundarban, throwing into relief the continuing exploitation of the place.

Key Words: Sundarbans, Tide, Ebb, Morichjhapi, Bhatirdesh

Amitav Ghosh

Amitav Ghosh may have become the first Indian writer to strongly engage with ecological issues in Indian English fiction with the publication of his novel The Hungry Tide in 2004. When Ghosh worked as a journalist and has written extensively on various topical issues including terrorism, religious fundamentalism, displacement, and the many postcolonial realities of the Third World. His fictional compositions like The Circle of Reason (1986), Shadow Lines

(1990), In an Antique Land (1994), The Calcutta Chromosome (1996), The Glass Palace (2000), and The Hungry Tide (2004) are permeated by an underlying consciousness of the subaltern and a narrativization of the subaltern experience. *The Hungry Tide* takes a step further to voice the subaltern experience, in that the novel's publication had the force of a political pamphlet which made the world take stock of efforts to corporatize parts of the Sundarbans National Park.

The Hungry Tide

The pretext of the novel also serves to buttress Ghosh's political ends in writing the novel. As Lawrence Buell argues, ecocritics explore literary texts as "refractions of physical environments and human interactions with those environments, notwithstanding the artifactual properties of textual representation and their mediation by ideological and other socio-historical factors". In this vein, Ghosh's novel reveals the interactions between the state, the poor, the flora, and the physical environment, and in doing so this work highlights both the tragedy and the hypocrisy that were inherent in the conservation efforts in the Sundarbans. More precisely, it is the discursive construction of the Sundarbans' waterscape in Ghosh's novel that helps achieve this purpose.

In *The Hungry Tide* Ghosh problematizes the tensions between and within human communities, their respective relations with the natural world, and the reality of nature that changes and is simultaneously changed by humanity. Ghosh sets his novel in the Sundarbans, the tide country where the contours of land constantly change with the ebb and flow of water. But Ghosh presses this point further: He uses water as the agent that rewrites the social matrix of the Sundarbans in the novel. Water is both motif and agent, shaping not only the story but also the geography and history of the land. The unusual agency of water is highlighted here its potential to act, as well as to move from object/other position to that of the subject and, in doing so, reverse the object/subject status of the characters.

It is also significant that Ghosh uses water as the agent to resolve the chief conflict fictionalized in the novel. First, water, as the agent of change, provides Ghosh a way to steer clear of taking a moral or ideological stand while addressing the complex struggle between humans and animals for survival. Second, the motif of water makes it possible to objectively and dispassionately highlight the plight of both the dispossessed people and the threatened wildlife. Third, by using water as an element to undermine the hegemonic social order, Ghosh is able to keep the focus on the conflict, rather than on the resolution, making the novel itself and indeed its primary trope, water, the agents of political and social change. In this context, my paper explores the ways in which water moves beyond being a recurring literary motif to become an active participant that dynamically engages and exerts an impact on the human drama. Water, as both a symbolic and a literal phenomenon in the novel, serves heuristically to expose the ecosocial and ecopolitical issues that the novel addresses as it dramatizes the competing claims of human and non-human species for existence.

The Hungry Tide unfolds through the eyes of two upwardly mobile, educated individuals who undertake a journey to the tide country. Kanai Dutt, the Bengali born, Delhi-settled businessman, arrives in Lusibari to visit his Aunt Nilima and claim the package left for him by his late uncle, Nirmal. The package, he discovers, is an account of his uncle's last days, which

revolved around Kusum and her son Fokir, who are portrayed as the victims of eviction from the island of Morichjhapi. The second voice of the novel is that of Piyali Roy, an American-born cytologist of Indian background who chooses to journey into the Sundarbans to study the threatened Gangetic River dolphins. Ghosh weaves together two temporal narratives: one unfolding through Nirmal's journals recounting the Morichjhapi episode that happened twenty-eight years earlier, and the second through Piya's expedition, revealing the contemporary situation of the people and the flora and fauna of the Sundarbans. The juxtaposition of these two narratives highlights the chief conflict in the novel—the problems and issues of wilderness conservation and its related social costs in areas populated by the socially and economically disprivileged both in the past and the present.

The sub-narrative foreground in the character of Fokir represents the third voice of this ecological drama. William W. Hunter mentions forest guides called "fakirs" who accompanied woodcutters and hunters on their expeditions to the forest. Hunter points out that these woodcutters were so superstitious that they would not venture into the forest unaccompanied by a fakir, "who is supposed to receive power from the presiding deity—whom he propitiates with offerings over the tigers and other animals. Occasionally a large number of boats proceed together in a party, taking a fakir with them" (The Hungry Tide, p: 312). Fakir is the anglicised form of Fokir, the name of Ghosh's character who guides Piya and Kanai through the waterways. Fokir also worships Bon Bibi, the forest goddess, and loses his life in the process of steering the outsiders safely through the forests. He fits the archetype of the hapless and illiterate native, exposed to the man-eating tigers, sharks, crocodiles, and snakes inhabiting the tide country and also vulnerable to bribe-taking officials of the state, who are constant threats to his survival. But Ghosh empowers him on another level, in his familiarity with the tide country and its creatures, and the legacy of centuries-old oral tradition he inherits, qualities that distinguish him from Piya and Kanai. Despite their high-tech GPS equipment and educational background, the outsiders are dependent on Fokir to navigate the waters. Ghosh's portrayal of Fokir thus resists the stereotypical patronization of him as the noble savage or the innocent villager or even the epitome of an ecological pioneer.

Uniqueness of the Sundarbans

Added to these three characters is the uniqueness of the Sundarbans, the waterscape that alternates between being subject and object, victim and victimizer. Water in the Sundarbans, more than being a passive recipient of both social and physical changes, exercises its potential to transform the physical space and in turn alter the social order. For both Piya and Kanai the expedition and the storm at the end of the novel that remaps the landscape facilitate a renewed and more specific understanding of the Sundarbans, the place and the people. Situated in the face of the threatening topography of the Sundarbans, social differences between both the urban and rural sets of characters are gradually elided, resulting in an increasing tension between their cultural and social identities. The novel in this sense is suffused with multiple social transitions, between the First World and the Third World, local and global, rural and urban, traditional and modern, and among linguistic, religious, and class barriers, all played out in the context of the waterscape. Only in the face of a hostile environment are the social barriers broken down and overcome, and nature serves as the agent to level all social and cultural hierarchies.

In locating the novel in an environment such as the Sundarbans, place emerges as a larger-than-life character, where the water engages with every minor and major change in the lives of the people and the environment. The Sundarbans is the world's largest mangrove forest area, situated on the delta where three rivers the Ganges, Brahmaputra, and Meghna—meet the sea. It covers an area of 10,000 square kilometres, sprawling across India and Bangladesh. The Indian part of the Sundarbans was declared a Tiger Reserve in 1973 and a national park in 1984. Due to its unique and rich biodiversity, the area was declared a Biosphere Reserve in 1989 and a World Heritage Site in 1985 (United Nations Environment Programme and International Union for the Conservation of Nature). It is home to the largest remaining contiguous population of tigers in the world—245 in Indian Sundarbans in 2001-02 according to the Project Tiger census, plus 200 in the Bangladesh Sundarbans (Khan3)—living side by side with seven million people. The Sundarbans also has a perpetually mutating topography: there are no constant borders between river and sea, fresh water and salt water; and while some islands have existed intact over centuries, many others have their life expectancy measured in hours. Islands here appear and disappear in the course of a single day with the ebb and flow of the tide. If the tide leaves new land without flooding for a while, the mangroves spawning dense undergrowth invade the area within a few short years.

Predominantly through the voices of Nirmal, Fokir, and Piya, Ghosh conveys the unique natural history of the Sundarbans. Nirmal, the dreamer revolutionary in the novel, traces the etymology of the "Sundarbans" to its literal translation as the "beautiful forest," to the presence of the Sundari tree and to Mughal records which named the region after a tide the bhati tide, giving the region the name "bhatirdesh or tide country except that bhati is not just the 'tide' but one tide in particular, the ebb-tide, the bhata. Apart from this distinctive feature, the very quality of the water in the Sundarbans sustains a vast profusion of aquatic life.

Water as an image and a presence is of special significance in Hindu mythology, and the waterscape of the Sundarbans has a distinctive mythological connotation. A natural symbol, water is chiefly associated with fertility, immortality, place, creation, and the feminine. Water, especially running water, is deemed sacred, an attitude expressed in the reverence shown toward almost every river that flows across the Indian subcontinent. The river is a continuation of the divine waters that flow from heaven to earth, which ensures that the world is habitable, making possible creation. And no river is considered more holy or powerful than the Ganges in Hindu tradition. Mythology has it that when the Ganges descended from the heavens, so mighty were its currents that it threatened to drown the earth itself. Shiva, anticipating the deluge, captured the river in his dreadlocks. It is only when the river nears the sea that it untangles into a thousand strands forming the vast archipelago of the Sundarbans. The Ganges is the purifier of all sins, and a ritual bath in the river is recommended to wash away all kinds of impurities, which are diverse, given the purity-conscious to Hindu social system.

Water, in its traditional role of purifier that helps maintain social hierarchies, also functions as a social leveller, breaking down hierarchies in the novel. If the silt is identified as dirt accumulated by the river on its course to the sea, the islands ofthe Sundarbans are believed to be the river's restitution, that offerings through which they return to the earth what they have taken from it. The river in the novel is also projected as a potent and formidable entity, charting

its own course, gathering all that comes its way, creating and decimating land in its journey to the sea.

Sundarbans in Indian epics

The Sundarbans is also mentioned in Indian epics such as the Ramayana and the Mahabharata, but it has been a relatively forsaken area with regard to human inhabitation and colonial historiography, precisely due to the hostile terrain. Most colonial historiography, prominent among them being an essay by Sir William W. Hunter, first published in The Statistical Account of Bengal in 1876, represents the Sundarbans as wanting in the Victorian ideals of a sublime landscape. According to Hunter, the densely forested Sundarbans region was far from endemic. It was sparsely populated although teeming with abundant flora and fauna. He asserts that the area was "entirely uninhabited with a few wandering gangs of woodcutters and fishermen. The whole population is insignificant" (317). In the colonial-era Sundarbans were portrayed as a place where there were "no indigenes: the humans were all immigrants and the tigers and crocodiles were the only aboriginals" (247). Colonial initiatives for settlement were more or less failures, including Sir Daniel Hamilton's venture to establish a cooperative society in the cyclone-prone region, a historical curiosity that Ghosh also alludes to in the novel. The water that shelters tigers, crocodiles, and snakes and nurtures the mangrove trees also protects the area from large-scale deforestation and even frequent natural calamities like storms and typhoons.

By contrast, the postcolonial Sundarbans witnessed increasing human activity, declining biodiversity and recognition and marketing of the uniqueness of the Sundarbans. As Greenough affirms, "until recently the Sundarbans have been thought of, when thought of at all, as forbidding and obscure. Yet, during the late 1980s a reversal of values occurred, and the Sundarbans' obvious hazards, inaccessibility and desolation began to be read by cosmopolitan naturalists in positive terms" (237). Neo-imperialism, in the form of homogenous conservation policies and increasing commodification of the natural world, resulting in loss of territory for indigenous peoples, loss of biodiversity and conservationist limitations, is an increasingly common postcolonial condition of most ecosystems, including the Sundarbans.

At present, the bionetwork of the Sundarbans has witnessed the shift from a threatening ecosystem to a threatened ecosystem. Ghosh published the novel in 2004, at a crucial point in the future of the Sundarbans when the corporate house Sahara India Parivar was poised to take over large areas of the Sundarbans to convert into an ecotourism village. Sahara's five-star ecotourism project was floated with the complicity of the ruling Left Front Government of West Bengal, and a Memorandum of Understanding was also signed to the effect (The Hindu Business Line and Sahara India Pariwar). There were no comprehensive environmental impact assessments done by an independent body prior to sanctioning the takeover. The project involved constructing, restaurants, shops, business centres, cinemas and theatres, setting up activities such as excursions to the interiors on motorboats, which would disturb the fragile ecosystem and further threaten the already endangered biodiversity of the region (Sylvester). Several environmental agencies and individuals opposed the move, and after extensive protests the central government intervened and annulled the proposal. At the time, Ghosh was one of the prominent intellectuals

campaigning against the move. The aborted Sahara takeover can be located against the historical backdrop of the Morichjhapi incident in the Sundarbans, which is fictionalized in the novel.

The story of the Sundarbans, including its human and wildlife populations, is intrinsically linked to the history of Partition, and the events that followed in its aftermath. India's independence in 1947 resulted in the division of the Sundarbans, with 40 percent of the mangrove forests falling in East Pakistan territory (Sylvester). The Partition of India in 1947 geographically bifurcated Pakistan into Eastern and Western fragments with India in the middle. East Pakistan was created for the Bangla-speaking Muslim majority, which led to the influx of Hindus from East Pakistan into India's West Bengal region. The refugees fleeing the civil war included both Hindus and Muslims fighting for Bangladeshi sovereignty and numbered between9 million and 12 million. Unlike the Partition of Punjab in northwest India, the Partition of Bengal had an enduring effect.

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Emotions in Greek Tragedies

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Abstract

This article will discuss the emotions in the Greek tragedies during the classical period in Athens. It enquires whether emotions in tragedies have a history behind it. Where does emotion originate in the human body? The enquiry involves different interpretations and meanings of catharsis. It will also discuss how the play wrights depict emotions through their characters and connect them with the audience seated in front of the theatre. The focus of discussion is about the tragic emotions in relation with Aristotle's theory of catharsis. Is the principle of catharsis confined with its two important elements, pity and fear or does it have other wider areas which the Athenians used in their tragedies. This will also include the main purpose of the great dramatists in writing their plays with emotions in their tragedy. This article also deals with the question why the great philosophers like Plato, Socrates, Descartes and others rejected emotionalism. It also illustrates the use of emotions with examples from the tragedies of the fifth century Athenian tragedian Sophocles' plays.

Keywords: Dionysus – Festival - Tragedy – Performance – Emotions – Pity – Fear – Wrath – *Anagnorisis* (Discovery) - Lamentation - Catharsis - *Psuche* (Soul) – Purgation.

The aim of the dramatist of the classical period was to win a prize at the Dionysian festival. They also had other important social and political interest to achieve through their tragic dramas. The society of the ancient Athens thought that the Dionysus was pleased with only emotions in the tragedy that touches the soul. During the time of external aggression against their state, it was only the tragedy with extreme emotions that would keep the morale of their warriors. The dramatists tried to get the prize by being the best at giving their audience the pleasure of not only laughing but also crying. The tragedians made them crying by using various dramatic elements. One of the most important elements the dramatists used for being a successful tragedy was emotion. Emotions are so subjective as such the Greeks believed that it is so hard to define exactly. The ancient Greeks and literary critics gave emphasis to the emotional elements in their tragedies. Scholars and critics have studied and discussed it in the light of Aristotle's theory of catharsis. But these studies have been mostly concerned with how to reduce or get rid of emotions in tragedies.

As a result of Aristotle's influence, such discussions have generally been related to the twin aspect of catharsis: pity and fear. But the extent of emotions played on by the tragedians was far wider than that. Although some of the able and influential writers of the modern times have ignored its emotional elements, the ancient critics believed and also recognized that the essence of the tragedy is in its emotions that is expressed and performed. According to W. B.

Stanford, "the Athenian tragedians made their characters and choruses cry with pity, shudder with fear, storm with rage, strain with suspense, dance with joy and spit with hate, and how these representations of emotionalism affected their audiences-an emotionalism that is rarely if ever paralleled in modern performances of tragedy." (2-3) The dramas in ancient Athens were enacted only once in a year. The expectation from the common citizens and also among the citizens of high status used to be very high. The long gap of a year ensured the anticipatory interest which also contributed to emotionalism. In fact, the whole city was involved in celebrating the Dionysus festival and conducting the performances of the plays. So there is no doubt that the dramatists who wrote the tragedies were expected to get more acclaim than the actors on the stage.

Later critics after Aristotle continued to emphasize the emotive elements in drama and oratory. The power of oratory to move audiences by emotive methods was widely recognized in antiquity. It is a fact that oratory is one of the chief weapons in the art of persuasion as oratory which was highly rhetorical and persuasive. Some of the serious votaries of emotional power in tragedies include the earliest historian Herodotus, Xenophon and Horace. Xenophon in his *Symposium* (3, 11) makes historical testimony. He states that "the tragic actor Callipides prided himself on being able to fill the seats with weeping multitudes." (6)

The fourth century philosopher Plato deplored emotionalism in tragedies as well as in oratory for the main reason that the emotional elements in them make the best of the intellectuals surrender their knowledge and wisdom to the irrational power of emotions. Socrates on his part denounces emotionalism in tragedy because he felt that it intensifies passion and takes control of the *psuche.* The literal meaning of *Psuche* in English is soul which has a spiritual and ethereal overtone but in tragic context it connotes the emotional self or intellectual self.

Emotionalism in tragedy was unacceptable to Socrates as it usurps the control of the mind. Richard Kuhns raises a fundamental question in his *TRAGEDY - Contradiction and Repression:* "Why do we positively enjoy watching people chop up one another, perform perfidious acts upon one another, discover in one another the most horrendous wickedness?" and he continues to state, "Great thinkers from Plato through Tolstoy-and along the way we can count St. Augustine and many straitlaced types-found tragedy not only unbearable, but an expression of human depravity that we ought not to witness." (60)

Yet most of us are drawn towards watching acts of horrifying depictions of slaughter and murder in the tragedy. In refuting the argument of Plato, in *Poetics* Aristotle justifies tragic emotions by stating that "the peculiar pleasure of the response to the dramatic representation of the painful can be analyzed, for there is a pleasure *appropriate* to tragedy." (61) A pleasure *appropriate* may mean when the tragedians depicted a serious tragic scene to create a right response from his audience, it should not be looked at mockingly or become a laughing stock. That may mean a tragedy should be a tragedy and the aim of which goes beyond the theatre. In the fourth century B.C. the Athenian tragedians Aeschylus, Sophocles and Euripides had only one common objective to realize from their tragedies was to uphold the dignity, safety and sovereignty of the state against any foreign invasion. As such another important aim of them was to infuse the spirit of patriotism, heroism and valour among the citizens.

R. Darren Gobert has discussed the history of emotions in his article *Behaviorism, Catharsis and the History of emotion*. He argues that the concept of emotion has a history behind it as "critics in different times and places have meant different things when they have written of the emotions in general or pity and fear in particular-even if they have been unaware that their presuppositions about these terms were historically constituted." (110) He based his argument on his understanding of the key theoreticians of emotions in Western thought-such as Plato, Aristotle, Descartes, David Hum, William James and Sigmund Freud.

In the first half of the fourth century Plato in his *Republic* deplored tragedy's alarming emotional power. He found that even the best among the intellectuals surrendering themselves to the effect of emotionalism. Socrates also joined Plato in deploring emotionalism in tragedies stating that it rouses and feeds and waters passions instead of drying them up: it lets them take control of '*psuche*' usurping the control of the mind. The recurrent disagreements have been created due to the different interpretations given time and again on the meaning of emotions and also over the question where emotion originates: in the human body or are they the products of the mind or received from outside.

In his *Frogs*, Aristophanes presented Aeschylus and Euripides attacking and defending each other's tragedies on the basis of their didactic values. Theatre god Dionysus was asked to adjudge but the god was reluctant at first and in the end the god made his decision in favour of Aeschylus, on the grounds that he found more pleasure in Aeschylus. Through his drama, Aristophanes reflects the views of the average Athenians on the question of emotionalism in the fifth century tragedies. Furthermore, there was a historical background attached with the Aristophanes' play. It was performed in the last years of the Peloponnesian War when the Spartan Army was encamped a few miles outside and the attack against Athens was expected at any moment. Gary Day states, "In the competition between Aeschylus and Euripides, the one provides model of heroes, the other of citizens. With the Spartans massing outside the city walls it is the model of the hero that is most relevant. (28) So, the choice of the Dionysus fell on Aeschylus because the god decides on the basis of who among the two is the better one for Athens at the time of war. Athenian audience of the classical period including modern audience still express their feelings noisily and forcefully while witnessing the tragic and heroic end of the hero.

Writing about *The Centrality of Emotions* in his work on *The Greek Tragedy and The Emotions*, W B Stanford states that the emotional attitude in the part of the theatre god Dionysus reflect the views of the contemporary Athenian and also the views of Aristophanes. He continues to argue that "Aristotle in his defence of tragedy did not deny Plato's allegations about its emotional power." Although known for his rational views, Aristotle insisted that the proper pleasure of tragedy was achieved by "means of pity and fear effecting catharsis of such emotions." Aristotle also asserts (*Poetics* 1455a 31-2) that if a poet wants to make others feel the storms of emotions, he must first feel them himself. Horace confirms this in his celebrated maxim (Ars Poetica 102 ff.), "if you want to make me cry, you must feel the grief yourself."

Aristotle again assures that tragedy's proper pleasure, that is, the arousal and catharsis of emotions can be experienced without performance, but the actual performance would enhance

the emotionalism. Darren Gobert raises some pertinent questions, "how one understands the nature and structure of emotions... and how one understands-and even translates-*katharsis* with its "complexity of emotion as a concept" and the multiplicity of interpretations published on Aristotle's clause by "rendering *katharsis* a term of art denoting a desirable dramaturgical structure." (110) He also finds the interpretive list heavily lean on the definitions of the word in the Liddell-Scott-Jones Greek-English Lexicon: a medical *Katharsis* that discharges emotions, or "purgation"; a religious, lustrative *katharsis*, or "purification"; and a *katharsis* of cognitive illumination, or "clarification." Dorren finds the third definition serves as support for his historiographical thesis. (110-111)

If the problem of what is the pleasure appropriate to tragedy is explained in probable terms, then of course, it will be easier for any scholar to find the context in which Aristotle's catharsis is used. It is in the actual performance of the tragic dramas of the great tragedians, powerful emotions are displayed by the protagonists. Oedipus blinded himself horrifically when he was almost getting the truth that he was indeed the slayer of Laius and then wedded his mother, according to Winnington-Ingram the audience were well aware, "Oedipus was a victim of gods but, when he blinded himself, he was a free agent"(Fate in Sophocles. 174) and that gods had no hand in it. The audience did not witness the cruel act of Oedipus blinding himself. Sophocles as usual used the messenger to bring the horrifying acts of suicide of Jacosta and the self-blinding of Oedipus. It actually intensifies emotional involvement of the audience. This dramatic manipulation of the tragedian Sophocles seems to have achieved the effect of "purgation" or "purification."

In Sophocles' *Antigone*, the extreme emotional tragedy of Antigone is exemplified when she is on her way to imprisonment to be buried alive in the cave prison. She bemoans that she is “leaving the radiance of the sun,” (869) her “hopes of marriage gone” (981) and appeals to the chorus to look upon her as she goes. Shockingly enough the unkindly response from the chorus upsets the audience and also Antigone who expected at least a show of sympathy from the elders. Instead of joining in her lamentations, they remark on the fame and name she will get for having died for a noble cause burying her brother Polyneices. The irony of her death is that she goes to her death even without knowing that the public opinion is on her side when there was a confrontation between Haemon and his father Creon. If she has reached the cave prison without lamentation, she may not have achieved total sympathy and solidarity from the people of Thebes. In the subsequent suicides of Haemon and his mother Eurydike and the complete destruction of the cruel tyrant Creon, the audience seems to have achieved the effect of catharsis.

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A Woman's Achievement of Liberating Triumph from Worldly Bondages: A Critical Analysis of Kate Chopin's *The Awakening*

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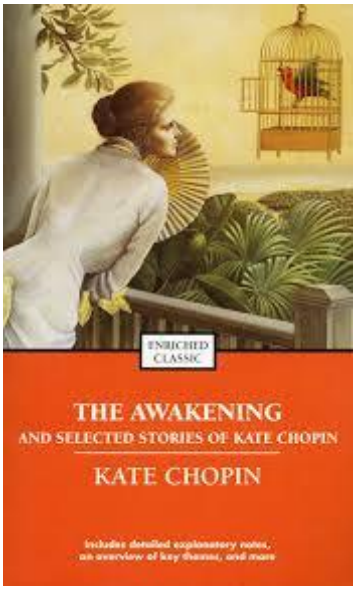

Courtesy: http://www.simonandschuster.com/books/The-Awakening-and-Selected-Stories-of-Kate-Chopin/Kate-Chopin/Enriched-Classics/9780743487672

Abstract

Kate Chopin is one of the prolific feminist English writers of the nineteenth century. She is well known for her novel *The Awakening* a compellingly prescient story of a woman unfulfilled by the mundane and feminine role. A woman's awakening from the inertia of patriarchal social conventions is the main theme of the novel. The protagonist Edna's consciousness and her problems are fully explored in this paper. This paper focuses how Edna investigates her own sexual desires and her mandatory female social roles. She is a woman who fights for her individual identity beyond the traditional, orthodox boundary against women. All the changes in the novel result in conflict, tension and confusion. This is very close to what happens to Edna Pontellier as she herself from social obligations and received opinions and begins to look with her own eyes; to see and to apprehend the deeper undercurrents of life. Women like Edna and others are still fighting and struggling for their freedom, emancipation and liberation in our society. **The main objective of this research is to analyse how a woman achieves liberating triumph from worldly bondages**. **Analytical, descriptive and comparative methods will be used in this research. Data collected from texts, books, journals, magazines and articles written by renowned scholars**. This research will be helpful to expand students' skills in arguments and enormously enlighten their knowledge in literature field. This paper analyzes a woman's thirst for personal emancipation and transcendence of her soul's slavery from materialistic boundary.

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Keywords: Kate Chopin, *The Awakening*, awakening, bondages, liberating, feminine role, identity, changes, slavery

I. Introduction

Kate Chopin is one of the eminent feminist writers of the nineteenth century. She was following a rather conventional path as a housewife until an unfortunate tragic incident - the death of her husband - altered the course of her life. Her best known novel *The Awakening* examines a woman's struggle to claim and to assert her essential self and identity within the cultural constrain of later nineteenth century America.

> "With an effortless, sure –handed artistry, Kate Chopin takes her New Orleans heroine, Edna Pontellier, through the success stages of a compelling but ultimately tragic search for personal freedom. *The Awakening* in its frank, unapologetic treatment of the subjects of its time that it aroused, on its publication in 1899, a storm of controversy violent enough to end its authors young career. The fact that we have the book at all is the most convincing tribute to its enduring, un-suppressibly power." - Elaine Showalter.

The Awakening is a compellingly prescient story of a woman unfulfilled by the mundane yet highly distinguished feminine role and her painful comprehension that restraints by virtue of her sex obstructed her talents and ability to continue a more gratifying life. When it was published it immediately aroused controversies and problems among the critics, educationalists and scholars of the Victorian era. They felt angry to her portrayal of a woman prowl with active sexual deserves who dares to leave her husband and her children.

Sandra M. Gilbert, in The Second coming of Aphrodite: Kate Chopin's Fantasy Desire considers Edna as a heroine who is journeying not for toward rebirth but toward a regenerative and revisionary genre, that intends to propose new realities for women by providing new mythic paradigms through which women's lives can be understood." (Gilbert, 1983:59)

Every woman faces the challenges, barriers and problems when she creates her own life with self confidence and proceeds her journey of life. *The Awakening* tells about gender relations which brings out the stifling effect of societal expectations on a woman's growth as a free soul. The author shares her view of the intrapsychic pain of Edna the protagonist which encourages our understanding of her. The theme of selfishness and emancipation of woman before domestic duties are restrictively of woman's desires and oppression.

Kate Chopin, a pioneering feminist writer, was writing at a time when women were confined to the private sphere of the home and were often denied participation in the public. Patriarchal attitudes dominated the minds of American people in the 19th century and Chopin's work encouraged women to look at their situations from a critical point of view, one in which women were unfairly treated because of their status as female.

Chopin portrays the oppression of women in the Patriarchal Society of nineteenth century America through the typical Southern Plantation home. Society of the nineteenth century gave a heightened meaning to what it means to be a woman. According to the commonly known 'code of true womanhood, 'women were supposed to be docile, domestic creatures, whose main concerts in life were to be the raising of their children and submissiveness to their husbands. *The Awakening*

deals with the condition of the nineteenth century woman in marriage and has been more recently rediscovered and recognized as an overtly feminist text for these reasons.

Chopin wrote *The Awakening* in the end of the 19th century, a transition period from the Victorian age to the era of Modernism. In Europe and the Unites States, late nineteenth century was a chaotic and tumultuous period, where the social, scientific and cultural paradigms in Europe were undergoing radical changes due to the theories propounded by the Scientists and theorists.

2. Edna's Sufferings in the Society

Kate Chopin's *The Awakening* has enjoyed a success in different ways. The literary critics and scholars have condemned the novel for Edna's unrepentant drive for independence and emotional, sexual, psychological and spiritual awakening. The novel starts:

> "A green and yellow parrot which hung in a cage outside the door, kept repeating over and over: *Allezvous – en" Allezvous –en! Sapristi*! That's all right!" (Chopin 1)
>
> "He could speak a little Spanish, and also a language which nobody understood, unless it was the mocking bird that hung on the other side of the door, whistling his fluty notes out, upon the breeze with maddening persistence" (Chopin1)

It shows the protagonist's struggles against society and nature. She is a controversial character who denies her role as a mother and a wife. Chopin portrays the reflection of growth but the concept of motherhood is the main theme throughout novel. Edna Pontellier struggles and fights against society and nature.

Edna's selection of life paths is exhibited in the novel. Adele Ratignolle and Mademoiselle Reisz are the good examples of female characters that the on characters around Edna contrast her with and from whom they gain their expectations and expressions for her. She finds both role models lacking and begins to see that the life of freedom, equality and individuality that she wants to fight against both society and nature.

Kate Chopin depicts her protagonist Edna in a different way:

> "Mrs. Pontellier's eyes were quick and bright; they were a yellowish brown, about the colour of her hair. She had a way of turning them. Swift upon an object and holding them there as if lost in some in the maze of contemplation or thought." (Chopin 6)
>
> "Her eye-brows were a shade darker than her hair. They were thick and almost horizontal, emphasizing the depth of her eyes. She was rather than handsome than beautiful. Her face was captivating by reason of a certain frankness of expression and a contradictory subtle place of features. Her manner was engaged." (Chopin 6)

Adele is a Mother-Woman. She is the epitome of the male defined wife and mother. The mother woman were idolized their children, worshipped their husbands and esteemed it a holy privilege to efface themselves as individuals and grow wings as ministering angels (Chopin 10). Adele is described as being a fairly a pianist, yet even the very person act of 'creating music is performed for the sake of her children.'

> "She was keeping up her music on account of the children she says because she and her husband considered it a means of brightest the home and making it altra."(Chopin 27).

Awakening from the slumber of patriarchal social convention is the main theme of the book. Edna must rouse herself from the life of dullness she has always lived. What she awakens to. However, it is so much larger than her that she ultimately cannot manage the complexity of it. The artist's ability to create herself is another theme. Can Edna do it? Life's paradoxes are so huge, and Edna's experience so limited, that the question fuels the book's plot.

Kate Chopin is known for writing about women and their struggles in patriarchal society. In her work, *The Awakening* she portrays women who have taken on different types of female roles. Edna, the protagonist is a woman in search of her female identity. She is uncomfortable in her role as the 'patriarchal woman' and has trouble obtaining either of the two roles.

Edna begins to refuse her role as mother and she does not reject the role entirely; rather she rejects the idea that motherhood was the most supreme role a woman could hold.

Edna tells Adele, the epitome of a 'Mother – Woman' that:

> "I would never sacrifice myself for my children or for any one…..…
> I would give up the unessential; I would give up my money,
> I would give up my life for my children; but I wouldn't give myself. I can't make it more clear it's only something which I am beginning to comprehend which is revealing itself to me" (Chopin 53).

Edna realizes that her husband and children have not only disturbed on her identity but have frightened to become her identity if she does not take decisive action to reject her current circumstances.Chopin portrays an increasingly more self–aware Edna, consequently more antagonistic view of her from her male partners. As Edna more readily rejects the roles of a mother and wife and searches for a new identity.

While she would not mind giving up money, comfort and even her own life but she cannot accept "they possess her body and soul" (Chopin 160). The inevitability of her fate as a male-defined creature brings her a state of despair and she frees herself in the sea.

3. Abysses of Solitude

One piece which that lady played Edna had entitled 'Solitude'. It was a short, plaintive, minor strain. The name of the piece was something else, but she called it 'Solitude' when she heard it there came before her imagination the figure of a man standing beside a desolate rock on the seashore. He was naked. His attitude was one of hopeless resignation as he looked toward a distant bird winging its flight away from him.

> "Isn't this a delightful place? She remarked. - Iam so glad it has never actually been discovered. It is so quiet, so sweet, here. Do you notice there is scarcely a sound to be heard? It's so out of the way; and a good walk from the car. However, I don't mind walking. I always feel so sorry for women who don't

> like to walk; they miss so much - so many rare little glimpses of life; and we women learn so little of life on the whole."(Chopin 49)

In *The Awakening* The Sea signifies freedom and escape. It is a vast expanse that Edna can brave only when she is solitary and only after she has discovered her own strength when in the water, Edna is reminded of the depth of the universe and of her own position as a human being within that depth. The sensuous sound of the surf constantly beckons and seduces Edna throughout the novel.

> "The water of the Gulf stretched out before her, gleaming with the million lights of the sun. The voice of the sea is seductive, never ceasing, whispering, clamouring, murmuring, inviting the soul to wander in abysses of solitude. All along the white beach, up and down, there was no living thing in sight. A bird with a broken wing was beating the air above, reeling, fluttering, circling disabled down, down to the water." (Chopin 220).

Water's associations with cleansing and baptism bring it a symbol of rebirth. The sea, thus also serves as a reminder of the fact that Edna's awakening is a kind of redemption. Appropriately, Edna ends her life in the sea: a space of infinite potential envelops void and emptiness that carries both a promise and a threat. The sea represents the freedom, the strength and lonely horror of independence.

Edna tells Robert that she has been seeing 'the waves and white beach of Grand Isle' while he was gone. Waves 'may be stirred to violence by external forces and their passivity is as dangerous as their uncontrolled activity. They stand for all the power of massive inertia may represent the inability of Edna and the temptation to choose self-indulgence and individuality over self-sacrifice and community.

The bird can represent the soul or intellect escaping from the body. It is possible that the bird with the broken wing in the suicide may symbolize either Edna's mental distraction or consequent inability to sacrifice for her children. It is an expression of rising to the sublime and of striking to transcend the human condition.

The success and complexities, problems and conflicts of this novel include but exceed these recognized by contemporary feminists who seek to reclaim this piece of the American Women's literary tradition, citing its protagonists revolutionary response to the expectations of gender and period. Chopin blends with old tradition with modern ideas in her novel *The Awakening*.

> "The acme of bliss, which would have been a marriage with the tragedian, is not for her in this world. As the devoted wife of a man who worshipped her, she felt she would take her place with a certain dignity in the world of reality, closing the portals forever behind her upon the realm of romance and dreams." (Chopin 35)

The final representation of Edna's desire to be free is, of course, her death. Throughout the entire novel, Edna had struggled to male her internally persuasive voice-her impulses and desires-heard against the overpowering and authoritative voices of her culture, her religion, A Solitary Soul, (Tuttleton 2005) centers around a theme of isolation that Edna feels cannot be escaped, even by the most determined souls. Edna sees the touch of the ocean as "sensuous, enfolding the body in its soft, close embraces" (Chopin 113).

4. Edna's Exploration and Liberating Triumph

The Awakening explores themes of patriarchy, marriage and motherhood, women's independence, desire, and sexuality both honestly and artistically. Edna wants to liberate herself from all these materialistic bondages and transcends her imprisoned soul into the world of bliss and freedom.

Edna investigates her own sexual desires and her mandatory female social roles; a woman who struggles to proclaim an individual identity beyond the bounds of that etched by the rulers of patriarchy. These desires to stray from the custom, and to turn out to be her own person, are roused by Edna's interest in art. Edna's experimentation with art directly corresponds to her lifestyle and sexual experimentation. All of the changes in the novel connect to the confusion her role as a female artist has created, including her opinions of the people around her, her ignited romantic desires, the decay of her relationships and eventually, her own demise.

> "Well, I might go down and try- dip my toes in. Why, it seems to me the sun is hot enough to have warmed the very depths of the ocean. Could you get me a couple of towards? I'd better go right away, so as to be back in time. It would be a little too chilly if I waited till this afternoon." (Chopin 218)

She tried hard to understand her relations to her marriage, her society, and her intimates. She tries to discern just how much freedom she can carve out for herself in the world she known. Ultimately she confronts frustration and apparent defeat, but her effort, whatever her shortcomings may be not without certain courage.

With *The Awakening* Chopin manages to portray clearly and effectively how the addition of the role of female artist and the subversion of the traditional roles society places upon a woman, can awaken new desires that result in sharp changes of her opinions of the people around her, the gradual decay of her relationships and ultimately tragic death.

> "She went on and on. She remembered the night she swam far out, and recalled the terror that seized her at the fear of being unable to regain the shore. She did not look back now, but went on and on thinking of the bluegrass meadow that she had traversed when a little child, believing that it had no beginning and no end." (Chopin 221)

Edna feels happy with joyful mood and ready to mingle with sea:

> "She put it on, leaving her clothing in the bath-house. But when she was there beside the sea, absolutely alone, she cast the unpleasant, pricking garments from her, and for the first time in her life she stood naked in the open air, at the mercy of the sun, the breeze that beat upon her, and the waves that invited her." (Chopin 220)

She enjoys and feels like a new born creature:

> "How strange and awful it seemed to stand naked under the sky! How delicious! She felt like some new-born creature, opening its eyes in a familiar world that it had never known." (Chopin 220)

In *The Awakening* the protagonist Edna's consciousness is fully explored. This novel focuses how Edna investigates her own social desires and her mandatory female social roles. She is an ordinary woman who fights for her individual identity beyond the traditional, orthodox boundary.

The Awakening centers upon a woman experimenting with her own sexual desires and her obligatory female social roles; a woman who "struggles to assert an individual identity beyond the bounds of that inscribed by the dictators of patriarchy. These desires to stray from the norm, and to become her own person, were brought about and 'awakened' by Edna's interest in art; in fact, Edna's experimentation with art directly corresponds to her life style and sexual experimentation. All of the changes in the novel connect to the confusion her role as a female artist has created, including her opinions of the people around her. Edna's romantic desires, her relationships and eventually her own death.

Awakening from the inertia of patriarchal social convention is the key theme of the novel. Edna must awaken herself from the life of monotony she has always lived. What she awakens to, however, it is so much larger than her that she eventually cannot accomplish the intricacy of it. Familial relationships are inspected in this novel and vetoed by Edna. In trying to fashion a novel order, Edna castoffs all the old ones.

> "The inevitable fate leads her to a state of ….and she liberates herself throw committed suicide." (Papke)

> "The foamy wavelets curled up to her white feet and coiled like serpents about her ankles. She walked out. The water was chill, but she walked on. The water was deep, but she lifted her white body and reached out with a long, sweeping stroke. The touch of the sea is sensuous, enfolding the body in its soft, close embrace." (Chopin 220)

5. Conclusion

The Awakening explores one woman's desire to find and live fully within her true self. Her devotion to that purpose causes friction with her friends and family, and also conflicts with the dominant values of her time. The author gives us a protagonist who chooses untimely death because she is unable to find a place for her newly conscious, fully recognized self within the restrictions of the present social system.

At the end of the novel Edna emerges as a powerful soul which has the capacity to translate its utmost yearnings, desires and deeply buried passionate dreams and adoration into a real situation. Her death demonstrates the ultimate freedom and independence of a passionate soul which struggles for a harmonious existence in the universe. Throughout the novel Edna relentlessly struggles to pronounce her individuality, liberation and emancipation. She finds herself trapped and silenced.

Finally, her iron-will break the barriers, chains of manacles are marvelous achievement. She is a prototypical feminist who has the courage and strength to face the challenges against the traditional orthodox society. During this journey Edna has bursts of clarity where she is able to authoritatively form a new word to explain this new-awakening. Edna awakens as a different, capable woman who achieves her liberating triumph through many hardships, struggles, bitter experiences etc. Her death by drowning into the sea is joyful event to Edna.

Edna demonstrates that she lacks the strength and courage necessary to live as a rebel. Her last thoughts are sentimental regression to childhood and identify the primary to childhood and identify the primary motivating forces in her life as rebellion against authority as expressed by feeling 'chained' like a dog and as represented by the voices of her father and sister Margaret, which she associates with family conventions and the church and romantic longing for the 'unattained', as first spurred by her infatuation with as Calvary officer wearing spurs. Edna's journey towards awakening is depicted as a painful yet purposeful process that, Edna never fully understands herself and is never fully able to accomplish in her life time.

Edna's says bravely that I know I shall like it, like the feeling of freedom and independence … resolving never again to belong to another than myself.

Edna likes freedom, independence, individuality, self–identity, emancipation and liberation. She does not want to live like an ordinary woman. She longs for liberation. Finally she achieves liberating triumph from worldly bondages by drowning into the sea. So the society allows women to live freely like men. Kate Chopin gives a message to the readers that women are equal to men. So they enjoy the freedom, individuality, equity and equality.

Edna's drowning into the sea may probably symbolize in the author's perspective, the fusion of the soul with nature reflecting eternal bliss. The final association of Edna with the sea signifies emphatically and in the sense spiritually bondage of the soul with nature often celebrated as the manifestation of Supreme Being.

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Teaching, Learning and Using Tamil in Mauritius

Dr. Uma Allaghery

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Abstract

This paper discusses the position that Teaching and learning of Tamil in Mauritius may not really fit in any of the usual approaches: First language/mother tongue instruction, Second Language learning/teaching, or Foreign language learning/teaching. To safeguard the ethnic identity of the Tamils in Mauritius, it is being taught as a compulsory subject at school levels from Grade 1 to Grade 9. The context that they live in does not encourage them to use Tamil continuously as there is the overall influence of the Mother Tongue, ***Kreol Morisien***. There are some words related to food, prayer and clothing that are still being used among the families. However, the amount of vocabulary is so low that the Tamil learning/teaching takes place only in a conducive classroom environment. Written Tamil learned in schools in Mauritius is well accepted also as the spoken variety of Mauritius. The paper presents the problems Faced by Teachers and Learners.

Keywords: Mauritius Tamil, Language Affinity, Ethnic and Religious Identities, written standard Tamil as spoken Tamil, Learning Contextual Pronunciation Values of Tamil Letters

Tamil Learning: First, Second or Foreign Language Learning Situation?

Teaching and learning of Tamil in Mauritius may not really fit in any of the usual approaches: First language/mother tongue instruction, Second Language learning/teaching, or Foreign language learning/teaching.

It is to be noted that the Teaching and learning of Tamil in Mauritius started in 1940 in the Primary Schools of Mauritius depending upon the availability of teachers during those days. There is no denying the fact that the majority of Mauritian Tamils do not acquire Tamil as first language/mother tongue as during the course of time the Tamil language which had the status of a mother tongue among the Tamil immigrants has gradually shifted to second language owing to different influential factors. It is considered to be an ancestral language and to safeguard the ethnic identity of the Tamils in Mauritius, it is being taught as a compulsory subject at school levels from Grade 1 to Grade 9.

No Immediate Environment Outside the Classroom

The children from Tamil families learn Tamil in school as there is no immediate environment outside the classroom (including their homes) available for them to speak or write Tamil. The context that they live in does not encourage them to use Tamil continuously as there is the overall influence of the Mother Tongue, ***Kreol Morisien***. There are some words related to food, prayer and clothing that are still being used among the families. However, the amount

of vocabulary is so low that the Tamil learning/teaching takes place only in a conducive classroom environment.

Career Goals and Tamil Learning

There is no denying the fact that Tamil is not associated with most of the career goals of the Tamil population, just as English or French learning is. This is a factor which does not encourage many Tamils to study the language at higher levels. But still those who are ardent lovers of the language make much effort to learn the language either for self-motive or for professional reason.

Language Affinity and Ethnic and Religious Identities

Language affinity and ethnic identity somehow bring in Tamils close to their ancestral language. Tamil is appreciated as part of their religious identity as well, since Tamils have their own sectarian temples and rituals wherein use of Tamil plays an important part, whether they understand Tamil or not. Tamil identity is also important for the Tamils in the politics of Mauritius. Tamil culture and Tamil language are both linked together in the Mauritian context. It is the culture that is predominant and gives the identity as Tamils of Mauritius. So we can deduce that Tamil serves as an ethnic identity, but knowledge of Tamil language is not an integral part of this identity.

What Should be the Effective Way of Teaching and Learning Tamil Language in Mauritius?

In the above described circumstances, what should be the effective way of teaching and learning Tamil language in Mauritius?

When the Non-Tamils in Europe or North America seek to learn Tamil for some teaching or professional careers, and in mixed family groups, learning spoken language becomes the first step. In these mostly adult situations, only individuals are considered, and these individuals mostly prefer to learn spoken Tamil. The syllabus is framed with initial emphasis on spoken Tamil and then slowly there is movement toward learning the written Tamil.

In Mauritius there had been a lot of initiatives from institutions to teach Tamil in spoken form as Adult Beginner's Course to Non-Tamils as well as to Tamils. Many Adult Tamils compared to the young people have showed interest in learning to speak in the language. Some of them are still learning the spoken form as a hobby course.

Spoken and Written Tamil Varieties

The distinction between spoken and written Tamil varieties is well established, although the movement from the spoken to the written variety does encounter some difficulty for the learners of Tamil as a foreign language.

Bearing this difficulty in mind, Mauritius educational system has adopted teaching written Tamil in their Tamil classes. There is no separate or distinct spoken Tamil classes. Learning written dialect of Tamil helps students to develop their spoken language skills based on the written Tamil they have learned.

In fact, Teachers and Tertiary Level students use written dialect of Tamil as their interpersonal spoken medium. With hardly any active use of Tamil using spoken dialect outside the classroom in the social environment, both students and teachers use the written form of Tamil language as their spoken dialect. Because this will help the students to write in the written form easily. The use of different types of teaching tools help the students to distinguish the different sounds of the letters.

Problems Faced by Teachers and Learners

I would like to present a few problems that we as teachers and users of Tamil and our students as learners and users of Tamil face in this interesting, unavoidable innovative linguistic context.

Students master the Tamil script readily and quickly. The inherent patterns adopted in Tamil for the consonant-vowel combination (*uyirmey ezhutthu)* are also readily learned. In fact, absence of stop consonants in Tamil for the voiced and aspirated categories used in Indo-Aryan as well as non-Tamil Dravidian languages makes learning the Tamil script easier. In addition, based on shape similarity also, students may be asked to draw one letter from another letter and learn the sound of the letter easily.

Learning Contextual Pronunciation Values of Tamil Letters

However, there are some difficulties encountered by the learners/students of Tamil in Mauritius, perhaps, found also in other Tamil diaspora countries. While the patterns are impressive and easily learned when it comes to writing Tamil letters, pronunciation values of some of the letters are not easily mastered in the absence of spoken Tamil in the environment.

For example, some students have difficulty in mastering the allophonic distribution of Tamil stop consonants – inter-vocal variations, variation following a nasal sound. In addition, they also have the difficulty of mastering the lateral sounds. More often than not, alveolar lateral is used both for the retroflex and grooved lateral sounds. Another issue is the mastery of trills. The hard trill (v*allinam R)* is associated with the voiceless alveolar stop t, a sound easily mastered because of commonly used French, English and Kreol Morisien. The same voiceless alveolar stop is used for the voiceless retroflex stop. When *vallinam R* is doubled within a word, in written and spoken dialects of Tamil used in Tamil Nadu, the double consonant *RR* sounds more like -tt-.

There is also some overlap between voiceless dental consonant and alveolar trill (*vallinam R*). For example, a personal name written usually with the following spelling ***Muthu*** may be pronounced as ***Muttu***.

Grooved palatal lateral occurring in a Tamil word is usually given the transliteration **zh**. For example, the musical instrument ***yaaL*** is usually written as ***yaazh***. Students and some teachers do pronounce the sound as it is written, rather than pronouncing ***zh*** as a grooved palatal lateral. Other examples are as follows: *pugazh, magizhchi, pazham*. It is noted that there is a lot of impact of the French sound, **zh**, in the pronunciation of these words.

Remedial Steps

However, bearing in mind all these difficulties, drilling exercises are being done to develop good pronunciation of both the letters and words. Communication skills in the form of speaking in the Tamil language is being encouraged either individually or in group work at classroom level. This has been initiated two years ago as per the National Curriculum Framework-Mauritius and it is observed that the students are showing interest in speaking in the language at the classroom level. The positive note is that their performance in terms of writing is becoming better.

Written Tamil

Written Tamil learned in schools in Mauritius is well accepted also as the spoken variety of Mauritius Tamil. Amazingly, Tamil sentence types are acquired with appropriate grammatical inflections. Another interesting point is that somehow both students and teachers (the main body of Tamil users in Mauritius) use short sentences. While compound and complex sentences are used, the written or literary tradition of using several subordinate clauses within a single sentence is not commonly found. Perhaps this useful facility or skill is acquired because of the carefully designed Tamil textbooks with appropriate exercises to facilitate the learning process of the students.

What Lies Ahead?

Mauritius offers a unique situation when it comes to teaching, learning and using Tamil. What lies ahead is possibly an evolution of its own Tamil standards, which may depend heavily on written form of Tamil which will also be used as the spoken variety. The advantage in this possible evolution is that all literary and other types of works in Tamil all around the world by both the natives of Tamil Nadu and India will be more easily accessible to Tamil users in Mauritius as well.

To Conclude

On a concluding note, it has been observed that the Teaching and learning of Tamil language in Mauritius have gone through different phases with step by step ascension. Our situation is far better than it was 80 years ago. Many facilities are available in the media, thus adding a different and relevant touch to the Second Language acquisition. However other mechanisms have to be envisaged in order to create the interest of learning the language among the Tamils in Mauritius.

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The Effects of Frequency of Occurrence on L2 Lexical Acquisition from Reading

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Abstract

The acquisition of L2 lexical knowledge primarily follows two approaches in L2 teaching-learning contexts: explicit or intentional and incidental vocabulary acquisition. However, acquisition of vocabulary from contexts such as reading significantly contributes to one's lexical development in L2 in contrast to the explicit isolated nature of vocabulary learning. Research in second language vocabulary acquisition (SLVA) has often defined lexical acquisition from reading as incidental acquisition when learners' focus is on the message of the text rather than the individual target words. In addition, researchers argue that such acquisition is made possible when learners experience the target words multiple times in reading texts. Hence the present study was conducted to investigate the effects of frequency of occurrence (1×3×7) on acquisition of six aspects of target word knowledge from reading by 60 sixteen year old Odia speaking learners of English at the higher secondary level. The research was carried out in the quantitative paradigm and followed an experimental design which included several tools. The study was conducted in two different stages: stage 1 (preparation of tools and the pilot study) and stage 2 (the main study). Sixty learners were equally divided into three groups (Exposure 1, Exposure 3, and Exposure 7) based on their performance on the 3000 word level VLT and were provided a specified number of reading texts followed by the immediate post-test. The t-test analysis of the data revealed that there was no significant difference between one exposure and three exposures in terms of acquisition of the six aspects of lexical knowledge. However, seven exposures to target words could result in significant lexical gain. The findings can inform practitioners in ELT to promote autonomous vocabulary development by exposing learners to L2 target vocabulary multiple times in reading.

Keywords: lexical knowledge, incidental vocabulary acquisition, reading, exposure frequency

Introduction

The importance of vocabulary in language learning cannot be overemphasized since the knowledge of it highly correlates with the language proficiency of learners in second/foreign language contexts. The concerns towards teaching-learning of vocabulary in ESL/EFL contexts were developed after Richard's (1976) introduction of the term 'lexical competence', which highlighted the multi-dimensional nature of a 'word'. Subsequently, the notion of 'lexical competence' came to be perceived from different perspectives: applied linguistics, sociolinguistics, psycholinguistic, and paved way for research on several issues: strategy instruction, approaches and techniques to teach vocabulary, role of memory in vocabulary learning, and sources of acquisition and their effectiveness. In contexts where real life exposure

to English is limited, teachers rely on different sources such as books, newspapers, and the like to enable learners experience the language.

The effectiveness of reading in second language lexical development has been a major area of interest in research and pedagogy. Reading in second language largely contributes to the lexical knowledge base of learners and often remains one of the chief sources of acquisition. Ooi and Lee Kim-Seoh (1996) have stated that, "vocabulary taught through reading would give the learner more opportunities to process the language at a deeper level and to develop semantic networks and other kinds of associative links…" (p.57). The incremental nature of lexical development in second language learning primarily follows to principal approaches to learning: explicit or intentional and incidental vocabulary acquisition. The former has been defined as language focused and the latter as message focused (Schmitt, 2000; Nation, 2001, 2011). However, compared to the decontextualized isolated nature of learning followed in intentional or explicit approach, the incidental vocabulary acquisition approach is believed to have long term benefits in terms of retention and enhanced strategies. And acquisition of vocabulary from reading has often been termed as incidental with regard to the contextual and message focused nature of learning. Incidental acquisition of vocabulary from reading is facilitated by several factors such as context, task type, and repeated encounters with target words. However, repeated exposure to target lexical items is considered to have significant effect on lexical gain in incidental vocabulary acquisition from reading (Chen and Truscott, 2010; Heidari-Shahreza & Tavakoli, 2012).

Objectives

In ESL contexts reading remains conducive for incidental vocabulary acquisition facilitated by multiple exposures to target words in different contexts. However, the acquisition of a word is not an all or nothing phenomenon. Each time a learner encounters a word he/she might acquire some of the aspects involved in the particular word. More exposures or encounters enable learners build associations with the target words at different levels of linguistic knowledge i.e. orthography, phonology, morphology, syntax, semantic, and discourse. Hence the present study aimed to investigate how varying numbers of exposure(s) (1×3×7) to target words could impact acquisition of selected aspects of lexical knowledge and have any effect on the pattern of acquisition.

Methods and Procedure

The study was carried out in the quantitative paradigm and followed an experimental design. It included several tools: a) 3000 word level Vocabulary Levels Test (VLT) to select sample, b) Academic Vocabulary List (Gardener and Davies 305-27) to select target words, c) seven reading texts to contextualize the target words and control their frequency of occurrence, d) diagnostic test in order to ensure that the target words were within learners' proficiency level in vocabulary use, e) questionnaire on reading texts and vocabulary exercises to know whether they posed any difficulty to the learners in terms of length, complexity, motivation, and the vocabulary exercises in terms of clarity of instruction, format familiarity, task familiarity, and f) the immediate post-test. It was conducted in two different stages: stage 1 (preparation of tools and the pilot study) and stage 2 (the main study).

Sample

The participants involved in the study were sixty Odia speaking ESL learners from class XI aged sixteen. Prior to the study it was ensured that they had at least eight years of exposure to English which indicated that they had knowledge of the first 2000 most frequent words in English. It was assumed that the participants were from the same proficiency level and could read texts on their own. They all belonged to the same region and shared a common social background.

Procedure

Twenty words were selected as potential target words from the Academic Vocabulary List which contained 3000 core academic words having high ecological validity (table 1). Later, as part of the pilot study with 20 learners, they were used in sentences with enough clues to help the learners guess the meaning of the target words as part of the diagnostic test. The learners were supposed to match the meanings of the target words with their corresponding meanings on a matching type task. Ten words were selected as target words (table 2) on which seventy percent of the learners scored correctly. This was followed by preparation of seven reading texts with each having all the ten target words. The texts were around 200 words each with 80% of the words being from the first 2000 words. Next, six sub-tests were prepared (table 3) each representing one of the six aspects as part of the immediate post- test. The reading texts and the immediate post-test were administered to the learners of the pilot study assumed to be parallel with the sample of the main study. From their response to the questionnaire it was found that they did not have any difficulty in terms of the above factors related to the texts and exercises. Hence they were retained for the main study.

In the main study ninety learners were administered the 3000 word level VLT and based on their performance sixty learners were selected as the main sample who scored 27.5 or higher out of 30. This was significant as it indicated that the learners could operate at the 3000 word level in English. Later they were randomly divided into three groups (Exposure 1, Exposure 3, and Exposure 7) and read a specified number of texts followed by the unannounced immediate post-test. The data were analyzed using the statistical measure independent sample t-test.

Table 1 **Diagnostic test**

Verb		**Noun**		**Adjective**
implement	abandon	dilemma	fragment	apparent
constitute	advocate	instance	perspective	subsequent
attribute	comprise	prejudice	precision	strategic
endeavor	manipulate	dichotomy	constraint	substantial

Table 2 **Target words**

Verb		**Noun**		**Adjective**
implement	endeavor	dilemma	precision	strategic
constitute	manipulate	prejudice	perspective	substantial

Table 3 **Lexical knowledge measured**

Order	Word knowledge	Item type
1	Productive knowledge of spelling **(PS)**	Dictation
2	Receptive knowledge of spelling **(RS)**	Objective
3	Receptive knowledge of parts of speech **(RP)**	Objective
4	Receptive knowledge of meaning **(RM)**	Matching
5	Receptive knowledge of association **(RA)**	Objective
6	Productive knowledge of parts of speech **(PP)**	Sentence formation

Results and Discussion

The performance (mean scores) of each group on the six sub-tests were compared with other two groups using independent samples t-test. The t-statistic was significant at the .05 critical alpha level (p = 0.05). The analysis indicates that there was no statistical significant difference between one exposure and three exposures in terms of acquisition of the selected aspects. However, learners who received seven exposures performed better than the two groups (Exposure 1 and Exposure 3) on PS, RS, RM and RA. The findings suggest that even a single exposure to target words leads to significant amount of lexical acquisition; and acquisition of the semantic properties of the target words strengthens only after three exposures. In addition, the knowledge of the parts of speech (both receptive and productive) remains least affected regardless of the number of exposures.

Table 4 **t-test analysis of the mean scores**

Order	Word knowledge	E1 vs. E3	E1 vs.E7	E3 vs. E7
1	Productive knowledge of spelling (PS)	.154	**.000***	.091
2	Receptive knowledge of spelling (RS)	.615	**.001***	**.002***
3	Receptive knowledge of parts of speech (RP)	.894	.850	.735
4	Receptive knowledge of meaning (RM)	.885	**.000***	**.000***
5	Receptive knowledge of association (RA)	.384	**.001***	**.026***
6	Productive knowledge of parts of speech (PP)	.940	.230	.229

Note: *p < .05

Conclusion and Implications of the Study

The findings favour the argument that increased exposure could lead to successful acquisition of different aspects of word knowledge and shed light on the argument that frequency of occurrence at varying levels can give rise to a pattern of lexical acquisition. The strength of exposure varies for acquisition of different aspects of lexical knowledge. While the acquisition of the syntactic knowledge involved in the target words is possible with a single exposure and acquisition of the semantic aspects require more than three exposures. In light of the arguments made in this study, teachers can adopt this approach to provide space for autonomous vocabulary development and help learners experience the target vocabulary frequently so as to add the target vocabulary to their productive knowledge base.

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The Caste System in India: A Study of Ambedkar's Philosophies

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Abstract

Dr. Ambedkar is the establisher of a new society. He destroyed a society, which had been given important to inequality. He made the society to treat all men and women equally with respect. The lower class people of India enjoy a life of dignity and pride today because of him. Baba Sahib Ambedkar is the father of our constitution and not just a Dalit leader, but a national leader. The scholars argue that he is a leader to all worlds .The philosophies of Dr. Ambedkar are the hope and remedy for all the evil caused in the society. The Dalits have been facing pain and sufferings for a long period. The outcast people believe that the next era will be theirs and they wanted to discard all the evil forces, economic forces, political forces, religious forces, social cultural forces, and established Dalitism as the universal alternative. Dr. Ambedkar had clearly exposed the life style of Dalit to the world. He presented the Aryan invasion's impact on Dalit history. The declaration of Dr. Ambedkar era is the conscious and deliberate decision of the Dalits in India. It has the meaning that the Dalits too independently live in India. The paper evaluates that the Dr. Ambedkar as a multi-personal personality. It also examines his role as a social activist, humanist, Buddhist, and Dalit liberator. An understanding of the nature and scope of the caste system in India is needed for the comprehension of the social and political fabric of the country.

Keywords: Ambedkar, Caste system, era, Castes, hierarchy, liberator

Introduction

Dr. Bhimrao Ramji Ambedkar was a jurist, scholar, Bahujan political leader, and a Buddhist revivalist, and the chief architect of the Indian constitution. Bimrao was born on April 14, 1891 at Mahar in Central Provinces. He belonged to the Hindu Mahar caste. He was the fourteenth child in his family. In 1907, he passed his matriculation examination and in the following year he entered Elphinstone College, which was affiliated to the University of Bombay, becoming the first from his untouchable community to do so. He had his early education in Satara. From his childhood itself he spent his life to fight against the system of untouchability. He is also credited for having sparked the Dalit Buddhist Movement. Ambedkar was honoured with the Bharath Ratna, for his highest degree of national service. He practiced law for a few years before he began publishing journals advocating political rights and social freedom for India's untouchables. Ambedkar considered untouchability as a corollary of the caste system. His first writing was titled as "Caste in India, Their Mechanism, Genesis and Devolepment". In this paper, Ambedkar raised two theses. One is that India is culturally homogeneous, and second one is that the basis of caste was the endogamy of the Brahmins, which was adopted in turn by the non-Brahmins. He wrote "Ethnically people are heterogeneous" in this he had expressed the unity of culture. It has not only a geographic unity, but it has over and above all a deeper and much more fundamental unity. The indubitable cultural unity that covers the land from end to end substantiates his views on the origin of caste. Dr. Ambedkar criticised theories which emphasised colour or occupation and stressed that the geneses of the caste within the Brahmin practice of endogamy, which created castes through initiation and excommunication. He pointed out that the caste

system was a legal system maintained at the at the point of the bayonet. Its survival was due to prevention of the masses from possessing arms and denying to them the right to education and the right to property.

According to Dr. Ambedkar the established order is based on an inexorable law of karma or destiny has no relation to the merits of the individual living under it. He refused to accept the concept of Chathurvarnya as an ideal form of society. The varna system never formed a society. The four varnas were animated by nothing but a spirit of animosity towards one another. Chathurvarnya divided the society into four classes of which the shudra were placed at the last and the education and the property were denied to them. At outset, the caste system totally divided the society into several categories. It was a system in which the outcast people have been paralysed, crippled and deadened.

It was the antithesis of socialism. In Dr. Ambedkar analysis, untouchability was not based on the principal of inequality. In this system, gradation of the caste formed an ascending scale of reverence and a descending scale of contempt to a system which gave no scope for the growth of those sentiments of equality and fraternity so essential for a democratic form of government. The social system based on inequality stands on a different foot from a social system based on graded inequality.

In the system of graded inequality there are the highest (the Brahmins) and the higher (the Kshathriyas) and below (Sudhras) were created. The Vaishya presented as the higher class and the Sudhras are forced to be their slaves. Later, they were called as the untouchables. The people of the high class imposed more works on the low class people and have been paid low salary. The high class people never try live with the low class people at any condition. The higher class people always very conscious to get rid of the low class people but the Bhramins do not wish to combine with the high and the low class people. Dr. Ambedkar fought for the equality. Sometimes the existing caste system makes the jealous on each class and raises the commotions between them. In short each, the highest and the high class were interested in maintaining the social system consciously or unconsciously. Dr. Ambedkar exposed that the consequences of the untouchability to the world boldly.

He pointed out that "slavery was never obligatory." But untouchability is obligatory. A person is permitted to have a slave in the name of caste system in India. The low class people have been compelled to clean the latrine of them. But they have no option because they needed the money to feed their children. So, they accepted the ugly works given to them. They are subjected to all the disabilities of an untouchable. According to Dr. Ambedkar "the law of slavery permitted emancipation". It was not the fate of the low class people but it was well played by the highest and high class. Once a boy born in an untouchable family, he has to obey the high class people.

Babasaheb Dr B R Ambedkar is the greatest pioneer of Buddhist Revival in India. He had been hailed as a modern Bodhisattva. One of the duties of bodhisattva is to reinterpret the dharma, according to the requirements of his time keeping in view the growing spiritual and social consciousness of humanity. Dr. Ambedkar accomplished this task splendidly through his noble and sacred book, 'The Buddha and His Dhamma'. His three Gurus are Phule, Kabir and Buddha. Buddha's doctrines of 'Annicca' (transistorniess) and 'Annata' (egolessnes) exercised a profound influence on Dr. Ambedkar , these two doctrines made him both scientific and humanitarian in outlook, Lord Buddha led him to question the infallibility of Vedas, the faith in the salvation of the soul, the efficacy of rites, ceremonies and sacrifices as means of obtaining salvation, the theory that god created man or that he came out of the body of the Brahma, and the doctrine of Karma which is the determination of man's position in present life by deeds done by him in his past life, the impact of the teaching of Buddha, can be seen in Dr. Ambedkar's writings.

According to Gouthama Buddha the reorganisation of mind as the centre of everything and that the mind is the fountain of everything , that is all the good evil that arises within and befalls us from without led Dr. Ambedkar to affirm that the cleansing of the mind is the essence of religion. So he suggested many solutions to the religious, social, economic and political problems. To him untouchability was not a by-product of blood or rate inferiority. It was essentially a distorted expression of social psychology, a sort of social nausea of one group against another group.

Therefore, the solution in his socio-religious problems lay in removing social nauseas from the mind of the Hindus and infusing in them a common national sentiment. At the same Dr. Ambedkar ceaselessly strove to raise the mental stature of the downtrodden masses by encouraging them to have faith and hope in their create potentialities. He put great emphasis on the individual as the centre of all doctrines and activities. Buddha had said that "man is himself responsible of his own fate, good or bad, and he is not a mere puppet of external causes which fix his destiny for him. A man overcome sorrow and achieves happiness by his own sustained efforts".

Buddha followed the doctrine of egalitarian and humanism. At the time of the birth of Buddha his father Sudhodhana was elected to the chief position in the Sakya state which had a republican institution. These republican principles of Buddha's constitutional set up influenced Dr. Ambedkar, thus seen throughout his book 'The Buddha and His Dhamma'. While accepting Buddhism, Dr. Ambedkar most courageously reinterpreted the Dhamma of Buddha and created a revolution in a revolution, and the process incurred the displeasure of many orthodox Buddhist. But reinterpretation has been going on all religions at the hands of seers and scolars in successive ages. Dr. Ambedkar was perfectly justified in reinterpreting the Dhamma of the Buddha and restoring it to its pristine purity and truth. Dr. Ambedkar, being a confirmed rationalist and a forthright secularist, gave a fresh twist to Buddhism. He gave evidence of his indomitable courage and unalloyed conviction by his bold reinterpretation by writing the Buddha and His Dhamma which may be considered as his magnum opus.

The other important point in Dr. Ambedkar Renaissance had to do with his concern for the development of India as a whole. In arguing that the basic conflict was between 'Buddhism and Brahmanism', he was making an important intervention in debates on the question of Indian identity. Most Indian intellectuals of his time and even today have seen this as basically a 'Hindu' identity, in which all the various religions and sects originating in the Indian subcontinent are viewed as having a basic unity that is characterised by their flexible and comprehensive view of the human soul. This is then contrasted to the 'western, religions which see a separation between man and God, and between man and nature, religions that are based on monotheistic, sectarian and individualistic world views.

Buddhism, according to this position, is basically similar to Hinduism in its major themes. Dr. Ambedkar was building on this tradition. While he used the term 'Hinduism' in most of his writings accepting the reality that by the 20th century most Indian accepted the definition of themselves as 'Hindus', still in defining the contradiction in Indian society be used the term 'Brahmanism' to emphasize the crucial role played by the concepts of Brahmanic superiority and caste hierarchy.

Brahmanism's unique characteristics was to foster all those features, Buddhism opposed them. Brahmanism emphasized magic and ritual, while Buddhism emphasized magic and ritual, while Buddhism emphasized rationality and ethics. The conflict between Brahmanism and Buddhism was seen as of the outmost interest to Dalits in Particular, because it was in the process of defeating Buddhism that the that the caste system solidified, and certain specific groups were particularly degraded and classed as 'untouchables' thus Dr. Ambedkar argued that dalits were in fact originally

Buddhists who had been rendered untouchables and their being deprived of access to resources was part of the ongoing civilization conflict.

Dr. Ambedkar was, through the example of Hinduism and the caste system, painfully aware of the entanglement of religion and society; therefore he intended to reconstruct Buddhism not only as a religion for the untouchables but as a humanist and social religion, which combined scientific understandings with universal truth. His Buddhism protected a religion for modern civic society. He proclaimed that he was in search of a new religion suitable for dalits. Equality, righteousness, non-violence and compassion were the main tenets of that new religion, which proved to be ideally suited for shudras and untouchables. Buddhism was of course unalterably opposed to caste. Not only did he deny it, in many ways the Buddhist text shows a leading role for the 'untouchables' of the time, known as chandalas. The chandalas are always shown as enemies of Brahmins, for instance in one of the stories sariputta, the Buddha's most esteemed follower, takes birth as a chandala, gives true spiritual teaching to a Brahmin student, forcing him "between his feet" for his inability to answer questions.

All in all, Buddhism played a leading role in contesting the field of defeating social order with Brahmanism, and within this gave an important role to untouchables who are often depicted as spiritual if not quit Buddhist followers. Dr. Ambedkar visited Buddhapuri, it was in the early 1940's and Dr. Ambedkar was secretary for state in the viceroy's council. This visit to Buddhapuri is hardly known amongst the Dalit community because there was a much more prominent even, which overshadowed this visit. This was the second meeting of the scheduled caste federation which took place in Kanpur on 29 January 1944.in his speech at Kanpur, Dr. Ambedkar raised the point that the emancipation of the untouchables was more important to him than the freedom of the country. He saw that the scheduled caste as the third group, on an even plane with Muslims and Hindus. Hinduism as the all pervasive, crippling and enslaving religion, which kept the scheduled caste in subjugation, must be discarded and rejected. Again and again, he made a plea to fight castism amongst the scheduled caste and be passionately put forwarded the argument that the scheduled caste movement needed unity, self reliance, and organizational strength and that women had to take an active part in it to make it a success.

In the 1950's Dr. Ambedkar's affinity to Buddhism increased. He went to Sri Lanka for attending a convention of Buddhist scholars and monks. While dedicating a new Buddhist Vihara near Puna, Dr. Ambedkar announced that he was writing a book on Buddhism and that as soon as it was finished, he planned to make a formal conversion to Buddhism. Dr. Ambedkar twice visited Burma in 1954. Second time he went there for attending the third conference of the world fellowship of Buddhits in Rangoon. In 1955, he founded the 'Bharatiya Buddha Mahasbha', or the Buddhist Society of india. He completed his manuscript and final work,' The Buddha and his Dhamma' in 1956. It was published posthumously.

During the 1930s the autonomous anti-caste stance would come to crystallize more explicitly in opposition in opposition to the Hindu caste reforms. The social organisation with in the autonomous anti-caste tradition was now linked to the congress party. The controversy between Gandhiji and Dr. Ambedkar were crucial in the formation of the autonomous anti- caste position. The idea that the 'Depressed classes' were to be separated from Hinduism and the Hindu community was represented by Dr. Ambedkar in the opposite camp, M K Gandhi argued in favour of the inclusion of the 'Depressed Classes' among the Hindus and caste reforms. Before 1935 the government used the concept of 'Depressed Classes.' In 1935 the government of India Act introduced the category 'Scheduled Caste'. The non- Brahmin movement as well as the communist movement, by and large, were working within the congress partyat this time, but the Dalit movement differed in this respect. Finally in 1930 Dr. Ambedkar founded Depressed Class Federation in 1930this federation developed

into the 'Scheduled Caste Federation' from 1942 onwards. In 1932 a political break up took place between Dr. Ambedkar and Gandhi resulting in the so called Poona Pact. The British government held three Round Table Conference in London, with the purpose of finding out Indian opinion regarding reforms for the proposed new constitution of India which resulted in the 'Government of India Act 1935'. The second of these was held in 1931and both Dr. Ambedkar and Gandhi were present. This meeting developed in to an outright confrontation between these two historical figures, both claiming to represent the 'Depressed Classes. 'in connection with this conference, the so called C communal Award was announced, according to which the 'Depressed Classes' were given electoral benefits in relation to the rest of society. The communal Award generously announced that the category of Depressed Classes should be given the benefit of two votes in election. Dr. Ambedkar found the ideals of the Varna system impossible to combine with equality. It is because of the effort of Dr. Ambedkar and others the article 17 of the Indian Constitution deals especially with untouchability and declares its practice, in any form, to be forbidden. But the state should not only passively refer from discriminating; it should also take action on behalf of the weaker section.

Five years later addition was made and according to the Untouchability Offenses Act of 1955, the enforcement of any disability arising out of 'untouchability' become an offence punished by law. In 1976, two decades later, this Act was made even more effective in the Protection of Civil Right Act. Anyhow Dr. B R Ambedkar, one of the illustrious sons of India did services for the uplift of scheduled caste by carrying out a life long struggle to safeguard effectively the rights of the dalits and led his people to life, dignity, meaning and self respect. His mission was to bring about a radical transformation in the living condition of millions of his community. He also wielded to guarantee the Dalits protection from the atrocities of the upper cast. Ambedkar's vital contribution is not only to his own community but also to the Indians as a whole.

Conclusion

Dr. Ambedkar, the leader of the untouchable and depressed classes, was a social scientist, reformer, thinker, writer, statesman and a man of constitutional authority. He is known as the Messiah of the social revolution and it was launched against all kinds of oppressive and discriminative practices prevailing in our social structure. He was strongly opposed the practice of untouchability. His contribution to the social, political and constitutional development of Independent India has been significant and substantial. He was the chief architect of propounding a theory of safeguards and protection for the backward classes and weaker section of the society and also for the course of social justice and security of his own kind, along with the idea of political equality and sought its due place in the constitutional law of India as a new sense of identity and respect. Dr. Ambedkar therefore is called as the' Modern Man'. He was a valiant fighter for human rights and a social visionary. Throughout his life, he fought against inequality, injustice, and oppression. The depressed classes of India found in him a leader for their cause. Dr. Ambedkar was radical in his social thinking as well as his political ideas. He was strongly opposed the practice of untouchability and totally rejected the theory of 'Dialectical Materialism' of Marxism. Dr. Ambedkar strongly opposed the caste system, which existed in Hinduism. The effect of Caste on the ethics of Hindus is simply deplorable. Caste has killed public's spirit and it has destroyed the sense of public charity. His responsibility is not only to his caste but to the whole humanity.

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Maintenance of Ancestral Patterns of Beliefs and Behaviour in Mauritius and Reunion - A Comparative Diasporic Outlook

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Abstract

This anthropological study compares the Ancestral Patterns of Beliefs and behaviour adopted by the Tamils since their migration from their motherlands to alien countries, namely, Mauritius and Reunion. Focus is on the deep–rooted cultural traditions that have been maintained throughout the years despite the impact of foreign cultures. This paper shows how Tamils as they integrated in those societies, the earmark of their traditions are still felt. However, Mauritius and Reunion having two distinct types of government, the former being independent whereas the latter under the French rule, evolved in different directions. This is manifested in their struggle for identity, dress code, their ancestral beliefs, traditions and cultural attributes. In Mauritius the descendants of the Tamils being at par with their religion and culture and due to various facilities deployed by the government for the promotion of Tamil culture, strive for their cultural survival, hence resisting the new challenges facing them. Whereas in Reunion, due to the French government' effort to assimilate these Tamils under their rule, the descendents of the Tamils could no longer resist the changes. Their behaviour is dually shaped as they adapt themselves to both Tamil culture and Christianity alongside. Hence, very few elements of culture are maintained in Reunion island as compared to Mauritius where more exposure to language, culture can be felt.

Keywords: Mauritius, Reunion, Tamils, identity, cultural assimilation, cultural tolerance, beliefs, Arts

Introduction

This paper proposes that the research area of Diaspora Studies can benefit at several levels from the concept of acculturation and adaptation to the host countries. It is argued that the migration of one group of people into another community can have both an impact on the migrating people's behaviour as well as their way of living and beliefs. The shift from one community to another very often made the adaptability to the host cultures easier. Underlying that transition lies the resistance of the migrating communities in maintaining their ancestral patterns of beliefs and behaviour. Mauritius and Reunion, known as sister islands have developed differently because they have been governed by two colonizing powers having had different approach to colonization. Mauritius being independent whereas Reunion still operating as French Department has impacted on the life of the Tamils in different ways. Thus, this paper provides a brief comparison of Tamil people as they set foot on foreign lands namely Mauritius and Reunion and their struggle to maintain certain patterns of beliefs, behaviour and identity amidst alien cultures during the last two centuries.

Mauritius and Reunion

Situated in the southern hemisphere about 200 kilometres southwest of Mauritius, Reunion is one of the Overseas Department of France. It has a population of about 850,000 among whom around 120,000 are Tamils.

Found 550 miles to the west coast of Madagascar, Mauritius, out of a population of 1.2 million, constitutes of 115,000 Tamils. It was under the governorship of Labourdonnais that Tamil artisans and masons were brought to Mauritius from Pondicherry. Massive migration took place due to the excess pooling of labour from South India to work in sugarcane plantations in the eighteenth and nineteenth centuries. The socio-economic factors, harsh living conditions of the Tamils, and the 'pull' and 'push' are important elements that allowed the Tamils to be brought in mass in these two countries of the Indian Ocean.

During the French occupation Tamils played an important part in economic life of the country. According to Sungeelee, French newspapers published in Tamil, accounts of important events and advertisements.

Arrivals of the Tamils

Migration of people across the world is an inseparable part of human history. The people of Tamil origin have settled in 70 countries including Mauritius and Reunion. Indeed, these two islands, both found in the Indian Ocean, witnessed mass migration during the French rule. Although Indian's presence was felt since the Dutch period, Tamils are known to have been brought to Mauritius under the French to serve as artisans and traders and they landed at Grand Port. Indeed, Tamils migrated to Mauritius under the indentured labour system on 1st August 1829. Whereas Tamil labour migration started from 1829 in Reunion and from 1851 to 1883, an overall of 148,911 Tamils, commonly known as 'Malabars' were known to have migrated from Pondicherry, Karaikal and Madras. The first ones were transported in the ship named 'La Turquoise.' The Tamils as they set foot on the island were brought to the place named 'Lazarets de la Grande Chaloupe', from where they scattered to different parts of the island. This explains why Tamil became widespread and it has laid its imprint in both islands. Tamil, though it was amalgamated with other cultures, it had its right place in the Mauritian society and it was the first Indian language to be included in the legislative Assembly.

According to Christian Ghasarian, Mauritius after accession to independence in 1968, most of the traditional customs and habits of the Tamils that have been under the British rule have been preserved. Today the Tamil population manifests its identity through many signs of identity not so explicit in Reunion Island, and this is exhibited in their dress codes, eating habits and so on.

Whereas in Reunion, since the beginning of immigration, French colonizers tried to bring the populations under its control and imposed rules upon them, hence converting many of them to Christianity. Today descendants of Tamil immigrants though heavily involved in the French culture, have retained many ancestral patterns of belief and behaviour through their personal efforts.

Maintenance of Identity

Today descendants of Tamils living in both Mauritius and Reunion have adopted different ways of behaviour. In Mauritius there is a wide wave of consciouness of the Tamils about their religion, Tamil language and culture. This is reflected not only in their daily lives but during gatherings on occasions such as weddings, funerals, meetings of socio-cultural organizations, and

celebrations. In all these, there is current usage of Tamil language and cultural practices are given due consideration. There is a great urge among Tamil people to learn the language even though there is significant impact of other cultures on Tamil language. The different activities conducted by young Tamil population, their involvement in cultural programmes are enough to reveal their identity which they do not want to lose under any circumstances.

Although nowadays there are some cases of intermarriages, yet a large majority of Tamils stick to their ancestral religion and marry within their community, hence preserving their identity.

Situation in Reunion

In Reunion, the French influence had such an overwhelming impact on Tamils that their behavioural patterns and social norms have been influenced by the French. Nevertheless, within the Tamil Malabars, traditional ways and practices are kept alive and passed from one generation to another. Even though they intermarry, they continue to maintain certain aspects of their original culture.

The Tamil immigrants, culturally uprooted, had to adapt themselves to a new social and cultural environment. So, they developed a new way of life in response to different needs and obligations. The great imbalance among Tamil immigrants did not allow them to preserve and transmit their identity. Due to mass intermarriages, Tamils in Reunion have Tamil names without any corresponding adoption of Indian practices. Only ancestors who have intermarried among themselves had been able to maintain their original culture in their private life and transmitted it to their descendants.

In Reunion, although leaders of socio-cultural organisations organise religious festivals annually, not much is done to safeguard the identity of those Tamils living in Reunion. This is due to the fact that their ancestors after migration to Reunion adopted Christianity for various reasons and had their children christened. That's why even today the descendants bear Christian names. Because of Christian influence their adoption of ancestral Tamil religious culture is minimal.

In Reunion, Tamil language which was once the Mother tongue of their ancestors is now only a foreign language. Tamil spoken language is present only in families of performing priests and Tamil migrants from Tamil Nadu. Even words which have been preserved till now have known changes in their way of pronunciation, so that 'kali' became 'karli','kovil' became 'coil' or 'coïlou', and 'chapel' for temples in rural areas. 'karagam' has become 'karlon'. 'Marliémen' instead of 'Mariammen' (C. Ghasarian). In Mauritius, names of deities, places of worship and Tamil words have been kept with their original way of pronunciation.

Tamil Diaspora in Mauritius

Once set foot in Mauritius, the Tamils while adapting to their new environment were given the liberty to dress as in their country of origin. This cultural aspect has been maintained throughout the years and today the dress codes of Tamils have not known many changes. Tamil women still wear saris during prayer ceremonies, weddings, funerals, while young Tamil girls usually wear skirts while attending temples. Only a minority of men wear ***vesti*** during religious festivals like cavadee, Theemeedee and Govinden. A significant number of boys wear the kurta and jeans. So, the way of dressing of Tamils, wearing of flowers in the hair, ***pottu*** on the forehead are elements that reveal the cultural identity of the Tamils.

Cultural Assimilation in Reunion

In Reunion the French policy of cultural assimilation forced the Tamils to adopt a new mode of dressing. Since very early period Tamil women stopped wearing their traditional dress and men had to wear trousers. Today it has become difficult to see a typical old Tamil woman, since apart from the saree, the Indian nose ring, anklets, and the toe ring disappeared long time back. Nowadays one no longer recognises Tamils by their appearance as this is blended with European culture.

Preservation of Some Elements of Culture

However, there are several elements of culture that have been preserved till now in Reunion, one of it being the removal of shoes before entering a house, the frequent cleaning of feet and hands with water, especially before entering a temple.

The eating habits in Mauritius and Reunion differ a lot. In Mauritius although there is the impact of other cultures on Tamil language, yet most Tamil traditional dishes such as the arusuvai, pullikuzhambu, pullichoru, rougail are still retained and this shows that Tamils are keeping to that tradition. A few Tamil families including that of the priests usually cook traditional dishes like idli, dosai, tayirsaadam, uppuma and so on. Tamils' speciality in the use of spices and the way of cooking traditional foods dissociate them from people of other religions. Even now for Theebavallee Tamils prepare cakes like the adirasom, murukku, torpam, kettitorpam and share with other communities.

The Tamil language has left its mark in the culinary vocabulary in Reunion, especially with the use of the word rougail (Urugai in Tamil). Even the goat curry with masala can be considered Indo-Reunion dish, for the goat is sacrificed by some Tamils on various religious ceremonies and is cooked and eaten at the temples' premises. This goat massala is now part of the traditional dishes of the island.

Today only in Tamil migrants' families Tamil traditional dishes like idli, dorsai, and uppuma are found. The kozhoukattai is used while conducting prayers to small deities and this is commonly known as 'bonbon kolkotté'. For Theebavallee the absence of traditional cakes is noted. The only symbol of identity regarding cakes is the vadai which they called 'bonbon piment' and even the main ingredient, that is the big peas, are used as compared to dholl used in Mauritius.

Tamil language

In Mauritius, during the indentured period no restrictions were laid on the teaching of Tamil. Tamil language used to be taught by 'vaatiyar' in what was known as 'Tinnaipalli'. In 1847 a Tamil syllabus intended for Tamil students was devised for examination purposes and it laid emphasis on Tamil grammar and Nannool. In Mauritius the All Mauritius Tamil Temples Federation, the Tamil Cultural Centre, Tamil Speaking Union have been created with the main aim of enhancing Tamil language as well as developing Tamil culture. Even the Mahatma Gandhi Institute, a para-state body, has been founded with the main aim of promoting Indian languages, including Tamil.

Although there has been great move for learning Tamil, yet the actual Tamil speakers among the ethnic Tamils consist of only 20%. Today Tamil is taught at primary, secondary and Tertiary level. To help propagating Tamil language the Media is doing a tremendous job. The time allocated for Tamil programmes and films have been increased so that Mauritians Tamils benefit from it.

After much effort one more Tamil channel, namely, Podigai has been brought to the doorstep of each Tamil family.

In Reunion Island, two TV programmes with a duration of half hour each are broadcast on Sundays. The first one 'Padel' consists of devotional songs, agenda for the temple or priest explaining about Hinduism, great sages and so on. These are broadcast only in French. The second one is about Theemeedee, BalTamoul or Cavadee.

Professor A. Murugaiyan, Member of the Practical School of Advanced Studies, Paris, believes that most people belonging to the Indian Diaspora are from Tamil speaking areas. They use Tamil for prayers, perform the same rituals that they have been practising for centuries, celebrate the cavadee, firewalking and all the rituals attributed to goddess Mariammen. He further stresses in an International Symposium on contact between South India and France, in Pondicherry that immigrants who left for French speaking departments as indentured labourers had their own language and cultural identity. Now they are French nationals with an Indian cultural background.

Tamils in Reunion had been cut off from their country of origin. Schools operated in Reunion laid more emphasis on teaching of French, Spanish, English. Although there have been many attempts to open Tamil schools, these have not been successful. The need for learning Tamil was not felt until 1985 when there was the creation of a Tamil school at St. Paul through the initiative of Atchagar Gopalsamy, a Mauritian priest. With the creation of that school, there was impressive development in the teaching of Hinduism. But a number of books had already disappeared by that time. Hence teaching was carried out orally. Even rituals learned from grandparents were transmitted orally and committed to memory.

The Institute of Languages and Anthropology was created at the university not only to promote the language but to conduct courses in Tamil on priest duties, Tamil calendar and Tamil spoken language. In 2013 a memorandum has been signed between Reunion and Mahatma Gandhi Institute to facilitate the teaching of Tamil and Hindi in Reunion, but no positive result was obtained.

Cultural Tolerance and Beliefs

Diaspora Tamils are known to have strong belief in their religion. Tamil migrant while migrating abroad brought with them their culture, beliefs, habits and customs. In Mauritius Tamils were given the freedom to practice their religion, venerate their gods at any time.

Unlike Mauritius, Reunion has not been a landmark in the Indian Ocean. Tamils in Reunion claim to have a strong bond with India. Although 90% of the Indians are Hindus of Tamil origin, their inability to read and write Tamil language made them alien to their mother tongue. Paul Canaguy, President of the Global Organisation, pointed out that 'Our nationality is French. But spiritually and culturally we are Indians'.

J.F. Dupon affirms that 'although the immigrants adopt the Christian rituals, this did not put at stake the Tamil religion. He further emphasises that rituals linked to birth, death and wedding are in line with Christian rituals. Religion has known many changes and is not based on any precise dogma. Tamil devotees and priests explain their faith and meaning of rituals with much difficulty.

Temples in Mauritius and Reunion

The Tamil migrants from South India, mostly craftsmen and traders, were pioneers of the places of worship. In Mauritius more than 125 Tamil Temples have been erected with the aim of spreading religious faith among Tamil population. Tamil Indentured Labourers who were brought in later were known to have a strong belief in their ancestral values and religion. This belief has prevailed till now. Religious festivals like cavadee, Theemeedee, kanji, Govinden among others are celebrated region-wise yearly by their descendants. It is to be noted that the Thaipusam Cavadee festival is celebrated with much fervour and it involves massive participation of Tamils. This Thaipusam day has been decreed public holiday more than half century ago.

In Mauritius Tamils have a strong belief that Mother Goddess protects the village and can offer blessings or cause destruction. They feel that a festival like Theemeedee is a place where her presence is felt, offerings can be made to appease her, and prayers can be answered. So, when women became possessed with the spirit of the goddess during this festival, this initiates non-Tamils to participate in it.

The practices and traditions of each celebration vary considerably based on location, caste, goddess being worshipped. For example, on the Medine Sugar Estate in Bambous during the Kali Theemeedee eight goats are sacrificed yearly.

In Mauritius, most of the cultural elements have been preserved whereas in Reunion the Tamils are quite chaotic about the Tamil language. But as far as religion is concerned Tamils' massive participation in Cavadee celebration especially in the area of St André indicates that Tamil culture has not been totally wiped out there. Although there is no eagerness to learn the Tamil language, yet that aspect of spirituality is maintained.

Amazing Preservation in Reunion

According to Christian Ghasarian, Tamils have developed some patterns of behaviour that are not quite those of their ancestors from Tamil Nadu nor those of the other inhabitants of Reunion Island. Despite a strong policy of acculturation and assimilation led by French on the migrants, Tamils have managed to maintain, in an adapted manner, most of their ancestral conceptions and practices.

In Reunion, Tamils' adherence to the practices of their religion and culture kept them strong and united. Rituals and ceremonies like Theemeedee still persist and the fervour with which these are celebrated is to be noted. In contrast to Mauritius, in Reunion the devotees observe a fast of 18 days and instead of sambar, their traditional 'poicytrus' is cooked. In Reunion Island Thetheemeedee and Kali festivals usually involve the sacrifice of animals.

In South India, cults devoted for Dravidian gods, incarnations of Kali or Durga, sacrifice of animals were observed by 80% of the population. This tradition was brought and practised in Reunion. Rituals which were considered dead were revived with the arrival of several priests from Mauritius and Brahmins from South India. Tamils in Reunion venerate goddesses like Kali, Pandialé and Mariammen.

It is believed that gods from South India are very often from the feminine sex and they all report to the Mother Goddess of the Dravidian. Hence two types of offering, one purely vegetarian and the other carnivorous are presented to these gods. So, even today Tamils continue with the

practice of sacrificing animals like goats, cocks and hens during ceremonies in honour of the goddesses. Tamils'' extreme faith in goddess Kali is to be noted as she is considered to be most powerful and can eliminate human problems.

Apart from the main gods, deities like Mardevirin (MaduraiVira Swami), Minisprin (Mouniswaran), Pandyalé (Dolvédé, Draupadi) are venerated. Some families conduct those prayers outside their houses among their family members and relatives whereas others in their family 'chapel'. These prayers comprise sacrifices of animals, which are considered a must.

In Mauritius, Petchaye is also venerated as one of the deities. These prayers are conducted with some sort of secrecy among only family members. Nowadays a large majority of Tamils do not perform animal sacrifice but offer only vegetarian food. Quite a significant number of Tamils have stopped the practice of animal saccrifice.

Tamil Arts

With the arrival of Tamil artisans to Mauritius several arts were brought along. Among these arts Tamil drama which was in the ancient form of the 'kuttu' was enacted along with musical instruments like pambai, udukkai, and tappu. Pioneers like Mouttukumaren Sungeelee, Perumall Soobrayen and Rajarethnum Sungeelee have contributed to this field by acting as playwrights. Perumall Soobrayen's 'Sudaram', Mouttukumaren's 'Barister Kamalanaden', Rajarethnum's 'InbamanaThandanei' and 'Paditta serukku' have indeed laid down the path to more local playwrights. As from 1975 The Ministry of Education, Arts and Culture started The National Drama Festival in Tamil with the aim of promoting this art.

In Reunion as well, Drama has been playing a very important role in the lives of the Tamils. Today the 'BalTamoul' or 'Narlegon', or 'Barldon' which has been derived from the 'Kuttu' is conducted during ceremonies like 'Karmon', Pongal, Puttandu and Theemeedee. During the eighteen days of fast in Temples, night representations of BalTamoul are conducted. During Theemeedee and on other occasions texts like the Mahabaradam and Bharadam are enacted. It's the vattiyar or the priests who chants the verses.

Jean Régis Ramsamy in his article 'Témoignages' states that 'Credit goes to the Nagapin family, to associations like 'Les Amis de L'inde' for the preservation of these 'Nadrons' in Reunion. The role of the chief dancer Mrs Raghunath from Pondicherry cannot be underestimated.'

Tamil Weddings

Wedding is a very important component of culture. When comparing Mauritius and Reunion, one can see changes in certain elements due to the impact of other cultures on Tamil weddings. In Mauritius there are a few cases where younger generation individuals marry partners of different ethnic and religious groups. Hence, they adopt either the spouse's culture and have the wedding celebrated in church or can perform it conforming to the norms of both Tamil and Christian.

In Reunion, the situation is such that a large number of Tamils as they have adopted Christianity, conduct weddings in church. A handful of Tamils celebrate it in the same way as it is celebrated in Mauritius. The married couples usually wear the traditional clothes, saree for the bride and vesti for the bridegroom. Ceremonies of tying the thali, married women carrying plates with things for the ritual, wearing the minji and metti, ritual with Arasanikal, tying the kanganam, ritual washing of parents' feet know only slight differences. For instance, in Mauritius they usually wash

the feet with water and sprinkle flowers on them, whereas in Reunion milk, honey, curd, turmeric, sandal paste and flower petals are used for this ritual.

Links with Country of Origin

The Tamil migrants upon their arrival to Mauritius had could not maintain all links to their country of origin. Today with globalisation and with the view of bridging the gap between cultures, a great attempt is made by the government of Mauritius and socio-cultural organisations in that direction. Hence artists from Tamil Nadu are invited to perform during celebrations. Government of Tamil Nadu is yearly providing scholarships for Tamil students to go and pursue Tamil studies there.

Lynda Savaranin, student of the University of Reunion, pointed out in one of her interviews that today due to the opening of frontiers with India the descendants of the immigrants are getting closer to the Indian cult through books, culture and the priests. Opening of frontiers. new air links, political and pedagogical exchanges are the factors that have changed Hinduism today.

Conclusion

To conclude, it is befitting to say that both in Mauritius and Reunion elements of Tamil culture and heritage can be seen. In Mauritius, Tamils have been maintaining their beliefs and modes of behaviour, whereas in Reunion the impact of French culture on Tamil culture is obvious. Although some elements of culture are still prevalent, yet an anthropological study will be required to determine to what extent these islands have been able to maintain Tamil culture.

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Psychology and Literature as Inter-Dependent Domains

Dr. L. Suresh

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Abstract

The functioning of the 'human mind' makes an impact on human 'Behaviour'. It is the psychologist, who studies the human psyche and brings life to it. Among many psychologists, Sigmund Freud is the renowned theorist; when it comes to formulation of the behaviours of the human psyche. According to him, the human psyche has three divisions- namely the Id, Ego, and the Superego. Similar to these is the 'alter-ego' which has a major connection to human behaviour; within the field of psychology. Like Freud's Id, ego, and the superego- alter ego has its own performatory function in the human psyche. It is more like an alternative personality of the author, which gets manifested and raises questions, through the persona of the literary character. In this paper, the researcher will attempt to bring forth the characteristics which make the fields of Psychology and Literature mutually inclusive.

Keywords: psychology, literature, science, impact, human, perspective.

Literature and Human Psyche

Literature and the human psyche don't need to prove the link between them. The relation between psychology and literature is bilateral. Human psychological receptions take into consideration the human and natural life perspectives and provide references of literal work. Literature also takes into account life's truths to make clear the perspectives of human soul. Literature and psychology both pay attention to fancy, thoughts, feelings sensations and physical issues. The psychological impact on the psychological perspective is the creation of metaphors. The literary perspective is another angle of vision to see human life which is helpful even to a psychologist.

Psychological Approach

The psychological approach leads directly to a substantial amplification of the meaning of a literary work. The psychology and its place in a literary work primarily study the author's imagination. All literary works are based on some kind of experience and are necessarily caught up in the wide spectrum of emotional problems. Typical neurotic symptoms include "anxiety, depression, phobias, and sexual dysfunctions and neuroses give rise to such character problems as non-assertiveness and impulsivity. Such character problem may be the cause of aggressive behavior" (The Encyclopedia Americana, 720). Therefore, it can be asserted that Literature and Psychology are two branches of science that study human soul.

Psychology researches human behaviors and their causes while literature depicts human behavior through fiction. These two branches of social science that study human behavior are interrelated and mutually beneficial. The basic building block of the correlation between literature and psychology is a literary work. Literary works study human beings and

describe their inner world with all its aspects. The reason is that a literary work is at the same time a product of a certain psychological condition. A literary work benefits from psychology in terms of successful presentation of its characters, expressing their moods, and bringing the reader into the psychological dimension of human reality.

Relationship between Human Body and Soul

Beside literature and psychology there is no other branch of science which is engaged to such an extent in the study of the relationship between human body and soul with its contradictions and dilemmas, making efforts to define the relationship in terms of certain rules, to know the mysterious aspects of the human soul and its subconscious areas by means of long and detailed journeys. Each and every literary character qualifies as a case for psychological study and can safely affirm that Freud is the most obvious example of the connection between literature and psychology. When Psychology is taken as a part of research in the field of literature, it is labelled as Psychoanalysis, which is developed into a form of literary theory. Fromm (1973) points out that, "Psychoanalysis is a method of discovering the unconscious inner reality through the interpretation of the observable and often seemingly insignificant data" (6). More often than not, a technique similar to psycho analysis is employed by the author of a literary text in order to give expression to human psyche. Therefore, the theory that Psychology and Literature are inter-dependent domains is proven by the help of the factual assertions made in the paper.

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Portrayal of Postcolonial Voices in Subramania Bharati's *"Panchali Sapatham"*

K. Nandhakumar, M.Phil.

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Abstract

Subramania Bharati's *'Panchali Sapatham'* is a mere reflection of the famous Indian epic, the *Mahabharata,* which symbolically represents the British Colonisation and their oppression meted out to the natives of India.

Though it is a religious text, it really aims to manifest the conspiracy and perennial exploitation of the British over the indigenous people of India; and also ends with the furious agitation of native people against the British colonisation. In addition, Panchali, the wife of Pandavas in the *Mahabharata* has been typified as the Mother of India (Bharat Matha). Pandavas are portrayed as the native people of the country who have been victimized and fooled by the conspiracy and diplomacy of the colonizers, whereas Gouravas are portrayed as the colonizers, who have exploited and plundered the natural resources of the country and enslaved the Bharat Matha over centuries. Having been demeaned and disgraced by Gouravas, Panchali (Bharat Matha) utters her vow like that of uncontrollable flames against the oppressors (colonizers). Subsequently, the enslaved and fettered Pandavas (native people) also vow against Gouravas (colonizers) one after the other.

Subramania Bharati was a journalist, freedom fighter, social reformer and patriotic poet who voiced boldly against every inequality, class discrimination, slavery of women and other kinds of oppressions which were/are prevalent in India. Though he was born in a Brahmin family he fought for the emancipation and rights of women and the underprivileged class people. He fought not only for the rights of the oppressed community and women but also fought for the freedom of India. The country had been colonized and enslaved by the British over centuries. As he was a scholar and poet he fought for the independence of his country through his powerful and provocative poems.

In addition to that, he worked as a journalist and sub-editor of the Tamil daily newspaper, *Swadesamitran,* in the early twentieth century. As this daily failed to accommodate his fiery patriotic writings he had to join in a new Tamil weekly, *India* which was condemned completely by the British officers as it propagated anticolonial provocations among people. In order to escape from the British's trap, he fled to Pondicherry which was colonized by the French rulers. Subsequently, he got the acquaintance of great personalities such as Sri Aurobindo, V.V.S. Iyer, Subramania Siva and other patriots who took refuge in Pondicherry. It was there he got good ambience to produce his most prominent works such as *"Kannan Paatu"," Kuyil Paatu"* and "*Panchali Sapatham".*

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As the British government started to ban any kind of literary work or pamphlets which contained the theme of freedom struggle, Bharati had to defamiliarise his patriotic works in terms of religious text and mythical stories. At this juncture, he brilliantly incorporated the theme of freedom struggle and metaphorical agitation in the myth-based work of "*Panchali Sapatham",* which overtly picturizes the vow of Panchali from the *Mahabharata (*popular Indian myth).

However, it is purely a symbolic representation of colonialism as well as indigenous people's agitation over the perennial oppression and injustices of the British colonialism. The significance of the work is that it was considered as that of a quite religious story and hence it was not caught the attention of the British officials. Disseminating the work across various parts of Tamil Nadu during religious festivals, Bharati was successful in fueling the spirit of patriotism among people against the colonizers indirectly. Thus, the proposed paper aims at disclosing the postcolonial voices in Subramania Bharatis's remarkable work "*Panchali Sapatham"*.

The work "*Panchali Sapatham*" represents Panchali , wife of Pandavas, as a mere personification of India (Bharata Matha) who had been enslaved and exploited brutally by the colonizers for more than two centuries. And Pandavas (Yudhishthira, Bhima, Arjuna, Nakula and Sahadeva) are portrayed as indigenous and working class people of the nation who had been victimized by the conspiracy of the colonizers. Ultimately Gouravas (Dhuryodhana, Dushasana, and his brothers) are portrayed as the British colonizers and the capitalists who had ruled and ruined the native people of the country over centuries.

As Gouravas were inferior to Pandavas in terms of bravery, intelligence and honour, they were unable to defeat Pandavas honestly in the battlefield. Hence, having been driven by the uncontrollable wrath and jealous over Pandavas, Gouravas decided to assault them through conspiracy and unrighteous means. Subsequently, they invited Pandavas for a feast and also induced Yudhishthira to participate in the treacherous game, i.e., *Pakadai* (a royal game of dice) by which they planned to enslave Pandavas and their belongings. However, they had accomplished their long-awaited dream of enslaving the Pandavas through their conspiracy and became victorious in fettering and capturing the Pandavas's wealth.

Therefore, the theme of "*Panchali Sapatham*" is quite suitable to British colonization since they enslaved and captured the mother India through their conspiracy in terms of commerce and trade. In other words, initially they did not enter India with the intention of colonizing it, rather they wanted to do trade with India as they found enormous and immeasurable natural wealth spread everywhere across the country. As they lacked honesty and courage they started to exploit the natural wealth of the country gradually by the disguise of trade and commerce. Later, they planned to demolish the unity of the natives by introducing their religion, i.e., Christianity, beside that they wanted to form their comprador class among the natives. Moreover, they planned to colonize the whole country by spreading English education through Christian institutions initially across the nation in order to rule the native people by the same blood itself. While strengthening the English education they first got superiority over the Indian languages and gradually they grew to admonish the local kings to pay their taxes in monthly basis. That was how they acquired kingdoms and regions of small kings through their

diplomacy and various agreements, despite the latter's firm repugnance and resistance of some brave Indian kings namely, Veerapandia Kattabomman, Tipu Sultan, Hyder Ali, etc. against the former. Over the years, they started to colonize the entire nation by capturing the administration, judiciary, education, and law and order of the country. This was how the British had enslaved the mother India as well as her children and had been plundering the natural wealth of the nation; and also had been exploiting the manpower of the nation for the betterment of their country for more than two hundred and fifty years.

Pandavas in the Mahabharata, having been deceived and disgraced by the Gouravas, each of them took his/her vows against their counterpart, one after the other with utmost rage. Especially, the uncontrollable wrath of Panchali towards the Gouravas as well as her husband Yudhishthira was most significant in the poem. She accuses her husband for having mortgaged herself blindly as well as participated in the treacherous game and lost everything including himself, despite knowing the fact that it is against the dharma. However, her vow swerves off the whole assembly as well as the whole universe for the occurred injustice against the female community. It is since Panchali's chastity which has been defamed by the Gouravas, the great Kurukshetra war occurs in the history, in which each of the evil doers and bestial Gauravas would be avenged cruelly by the furious Pandavas and the war ultimately results in the annihilation of evil-minded people. After the war, it is revealed that the dharma would win one day or the other though it is prone to face various misfortunes and setbacks. In other words, the oppressed people would react against the perennial injustices and conspirators like that of violent flames and would burn every imposter into ashes.

The deceived Pandavas and disgraced Panchali are used as symbols in the work, which represent the Mother of the nation and its indigenous people. The resentful Panchali is being personified as the Bharata Matha (Mother of India), because she was also humiliated, strangulated, oppressed and plundered by her enemies (Britishers). The words that are uttered by Panchali in the work are seemed to be spoken by the Bharata Matha herself against her perpetrators. It is Panchali's vow which is very significant among the Pandavas's vow because, it is the voice of oppressed and subaltern women who still suffer a lot in the male-chauvinistic society deprived of social, economic and cultural independence. Her accusation against the human predators as follows:

Pendir thamai udayeer pengaludan pirantheer!
Penpaavamandro? Periavasai kolveero?
Kanpaarkka vendum! (465).

English meaning of these lines:

You live with women, were you born with women?
Is it not a great sin against women?
How can you face the consequence?
I must witness your terrible end.

Moreover, she voices not only against the colonial rule but also against the every socio political inequality, injustice, caste and gender discrimination, capitalism, and exploitation of both human and natural resources prevailing in the society. Ultimately, she speaks as the universal consciousness of oppressed women for their emancipation from the perennial oppression.

The poem ends with Arjuna's optimistic words:
"Tharumathin vaalvuthanai shoothu kavvum;
Tharumam marupadi vellum"
Karumathi menmelum kaanbom indru
Kattundom, poruthiruppom. Kaalam maarum
Tharumathai appothu vellak kaanbom,
Thanuvundu kaandeevam athanper (467).

The above words of Arjuna are in positive tone which asserts that *Atharma* (Unrighteousness/ Injustice) may swallow the *Tharma* (Righteousness/Justice) but one day or the other justice would triumph certainly, as that is the law of the nature. Similarly, the plight and pitiable condition of the country would also change after great victory (Independence) against the unlawful agencies. In order to attain that fruitful freedom each and every individual of the country should express his/her resistance and agitation against the colonizers at all costs, until the independence is acquired.

This is how, as the patriotic poet, Bharati made use of the plot of Panchali's Sapatham from the *Mahabharata* as a tool or background for his freedom struggle. It had really changed the inferiority complex of the indigenous people and thereby instigated the people to take part in the freedom struggle of the country. By this poem he could awake the people who were sleeping in the perennial ignorance of darkness for centuries. It was his intense love for his Bharata Matha (Mother of India) and her children made him write many emotional and sensible literary works and articles against the colonial rule, despite the repeated warnings of the British officials. His contribution to the freedom of the country is immeasurable. In addition to that, he not only fought against the colonizers but also against the caste and class system of the society; and he was the first man to raise his voice for the emancipation and basic rights of women as well. Having been born and brought up in a Brahmin family, he consistently fought for the liberation and equality of the underprivileged people, who had been ill-treated, segregated, and ostracized by the conventional societal rules.

Through this work Bharati expected the citizens of the country to strive for the freedom of their Mother India from the perennial clutches of British colonialism. Despite having acquired the freedom from the foreign colonizers sixty years ago, still the Mother India has been suffering much more from the internal colonization that is being carried out by evil agencies such as capitalists, politicians, corporate companies, and multinational companies and so on.

The most condemnable thing is that the nation has been affected extremely by the internal colonization than the British colonization. In other words, the colonizers exploited the physical wealth and human wealth of the nation to some extent alone, whereas the leftovers are also

intensely being exploited by the indigenous perpetrators right before the eyes of the citizens, in terms of international politics, industrialization, privatization, scientific developments and various business agreements with the capitalist countries. As a result of which, rich becomes richer, poor becomes poorer; cultivation lands are abruptly transformed into multinational and corporate companies. Due to over exploitation of natural resources even the abundant renewable sources are also nowadays getting decreased day by day, which may lead to deficiency of fundamental natural resources such as drinking water, fresh air, and peaceful environment. Consequently, the whole world has become materialized where there would not be liveliness and humanity in human life; there would not be any integrity among people in the heterogeneous and multicultural and multilingual country like India. Eventually, today's scientific growth becomes a menace or threat to the harmonious and conventional society despite its remarkable traits in making impossible possible in the global world in a minimal duration.

Hence, the Mother India would get real independence from all its agonies, if only the above -mentioned antisocial and undesirable elements existing in the society uprooted out of the society. Unless or until this change occurs, the Mother India would never view the real independence, although it had got political freedom from the British colonizers years ago. It is this social independence that the country expects for. If Bharati had been in the present time, he must have sought for the freedom from this perilous 'internal colonisation' or 'neocolonisation' rather than the external (British colonisation) against which every "learned citizen" should fight for. That indeed might be the real independence for the nation as well as its citizens.

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Alienation Caused by Selfish Society in *The Strange Case of Billy Biswas*

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Abstract

Alienation is the process whereby people become foreign to the world they are living in. The concept of alienation is deeply embedded in all the great religions and social and political theories of the civilized epoch. In the past, people lived in harmony, and then there was some kind of rupture which left people feeling like foreigners in the world leading to the feeling of alienation. It is hoped that in future this alienation would be overcome, and humanity would again live in harmony with itself and Nature.

Arun Joshi (1939-1993), was born in Varanasi, completed his higher education in the US, and returned to India to become an industrial manager. His novels delving into existentialism along with the ethical choices a man has to make, won him huge critical appreciation in India, but remained largely unknown in the West. Arun Joshi won the Sahitya Akademi Award in 1982 for *The Last Labyrinth*.

The Strange Case of Billy Biswas is a novel in which the normal and the abnormal, the ordinary and the extraordinary, illusion and reality, resignation and desire, rub shoulders. Billy Biswas returns to India after earning his Ph.D. in anthropology from USA. He has everything going for him—happiness, travel, education, status, wealth, job and a loving wife. Yet his inner world is rocked by a groundswell of discontent. He is consumed by a restlessness which grows steadily. The protagonist Billy Biswas is a misfit in the modern milieu of technological jungle and seeks an escape from it.

Alienation

Alienation is the process whereby people become foreign to the world they are living in. The concept of alienation is deeply embedded in all the great religions and social and political theories of the civilized epoch. In the past, people lived in harmony, and then there was some kind of rupture which left people feeling like foreigners in the world leading to the feeling of alienation. It is hoped that in future this alienation would be overcome and humanity would again live in harmony with itself and Nature.

Arun Joshi (1939-1993), was born in Varanasi, completed his higher education in the US, and returned to India to become an industrial manager. In today's world of book-promos and PR, Arun Joshi would be a misfit as he kept himself out of the limelight, writing in the pre-Rushdie era when Indian writing in English was something only eccentric people indulged in. His novels

delving into existentialism along with the ethical choices a man has to make, won him huge critical appreciation in India, but remained largely unknown in the West. Arun Joshi won the Sahitya Akademi Award in 1982 for *The Last Labyrinth*.

Alienation**,** in social sciences is the state of feeling estranged or separated from one's milieu, work, and products of work or self. Despite its popularity in the analysis of contemporary life, the idea of alienation remains an ambiguous concept with elusive meanings, the following variants being most common: (1) Powerlessness, the feeling that one's destiny is not under one's own control but is determined by external agents, fate, luck, or institutional arrangements and (2) Meaninglessness, referring either to the lack of comprehensibility or consistent meaning in any domain of action such as world affairs or interpersonal relations or to a generalized sense of purposelessness as given in *Encyclopedia Britannica.*

In the period from 1948 to 1974, humanity witnessed a display of industrial and technological innovation, the like of which has never been seen earlier. Yet the very success of the capitalist system is now turning opposite. An estimate states that there are officially 22 million unemployed in the advanced capitalist economies of the OECD alone, even without considering the hundreds of millions of unemployed and under-employed in Africa, Asia and Latin America.

Despite all the advances of science and technology, society finds itself at the mercy of forces it cannot control. In the 21st century people look to the future with growing anxiety. In place of the old certainty there is uncertainty. The general malaise affects first and foremost the ruling class and its strategists, who are increasingly aware that their system is in serious difficulties. The crisis of the system finds its reflection in a crisis of ideology, reflected in the political parties, official churches, morality, science and even what passes nowadays for philosophy.

Private ownership and the nation state are the two forces hampering and restricting the development of society. This was in complete contrast with the economic chaos of the inter-war period when the intensification of national rivalries expressed itself through competitive devaluation and trade wars which led to the strangling of the productive forces within the narrow confines of private ownership and the nation state. As a consequence of this, the period between the Wars was one of crisis, revolutions and counter-revolutions, culminating in the new imperialist slaughter of 1939-45. In the post-war period, capitalism partially succeeded in overcoming the fundamental crisis of their system through the integration of world trade, creating a largely unified world market.

The long period of economic upswing from 1948 to 1973 is over. Full employment, rising living standards and the welfare state are things of the past. In place of growth we now face economic stagnation, recession and a crisis of the productive forces. John Donne states:

> "No man is an Island, entire of itself; every man
> is a piece of the Continent, a part of the main;" (*No Man is an Island*).

Animals became human beings by separating themselves from their purely animal nature. Even the most complex animals cannot match the accomplishments of humankind, which enables

mankind to survive and prosper in the most varied conditions and climates, under the sea, in the skies and even in space. Yet, paradoxically, humans are still controlled by blind forces beyond their control.

In all countries, society is afflicted with a deep sense of malaise. This starts on the top and percolates down to every level. The feeling of insecurity bred by permanent mass unemployment has spread to sections of the workforce who previously believed themselves immune—teachers, doctors, nurses, civil servants, factory managers—nobody is safe.

Decades ago, it was confidently predicted that the forward march of science and technology would solve all the problems of humanity. In the future, men and women would no longer be concerned with the class struggle, but with the problem of leisure. These predictions were not at all unreasonable. From a strictly scientific point of view, there is no reason why one should not be in a position to bring about a general reduction in the hours of labour, while simultaneously increasing output and living standards, on the basis of the improved productivity gained from the application of new technology. But the real situation is very different.

One can cite numerous examples of both blue collar and white collar workers from different industries, who complain of chronic overwork.

One of Charles Chaplin's most famous films "Modern Times" presents a graphic picture of life on the assembly line of a big plant in the 1930s. The mindless drudgery of an endless repetition of the same monotonous tasks indeed changes a human being into an appendage of the machine, a 'tool with a voice.'

In recent years scientists have returned to the idea of 'man-machine,' in relation to the field of robotics and the question of artificial intelligence. It has even penetrated the popular imagination, as witnessed by a spate of films of the "Terminator" type. This latter phenomenon describes quite a lot about the psychology of the present period, characterized by the general dehumanizing of society, mixed with a sensation that human beings are not in charge of their own destiny, and fear of uncontrollable forces that dominate people's lives. By contrast, the attempt to create artificial intelligence represents a further advance of the science of robotics, which, in a genuinely rational society, opens up a truly marvellous vista of human advancement.

For the great majority, life is mainly taken up as an activity which has very little meaning for the individual; at best, it is tolerable; at worse, a living torment. Even those who take a job like teaching children or nursing sick people find that the satisfaction they get is being taken away, as the laws of the market-place force their way into the classroom and the hospital ward.

Under these circumstances, sections of society look for a way out in such things as drugs and alcohol. When society is no longer rational, men and women turn to the irrational for solace. Religion is, as Marx said, opium, and its effects are no less harmful than other drugs. Religious and mystical ideas have penetrated even the world of science. This is a reflection of the nature of the period through which we are living.

In this century there is a palpable and all-pervasive feeling of weariness and exhaustion in capitalist society. It is as if a whole way of life has become old and decrepit. Pessimism about the future, mingled with superstition and unfounded hopes for salvation, are entirely characteristic of such a period.

Nature provides a literally limitless supply of potential energy—the sun, the wind, the sea and above all, matter itself, which contains vast quantities of untapped energy which can be harnessed for the betterment of life. But unfortunately, the future of the planet comes a poor second in the cause of the enrichment of a few.

The suffocating one-sided, artificial nature of this "civilization" becomes increasingly oppressive, even for those who do not suffer the worst conditions. The yearning for a simpler form of life, where men and women could live more natural lives, free from the intolerable pressures of competition and conflict expresses itself in a trend among a layer of young people to "drop out" of society, in an attempt to re-discover a lost paradise. Arun Joshi portrays this concept in his *Strange Case of Billy Biswas*. There is a possibility for misunderstanding here. In the first place, the life of primitive people was not as idyllic as some imagine.

It may not be a question of going back but going forward. Not a return to primitive tribal communism, but forward to the future socialist world commonwealth. The negation of the negation brings one back to the starting point of human development, but only in appearance. The socialism of the future will base itself on all the marvellous discoveries of the past and place them at the disposal of humanity. Now, however, we are entitled to go further than this. The staggering advances of science over the hundred years since Engels died mean that the death of the sun will not necessarily mean the death of the human race.

Some or the other or all of these ideas can cause confusion and result in the alienation of the individual. As beings endowed with reason, humanity must endeavour to find a proper solution from these conflicting ideas for the betterment of humanity in particular and the world in general.

Billy Biswas returns to India after earning his Ph.D. in Anthropology from USA. He has everything going for him: happiness, travel, education, status, wealth, job and a loving wife; yet his inner world is rocked by discontent. He is consumed by a restlessness which grows steadily. The protagonist Billy Biswas is a misfit in the modern milieu of technological jungle and seeks an escape from it. “To attempt to understand is probably even more futile” (7) *The Strange Case of Billy Biswas*. The most futile cry of man is his impossible wish to understand and to be understood.

> If in spite of all this, in spite of the shabby apartment, the grades, my father’s health, that summer stands out in memory as one of my life’s happiest periods, rather like a basket of flowers in a vegetables market, the credit must go to Billy Biswas (20).

These words reveal the credit Tuula gives Billy Biswas for the friendship she had with him.

The Swedish girl Tuula Lindgren serves as a foil to Billy. She is similar to Billy in the sense that she is all taste and intellect and at times very witty. The conversation between Billy and Tuula has all the urbanity one can see between two sophisticated minds. The purpose of the novelist in creating Tuula is probably to show how one should be, while Billy shows what one is. Even the narrator is unable to gauge Billy's feelings until he sees the letter of Billy written to Tuula. Billy makes his problem very clear to Tuula.

Dear Mr. Saha,

> A pilot of mine who occasionally touches India had been, now and then taking little presents for Billy. Two year ago I learnt that Billy has disappeared. I'm sending a few letters that he wrote to me. I did not send them earlier because I was afraid he may not have liked me having shown them to someone in case he reappears. I hope they are of some use in conducting the search. It was signed 'Tuula' in her childish hand (69).

In *The Strange Case of Billy Biswas* the narrator is concerned not only with certain social evils deep rooted in civilized societies but also with certain complexities new to mankind. The evil effects of industrialization, ennui of city life and its agonizing loneliness combine to drive Billy out of the groove of the common run of life. But of all the heroes of Joshi, Billy alone is able to come out of his predicament successfully. He therefore is presented in the image of a rebel and others remain as hopeless compromisers. While the other heroes of Joshi- Sindi, Rattan and Som act as victims of circumstances, Billy acts with knowledge and conviction against circumstance.

> I came a thousand miles to see your face, O Mountain, A thousand miles did I come to see your face? It is an old song, playful and melancholy by turns, like the wind in the saal forest on a quiet afternoon. It is sung both at birth and also at the time of funerals (7).

The world wars contributed to undermine the basic faith man had in man. Increased tension and frustrations became a part of existence. But the individuals, who thank the social structure and religion, manage to continue to be free from a sense of anxiety. Religion perpetrated social evils of its own. His awareness is also focused on the evils of man's material concerns. Billy's predicament cannot be simply dismissed as the identity diffusion. It is something deep rooted and more complex. Billy himself testifies to the fact that it was a problem of identity.

> That summer, he told me, 'I had my first glimpse of the other side'. 'What other side?' "The otherside. You know what I mean, don't you? Most of us are aware only of the side on which we are born, but there is always the other side, the valley beyond the hills, the hills beyond the valley' (15).

But Billy's nature is such that he can do nothing but grapple with and chase the faceless phantom that appears before him to the very ends of the earth. Of course he runs the risk of the most terrible perils that man is capable of.

Billy stands midway between the flamboyant American culture and the tradition bound Indian culture. The fact that Billy hails from the upper class of Indian society also adds to some of his problems. When the narrator remarks that Billy hails from a well-connected family Tuula promptly replies that "it might be part of the difficulty". As a student, Billy is less interested in books on anthropology than in the places described in them. He would like to learn with real interest and absorption about the world and feels his entire life had been organized around his interest in the primitive. Billy's initial itch to return to India is an itch for realization of the relevance of life. On returning to India, however, he feels like a fish out of water and sees no other way but to fly from the civilized, sophisticated modern society.

> In spite of somewhat longish stay in America, neither of us had lost out roots in India or in the city of Delhi, nor did we suffer much, except for passing spells of loneliness, from that many other Indians seemed to be burdened with (20).

The crowded city Delhi is frustrating to Billy. The mood of desire is conveyed by Joshi in a flourish. "We went into one restaurant and then to the other" (34). Billy is aware of the deeper layer of his personality and feels totally alienated from the superficial reality of life.

Billy does not sink into existential life overnight. Even as a fourteen year old boy he had felt the loss of identity and a pull towards the primitive. While recollecting the early influences, Billy tells the narrator that something has started to work within him. The consolidation of identity is the primary psychological task of adolescence.

> …well, we got home. As soon as we were alone, Meena protested. I said the boy had no right to talk like that. "I don't know what's eating you" Meena said. I said, how are you going to be my wife if you can't see what's eating me. "You don't have to marry me", she says. I said, "All right, if that's what you want. I'll tell everyone that the engagement is off" And I dashed home (45).

Billy Biswas has told all this in early March the following year, when George went up to Delhi to attend his wedding.

The complexity of contemporary social life is brought out by the fact that the protagonist goes through certain experiences even while contemplating marriage. The narrator meets Billy while Billy is planning to get married. Instead of looking cheerful, Billy has eyes shaded in darkness. His forehead is furrowed and it looks as if his lips moved silently in the half-light as though he was talking to himself.

> It was still light when we arrived at the bride's house. There were garlands and embraces and more garlands and then, after we entered the house, there was the Jaimala. And Meena put the Jaimala around Billy's neck making him her own forever (45).

Joshi does not condemn society as such or offer to show it like Chaucer. The novelist is an exact converter of what he has observed. Yet, it is possible to discern the novelist's implicit attack on a society. Arun Joshi comes very near to it. Joshi's novels seem to say that all are foreigners,

placed as they are. If only he had done so, Billy would have lost the universal touch. A pathetic touch is added to Billy's character only to serve the artistic purpose. Billy being sensitive to anything that troubles his inner world, he would not just accept it as the curse of existence. After the initial struggle, Billy vanishes into the saal forest to lead the life of a tribal and to carve for his soul an inner shrine of peace and happiness. The contrast between the society that is repulsive to Billy and the society into which he takes refuge is driven home by Arun Joshi neatly.

It would require very exceptional gifts and total bilingualism to express directly in English the lives of people who do not themselves speak English. But Joshi successfully presents the very essence of the primitive culture. Joshi seems to indicate that one can realize the essence of life. Billy's emergence in the mythic world becomes a source of communication for its inhabitants. In a very special way he gives them a language to speak about the mysterious Chandtola rock of kali pahar which they worship.

To Billy, adapting the primitive way of life is only a first step, means to an end but the tribal wilderness proves to be just a change of scene and Billy is forced to remark to the narrator after ten years. Billy's contact with the narrator leads to Billy's death. Billy's death tells us that people live in a space less madness, in a living death. The narrator summarizes the feelings of the readers when he says:

> Gradually it dawned upon us that what we have killed was not a man, not even the son of a 'governor', but some for whom our civilized world had no equivalent. It was as though we killed one of the numerous man-gods of the primitive pantheons. (169)

In *The Strange Case of Billy Biswas* Arun Joshi is concerned not only with certain social evils deep rooted in civilized societies but also with certain complexities new to mankind. The hero of the story, Billy is the nucleus of the whole action in the book. Billy in his own estimate considers himself crazy.

As far as society is concerned justice is done. The final impression one has of Joshi's story of Billy is that society is faceless though oppressive. Individuals like Billy are born to suffer. One's zeal to reform society can have only limited results. Perhaps death is the real refuge for people like Billy Biswas.

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Grade 7 Textbooks to Learn Indian Classical Dances *Kathak, Kuchipudi* and *Bharata Natyam* Published by the Mahatma Gandhi Institute, Mauritius Project Coordinator: K. Mantadin

A Review by Swarna Thirumalai, M.A.

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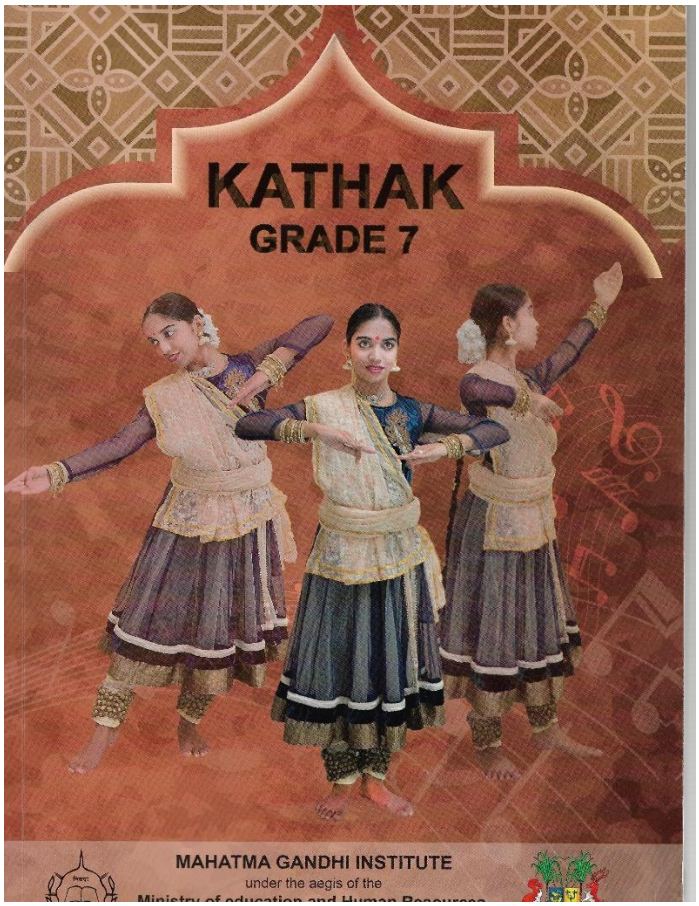


A Unique Series

A unique and brilliantly illustrated textbook set for 7th grade dancing class students produced by the Mahatma Gandhi Institute, Moka, Mauritius. The men and women on the Team – the Project Coordinator (Mr. K. Mantadin), the Panel Coordinator (Ms. S. Dabee), the Writing Team (P. D. Luchman, Mrs. A. Dwarka-Bania and Ms. V. Naynan) and all the other Team Members have done a tremendous job of bringing out text books on three out of the many

classical dances of India, *Bharata Natyam, Kuchipudi* and *Kathak* for the children of Mauritius – to the Grade 7 students, with much hard work, imagination and devotion.

Each book is well-written, with detailed introduction to the specific dance, for which the illustrators have selected and added the appropriate photos, pictures, diagrams and designs. The beautiful, elegant graphic designs enhance the value and usefulness of the books to a very great extent. Some graphics look simple but are full of beauty and meaning. I take my hat off to these talented graphic artists.

These textbooks are intended for students for use in their classrooms and performance theatre. Yet these are designed in a manner and with a structure that are directly useful also to the educators, teachers of dance, and volunteers/private tutors of Indian Classical Dances. In other words, the creative imagination of K. Mantadin and his Team has taken into account not only the needs of formal instruction but also the demands of ever-growing non-formal learners of Indian dances. There cannot be a real and wholesome substitute to the actual/physical dance trainer who imparts beautiful rhythmic body movements, hand movements, and as dedicated dancers would say, make the dancer one with the dance. And yet dance learning and performing becomes more systematic and absorbing with guidance through such well-designed textbooks as the series under review here.

There have been no books like these in India, either in colleges and universities where dance is taught, or in Institutes where students pay large sums to come and learn dancing. This is a pioneering effort of the MGI Team under the project coordinator K. Mantadin – something others in the world who teach these dances could make use of.

General Outline/Structure of the Textbooks

The textbooks are divided into several chapters. Every chapter as its own teaching and learning points given in simple English. Each chapter has its own exercises based on the information presented in that particular chapter. **Points to Remember** section gives a brief summary of the salient points described and discussed in the chapter.

The following division of chapters presented in the textbook on **Kathak** may be taken as the illustration of chapter divisions in the other two books also. However, emphasis in chapters differs from one textbook to another based on the needs to describe and practice particular variety of the dance form.

Grade 7 Textbook Kathak

Chapter 1 Concept of Dance

Chapter 2 Dane in Mauritius

Chapter 3 Indian Classical Dances

Chapter 4 Kathak

Chapter 5 Namaskar

Chapter 6 Body Conditioning Exercise

Chapter 7 Invocation

Chapter 8 *Taal* and *Laya*

Chapter 9 *Tatkaar* and *Chakkaar*

Chapter 10 Basic Movements

Chapter 11 Notation System and *Padhant*

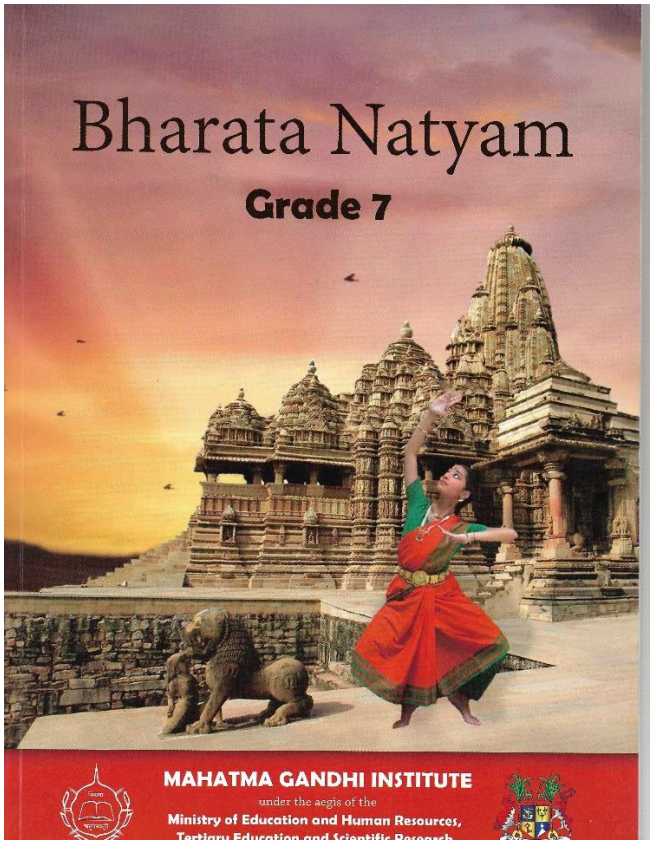
Chapter 12 Compositions

Chapter 13 Talking Hands

Chapter 14 Creative Exercise

Glossary of Items

Appendix



Reviewing Some Select Chapters

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In the book on Bharata Natyam, chapter 10 presents crucial information for learning and teaching about Rhythm in humans, in Nature and in Dance. It is a scholarly presentation in simple English of the ***adavus*** and musical instruments as well as ***Tala, Kala*** and ***Laya.***

Chapter 8 on ***Talking Hands*** describing ***hastas*** and ***mudras*** is very enlightening. The chapter is useful not only to the teachers and learners of dance but also to millions in the audience who watch and enjoy the dance. Enlightened watchers are an important part of any dance program. Because of audience participation through facial expressions, nodding, and smiles and so on, the performers and producers get wholly encouraged. It is true that an ideal dancer may dance for her or his own pleasure, etc. Yet, art is not merely individualistic, it is also part of social life. This chapter is a great tool for teachers to use for teaching the hand movements of Bharata Natyam.

Chapter 11 is a very interesting chapter about the pioneers of Bharata Natyam. One can learn about two great performers of Bharata Natyam – E. Krishna Iyer and Rukmini Arundel. With much dedication, they brought Bharata Natyam to higher levels of artistic achievement.

Chapter 2 on **What is Dance?** is a short but comprehensive study of world dances and teaches why and how dance came into being from ancient times. Pictures are put in place which show the body movements in early days which became later dance poses. It is amazing to learn so much from that small chapter. The chapter ends with a note on **Benefits of Dance**. Once again, a fund of knowledge is handed over to us about dance and dancing.

Chapter 12 is on **Dances in Mauritius.** It is full of historical facts, and many relevant and interesting facts about the colourful dances of various kinds prevalent even now in Mauritius. The same chapter is found in the other two books also and carry some other facts ideas and pictures.

There is a chapter on **Body Conditioning** and it is something all students in all schools could be given training in, before starting dance or sports. Many school students need good posture, good breathing skills and stretching activities. I would highly recommend school libraries in India to buy and keep this set of books on their shelves for their teachers to make use of for their students. Not only the students but the teachers also should learn some of these exercises to stay healthy and strong!

Theoretical Perspective

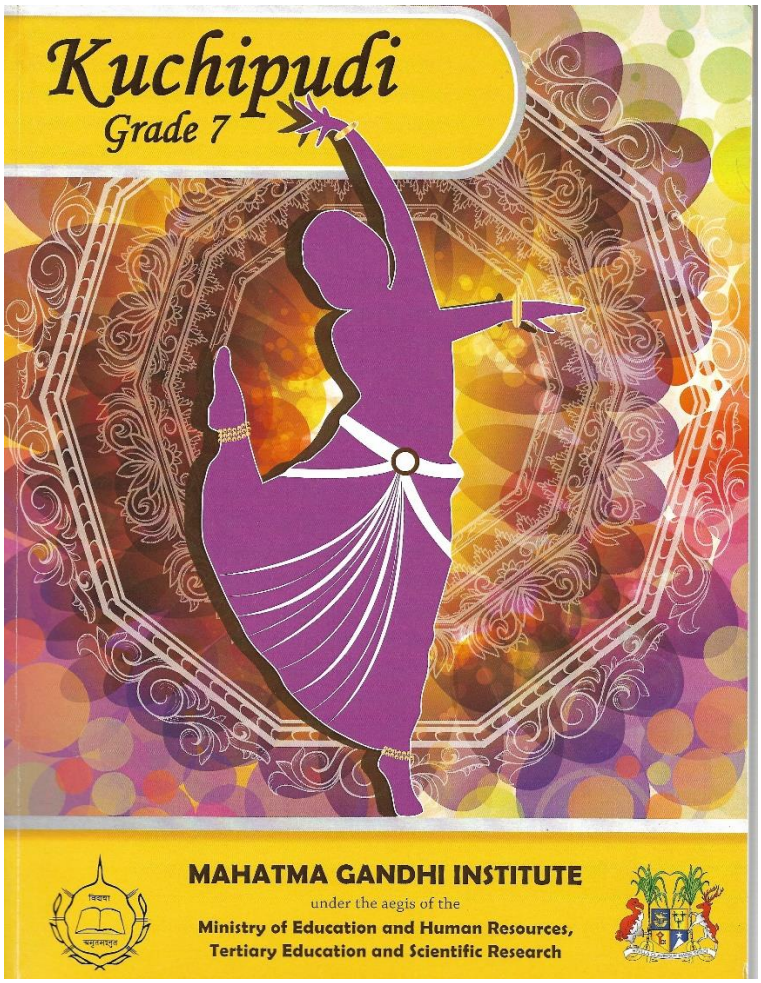
Mrs. Gyan, GOSK, the Director-General of Mahatma Gandhi Institute says in her Foreword,

"… to provide a pedagogical space when the young will be able to explore their own affective responses to forms of artistic expression, to develop sensibility, while acquiring a whole set of skills, including not only spatial awareness, pattern recognition, or movement coordination, but also the benefits of group and team work, of joint effort, higher level creative thinking, and

expression, as well as an overall sense of shared pleasure and excitement. This is what emotional intelligence is all about."

We see in these words the theoretical perspective and justification, justifiably going well beyond enjoyment and performance of arts. While artistic expression could be individualistic, its social purpose as well psychological benefits should not be missed. Insightful words of Mrs. Gyan's understanding should help us to go beyond the purposes of learning these Indian Classical Dances to maintain ethnic or national identity and to look as well into other personal and social benefits of the curriculum and syllabus for dance teaching in Mauritius schools.

Kuchipudi



This set has so many gems of knowledge to offer about all features of dance. In **Kuchpudi** textbook, the fourth chapter discusses Dance in Mauritius. This is a very insightful and useful chapter with a historic perspective. Chapter 10 talks about **Tala, Kala** and **Laya.** But, in this textbook on **Kuchipudi**, one can learn about percussion instruments also. One can read

and gather much interesting information about the *tabla*, *mridangam* and other instruments. The description of **adavus** in each book has much to offer to students of dance.

The photos of group dances are scintillating and refreshing.

I have seen the **Tarangam** as a little girl when film star and dancer Raja Sulochana danced on the brass plate edge – it was such a splendid performance I can even now see the way she walked on stage and danced so gracefully and performed *Bama Kalabam* with other artistes.

Chapter 6 is another one having a fund of information on Indian Classical Dances. The best photographs with great colours have been chosen to present dance poses.

Kathak

In the book on **Kathak** also, Chapter 2 talks about **Dances in Mauritius** with much information and great pictures. Chapter 8 talks about **Taal** and **Laya.** These are very well described and explained with diagrams, charts and designs.

The books are filled with questions and exercises for students to work on. At the end of each book, a chapter talks about how to "Practice" the dance – a very important and essential part of all training.

Collaborative Learning

The Project Coordinator and Head of the Department of Percussion Instruments, Mr. K. Mantadin, has this apt analytical statement in his Preface on page 5 of the Bharata Natyam textbook: "We are aware that children construct knowledge in their own way and have different learning styles. The textbook has been designed to cater for such needs. Special features and a generous number of illustrations, pictures, concept maps and activities have been included to promote collaborative learning and other additional skills like team spirit, cooperation and understanding diverse nature of learners. These would help teachers to organize their interactions at classroom level. Teachers may give more activities, depending upon the availability of resources and time."

To Conclude

Indeed, traditional art forms, originally intended perhaps mostly to maintain identity of Indian nationality and culture, are now placed on a strong scientific footing which will help generate creativity, even as these help provide entertainment and psychological and social support.

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On the Syllable Struture of Boro and Darlong

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Abstract

This paper makes an effort to investigate the internal syllable struncture of two related languages from Tibeto-Burman language family, Boro and Darlong. However, Boro belongs to Boro-Garo where Darlong is a Kuki-Chin language. It presents the different syllables templates, canonical syllable shapes in these two languages. It tries to find out similarities and dissimilaries in the types of syllable present in the two languages. It will also make an effort to throw some lights on the syllable structure of both the languages, for the further researches on the same and on the Tibeto-Burman phonology in general.

Keywords: Boro, Darlong, Boro-Garo, Kuki-Chin, Syllable

1. Introduction

Boro[1] is one of the 22 languages which are included in the VIII schedule of Indian Constitution (cf. Articles 344(1) and 351 of the Indian Constitution, 92nd amendment or later). The Bodo is a Tibeto-Burman language classified under Boro-Garo subgroup (Matisoff, 1991, 2003; Bradley, 1997,). Bodo is spoken in Assam and in some parts of Meghalaya, North Bengal and Nepal. According to 2011 Census of India the total number of the Boro speakers is 14,82,929. The Darlong is also a Tibeto-Burman language group under Core Central[2] Kuki-Chin subgroup. They are living in parts of three northern districts of Tripura: Unokoti, Dhalai and North Tripura. The local organization, known as Darlong Hnam Inzom reported their total population as around 8461. Till date there are many literature on the phonology of Boro-Garo group of languages and the language like Bodo happens to be relatively much studied language in those literatures. On the one hand, though there is no such notable linguistic work on Darlong but a sizeable literature has ben created related to Kuki-Chin languages by the lunguists from different parts of the world. This paper will be helpful, especially to the young researchers for their future works in Tibeto-Burman languages.

The linguistic data for the present work is collected from the two villages of the Darlongs: Darchawi and Saibual. The data were recorded in WAVE format by Zoom H4n and Zoom H6. In case of Bodo, the data were collected from two Boro speakers and the rest are provided by me being a native speaker of Boro langauge.

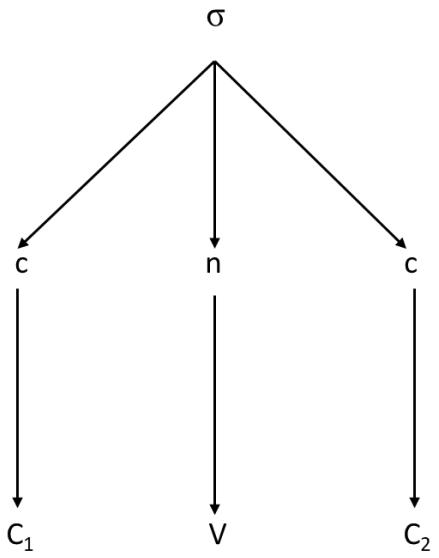
In the Darlong, there are twenty five consonantal sounds p, t, k, pʰ, tʰ, kʰ, b, d, f, s, h, v, z, m̥, n̥, ŋ̊, m, n, ŋ, r̥, r, ʦ, tɬ, l̥, l and five vowels phonemes i, u, ɛ, ɔ, and a, while the Bodo has 16 consonantal sounds pʰ, tʰ, kʰ, b, d, g, s, z, h, r, l, j, w and six vowels i, u, e, o, a and ɯ.

[1] Boro and Bodo are synonymous as in the case of Bengali and Bangla.
[2] Hammarström, Harald & Forkel, Robert & Haspelmath, Martin. 2018. Glottolog 3.3, classified Darlong as Core Central Kuki Chin under Tibeto-Burman language family.

Practically it is difficult to give a precise definiton of syllable, however, Crystal (2008) makes an effort to define it as "A unit of pronunciation typically larger than a single sound and smaller than a word". Again Bussmann (1998) in Routledge Dictionary of Language and Linguistics defines syllable as "Basic phonetic-phonological unit of the word or speech that can be identified intuitively, but for which there is no uniform linguistic definition"

1.1. Internal Constituents and Template

To describe the internal structure of a syllable Hyman (1975:188) asserts that the syllable consists of three parts: (1) the onset, (2) the peak or nucleus, and (3) the coda. Keeping his rule in view Darlong and Bodo monosyllabic words can be shown with the help of a tree diagram as in Figure 1.



r	u	l	/rul/	'snake' (Darlong)
g	o	n	/ gon/	'stick' (Boro)

Figure 1: Syllable Tree Diagram of Boro and Darlong

However, for more analytical purpose, a further sub-grouping is relevant, namely (1) the onset, C1, and (2) the core or rhyme, consisting the phonetic peak and coda combined, V1C2. Besides the CVC template, Burquest (2001:150) states that "every language has CV syllable which is considered to be universal but since a number of languages do not have a CVC syllable type, the coda position must be a subordinated syllable position. This, along with some other facts, has given rise to the notion of a syllable rhyme as an intermediate node in syllable structure". In line with this structure the typical Darlong and Boro monosyllabic word can be analyzed as in Figure 2

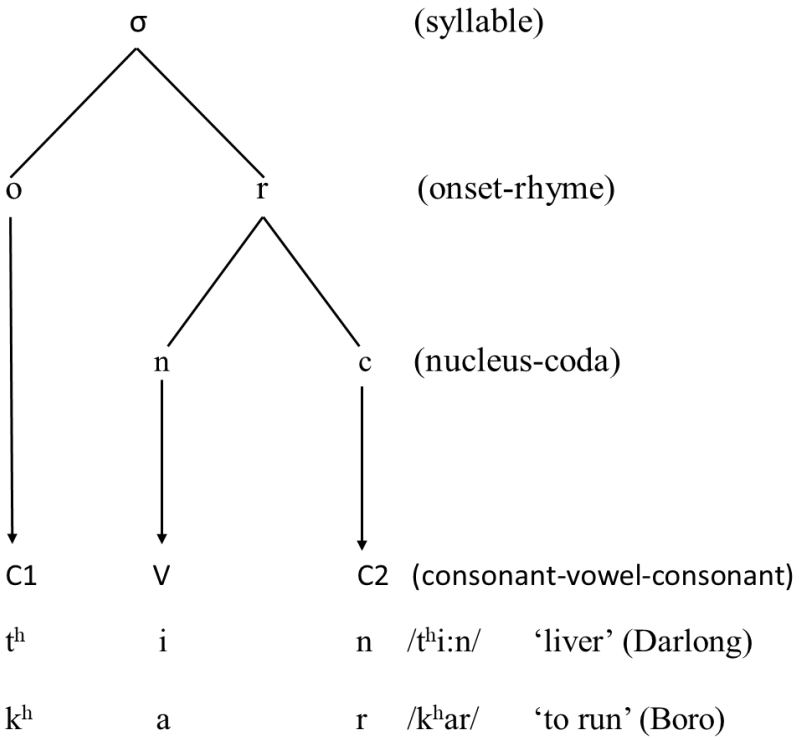


Figure 2: Syllable tree diagram depicting Boro and Darlong mono-syllabic word

Based on syllable structures discussed by the two linguists; Hyman and Burquest above, there are total of nine and ten syllable templates are possible in Boro and Darlong mono-syllabic words respectively. Syllable templates of monosyllabic words of both the languages are shown in two separate tables: Table-1 and Table-2.

Table-1: Boro Syllable Templates

Boro Lexemes	Gloss	Syllable types
/e/	'to express, now I know'	VT
/ai/	'mother'	VVT
/lài/	'leaf which is used for taking food'	CVVT
/o□r/	'to bite'	VCT
/ze/	'net'	CVT
/gon/	'stick'	CVCT
/sri/	'silent'	CCVT
/grɯb/	'exactly fitting'	CCVC
/brɯi/	'four'	CCVVT

Table-2: Darlong Syllable Templates

Darlong Lexemes	Gloss	Syllable types
/a/	'his/her'	VT
/à:/	'locative'	V:T
/ùi/	'dog'	VVT
/à:ɹ/	'fowl'	V:CT
/kà/	'my'	CVT
/lu□:/	'head'	CV:T
/sai/	'elephant'	CVVT
/ìn/	'house'	VCT
/tɛ̀k̚/	'thunder'	CVCT
/la□:m/	'road'	CVVCT

From the above Table-1 and 2, it can be noted, that neither the onset nor coda elements are obligatory for a syllable to be well-formed in Boro and Darlong. It has been highlighted, that just a vowel can be a well formed monosyllabic word in both of the languages.

Looking into the syllable templates in Table-1, the canonical shape of well-formed syllable in Boro is:

$$(C_1)(C_2) \quad [\quad {}_{1}T(C_3) \quad]$$
$$V_1\ V_2$$

Where, C1 is optional onset, C2 is optional liquids onset cluster where only l and r can occur in this position. V1 is obligatory nucleus with T tone in syllable and where C3 is optional coda consonant restricted to nasals, liquids, voided and voiceless stops and semi vowels. The vowel length is not phonemic in Boro.

Similarly, in case of the Darlong the maximal syllable would consist of (C1)V(:)(C2). Therefore, the canonical shape of well-formed syllable in Darlong is:

$$(C_1) \quad [\quad V_1(:)T(C_2) \quad]$$
$$V_1\ V_2$$

Where, C1 is optional onset, V1 is obligatory nucleus with T tone in syllable (:) is optional vowel length and C2 is optional coda consonant restricted to voiceless stops, voiced nasals, liquids.

It has been noted that, the phonotactics of Darlong does not allow two onset segments in the syllable as in Boro where liquids l and r can occur between the preceding onset segment and nucleus. The phenomenon of consonant cluster is highly frequent in Boro adjectives and adverbial suffixes as in *kʰar.**kʰrao*** 'run desperately' *bu.**gli*** 'beating intensely and repeatedly' *zrw.zrw* 'very sharp (knife)'. However occurrence of consonant cluster is very rare in basic nouns in the language.

1.2. Onset Consonants

In Darlong all the consonants from its phonemic inventory occurs in the onset position. Whereas, in Bodo; except velar nasal ŋ semi vowels j and w, all the consonants shown in the Table-3 can occur in onset position.

Table-3 : Onset Consonants (C1) of Boro and Darlong

Boro				Darlong			
pʰ	tʰ	kʰ		P	t	k	
b	d	g		B	d		
				m̥	n̥		
m	n			m	n	ŋ	
	s		h	f	s		h
z							
				v	z		
					ʦ		
					Tɬ		
					r̥		
r					r		
					l̥		
l					l		

Table-4: Occurence of onset consonants in Boro and Darlong

Darlong		Boro	
/puː/	‘father’	/pʰàn/	‘to sell’
/pʰuː ŋ/	‘abdomen’	/tʰar/	‘true’
/bɛ.lɛ̀ːm/	‘flute’	/kʰapʰàl/	‘forehead’
/taːr/	‘old’	/bàr/	‘air’
/tʰɛrɔ̀ː/	‘cloth’	/dao.zɯ/	‘hen’
/dài/	‘cold’	/gɔŋ/	‘horn of animal’
/kà:l/	‘to go’	/mài/	‘paddy’
/kʰai/	‘grasshopper’	/na/	‘fish’
/m̥ài/	‘face’	/soŋ.kri/	‘salt’
/n̥à:r/	‘nose’	/za/	‘to eat’
/ŋ̊a.(rɔ)/	‘keeping down the load’	/ha/	‘soil’
/ma.hi:/	‘this/it’	/rù/	‘to boil’
/nai.nù:/	‘daughter’	/la/	‘to take’
/ŋà:/	‘fish’		
/ʦɛm.tɛ̀:/	‘knife’		
/tɬa:/	‘month’		
/fùizuː m/	‘spear’		
/vaːn̄/	‘today’		
/sa.riak̄/	‘oil’		
/zaːn/	‘night’		
/hà:l/	‘to scold’		
/l̥à.zài.puː/	‘singer’		

/làm̄pu□:/	‘dancer’	
/r̥ik/	‘louse’	
/ra:ŋ/	‘silver’	

As shown in Table-3, entire series of consonants in the Darlong are attested in the onset (C_1) position of its syllable. However in case of Boro, velar nasal ŋ and semi vowels j and w are dropped in coda position. It is noted that though semi vowels j and w are not attested in initial word position but these two sounds are attested word medially in onset position and in word final position, for instance in *i.jun* ‘future’ *ao.wa.pao.wa* ‘directionless’ etc.

1.3. Onset Cluster

According to canonical shapes discussed in the above paragraphs, Boro does allow consonant clusters only in its onset position, but Darlong does not allow consonants cluster in any position. When we analyse $C_1$and C_2 of Boro canonical syllable as describe above we can find that only certain consonants are allowed to co-occur in the cluster. The voiceless aspirated stops p^h, t^h, k^h; voiced stops b, d, g, and fricative s, z are restricted to C1 position while liquid l and r are restricted only to C2 position. However some accidental cluster of fricative s and nasal n as in /sni/ ‘seven’ can be found in this language.

1.4. Coda Consonants

Both the languages under this analysis do not allow to attach two consonants in coda position. Therefore, the question of consonant cluster in word final position is irrelevant in the present context. Comparing coda consonant in a rhyme of a language is important for deciding the type of syllables: whether smooth or checked. The coda consonants of two languages are highlighted in Table-5

Table-5: Coda consonants of Boro and Darlong

Boro	Darlong
b d *g	p t k
m n ŋ	m n ŋ
r	r
*l	l
w j	

Occurence of coda consonats in the words these two languages can be conceptualised roughly from the following Table-6.

Table-6: Occurence of coda consonants in Boro and Darlong

Boro	Gloss	Darlong	Gloss
/ta**b**/	‘quick’	/adì**p**/	‘powder’
/aba**d**/	‘cultivation’	/ribu□:**t**/	‘ash’
/di**g**/	‘direction’	/vɔk/	‘pig’
/là**m**/	‘to dry’	/sì:**m**/	‘south’
/bo**n**/	‘firewood’	/vu:**n**/	‘skin’
/a**ŋ**/	‘I’	/rua□**ŋ**/	‘back’

/bà**r**/	'air'	/ta□:**r**/	'old'
/nì**l**/	'blue'	/sù:**l**	'grasses'
/za□**w**/	'to dig'		
/nà**j**/	'to see'		

As shown in the Table 5, the voiced stops b, d can occur in the coda position as in *ga**b*** 'to cry', *anza**d*** 'testing' and so on. Voiced velar stop ɡ occurs only in case of loanwords, for instances in *da**g*** 'spot or mark', *tʰi**g*** **'right'** or in *baha**g*** 'share' and so on. Liquids r and l occur frequently with the rhymes in this language. However, lateral l, again occurs basically with loanwords as in *ni**l*** 'blue' *gazu**l*** 'nail' *asu**l*** 'main' and so on. Semivowels, j and w, though they occur in the coda position, it is more frequent word medially. Chainary (2005) in her unpublished Ph.D. dissertation "Boro and Garo a comparative linguistic analysis" states that pʰ, tʰ, kʰ, and ɡ, s, h, l are not attested in words final position but occur only in loanwords.

In case of Darlong, voiced bilabial and alveolar stops are not allowed in the coda position. Notably, this similar phenomenon is also shared by other Kuki Chin languages like Mizo (cf. Chhangte, 1986:28 unpublished desertation) and Thado. Voiced nasals m, n, ŋ occur freely and frequently in the Darlong rhyme of a syllable, as in other Kuki-Chin languages, viz. Mizo, Falam Lai, Thado and Tedim, whereas Mara has lost all the nasal finals. (cf. VanBik, 2009:340). Liquids r, l are attested to coda position in these languages. VanBik (2009) claims that 'only central Chin lan guages have preserved rhymes with the rhotic liquid final –r. reflexes with the lateral liquid final –l are preserved in the both Central and Northern Chin groups'.

1.5. Syllable Structure of Words

Like other Tibeto-Burman languages, Boro and Darlong are basically monosyllabic and disyllabic language. Existence of numerous tri-syllabic or multisyllabic words are found in these two languages, however these are basically compounded words. The possible templates shapes of these languages have been discussed above and the structures of monosyllabic words of these two languages have been shown in Table-1 and Table-2. Most importantly is has been noted that infinite numbers of multisyllabic words can be formed by sequencing those different templates. Boro is a agglutinating language. There are instances, that Boro can have even up to ten syllabic words by suffixing its tense and case markers in a verb.

e.g. *dɯn*$_1$*.kʰar*$_2$*pʰla*$_3$*.la*$_4$*.bai*$_5$*.nai*$_6$*.kʰwu*$_7$*.sw*$_8$*.mwn*$_9$*.nw*$_{10}$

dɯn.kʰar - pʰla - la.bai̯.nai - kʰwu – sw – mwn - nw 's/he was meant, elope – pretend - doing insincerely – SUBJ – EXCL- nothing, but the
PST.3(reporting) pretending of eloping'

In this process of multiple suffixation, all the suffixes are necessarily open syllabic. However this sort of multiple suffixation process is not convenient in Darlong since the grammatical markers in the language is occured in isolated manner.

1.6. Reduced Syllable

A smooth(or live) syllable is defined as any syllable ending with a long vowel or a sonorant consonant /m,n,ŋ,l,r,w,j/. Smooth syllables ending with a vowel can have all three tones. Mostly, vowel finals in smooth syllables are usually long as provided in Table 4. As an exception, the three syllables (possessive morphemes or subject agreement markers) /a/ 'her, his, it (or s/he,it)', and /ki/ 'my (or I)', which are always attached to following possessed nouns or verbs, have short vowels.

/a.vɔ̄k̄/→[ɐ.vɔ̄k̄] his or her pig
/kipa□:/→ [kɪ.pa□:] my father

In case of some Darlong disyllabic words, the length of nucleus in initial open syllables contrastively become short and get centralised to an extent and, because of this phenomenon the preceding syllable become phonetically reduces stress and ralatively less prominent than the follwing syllable.

1.7. Sesquisyllable

Kenneth Gregerson summarises a number of parameters of Mon-Khmer IAMBIC patterning in terms of Reduction Effects. Darlong syllble also behave in principle very much like presyllables of Daai and Mon-Khmer languages which have phonological words that have been labeled as (Matisoff 1973) 'sesquisyllabic' (syllable and a half), having a weak syllable followed by a strong syllable.

/inkʰài/	→ [ɪn.kʰài̯]	'to move'
/inkʰè:k/	→ [ɪn.kʰɛk]	'to scream'
/itʰàt/	→ [ɪtʰàt]	'to kill'
/ipa:r/	→ [ipa:̀r]	'to bloom'

However, this situation related to sesquisyllable in Darlong needs to be done a thorough research in future. But in case of Boro, I being a native speker, have never come across with such data which are sufficient to support the situation of reduced or sesquisyllables. All the vowels in disyllabic or polysyllabic words are relatively of equal length and the length of the vowel is not contrastive in Boro-Garo group. Unlike in Darlong, each syllables in either disyllabic or multisyllabic phonological words have relatively equal stress.

1.8. Conclusion

The analysis of core syllable structure of these two languages has proven, that neither onset nor coda consonants are obligatory to be a well-formed monosyllabic word while coda cluster is absent in both of the languages. All aspirated stops pʰ-, tʰ-, kʰ- can occur word initially, inter vocalically but not syllable or word finally. Voiceless stops p, t, k occur either in onset or coda position in Darlong. Voiced nasals coda –m, -n, -ŋ are present in both of the languages. Voiceless nasals m̥, n̥, ŋ̊ affricate ʦ, voiceless lateral affricate tɬ voiceless liquids l̥ and r̥ are only present in Darlong phonemic inventory and all these consonants occur only syllable or word initially but not syllable or word finally.

In Darlong, liquids l and r occur both in syllable onset and coda position, whereas in case of Boro l- occur only in onset position and attested in coda only in case of borrowed words.

In Boro semi vowels j, and w do not occur word initially but occur word medially or finally. However Darlong does not have semi vowels. VanBik, 2009 states that 'except in some southern-plain languages, e.g. Dai and Asho Chin initial *w- became a labio-dental voiced fricative in Kuki-Chin languages. According to Jordan, the M. Cho's orthographic v- is often pronounced like w- in the beginning of words' (VanBik 2009;271). There are voiced and voiceless labiodental fricative f- and v- in Darlong which occur syllable or word initially, but not word finally.

It has been noted, that after complex diphthong nucleus V_1V_2 , the coda consonant C_3 does not occur in Boro native words while in Darlong coda consonant C_2 are permitted after a complex nucleus V_1V_2 . The selective coda consonants like, liquids l, r; nasals m, n, ŋ and voiceless stops p, t, k which occur in the rhyme with diphthong in Darlong are given below:

/itʰiap̄/ 'to splash',

/izia□t/ ‘to peel’
/bia□k̄/ ‘to worship’
/isia□m/ ‘to buil’
/lia□n/ ‘big’
/kua□ŋ/ ‘drum’
/bial/ ‘circle’
/tsiar/ ‘to gossip’

Thus, the above examples of C2 after diphthong in Darlong demonstrates, that the second segment of nucleus are seems to be more sonorous [3]than the first segment Under Boro-Garo languages Dimasa also still retains coda consonants after diphthong.

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Defining the Roles of the Teacher and the Students in a Computer Assisted Language Learning Environment

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Introduction

Computer Assisted Language Learning (CALL) applications can be very useful in delivering effective English as Second Language (ESL) courses at the tertiary level. However, designing and developing CALL applications require expertise from various disciplines including English Language Teaching (ELT), Information & Communication Technology (ICT), Graphics Design etc. designing and developing CALL applications can be undertaken only by a team with members from different fields. Developing CALL tools demands the involvement of computer programmers, ELT teachers/researchers, cognitive psychologists, Graphics Designers and User Interface Designers. (Ellis 2004)

The process of designing and developing CALL applications is a demanding task. At the same time, the implementation of the CALL applications in the learning environment is equally demanding. There are a lot of differences between a conventional learning experience and a Computer Assisted Language Learning experience. It demands a drastic change in the outlook of both teachers and students. This paper aims at discussing the new roles assigned to the teacher and the students in a CALL enhanced English Language Learning course.

CALL tools offer a wide range of unique features to the learning environment. The use of such features can make ELT effective. For example, CALL allows both group learning as well as individualized learning in an ESL course. The capability of CALL application in ESL courses is highly potential such that it misleads many teachers to approach it as a method. However, CALL is only a tool. A proper understanding of the capabilities of CALL would help a teacher deliver effective ESL courses. Because CALL primarily focuses on learning and not on teaching, which is the need of the hour, CALL materials are used as part of the learning process and not as the teacher resource. CALL applications are fundamentally student-centered which allows both individualized and self-paced learning. CALL has been in vogue for several decades now. And, it is known by different terminologies: technology-enhanced language learning (TELL), computer- assisted language instruction (CALI) and computer-aided language learning. In spite of these terms, the concept only refers to the use of computers in language learning.

CALL in Improving the Four Language Skills

Numerous researches in evaluating the effectiveness of CALL applications in ELT have been conducted all around the world. These studies report that CALL applications are significantly effective in improving reading and listening skills. A majority of CALL applications are also focused mostly on providing lessons to develop reading and listening when compared to lessons on writing and speaking. One of the reasons for such a scenario is the present capabilities of technology used in CALL. Even though CALL is in its interactive phase entering the intelligent phase, many applications are simple drills to help students practice reading and listening (Domingo, 2007). CALL is presently capable of offering lessons in writing but assessment of writing performance is still not impressive owing to limitations in Natural Language Processing (NLP) capabilities of computing (Stepp, 2002). As far as speaking is concerned, many attempts to design and develop lessons focused on speaking skills have been developed in spite of NLP limitations. Students are exposed to and made to engage in real-time yet controlled communication activities using Computer Mediated Communication (CMC) tools like Chat (Ehsani, 2007).

CMC applications like Chat are effective in allowing students to have an immersed experience in speaking through communication. Even text-based chatting applications are effective in this regard. Video Conferencing brings immediacy to the communication process as it is a synchronic application. It also allows real person-to-person communication with both visual and auditory communication. This makes learning process more authentic (Stepp, 2002). Human-computer interaction cannot be effectively used in ELT because of its limitations. Advancements in Microsoft's voice recognition application, Google's Assistant, and Apple's SIRI have been rapid and impressive, which makes real-time human-computer interaction for routine communication needs possible if not efficient, however, utilizing these applications in helping students improve their speaking skills is still in the initial stage. Evaluation of speaking is not yet perfect. Only two applications: one using a graphical representation of speech, and another using limited voice recognition, is currently in use (Ehsani, 2007; Domingo 2007).

Delivering Effective CALL Courses in ESL

The potential of CALL is so high that its effectiveness is overestimated by most teachers who use it for the first time. As a result, they forget that CALL is only a teaching aid – one of many elements that constitute the learning process. Consequently, they come to a wrong conclusion that CALL applications are unsuitable for their teaching/learning needs. It should be noted that many factors are to be considered in determining the effectiveness of a CALL application in an ESL course.

Environment is the first factor that should be considered during the evaluation. The learning environment of an ESL course in a country like India is usually person-to-person. The teacher and the textbook are the only sources of knowledge. There is usually a blackboard-and-chalk which is the only teaching aid used. In such a conventional environment, any introduction of CALL would be a drastic change. Students will not show any progress in using CALL until they become familiar with the new environment. In determining the effectiveness of CALL, the

proportion of instruction through CALL and instruction through the conventional mode should also be taken into account. Acclimatizing the students to a CALL environment is essential in implementing a successful CALL course. The teacher should also be familiar with the CALL environment. Teacher's familiarity with CALL can go a long way in reducing the anxiety of the students in using a new learning process.

Time frame is another factor involved in delivering effective CALL courses. CALL is usually considered as an advantage in teaching ESL courses because it reduces the duration of the learning process. However, such an advantage cannot benefit first-time users of CALL. Any standard guidelines on the expected time frame of the course should be subjected to reevaluation by the teacher while introducing a CALL course. Following the prescribed time frame and expecting the students perform has the possibility to render the course less than effective, if not ineffective. Apart from these two main factors, the following questions become relevant in the context of computer literacy: "Will those [students] that will be involved in the learning process be conversant with the use of CALL software? Are the instructors sufficiently knowledgeable of the software and the principles behind its use?" (Okonkwo, 2011). Apart from these, location, culture, resources, teacher, pedagogical approach, didactical strategy, intended learning outcomes, task briefs and task outcomes are also important in delivering an effective CALL course.

The Role of the Teacher

Teacher has a very significant role in introducing CALL into the learning environment. It is a multifarious role: "'resource provider', 'manager', 'coach', 'researcher' or 'facilitator'" (Okonkwo) The teacher should not only be aware of the intention of the designer in designing the CALL application. But s/he should be aware of the students' understanding of the designer's intentions without complicating their knowledge about the CALL application. It is the primary duty of the teacher to evaluate the relevance of the designer's intentions to the present situation and accordingly instruct the student. The pedagogical frame work of the application is an essential factor, and the teacher should be aware of its various aspects. "It is clearly inadequate to consider the design of the software in isolation from its pedagogical setting." (Okonkwo, 2011) At the same time, the teacher should not be intimidated by the application. It is only when s/he introduce innovations in implementing the CALL course that remarkable effectiveness can be obtained. Anderson & Draper (1991) assert, "most times software gets used in ways not predicted by the designer".

The role of the teacher in a CALL course changes drastically from that of a conventional course. Teachers, intimidated by the erroneous notion that CALL would eliminate the need for teachers, become anxious and fail to realize the new roles assigned to them under CALL. The fact that CALL cannot replace a teacher should therefore be reiterated until teachers feel comfortable around CALL. "Instead of handing down knowledge to students and being the center of students' attention, teachers become guides as they construct the activities students are to do and help them as students complete the assigned tasks." (Okonkwo, 2011)

The teacher's role as the source of knowledge is changed to the role of a facilitator. The teacher is not the source of language learning in a CALL course. The teacher monitors the learning process s/he compliments the CALL application. In terms of language practice, the teacher supplements the CALL application with human presence. CALL is a tool through which the teacher channels language learning. "Elimination of a strong teacher presence has been shown to lead to larger quantity and better quality of communication such as more fluidity, more use of complex sentences and more sharing of students' personal selves. However, teacher presence is still very important to students when doing CALL activities." (Okonkwo, 2011). The presence of a Teacher is essential to solve any technical problems. The teacher is irreplaceable when it comes to encouraging and motivating the students towards learning. The teacher becomes inevitable in conducting revisions and reinforcements. Students also prefer the teacher's presence during learning to independent learning in the absence of the teacher.

The Role of the Students

The role of the students also changes in a CALL course. They can no longer be passive participants. Their responsibility in learning becomes central to the learning process "learners must negotiate meaning and assimilate new information through interaction and collaboration with someone other than the teacher" students should become the users of the language in the class to initiate learning. It is their responsibility to initiate the learning process with their peers. They should learn to work in a team. They should expect and accept collaborative learning. However, CALL courses would allow shy students to open up. Because there will not be the teacher's direct presence. Peer learning will definitely be beneficial to such type of students. Ravichandran (2000) noted that because the use of technology redistributes teachers' and classmates' attentions, less-able students can become more active participants in the class because class interaction is not limited to that directed by the teacher.

Conclusion

Computer Assisted Language Learning can be a highly potential tool in English language learning. However, a proper understanding of the capabilities of CALL and the factors that determine its effectiveness is paramount in harnessing the true potential of the technology. The CALL environment is definitely different from the conventional environment. Both the teacher and the students should be aware of the differences. They should understand that their roles change in a CALL setup. Understanding and executing their roles will go a long way in delivering effective CALL courses.

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