# LANGUAGE IN INDIA

## Strength for Today and Bright Hope for Tomorrow

## Contents

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# Re-reading Khaled Hosseini's Works: A Revival of the Lost Afghan

## Akshay Sharma and Dr Amitabh V. Dwivedi
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Courtesy: http://khaledhosseini.com/

**Abstract**

Afghanistan in the 1960s was not the country as it exists today. When the Soviets invaded and pulled Afghanistan into war, which was the then followed by the Taliban rule and the US invasion in 2001, the country hardly bears any resemblance to the amicable and prosperous nation that it was once. Khaled Hosseini, the first Afghan-born American writer has established his reputation with reconnecting with Afghanistan in an intimate way by drawing a human face of the homeland. The Afghanistan before the 1970s, wherein gardens bloomed and one could roam in the city streets freely and women wore what they wished, becomes real as well as relevant through Hosseini's evocations. It is against their wholeness the incomplete impressions of the past or present are juxtaposed. The common thread that links Khaled Hosseini's novels – apart from them being set in and representative of society and complex history – is the fact that each character in these fictional works sets out on a journey that is determined and, to a large extent, linked to the country's turbulent historical and social background. Afghanistan lies scratched and skinned by war, local destruction and foreign interference. Hosseini attempts to ascertain that lost Afghan which lies beneath the layers of war, the soviet invasion and the American intervention. This paper attempts to analyze the situation in Afghanistan after four decades of war. It further contends that the political and social events of the last fifty years in Afghanistan appeal a transfiguration in postcolonial studies and a reinvestment in Edward Said's work *Orientalism*. Orientalism did not end with age of Empire, and it is incumbent upon postcolonial researchers to draw attention to and obliterate it in its numerous contemporary forms. This dissertation aims to participate in this narrative.

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**Keywords:** Khaled Hosseini; Postcolonialism; Afghanistan; Orientalism

**Introduction**

Afghanistan has its historical importance at being an intersection of the ancient human civilizations in the East and West. It has been invaded by foreign legion over a number of times in the recorded history, yet no foreign power has ever been able to establish a successful political regime over the country. Often referred to as the "graveyard of empires" and "land of the warlords" many great empires have fallen to the ground trying to establish their own legitimate government. Afghanistan's true power lies in its people. But the conquests bring with themselves: wars, destruction, disintegration and subversion. The country's history suggests that any political administration has thrived in the country only when there is harmony between the local tribal factions and the non-tribal factions.

A large population of the world still believes that Afghanistan has forever been a chaotic place with no governance. British Defense Secretary Liam Fox drew huge criticism for referring to Afghanistan as "a broken 13th-century country" during his last trip to the country (Shackle, 2010). The common ground for the criticism was not because it was counterfactual, but because he was overtly blunt and certainly not the first European who has labeled Afghanistan as archaic. Contrary to his view, a deep dive into the history of the country reveals that the course of modernization in Afghanistan took a turn in the 1970s when it was plunged into war and it has been trying to recoup ever since.

Immense measures were taken towards a more liberal and westernized lifestyle in the 1950s and 60s, alongside supporting the local conservative factions. Though it may sound astonishing, the period was a peaceful era, when factories were being established in Kabul alongside older traditional houses, when burqas became optional, and the nation appeared to be on a path towards a more liberal society. Afghan women were pursuing their careers in science; men and women could be seen hanging out together at theatres and universities in Kabul and the countryside factories swirled out fibers and other goods. There was a convention of peace with utmost respect for law and order, and an administration equipped with undertaking huge national ventures like construction of hydropower stations and streets. The people believed in education, that it would bring new opportunities for all. There was faith in people that a bright future lays ahead.

But, the path to that bright future was swerved in the 1970s, set apart by progression of bloody coups, invasions, and civil wars, which continue to this day, switching almost all of the steps toward modernization took in the 50s and 60s in the opposite direction. Though real it was, remembering its sanguine past after four decades of war only makes its present misery more tragic. What calls for approach are the "unsymmetrical power structures" and the differed distribution of 'economic', 'political', and 'social' power between the orient and the occident.[1]

The contemporary hegemonic imperialism exercises violence through fire and sword as well as its ability to control minds and fears. A critical approach is required to contextualize the

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[1] Orient being the Eastern countries and Occident, the West.

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present day historical, political, social, and ideological power structures. Since it has become a fashion nowadays, attributing terrorism or savagery to religions or nations, Afghanistan has long been associated with turbulence but the country had its share of tranquillity which was completely ruined by the foreign for their own political gains.

## Hosseini's Roots in the Lost Afghan

Among the few who have tried to portray the effect of war in Afghanistan, Khaled Hosseini has emerged to be a pioneer in doing so. He was born in Kabul, Afghanistan in the year 1965, critically acclaimed as one among the best Afghan-American writers. Hosseini has tried to depict the plight of the native Afghan in his works by reconnecting with Afghanistan in an intimate way wherein he portrays a human face of the homeland through his characters. Hosseini feels at home when he discusses Afghanistan. He has survived the time of government, the presentation of republic period, and the early years of Daud Khan's run the show. In discussion with Razestha Sethna of Newsline, he acknowledged the phantom of war, landmines, and starvations" (Azad, 2004). For the Taliban segments of the story, he has talked with Afghans who saw the brutal lead of Taliban yet later moved to the United States. Hosseini has likewise utilized the data from media and continuously tried to compose a story which can legitimize the status of Afghan individuals. He has displayed to his readers another point of view to take a gander at Afghan individuals. In a meeting with barnesandnoble.com, Hosseini remarked:

> "For some individuals in the West, Afghanistan is synonymous with the Soviet war and the Taliban. I needed to remind individuals that Afghans had figured out how to live in a serene namelessness for the decades that the history of Afghans in the twentieth century has been to a great extent pacific and agreeable."

Hosseini has composed much about Afghan history prior to the Soviet attack, which is generally overlooked. The period before the Soviet invasion in Afghanistan is known as the brilliant period of the nation. He feels sorry for the stories that distort Afghanistan and its kin. A little is said about the general population of Afghan, their way of life, their convention and how they oversaw abroad as an outcast. As an author, Hosseini introduced his youth universe of Afghanistan as a foundation in his books. He mirrors the standards, culture, custom, and rituals of his country in his fiction. His fiction seems, by all accounts, to be the microcosm of Afghan culture. His books grandstand the social and chronicled setting of Afghan culture in an anecdotal world.

## Revisiting Khaled Hosseini's Works

Revisiting Khaled Hosseini's works by critically examining the journey of the characters in his works, depicts the alteration that took place in the last 5 decades in the country with a glorious past and culture. The existing biased hierarchy needs to be challenged and Afghanistan needs to be revived again as the time has come for the lost Afghan to finally find itself.

## Hypothesis

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Afghanistan's identity, culture, and history lies in shatters and it is still perceived as a country which has not been able to break out of the medieval period because of the various events[2] that took place in the country in the last fifty years.

## Research Objectives and Question

- To analyze the situation of Afghanistan after three decades of war.
- To provide knowledge to the readers who are unfamiliar with the historical background of the country.
- To analyze the concept of colonialism in a war-stricken Afghanistan by applying the postcolonial theory.
- To explore the ever constructing and reconstructing postcolonial rhetoric in relation to the political and elite powers of Afghanistan.

    Why is Afghanistan still living in a medieval period-whether the country has not come out of the colonial clutches or the elite powers in the form of war lords do not want it to be progressive; and which are such factors that are obstructing the part of progress and peace, and who is responsible for that?

## Theoretical Background

Afghanistan has changed drastically over the last couple of decades. The rhetoric of Afghanistan has always shifted in relation to the power and political structure of the country. Ashcroft(1998) defined the terminology of Postcolonial as "to cover all the culture affected by the imperial process from the moment of colonization to the present day" over the fact that "there is preoccupation throughout the historical process initiated by European imperial aggression".

The west rides on the tides of development and civilization. They claim to do whatever they have done as necessary. The colonized is subjected to the resistance or assistance it provides to the colonizer. Its degree of contempt is categorized on the basis of its cooperation with the colonizer. For instance, Naim (2011) infers that "When Emir Dost Muhammad intended to go to war against the British to recapture the city of Peshawar in 1837, he was called a "drug-addict, ignorant, and filthy man." However, when he surrendered to the British with no fights, prior to the first Anglo-Afghan war in 1840, he was portrayed as a "Great Emir" who "possessed some of the genius of a born administrator" (Naim, 2011).

## Land and Political Geography

The geography of the land was an important factor for nineteenth-century orientalists and colonialists. The land's beauty was the means to interface with it for the Europeans. It was the wellspring of seeking after going more profound into it; it was inciting them to vanquish it, to claim it, to reshape it. Henceforth, the early colonial explorers to Afghanistan continually focused on the beauty of the land. Mountstuart Elphinstone was one of the British officers from the East India Company who visited Afghanistan in a pursuit to the Afghan Emir's court in 1809. He made an account of his trip to the country wherein he described Kabul as "the views up the east and west walls were beautiful, and each was closed by high mountains; but that of the space

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[2] The soviet invasion in 1978, followed by the Taliban takeover in 1996 and the American invasion in 2001.

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which runs from north to south, far surpassed everything that I have seen in an Asiatic garden. …
The fountains were sparkling with the sun, whose rays shone brightly on the trees, shrubs, and
flowers on one side, and made a fine contrast with the deep shade of the other"(Elphinstone,
1815). But the history of the country validates that no political power had a successful regime
without the support and cooperation of the local tribes.
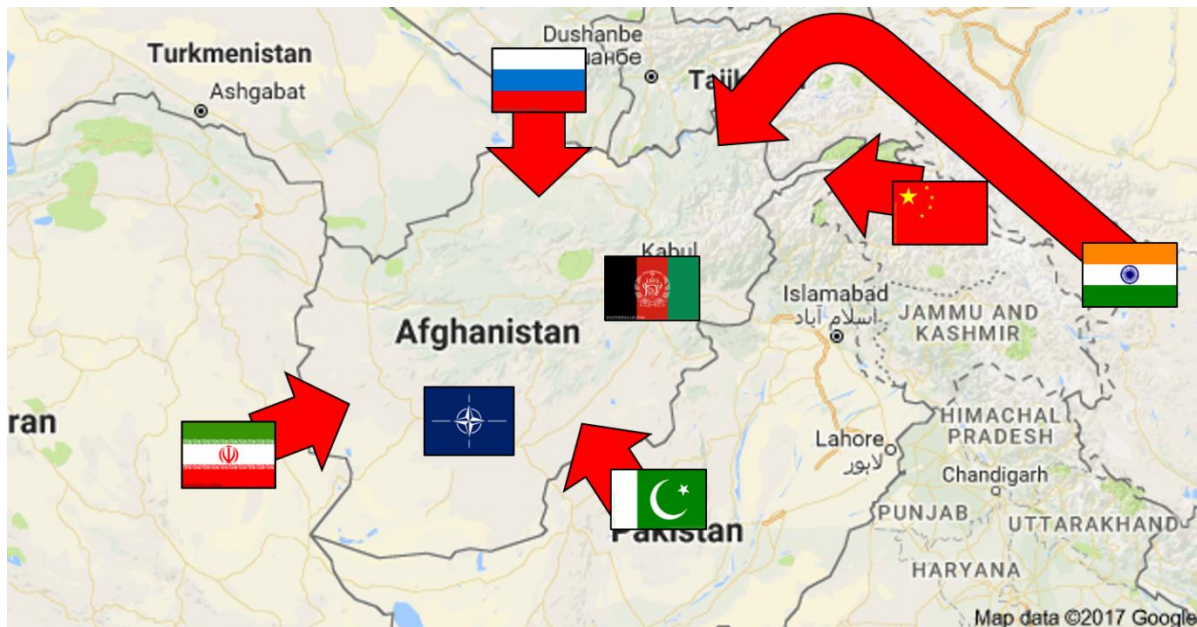

Map 1: Geography of Afghanistan

**Afghan History in Relation to the Novels**
        Hosseini has employed auto-ethnographic narrative style in order to portray Afghan
history. This method, according to Ellis & Bochner(2000), is used when the author "utilizes the
ethnographic research methods and is concerned about the cultural connection between self and
others representing the society". The chronology of the texts can be divided into six parts which
occur simultaneously with the six main phases of the country's history; 1- King Zahir Khan's
monarchy, 2- End of monarchy and Daud Khan's defeat, 3- The Russian Invasion, 4- The
Rabbani government, 5- Taliban rule and civil war, 5- American intrusion. Enzenberger(1994)
described the life in Afghanistan as:

> "As long as the country was occupied by Soviet troops the situation invited
> interpretation along cold war lines: Moscow was supporting its surrogates, the
> west the mujahedin. On the surface, it was all about national liberation; resistance
> to the foreigners, the oppressors, the unbelievers. But no sooner had the occupiers
> been driven off then the Civil war broke out. Nothing remained of the ideological
> shell…the war of every one against everyone else took its course…what remains
> is the armed mob. (p.22)

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Table 1: Phases of Political changes in Afghanistan

| Phase 1- 1933- 52 | King Zahir Khan's monarchy | Zahir Khan becomes the King and Afghanistan remains a monarchy for next 3 decades. |
|---|---|---|
| Phase 2- 1953-78 | End of monarchy and Daud Khan's defeat | Daud Khan becomes prime minister and introduces various social reforms. Overthrown and killed in 1978 |
| Phase 3- 1979-89 | The Russian Invasion | The soviet army invades in 1979 and sets up communist government. Troops left in 1989 but Afghanistan remained in a state of civil war |
| Phase 4- 1996 | Taliban rule | Taliban seizes control and introduces adamantine version of Islam |
| Phase 5- 2001 | American Intrusion | Us led bombing of Afghanistan following the attack on the world trade center. |

Edward Said (1994) described these conflicts as "Residue of Imperialism" wherein he argues that the colonizer didn't just create a chasm between tribes but grooved "divide to rule" policy. Huntington (1996) ratifies Enzenberger:

"The first was the Soviet-Afghan War of 1979-1989. Both wars began as straightforward invasions of one country by another but were transformed into and in large part redefined as civilization wars. They were, in effect, transition wars to an era dominated by ethnic conflict and fault line wars between groups from different civilizations."(p.246)

Pashtun-dictated Taliban rose as a dominant threat to the Rabbani government who was apparently a Russian stooge government, which is a strategy of indirect administration utilized by the ex-colonizer soon after the autonomy of the ex-colonized nations. In 1996, Taliban seized control of Kabul and presented hardline form of Islam which safeguarded the ethnic purifying, particularly against the Hazara for the sake of Sharia. After the annihilation of Russia, Taliban's psyche was uplifted, as per Todorov, so they needed to crush USA who on its part blamed Afghanistan for the 9/11 assault. USA, therefore, proclaimed the war on fear, what was known as a "Just war" albeit as conferred by Tzvetan Todorov (2010): "No war is just or good, but it is sometimes impossible to evade war- either because war has been imposed by an invader who threatens your most

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cherished values…, or because our consciousness as human beings, will not leave us in peace, given the intensity of the suffering imposed on other peoples" (p.205).

**Afghan Diaspora**

As a matter of fact, over 5 million Afghans relinquished their homes and went into ousting in different nations and near 1.5 million lost their lives. The Afghan diaspora was a noteworthy point as of late as a result of the tremendous number of individuals escaping the relentless wars in their nation of origin. A war of "All against All" one against the "Other" was occurring between individuals who are distinct yet live in the same geological zone.



*The Kite Runner*

The Kite Runner is a flawlessly created novel set in a nation that is being decimated. The novel specifically connects its plot to the Afghan history, geology, ethnic gatherings, the Soviet invasion, the ascent of the Taliban, 9/11 and the US intrusion. It traverses the period from before the 1979 Soviet intrusion until the point when the remaking following the fall of the Taliban. The book evokes Afghans as free and pleased individuals, who for a considerable length of time have safeguarded their nation against one intruder after another. Hosseini bewilders whether the West will ever rise above the tribalism that it proceeds to undermine Afghanistan's history.

To disentangle the obscured, yet noticeable side of Afghanistan's life, culture, battles, traditions, conventions, expectations and potential outcomes, Hosseini narrates the contrasting yet concurrent adventures of his characters. Amir is the first person narrator of the text who recalls these events from his past, how his whole life changed amid the winters of 1975. If we ponder upon Amir's life in a chronological order from when he was just a child of 12 years to his and Baba's migration when he was 18, to his life in California and his return to Afghanistan in 2001, we wade through Afghanistan's cultural and political history just before the turning of

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affairs. Amir relates "in 1933, the year Baba was born and the year Zahir Shah began his forty year reign of Afghanistan" (p.25) to describe the historical background. Later on in the text, Amir comments about the state of the country wherein the new generation would have to get accustomed to the cacophony of the cries and war.

> "We stayed huddled that way until the early hours of the morning. The shootings and explosions had lasted less than an hour, but they had frightened us badly because none of us had ever heard gunshots in the streets. They were foreign sounds to us then. The generation of Afghan children whose ears would know nothing but the sounds of bombs and gunfire was not yet born. Huddled together in the dining room and waiting for the sun to rise, none of us had any notion that a way of life had ended. *Our* way of life. If not quite yet, then at least it was the beginning of the end. The end, the *official* end, would come first in April 1978 with the communist coup d'état, and then in December 1979, when Russian tanks would roll into the very same streets where Hassan and I played, bringing the death of Afghanistan I knew and marking the start of a still ongoing era of bloodletting." (p.34)

*A Thousand Splendid Suns*
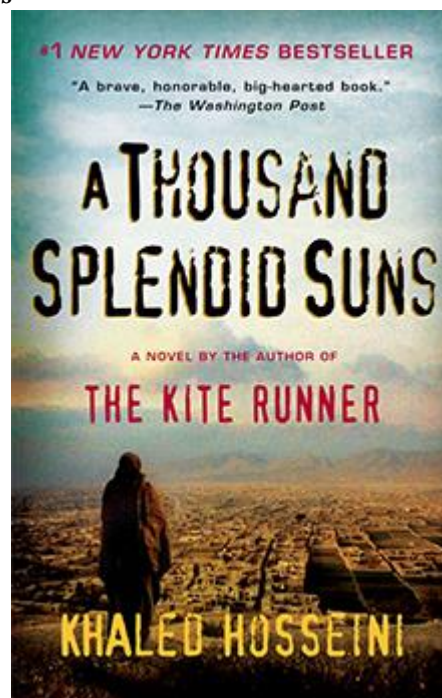


Following his success in *The Kite Runner* which was an international bestseller, Khaled Hosseini wrote *A Thousand Splendid Suns* in 2007 roused by his visit to the country as UNHCR goodwill envoy in 2006. He found Afghanistan entirely different to how it was he used to live there. The whole country was stricken by poverty, violence and terrorism and the reason they were here because of the events that took place in the last fifty years. One thing particularly that generated Hosseini's interest was the condition of the women in the country. Things were different earlier, men and women used to be

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treated equally, they were having education, doing jobs and having all the liberty that any human being could have, just like Hosseini's mother who herself used to teach Farsi and History in a school at Kabul.

*A Thousand Splendid Suns* is a novel about two female protagonists. The trajectories of their lives form the plot of the book and it unveils the difficult conditions that the women in Afghanistan experience. The political shift of the last fifty years had a major impact on the women's status in the country. Kabul seems to be the most convenient city to retrace the political changes that took place in the country. It also makes the reader familiar with the shifts and alterations of the women's status in Afghanistan. The lives of the two female protagonists decussate at sharing the same fate of marrying a misogynist ruthless man. As Hosseini turns out their destiny, their sharp individual contrasts just serve to show the expansiveness of commonality among Muslim women in Afghani society amid the radical political changes of the 1970's to 2003a King dethroned, a socialist upset, a Soviet intrusion, a common war, a religious Taliban autocracy, an attack by American and North Atlantic Treaty Organization (NATO) powers.

While Mariam is being represented as the lowest link of the Afghan social structure, Laila is presented as a contrast to Mariam's character which is physical, social as well as psychological in nature. Although being forced to marry Rasheed and move to Kabul, Mariam experiences an entirely different life in Kabul. She gets astonished by the modern life in the city, especially for women. They could whatever they want to, whether it is modern or traditional, they could roam around the city alone without any fear, they can even drive, work or even hold proficient offices. All of these characteristics could be seen by analyzing Laila's character. Unlike Mariam, she hails from a well-read household in Kabul. Her father gives her the best education because he realizes the importance of educating women. Hakim has a radical attitude towards women and firmly believes that women would play a crucial role in the future of the nation, this could be seen evidently in the novel:

> "I know you're still young, but I want you to understand and learn this now…. Marriage can wait, education cannot. You're a very, very bright girl. Truly, you are. You can be anything you want, Laila…. I 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 chance."(p.63)

This period was known as the most fascinating period of the country, particularly for women. The era provides all sorts of liberties to women as Hakim affirms: "it's a good time to be a woman in Afghanistan." (p.135)

Women had the privilege to study and learn. There was equality in the country, so that women have the same rights to education. Forced marriages were abolished and the sixteen was the minimum age for the likelihood of marriage. Men and women were

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considered to be equal in all spaces, so wearing hijab and burqa was discretionary and was most certainly not mandatory for ladies.

Women's liberty and rights were diminished when the country was plunged into war and finally handed over to the Taliban regime in 1996.Women were seriously controlled and their rights were circumscribed. They moved toward becoming underestimated, abused, detainees in their homes as they were required to remain in their homes and not allowed or stroll outside to sit alone unless with a man from their relatives. They were brutally penalized if caught outside alone, as it was clarified in the novel when Laila was beaten a few times because she used to leave her home alone to meet her daughter at the orphanage and this was illegal under the Taliban run the show.

Education for women was abolished and equality dismissed. Women did not have the privilege to learn nor to work. Hence the education kept dissipating and 90 percent of Afghan women are uneducated today.

### *And The Mountains Echoed*
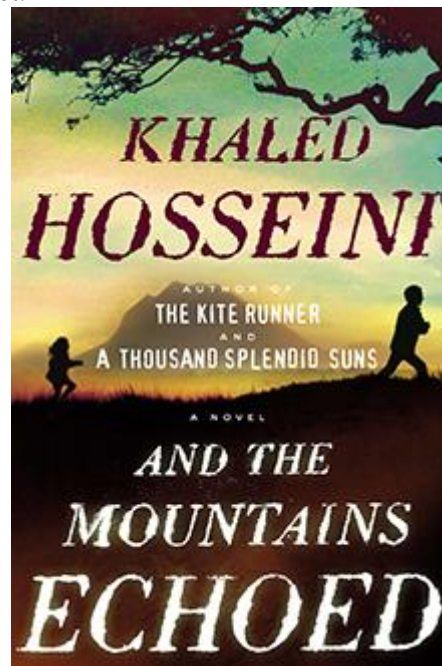


In a similar vein, *And the Mountains Echoed* is set against the background of wars that created chaos in the country enduring under the burdensome toll of obliteration. There are only references to the Soviet war in the novel but features an important outgrowth of the Soviet intrusion- The Mujahideens, who turned out to be the "Warlords". The character of Adel's father in the novel serves a standard example of the rich warlords wielding power and domination among the ruler Afghans.

The period depicting the Taliban control in the novel is illustrated by Nabi's character, a servant who lives with his employers in the novel. He gives a direct affair of

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an old man being threatened by the steady attacks of terrorists at his home. Nabi reports that Kabul went under massive destruction during the civil war, before the arrival of Taliban. But the situation got more gruesome after the advent of Taliban, particularly for women.

Hosseini outlines his books in light of the nation's critical what's more, conclusive recorded occasions. In any case, it isn't simply to graph or to rehash what has "been well documented" previously, as Nabi tells Mr Markos while depicting Taliban's period. It is somewhat to shower some light on "the fundamental tension involved in forming an identity rooted in a multifaceted culture and an always-developing historical experience" (Bloom 61). Truth be told, Hosseini's books include characters whose ways of life as well as trips seem to be, to a substantial degree, attached to furthermore, dictated by the nation's perplexing society and history.

Ab. Majeed Dar asserts that Hosseini's narratives "are written against a history that has not been told in fiction before", delineating the cultural richness and splendour of a country heading towards destruction (4). Subsequently, by reflecting his life-like encounters and experiences - being enmeshed in the unremitting sociopolitical battles, Hosseini draws the human face of the nation that has never been depicted previously. Put in an astonishing way, the author gives his characters the privilege of voicing stories that anecdotes his people's journey. In this manner, his characters are prototypes that embody and represent the life of customary Afghans.

## Conclusion

The events that make up the novel come from different characters as in the novel. Their experiences in pre-war Afghanistan are set against and representative of the Afghan history, cultural diversity, and ethnic tradition. Hosseini explores the confines of fiction, culture and history by giving us characters promptly affected by the political position of the country, as Omar Sadr(2014) argues "There is a link between war and stability and the political culture and social structure of the country". Through the characters, we rediscover the land of exotic beauty, culture and unconquerable tribes. Hosseini's works sustain an exceptional fictional ordeal for their edifying role about Afghanistan and their literary merit for being the first Afghan-American novels acclaimed all over the world.

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**Cover imges of the novels – Courtesy: http://khaledhosseini.com/books/**

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# Bangladeshi EFL Teachers' Challenges in Dealing with *English for Today* in the Classroom

## Md. Mahbubul Alam, M.A.

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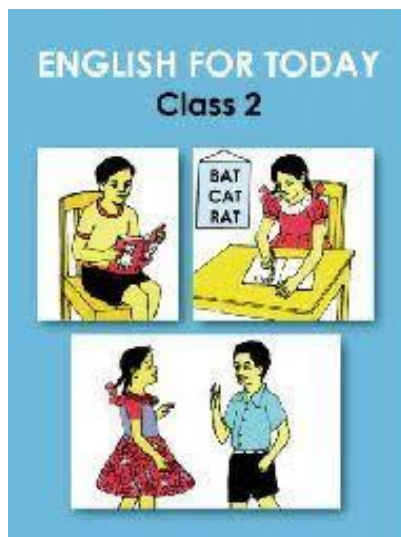
**Abstract**

English teachers are struggling with multiple challenges in dealing with *English for Today* (EFT), the nationally prescribed English course book recommended for the learners of the secondary and the higher secondary levels in Bangladesh. Though the course book is written by a group of venerable scholars, the teacher confronts challenges coming from diverse angles. The *English for Today* textbook is designed in line with the key concepts of CLT, the representative of western pedagogy- rarely applicable to the eastern academia. Inductive presentation of grammar and other linguistic contents, suggesting too much classroom activities, not having direct relation with the national testing system etc. are responsible for creating a huge crack among teachers, textbook and learners. Besides, lack of properly trained and skilled teachers is a burning issue in English language pedagogy now. Grammar-Translation Method (GTM) was the learning method of most of the English teachers to whom the activities, instructions and teaching contents in the *EFT* are mostly alien, because GTM is no longer practiced now. Though in the EFT text there is renovation of replacing foreign cultural contents with that of local ones, even the teachers are not being able to cope up with it. As a result, the EFT is still alienated from both teachers and learners. The present study will critically point out why the course book *English for Today* is still an alien, sometimes object of fear, to both teachers and learners. It will also shed light on some recommendations to minimize the *EFT*'s gap with the teachers and learners.

**Key words:** *English for Today*, course book, challenge, teacher, learner, CLT etc.

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## 1. Introduction

English is used as a foreign language in Bangladesh. The need for using English in different sectors is increasing day by day. The policy makers of national curriculum are trying to ensure innovation in English curriculum to keep pace with time. The *English for Today* text book is such an innovation which has been being changed, from its very inception, to ensure its updated versions regarding learning contents, instruction, presentation of contents etc. Even numerous planning and supervisions have been done to make better proximity between English Language Teaching and the socio-cultural realities.

But the ultimate result is not agreeable. Mondal (2012) opines that the study of English has a central place in educational institutions but the standard of English language is still awful (p. 12). Every year thousands of students are passing out from the intermediate (grade-12) level and sitting for the university entrance exam where they are showing deplorable performance in English. Likewise, each year thousands of students are passing out from universities with a poor skill in English, and, consequently, doing awful performance in the process of job recruitment and other sectors where competent communicative skill in English is required. To put it briefly, the rate of learners' skill in English has not reached yet up to the substantial level of expectation, though perseverance of the policy makers and experts has been relentless.

Now, the expected query is what is the reality behind this- the utter failure of ELT project in Bangladesh? There remain numerous factors. This paper will not talk about all the issues; it will deal with only the facts related to *English for Today* textbook which is alienated from both the teacher and the learners.

## 2. *English for Today*: the Text book

*English for Today* (*EFT*) is the English course book for primary, secondary and higher secondary levels of education in Bangladesh. It is the compulsory textbook written by expert academicians and experienced ELT practitioners. There are two parts of English studies for each class: Paper-I which includes *English for Today* and Paper-II includes grammar and composition writing where learners learn how to write personal letters, job applications, paragraphs and essays effectively. Before the introduction of the communicative textbook, i.e., *EFT*, there was text book for each class which consisted of prose and poetry. Learners read these literary contents, memorized, understood and reproduced in the examination papers. Thus, only reading and writing skills were tested.

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Figure: *English for Today* textbooks for different classes

*English for Today* is based on Communicative Language Teaching (CLT). So it promised to ensure learners' competence in all skills: speaking, reading, writing and listening. But as a content-carrier and representative of CLT, *English for Today* has drastically failed to guarantee learners achieving all the four skills. In contrast, *EFT* has offered much challenge to the English teacher to implement it in the classroom. Chowdhury (2012) remarks, "It is very often seen that though the course book contains communicative activities for interactional activities in the classroom, the classes are rather non-communicative or teacher centered where the traditional 'teacher initiation-learner response-teacher follow up' interaction patterns happen (p. 25)."

Thus finally, *English for Today* is alienated from both teachers and learners. This paper will critically shed light on these challenges that are faced by the teachers while dealing with this textbook in class room.

## 3. *English for Today* is CLT- Oriented

*EFT* is a representative of Communicative Language Teaching (CLT) approach. The textbook is written following the principles of this new approach (Khanum 2016; p. 31). The Chairman of National Curriculum and Textbook Board (NCTB) states in the *Preface* part of *EFT* that the textbook carries communicative purpose of language, and thus, it is prepared putting emphasis on the communicative approach. There is much doubt about the suitability of CLT in the context of Bangladesh, as well as the South Asian region. In most of the cases, may it be in teaching-learning method, teacher-learners relation, role of teacher/learners, syllabus design, choice of contents, instruction language etc. CLT has severely failed to satisfy teachers, learners and policy makers. The book is divided into several units; each unit consists of a specific theme and some lessons. Each lesson starts with warm up activity and contains specific information, passages, group/pair works, project works, individual/group presentation, practice of vocabulary and grammar etc. Now we will see how the class teacher deals with these parts of the *EFT*.

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- *English for Today* **is Full of Classroom Activities**

As the text *EFT* is set according to the communicative approach, it naturally comprises various tasks and activities, like group/pair works, presentation etc, in each lesson. Communicative activities are there in every lesson of the course book (Chowdhury 2012; p. 25). Learners are expected to be engaged with these activities. They have to participate physically. It means that the tasks and activities here demand kinesthetic learners. This is a real challenge for the teacher. Our learners are more introvert than extrovert in accordance with the socio-cultural context. They feel shy to do something in front of others. Most of the time the EFL teacher has to fight with a learner to make them agree to perform something in front of his/her classmates and teachers. The teacher may try frequently to ensure her learners' willing and spontaneous performance; but it has limit since at a point she stops doing so and becomes de-motivated. Gradually, she loses interest in arranging learners' participation in tasks and activities.

So many tasks and activities make the classroom a playground, and we indisputably agree that a classroom is not a playing field. It turns the class into a park. Sometimes, it seems that a workshop is going on in the class. This is not the familiar pedagogical setting in our socio-cultural reality. It makes both the teacher and the learners turn back from the text *EFT*.

Finally, utilizing all these tasks and activities the EFL teacher requires a spacious classroom with suitable desks for the learners. Regrettably, almost all the desks are immovable and out of place for classroom activities. Thus, even if the teacher wishes to do something, she cannot do it for the inauspicious classroom setting.

- *English for Today* **Holds Inductive Presentation of Grammar**

CLT believes in inductive learning of grammar. There will be no direct presentation of grammatical rules. Learners will read sentences and discover grammatical contents and rules. They will elicit grammar from the sentence/sentences. It looks incongruous in our context where learners are habituated with learning grammar through direct presentation of rules and then using that rules in sentences. It creates troubles for the teacher because she herself learnt grammar deductively. Also her learners are not ready for this type of unusual and comparatively intricate way of learning grammar. So what will the EFL teacher do in this circumstance? She will just keep away from this grammatical part of the text with disappointment.

- *English for Today* **Advocates Learner Centeredness**

Communicative Language Teaching is learner-centered where the teacher is just a facilitator. She manages the situation but is not the central figure. Learners are at the center of the learning process. But traditionally our classrooms are teacher-centered where the teacher transmits knowledge to her learners. She is thought to be depository of knowledge. Learners are accustomed to be dominated by the class teacher, inwardly they expect it. Classroom is not a place which is isolated from the society. It is the part of the mainstream society. The teacher here cannot remain just a 'facilitator', as prescribed in CLT. Rather, in the real classroom, she does not bother about her prescribed position and role. She does according to her wishes by keeping in mind her dominating role. Learner-centeredness is a myth, as Holliday (1997; p. 174) opines. He states, "I feel that the term 'learner-centeredness' is especially vague, and has been largely responsible for the failures in making the communicative approach work outside the BANA classroom (p. 175)."

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In our context hierarchy in relation between teacher and learners is an important issue in the classroom, and it creates hindrance to CLT to be implemented through the textbook. According to Chowdhury and Le Ha (2008), it is hierarchy that "determines the nature of teacher-student interactions, which is facilitated by mutual respect (p. 308)". Teachers also enjoy being the father figure even in the classroom. Our learners expect that the teacher will explain the lesson completely; they will just understand, note down and/or memorize it. There is huge learners' dependence on the teacher. Mondal (2012) in a survey showed that majority of the respondents agreed that "teacher is to impart knowledge through activities such as explanation, writing, and example (p.18).

In our socio-cultural reality knowledge is something the teacher gives and learners receive. Learners' resistance, may it be silently or actively, occurs if this system is altered (Alam 2013; p. 13). Huda (2013) expresses the view that Bangladeshi learners' cultural traits signify that "learners will learn better if they can learn under the control, guidance and directions of teachers (p. 70)."

The EFL teacher cannot cope up with the *EFT*, nor can she stand opposite to it; she falls into dilemma. A built-in controlling figure works inside her. She is not ready to offer learner autonomy as prescribed in the *EFT*. Consequently, there emerges a hostile relationship between the *EFT* and the EFL teacher. In this circumstance, where both teacher and learners hold within themselves teacher-dominated class, how learner-centered *EFT* textbook is handy to the teacher is a point of bargain.

## 4. *English for Today* has no Relation with National Testing System

Inconsistency between examination system and the teaching/learning methods prescribed for *EFT* takes both the teacher and the learners away from the text. Usually, our learners expect that what they learn in their textbook will appear, with modification though, at their examination. Students here learn English for good marks and university admission. Obtaining good marks in examination is their mission, and examination system is achievement oriented; it has no place for learners' performance. Mondal (2012) states that learners in our country are learning English "not for knowledge but for employment (p. 25).

On the other hand, the *English for Today* textbook is performance- oriented. As the learners always keep in their mind obtaining good scores in examination, they feel reluctant to think about the textbook. In addition to this, they are de-motivated and think that it is useless to spend time with *EFT* as nothing can be reproduced in the examination. For last two years, some contents, a passage or poem, from the *EFT* have been used in the question papers. But this is insignificant to the learners because nothing from the exercise and activity part appears in the question paper. So, they believe that it is worthless to do according to the instruction in the *EFT* text. They tell the EFL classroom teacher, in a complaining tone, 'it's not worth reading'.

Therefore, the EFL teacher surrenders to the situation since she cannot change the belief structure of the learners who belong to a socio-cultural context larger than the classroom. If she attempts to change the learners' belief system, she should first alter the scenario of the greater pedagogical policy making which is impossible for her.

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## 5. *English for Today* Favors Monolingual Classroom

As a carrier of CLT *English for Today* demands that only English will be the language of classroom. That is implementing *EFT* requires monolingual classroom. Without considering accuracy, the monopoly of English is confirmed in *EFT*. But the reality is different. In our classroom there is the remarkable use of Bangla, the first language, which is discouraged to be used in the *EFT* class. Both the EFL teacher and learners use Bangla frequently in the class. The *EFT* suggests the use of English only, though some researchers present different views. Auerbach (1993) asserts that using the first language in the classroom "reduces affective barriers to English acquisition and allows for more rapid progress to or in ESL (p. 7)."

Keeping in mind the thing that English should be used as the only medium of instruction the EFL teacher struggles with the situation where there is uncontrolled use of mother tongue in learners' side. Sometimes, the teacher herself has to use the L1 while dealing with a lesson containing Bangladeshi culture and contents, may it be any story or anything else, because in this case, the use of L1 helps the learners better understand of the lesson. Now, what will the EFL teacher do in this circumstance? Will she allow her learners, even herself, using the L1, or, struggle to ensure 100% use of English? She falls in a quandary and indecisiveness. This psychological state causes his avoiding various communicative activities given in the text and staying away from the *EFT* gradually.

## 6. Does Teachers' Training Matter?

Arranging training for the EFL teachers is a necessary part of education policy. In Bangladesh the government is trying to do much for teachers' training. Various teachers' training institutions, both government and non-government, are active now in Bangladesh. But things are unchanged. Sometimes, it seems that teachers' training does not matter, problem lies somewhere else. Language teachers are not scientists. They are not to invent classroom methodologies. Traditionally and culturally teachers maintain more affinity with the mainstream people. What they learn in their student life, they will reproduce it in their class. Scope for incorporating new ideas and methodologies regarding language teaching is very limited.

Speaking frankly, most of our main-stream EFL teachers are not mentally ready to accept any change in teaching methodology which happens in their training. During training period the teacher may feel fascinated with new teaching strategies, as normal human nature, but, ultimately, nothing is consumed there. They cannot change their beliefs and attitude about language learning that have been built inside them from the very early age. Thus, what they see during training cannot be proved valuable to them. They think that training is waste of time as after returning from training they see the same textbook, same tasks and activities, same CLT dominated instructions not liked by them. So, we can be brave to proclaim that teachers' training does not matter when there is basic confrontation between the EFT and the EFL teacher.

## 7. The British Council's Disturbing Role

Whether we all agree or not the British Council has captured a significant place in ELT pedagogy and its market. The writer of this article is not going to tell much about neo-colonial mechanism of the British Council in the field of language pedagogy. The section will show only the disturbing effects this neo-colonial agent is producing through its unwanted interference in

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the field of EFL pedagogy in Bangladesh. Its role is 'disturbing' since it has been causing disturbance to our teachers' natural and normal teaching style.

Let us talk about two courses for teachers offered by the British Council: CiSELT and CLIL. CiSELT stands for "Certificate in Secondary English Language Teaching". It is a course for secondary school teachers of English. In this course the EFL teacher undergoes some classroom methodologies which are purely CLT-oriented. The organization has managed to offer the course to the English teachers of Bangladesh Cadet Colleges. The writer of this article himself experienced CiSELT training. He saw that the training was devoid of reality. Nothing has changed in the EFL class. CiSELT offered some related issues for the development of EFL teaching, and, of course, *English for Today* was closely related, but in vain. Now CiSELT has gone into oblivion. The only effect is that there was some disturbance imposed on the EFL teachers' natural and inborn style of language teaching in the classroom.

The other is CLIL which stands for "Content and Language Integrated Learning". It refers to teaching subjects such as science, history and geography to students through a foreign language. David Marsh in 1994 coined the term CLIL which refers to "situations where subjects, or parts of subjects, are taught through a foreign language with dual-focused aims, namely the learning of content and the simultaneous learning of a foreign language." (Retrieved from-http://www.onestopenglish.com/clil/what-is-clil/) The non-English teachers of Cadet Colleges have undergone this course thoroughly. But, speaking truly, it has become a fun to them. The idea of CLIL has become something ludicrous. Teachers are bored to deal with the underlying themes of this course.

So the role of the British Council in the field of language pedagogy is dubious. It creates disintegration in our traditionally harmonious language classroom. It adds to the confusion of the EFL teacher when she attempts to come close to the *English for Today*.

## 8. The *EFT* is Alienated both from the Teacher and the Learners

The issues pointed out above have collectively caused a serious estrangement of the text *English for Today*. There prevails a massive crack in the relationship of the *EFT* with the EFL teacher and the learners. This crack is caused by CLT especially. Inconsistency between examination system and the teaching/learning methods is not less responsible for the fracture. Besides, the British Council is playing a vast role to turn the teachers' attention back from the *EFT*. As a result, *English for Today* is totally estranged from both the teacher and the learners.

## 9. What to Do?

Stern (1996) argues that in any educational system there is co-ordination of "personnel, students, parents, curriculum, learning materials, buildings, equipments, finance, and so on, directed to a common purpose (p. 430)." Unfortunately, there is lack of co-ordination in the EFL classroom with the text *English for Today* only because of CLT which is an imposition, not something of invitation.

The relation between the *English for Today* and the EFL teacher is a much talked about issue which has a root-spreading complexity; simply it is a problem in our language pedagogy, a

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problem which has deep root home and abroad. In this circumstance, what to do by the EFL teacher? She has nothing to do, strongly speaking. She has no voice for the change in curriculum design and language policy. She is there only to implement blindly the curriculum and policy. This is an irony that teachers have to fight with textbook in the class, they are the ones who go through real experiences during the class, but they have no place in curriculum design. It is one kind of whimsical imposition to them.

Saying directly, the alternative to the *EFT*, which will provide some communicative aims and be welcomed by both the EFL teacher and learners, should be searched. That ideal text will contain no excessive tasks and activities for the learners. More interesting topics, including literary pieces having easily accessible themes, can be included there. There must be, not 100% though, consistency between examination system and the teaching/learning methods/contents. In the examination, as it is achievement oriented till now, there will be a considerable number of question-contents, directly or indirectly taken from the textbook. It will encourage the learners, may it be to some extent by force, to come closer to the text. Thus, the EFL teacher too will feel interested to deal with the *EFT*.

This is the reality of our context that both teachers and learners expect that the classroom will partially or fully be dominated by the teacher. In the ideal textbook the role of the EFL teacher can be redefined. As learners expect too, her level of dominance can be increased to satisfy the both- teacher and learners. There should be space for teacher's talk as academician, not a manager of the class. There should be roles that will demonstrate the teacher as deposit of knowledge, because in our socio-cultural reality she is a store house of knowledge who transfers knowledge to her learners who receive it like empty vessels. It will maintain the classroom equilibrium.

Our EFL classroom should be bilingual. In the textbook, the use of L1 should be permitted where it is needed. It will not hamper the process of L2 learning, nor in achieving communicative competence. Especially, during teacher's instruction and learner' sharing problems or feedbacks, Bangla can be used which will rather facilitate the L2 learning process.

British Council's mission of interfering in our language pedagogy should be handled carefully. They can be given space if their course materials and content s go with our basic socio-cultural norms and realities practiced in the EFL classroom. Otherwise, we do not need them only to make our EFL teacher confused regarding dealing with the *EFT*.

Above all, a drastic redefinition in ELT curriculum should be done. We will have to bring about innovation "from the viewpoint of the individuals who will be most affected by it: the teachers and learners (White 1993; p. 114)." Then, the *EFT* text book will naturally be changed in such way that it will be with the teacher's and the learners' own mind.

## 10. Conclusion
Modern epoch is dominated by globalization where no region can stay secluded from the influx of ideas of globalization. Modern technologies have made the exchange of communication and ideas easier. Hence, achieving communicative competence has become an indispensable part

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of the people. Communicative Language Teaching (CLT) is said to be the harbinger of achieving this competence. But it (CLT) should be readjusted and restructured so that we can receive it as our guest-method, not as guru and panacea for all pedagogical problems, in language pedagogy. Various innovations should be introduced so that the *English for Today* text book can turn into a practical and constructive coursbook for the EFL learners. Problem does not remain in the EFL teachers, rather inside the curriculum system. Changing this curriculum, according to requirement, is practical but changing the socio-economic-cultural context is absurd, impossible.

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# Vowel Length/ Duration in Geminated and Non-geminated Arabic Words

## Asmaa Adel Abdulrahman and Dr. L. Ramamoorthy
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**Abstract**

This paper investigates vowel length in Arabic and how it gets affected by neighboring consonants, in particular when it occurs in geminated or non-geminated phonetic environment in words. The paper examines vowel length before and after geminated and non-geminated consonants. It also focuses on the length of geminated/non-geminated consonants themselves and the proportion between them. The present study also investigates the proportion of vowels to consonants in the words and the proportion of geminated words to their non-geminated counterparts as a whole. Eighteen geminated and non-geminated Arabic words are selected and recorded randomly by the researcher who is a native speaker of Arabic. The data were recorded at the Phonetics Lab of the English and Foreign Languages University in Hyderabad/India. It was concluded that gemination in Arabic affects vowel and consonants as well as total length/ duration of the word as a whole. It is also observed that some vowels/ consonants have greater proportion than their non-geminated counterparts. The whole words were also affected by germination in terms of length and duration.

**Keywords:** Duration, Gemination , Arabic,Vowels, consonants, Acoustic analysis.

## 1. Introduction

Arabic is the mother tongue of over 400 million people. Modern Standard Arabic (MSA) _ the descendant of Classical Arabic branches into 22 vernacular dialects in the 22 Arab countries, each country having its own regional vernacular variety *(Humran.A and Shyamala.K.C. 2018).* It has a large inventory of 28 consonants plus 6 vowels.

In Arabic, gemination can be defined as a cluster of two identical consonants and it is marked with a diacritic called the shadda (شدة) which should be written above the consonant that is to be doubled .Gemination is a distinctive feature in Arabic and it is used to achieve a lexical, grammatical, contrastive or emphatic function .When consonants are geminated, they tend to be longer in length and duration than those non-geminated and the neighboring sounds in the word. This may affect the preceding and following vowels and consonants. This paper is therefore dealing with vowel length in certain phonetic environment and how they behave in geminated and non- geminated words in Arabic phonology.

## 2. Literature Review

Many studies have been conducted on the relationship between vowels length and consonant germination in many languages including English, Swedish, Japanese and many other languages. Maddieson (1985) studied "Phonetic Cues of Syllabification" in Kannada, Tamil, Telugu, Hausa, Italian, Icelandic, Norwegian, Finnish, Hungarian, Arabic, Shilah, Amharic, Galla, Dogri, Bengali, Sinhalese and Rembarranga. He collected and examined data from different speakers and concluded that vowels get shorter before germination than before single consonant. Kaori Idemaru & Susan G. Guion (2008), in their study Acoustic Covariants of Length Contrast in Japanese Stops, pointed out that vowels which precede geminated consonants tend to be longer than those preceding non-

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geminated ones. They also found out that vowels following geminated consonants tend to be shorter and confirmed that more creakiness was observed in voice quality for geminated than singleton consonants.

Concerning Arabic, a number of studies were carried out on gemination either in Standard Arabic or in other dialectal varieties of Arabic such as Lebanese, Iraqi, Yemeni and Jordanian. To the best of my knowledge, few were conducted on the influence of germination on the neighboring segments in terms of vowels duration on the basis of acoustic analysis. Aymen, Mohsen & Mounir (2010) investigated the effect of gemination on the duration of consonants and vowels in standard Arabic and found out that the duration of simple consonants is different from that of their geminated counterparts since the geminated tend to be longer. The difference is also observed in the duration of vowel preceding the geminated consonant as was shown by the statistical results they obtained from the acoustic analysis they got using Praat software program. In their experimental study of the acoustic and articulatory features of the gemination in Modern Arabic language pronounced by Algerian speakers, Ferrat & Guerti (2017) noted that the respective durations of the preceding vowels of the geminate consonant are significantly different compared to their counterparts in non-geminate context. The gemination influences the duration of the preceding vowel by decreasing its value and the duration of the following vowel by increasing its value. In addition, there is a decreasing in levels of F1 and F2 formants and a rising in level of F3 formant of the following vowel.

In the current paper, eighteen Arabic words containing geminated and non-geminated consonants were recorded by the researcher, A Yemeni speaker of Arabic. The recorded data were acoustically analyzed to find out how germination in Arabic affects the length of vowels and consonants as well as total length/ duration of the word as a whole.

## 3. Study
### 3.1 Aims of This Paper
This research is undertaken to answer the following three questions
   i. Does vowel get lengthened/prolonged before and after geminated and non-geminated consonants?
  ii. If there is a difference in vowel lengthening between geminated and non-geminated consonants, what is the proportion of that difference?
 iii. What is the total proportion of consonants to vowels duration in geminated/ non-geminated words? And what is the proportional duration of non-geminate to geminated words as a whole?

### 3.2 Instruments Used
In conducting the acoustic analysis, this researcher makes use of Spectrograph (a machine for recording spectra producing spectrogram) in order to arrive at acoustic evidence that is expected to realize the above research questions. Eighteen geminated and non-geminated Arabic words are selected and recorded randomly by the researcher who is a native speaker of Arabic. The data were recorded at the Phonetics Lab of the English and Foreign Languages University in Hyderabad/India. A spectrograph of a high quality was used to record the words and getting a clear spectrogram for each word.

The following table shows the data used by the researcher in this paper:

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Table1.

| Non-geminated word | Transcription | Translation | Geminated word | Transcription | Translation |
|---|---|---|---|---|---|
| Gamal | /gamal/ | camel | gammal | /gammal/ | beautify |
| Garaħ | /garaħ/ | hurt | garraħ | /garraħ/ | defame |
| Rokaab | /rokaab/ | herd of camels | rokkaab | /rokkaab/ | passengers |
| roqaʕ | /roqaʕ/ | piece | roqqaʕ | /roqqaʕ/ | stitched |
| Salam | /salam/ | intact | sallam | /sallam/ | surrender |
| qɪtaal | /qɪtaal/ | fighting | qɪttaal | /qɪttaal/ | massacre |
| khotˤa | /χotˤa/ | steps | khotˤtˤa | /χotˤtˤa/ | Plan |
| kɪbaar | /kɪbaar/ | very big | kɪbbaar | /kɪbbaar/ | enlargement |
| Kafar | /kafar/ | disbelieve | kaffar | /kaffar/ | atone |

## 3.4 Data Analysis and Interpretation

The following table shows all the words recorded along with their length/ duration.

Table2.

| | Non-geminated | | | | | | Geminated | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Word | g | a | m | a | l | total | Word | g | a | mm | a | l | total |
| Length | 33 | 45 | 15 | 43 | 38 | 174 | Length | 27 | 17 | 45 | 22 | 40 | 151 |
| Duration | 122 | 166 | 55 | 159 | 140 | 642 | Duration | 180 | 113 | 300 | 146 | 266 | 1005 |
| Word | k | a | f | a | r | | Word | k | a | ff | a | r | |
| Length | 10 | 35 | 28 | 50 | 30 | 153 | Length | 10 | 25 | 48 | 40 | 40 | 163 |
| Duration | 42 | 147 | 117 | 210 | 126 | 642 | Duration | 50 | 125 | 240 | 200 | 200 | 815 |
| Word | k | ɪ | b | aa | r | | Word | k | ɪ | bb | aa | r | |
| Length | 10 | 18 | 20 | 90 | 10 | 148 | Length | 10 | 10 | 50 | 70 | 10 | 150 |
| Duration | 52 | 95 | 105 | 475 | 52 | 779 | Duration | 57 | 57 | 287 | 401 | 57 | 859 |
| Word | χ | o | tˤ | a | | | Word | χ | o | tˤtˤ | a | | |
| Length | 53 | 28 | 30 | 60 | | 171 | Length | 47 | 18 | 53 | 40 | | 158 |
| Duration | 187 | 99 | 105 | 211 | | 603 | Duration | 238 | 91 | 268 | 202 | | 800 |
| Word | q | ɪ | t | aa | l | | Word | q | ɪ | tt | aa | l | |
| Length | 10 | 18 | 28 | 86 | 35 | 177 | Length | 10 | 12 | 60 | 75 | 32 | 189 |
| Duration | 41 | 74 | 115 | 355 | 144 | 729 | Duration | 43 | 52 | 260 | 325 | 138 | 818 |
| Word | s | a | l | a | m | | Word | s | a | ll | a | m | |
| Length | 45 | 33 | 13 | 32 | 37 | 160 | Length | 40 | 18 | 45 | 25 | 43 | 171 |
| Duration | 188 | 138 | 54 | 134 | 154 | 668 | Duration | 221 | 99 | 248 | 138 | 237 | 943 |
| Word | r | o | q | a | ʕ | | Word | r | o | qq | a | ʕ | |
| Length | 20 | 40 | 27 | 60 | 25 | 172 | Length | 25 | 20 | 40 | 32 | 28 | 145 |
| Duration | 69 | 137 | 93 | 206 | 86 | 591 | Duration | 160 | 128 | 256 | 205 | 179 | 928 |
| Word | r | o | k | aa | b | | Word | r | o | kk | aa | b | |

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| Length | 20 | 20 | 25 | 68 | 47 | 180 | Length | 15 | 13 | 40 | 57 | 30 | 155 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Duration | 73 | 73 | 92 | 249 | 172 | 659 | Duration | 97 | 84 | 258 | 368 | 193 | 1000 |
| Word | g | a | r | a | ħ | | Word | g | a | rr | a | ħ | |
| Length | 32 | 32 | 10 | 33 | 55 | 162 | Length | 45 | 22 | 40 | 32 | 32 | 171 |
| Duration | 178 | 178 | 56 | 183 | 306 | 901 | Duration | 250 | 122 | 222 | 178 | 178 | 950 |

Length in millimetre and time in millisecond.

## 4. Disscusion and Conclusion
### A) Vowel duration before and after geminated and non-geminated consonants:

The phonetic context here is: C**VC**VC versus C**VCC**VC.
From the above table, we can conclude that vowel preceding a non-geminated consonant is longer than that which precedes the geminated consonant .For example, Length of the vowel / a / preceding the single consonant /m/ in the word *gamal* is 45mm and the duration is 166msec ,while in the word *gammal*, we find that the length of the vowel /a/ that precedes the geminated consonant /mm/ is 17mm and the duration is 113msec (see table2). This is due to germination which causes the preceding vowel to shorten in length, hence duration. It is also obvious that the vowel following the geminated consonant is shorter than that which follows a non-geminated consonant. In the example mentioned above, we find that the length of the vowel / a / which follows the single consonant / m / is 43 mm and the duration is 159msec, while the length of the vowel following the geminated consonant / mm / is 22mm and the duration is 146 msec (see table2).

### b) The duration of geminated and non-geminated consonants and the Proportion between them:

Here we can clearly see that geminated consonants are longer than non-geminated. The proportion is shown in the following table:
Table 3.

| Geminate | Duration in msec | Non-geminate | Duration | Proportion |
|---|---|---|---|---|
| mm | 222 | m | 55 | 4.4:1 |
| ff | 240 | f | 117 | 2.3:1 |
| bb | 287 | b | 105 | 2.7:1 |
| **tˤtˤ** | 268 | tˤ | 109 | 2.5:1 |
| tt | 260 | t | 115 | 2.4:1 |
| ll | 248 | l | 54 | 4.3:1 |
| qq | 256 | q | 93 | 2.7:1 |
| kk | 258 | k | 93 | 2.7:1 |
| rr | 300 | r | 56 | 5.4:1 |

This table shows that geminate proportion to non-geminate is almost 2:1.That is a geminate consonant is twice longer than its non-geminate counterpart. We also observe that sometimes the geminate lateral /ll/ and the bilabial nasal /mm/ are 4 times longer than the non-geminate ones( see figures 1&2 below) .As for geminate /rr/ it is 5 times longer than its peer/r/ and it is trill here(see figure 3).

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Figure1.Representation of the spectrums and formants for the words / gamal / and / gammal /.




Figure2.Representation of the spectrums and formants for the words / salam / and / sallam /.




Figure3.Representation of the spectrums and formants for the words / garaħ / and / garraħ/.

**C) The proportion of consonants to vowels on the word (geminated or non-geminated) as well as proportion of non-geminate to geminated word as a whole are shown in the following table:**

| Non-geminated word | consonants | vowels | Grand total | proportion | Geminated word | Con-sonants | vowels | Grand total | Proportion | Grand total proportion |
|---|---|---|---|---|---|---|---|---|---|---|
| /gamal/ | 317 | 325 | 642 | 1.1:1.2 | /gammal | 746 | 259 | 1005 | 6.2:1.3 | 1.4:2 |
| /kafar/ | 285 | 357 | 642 | 1.7:2.5 | /kaffar/ | 490 | 325 | 815 | 2.3:1.1 | 1:2 |
| /kɪbaar/ | 209 | 570 | 779 | 1.1:4.7 | /kɪbbaar/ | 401 | 458 | 859 | 1:1.6 | 1.1:1.2 |
| /χotˤa/ | 296 | 310 | 603 | 1.9:2.1 | /χotˤtˤa/ | 506 | 293 | 800 | 4:1.9 | 1:2 |
| /qɪtal/ | 300 | 429 | 729 | 1:2.3 | /qɪttal/ | 441 | 377 | 818 | 2.1:1.2 | 1.1:1.4 |
| /salam/ | 396 | 272 | 668 | 2.3:1.1 | /sallam/ | 706 | 237 | 943 | 5.1:1.6 | 1.2:2.1 |
| /roqaʕ/ | 248 | 343 | 591 | 1.1:2.1 | /roqqaʕ/ | 595 | 333 | 928 | 2.3:1.1 | 1.3:3:1 |
| /rokab/ | 338 | 322 | 659 | 1.2:1.1 | /rokkab/ | 548 | 452 | 1000 | 2.1:1.2 | 1.3:3 |
| /garaħ/ | 540 | 361 | 901 | 4.2:1.3 | /garraħ/ | 650 | 300 | 950 | 2.5:1 | 1:1.5 |

From the details shown in the above table we can conclude the following:

**First**:

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Proportion of consonants to vowels in non-geminated words:
Here we can see that the proportion of consonants to vowels ranges mostly between 1 and 2. We can also observe that fricatives /s / in /*salam*/ makes the range twice longer in proportionate to the range of vowels. This also applies to /*garaħ*/ where /ħ/ makes consonant proportion longer than that of vowels.

**Second**:
      Proportion of consonants to vowels in geminated words:
Here the proportion is dominantly 2 to 1. but sometimes it drifts from 4 to 1 in pharyngealized alveolar plosive /tˤtˤ/ (see figure 4).In geminated lateral /ll/ (see figure2) it ranges from 5 to 1.but the greater range occurs with bilabial nasal /mm/ where it ranges from 6 to 1 (see figure1).
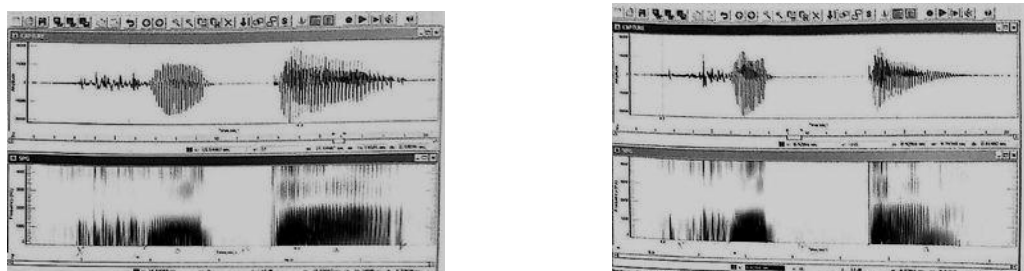


Figure4.Representation of the spectrums and formants for the words / χotˤa / and / χotˤtˤa/.

**Third**:
      Proportion of non-geminated to geminated words as a whole:
Here the proportion ranges is from 1:1,1:2,1:3 and 1:4. We can obviously see that the proportion of words containing plosives /bb/and /tt/ and the approximant /rr/ (non-geminate to geminate) is roughly 1:1.Words (non-geminate to geminate) containing bilabial nasal /mm/ fricative /ff/,pharyngealized alveolar/tˤtˤ/ and lateral / ll/ proportion is 1:2. Words (non-geminate to geminate) containing velar/kk/and uvular /qq/ proportion is 1:3.
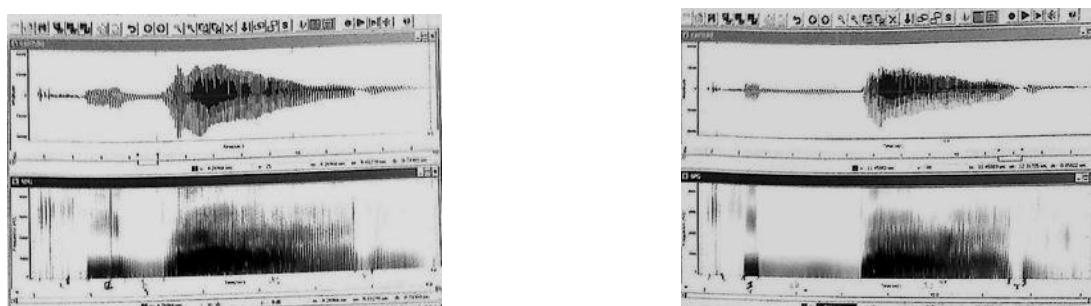


Figure5.Representation of the spectrums and formants for the words / kɪbaar / and / kɪbbaar /.



Figure6.Representation of the spectrums and formants for the words / qitaal / and / qittaal /

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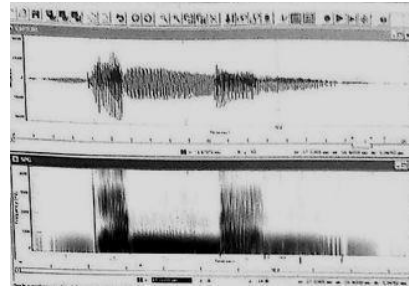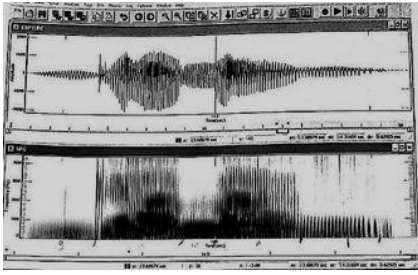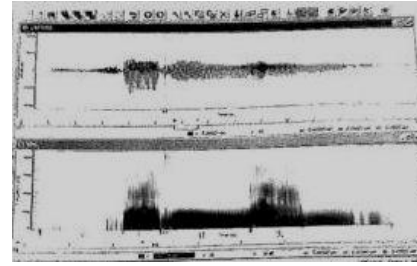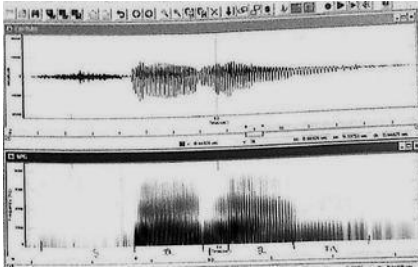Vowel Length/ Duration in Geminated and Non-geminated Arabic Words   29
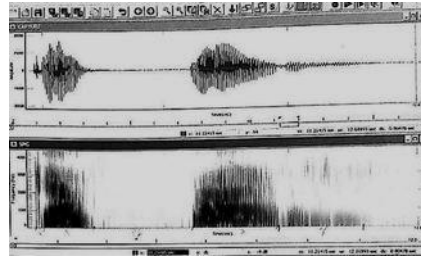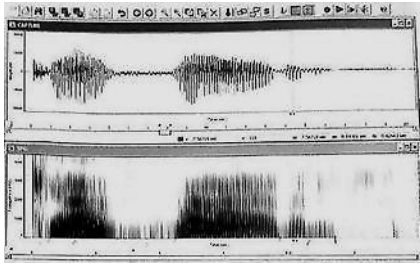
Figure7.Representation of the spectrums and formants for the words / kafar / and / kaffar /.



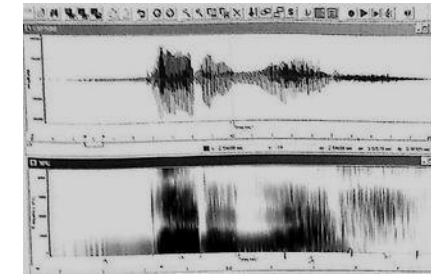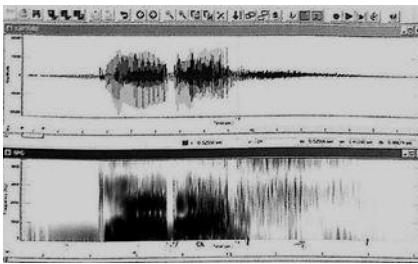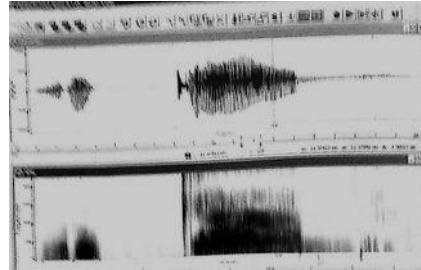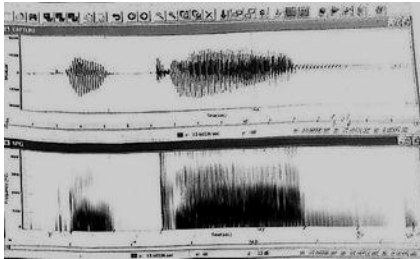Figure8.Representation of the spectrums and formants for the words / rokaab /  and / rokkaab /.
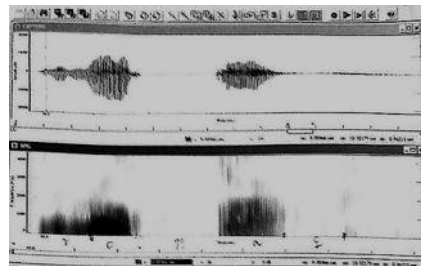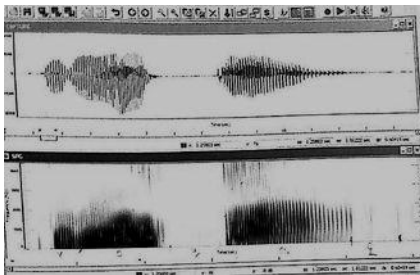


Figure9.Representation of the spectrums and formants  for the words /roqaʕ/ and /roqqaʕ/

Based on the above input, analysis and discussion, we can **conclude** that gemination is a phonological process in Arabic whereby words get affected internally in terms of length and duration. However, gemination occurs only in consonants in Arabic but it can influence both vowels and consonants in terms of length and shortness.

## 5. Limitation of the Study

The current study is limited to the study of vowel length/duration before and after geminated and non-geminated consonants in Arabic. The words used in this study are spoken in both, Standard Arabic and Yemeni Arabic .Other Arabic varieties are not concerned with. It also have focused on length/duration of geminated and non-geminated consonants and the proportion between them in addition to figuring out the proportion of consonants to vowels in the geminated/ non-geminated words as well as proportion of non-geminated to geminated words as a whole. Eighteen words were recorded by one female participant, the researcher who is a native speaker of Yemeni Arabic.

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# Personal Name in Khurkhul
# An approach from Sociolinguistics and Anthropological Linguistics

**Dr. Louriyam Bebica Devi, Ph.D. Linguistics, M.A. Linguistics, M.A. English Literature**

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## Introduction

Khurkhul is the native tongue of the inhabitants of the Khurkhul village, located approximately 16 km from Imphal, the capital of the northeastern state of Manipur, India. It is said to be a variety of Meiteilon and is a part of the Kuki-Chin language family. According to 2011 population Census, the Khurkhul village has 6450 (which include the present author) of which 3300 are males while 3150 are female. The Khurkhul variety of the Meiteilon language is endangered.

The attitude towards a language, especially of the younger generation of native speakers informs whether the language is maintained or ignored. The current situation of the Khurkhul variety of the Meiteilon language is observed in my previous research. I conducted a survey on two hundred people who are mixed of the oldest generation, middle age, and youngest generation. Cent percent of the oldest generation have positive attitude towards their language. The middle age group of people have mixed result, whereas, only one percent of youngest generation has positive attitude towards their language. Based on these attitudes, the youngest speakers are especially concerning given Nettle and Romaine's observation, "The pulse of a language clearly lies in the youngest generation" (Nettle and Romaine, 2000, p. 8).

The Khurkhuls come under the community called Loi. The Lois are classified as Schedule Castes in Manipur. The population distribution of Manipur is such that the valley is inhabited by Meiteis, the majority group, whereas the surrounding hills are inhabited by various hill tribes. And the Lois are spread about thirty villages located in the foot hills. They thus live between the Meiteis in the valley and the tribes on the hills.

In eighteenth century, the Meiteis who dwell in the plain area of Manipur adopted Hinduism while Nagas and Kukis who are located in the hills converted into Christianity in the nineteenth century. On the contrary, the Lois did not embrace Hinduism or Christianity, but continued to preserve the traditional culture and religion of their own. However, during the reign of king Churachand in Manipur (1936), Usham Rupachandra of Khurkhul (the first person) converted himself to Hinduism. This can be considered as a breakthrough of Hinduism in the Khurkhul society (late Sukorsing[1]).

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Thus, the current paper focuses at Khurkhul personal name of those people who still strongly follow the Khurkhul tradition and culture and who are also less/not in contact with other language speaker.

**Research Methodology**

The current study follows qualitative and quantitative approach. The data is collected from both primary and secondary sources. The list of the names is collected from door to door and also from the invitation cards[2].

- Qualitative: the primary source of date is collected from the informants who are between 70-90 years old.
- Quantitative: As for this approach, a questioner is created (see below).

**Personal Name in Linguistics**

According to Saussure, there is no direct relation between the shape and the concept. For example, the word tree does not need to look like 'a single stem, bearing branches' etc. Therefore, a personal name is only a label that refers to a person. So, the relation between the name and the person is arbitrary. Thus, in conventional approach linguistics was mostly concerned with the question whether names have meaning or not. And most of the linguists agreed that names do not have meaning but only perform the function of denoting items once they become *inactive* (Anderson, 2007, p. 276).

However, there are many scholars who argue that personal names are attached to referents. According to Zawawi (1993), "a name constructs a person because the name one bears may create an attitude in those who hear it before they meet the name bearer" (Zawawi, 1993, p. 6). For example, in Khurkhul, when one hears the name **Tombi,** the hearer has some idea about the person who bears it even without knowing the person: 1) the name bearer is a female; 2) she must have some or at least one elder sibling; 3) she might be the youngest in her family; 4) she might be pampered by her family, etc. So, in the Khurkhul society, a name can reveal lots of features/characters of the name bearer.

The current paper is an attempt to study personal name in Khurkhul from sociolinguistics and anthropological linguistics point of view. It is based on the concept that there is a strong relation between language and cultural practice of a community. Therefore, the linguistic expression that reflects on their social and cultural context is encoded. For instance, the linguistic expression such as 'personal name' that are connected to some aspects of the sociocultural context of the Khurkhul society is analyzed in this paper.

Hence, it is observed that their personal names have sociocultural interpretation. For instance, some Khurkhul personal names refers to birth position, e.g., **Ibeton** (*ibe-* 'the term is used only for female + *-ton* from the word *mǝton* 'end of a thing (e.g., tree/hair/flower etc.)'. It is noticed that the personal name **Ibeton** has a clear interpretation of their cultural practice that

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needs to differentiate different birth positions in the family. So, this cannot be treated as a label with no interface with its bearer.

## Personal Name in Khurkhul

The social practice of naming a child can be considered universal cultural practice, i.e., everyone is given a name as a tag. However, the cultural practices and rituals involves and the interpretations attach to the name differ from society to society and from one culture to another (Agykum, 2006, pp. 210-211). In relation to this, Duranti (1997) rightly said that language allows and creates differentiation between groups, individuals and identities (Duranti, 1997, p. 7). The Khurkhul society also thus, stands different or unique from the other communities [the process of naming a child is a one of good examples to show their uniqueness].

In most of the western society, the parents/family has the authority to name a child even before he/she is born. It is their choice what name to be given. On the contrary, only a *maiba* 'male priest' has the right to name a child in the Khurkhul society. And, it entirely depends on his/her *pokpa pungpham*[3] 'the time of birth'. So, it is the duty of the *maiba* 'male priest' to find an accurate name of the child. The process of searching the right name of the child is considered very important and joyous task for him. The belief is, name of a child carries the reflection of him/her who is the wealth of the society.

Children are considered the real wealth of the society in the Khurkhul society. Thus, one of their proverbs says, *ichana asengba lanne* 'children are the real wealth' (Lit.). The ritual ceremony of naming a new born child is done on the fifth day of the birth of a child. This is called *angang mingthonba* ($\partial\eta a\eta$ + $mi\eta$ + $t^honb\partial$ = child + name + give). It is a part of *yupanthaba/phaklokpa*[4].

After a proper study of *pokpa pungpham* of the child, the *maiba* 'male priest' gives the name to the child. This study is so painstaking that one of *maiba* 'male priest' says, "The process of finding an accurate name for a child is so painstaking. It takes days to find the name that is precise to the bearer. Because, the name should reflect both his/her inner and outer personality and match his/her *pokpa pungpham*". Regarding this one of the informants says, "In the Khurkhul society, personal name is not only a **referent** to a person; it means who he/she is in his/her family and the society. For instance, when one bears the personal name **Ibohal**: he is the eldest of sibling who is supposed to help his parents while his siblings are young. At the same time, his younger siblings are expected to respect and value his words etc. Therefore, it is obvious, personal name is not only a label in the Khurkhul society. It does contain the sociocultural function and meaning.

For better clarification, the following question is asked to forty people who are between the ages of 70-90 years old. The sex ratio is 1:1. Age is the only factor of this study, the other social factors like education, economy are ignored.

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(1) Do you think your personal name represent your identity?

**Chart Title**
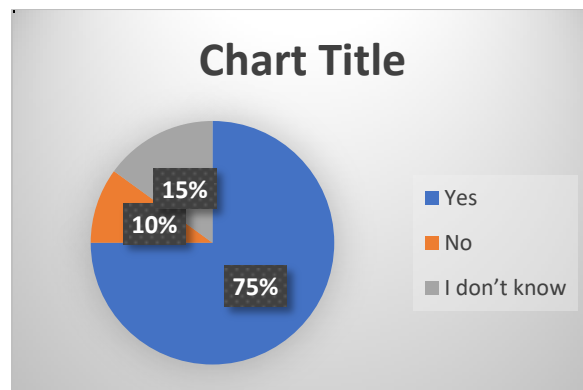


Chart 1: Do you think your name represent your identity?


In the above chart 1, it is noticed that 75% of them think their personal names represent their identity; 15% of them think their personal names do not represent their identity and 10% of them are not sure whether their personal names represent their identity or not.

Related to the above question, the following question is asked to them again.

(2) Why are you given that name?
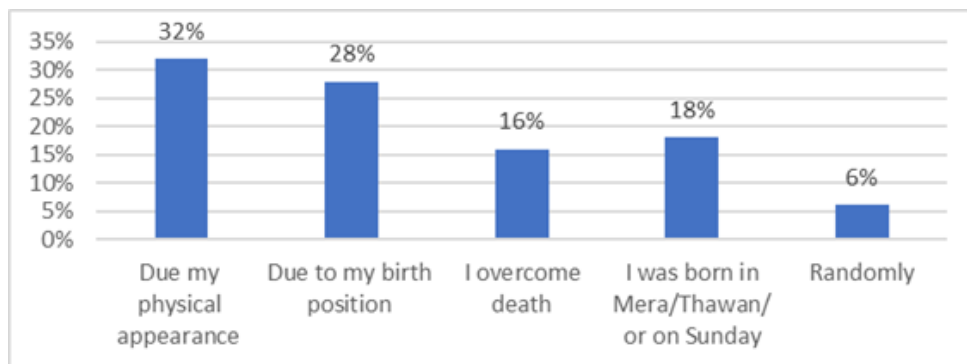


Chart 2: Why are you given that name?

From the chart 2, it is observed that 32% of them are given the name because it reflects the physical appearance of its bearer; 28% of them are given the name because it indicates birth position of its bearer; 16% of them are given the name because the name states its bearer has overcome death; 18% of them are given the name because its bearer is born in the month of *Mera/Thawan* 'August/October' or on *Nongmaiching* 'Sunday' and only 6% is given their name randomly.

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Based on the chart 1 and 2, it is noticed that majority of personal names in the Khurkhul society have relation with the person who bears it. Thus, the sign and concept are not arbitrary here. The fact that there is a direct link between the personal name and its bearer, the painstaking process of giving the name to the child is done in two ways: the *maiba* 'male priest' can give a full name (e.g., Ibohal, Tomba etc.). Secondly, he can give only the initial letter of the name (e.g., **I** in Ibohal, **T** in Tomba etc.). Here, it is the decision of the parents to choose either the full name or only the initial letter of the name. In case of latter, the parents can give any name if it starts with suggested initial. However, most of them prefer naming the full name (see chart 3). They believe, each alphabet of the name is chosen by the *maiba* 'male priest', thus, no other name can be more blessed for the child.

The following question is asked to the same forty informants in order to find out how many of them use full name or only initial letter

(1) Did your parents/family choose full name or only initial letter of your name?
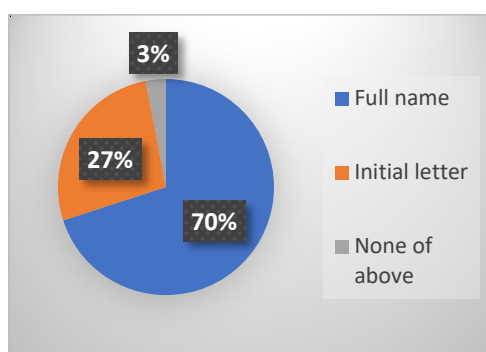


Chart 3: Did your parents/parents choose full name or only initial letter of your name?

In the chart 3, it is seen that 70% of them choose full name; whereas, 27% of them choose initial letter of the name and 3% of them did not choose full name neither initial letter of the name. During the data collection, it is found that those 3% of them are those who are given their name without associating with their social cultural function and meaning. Here, most of them grew up as an orphan or born to those parents who are boycotted by the society [who is allowed to stay in the village but restricted from having any kind of social relation with anyone in the village]. Thus, it is observed that majority of them prefer to use the full name rather than using only the initial letter of the name.

The following are some of the examples of personal name use in the Khurkhul society. They are grouped as follow

(1) Names Related to birth position: It is very important to differentiate birth positions in the Khurkhul society. Because each birth position has different responsibility towards the

family and the society (Louriyam, 2017). The following are some of the names that are related to birth position

a) **Ibohal** is the compound word of *ibo* 'this term is used only for male' + - *həl* 'is from the word *ahan/l* 'elder/old'. This is a name given to a male child who is the eldest (first birth position) of the family.

b) **Iboyai** is the compound word of *ibo* 'this term is used only for male' + -*yai* 'is from the word *məyai* 'middle'. This is a name given to a male child who is in middle birth position of the family.

c) **Ibeyai** is the compound word of *ibe* 'this term is used only for female' + -*yai* 'is from the word *məyai* 'middle'. This is a name given to a female child who is in middle birth position of the family.

d) **Ibecha** is the compound word of *ibe* 'this term is used only for female' + -*ca* 'is from the word *məca* 'small'. This is a name given to a female child who is the last/younger to middle birth position of the family.

(2) Names Related to survival: According to the belief of the Khurkhul society, the birth of a child is the process of reincarnation of their ancestors. Thus, the child comes to the earth through the path/way of living being. If there is complication in giving birth, that means the *soiren* 'unwanted spirit' has blocked his/her way to the earth. In this kind of situation, many of children are likely to return back at *meitrapak* 'land of death/spirit'. However, some children could defeat those *soiren* 'unwanted spirit' and embrace birth. This kind of children are considered miracle who has the power to survive. Thus, his/her name is given in order to reflect his/her power to survive. The following are some of the examples,

a) **Manglem** is a compound word of *məŋ* 'graveyard' + -*lem* 'left over'. It is given to a male child.

b) **Mangki** is a compound word of *məŋ* 'graveyard' + -*ki* 'afraid'. This name is given to both male and female child.

(3) Names Related to Flower: Flower is considered a part of the Khurkhul society. Though both men and women use flower in their social context, it is limited for men. For instance, in *ukronghongba* 'a ritual ceremony related to death', the host family [the direct family of deceased person] offers flowers to elder people (both male and female). This is called *leilangba*. Each of them will take some flowers from *endai* 'a kind of flower basket' and put the flower behind their ears.

Here, the addition of flower on their bodies has nothing to do with beautification. It is only a part of their tradition. However, on the other hand, women use it as an element of

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beautification. Thus, they say, "*nupidi nachom yaodrari ihang hangnge*" 'for woman it is empty without the flower (Lit.). The meaning of the above expression is 'the beauty of women is added when one puts flower behind her ear, and the beauty is reduced if she did not'. Plus, the Khurkhul society compares the life of woman and flower. They say, "*nupigee punsi leigee pangkhak*" 'the life of woman is like flower' (Lit.).

In the Khurkhul society, premarital sex is tabooed. If a woman lost her virginity before marriage, it is considered disgrace to the family. Like 'the pluck flower' that can never be attached to its stem, the lost virginity of a woman can never be regained. Thus, the Khurkhuls use flower as a metaphor to portray the life of woman. This shows that Khurkhul women have a deep relation with flower. In fact, it is only women who bear the names of flower. The following are some of the examples,

a) *Thambal* 'lotus'
b) *Tharo* 'lily'
c) *Sanarei* 'marrigold'
d) *Kaboklei* 'Cape Jasmine'

Etc.

(4) Names related to Physical Structure: Physical Structure is also another basis on which Khurkhuls give names to their children. There are two ways of practicing it. The name and the person who bears it is directly related i.e., the hearer can understand the physical appearance of the name bearer only by listening to his/her name. For example, **Piktru** 'very small', when one hears this name, the hearer knows that the height of its bearer is very small. Secondly, the name reveals the opposite physical appearance of the name bearer. For example, **Angoubi** 'white', when the listener hears the name, he/she expected the name bearer to be fair in complexion. But, she turns out to be black. However, the latter situation is rare. In fact, such type of people is often criticized by the society. It is noticed in this expression *mamingga machatka mannei* 'his/her name is liked his/her character' (Lit.). This expression carries a negative connotation. The fact that his/her name gives a false interpretation of its bearer's personality justify his/her fake personality i.e., deceiving people.

The following are some of the examples related to his/her physical appearance
a) **Amubi** 'black' is a name given to a female child.
b) **Khongnem** is a compound word of $k^h o\eta$ 'leg' + -*nem* 'short'. This name is normally given to male child.

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(5) Names Related to Day, Month: Day and month is also another element that Khurkhuls use in naming their children. However, Khurkhuls use only *Mera* 'October' *Thawan* 'August' and *Nongmaiching* 'Sunday' as personal names.

a) *Mera*: It is given to those children who are born in the month of *Mera* 'October'. The male child has two ways of using it: 1) without any suffix i.e., *Mera* 2) with suffix -*cao* from the word *caobə* 'big' i.e., *Merachao*.

   On the other hand, the female child can bear this name by adding the suffixes -*caob* +-*i* 'big' + -*i* 'female gender marker' i.e., *Merachaobi.*

b) *Thawan*: It is given to those children who are born in the month of *Thawan* 'August'. It is given only to male child.
c) *Nongmaiching*: This name is also given only to the male child. It is mostly given to those children who are born on *Nongmaiching* 'Sunday'.

Thus, it is observed that b) and c) are used by only male child whereas a) can be used both by male and female child. However, it is the male child who has the authority to use the root form. This could relate to the fact that a male child is given preference over a female child in the Khurkhul society. Thus, in one of their proverbs, it says, "*Numitpu keina chabra nupana sagei mangbra* 'does tiger eat sun, does man loss his lineage' (Lit.).

According to the belief of Khurkhuls, moon, sun, stars, water, fire, wind, earth, are permanent elements of this universe. In a similar manner, male child has permanent identity in the society through his father's *sagei* 'lineage'. Unlike her male counterpart, a female child has no permanent identity. She is dependent on her father before marriage and then on husband after marriage (Louriyam, 2017). And also, Khurkhuls use the movement of the sun to calculate the **Day** and the movements of the Moon is used to calculate the **Month**. Thus, the possible explanation of associating sun and moon with the male child rather than the female child is 'the share of a common ground i.e., permanent positions'.

**Conclusion**

In the current paper it is observed that there is a direct link between personal name and its bearer in the Khurkhul society i.e., the relation between the personal name and its bearer is not arbitrary. The belief, culture, social structure, thought, ideology of the Khurkhul society is associated with their personal names. However, there are some situations in which one gets his/her personal name in erratic manner (see, p, 5). The fact, it is not appreciated by the society. They say, *mingbu pangthon thonba yabra* 'can name be given for the sake of giving name (Lit.)'.

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Thus, it can be concluded that Khurkhul personal names are chosen precisely, because, it means beyond a label/tag of its bearer. It associates with a meaning that shows a relation of its bearer to his/her family and the society.

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## End Notes

[1] Sukorsing: He was a well-known *maiba* 'male priest' of Khurkhul. He was also a dedicated researcher of the tradition and culture of Khurkhul. He spent most of his life researching the old tradition of Khurkhul. He was 87 years old when he expired. I could spend some of his valuable time during my field work in 2013.

[2] Invitation cards: Khurkhuls believe that life is all about giving back what we received. Thus, they say, "*punsise khulang lamanne*" 'the life is to give back what one gets (Lit.). Therefore, Khurkhuls are very concerned on giving back the correct amount of help (especially financial) he/she gets. For instance, they follow a culture of helping the host family in occasions like marriage. This financial help is called *poyeng*. If one fails to return the *poyeng* to the concern person, he/she is judged as uncivilized. So, in order to have a correct record Khurkhuls piled up all the invitation cards in a place of the house.

And also, invitation card is one of the elements that denotes the social structure of the Khurkhul society, i.e., age is more important than gender. Every invitation of any occasion is written in the name of the eldest person of the family. Because, they represent the face of the family. It helped me while collecting the names of the eldest people.

[3] *Pokpa pungpham:* Khurkhuls directly rely on their environment when they set time. For instance, *en khong ahanba* 'first crow of rooster'; *en khong anisuba* 'second crow of rooster'; *tukhong uramdai matam* 'the time when the pores of the body hair is about to see'; *tukhong uraba matam* 'the time when the pores of the body hair is seen'; *sanpot khoiba matam* 'the time to plough'; *sanpot kaba matam* 'the time of returning from field after ploughing'; *numit thongchin youba matam* 'the time when the sun reaches at the thresh hold of the front door; *numit sumang youba matam* 'the time when the sun reaches the courtyard'; *numit waton youba matam* 'time when the sun reaches on the top of bamboo' etc. These are some of the elements Khurkhuls used to set time. However, a *maiba* 'male priest' who is more knowledgeable than common man did not limit there. One of the reason why the *maiba* needs to go beyond regular time frame unlike commoner is, it is his duty to find an accurate time of birth of a child. This could not be done base on regular time frame, e.g., *enkhong ahanba* 'first crow of rooster', it is around 2.30 am to 3.00 am. Thus, he learns the art of precise time set that is based on elements like dew drops, sands etc. Thus, the process of finding *pokpa pungpham* 'time of birth' is considered painstaking and prolong task.

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4 *Yupanthaba/phaklokpa*: On the fifth day of the birth of a child many rituals are performed. This is called *yupanthaba/phaklokpa.* For instance, the four corners of the *phak* 'mat' where the mother and the child slept since the day of delivery is purified by the *maiba* 'male priest'. This ritual is called *phaklokpa.* In yet another ritual, the mother and the child offer prayer to the *thongarel* 'the God of front door'. It is done in order to seek blessing for the baby before he/she is exposed to the world. Until this ritual is performed, the child is confined within the house, he/she is not allowed to be taken out of the house.

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# Using Robert Frost's *Mending Wall* to Teach Overcoming Barriers to Communication

## Dr. Deepa Sethi, Ph.D.

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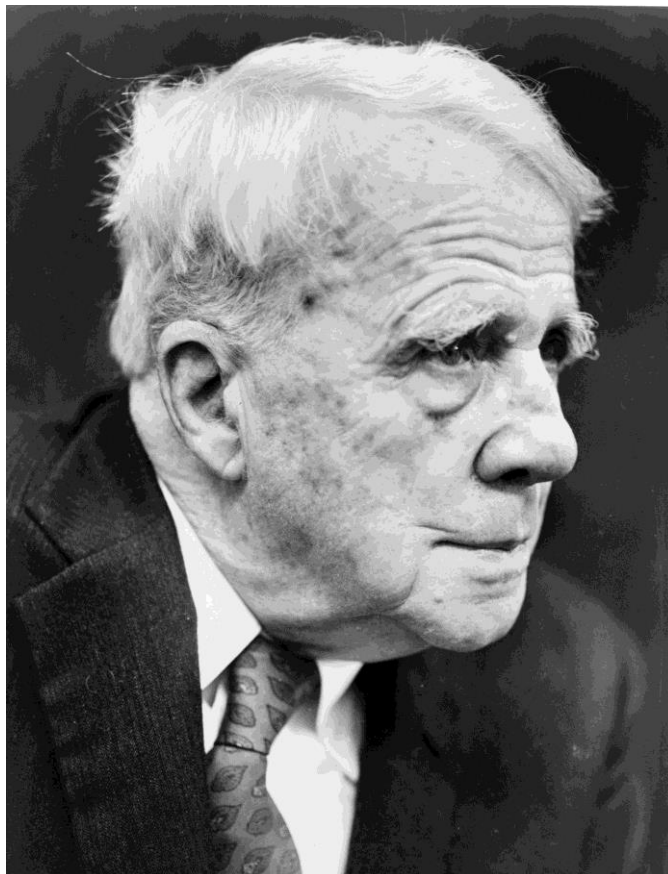


**Robert Frost 1864-1963**
**Courtesy: https://commons.wikimedia.org/wiki/File:Robert_Frost_NYWTS_4.jpg**

## Importance of Communication and Communication Skills

Communication is the heartbeat of every relationship. It is the very pivot around which our relationship with the various stakeholders of our life revolves. While it is the lifeblood of every organization, it is also the essence of a family. Considering the mammoth worth of communication, we still have a hope. We are all born communicators. When an infant is born, it makes a sound (in lay man's terms, cries) and that communicates the arrival of a new member, a new life. On the other hand, when a person dies, there is silence, and this silence communicates the departure of a member, a life. Throughout our journey on this planet called Earth, we are in the enduring process of polishing our already-inherent communication skills.

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## On Defining Communication

Several experts and scholars have given different definitions of Communication. While Keith Davis (1967) states that communication facilitates the transfer of information and understanding from one individual to another, another scholar Louis A. Allen (1958) defines Communication as everything that an individual does, when he wishes to develop an understanding in another individual's mind. It is an ongoing process of combining speaking, listening, and comprehending.However, in a common person's words, "Communication is to get the desired outcome." In order to reach this goal, each one of us experiments with words and tone, and eventually achieves it. However, the process of communication comes with roadblocks, which are termed as barriers to communication.

## Types of Barriers to Communication

The types of barriers to communication are: physical/environmental barriers, psychological barriers, technological barriers, cultural barriers, organizational barriers and so on and so forth. These barriers may be at the sender's end, receiver's end, or in the transmission process. These barriers may hinder the very process of communication by either causing distractions or problems, leading to distortion in comprehension. It is very important to identify the barriers to communication, and fix them in order to attain the desired outcome, as stated earlier. Two major barriers to communication: physical and psychological barriers will be discussed in the present article.

## Physical Barriers

These are also called environmental barriers as they can be easily observed and noticed. These include: walls, closed doors, distance, time zone, temperature, noise etc.

## Psychological Barriers

Barriers due to which communication is distorted due to the problems related to human psychology issues. These include: emotions attitudes, opinions, judgement, pre-conceived notions, presumptions, indifference, closed mind, anger, pride, anxiety, rigid thoughts etc. These are very complex as they are related to the human mind.

## Overcoming Barriers

This module on barriers to communication can be instructed in different ways: examples from personal and corporate life, movie screenings, role plays, case studies, powerpoint presentations, lecture mode etc. However, the students today are always seeking change, they are engaged when new and innovative pedagogies are employed in the learning process.

## Use of Poetry

This article proposes the use of poetry in teaching barriers to communication. The poem,"**Mending Wall**" provides succinct examples of physical and psychological barriers to communication.

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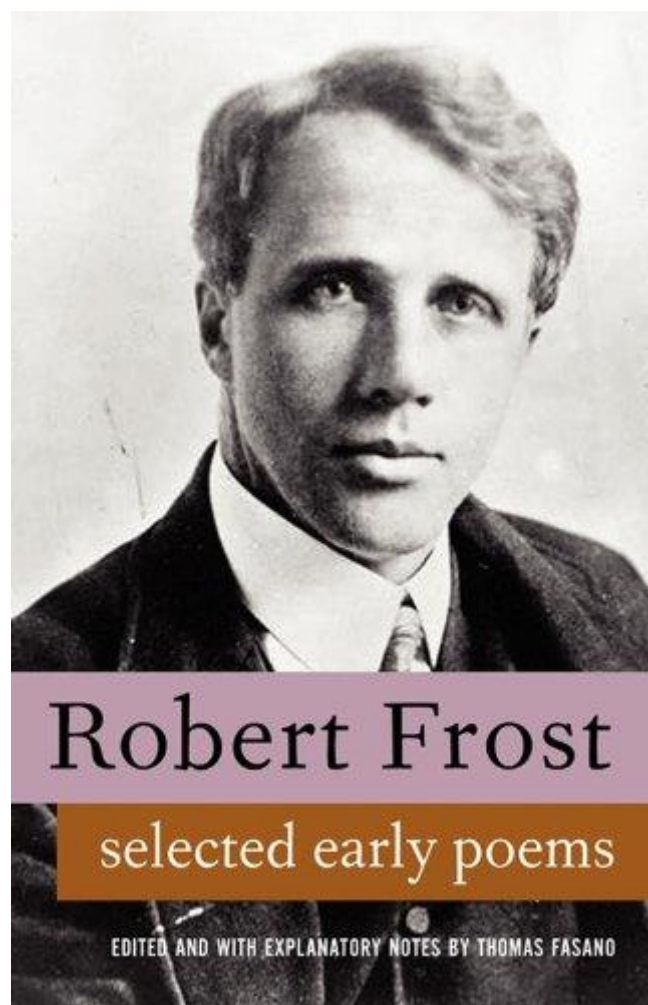
*Mending Wall*

Composed by the American poet, Robert Frost, the poem "Mending Wall" is the opening poem of his second collection of poetry titled *North of Boston*, published in 1914.Like most of the poems in this collection, "Mending Wall" narrates a story in rural New England. It talks about a fence that it re-constructed every spring between the properties of two New England farmers. They wonder how the wall is broken every year.

In lines 1–4, the poet reflects on the fact that there is something in the environment that breaks down the wall every interval of time. It might be the underground water that gets frozen in winter and the ice formed therefore expands thereby causing cracks in the wall, as a result of which the boulders topple down. Gradually the crack becomes wide enough for two people to cross together through it. These lines talk about the physical barrier that hinders the two neighbours to communicate. It is the wall which is visible. Likewise, our communication is shadowed by different physical barriers like: noise, distance, temperature etc which cauble trouble in communication.

In lines 5–11, the poet refuses to accept that the wall might be broken by hunters. He had re-organized the boulders after the hunters made changes for the rabbits to come out of their burrows. Nonetheless, the gaps which were visible now in the wall seemed mysterious. Sometimes, the physical walls are a result of our mental blocks, resulting out of our ego and pre-conceived notions and biases, andthere is a human urge to be confined within our

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boundaries; however something or the other often leads to the dismantling of these walls we create around ourselves.

Lines 12 – 19are about the descriptionof the wall which stands between two pieces of land made apart by a hill. The poet has informed his neighbour about the hole; and they have mutually decided a day to examine the damage. Having done so, the two farmers decide to reinstate the boulders on their individual side, although it is complex work because of the varying size and shape of the stones. They believe only a miracle can keep them in place. This stands true in our communication as well. We love to work in silos. However the workplace responsibilities, on some account or the other, bring us face to face with people we despise and have created distance from them, for a deliberation to decide on organizational tasks.

In lines 20 – 29, the poet says that the hands of both of them, his neighbour and himself, are cold and tired due to picking up the heavy stones. The entire exercise seems absurd and play-like since the wall is not required at all because the two of them have a different plantation. While the poet produces apples, his neighbour nurtures pine trees. The poet further says that his apple trees will never cross their land to eat the pine from his trees. However, the neighbour is sceptical. He believes that good fences make good neighbours. The poet does not stop his efforts of convincing the neighbour in spring again.

**Psychological Barrier**
There is a clear psychological barrier to communication in these lines. A pre-conceived notion of the neighbour regarding the purpose of walls hinders him to break through the fences even though the poet insists him to do so. One's presumptions and subjective judgement often creates psychological barriers between one and one's receivers: listeners or readers. One finds it secure to live in one's comfort zone whether it is the personal work space or one's individual thought-process. Hence, one finds difficulty in aligning individual goals to organizational goals.

**Ties That Prevent Us from Getting Close to People**
The poet questions his neighbour in lines 30 – 41 regarding why he feels good fences make good neighbours. There is neither greenery nor cows to feed on them on the fences. The poet is at a loss to understand what the neighbour is trying to protect by restoring the wall. He wonders that the wall is brought down by elves. The neighbour appears to him as a crude and unrefined stone-age dweller, and for whom the boulders are his weapons. These lines further the notion of psychological barriers to communication. There are certain beliefs that keep us tied and prevent us from getting close to people, these beliefs make us distrust every other person in our surroundings and thereby affect our communication pattern with the person.
Finally in lines 42 – 46, the poet feels that his neighbour, the other farmer, has a close bond with darkness. It is not only the darkness by the shade of the trees, it is also the darkness resulting from his own closed view of the world and his inability to deviate from his father's view that good fences make good neighbours. At times, we fail to communicate because of our inhibitions, thereby straining our relationships at work and at home as well.

**To Conclude**
In conclusion, it can be said that students learn and retain better the barriers to communication by appreciating the two farmers' story in the poem, "Mending Wall."The lesson learnt is that communication is never a monologue. In order to communicate

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effectively, one needs to develop active listening skills. One also needs to remember that the doors of communication should never be closed. And to achieve all this, one needs to understand and overcome the barriers to communication.

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# Deconstructing Gender Binaries: Representations in Select Bollywood Movies

## Devika Sharma & Isha Malhotra

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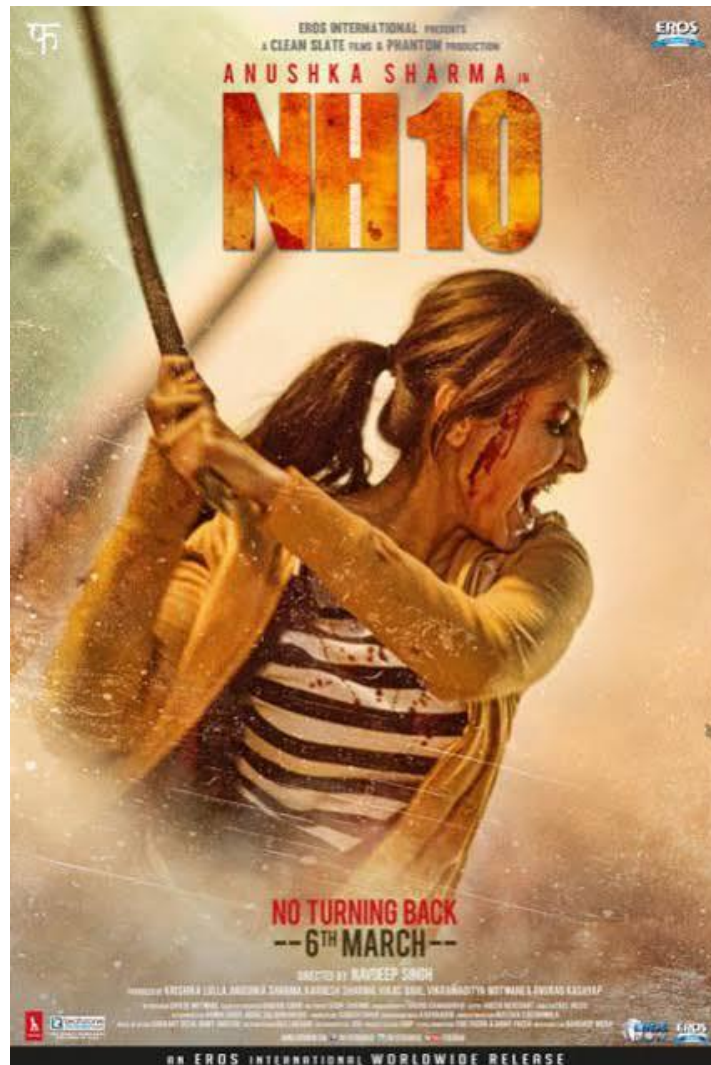


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**Abstract**

The present paper examines a paradigm shift in the stereotypical gender roles in two Bollywood movies, focusing upon their deconstruction of gender binaries. *NH10* traces the evolution of a professional independent woman who after the death of her husband takes the "agency" into her hands and becomes an agent of change. She not only avenges the murder of her husband but also tries to bring justice in the highly regressive patriarchal rural setup.

*Dangal* deals with the real life story of Phogat family, a family of wrestlers belonging to Haryana, India. It presents the successful attempt made by Mahvir Singh Phogat, a masculine man. Breaking the gender stereotypes, he trains his daughters in a masculine game, wrestling. The paper will analyse how sex, gender and sexuality may be popularly perceived as joined, but they are "politically textualized and constructed." It will make an attempt to use Judith Butler's theory of "Undoing Gender" to break the artificial binaries and to further establish that sex, gender and sexuality is a construction and is not stable.

**Keywords**: *NH10, Dangal,* Gender roles; Bollywood; Deconstruction; Sex; Gender, Sexuality

**Defining Gender Roles = Alternatives Seem Unnatural**

Like all other social constructs gender is closely monitored by society. Gender refers to socially constructed roles, behaviours, activities and attributes that a given society considers appropriate for men and women. Practically everything in society is assigned a gender - toys, colours, clothes and behaviours are some of the obvious examples. Sara Alters and Wendy Schiff in their work *Essential Concepts for Healthy Living* defines gender roles as "patterns of behaviour, attitudes and personality attributes that are traditionally considered in a particular manner to be feminine or masculine."(143)

This shows that accepted social gender roles and expectations are so deeply entrenched in our culture that the alternative seems unnatural. However, gender polarity often creates an artificial gap between men and women that are very difficult to change in time. These roles leads to the formation of gender identity of an individual which presents more of an internalised way of perceiving one's own gender, which one way or the other is formed due to the social influences. This generalised setup is rightly observed by Levesque in his essay "Sex Roles and Gender Roles" as he says, "Individuals are deemed to adopt a gender role self-concept, which is the amount of gender stereotypical traits and behaviours that persons use to describe themselves and to influence their dispositions".

**Women as Inspiration**



**Mary Kom**
**Courtesy: https://www.deccanchronicle.com/sports/in-other-news/081117/mc-mary-kom-wins-5th-gold-at-asian-womens-boxing-championships-1st-in-48kg-category.html**

Women in this period have become more like a female hero and as result have become inspiration to many. M.C. Mary Kom of Manipur, India chose a masculine game, i.e., boxing and marked her success by becoming the World Champion in 2008. Her success was further highlighted by the 2014 Bollywood film *Mary Kom*. The women in Bollywood has become louder in voice and actions and has equalised their level with the male protagonist, leaving the basis of gender roles of being bashful, timid and sheepish in question.

## Portrait of Women as Equal to Men

As Shoma Chatterji a film scholar, author and freelance journalist of India in her interview says:

> Actresses like Vidya Balan, Tabu have struck a balance between glamour and convention helped by their looks and the image they present. The woman is stronger, almost equal to a man in current films such as *Dhoom, Dhoom 2, Shaurya, Aitraz* where there is almost no difference between the heroine and the vamp because all the female stars are willing to step into negative roles if they are strong and make a lasting impression on the audience.

Shoma Chaterjee states that in order to understand the portrayal of women in Indian cinema, "one has to develop a mode of analysis that is culture-specific and situation-specific." It clearly projects that one cannot understand the shift and transition on the macro level. The gender roles are undergoing the process of perpetual questioning as the roles being played by the women in movies are being liked by the viewers, forecasting the resent ideologies of people, which exhibits the acceptance of the androgynous world.

## Media and the Focus on the Changing Roles

The focus on the changing roles of men and women has become more prominent in media with the dawn of twenty-first century. The trend of breaking away the stereotypical gender, that started in the western media, its representation has begun to show in Indian movies as well. West known for being a few steps ahead in breaking away the stereotypical gender roles has started affecting the Indian ideologies, says Sanjukta Dasgupta in her work *Media, Gender, and Popular Culture in India*, "In different categories of media-print, electronic, audiovisual, and virtual-the imprint of transition, though differing in degree, is too evident to be underestimated."(Dasgupta 41) The change is evident in the representation of women in media from being a self-sacrificing mother, daughter and sister to a bold, courageous and dauntless protagonist who is no more bound to the feminine category of being too shy, pure and virgin.

Visual media is thus playing an active role in contesting the gender stereotypes and providing the society with the evidences of possibilities that are ignored on the basis of established stereotypes. The recent campaigns by Ministry of Human Resource Development, on radio and television like 'Beti Bachao'(Save girl child), 'Beti Padao'(Educate girl child) propagated by the government of India clearly marks towards the awareness being provided to the society in order to establish equality and importance in terms of sexes. Girls being the victim of child infanticide were seen as burden due to socio-economic reasons. The recent shift towards not only saving but educating them has marked the importance of an individual in a society which is equal to any other person in order to enhance the status of the society. The paper aims at moving beyond the straightjacket of ascribed stereotypical roles viz. masculinity and femininity for men and women respectively towards more fluid gender roles.

This study will deconstruct the possible changes that has occurred through the times with the help of two Bollywood Movies viz., NH10 and Dangal where the females have played the central roles, breaking the stereotypes of society.

**I**

*NH10*

One of the most profound films of the recent times questioning the gender construct of femininity and masculinity is *NH10*, starring Anushka Sharma as Meera. She is a Product Launcher by profession who is living happily with her husband Arjun. Irrespective of being an ideal type of Indian beauty, Meera proves out to be stronger and more powerful than usually expected. The movie traces the evolution of a professionally independent woman who takes the "agency" into her hands. She not only avenges the murder of her husband but also becomes an agent of change, as she tries to bring justice in the highly regressive patriarchal setup, where a brother kills his sister, in the case of honour killing, for she chooses to marry a man of her own choice.

The movie begins with Meera, having a sensual talk with her husband while on their way to a late night party, which is generally not expected from an ideal wife. She even discusses how the woman who has invited them has a big crush on Arjun. Arjun denies the fact but Meera mocks the situation by saying, "You're a good looking guy. Even I like you." (*NH10*) Meera stands away from the generalised setup as she accepts the possibilities of a woman having a crush on a man, be it her own husband. The couple caricatures the presence of Westernisation in the modern towns, where after the introduction of technology and multinational companies things has subsequently changed. After reaching the destined location, Arjun realises that he has forgotten his cell in the car and Meera smiles and gives it to him, showing the caring side of woman in a relationship. But when Arjun asks her if she's been smoking again, she decides to hide it from her husband and denies it. As Patricia Mann says that, "ours is an era that will be remembered for romantic changes in basic social relationships, within families, workplaces, schools, and other public spheres of interaction."(Mann 1) The change in the relationship of Meera and Arjun is visible, as the couple stays away from the stereotypical conventions of the society and tries to justify their relationship in the Post-modern era.

After getting a call from her office she instantly takes the decision of moving out for her work. She simply informs her husband rather than taking his approval and rejects his proposal of staying and not moving out late at night. This shows the change in the behaviour of a woman, where rather than taking permission she simply sticks to her decision projecting her confident, professional and independent side. As says Patricia Mann,

> Women and men today, for example, quite typically pursue activities and relationships that lie outside traditional boundaries of male and female identities… Many if not most individuals quite effectively operate outside the parameters of traditional gendered, ethnic, class, professional, or kinship identities, relying instead upon highly fluid, ad hoc, tentative working identities. (Mann 6)

The conversation between Meera and Arjun provides a glimpse in how the roles between families especially spouses are constantly changing. The roles are not stable and constantly in a state of flux.

On her way to office, she gets attacked by the thugs, but interestingly, the movie walking on the grounds of presenting the unpresentable grabs the attention of the viewers by working against the general theme of abduction, rape and murder. Instead of getting saved by her husband or some other hero, she gets saved by her own instant actions and driving skills. This is the first time when she projects her driving skills, which is generally normalised to be the talents possessed by men rather than the women. After this incident she proves out to be a fearless woman as rather than leaving her job or the idea of moving out late at night she files a complaint against the thugs. But this again leads to an expected fail for she remains unsuccessful in finding the ones who attacked her and seeking justice. The policeman who is expected to be the protector of the society irrespective of their class, race and gender rather asks her husband, "Why do you let her travel alone at night?" (*NH10*) and advices them to ask for the permission of keeping a gun, for her husband has a good contact with the higher authorities. While on their way back to their house Arjun asks him if she is comfortable in keeping a gun. Meera at this point shows her masculine side by accepting the proposal and showing her unexpected comfort for applying for the license of a gun and facing the evils rather than hiding from them, as she says, "The city's a growing child, after all. I'll have to get a gun." (*NH10*)

**A Shift from a Normal Life Issues to a New Ride of Rollercoaster**

The story takes a shift from a normal life issues to a new ride of rollercoaster, when Meera's husband plans a weekend out to celebrate her birthday. After the projection of Meera's professional life the story shifts to the journey of the couple on a vacation, planned by Meera's husband. The journey starts on a very happy note, Meera discovers a cigarette pack in the dashboard kept by her husband, who tells her that it is her birthday gift which proposes that he not only loves his wife but also supports her choices. This echoes the sayings of Patricia Mann, "Women and men are trying out various new public and private roles today." (Mann 6-7) This projects that not only Meera but even Arjun fails to maintain the stereotypical image of a husband and tries to find a new way of living with his wife. This modern couple completely rejects the socio-constructs and still ends up leading happy and successful relationship. But this does not conclude with them leading a successful life, as the common theme of approaching danger starts getting projected in the film. While paying the toll tax Arjun finds that some men in the car killed the man when he asked them for the tax. And after that they get lost while finding the right path to their booked villa. Then a girl from nowhere comes straight in front of their car and runs away. All of these incidences build the atmosphere of approaching danger from which the couple certainly remains unaware.

**Dependence of Women on Men for Security**

Then they stop by a local restaurant to have lunch and freshen up. Meera removes the gun from her bag, to which Arjun presents his objection by saying, "What are you doing? You promised you'd always keep it in your handbag." (*NH10*) To which Meera replies, "But you're with me today, aren't you? Hey, Arjun. I ... I didn't mean it that way. It's just very heavy." (*NH10*) This shows the dependency of woman on man in terms of her security. Meera showcasing the ideology of society believes that no one can touch or harm her until and unless she is with her husband. After that she moves straight towards the washroom in order to smoke, where she finds the same girl who came in front of their car, pleading and begging for help from some people who were threatening her and her husband's life, "They'll kill my husband and me...Please, sister. We really need help."(*NH10*) Meera dismisses her at once and returns back to her husband waiting for her. At that moment the same car who

killed the man at the toll post arrives with four men loaded in it. All of them start creating a mess and drag a girl out from the crowd.

Meera realises that she is the same girl who was asking for her help. The girl cries out a name, Mukesh, who turns out to be her husband and Mukesh gets slapped by the man dragging the couple into a car. Arjun, being the hero, following the rules of being a man tries to solve the matter out by intruding in between. Meera tries to stop him but fails in doing so and everything turns out be a big mess, for the girl had married the boy without the permission of her family and was running away with him. The couple was being chased by her brother and their relatives, who were aiming at killing them, for they broke the societal rules by making the 'choice' and bringing dishonour to the family. Arjun does not stop and keeps getting involved in between the problem, whereas Meera gets nervous and continuously asks Arjun to come back. Their reactions to this situation can be normally attributed with the expected reaction of hero of getting involved in the activities where risk is involved and fear of a woman from getting involved in it. But looking from the other side it showcases the intelligence of the female character who at once senses the danger of getting into such matter, which Arjun completely fails to understand. The result also favours the latter explanation because he ends up getting slapped by the brother of the pleading girl.

Meera tries to get him away but completely fails to stop him from doing anything stupid. This situation does not end at once, for on their way to their destination Arjun traces the car and starts following it. Meera again tries to stop him but he ignores her advices and follows the car without giving it a thought.

> MEERA: Arjun? Arjun, what are you doing? …Have you gone mad? You're taking this too far. Baby listen, please don't do this. Why are you doing this, Arjun? Don't turn this into an ego issue…I don't want to go. Stop the car, I'm leaving. Are you insane or what? There were 5-6 of them….
> ARJUN: Meera, just relax, okay.
> MEERA: Arjun, please!!
> ARJUN: I'm with you today, am I not?
> MEERA: Listen. I didn't mean it like that. Is that why you're doing this?
> ARJUN: Relax. They're just some village idiots. I'm just going to scare them a bit.
> MEERA: No, don't!
> ARJUN: Teach them a few manners, you know? (*NH10*)

**Duty of the Man to Kill the Villains?**
It can be formulated that it's the duty of the man to kill the villains and stop any such wrong activities. This statement completely fails, for Arjun completely fails to understand the fact that he is not the local citizen of that society and cannot save the couple on his own. Along with this he even fails to take the responsibility of his young wife, who constantly tries to remind him of their safety.

After stopping at a barren place, Arjun takes out the gun and decides to scare the illiterate men and teach them a lesson. Meera stands against the idea and tells him to get back

in the car at once, but nothing happens because Arjun moves out leaving her alone back in the car.

> MEERA: Why are you even doing this? Arjun, no! Just stay in the car.
> ARJUN: Lock the doors.
> MEERA: You're such an idiot, Arjun! (*NH10)*

In this tense situation Meera gets traced by a man, a bit mentally disturbed and Arjun encounters the men brutally beating the couple to almost their deaths. Arjun gets scared of the sight and tries to run back, he finds Meera on the way who has come in search of him and both of them starts running back to their car. Arjun gets suddenly hit from back and then he wakes up in front of the thugs, searching their phones for their identification. Arjun's decision of  going on with his desire to teach them a lesson goes perfectly with a man's way of reacting under such circumstances but his act of running back for the escape shows the complete opposite behaviour, usually not expected from a man.

The couple gets killed by the girl's brother in case of honour killing and then comes the decision of killing both Meera and Arjun. At this moment the role changes, as Arjun fails to cope up with the situation and becomes helpless. While Meera on the other hand becomes the agent of change, as she takes the control of the entire situation in her hands. Agency can be defined as "an actor's or group's ability to make purposeful choices."(Emma & Maria) After becoming the one in action she showcases her sharp wit by cleverly securing the gun and planning the run with her husband. But again they fail because of the mistake of her husband as he accidentally kills the mentally disturbed man, who was the little brother of one of the villains. This again projects the deviation from the general concept, where the mistakes are to be made by the women and not the men. Somehow they run away with the gun in their hands but ends up getting lost in the jungle and also part their ways in the process of running away from thugs. Meera showcasing the fragile side of female constantly searches for her husband out of fear.

**Masculine Side**

But her masculine side starts coming out as she shoots a man threatening her husband's life and shouts at a man approaching them, scaring him off to run away in search of support. Her husband gets injured and symbolically she becomes the one in action, taking decisions and planning their escape. This again shows the role of agency in the situation, as Meera after becoming the agent takes the responsibility of saving her husband's life. This can be understood in the words of Patricia Mann,

> Agency refers to those individuals or group actions deemed significant within particular social or institutional setting. While we are accustomed to thinking in terms of distinct forms of agency, as in economic, ethical or sexual agency, I emphasise that there are also three distinct dimensions of agency operative either together or apart within the context of individual actions. Individual agency is always associated with one or more of the following dimensions: motivation, responsibility, and expectations of recognition or reward. (Mann 14)

**A Whole New Phase of a Woman**

The second half of the story presents a whole new phase of a woman. Meera completely transforms herself into a brave masculine woman taking care of her injured husband as well as planning their escape. This role reversal makes Meera reveal her characteristics which she would have never used in any case. After becoming the victim of her husband's stupidity, she faces the situation boldly. She places him safely under a railway bridge and tells him that she'll return back soon.

> MEERA: Nothing's going to happen to you. I'll be back soon,
> I promise. Nothing's going to happen to you. You'll stay right
> here. Say, "Promise."
> ARJUN: Promise, baby, promise.
> MEERA: Nothing's going to happen to you, baby. (*NH10*)

Ironically it's Meera, a woman who becomes the one in charge of saving the life of a man and not the other way around. She even hands him the gun to scare the men off and moves out alone at night to bring help. This shows that she doesn't need the gun anymore, even without her husband, rather the man takes the place of a woman who needs it in order to sustain his living. At this time her husband wishes her "Happy Birthday" (*NH10*) and she turns away parting ways from the one she always wanted to rely upon. She takes a new birth on this day, as she again moves alone at night with about four villains chasing her to death. She finds the police but the officer turns out to be against her too. Again she fights with the circumstances and kills the officer.

The phase of her driving skills are projected again where she once again successfully escapes from the clutches of the murderers. After getting into a car wreck she climbs the mountain rather than hiding behind some bushes or trees. Her strength remains unquestionable for even after getting spotted and hit by stones, she climbs the mountain and turns back rather than running away. Her turn is not full of fear but rather with a power of a brave masculine lady who not only curses but also throws stones back at them.

After failing to catch her, the murderer's moves towards the tunnel to catch her husband. This again shows the fall of four men against one woman. Rather than catching her they prefer to catch the half dead man whom she loved dearly. She ends up meeting the head of the village these ruffians belonged to and ironically the head turns out to be a woman rather than a man and also the mother of the girl who ran away with her husband. Where the woman blames the education for the unexpected decision of her daughter, her daughter-in-law presents her denial by preventing Meera from revealing her truth to her mother-in-law. All these three women showcases the different sides of women, where Meera presents the one being in the phase of acknowledging her masculinity, the head already had the masculine attributes but used them in generalising the stereotypes, as rather than stopping her son she supports him in killing her own daughter. At last her daughter-in-law projects the urge of getting liberated, as she saw the hope in her sister-in-law, who gets killed because of the choice she made. After discovering the truth Meera intelligently fights against the situation as she threatens the life of their dear grandson and marks her escape. But after finding her husband dead she comes back. She could have ran away easily but decides to return back like a hero to avenge the death of her husband and as a result kills the villains one by one with her own hands.

**Sometimes, You Just Got to Do It**

        The main villain, the brother of the girl rejects the victory of woman over him and despite being injured tries to stand equal to her. Meera takes a rod and silently smokes in front of him, making him irritated, angry and further challenging his masculinity. The result turns out to be different than expected as he tries to run away from her, but Meera in her unforgiving phase hits him at once making him fall dead in front of her. The mother of the man runs out to find her son dead in front of her, to which she says, "She was my daughter. But sometimes, you just got to do it." (*NH10*) Meera replies to her by saying, "Yeah, sometimes you just got to do it."(*NH10*) and she turn back and moves forward as the sun rise with the advent of the new day in everyone's life. The cause of fight could be grouped under two levels, one being the personal tragedy (as she avenges the death of her husband) and another the change in the society (where she fights against the case of honour killing).

## II

*Dangal*
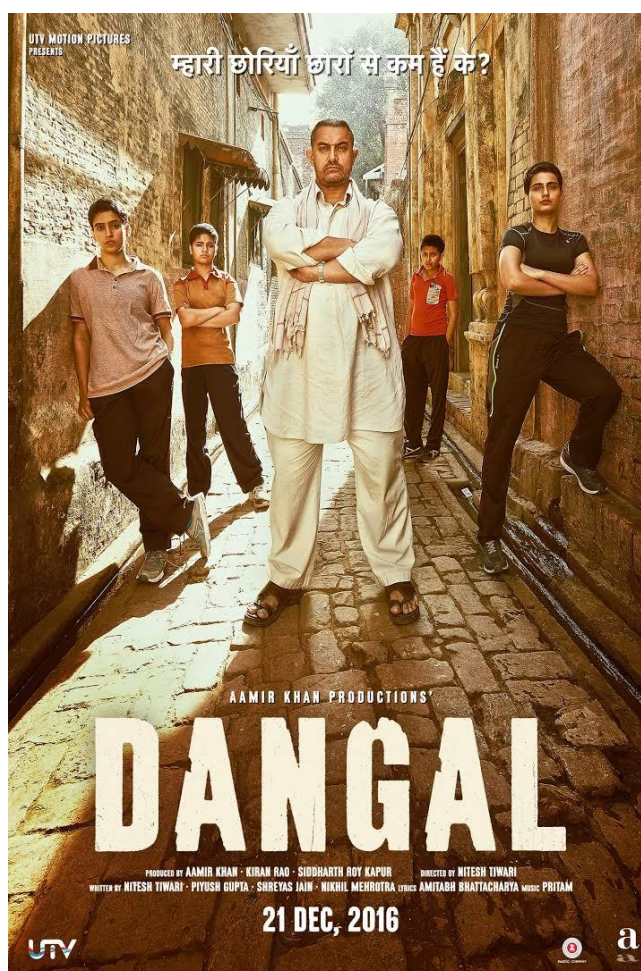


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**Language in India** www.languageinindia.com **ISSN 1930-2940 18:4 April 2018**
Devika Sharma & Isha Malhotra
Deconstructing Gender Binaries: Representations in Select Bollywood Movies    57

The second movie taken for this ambition is *Dangal.* The film revolves around the life of Phogat family, a family of wrestles belonging to Haryana, India where Amir Khan plays the role of the male patriarch Mahavir Singh Phogat who trains his two daughters, Geeta and Babita in wrestling. Mahavir, a masculine man breaks the gender stereotypes and encourages his daughters to participate in professional wrestling. This stands against the ordinary setup because girls are raised as highly feminine beings and are encouraged to only maintain their beauty and body as they have to get married and give birth to babies in the future. Conventionally women have to stay away from such masculine sports but Geeta and Babita are encouraged to take it as a career which is traditionally considered an all men arena. Geeta and Babita towards the end evolve as Indian wrestlers and win gold medal in Commonwealth games for the country.

**Mahavir Singh Phogat, National Level Wrestler**
The movie begins with the story of Mahavir Singh Phogat, a National level wrestler who leaves the sport due to some economic reasons. Irrespective of this he never drops his dream of bringing gold medal in wrestling for the country. After facing failure in achieving his goal he tries to find a hope in his children, but his dreams starts to shatter when his wife rather than giving birth to sons gives birth to four daughters. This leaves Mahavir in a devastated position as he packs all his displayed medals in a box with his broken heart. He tells his wife that**,** "Both Geeta and Babita are very dear to me. But only a boy can fulfil my dream." (*Dangal*) This shows the androcentric ideology of the society, where the gender domination is so rigid that it blocks the thinking process of a person and hence relates everything masculine to men and not to women. Mahavir despite loving his daughters fails to understand that an individual is capable of doing anything if given a chance.

In cue with the feminine notions the girls starts learning the housework and in meantime Mahavir gains weight and forgets about wrestling. Then occurs the most important incident in the life of Phogat family, Mahavir returns back to his home to find that his girls have beaten up two boys in their school. He asks the parents of the boys to forgive them and turns straight towards Geeta and Babita. Both the girls get terrified as they counter their doings by saying, "They started it. He called me a loser and Babita a witch. So, we beat the shit out of them." (*Dangal*) But both the girls gets surprised when he asks how did they hit them rather than asking why did they hit them.

> MAHAVIR: First tell me, how did you manage to do it.
> GEETA: First he called me a loser but I remained quiet. But then he called Babita a witch. I grabbed him and punched him like this.
> BABITA: Then the other guy attacked. I grabbed his hair and shoved him down and dug my elbow in his back. (*Dangal*)

**Gender Roles**
This sort of action goes against their feminine side, as per their learnings their work is to stay active in the house and passive in the world outside. So, according to their gender roles, beating the boys makes it difficult to group them under the category of being a woman but at the same time it does not provides us with the permission to call them men. This conflicted situation is what Judith Butler presents in her work *Gender Trouble,* "there is very little agreement after all on what it is that constitutes, or ought to constitute, the category of women." (Mann 2) The understanding of this matter is seen in the happiness of Mahavir. That day he decides that his girls will bring gold medal for India. He tells his wife that

wrestling is in the blood of their daughters and they have the passion needed for it. While talking to his worried wife, his counter statement, "You think our girls are any lesser than boys?" (*Dangal*) reveals the change in the perception of the man who thought that wrestling is made for boys and not girls. Mahavir after tracing the strength of his daughters realises his mistake of following the crowd and rejecting the abilities of his daughters. Geeta and Babita on the other hand being way too young fails to understand that they've unknowingly showcased their strength, which marks them to be different from the other girls, busy exploring their feminine side only.

## Geeta and Babita Training to be Wrestlers

But this revelation does not bring happiness in their life as his wife gets worried about their image in society. Mahavir asks for one year so that he could prove the society wrong. Next day he guides them with rules and asks them to follow a strict diet for they have to live a life of wrestler from now. Both Geeta and Babita get confused because this is not the way they are used too. He changes their attire and makes them wear shorts so that they could run without any problem and makes them workout every morning. This tires the girls and makes them beg their mother for saving their lives. He faces rejections from the society as he tries to ask them for the permission of letting his daughters play in their wrestling ring. As one of the men says, "Girls in the wrestling arena? Will you have me sin at this age? " (*Dangal*)

Mahavir's attempt to train his daughters in wrestling finds support in the words of Judith Butler, who in her seminal work *Gender Trouble* problematises the western belief in the vertical alignment of sex, gender and sexuality as female, feminine and heterosexual. She states that "Man and masculine might just as easily signify a female body as a male one, and woman and feminine a male body as easily as a female one."(Butler 9) Also, the expected rejections from the society does not stop Mahavir as he builds an arena for the girls to practice wrestling on his own. He teaches them the basic rules of wrestling and finds the need of good practice. He gets his brother's son so that the girls could find a tough competition and can practice more and become stronger. This presents the fight of a man for his daughters, so that he could make them able enough the stand in front of the society with their heads up.

## Obstacles and Difficulties Faced

But all of this does not go as planned, as the girls find it difficult to cope up with their father's ideology, which was going against the established stereotypical structure. Further, the reaction of the girls towards their father's teachings shows the generalised setup in the thoughts of young children. Though Mahavir tries his level best to make them a good wrestler the girls find it difficult to survive under such conditions and as a result decides to confront their father.

> GEETA: Papa, this wrestling isn't working out for Babita.
> BABITA: Ya, Papa... and Geeta gets so tired that she falls asleep in class. She can't concentrate in her studies at all
> GEETA: Babita's body aches terribly. She keeps tossing and turning all night.Girls tease Geeta by calling her a man. Sad, isn't it?
> MAHAVIR: None of these seem like a problem. Tell me if there is a real problem
> GEETA: Papa, our hair is getting ruined because of wrestling in the mud. She even has lice. I killed eight this evening

MAHAVIR: Now, that's a real problem (*Dangal*)

Next morning Mahavir gets their hair chopped which leaves the girls in great shock .Both the girls becomes the subject of mockery for the society. They get laughed at school too which provokes them to rebel against their father. Both the girls finds the ways to escape the morning practice and lives their life according to their choice. This shows the ability of the girls to follow as well as reject their father's rules according to their choice. They pretend to fall with a single blow of their brother, which leaves their father in a helpless state. From this time they take the "agency" in their hands and works accordingly, making their father unable to do anything even after understanding everything.

**Choices in Conflict**

Everything was going fine until one day when their father finds that they have skipped the practice to attend the wedding of their friend. Both the girls while sitting with bride presents the unhappy state of their life to which the bride responds with the sharp words which makes the girls think about the choice they have made. With tears in her eyes the bride says,

> At least your father thinks about you. Otherwise, our reality is the moment a girl is born teach her to cook and clean, make her do all the household chores. And once she turns 14 marry her off. Get rid of the burden. And hand her over to a man, whom she has never met. Make her bear children and raise them. That's all she's good for. At least your father considers you his child. (*Dangal*)

**Normative Sexuality in India**

This legitimises the observation of Ratna Kapur who in her work *Erotic Justice: Law and the New Politics of Postcolonialism* states, "In India, motherhood, wifehood, domesticity, chastity, purity, and self-sacrifice constitute the primary features of normative sexuality." (Kapur 56) But the change in the Postmodern times is evident in the reaction of Geeta and Babita rejects the normalised style of living under their respective "gender template" and decide to make wrestling their profession. This choice shows the breaking away with the stereotypes, as the girls not only chooses the masculine traits as their prime preference but also rejects the generalised setup of woman rearing the family and sitting at home doing the household chores.

**First Wrestling Match – Rigidity of Gender, and Success**

After training them well Mahavir takes them for their first local wrestling match. He gets mocked and stopped by the man who says,

> MAN: Mahavir Singh Phogat... Welcome! It's an honour that you have come to watch the competition
> MAHAVIR: I've got a wrestler with me too
> MAN: Name?
> MAHAVIR: Geeta Kumari Phogat.
> MAN: What?
> MAHAVIR: Geeta Kumari Phogat.
> MAN: You'll make a girl wrestle?
> MAHAVIR: Yes, so? Write.

> MAN: Sir. the day I organise a cooking competition that day bring Geeta.This is a wrestling competition! (*Dangal*)

This shows the rigidity of the gender roles which makes the society think such transgressions to be impossible. Somehow or the other they get the entry in the match, that never witnessed a girl fighting against the boy and subsequently becomes a great topic of discussion, attracting many viewers towards it. Geeta chooses the strongest contender and proves herself to be fearless. The referee asks the boy to play carefully for Geeta is a girl, "Go easy, she's a girl" to which she remarks that don't think that she is not strong enough, "Don't make that mistake". (*Dangal*)

This incident clearly points toward the fact that how society makes clear demarcations as to the roles of men and women. Men are considered masculine and hence strong whereas women are considered feminine and by implication weak. But Geeta proved to be otherwise. She gave a tough competition to her male counterpart. Even after losing the match she gathered lots of applauses for giving a tough fight to the guy. And she never looked back again as she eventually wins one match after another and later gets selected for the state level championship and once again the life of the girls change. This further shows the determination of the girls on the choice they made. With the help of their father they start proving the society wrong that says that a man is a man and a woman can never be the one possessing such power.

**Life in the Move**

The father tries to get some funds from the sports club so that he could provide better training to the girls but fails because of the corruption in the department. This does not stop Mahavir Singh for he builds a mat ring at the home itself with the help of the mattresses. He mentions the rules and the points out of which point 5 is the most difficult and almost next to impossible one to achieve. After that he trains them for the first state level match and Geeta as usual secures the win. With time she becomes the senior player and finally wins the National championship. Babita on the other hand becomes the state champion and pursues to live with her father. Geeta leaves for Patiala for her further training for International Championship.

The life of Geeta again changes as she drools over the freedom she gets in the new place. This proves to be another important phase in the life of the family for everyone starts following their own ways. Geeta's exposure to city life makes her curious for exploring her feminine side as she grows back her hair, paints her nails, watches romantic movies and starts witnessing her feminine side which was doomed for a long time. Babita on the other hand lives determined to her goal and practices day and night in order to achieve her father's dream. Geeta returns back to her home to meet her family but her changed lifestyle comes in notice to everyone. She fights with her father in the arena and defeats him. Babita witnessing the change in her sister stands with her father while Geeta departs with losing trust in her family. Geeta being a revolutionist fights her own father in order to prove herself right, which she certainly does. This shows that even Geeta and Babita make the same choice, they differ on the basis of the way they acquire to accomplish it.

After some time Babita wins the nationals and joins Geeta in her academy. Geeta loses her first international match but remains unaffected by it. Babita traces the change and asks her to focus more. Slowly she starts losing all the matches. Her coach tells her not to

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worry because some people are not made for international matches, "Some people are not made for international victory." (*Dangal*) This leaves Geeta hopeless as she tries to acquire some motivation form her sister, who asks her to talk to their father. She calls her father and asks him to forgive her for not focusing on the game. Then came the time for another International match which was held after six months. She gets serious once again and chops her hair, this time with her own choice. His father leaves for Patiala and starts training her for the match. This makes the girls trespass the academy in the morning and as a result both of them get caught by the coach. Her father saves them from getting dismissed and promises for not creating any disturbance in future. But this does not mean that they break the link completely as they remain in contact through cell phone and that's how Mahavir continues to train her daughters for the match. The shift of Geeta's focus again presents her own choice, which she makes in order to achieve her goal. Babita remains the same that shows the steady determined personality in order to achieve her goal.

**Angry and Jealous Coach**

Finally the day comes, the first match witnesses Geeta's unexpected win because of the choices she makes. She chooses the advices of her father rather than that of her coach and wins the second match too. The coach gets jealous and locks Geeta's father before the beginning of the last match. Geeta tries to find her father but fails and as a result fights with the opponent with her own strategies. In this fight she recalls her father saying, "Remember!", "Your papa won't be there to save you every time", "I can only teach you to fight", "But you have to fight yourself", "Make the effort....save yourself". (*Dangal*) Geeta marks her ultimate win by reversing the impossible into possible, she scores the 5 points by building the arch and throwing the opponent down on her back. With this Geeta became the first Indian woman to win gold medal in Commonwealth Games, 2010.

**Challenging the Stereotypes**

Thus, the entire movie clearly challenges the stereotypes where woman irrespective of their gender fights against the restrictions of the society. The achievement of Geeta and Babita clearly points towards the possibility of gender transgression and the projection of such realistic stories marks to be the valid reasons for raising the voice against gender stereotyping. This clearly points to the fact that gender is not something essential but is socially constructed. To quote Butler, "Gender ought not be constructed as a stable identity or focus of agency from which various acts follow; rather, gender is an identity tenuously constituted in time, instituted in an exterior space through a stylised repetition of acts."(Butler 191) *Dangal* became the block buster of 21st century which clearly presented the acceptance of such transgressions by the society. The focus has shifted from gender rules to the individual preferences, where fighting is no more the ability of man only. It depends upon the choice one makes and men like Mahavir and women like Geeta and Babita are the exponents of breaking away with such stereotypes.

**To Conclude**

The paper presents the evident change in the role of men and women in the recent era with the help of the two Bollywood movies. These relationship changes are evident in both the movies as in *NH10* both Meera and Arjun lead a relation that stands against the traditional norms and values and in *Dangal* both the girls gets supported by their father in choosing wrestling as their profession. Such types of transgressions have become explicit in the present times and its representation in media has further enhanced its effect.

*NH10* showcases the change through the character of Meera who becomes the agent of change and fights at both the personal and social level. Dangal on the other hand presents the real life incidence of gender transgression, where the two girls Geeta and Babita not only chooses wrestling as their profession but also brings gold medal for the country. Thus, the study has tried to establish that gender is a construct generalised by the society, which has to be done away with in order to live more fuller and androgynous lives.

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# Dual Resistance Faced by the Champions of Social Justice in Gordimer's *A Chip of Glass Ruby*

## Dr. Divija Kumari
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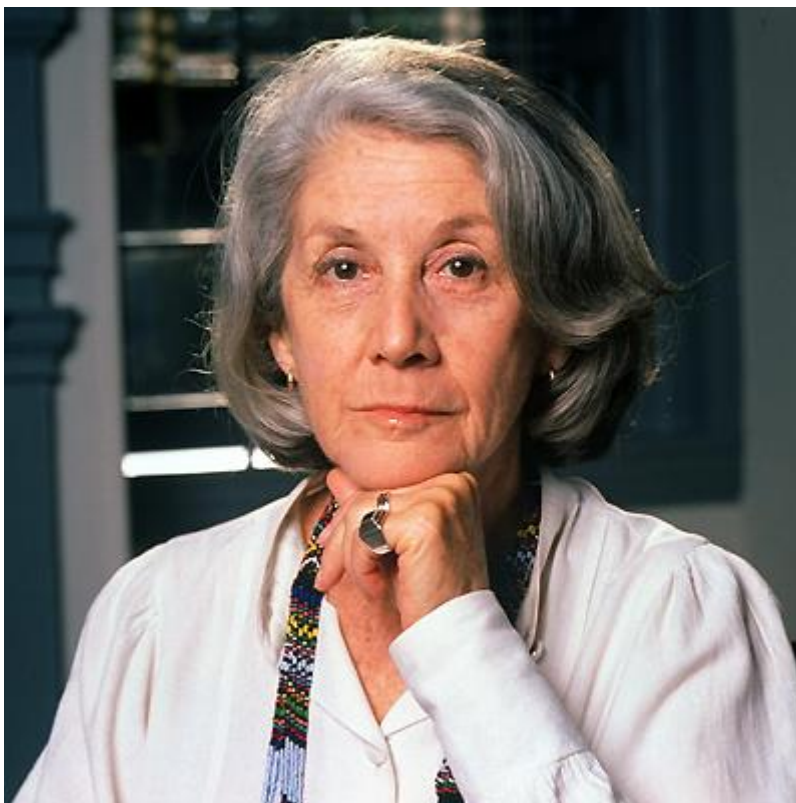


**Nadine Gordimer**
**Courtesy: https://artafricamagazine.org/outpouring-of-tributes-to-nadine-gordimer/**

**Abstract**

   Nadine Gordimer's works often provide a deep insight into the lives of the people, who struggled and suffered, to oppose the injustices created by the government during Apartheid in South Africa. Though the characters and situations in her works are imaginary, yet to a great extent they are based on her real life observations of the life in South Africa during Apartheid. Her works artistically bring out the predicament of those, who extended their support to the cause of social justice during Apartheid in South Africa. Through the present short-story, *A Chip of Glass Ruby,* Gordimer has showcased the predicament of an Indian lady Mrs. Zanip Bamjee, who supports the protest of the Blacks against the then Government in South Africa, by extending her help indirectly, in more than one way. But by extending her help to the Blacks, she not only finds resistance from the then Government officials but from her own husband too.

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**Keywords:**

Nadine Gordimer, Resistance, Apartheid, Compassion, Predicament, *A Chip of Glass Ruby*.

## Nadine Gordimer's Fiction

Literature is said to be a mirror of the society. The Nobel Laureate Nadine Gordimer's fiction, fully affirms this view. Her fiction vividly reflects the society, divided along racial lines, in South Africa during Apartheid. Through the lives of the fictional characters in her novels and short-stories, Gordimer underlines the predicaments of the warriors of the cause of social justice during Apartheid. Although the works, settings, characters and situations of Gordimer's works are fictional yet they are based on her first-hand observation of the South-African way of life. It is for this very reason that her works seem to recreate the history of the times.

## Social Justice

Although Gordimer has dealt with different themes in her works yet one theme which she takes up time and again is the predicament of those who wish to support the cause of social justice. Living in a country, that was divided along racial lines and the inequality was a graded one, she always realized the fact that the Whites who supported the cause of social justice, had to face opposition and rejection both by the Whites as well as the Non-Whites. Likewise, whenever a Coloured or an Indian tried to fight against the injustices created in the society during Apartheid, he too faced opposition from the Whites as well as from his own community.

## *A Chip of Glass Ruby*



**Courtesy: https://archive.org/details/selectedstories00gord**
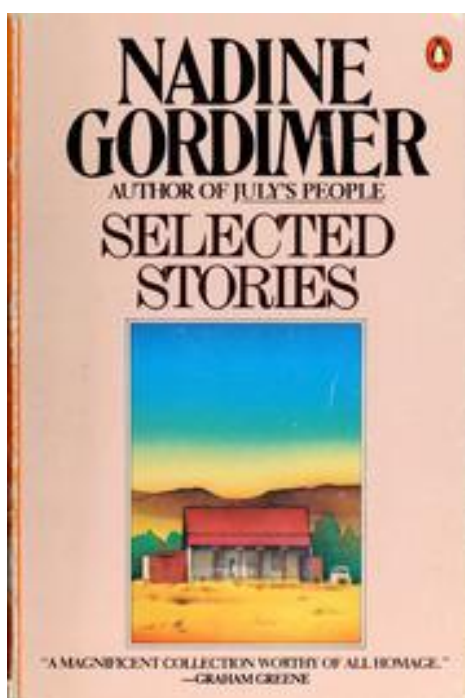
In the present short-story, *A Chip of Glass Ruby,* Gordimer has showcased the predicament of an Indian lady Mrs. Zanip Bamjee, who supports the protest of the Blacks

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against the then Government in South Africa, by extending her help indirectly, in more than one way. But by extending her help to the Blacks, she not only finds resistance from the then Government officials but from her own husband too.

When Mr. Bamjee married Mrs. Bamjee, she was already a widow with five kids. After his marriage with her, Mr. Bamjee moved into her house and the "Pahad" house became the "Bamjee" house. At the very outset, Mr. Bamjee noticed that his wife wrote minutes of the meetings and he saw that she read the Government Blue Books even while giving suck to her younger child. He considered these activities futile but at that time he didn't realize that activities of this kind would create trouble for them in future. But when he notices a duplicating machine being brought to their house, he feels ill at ease, as he understands that the machine has been brought for propagating and supporting the fight of the Blacks against the injustices being levied upon them by the Government. Mr. Bamjee shows his resentment when the machine is brought to the house and complains to his wife that she has already taken up the problems of the Indians, living in South Africa, on herself and that she should have nothing to do with the problems of the Blacks.

But Mrs. Bamjee understands very well that the unjust practices of the government cannot come to an end unless all the wronged communities fight together. And therefore she tries to make her husband understand the fact that the problems of all of them were common. When the machine is placed on the dining table, Mr. Bamjee dislikes the idea of the duplicating machine being placed on the dining table. Therefore Mrs. Bamjee has to immediately create a space for it on the side –table. Thus, by deciding to support the Blacks in their fight against discrimination, Mrs. Bamjee not only takes the risk to displease the Government but her husband too.

Mr. Bamjee dislikes and disapproves of his wife's involvement in the activities of the revolutionaries. He can clearly foresee the consequences of his wife's support to the Blacks. But rather than repeatedly objecting explicitly, he adopts a policy of indifference. When his wife, started reproducing the leaflets, he didn't show any interest in knowing what they were about. Likewise, he seldom asked the details about the people who visited their home in his absence. Only once, he asked his wife whether the man who just left their home, was the famous Indian lawyer Dr. Abdul Mohammed Khan or not. Mrs. Bamjee also never displeased her husband by talking about the revolutionaries or discussing their activities. But when her husband asked her if the man who left her home was Dr. Abdul Mohammed Khan, she not only replied in affirmation but related the purpose of his visit as well.

But sometimes, Mr. Bamjee lost his calm and directly expressed his strong dislike for his wife's involvement in the political activities. On such occasions, Mrs. Bamjee had to face, even the verbal reproach of her husband, for extending her support to the Black revolutionary activities. One such situation gets created when Mr. Bamjee notices that a duplicating machine is brought to their house. Mr. Bamjee loses his calm and asks a question to Mrs. Bamjee, thereby suggesting, that she has already burdened herself with the problems of the Indians living in South Africa and that she should not take the additional burden of the problems of the Blacks. When Mrs. Bamzee replies that the problems of all the communities were common, Mr. Bamzee retorts:

"'Don't tell me that. We don't have to carry passes; let the natives protest

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against passes on their own, there are millions of them. Let them go ahead with it.'"(*SFOTC* 36)

Likewise, when the duplicating machine is placed on the dining table, Mr. Bamjee tauntingly retorts: "'A fine thing to have on the table where we eat'" (*SFOTC* 36). In order to please her husband, Mrs. Bamzee immediately starts creating a space for the machine on the side-board and says: "'It's going to go nicely on the sideboard!'" (*SFOTC* 37)

Mrs. Bamzee has to face the anger of her husband again, when one day he returns home in the evening and finds the famous lawyer, Dr. Abdul Mohammed Khan, leaving his home. His anger was occasioned neither due to any kind of suspicion on his wife's fidelity nor on account of his wife's negligence in executing her household duties due to the time spent on meetings and discussions at their home. She never gave him a chance to doubt her fidelity. She did sit with men, but only till her work demanded. As soon as her discussion was over, the visitors left her home immediately and she too engrossed herself in her household responsibilities immediately. Mrs. Bamjee perfectly knew how to balance her revolutionary work and domestic duty. As such, she never gave Mr. Bamjee a chance to complain that she was supporting the movement of the Blacks- at the cost of the family. The reason of his getting angry on finding the lawyer Dr. Khan leaving his home, therefore, was that he strongly disapproved of his wife's involvement in the revolutionary movement of the Blacks. Therefore, when Mr. Bamjee notices Dr. Khan leaving his house, he asks his wife, "'What for do you want to get mixed up with these killings and stonings and I don't know what? Congress should keep out of it. Isn't it enough with the Group Areas?'" (*SFOTC* 38-39) But Mrs. Bamzee calmed her husband down by reminding him that he was against the Group Areas Act as well, until his own mother was moved out of her home. By reminding this incident, Mrs. Bamzee seems to suggest that one cannot keep waiting for one's turn to get harmed and that injustices of the Government should be opposed irrespective of the consideration- as to who was being affected and who was not.

When Mr. Bamjee heard in the market that the famous Indian lawyer Dr. Khan, who used to visit his home, for having discussions with his wife, got arrested, he came home with a bitter feeling in his heart, but when he found his wife preparing a new dress for her child, his anger got released and he decided not to give air to his anger.

But the most severe outbreak of his anger dawns, when two Coloured policemen come to arrest Mrs. Bamjee in the middle of the night. The fear that was lurking in Mr. Bamjee's heart for a very long period of time had finally turned into reality. For a long period of time, he wanted his wife to understand, that she was risking her own safety and the happiness of her own family for the cause of other people and finally his apprehensions had turned into reality. Unable to control his anger, he yelled at his wife:

> "'There you are!' he shouted, standing away from her. 'That's what you've got for it. Didn't I tell you? Didn't I? That's the end of it now. That's the finish. That's what it's come to.'"(*SFOTC* 41)

Mrs. Bamjee had always extended her support to the movement of the Blacks despite being fully aware of the fact that neither the government nor her husband will ever approve of it. But except for a momentary trembling of her hands while opening the doors of her home,

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she displayed great strength and dignity, when the cops came to arrest her. Even when she is going to get imprisoned, it is she who tries to instill strength in her husband. When Mr. Bamjee grumbles and asks how will he be able to manage without her, she consoles and soothes him by saying, "'It'll be all right. Girlie will help. The big children can manage"(*SFOTC* 41-42).

Mr. Bamzee considered his wife's involvement in the struggle of the Blacks no more than a foolish act on her part. Even her arrest couldn't mitigate his anger for her:

> "For the first few weeks he never spoke of her. There was the feeling, in the house, that he had wept and raged at her,  that boulders of reproach had thundered down upon her absence, and yet he had said not one word."(*SFOTC* 43)

Even when the neighbours and the relatives came to meet Mr. Bamjee in order to console him after the arrest of Mrs. Bamjee, he is not able to tame his anger and he pours out his heart in front of them: "'Ah, yes, yes, you can see how I am –you see what has been done to me. Nine children, and I am on the cart all day. I get home at seven or eight. What are you to do? What can people like us do?'" (*SFOTC* 44)

When he comes to know that, like the other political prisoners, his wife has also been on hunger strike since the last few days, he feels very bad from within. Despite his sincere efforts to understand the motives behind his wife's involvement in the protest of the Blacks, he fails to arrive at satisfactory conclusions. He keeps on wondering and speculating the reasons behind his wife's interest in getting involved in the political matters like that:

> "'What for?' She was not a modern woman who cut her hair and wore short skirts. He had married a good plain Moslem woman who bore children and stamped her own chillies."(*SFOTC* 45)

When the hunger strike taken up by the political prisoners continued in the second week, Mr. Bamjee started muttering:

> "'For a crowd of natives who'll smash our shops and kill us in our houses when their time comes.' 'She will starve herself to death there.' 'She will die there.' 'Devils who will burn and kill us.'"(*SFOTC* 45)

Mr. Bamjee had noticed the notable difference between other Indian women and his wife. He realized that other women would never involve themselves in such risky affairs. Before the arrest of Mrs. Bamjee, he had seen her drinking tea with black women in her own home, which no other Indian woman would have done. He was surprised to see this, as no other Indian woman would like to have tea with the native women. These qualities present in Mrs. Bamjee, evoked mixed feelings for her, in the heart of Mr. Bamjee. On the one hand, he felt very bad that she was risking her life and her family life for the Blacks. On the other hand, he was filled with respect for her, when people of high social repute like Dr. Abdul Mohammed Khan appreciated her. But he was always left wondering and speculating the actual driving force- that compelled a simple and ordinary woman like Mrs. Bamjee, who desired neither name nor fame; neither male-friends nor lime-light; neither recognition nor money, to stake her life and freedom for the cause and the suffering of others.

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It took him a very long time to understand that although his wife was an ordinary woman, yet she had an extraordinary compassion in her. She was deeply filled with extraordinary kindness in her. He realized that even he had married this ordinary looking woman because he too was attracted towards the qualities of head and heart present in her. She cared for everyone including her husband, her children, her daughter's in-laws, her neighbours, her relatives and all human beings in general, irrespective of their ethnic group or nationality. Mrs. Bamjee's eldest daughter Fatima, describes her nature in the most appropriate words towards the end of the story:

> "'Oh, but don't you see?' The girl said. 'It's because she doesn't want anybody to be left out. It's because she always remembers; remembers everything - people without somewhere to live, hungry kids, boys who can't get educated - remembers all the time. That's how Ma is.'"(*SFOTC* 47)

It was true that Mrs. Bamjee extended her support to the movement of the Blacks. But it was equally true that she did so by putting so many things at stake. Her husband was a hawker-who sold fruit and vegetable in order to run the family. He left early in the morning and came late at night. Mrs. Bamjee had nine children, out of which only one girl was married. She had the responsibility of looking after eight children. The valuable time which she could have given to her eight children was given to the revolutionary activities. She is constantly under pressure to create a balance between her work as a revolutionary and her duty as a wife and mother. Moreover, she has to tax herself by working late till night. For instance, when the duplicating machine arrives, she works late till night to reproduce the leaflets. She constantly keeps switching to and fro from domestic duties to her work as an activist and vice-versa and that too in an absolutely calm and composed manner.

By involving herself in these activities, she also runs the risk of being suspected not only by the South African Government but her own husband too. So many men come to her home for discussion in her husband's absence. She has to always take care to keep her meetings with these men strictly formal.

Thus, Mrs. Bamjee had to pay a huge price for her deeply compassionate nature. As a champion of social justice, she had to face a dual resistance throughout- resistance from the Government as well as resistance from her own husband. And through the character and fate of Mrs. Zanip Bamjee, Nadine Gordimer seems to suggest, that this was precisely the fate of all those people living in South Africa during Apartheid, who cared for all and who empathised with all.

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# John Steinbeck's Fictional World and American Dream

## Dr. S. Chelliah, M.A., Ph.D., D.Litt.
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**Courtesy: http://www.booksamillion.com/p/Mice-Men/John-Steinbeck/9780140177398**
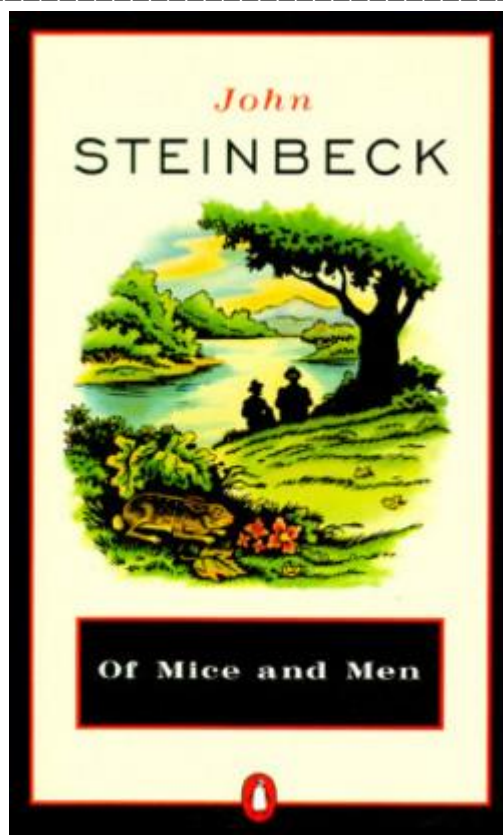
## Abstract

This article is an effort to bring into light the theme of American Dream for the betterment of individual characters in John Steinbeck's novels. It is the natural inclination of all humans to dream. Here the American dream is sought after by many different characters. The main theme is, how these dreams are unattainable and how because of great depression all American dreams were dead. However, the meaning of living American dream is something that differs for everyone. For some people, the American dream might be acceptance and equality. The American dream was no more, and the land of opportunity had become the land of misfortune. It is the idea of an individual overcoming all obstacles and beating all odds to become successful one day. This subject is the predominant theme in John Steinbeck's novels.

**Keywords:** Steinbeck, despair, self-hatred, egotism, appetites, mundanity, wilderness, steadfastness, obstacles.

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## Image of Man

The uniqueness of John Steinbeck's novels lies in its well-defined image of man. Truly speaking, Steinbeck's image of man is something complex and fascination reflecting the same ebullience of the American dream and of America in the 1930's.

His assertion of a man's achievement in a group paves the way for his non-teleological thinking which "concerns itself primarily not with what should be, or could be, or might be, but rather what actually 'is' – attempting at most to answer the already sufficiently difficult questions *what* or *how,* instead of *why*" (Steinbeck's *The Log from Sea of Cortez*, 135). His biological analogy assisted him in formulating his idea about group with an objective reality. This realism paves the way to apprehend the inherent conflicts which often drive a man to the brink of a tragedy and social dynamism.

Man is a complex creature with different drives and notions. Steinbeck's pre-occupation with life and living unfolds the image of man lending itself for a comprehensive viewpoint. In order to overcome his inadequacies, he incessantly thrives with hope. Steinbeck's man, taken as a product of dreams and instincts has a similar identity *en masse*. In his achievement, he is either a victim of society or one by a flaw in his character. Though his image of man has a universal appeal, it is "the obvious product of despairing self-hatred, extended from the individual self to the whole race of man, with its accompanying will to degradation and humiliation" (Fuller 7).

This 'accompanying will' present in man makes Steinbeck declare that the danger, the glory and choice rests finally in man. He observes:
"Man himself has become our greatest hazard and our only hope, so that today St. John the apostle may well be paraphrased. In the end is the word and word is Man and he word is with man" (Steinbeck 7).

## American Dream

Many of Steinbeck's novels represent the American dream – for betterment – and this dream is prevalent with successive phrases. Frederic Carpenter writes:

"First the dream of conquest, then of escape, then the settlement and ownership. But something was lacking in all these dreams – some possessive egotism vitiated them. The novels of Steinbeck's second period describe more unselfish types of Americans, who fail for other reasons: irresponsibility or fanaticism or defective mentality. Most recently *The Long Valley* and *The Grapes of Wrath* have suggested the possible realization of the American dream through courage and active intelligence … and characters have integrated dream with action and have lived on both levels, independently of their author" (Carpenter 68).

## Meeting Natural Necessity

Taking into account the second period of Steinbeck's dream in *Of Mice and Men*, *In Dubious Battle* and *The Grapes of Wrath*, it is also worthy to adduce it with the appetites – desire to satisfy the natural necessity. The natural necessity to own a house and a piece of land in *Of Mice and Men* gives significance to a story of outcasts and failures.

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This simplest form of this dream is found in George, Lennie, and Candy and these characters achieve significance because they give expression to the American Dream. Here one can find: "Steinbeck has compassion without mundanity, sentiment without sentimentality, a stern, realistic, very observant and deductive sense about realities and about the consequences in a chain of cause" (Rascoe 346). Even unmindful acts of Lennie and George's recue of him thereafter do not lead them to lose hope thereby rejecting their dream. In due course because of their lack of pragmatic intelligence, they remain mere dreamers.
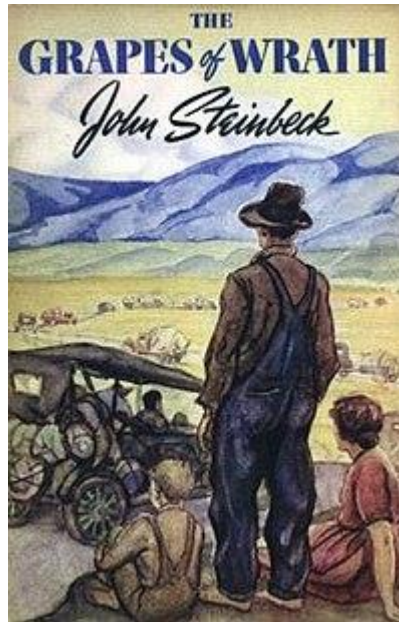


Courtesy: https://en.wikipedia.org/wiki/The_Grapes_of_Wrath

**Dream Devoid of Self-interests**

The intensity of the dream, devoid of self-interests, takes shape as a dream which stresses the struggle for freedom in *The Grapes of Wrath*. The Joad family is 'tractored out' by the share-croppers and they move to California with a hope of survival. The experiences which Jim Casy and Tom Joad undergo make them abandon their 'possessive egotism' and educate them to work for the development of the whole mass. As warren French says:

"Wherever prejudice and a sense of self-importance without co-operation … which can be achieved only through willingness of individuals of their own violation to put aside special interests and work towards a common purpose" (P 107).

Jim Casy is the advocator of the great human soul and is the action hero who even sacrifices himself for the cause. The selfless unity amidst the dispossessed thereby paves the way for a new strength and is first suggested when Tom and Casy meet Muley Graves. Casy's wilderness philosophy incorporates with Muley Grave's idea of sharing the food and the past holiness of mankind – and this transforms him and leads him to realize the dream by his death. Tom learns both by Casy's deeds and words that even if Tom dies, it will not matter, for the dream will live. "His soul will become the soul of America, struggling for freedom …. His soul goes marching on. The dream continues" (Carpenter in "Dreamer" – 78).

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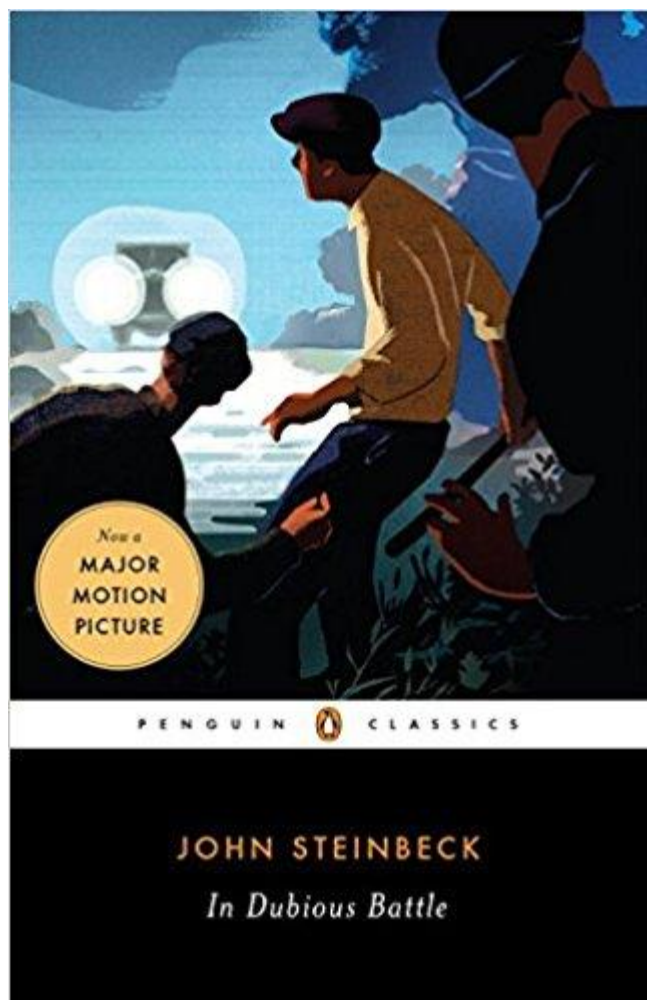
**Dubious Battle**

This dream for betterment for the whole humanity is present in ***In Dubious Battle*** which presents the actual problems of the promised land – California – and its real state of the farmer's association and the migrants. This objective novel suggests:

"the abyss between dream and reality,
the heroic describes the attempt to make
the dream real … therefore it becomes
exclusively realistic. The very existence of
the dream is denied by its dreamers" (P 75).

The leaders – Jim and Mac – guide and torment the ranch workers for a feeble protest. The workers dream of high wages, while Mac and Jim dream for the cause and Doc Burton dreams for the values of his people. They all fail because of the steadfastness to achieve it without thinking about the imbalance of power. They live on a realistic level as men of action should do and abandon the very existence of it. On realistic grounds, they struggle and fight for their survival, while trying to accomplish the dream. They, as a group or as individuals, are subjected to the conditions of animal existence.

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Steinbeck depicts man as a social organism who is imbued with certain instinctual qualities. These instinctual qualities present in his man make one feel the animalizing tendency of his man, for Steinbeck himself found it valid to study him first as an animal. Man in his success or failure exposes his animal nature. Edmund Magny – Claude observes:

"Steinbeck has an extraordinary power to catch and paint man in his most elementary terms …. those that bring him closer to other men or even to other beings" (P 148).

**Portraits of Animals**

The animals presented with a symbolic significance in Steinbeck's novels help one to find out the underlying drives and urges present in man. The primodial nature of Lennie, represented in *Of Mice and Men* gives his man a bestial quality. Regarding intellect, he lacks the will for social motivation. In *In Dubious Battle*, the whole group, when they resort to violence, become a group animal and are subjected to bloodshed, starvation and death. In the words of James Seth,

"The best ambition a man could cherish, both for himself and for his fellows, is that he and they alike may, each in himself and each in his own way … find the fellowship of a common life and a common good" (P 245).

**Seeking Common Good**

This seeking of the common good by malformed leaders makes the strikers purely animals. In *The Grapes of Wrath*, the presentation of animals with their symbolical significance directly or indirectly presents the instinctual nature of man.

The group man concept is highlighted in a subtle manner in *In Dubious Battle*, *Of Mice and Men,* and *The Grapes of Wrath*. In these novels, Steinbeck's men form a group to achieve their ends and "this group idea is American, not Russian and stems from Walt Whitman, not Karl Marx" (Carpenter 246). The group theory evolves of *Of Mice and Men*, with the leadership of George over Lennie and Curley over others, except slim thereby suggesting for two groups – George, Lennie, Candy and Crooks and Curley, Curley's wife and his father. With this group, especially under the leadership of George, Steinbeck makes the American dream prevail thereby giving us the idea about egocentric nature present in it.

Later in *The Grapes of Wrath*, the group concept is merged with Emerson's 'over-soul' concept to the big soul by Jim Casy and merges with Walt Whitman's "religion of love of all man and his mass democracy" (324). This love to his fellow-feelings makes Tom Joad and Ma Joad evolve as leaders from the strugglers and the experiences found parallel in their society where "oppression and intimidation only serve to strengthen the social group" (Lisca 172).

Having achieved the democratic way of life, they strive to attain it. When they fail, they still emerge with hope and courage to achieve it. In *In Dubious Battle*, the group idea is informed by Doc Burton and is not maintained by the malformed leaders. Here what is to be understood is:

"Human life …. is wasted for the sake of dogma,
and the strike …. portrayed on the surface of it
as so glamorous – emerges indeed as horrible" (Geismar 262).

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The leaders – Mac and Jim – favouring the cause fall a prey to their ideologies and Doc Burton emerges as an ideal hero who thinks of the group – man values and wishes to know his nature, his ends and his desires. The tension between illusion and reality governs the motives and actions of John Steinbeck's characters. The dreamy nature of the characters, who are the products of the American dream, is responsible for their failures. This is due to their lack of adjustments and practical intelligence to overcome the obstacles in society. Hence, they fall prey to the predatory nature of the society which is, in fact, reality. On the other hand, the society comprises of a group of egocentric individuals. It is a collective product of envy, malice, rivalry and dominance that is present in the individual character. The results are dehumanization, violence, disintegration and humiliation of the individual who wishes for betterment. This is the central theme of Steinbeck's works. In the words of Frederic Carpenter,

> "Always his fiction has described the interplay of dream and reality: his thought has followed the development of the American dream" (68).

**End in Disillusionment or in Hope**

So by seeing the individuals through their illusionary world, one can derive one aspect of the image of man as portrayed by Steinbeck. The presence of the American dream in the characters takes different forms which either end in disillusionment or in hope. The dream for "a bit of earth to give him sustenance and dignity" (Gardiner 223) is sheltered by the lack of pragmatic intelligence in *Of Mice and Men*.

In *The Grapes of Wrath*, "The conflict springs from the opposition between the "Golden West" of the Imagination and the actual California of the father's association, and the migrants through not realized, ends in the hope" (Dreamer 68).

In *In Dubious Battle*, the contemporary dream of collective action leading to the building of a new social order is unaccomplished because of the failure of the characters to realize their own strength, the exploitation by the leaders, and the imbalance of power in the endless battle.

In *Of Mice and Men*, the two itinerant ranch workers, George and Lennie, dream of owning a piece of land. This dream attracts Candy, the Swamper, and he comes forward to provide financial help. Though this dream does not materialize, the only person to be benefitted, atleast by the thought of it, is Lennie by often hearing the recital of the dream from George. Man's instinct always strives to achieve an improved and elevated state and this paradigmatic dream of a vaulting man is found in George's recital to Lennie:

> "We 're gonna get the jack together and
> We're gonna have a little house and
> a couple of acres an a cow and some
> pigs and ….. " (Steinbeck 35).

**People with No Ambition**

On the Contrary, he also portrays ranch workers who have no ambition – dream for betterment – in life. Of them, Steinbeck says through George thus:

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"Guys like us, that work on ranches, are the loneliness guys in the world. They got no family. They don't belong to no place. They came to a ranch an' work up a state and they go into town and below their stake, and the first think you know they are pounding their tail on some other ranch. They got nothing to look ahead to…. "

In presenting the individual characters, man is shown here as an unreformed but (Lennie) and the other (George) with an awakening consciousness. Through their dream survives here like a ritual, its advancement for realization is subtle. Though they are calculative in trying to achieve it, they fail because of weak bond on the intellectual level to achieve it practically and also due to the by Curley's wife) which shatters their dream and concludes as a tragedy. Frederic Carpenter observes:

"Security, independence, a piece of land, the pioneer's dream and once almost the American reality… is just in their head. This is the American tragedy … it is a tragedy of idea. These "heroes" achieve significance because they give expression to the American dream in its simplest form …. if they are doomed, it is …. because …. they lack only the pragmatic "intelligence" necessary to bring the dream to realization …. And so they remain dreamers merely".

Apart from George and Lennie, the other dreaming men are Candy and Crooks. Through his character Candy, the Swamper, who over hears the recital of George to Lennie, "Steinbeck emphasizes the natural bond between life and productive property" (Gardiner 223) and at the same time portrays Candy's in compatibility and the want of dignity in man. His wish is seen when he says to Crooks:

"Everybody wants a little bit of land, not much Jus' Som' thin' that was his. Som 'thin' he could live on and there could not nobody throw him off of it. I never had one … it wasn't none of my harvest" (OMM 90).

## Skeptical

But Crooks is presented as a skeptical man who is aware of the futility of such dreams which exist just in their head. His rejection of the dream by withdrawing is a foreshadowing of the overall disillusionment of the novel. Being a negro living in a crippling confinement, he evolves a personality and finds a dignity in himself. When Curley's wife comes to his room he is irritated and forgets that she is his employer's wife and tries to maintain his dignity – which is eventually his dream. He orders her to get out of the place and when he reminds and warns him of the reality he says to Candy after his departure, "well, just forget it …. I wouldn't want to go no place like that" (OMM 96). Here, he loses his personality and ego and is disillusioned. Though Crooks is skeptical of the dream of Lennie, George, and Candy, he lacks the adjustment that might have preserved his individuality of which Steinbeck says:

"Man is a double thing, a group animal and at the same time an individual…. he cannot successfully be the second until he has fulfilled the first" (P 22).

## Dream That is Never Realized, Yet Hope is Not Lost

The characters plan and try to execute the dream that is "never-quite – realized", too often tragically shattered dreams of men toward an ideal future of security, tranquility, ease and contentment runs like a Greek choral chant throughout the novel … infecting, enlivening and ennobling…" (Rascoe 61). But the element of hope is present even after disillusionment here, with slim consoling George and also in *The Grapes of Wrath*

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and in *In Dubious Battle*. In *The Grapes of Wrath*, the representative work of exodus during the depression years, the Joad family dreams of the Promised Land – California. They are forced to travel in their jalopies with hopes – the basic form for the dream to materialize. The individual dreams of the Joads get incorporated to the universal dream of achieving freedom. "Not the freedom of a region or sector point of view. Just freedom, the condition in which man feels like a human being, like himself" (Hughes 51). Thus, the 'i' dream is merged with the 'we' dream on humanitarian grounds as the diction of Tolstoi:

> "Men are mere like than unlike another. Let us make them know one another better, that they may be all humbled and strengthened with a sense of their fraternity" (Gibbs 103).

But this sense of fraternity is made and brought out as a mere contribution by the leaders in *In Dubious Battle*. They are steadfast almost to the point of fanaticism, but they are no heroes of romance, complete with every imaginable strength and grace (Gibbs 98). The dreamy nature of man which falls under the demands of heart is to be accomplished by a strike. The novel represents the typical situation of the Depression years by giving a picture of nine hundred unorganized fruit pickers who with a dream of gaining good wages find themselves steeped in starvation, bloodshed and death. The fruit pickers, instigated by Jim and Mac, propose for a feeble protect. But when the Crower's Association resorts to violence the strikers also adhere to suicidal violence. They go "spinning around and around croaking" (Steinbeck – IDB 181). and are found with blood smeared faces. Their battle becomes dubious and leads only to a suggestive disillusionment because of the imbalance of power. As Tedlock says:

> "the failure of the strike demonstrates the hopeless situation of unorganized labor. Political democracy fails in an emergency because nothing remotely like economic equality is seen" (PP.101-102).

To point out the individual's egocentric dream Anderson egoistically accepts to be exploited by the exploiter Mac. He helps the striking fruit pickers to stay in his ranch with an assurance form them that they would pick apples from his ranch. Finally, he finds his barn burnt and his picked apples are left to not by the intrusion of the Co-Growers. He dreams of more profit when the other ranches are unpicked but finally is disillusioned.

The men are selfish and the leaders without Mac and Jim – become purely exploiters. They, with a notion of attaining the individual values for their men, intentionally overlook their values and advises them to adhere to violence. When their violence is reciprocated by weapons, it becomes either a sacrifice or as an irrational mob's act. To imagine Steinbeck's man by the dreams, the individual hatred and anguish turns to become a dream of love for the mass with hope either by sacrifice or by instigating them – by showing them the sacrificed corpse – to fight.

**To Conclude**

To conclude, Steinbeck's man dream and bridle and buck under failure. These Adams, who may be strong or gullible, revolutionary or sentimental are subjected to the tragic end in spite of their stoical endurance. Steinbeck, in giving a sympathetical assertion of the American dream with its paradoxes, says:

> "These dreams describe our vague yearnings towards what we wish were and hope we may be; wise, just, compassionate, and noble. The fact that we have this dream at all is perhaps an indication of its possibility" (P 7)

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And this possibility can be achieved by "Man's proven capacity for greatness of heart and spirit – for gallantry in defeat – for courage, compassion and Love" (22). In an attempt to accomplish their dreams, the characters endure instead of bemoaning for their lot. Their conditions become worse and their social struggle becomes "a tragic comedy of animal instincts".

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# T. S. Eliot's "Four Elizabethan Dramatists": A Critical Study

## Dr. P. Prayer Elmo Raj

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**Courtesy:** https://www.amazon.com/Elizabethan-Dramatists-T-S-Eliot/dp/0571056598
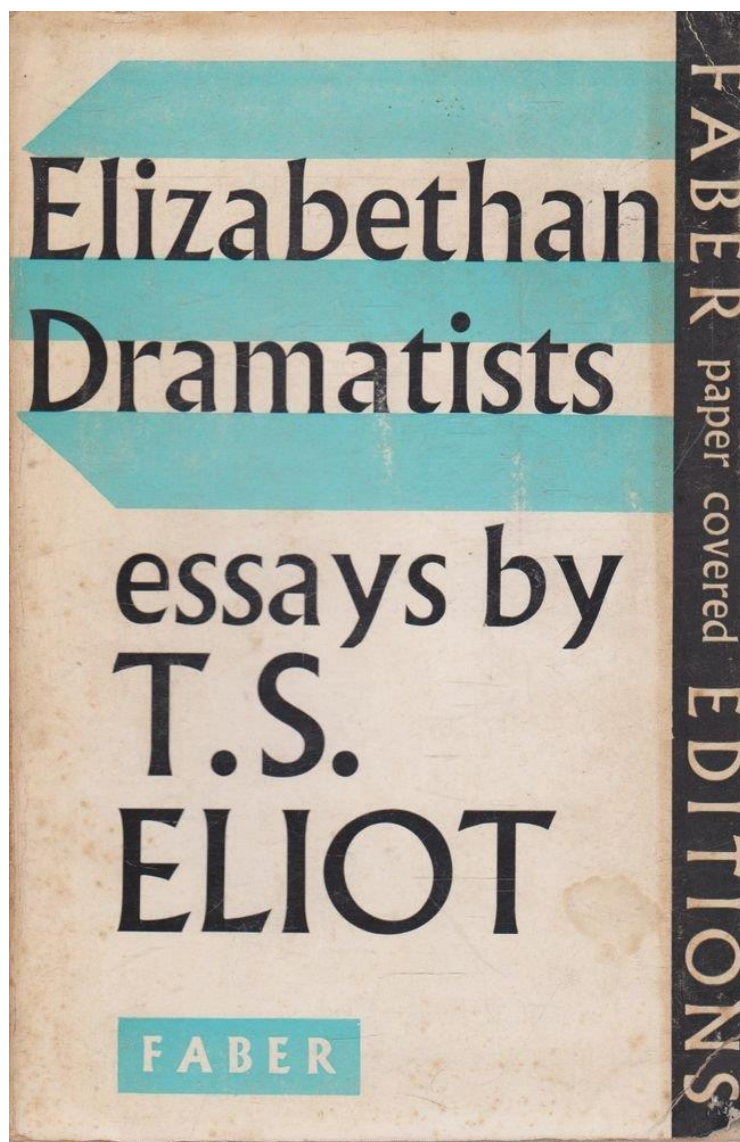
## Abstract

Eliot's "Four Elizabethan Dramatists" is one of the substantial critiques on Elizabethan drama from a modernist perspective. The prominence laid on classical principles and realism, on the one hand and the interconnection between drama and poetry, on the other contribute to the inconsistency

of creativity rather than stationing an unswerving artistic form. While the modern dramatic tradition has improved upon the technical aspects, Elizabethans relied on the poetic brilliance. Eliot argues for a dramatic tradition that stably balances between realism, poetry and technique. This essay is an attempt to critically read Eliot's essay to locate his contribution to dramaturgy.

**Keywords:** T. S. Eliot, Elizabethan, modernist, realism, Charles Lamb, Willaim Archer

## *Elizabethan Dramatists*

T. S. Eliot's "Four Elizabethan Dramatists," chiefly a response to William Archer's charges on Renaissance drama, offers a significant modernist perspective to Renaissance. It aims at illustrating the difference in point of view toward the Elizabethan drama during nineteenth-century. Eliot considers that the theatre had arrived at a juncture where a "revolution in principle" should be anticipated. Elizabethan drama's flaw can be found not only in the manner in which it endeavoured to appropriate realism and in their attempt to adopt classical principles but also in the artistic acquisitiveness they creatively encompassed. He yokes this predicament subtly with the plight of modern drama which underwent an existential struggle for survival. The modern outlook of Elizabethan drama rests on the distinction made between drama and poetry as two discrete entities. Both Elizabethan and modern drama suffers from a lack of convention, according to Eliot. Unlike classical dramas where the parts strengthen the whole and every style contributes to the wholeness of the play, Elizabethan and modern drama are not self-consistent. Elizabethan play is either too realistic or excessively abstract in its treatment, whatever literary technique or method it employs.

Eliot observes: "it is easier to present the effect of something in firm convention, than the effect of something which was aiming, blindly enough, at something else" (112). Therefore, to make the Elizabethan plays liable to be made modern is a difficult task. Elizabethan Drama attempts at realism and its lack of convention stay as the weakness to an otherwise a grand dramatic contribution. Eliot attempts to derive the relation between the method of acting and expression of emotions of actual life. He notes: "The art of Elizabethans is an impure art." This essay is an attempt to critically evaluate Eliot's modernist perspective on Elizabethan dramatists and to derive his contribution to dramaturgy.

## The Four Elizabethan Dramatists

The four Elizabethan dramatists Eliot refers to are John Webster (1580-1625), George Chapman (1559-1634), Thomas Middleton (1580-1627) and Cyril Tourneur (1575-1626). These four dramatists are variedly talented and their contribution to Renaissance drama is distinct. Webster, a contemporary of Shakespeare, is known for his tragedies that gave him the stature of being the prefigure of Gothic literature. His vision for humanity is dark and filled with blood and death. *The White Devil and The Duchess of Malfi* are among the best known plays written by John Webster. In John Webster's *The Duchess of Malfi*, Eliot finds an exciting instance of how a "great literary and dramatic genius directed toward chaos" (Eliot 117). George Chapman, a poet and translator, left the legacy of being one of the earliest Homeric translators. Chapman, according to Eliot, is the greatest of these four playwrights, one who had classical mind and wrote drama with freedom in its form when it might appear formless with indifferent dramatic necessities. Thomas Middleton is one of the prolific Elizabethan playwrights who had the unique capability of writing successful comedies and tragedies. Cyril Tourneur, a lesser known Elizabethan, is known for *The Atheist's Tragedy*. In this essay, Eliot endeavours to "define and illustrate" a perspective on Elizabethan drama that treads a varied course from the nineteenth-century Elizabethan

criticism and to establish the existent diverse attitudes toward Elizabethan drama that are indistinguishable. Elizabethan drama, with its ingenuity, has had revolutionary influence on the future of drama. However, contemporary theatre, Eliot observes, anticipates revolution in its stance predicating an examination on the principles. Eliot's effort to distinguish between the Elizabethan drama with modern notion of drama and literature contrasts his contemporary critics only to assert his stance on the merits of modern literature. However, as one that seeks to discern the conventions of both the eras as if there were any, his essay attempt to deal with the considerations of the fragmented aspects of Elizabethan drama in the deliberation of each of these dramatists (Murphy 164). Eliot's essay, moreover, is an incomplete polemical interface to his *Elizabethan Essays*. The essay is a creative rejoinder to Archer's attacks on Elizabethan drama rather than elaborating on the four Elizabethan dramatists which Eliot initially proposes. Therefore, his claims are not validated by the achievements and the deficiencies of the proposed four Elizabethans rather contemplate sporadically on the essayist's intention to defend the modern drama against the splendour that is attributed to the Elizabethans.

**Charles Lamb**

Charles Lamb's *Specimens* validated a stance toward Elizabethan drama by ascertaining the difference between poetic drama with that of modern drama that distinguishes between drama and literature. The difference between drama and literature was accentuated by the modernists who attempted to endorse closet dramas which were meant to be read and not performed on stage. Lamb presents an intense establishment of shift in the manner in which Elizabethan drama were seen beyond the theatre/performance which underwent severe scrutiny with the critics following Coleridge and Lamb. The need to shift underlines reading the drama as literature and also points to the presence of an audience who took drama beyond performance. *Specimens* through the poetic presentation of plays discounted the theatrical functions that are at effect on the stage only without an underestimation of the Elizabethans who stand tall through the performance rather than the arm chair reading. Modern estimation of Elizabethan drama, thus, rests on the proposition that drama and poetry are two segregate entities which can be synchronized only by an artist of outstanding ability. A play can be a good literature but a bad play and vice versa. Swinburne maintains that a play exists as literature and William Archer thinks a play need not be a literature. Both these Elizabethan critics elaborate on the distinction between poetry and drama and thus allowing "to entertain the belief that the difference between modern drama and Elizabethan drama is represented by a gain of dramatic technique and the loss of poetry" (Eliot 110). The debate, however, is not on the pre-eminence of dramatic technique over poetry and vice versa. The importance of creativity on the part of the creator to envelope both the dramatic techniques that help the actors to perform on stage without being detached from real life and the poetic art that caters to the audience who will carry though their comprehension the exquisiteness of a work of art both called for.

**Eliot Concurs with Lamb**

Eliot concurs with Lamb in his critique of Shakespeare and his stance on the function of the stage. In fact, Eliot takes the cue for his essay from Lamb but finds vein in Archer's criticism to develop his perspective only to reiterate the critics'. Riehl observes that a

> surprising number of essays on drama begin with reference to Lamb, and
> when Lamb's criticism is attacked in the first paragraph of an essay on drama,
> it is most often true that he is being used as a convenient scaffold upon which

some critical principle is to be sacrificed, and that the essay will say little or nothing about its original subject, Lamb's ideas. (77)

Eliot begins his essay with a reference to Lamb noting the "revolution in principles" in the Elizabethan criticism and then invokes Lamb for commencing an acknowledged view point on Elizabethan drama and the predisposition to treat plays as poetry by discarding its function on the stage. Eliot's invocation of Lamb is to establish the modernist perspective that clears the importance of literature. The modern perception that drama and poetry are two separate entities was opined by Lamb. Eliot's essay, thus, becomes more a response to Lamb than Archer and Swinburne, "each representing a side of the critical fault-line which he credits Lamb with creating" (Riehl 77). As a critic, Eliot loses his creativity of asserting a fresh perspective on the Elizabethans but only establishes Lamb and Archer through his substantiation of selective disapproval. Therefore, the essay is

> something of a subterfuge. Lamb may be guilty as charged of shifting attention to the plays as poetry, as both Lewes and Strachey had remarked before Eliot, but according to Eliot, the real faults of English drama derive more from Shakespeare and the Elizabethans, than from Lamb. (Riehl 77-8).

**A New Framework for Modern Drama**

However, Eliot envisages constructing a new framework for modern drama that is different from the established English drama. The new drama that Eliot envisages is removed from the parameters of realistic drama and is more simulated than ever in the history of English drama. Modern drama, as envisaged by Eliot, is closer to the reality of life than the creative Elizabethan realism that configured a mock reality detached from the ordinary life with its magnificence. Eliot calls for an existential undercurrent in the modern drama that takes literature closer to life and actuality than to performance. However,

> Eliot's criticism is illuminating as to the nature of English drama, and prophetic as to its necessary development but his argument misapprehends Lamb, who also opposed slavish realism, and even created a category, "Artificial Comedy," in which to consider those dramas which were not to be taken as accurate representations of real life. (Riehl 78)

***The Old Drama and the New* – Role of Realism**

In his invigorating book *The Old Drama and the New*, William Archer lays bare the dramatic defects of Elizabethan drama. Eliot observes, however, that Archer fails to identify the flaws of Elizabethan drama as their demerits. The key vice of English drama from Kyd to Galsworthy is its intent for boundless realism. In the modern theatre, the replica of actual life was not considered as an artistic advantage. Realism adds to the comprehension and lucidity of a work of art but in excess may exploit the language that contributes to the acceptability by setting pseudo standards. To aim beyond what could be achieved through words, realism becomes superficial.

As Sarkar maintains, "A truly significant literary creation seizes upon the essential humanity and strives to bring out in simple outline the 'universality' of things. Realism, however, is opposed to such an attitude" (54-5).

Eliot, though, does not completely detach himself from realism, he advocates that excess of realism without any restrictions on medium causes some elementary concerns of the discipline of art. Eliot

> continually attacks sociological and psychological realism; at its best, art aims for universal truths, not particular representations or emotional stimulation. Harnessing art to social or emotive ends is an "impurity" that, in the case of Elizabethans sprang from their "unwillingness to accept any limitation. (Lamos 40)

## Eliot's Objection to Excessive Realism

Habib maintains that in order to "understand Eliot's complex reaction against realism, it needs to be recalled that realism is not just a literary technique but a vast historical phenomenon with economic, ideological, philosophy and religious ramifications" (188). Realism, in Eliot, has a strong philosophical undercurrent that searches for truth within the actuality of life. The individual search for truth through his senses encompasses a subjective art of incalculable entirety that could only be possible through the senses in Cartesian and Lockean terms. Therefore, the world of peripheral reality is unswerving and whole reaching the central proposition of epistemology that is grounded in truth and knowledge that is complex and controversial at once.

Thus, realism, "effectively reduced the world to an exact but unarticulated coincidence of appearance and reality, to an indefinite plurality of discrete, unrelated objects, whose only bulwark against chaos was convention.

It also reduced the self to an abstract, empty, atomistic unit, a *tabula rasa*" (190). Within the emphasis of rationality and efficacy, reality is nullified through praxiological stances those clear historical moments that recurs in the present and anticipates the future. Therefore, when "reality is emptied of its mystery, and subject to rational calculation even in the realm of the human psyche, can the concept of literary truth-telling and sober factuality come to the fore, as they did on a large scale in the nineteenth century" (190)

In Eliot's judgment, *Everyman* is the only play that falls within the "limitations of art." English drama, otherwise, conjures the spirit as it inflates and concludes its way in the wilderness of "exact likeness to the reality" which is recognized by the audience. Eliot elaborates:

> The imitation of life is circumscribed, and the approaches to ordinary speech and withdrawals from ordinary speech are not without relation and effect upon each other. It is essential that a work of art should be self-consistent, that an artist should consciously or unconsciously draw a circle beyond which he does not trespass: on the one hand actual life is always the material, and on the other hand an abstraction from actual life a necessary condition to the creation of the work of art. (Eliot 111)

## Life in Theatrics and Literature

Life as comprehended within theatrics and literature were detached and devoid of mimetic nature of art that is restricted within the use of language and the metaphorical use. However, what Eliot envisions contained by the disconnected nature of the dramatic techniques is self-consistency. The playwright should create a boundary that can hold within

its boundary the actuality of life with a clear poise of abstraction that can necessitate a creative work of art. The audience were forced to take the "willing suspension of belief" stance to connect with the reality that is actualized in the performance. The audience here is pushed to the edge of a dialectics between denunciation and responsibility that narrowly find their manifestation in aesthetics.

Archer, according to Eliot, confounds faults with conventions of the Elizabethan dramatic tradition. Elizabethan plays have "faults of inconsistency, faults of incoherency, and faults of taste, there are nearly everywhere faults of carelessness" (Eliot 111). Shakespeare is no exception to these blemishes but in Aeschylus one may not find the distinction of literature and drama, every style of utterance leads an organic interconnection to the whole as the relation is dramatic in itself. Eliot totally avoided Shakespearean form of Dramatic art.

Rampaul observes that Eliot is being a

> thorough opportunist, with a shrewd sense of what he could do, he was prepared to learn from any source that could be useful to him. He considered the possibility of adapting the Greek form. It was a period when various forms were being experimented with in the theatre but in Eliot's case, the adoption of a particular form was always preceded by painstaking though. (Rampaul 165)

## Impact and Precedents of Greek Drama

Greek drama followed specific dramatic techniques. Eliot also was reminded of the fact that Greek drama included music and choral passages which gave the playwrights the freedom to express beyond the boundaries of the plot. For Eliot, what the 'faults' confirm is not that positive evolutionary development from Early Modern work to the contemporary which Archer finds but rather a continuity between the two, a continuity founded upon 'a general philosophy of life,' or 'general attitude toward life,' which the Early Modern writers based on Seneca and other influences" (Matthews 115).

## Mimetic and Self-circumscribed

Eliot's intent is to accentuate that art as life is mimetic. However, this mimetic aptitude towards life and art is equally bound that the normal speech and the extraction from the normal speech are not fastened to the causal effect that inevitably fall upon each other. Any work of art, therefore, should be consistent within itself by creating self-circumscribed borders that the art does not infringe. Where the existential life is unavoidably configured by the material, the work of art necessitates an abstraction from the actual life as a creative condition from which the work of art essentially transpires. Eliot explains how Elizabethan drama might appear as to have formulated with in a conventional system. Convention does not include "any particular convention of subject matter, of treatment, of verse or of dramatic form, of general philosophy of life" or any other conventions that already existed. It could be fresh choice or scheme of rhyme that enforced the world of action.

Any play has to follow conventions of the stage and the actor. From this view point, "An actor is an Elizabethan play is either too realistic or too abstract in his treatment, whatever system of speech, of expression and of movement he adopts. The play is forever betraying him" (112). Though modern dramatic performance is different from an Elizabethan play, the performance of an Elizabethan play did not have the charisma of Aeschylus or

Sophocles. To reproduce such classical performances are complicated than performing to present something that is sheltered within conventions.

**Complexity of Elizabethan Plays in Modern Times - Eliot and Archer**

On the other hand, the complexity "in presenting Elizabethan plays is that they are liable to be made too modern, or falsely archaic" (112).

In a reprimanding mood, Eliot responds to Archer: "A convention is not ridiculous: a subterfuge makes us extremely uncomfortable" (112). Thus, the Achilles' heel of the Elizabethan drama is not its "defect of realism, but its attempt at realism; not its conventions, but its lack of conventions" (112). When an Elizabethan play is performed not only the modern method of acting becomes inadequate but the effort to articulate the emotions of actual life in which they essentially has to be expressed should equal a classic performance.

While offering a thorough critique of the "archaic traits that are chiefly ritualistic and conventional impeded the achievement of dramatic realism and verisimilitude" (Halpern 30), Archer anticipates to bring in a modernist perspective to Elizabethan drama only to reiterate the features of modern drama fixed against Elizabethan drama. The fault in Elizabethan drama is not that they have embraced or created bad conventions but they are deficient of a firm principle that might set an example to the posterity. The framework that Eliot intends is a modern trait emblematically fixed on the Elizabethan drama. The example Eliot posits is the way ghosts are incompatibly presented in Elizabethan dramas. Halpern maintains that his "relativist take on dramatic convention must be understood in light of Archer's Eurocentric contempt for the "primitive," and it seems clear that Eliot's more tolerant view derives in part from his anthropological reading" (31).

The importance that Eliot adheres with convention can also be seen as a structuralist underpinning that emphatically laid its emphasis a framework within which creativity can be elaborated. Moreover, Halpern observes that Eliot treats "Elizabethan convention with exactly the same detachment and suspended judgment that modern ethnographers were attempting to apply to foreign societies" (31). The fault of conventions in Elizabethan drama delineates the manner in which Elizabethans inconsistently applied in their work of art rather than ritualized the conventions. Elizabethans as they were caught in the transition to modernity might have lost their affinity and bond with the conventions and forms.

When an attempt is made by an actor to recreate Shakespeare or other seventeenth-century plays, the actor is bestowed upon him an extraordinary deal that is beyond his competence but left to his own wits. He is put in a position where his personality embarks upon a process that the stage personality is drafted confronting with his real personality. The audience admire a "being who exists only during the performances, that it is a personality, a vital flame which appears from nowhere, disappears into nothing and is complete and sufficient in its appearance" (Eliot 113). The actor being a conventional being exists only in and for the work of art. However, a great actor in a stage is also the person who exists off the stage yet provisions the role which he performs with the actual personality which he is. Therefore, a great actor is distinguished by his personality that is impersonal and the inhuman force which becomes apparent through his acting skills that makes him an actor and a human being at once.

Eliot brings in the instances of Shakespeare and Henry Arthur Jones, "dramatists to be read rather than seen, because it is precisely in that drama which depends upon the interpretation of an actor of genius, that we ought to be on our guard against the actor" (114). The performance of a play depends not on the actor but the performance/acting of an actor like a ballet that depends upon the dancer for dancing who inspires life into the performance by masking the actor's personality but expresses the "personality indirectly through concentrating upon a task which is a task in the same sense as the making of an efficient engine or the turning of a jug or a table-leg" (114).

"The art of the Elizabethans is an impure art," maintains Eliot (114). He anticipates a direct relationship between the play and the audience as it is performed. The work of art should not be amended every time through the interpretation rather it should be performed by actors that can replicate realistically. When a play is constructed upon real life situations, the performance of that play challenges the actors of each generation. Moreover, a "character in the conventional play can never be as real as the character in a realistic play while the role is being enacted by a great actor who has made the part his own" through sacrifices (115). Eliot is ruthless in his attack on the best of the Elizabethans because of their failure to "invent or revive some "convention" within which their work could be contained" (Schneider 94). The source of any artist is the actual life but the removal from actuality necessitates in the creativity of a work of art which can only be supplied by the convention that "may govern either the subject matter or the technique" (94). On the hindsight, the convention is not systematically maintained as in the case of a composition and performance of a classical ballet where convention becomes core to the unravelling of a work of art.

**Role of Conventions**

The fault of Elizabethan drama is not the conventions as Archer names it but "What is fundamentally objectionable is that in the Elizabethan drama there has been no firm principle of what is to be postulated as a convention and what is not. The fault is not with the ghost but with the presentation of a ghost on which he is inappropriate, and with the confusion between one kind of ghost and another" (Eliot 115-6). Elizabethans aspire to accomplish absolute realism without yielding any of the benefits which as artists they examined in unrealistic conventions. Santyana observes in his essay that "Even the philosophical basis, the general attitude toward life of the Elizabethans, is one of anarchism, of dissolution, of decay" (116). He observes artistic greediness in Elizabethans that defied limitations which only contributed in the history of literature both as a period of progress and descent.

**To Conclude**

In conclusion, Eliot's critical outlook on Elizabethan drama is different from that of the nineteenth century critics. His alternative critical attitude arises not out of any personal prejudice but vogue of his day. Critics who investigate Elizabethan drama in the same like had a foregone conclusion about the closet plays and were devoid of "historionic sensibility." Archer fails mainly because of his inability to see that the faults of Elizabethan drama may be "due to simply the existence of different and non-naturalistic conventions, or more accurately, the unsettledness of Elizabethan conventions" (Higgins 24). Modern drama has improved upon the dramatic technique than the Elizabethan drama which solely rests on the poetic splendour. Drama, then for Eliot, should balance the literary and the technical aspects to present the unified sensibility.

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# Language through Literature -
# The Effectiveness of English Textbooks for Teaching Students Who Learn English as a Second Language

### Franklin Vaseekaran.D, M.A., M.Phil., (Ph.D.)

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**Abstract**

Given to the exposition that English language can be taught in various ways the researcher finds one of the best ways is to teach ,especially , the ESL students is through the literature in the prescribed text books. This paper focuses on language teaching using one particular book prescribed by a university and encourages the teachers of English to look at the text book as a brilliant tool to teach the ESL students English.

**Key Words**: language through literature, second language textbooks, language learning, imitation, reinforcement, English patterns and structures.

**Introduction**

"The geniuses of all ages and of all lands speak different languages but the same flame burns in them all. Oh, if you only knew what unearthly happiness my soul feels now from being able to understand them." Anton Chekhov.

One of the most remarkable characteristics that set human beings apart from the species is language. Human language is unique. Fascinating are the discoveries on language that it so utterly different from signalling systems of other living beings that are on this earth.

Talking about the use of language, Trask (2003) talks about three things that are important – *Displacement*, *Open-endedness and Stimulus freedom*. The former is the use of language to talk about things other than the present. For instance, describing the football match that was held the previous day. The latter is one's ability to use the language to say anything at all, including lots of things one has never said or heard about.

In fact, most of the things one says and hears everyday are completely new to him and, may never before have been uttered by anyone. So *Open-endedness* is the ability to talk about places and things far away in space and time and to produce and understand new utterances virtually without limit which are so familiar to speaker that he never give than a moment's thought.

Undoubtedly, the above said two phenomena are truly remarkable and absolutely vital in using a language, because, imagining a language that consisted only of fixed list of possible utterances would be a language that is inconceivably far from what one can understand languages to be.

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The third phenomenon is *stimulus-freedom* which gives the speaker the ability to say anything he likes in any context. Supposing A asks B, "what do think of my shirt?' B is free to give any response like "It's too short", "It doesn't go with black pants", Sorry I've no taste for clothes," etc. One can even request to change the subject.

But non-human signals are not *stimulus-free*, rather *stimulus-bound.* A non-human creature produces a particular signal always and only when the appropriate stimulus is present. Other species signalling systems lack stimulus-freedom and so one can say that human language is unique on earth.

Acquiring human language, be it mother tongue (L1) or other tongue, i.e., other than mother tongue, here English language, (L2) is an astonishing and wonderful feat in one's life. A child learns a language by imitation and reinforcement - as with the mother tongue, so with the other tongue - English. The imitations of adult speech become steadily better. Now, to teach or to learn English language there are many tools and aids like books, Audio and Video CDs, sources in the Internet etc., are at the disposal of the teacher and the taught. One among them is the English text book- the English text book prescribed in the schools and colleges. Be it prose, poetry, short story, one-act play- apart from the book exercises which include grammar items- the teacher can select English structures and patterns from the text and train the students to speak and write English the English way.

**A Case Study**
Collie and Slater (1987: 3-6) supports the inclusion of literature in the language classroom as it provides valuable authentic material, develops personal involvement and help contribute to readers' cultural as well as language enrichment. Here, the researcher has taken a text book — ***Panorama*** -Part II English text book which was prescribed in colleges which are affiliated to Bharathiar University and tries to expound its efficacy in teaching English language to the students who learn English as second language.

"My mother, *along with* the other women and children of my family, *was* evacuated from Panipat"(Saikumar 4)

The above mentioned sentence has been extracted from the prose *The Refugee*, (qtd. in K.A. Abbas) and it can be used to teach Subject-verb agreement. There are three subjects in the sentence - My Mother, women, children – (plural subject) but the verb used is 'was' which is a singular verb. The grammatical rule is as follows: if a sentence consists of the phrases like *along with, together with, besides, as well as, accompanied by*, the verb will agree with first subject *only* immaterial of the kind of the subject ( singular or plural). Here, in the aforementioned sentence the first subject *'My Mother'* is singular so the verb used *'was' is* also singular. Further, the teacher can explain to the students using the following sentences as examples.

Tom **as well as** his friends *is* attending the party.
*The students* **accompanied by** the teacher *are* going on a tour.
*Platinum*, **besides** other metals, *is* a costly one.
*The staff members* **together with** the Principal *are* participating in the conference

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Making the students to generate more sentences on one pattern is one of the best ways to teach English language.

"**I'm awfully anxious about my future**" (Saikumar 56)

The sentence pattern is extracted from the short story *The Fortune Teller* (qtd .in. Karl Capek). Using a substitution table the teacher can bring forth the desirable results in language learning.

| I | am | awfully | | | my | Future |
|---|----|---------|------|-----------|-----|--------------|
| He | is | extremely | anxious | | his | Exam results |
| She | is | terribly | nervous | to know about | his | Medical report |
| They | are | quite | concerned | | her | |
| My mother | is | very | | | their | |

By using the above shown table one can generate more than five hundred sentences which they will not forget.

Similarly a sentence reads like this "**this is the nicest hand I have ever seen**" (Saikumar 57) in the short story *The Fortune Teller* (qtd .in. Karl Capek). The same method – substitution table – can be used to teach this pattern also.

| This | | nicest | hand car bike | I they | have | | seen |
|------|--------|---------|---------------|--------|------|------|------|
| He She | is the | bravest cleverest smartest | man woman | he she | has | ever | |
| It | | most beautiful most interesting | place novel | | | | visited read |

With help of the above drawn table one can generate, minimum, few hundreds of sentences in the self same pattern.

Teaching descriptive writing is also made easy with the English textbook. By this the students will learn how to describe a person, place, an object etc. The sentence "**but then he was wonderfully good looking, with his brown hair, his clear cut face, and his grey eyes**" (Saikumar 72). Though the author has identified few descriptive writings in the text book he has referred to only one description and it is in the short story *The Model Millionaire* (qtd. in. Wilde). The teacher can facilitate the students to generate more descriptive sentences using the above cited descriptive writing. She is stunningly beautiful with her bluish eyes, her pretty face, long hair, sharp nose, and chubby cheeks- can be a description of a girl.

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A place can be described in the following ways as well:

The hall is spectacular with all its painted walls, neatly arranged chairs, wonderful blinds, and gorgeous red carpet.

The stage looks magnificent with it all its lights, brilliant back drop, well placed pulpit, and colourful flowers.

Exercises like describing a school, pen, dress, car, college auditorium etc can be given to educate the students in descriptive writing.

**Conclusion**

"One language sets you in a corridor for life. Two languages open every door along the way." says Frank Smith. Though acquiring a language is an astonishing and wonderful feat, it is proved, to a certain extent, by the author, that it can be effortlessly done through imitation and reinforcement and the prescribed English text books are efficient enough for this task of training the students not only in the spoken English but also in the written English. Text books provide students with an incomparably rich source of authentic material over a wide range of registers. If students can gain access to this material by developing literary competence, then they can effectively internalize the language at a high level (Elliot 1990:198). Let the doors in the way be opened for the students who learn English.

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# Expression of Personal Experience in the Novels of Paulo Coelho

**P. Geetha, M.A., M.Phil.**
**Dr. Olive Thambi, M.A., M.Phil., Ph.D.**
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**Paulo Coelho**
Courtesy: http://www.newszii.com/paulo-coelho-quotes/
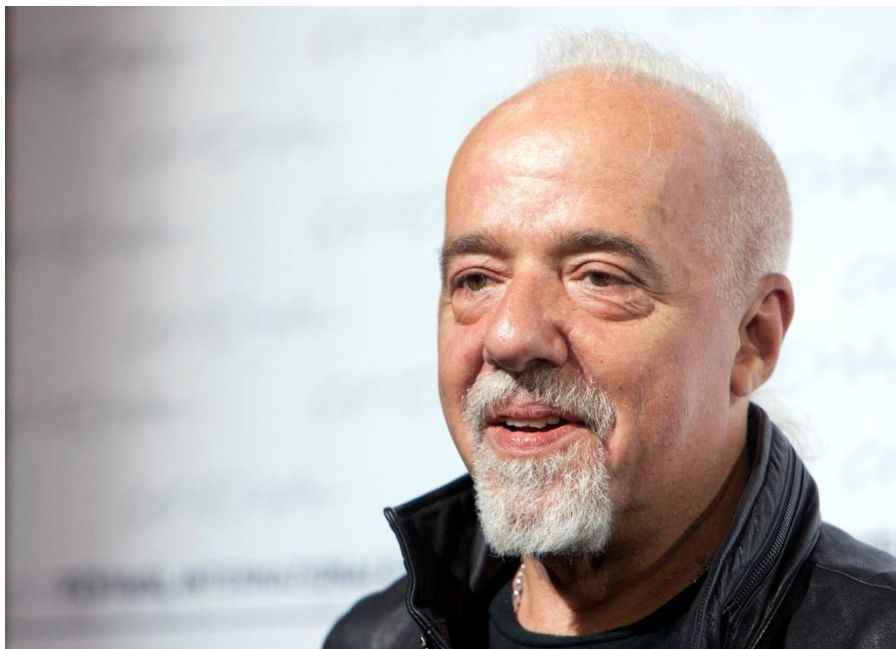
**Abstract**

Paulo Coelho, one of the most popular Brazilian writers of recent times, is best known for his practice of writing about life lessons in the light of spiritual and mystical realms. His writings are usually optimistic and full of references to miracles and positive endings. He is not only a wonderful writer but a gifted and a brave person who has an amazing ability to write about feelings that one is even afraid to mention. As he aware of many common human experiences, he writes his novels with strong universal themes such as the importance of love, the need for adventure, the joy of fighting for one's dream, etc. He uses his characters as his mouthpiece to answers some of the life's basic questions and his readers are able to see themselves reflected in the eyes of his characters. He considers the experiences and the knowledge he gained through experiences are the real treasure. His novels are based on many of his own experiences. He gets inspiration from his life experiences, people he knew and the places he visited. Hence, this paper aims at exploring the extraordinary life experiences of Coelho and how it's expressed in the Selected Novels.

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**Keywords:** Paul Coelho, Personal Experience, Expressions, Life experiences.

## Depiction of Experience in Fiction

Literature expresses the experiences of human beings through literary devices such as, poetry, prose, short story, novel, essay, criticism, biography, autobiography, memoirs etc. It deals with man and his experiences which are expressed in artistic, imaginative, creative, and meaningful languages. It paves the way to reminisce his memories and thus he can re-experience the memory or experience through words. It also allows him to share his experiences through descriptions in his words and to learn through his experiences. By reading the literature of various societies man can learn lessons from the life of other people because he can see through other people's thoughts and memories.

Bringing personal experience of writers to writing enriches and deepens the experience of the readers. Personal experience functioned as a muse for their art at some point, resulting in works that describe observations they made, recall childhood moments, include other writers as either subject or addressee, detail moments of personal discovery and express an appreciation for their surroundings. From time immemorial, man remains a raconteur of his own chronicles. He tells and writes his own personal account, his own journey, his own world and his own likes and dislikes. It is both believed and proved that writers are able to produce a great and moving work only when they reveal their most private thoughts and feelings in their writings. The influence of personal experience and reminiscences can be seen in the works of almost all the writers.

## Hudson on Personal Experience

Hudson says, "Personal experience is the basis of all real literature." According to him, literature is an expression of personal experiences and he utters, "A great book is born of brain and heart of its author; he has put himself in his pages; they partake of his life, and are an instinct of his individuality" (15). He recalls Milton's famous quote, "a good book is the precious life-blood of a master-spirit, embalmed and treasured up on the purpose of a life beyond life" (15). Hence it is imperative to know the author in order to understand a work of art as literature is life-blood of the author." For him, "Literature is the vital records of what men have seen in life, what they have experienced of it, what they have thought and felt about these aspects of it which have the most immediate and enduring interest for all of us. It is thus fundamentally an expression of life through the medium of language" (10).

In order to judge great books, one must distinguish between what Carlyle calls 'genuine voices' and 'mere echoes' (16).He means to say that in great books the writers speak for themselves, whereas in ordinary works they speak on the reports of others. So readers must distinguish essential difference between the literature which draws its life directly from personality and experience, and that which draws its life mainly at second hand from contact with the personality and experience of others. Thus, the second type of literature is, as Turgenev says, "smell of literature," but as the student of literature, the works of the "fullest of original vitality" are of chief concern (16).

Hudson states that as literature is an expression of the writer's personality, one must start one's reading with the writer's personality. A work of literature is the record of the writer's

personality. These records of the writer's personality cannot be understood without understanding writer's life. Hence it is essential to take this personal trait as a 'corpus' or organic whole. One must consider the works of the author not separately but as a whole body – "not simply as works, but as his work" (19). He also articulates that there should be sincerity, originality, and, genuineness of expressing life in great literature as without this, a literary work becomes inanimate. He firmly believes, "without sincerity, no vital work in literature is possible" (17)

## Literature Becomes and Accomplished Art

Originality of experience makes literature "far more accomplished art" (17). Hence he suggests readers to penetrate as profoundly as into the personal life of the author. Their reading should be an actual intercourse between the author of the book and themselves. They should observe how the world of experience fascinated him, and how it is interpreted through his personality. While going through a book, the reader become familiar with the character, viewpoint, strength, weakness, and, accent of the writer's personality. Consequently, the study of literature is actually a study of the writer's personality.

## Paulo Coelho de Souza

Paulo Coelho de Souza, the Brazilian writer was born on 24th August 1947 in a sophisticated upper middle class family in Rio de Janeiro. He was the eldest son of Petro Queima Coelho de Souza, an engineer and Lygia Araripe Coelho, a home maker. At a very young age, he showed that he had an original way of thinking. Once when her mother asked him why he was being naughty that day, he replied "it's because my guardian angel isn't working. He's been working very hard and his battery has run out." (Morais, 30) He hated studying but loved reading and writing. At the age of 12, he bought a pocket diary in which he began to make daily entries. Gradually he also began to write things he had done and experienced. This is how he has sketched about his likes and dislikes in his diary:

> "I really like studying, but I also like playing. I've never been interested in opera or romantic music. I hate rock-and-roll, but I really like popular Brazilian music. I only like carnival when I'm taken to fancy-dress balls. (Morais, 40)

He enjoyed the regular practice of writing about himself or things that happened during the day. He started recording everything either in a diary kept in a spiral notebook or by dictating into cassette recorder and keeping the tapes. His diary entries unveil that he is a voracious reader. He had recorded in his notebooks about the books he had read and his commentaries about the books. When he was thirteen or fourteen, he showed his deep desire that he would never lose to be a writer. When Paulo Coelho told his mom that he wanted to be a writer, he was discouraged by his parents, who saw no future in that profession in Brazil. Realizing his growing inclination towards art and literature and lack of interest in academics, he was admitted by his parents to a strict Catholic Jesuit School of San Ignacio, where he learned to be disciplined. It is there he developed a strong aversion to the obligatory nature of religious practices.

His parents wanted him to be an engineer but they were disappointed when he took three years to finish off the final year of his secondary school. His spirit of rebellion reached its zenith after his reading of Henry Miller's *Tropic of Cancer* and was admitted to a mental hospital thrice

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for his own good from where he managed to escape all the three times. Later, he was released from the mental asylum and he was enrolled in a law school, but dropped out to indulge in sex, drugs and hippie life. During the hippie movement of 1968, he got involved in all the progressive movements and became attracted to Marx, Engels and Che Guevara and took part in elections and demonstrations. As a hippie, he travelled all over Latin America, in quest of new spiritual experiences and idealizing Carlos Castanada.

Writing still remained a passion for him and he began to dabble in journalism. Thus, he founded a magazine called *2001*. Even though it lasted only for two issues, it made a remarkable twist in the life of Coelho. It became instrumental in introducing him to the great music producer and singer Raul Seixas. Together they produced a number of songs, and this was the first time that the moment of glory kissed the writer. His most famous song, *Geeta*, which was based on the *Bhagavad Gita* sold about five million copies. This companionship enabled Coelho to earn enough money as well as fame. Along with this he worked for the Rio newspaper *El Globo* till 1974. In 1974, he published his first book, *The Theatre in Education*.

**Alternative Society**
In 1973 Coelho and Raul Seixas joined an Alternative Society, an organization that defended individual's rights to free expression, and began publishing a series of comic strips, calling for more freedom. Members of the organization were detained and imprisoned. Coelho was kidnapped and tortured by a group of paramilitaries. This experience affected him profoundly. After being released from the military camp, Coelho took a firm decision to lead a new normal life, stopping the use of drugs and practicing black magic. He worked for some recording companies. In 1976, he moved to England with the instinct of becoming a writer to work for some Brazilian magazines as correspondent. There he decided to write an autobiography, but unfortunately lost the manuscript, the result of a year's work, in a London pub, thus leaving it unpublished. He tried his hand at writing but didn't start seriously until after he had an encounter with a stranger. The man first came to him in a vision, and two months later Coelho met him at a café in Amsterdam. The stranger suggested that Coelho should return to Catholicism and study the benign side of magic. He also encouraged Coelho to walk the Road to Santiago, the medieval pilgrim's route.

**Pilgrim's Journey – Mental, Physical and Spiritual**
In 1981, he married Christina Oiticia, a painter after three failed marriages. He is an ardent traveler. Coelho initiated his fifty-six day journey with his spiritual master in 1986 to Santiago de Compostella, a medieval pilgrim's route between France and Spain. Along this journey, Coelho is guided by a man named Petrus who has achieved the title of Master and is now called upon to lead other prospective masters. During their pilgrimage, Petrus teaches some exercises and rituals that are known as the practices of RAM. He also teaches that the true path to wisdom can be identified by three things. At first, it must involve agape, and it has to have practical application in one's life and finally it has to be a path that can be followed by any one.

During his pursuit, Paulo encounters many interesting people to help his efforts. They are Mme Lourdes, Father Jordi, Alfonso, Andrew, and a lamb. Legion, a gypsy, and a couple of small boys try to divert Paulo from reaching his goal. His journey is not only related to mental

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but also physical and spiritual. He was instructed by his master to walk the entire seven hundred kilometers without taking any short-cuts, or he will risk being denied the acquisition of his sword for the final time. Besides walking the entire road Paulo must also climb up a fifty-foot waterfall, battle a demonic dog, and raise a fallen wooden cross. Amidst these physical tests, Coelho must learn to search his spirit for the wisdom to understand the truth behind his sword.

### The Pilgrimage

The walk and the spiritual awakening he experienced during the journey inspired him to write *The Pilgrimage*. The book describes his experiences and his discovery that the extraordinary occurs in the lives of ordinary people. It was formerly entitled as *The Diary of a Magus* and later retitled as *The Pilgrimage* and thus started his literary career establishing him as one of the bestselling authors in the world, securing him a place in the Guinness Book of World Records and an acclaimed author of international repute.

### The Alchemist

The novel *The Alchemist* is about a shepherd boy who travels far from home seeking a mysterious treasure which he dreamt was hidden in the dusty lands of Egyptian pyramids. He sets off a journey with a view to finding his treasure. Eventually he discovers that the treasure lies not in the pyramids but in one's own heart and there is no need to search for it in the outside world. The novel has fetched him immense popularity far and wide and established him as one of the most famous Brazilian novelists. It appeals to readers from many different backgrounds. It conveys a very powerful message of following ones dreams. It also reinforces the idea that if one is passionate about something, the whole universe conspires in helping the one to achieve it. The novel also teaches the power of positivity in a very subtle and effective way.

The novel is based on many of his own experiences as a writer and as a human being. His personal desire to travel, to read books and learn new things are expressed in the novel and he adds some imagination to make his work interesting. Through Santiago, he expresses his own self,

> "His purpose in life was to travel, and, after two years of walking the Andalusian terrain, he knew all the cities of the region. He was planning, on this visit, to explain to the girl how it was that a simple shepherd knew how to read. That he had attended a seminary until he was sixteen. His parents had wanted him to become a priest, and thereby a source of pride for a simple farm family. They worked hard just to have food and water, like the sheep. He had studied Latin, Spanish, and theology. But ever since he had been a child, he had wanted to know the world, and this was much more important to him than knowing God and learning about man's sins. One afternoon, on a visit to his family, he had summoned up the courage to tell his father that he didn't want to become a priest. That he wanted to travel." (The Alchemist, 7-8)

### The Valkyries

*The Valkyries* depicts Coelho's forty days adventure in the Mojave Desert with his wife. In the beginning of the novel, he meets his master J and receives directions to travel from Brazil to the Mojave Desert, to speak to his guardian angel. During his journey with his wife Christina,

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they meet the Valkyries, a group of warrior women who travel the desert on motorcycles. They also came to know a young man who lived in a trailer and the Valkyries, who belonged to the same spiritual tradition as Coelho.

The book helps readers to discover Coelho the man, more than his other novels as it deals with exorcism of personal demons and discovering one's strength. It speaks to the human condition in the way it reminds that each one has the tendency to "kill what we love the most." Christina who accompanies Coelho, in her own way, faces her own inner struggles and attains spiritual enlightenment. Coelho touches on the theme of forgiveness, the complexity of the human condition, the ability to overcome the biggest fears and the most destructive flaws. Penning this book required a huge amount of courage and self-awareness because he knows well that his personal life and past indiscretions will be read by all his fans. This closeness to his readers makes Coelho different from other authors. To understand this book, readers should have some knowledge about Coelho's view on religion, a Christianity-based theology called "the Tradition" that combines magic and spirituality.

### By the River Piedra I sat down and wept

The book *By the River Piedra I sat down and wept* is about a 29 year girl named Pilar, whose expectations from life are getting a job, marrying, having kids and living a normal life. Her life takes a turn when she meets her childhood friend who is now a spiritual leader, who has spent 12 years of travelling around the world, learning different cultures, religions and the representations of feminine aspects of God in different cultures. They both set off on a journey through the French Pyrenees. During the journey, he tries to teach her whatever he has learnt but the main objective was to declare his long cherished love for her.

The experience of her seven days journey had a profound impact on her life. The journey offers her a chance to regain both her faith and love. She gradually comes to realize that the man she loves is being called upon to choose between her and his spiritual calling. True love helps them discover themselves and they find a meaningful existence through love. The book is viewed as autobiographical as it carries many of Coelho's life themes such as spiritual path, RAM practices, the feminine side of God, the dilemmas of faith and belief, the fight for one's dream and the combat of fear.

### Veronica Decides to Die

The novel, *Veronica Decides to Die* (1998) is about Veronica, a beautiful young woman from Slovenia who decides to commit suicide by taking many sleeping pills as everything in her life was same and everything in the world is utter chaos and she couldn't do anything about it. Instead of dying, she awakes in "Villete", a mental hospital in Ljubljana. She has been told that she has only one week to live because the pills had caused irreversible damages in her body. During a week, Veronika experiences a number of changes in her perception towards life and death, in her beliefs, her attitudes and her personality. She learns the meaning of life and how to live more happily. The presence of Veronika in the hospital has influenced all patients and encouraged them to think about their own life and value it more and has encouraged them to leave the hospital to achieve their dreams.

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In the end, the readers discover that Veronika did not suffer from any damages. It was only an experiment of Dr. Igor who decided to shock her by death to make her value the life she had and it was successful because it helped Veronika see the world in a new light. The final message given by the author is interesting: life is worth living despite contradictions one can notice around, one just has to change one's perception of life, face the difficulties and overcome one's fears in order to make sense to those contradictions. The book touches on one of the significant experiences of Coelho. He recollects his experiences in the mental hospital, the electroshock therapy, the violence of his father and his relationship with his parents. Coelho is of the opinion that no life is complete without a touch of madness. He says a little madness is necessary to take one more step. He explains,

> "When love is not total madness, it is not love. I am not saying that madness is love. But a good, true, intense love is not complete without madness." His unique perspective of madness is revealed through Veronica. Veronica says, "I want to continue being mad, living my life the way I dream it, and not the way other people want it to be. (31)

### The Zahir

*The Zahir* is a 2005 novel and it's about an unnamed narrator who is obsessed by finding his wife, Esther who is a war correspondent who has just returned from Iraq. "According to the writer Jorge Luis Borges, the idea of the Zahir comes from the Islamic tradition and is thought to have arisen at some point in the 18th century. Zahir means visible, present, incapable of going unnoticed in Arabic. It is someone or something which, once we have come into contact with them or it, gradually occupies our every thought, until we can think of nothing else. This can be considered either a state of holiness or of madness."(Faubourg Saint-Peres, Encyclopaedia of the Fantastic, 1953) The narrator of the novel starts searching for wife and his search becomes an obsession which he calls "the zahir". He encounters Mikhail, his wife's friend, during a book launch. He learns from Mikhail that Esther had left him in a search for peace as she had trouble in living with him. The author realizes that in order to find Esther he must first find his own self. With the help of Mikhail, the narrator experiences a new spiritual perspective that enlightens him about the various meanings of love and life.

The narrator's experiences reflect Coelho's life experiences and his search for his true path in life. Coelho says, "Everything that's written in my books is part of my soul, part of the lessons I've learned throughout my life, and which I try to apply to myself. I'm a reader of my own books. They show me things that I already knew, even if only unconsciously." (p.125) According to him, a book should be self-explanatory. He states, "if a book isn't self-explanatory, then the book isn't worth reading. When a writer appears in public, he should attempt to show the audience his universe, not try to explain his books; and in this spirit, I begin talking about something more personal." (248) He describes his real experiences in his novels in order to become free from his past and to share his vision of the world. The following conversation with a journalist in *Zahir* reveals Coelho's main objective of writing books.

> "Let's talk about your new book. What's the main message?"

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"If I wanted to put across a message, I'd write a single sentence, not a book."

"And why do you write?"

"Because that's my way of sharing my feelings with others." (The Zahir, 281)

## *Aleph*

The book *Aleph* is an autobiographical account written in a novel format. When Coelho was interviewed by The New York Times, he was asked how autobiographical the book *Aleph* was. He replied,

"One hundred percent. These are my whole experiences, meaning everything that is real is real. I had to summarize much of it. But in fact I see the book as my journey myself, not as a fiction book but as a nonfiction book."

The book *Aleph,* tells the story of his own epiphany while on a pilgrimage to Africa, and then to Europe and Asia via the Trans-Siberian Railway, he initiates a journey to revitalize his energy and passion. On his way, he unexpectedly meets Hilal, a young violinist, whom Paulo loved five hundred years before and betrayed in an act of cowardice which prevents him now from finding real happiness in his life. Coelho with Hilal initiates a mystical voyage that teaches love, forgiveness, and the courage to overcome life's inevitable challenges. The novel is centered on the idea of finding redemption from the mistakes of past lives.

## Real Life Connections in the Novels

The above novels of Coelho's reflect many elements and experiences that he himself experienced in his life. As seen in the biographies, many connections can be made between the novels and Coelho's own life. Some of the characters in the novels can be attributed to some of Coelho's own interpersonal relations. The works are not only the reflection of the society which he belongs but also the reflection of the struggle and the obstacles he faced in life. He says,

"In the Alchemist I'm the shepherd, the crystal merchant and even Fatima. In other books I'm always the main character. I am even Brida. In two books I'm completely myself: The Valkyries and The Pilgrimage. The fact is, the majority of my books, although they're literary narratives, are not fiction. They are actual things I've experienced. The same holds true with Veronika Decides to Die. It's nothing more than the fictionalized experience of the terrible story I told you, of the three times I was committed to an asylum." (Arias, 172 - 173)

In an interview with *Life positive 2000,* he stated that his books are the outcome of his own experience not his wisdom. He adds, "Experience is all a person has so it must be shared. This is our reason to be here, to share. I believe that any artist or person has only to share something that he has already experienced, regardless of whether the experience was in the symbolic realm or in the so-called 'reality'." He shares his life experiences to free himself from the past. What Hudson states about literature is true, Coelho's works are the expression of his personality. His novels cannot be understood well without understanding his life. It is imperative to understand his emotions, his likes and dislikes, his motives, his way of thinking, his temptations, his spiritual inclinations, political beliefs and all that he endured and learned in life, to understand his works better.

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## CASTE, GENDER AND RESISTANCE IN BAMA'S

## *KARUKKU* AND *SANGATI*

A dissertation submitted to the Bharathiar University in partial fulfilment of the requirements for the award of degree of

**MASTER OF PHILOSOPHY IN**

**ENGLISH**

**Submitted by**

**G. JENEFAR**

**(Reg. No. 2016R0983)**

**Under the Guidance of**

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# Women Can Make and Women Can Break in Bama's *KARUKKU* and *SANGATI*
## G. Jenefar. M.A.
## Under the Supervision: Dr. Jayaseela

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**Courtesy:** **https://www.amazon.com/Karukku-Bama-Faustina/dp/0199450412**
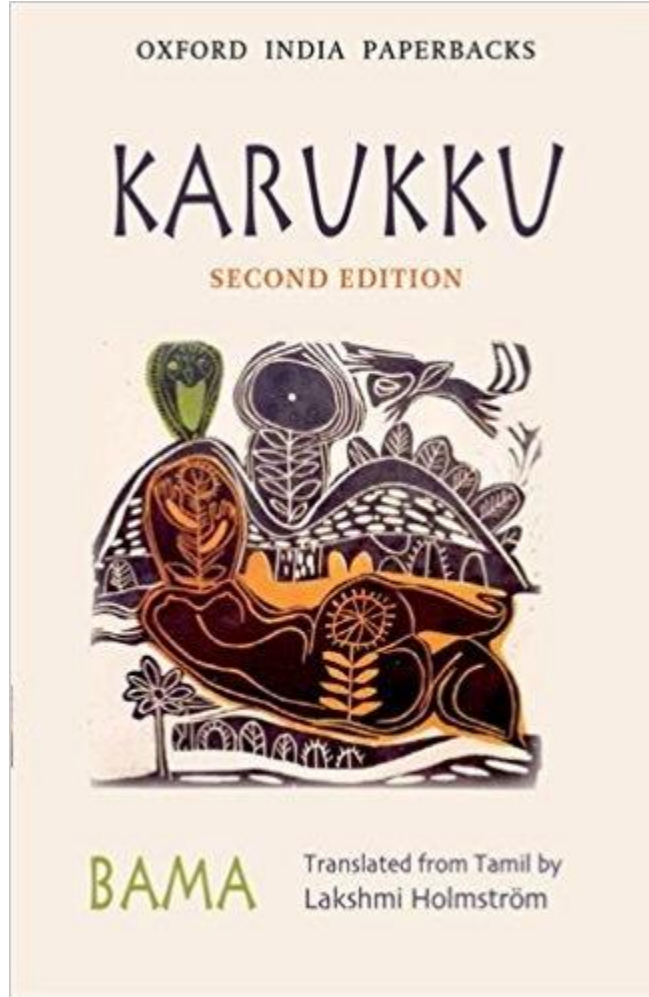
## Abstract

Untouchability is one of the greatest evils our country has been facing from the time Immemorial. Untouchability is still seen somewhere in direct form and elsewhere in a subdued way. Dalit women are one of the most marginalized segments in the society. The condition of dalit women is more vulnerable than non-dalit women. Dalit women are suffering from multi-disadvantages this paper deals with Dalit issues like daily threats of rape, sexual assaults, physical violence at the workplace, in public arena as well as violence at home.

**Keywords:** Bama, *Karukku, Sangati,* Untoucability, Double Oppression, Marginalization, Multidisadvantages, Subversive Strategies.

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## Bama's Portrayal of Dalit Suffering

Bama has remarkably portrayed the sufferings of Dalit women, who are doubly marginalized-being a Dalit and being a women. In this paper we shall explore Bama's varied representations of Dalit women in *Karukku* and *Sangati* with a view to underline the interface between gender and caste significations in Dalit fiction. Bama's intervention in Dalit literary discourse in the early 1990's made a significant contribution in the arena of gender-caste intersections in the lives of Dalits. Her works foreground the twice cursed lives of Dalit women, oppressed on account of their caste as well as gender, at home and outside, by upper caste men and Dalit men, by the state machinery as well as the family. Bama's writing celebrates Dalit women's subversive strategies to overcome their oppression is depicted in this paper.

## *Karukku*

Karukku which means the searing edges of a Palmyra leaves, is indeed a double edged sword directed towards the reader which highlights the atrocities caused by the gender discrimination, caste and class division. *Karukku* is the narration of painful memories, despair, disillusionment, dejection, the pathetic conditions of the life, culture of people where women are subjected to sexual harassment and physical assault. Incidents are narrated were again over narrated and reinterpreted each time to express an Oppression of Dalits. Bama's rewriting of self is the rewriting of Dalit history. Bama explains how the male perspective have been encountered and questioned by feminine perspective. Her works voice the emergence of Dalit Literature.

In the beginning of *Karukku*, she starts with a narration of beauty of her village and the village separation in the name based on caste in mountain peaks with different names as Nari Paara, Vannan Paara and vattala vitthamm paara, in the same way lakes, fields streets, fish, food, works, temple are marginalized according to the caste are marked .Like the palmyra leaf (*Karukku*), it sears the reader with its sharpness. Her style in writing was at its finest-fearing nothing, unabashedly radical, shaped by the strength of personal experience. *Karukku* moves from the village to the convent, transverses the marginal communities of the urban poor.

## Bama's Emphasis on Education

Finally, Bama has indented to conclude with the emphasis on Education and consider Education is a passport to upgrade the life of Dalits in that way Dalits are exposed to awareness of their situation and their earnings to cope up with the family needs. So her intention to serve the poor and low children was attained by setting up school on her own was the firm decision. She felt that one has to disguise for all time for others was not possible so she proceeded in her own way. It gives promising bright prospects for making our society largely integrated through literacy was  pin pointed in her novels. In this way it has begun to bring about a change; to enable Non-Dalits to deconstruct a traditional mind set which makes them perceive Dalits as lower than themselves; and instead to see Dalits as equals rather than pitiful victims. It also fills Dalits themselves with confidence and pride. Surely it is an apt compensation for lack of philosophy in Dalits. Their philosophy is to bring them equal with others and this vision can't be rendered true until they have confidence and pride in them. Once they become confident and proud, they begin to shatter the social system which imparts Dalitism. This was an ultimate aim of Dalit literature to fight against the system and not against other caste people. She ended her

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work *Karukku* with positive note; with hope in future Dalits also will breathe the independent air without caste-difference and with different Identity with justice.

*Sangati*
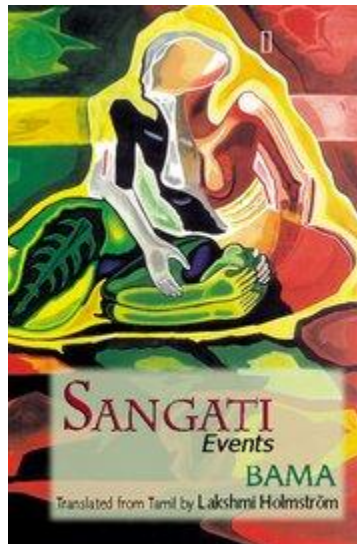
*Sangati* was originally written in Tamil in 1994. It was translated by Halmstrom into English. The whole narrative is divided into twelve chapters. *Sangati* is an autobiography of her community, which highlights the struggle of Paraiya women. Bama chooses only a woman protaganist for every story in her novel *"Sangati* contributes both to the Dalit movement and to women's movement in India especially Tamilnadu.

This paper is an attempt to study the sufferings of Dalit women as voiced by Bama in *Sangati* .Having personally experienced the sufferings of Dalit. Bama narrates the life of a dalit women right from the child birth to old age. The novel highlights on issues varying from Christian conversion, Caste and Sexual discrimination, Economic inequality, Physical violence, Disproportionate labour between men and women, Rituals of Puberty, Panchayat system, superstitious beliefs and oppression of women.

The major focus of in the novel is on the life of Dalit women, right from the birth; the description goes on about how the infants are also shown discrimination for example the boy child is feed longer than the girl child, The labour of the boy and girl which is not proportionate is illustrated. The rituals of puberty and the sufferings of women is subjugated to the man beating and working in the fields for longer hours for a very less pay.

'*Sangati*' ends pointing out how Paraiya women are always the most vulnerable, even when educated, economically independent and choosing to live alone. This novel is written in colloquial style, which overturns the decorum and aesthetic of upper caste, Tamil; the novel seeks to tease out a positive cultural identity as Dalit and women who can resist upper caste

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norms. It gives an account of Dalit women's dual oppression on account of gender and caste as well as other discriminated situations of womanhood in Tamil Dalit culture. "*Sangati*" explores the female subjugation and subordination in a great way.

**Conclusion**

Social discrimination is also a major problem. Dalit people are considered 'untouchable'; higher caste people would not marry a Dalit, invite them into their home or share food with them.

➢ Dalits are prevented from entering police stations in 27.6% of rural villages,
➢ Dalit and non-Dalit people cannot eat together in 70% of rural villages
➢ 70% of Dalit women are illiterate in rural India

Bama asks her community to follow a few things to put an end to the sufferings women. She asks them to treat both boys and girl alike, showing no difference between them as they grow into adults. Girls too much be given freedom and make them realize their strength. Then she is sure that, there will come a day when men and women will live as one , with no difference between them; with equal rights. Then injustices, violence and inequalities will come to an end, and she is sure that the saying 'Women can make and women can break'. (123) will come true and "such a day will dawn soon."

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# Reflections of Women's Movements in Manju Kapur's *Brothers*

## Dr. Jitender Singh

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Courtesy: https://www.goodreads.com/book/show/32829032-brothers
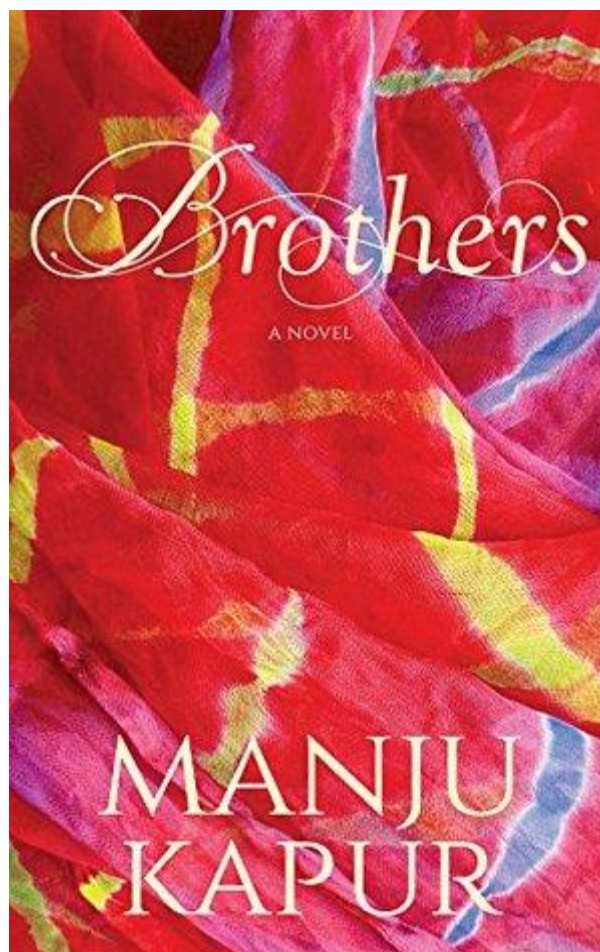
**Abstract**

Women around the world share a sisterhood that binds them together in a perennial relation despite their cultural, moral or territorial differences. They are different yet the same as far as their experiences as women are concerned. Though entitled *Brothers*, Manju Kapur's latest novel gives ample space to sisters who maintain a close-knit bond in the face of patriarchal constructs. No doubt, with time women's condition is getting better but still there is a long road for them to travel to arrive at a "promised land" where they can share an equal status with men. Set in the pink city, Jaipur, the novel revolves around the political career of two brothers. Along with that there are women characters in the book who maintain a parallel development with women's movements in India. The novel through the lives of its characters depicts how sati,

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widowhood, widow remarriage and motherhood have been ameliorated by women empowerment campaigns. But patriarchal hold on women's sexuality still persists and mars women's choices. What instantly holds a scholar's attention is the response of the novelist to women's movements in India expressed through her characters and the choices they make. Thus, the novel offers a wide variety of women related sensitive issues which demand a thorough inquiry into women's condition in our modern India.

**Key words:** Manju Kapur, *Brothers,* Women, Gender, Patriarchy, Consciousness, Sisterhood

**Sisters and Brothers**

The word 'Sisters' can be used as a metaphor for all those women who struggle for their equal position in the society. Their very existence, choices and behavior are challenged by every now and then, and moreover they are made to feel at margins. Alladi Uma observes, "Sisters in distress, the women are able to relate to each other by sharing experiences and discussing their problems" (79). The feminist call for essentialism, though debated by post-modern scholars, was perhaps for uniting women around the world in a universal sisterhood from where they can raise their voice despite existing differences. The theoretical premise of gender studies sets up a viable platform for examining women's issues embedded in the narratives of Indian English women novelists. Their sole approach is not to make the reader conscious of women's question but also to bring about an understanding of women in question. Though patriarchal mores have been losing their hold on the Indian social fabric in the wake of education and women empowerment campaigns yet the same constructs are still at work on a larger scale. There has been a strong call for a better status of women raised by women's movements in India. The purpose of this paper is to trace the progress of women's movements in India with reference to the advances made by the women characters in Manju Kapur's present novel. The study also reveals how much has been achieved so far by 'sisters' in the world reserved for their 'brothers' and how much is still left to be worked upon.

**Study of Gender Discrimination**

Under the aegis of feminism, gender studies looks for ways through which discrimination in the name of gender can be highlighted, brought to the forefront and thus exposed in the literary texts which however seem to propagate it through stories of glorifying masculinity against under-nourished femininity. In this context, the famous African proverb stands true that until the lion learns how to write, every story will glorify the hunter. Thus the first foundational achievement of feminism world over is women's participation in creative writings. It is from her pen that narrative about her are being expressed through *ecriture feminine* – a phrase coined by Helene Cixous. Following this call for exclusive feminine writing, women around the world reveal how they think about the nature of world, masculinity and their own selves. The echoes of this call do reach to women in India and result in a large corpus of writings defining existing life and ideas from their perspective. What is remarkable about Indian women writing in English is that they have expressed themselves largely in poetry and fiction. Drama has been a less explored territory for them. It seems they are more comfortable in either meditating in poetry or creating large spaces for themselves in fiction. The fictional narratives based upon their personal experiences as 'female' form the very heart of Indian English women's fiction. The depth and

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element of truth they hold is a direct outcome of their personal struggle to accept themselves as creative writers.

***Brothers***

 If looked from this standpoint, Manju Kapur's latest novel, *Brothers*, appears to be a significant part of this large tradition of women's writings bent on raising gender sensitive issues through their creative voices. However on the surface level, *Brothers* seems to be a tale of two brothers, their political quest and family disputes. In this regard, Rosalyn D'Mello in reviewing *Brothers* describes it, "a predictable tragedy of two small town men with larger-than-life dreams and the women they confine to margins" (n. pag.). But Kapur has created a haven for women of the house too where they move towards self-actualization generation after generation. Striking a deeper note, Dhamini Ratnam observes in her review of the novel, "The title of the book may well be *Brothers* but make no mistake, this book is about a woman, and it is the lives of women, especially the unnamed ones who serve as silent, veiled foils to their husbands and sons, that remain with you long after you have finished reading" (n.pag). Thus, being apparently a text concerned with two brothers and their journey to achieve selfhood, this novel also embarks upon a journey of several sisters struggling against their own gender consciousness. But Kapur has very adroitly traced the changing contours of their lives and behavior along the lines of women's movements in India.

## Main Thread - The Protagonist Tapti Gaina

 The protagonist, Tapti Gaina, is the main thread around which the whole story of women's discriminated lives is knitted. Through her character, the novelist features an educated, beautiful, modern and working woman who suffers from guilt-consciousness. This hints towards a crucial point that these external social factors cannot fully contribute to a woman's emancipation. Something from inside must be transformed in her. The narrative of the novel covers a large span of time from 1930s to 2010 and thus provides a complete view of woman's changing condition in these formative years. This was the time when Indian social reformers were devoted to the cause of eradicating the evils of child marriage, widow remarriage and *purdah* system. In the first generation, Mithari has to face the evil of child marriage rampant at that time of Indian society:

> Virpal and Mithari, both children of village sarpanches, had been six and five when they married. Immediately after the ceremony the bride returned to her parent's home to wait out the years until puberty. (72)

 The same generation features Gulabi, wife of Dhanpal who scared of his participation in World War II asks him a promise not to leave her a widow. Dhanpal retorts:

> 'You have a woman's brain,' he says. 'What do you understand, that you ask for such promises? This is a war, there will be fighting. The only thing I can promise is that I will dishonor neither my caste nor my name.' (79)

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## Exploring the Concept of Widowhood

Thus the narrative also explores the concept of widowhood that Gulabi has been so scared of. Virpal's son kishen Singh dies after a few months of his marriage. His widow without a fault on her part suffers an isolated existence and becomes an easy prey for Himmat, son of Dhanpal, "In her shapelessness she was no different from the covered figures in his village, yet she managed to move him in unfamiliar ways" (123). Widowhood has been shaped as a vulnerable stage where a woman is made to think herself ruined. After the death of Kishen Singh, it is stated:

> As for the young wife, she lay paralysed by desolation. From now she would be deprived of the protective presence that stood between her and the world. Her life was over, they said. Where does one go, how does one behave if one's life is over? This was the lesson she had to learn. (114)

But with time, widowhood loosens some of its ties. The mother of Tapti, Mrs Ahlawat, is also a widow but her status in the house is completely different from Kishen Singh's widow. Women's movement in India has done a great deal in prohibiting child marriages from the social arena. But this marriage is important from various standpoints. Vina Mazumdar sums up the new trends within the women's movements in the late 1970s and emphasizes its embryonic relationship with gender studies:

> The revival of the women's movement in the late 1970s brought new dynamism and directions to women studies. Issues of violence – domestic and social, sexual exploitation in old and new forms, identification of complex structures of domination and their reassertion in new forms. (44)

## Love-cum-Arranged Marriage

Himmat's marriage to Sonal is an example of love-cum-arranged marriage. But the narrative makes it clear that his marriage to Sonal proves to be a building block in his political career. His act of imposing divorce on his child bride and marrying Sonal is the example of old and new forms of exploitation. This can be figured out from Sonal's character that is not much developed in the novel. She remains a politician's daughter and a minister's wife instead of growing as an individual. The irritation she expresses towards Tapti may be the result of her tamed life at home. Though she belongs to an upper-class political family yet her womanly self remains enclosed within the gender-specific roles very aptly defined by Tennyson in the Victorian age:

> Man for the field and woman for the hearth:
> Man is for the sword and for the needle she:
> Man with the head and woman with the heart:
> Man to command and woman to obey;
> All else confusion. (427-431)

She neither has a public life for herself nor does she share her husband's. Her character is tightly struck within the patriarchal mores of domesticity and modesty. Thus it stands true in

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Sonal's case that an individual alone is responsible for the life that she crafts and leads – there is no predermined structure or constrained. This existentialist approach of Sonal is transformed in the next phase into a radical feminist approach of Tapti.

**Feminism Portrayed in the Novel**

In the 1990s feminism of the liberal equal rights variety consciously tried to move away from the images of the oppressed woman to that of the woman with initiative and agency. Whereas in the 1960s and 1970s, the entire focus of women's movements in India has been on the public sphere, by the 1990s there is a realization that the public sphere cannot be changed without addressing the private. Women's private domain opens spaces for debates on motherhood, contraceptive technology and of course her control over her sexuality. It is in fact Tapti who shows the real growth of women's empowerment in the last decades of the previous century. Himmat arranges her marriage with his younger brother, Mangal, with Tapti and keeps an eye on her throughout life. She receives many favours from him before noticing that there has been a secret liking at work whatever he has done for her. No doubt, Tapti is the emblem of an educated, assertive and working woman who defines the boundaries of her motherhood. After giving birth to two daughters, she clearly shakes off the responsibility to produce a male heir to her husband's family. She makes use of contraceptives without sharing with her partner and brings fulfillment to herself living independently:

> She needed space to distance herself from Mangal's desires. Like an oyster reacting to a grain of sand, she vowed to establish a professional life, become someone who could not even remotely be construed as a stay-at-home breeder of male children. (266)

Her individualistic approach is a significant initiative towards valuing her own life and growing as an individual. Kapur has made it clear emphatically that women like Tapti have been successful in transcending the gender-specific boundaries in matters of education and employment but their control over their motherhood and body is yet to be achieved. The narrator describes:

> Tears gathered in Tapti's eyes. What was she, a machine that would go on producing children until he got a son? At twenty-four she felt there was nothing left of her youth, so swallowed up by babies was she, and it hurt her that he saw nothing of how she was feeling, his main concern not her, but his seed, his line, his name. (268)

**Control over Sexuality**

What is still left for Tapti's daughters to achieve is their control over their sexuality. Despite overcoming struggles of women's gender related roles in the family structure, Tapti is still chained into the male structured boundaries of sexuality. She does not have a choice over her body and pleasures that it produces in the sexual bliss. While both Himmat and Mangal have stepped outside the threshold of their virginity, that too before and after marriage, for Tapti her fulfillment proves to be a stumbling block. Her husband Mangal commits adultery many times in his life but no one raises a question on his loyalty. At the end the novel it is explained why

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Mangal has shot his brother dead. Himmat and Tapti's secret love life is exposed to him and it questions his masculinity. His fury is directed more towards Himmat than to his wife, Tapti.

## *Sisters-* A Parallel to Women's Movement in India

On the basis of this analysis, it can be said that undoubtedly Manju Kapur's present novel draws a parallel to women's movement in India by invoking the lives of sisters portrayed in the story. What is left to be probed further is that women united to seek self-knowledge and freedom to their sexuality is a far reaching dream for them even today. But history of their struggle shows that much has been achieved yet much has still been left. Their creativity is submerged under the load of traditional social roles. Once they are awaken to their own being, it would not take much time for women like Tapti to arrive at self-realization where their body would pave way for their spiritual regeneration.

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# The History and Patterns of Education, Evolution of Schools and the Role Played by the Educational Institutions in India

### S. Karnel, M.A., M.Ed., M.Phil., Ph.D.
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## Introduction

The word 'Education' has a very wide connotation and it is very difficult to define it precisely. Divergent views have been expressed by different philosophers, thinkers, psychologists, priests, statesmen, and educationists. The educationist and linguists have tried to trace the origin of the word "education". The term "Education" seems to have many derivations, one among them has viewed that the word "Education" has been derived from the Latin word "educate" which means "to bring up", "to nourish". The other view is that the word "education" has been derived from the Latin word "educatum" which means the act of teaching or training. It is also viewed that the word "education" has been derived from the Latin word "educare" which means "to lead out" or "to draw out". Therefore, the purpose of education is to draw out rather than to put in.

Based on the above definitions and derivatives, the scholars in this field viewed that education consists in leading out the innate knowledge, virtues, and powers of the child, making the potential actual.

## Various Concepts of Education

The Derivative and Differential approaches to education do not fulfill the requirements of understanding education in a comprehensive manner. There is a further need to understand and interpret education in the context of different meanings and definitions given by different thinkers and philosophers of different countries in different periods.

## Education - Indian concept

In India, the concept of education has been given differently by different thinkers, philosophers and scholars. A few important views regarding education given by Indian thinkers are as follows:

**Rig Veda**: Education has been defined as "something which makes a man self-reliant and selfless".

**Upanishads**: Education is that whose end product is salvation.

**Gita**: The knowledge of the Brahma or knowledge of the soul has been termed
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as education. It emphasizes "Karma" particularly "Nishkam Karma" and that is the aim of education.

**Yaj Navalkya**:  Education is that which makes a man of God character and useful for the world.

**Panini**:  Human education means the training which one gets from nature.

**Kautilya**:  Education means training for the country and love for the nation.

**Shankaracharya**:  Education is the realization of the self.

**Guru Nanak Dev Ji**:  Education consists in service to others.

**Swami Vivekananda**: Education is the manifestation of divine perfection already existing in man. He also defines the functions of education as, "We want that education by which character is formed, strength of mind is increased, intellect is expanded and by which one can stand on one's own feet".

**Sri Aurobindo** viewed education as, "helping the growing soul draw out that is in itself."

According to **Rabindranath Tagore**, "Education is that which makes one's life in harmony with all existence and thus enables the mind to find out that ultimate truth which gives us the wealth of inner light and love gives significance to life".

**Gandhiji** expressed education as, "By education, I mean an all round drawing out of the best in child and man, body, mind and spirit".

In brief, "Education according to Indian traditions is not merely a means of earning a living. It is initiation into the life of spirit, a training of human souls and thereby made powerful instrument of social, economic and cultural transformation". Hence the Indian concepts of education have stressed the purpose of education for character formation and righteous living.

**Education - Western concept**
Many Western thinkers and philosophers have given their views on education.  Some of them are as follows:

**Socrates** expresses education as, "Education means the bringing out of the ideas of universal validity which are latent in the mind of every man".

**Aristotle** says, "The creation of a sound mind in a sound body. It develops man's faculty especially his mind so that he may be able to enjoy the contemplation of supreme truth, goodness and beauty in which perfect happiness essentially consists".

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**Plato** views on education as, "Education is the capacity to feel pleasure and pain at the right moment. It develops in the body and soul of the pupil all the beauty and all the perfection of which he is capable of."

In the words of **Milton**, "I call, therefore, a complete and generous education that which fits a man to perform justly, skillfully and magnanimously all the offices, both private and public of peace and war".

**John Dewey's** views on education as, "Education is the process of living through a continuous reconstruction of experiences. It is the development of all those capacities in the individual which will enable him to control his environment and fulfill his possibilities.

**John Adam** defines education as, "a conscious and deliberate process in which one personality acts upon another in order to modify the development of the other by the communication and manipulation of knowledge".

**Herbart** has viewed education as, "Education is the development of good moral character".

According to **H.M. Horne**, "Education should be thought of as the process of man's reciprocal adjustment to nature, to his fellows, and to ultimate nature of the cosmos". From the above views expressed by Indian as well as the Western Thinkers on Education, it may be understood that the main functions of education are:

* All round development of personality
* Modification of behaviour
* Preparation for future living
* Progressive development of innate powers
* Sublimation of instincts
* Character building
* Development of social consciousness
* Development of good citizenship
* Preserving culture and civilization
* Development of social feeling

**History of Education in India**

Education has its long root in India since the Vedic period. During each and every stage, education had its changes in its nature and functioning. Here below is given the brief history of education under different classifications.

**Vedic Period:** The impact of culture on education in ancient India can be seen from a mere glimpse of Gurugula system of education. Gurugula System of education was prevalent in India in ancient times since the Vedic period. Gurukula schools were scattered all over the country. They were residential schools run by individual scholars, called 'Acharyas' or 'Gurus'. The

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disciples used to live with their Gurus (scholars) in the 'Gurukulas' or 'Ashrams' and received education in the laps of nature. They were either at the Antskirts of the human habitations or in forest areas.

Normally, the children of higher status were only allowed for admission. In this system, pupils had to work for their teacher in house and field, attending to his sacred fires, and collecting alms for him (Gurus). The pupil was always ready to serve his teacher and awaited his commands. The Gurukulas needed no financial assistance from the state. Hence, there was no state control over them. Society maintained them and the state only admired and appreciated their efforts. It simply guided and moulded their activities as and when needed. The religious and moral factors dominated the system of education. Worship of God and religious feeling, character building, development of personality, observing the social duties of citizen, progress of social efficiency, preservation and propagation of national culture were the aims of education in this period.

**Brahmanic Period:** During this period, education was maintained by voluntary and private agencies. In other words, there was no direct control of state over education. Taxila, the famous university of India came into existence during this period. Kings, Aristocrats and Barons of then society used to give donations to this institution and also provided stipends and scholarships to those who received education in it. But a significant change, which occurred during this period, was that education fell from the high pedestal of mission and service of the nation to a sort of profession in the hands of same Pandits and Purohits (learned scholars). The religious and moral aims dominated in the Brahmanic system of education. Education was regarded as a means of inculcating such moral habits like strict obedience to elders, god fearing (spiritual development), truthfulness, honesty and temperance. The main aim of education in Brahmanic period was total development of personality along with self control, character building and inculcating the social feeling.

**Budha Period**: Private universities of the Vedic and Bramanic period changed into public institutions as we have today. Nalanda, Nadia, Vallabhi and Vikramshila were the famous universities of this period. These universities came to run by 'Associations' and 'Samities' and maintained their high reputation and smooth management in all matters. In short, they enjoyed complete autonomy and state control was next to nothing. Buddhistic education was primarily monastic in its out-look and contents. It aimed at the religious development of the individual. The aim of Buddhist Education was based on idealistic view point. Therefore, the aim of education was spiritual. Later on, it became secular in contents.

**Muslim Period**: During this period the 'Maktabs' and 'Madarsas' turned into agencies of religious conversion to Islam of the infidels by the Muslim monarchs and the Mullas. During the early Muslim period, education was based on religious ideals. The boys were taught the 'Holy Quran'.

The following were the main aims of education.
* Propagation of knowledge

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* Propagation of Islamic religion
  * Acquainting the Muslims with the principles, beliefs and codes
    of conduct of Islam
  * Intellectual development
  * Strengthening the foundation of Muslim administration

**British Period:** During this period, the decree of 1835 set the seal on English Education for India. The Wood's Despatch of 1854 recommended the establishment of universities and Departments of Public Instruction. The Hunter Commission of 1882 recommended the establishment of model schools by the government and withdrew from the direct management of secondary schools by encouraging voluntary and private bodies to run them on grant-in-aid basis. Thus, Departments of Public Instruction began to be established with more and more officers to complete the task of education. The system of British Education was implanted in India with purely political aims. It developed a class of people, Indian in blood and colour, but English in taste, opinion, morals and intellect".

**Modern Period**: After political freedom and independence, and after careful consideration decided to transform itself into a secular democratic republic, education in India has been decentralized. Now, education is one of the responsibilities of the State Governments. The Kothari Commission (1964-66) has shared and distributed the responsibilities of education among the Central, the State and the Local Bodies. All these authorities share the responsibility of educating the nation to the best of their resources and capacities.

## Educational Centres in Ancient India

One of the specialties of ancient education in India was the deep spiritual relationship between the pupil and the teacher. The pupils received education by staying at the residence of their teacher. The educational institution during the Vedic period was known as Gurugulam. The schools established by the Buddhist monks were known as Monasteries and Viharas. Monasteries and Viharas were well organized institutions compared to Gurugulas. They imparted higher education to pupils systematically. The educational centres were Valabhai, Mithila, Vikramasila, Oadantpuri, Nadia and Jagaddala. Nalanda and Taxila rose to the status of universities and developed into universities of international standard and importance.

## Education in Tamilnadu – A Brief Introduction

Ancient Tamilnadu was divided into three major kingdoms, namely, the Chola, (occupying Kavery delta), the Pandya (the south of Chola kingdom) and the Chera (extending along the west coast). The history of Tamil Literature had necessarily to begin with an account of 'Sangam". There were three Sangams in antiquity. The Sangam was an organization in which only the highly learned men had membership. All the three Sangams were said to have flourished in the Pandian Kingdom. Many Pandian Kings patronized them. The 'Sangam Age' in Tamil literature was a period of great literary glory. The age was a period of awakening of people, when the arts and sciences flourished alike. The people obtained all social amenities.

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During the Sangam Age, the education was religious-centred. Prayers were written on palm leaves and they were learnt by heart. The rulers of the Sangam Age had their faith on the Brahmanical religion and performed many sacrifices. Education had its growth during the Sangam Age. The Tamilians had been busy with myth-making and all sorts of stories were told in connection with Agashtya, the supposed father of the language and its first grammarian.

## 1) History of Sangams

**a) The First Sangam**: The first Sangam was established in old Madurai which was later submerged in the Indian Ocean, There were 549 members in the first Sangam. No less than 4499 authors submitted their writings to it and obtained its approval for them. Eighty nine Pandian kings patronized the first Sangam which lasted for 4400 years. The notable works of this first Sangam were Akattiayam, Paripadal, Mudurai, Mudukuruku and Kalariavirai.

**b) The Second Sangam**:  It had its seat in another submerged town called Kapatapuram. It included Agastya and forty nine members in all. This Sangam received the support of fifty nine Pandiyan kings. It flourished for about 3,700 years. The classics of this period were Akattiyam, Tolkappium, Isai Nunnukkam and Vendoli. This Sangam housed in its library 8,149 works, but all were swept away by the sea. Since Akattiyar was common to both sangams, it is obvious that the second was a continuation of the first. The works of the second Sangam are also now lost, except Tholkappium.

**c) The Third Sangam**: It had its seat in Northern Madurai or the Present Madurai known to us. Its membership totalled forty-nine, but 449 poets submitted their works to it for approval. Forty-nine Pandian kings patronized it and it continued for 1850 years. The major lights of this Sangam were Nakkirar, Iraiyanar, Kapilar, Oaranar and Sittalai Sattanar. These learned members were called by the king to set the standard for Tamil and to give approval to works. The classics of this period were Nedunthokai, Natrinai, Ainkurunuru, Paripadal and Paditruppattu, while many of these are now lost, some works fortunately survived to give an idea of the richness of Sangam Literature. A complete list of the forty-nine members of the third Sangam is given in the "Garland of 'Tiruvalluvar' included  at the end of his immortal work "Kural".

It is highly probable that the Sangams were more or less continuous, although they are now described as three because of the changes in the capital fromold Madurai to Kapatapuram and again from the later to northern Madurai.

## 2) Gurukulam

During 'Sangam Age' the schools were conducted in the teacher's house itself which was called 'Gurukula'.  Just as 'Devakila' means the temple of God, 'Gurukula' means the temple of the Guru or teacher. The teacher was called 'Kanakayar' which means a great scholar. Unlike the modern teachers, the teachers of those days studied many books keeping the matters in their memory. The pupils were astonished to see the all-round talents of their teachers. The students respected their teachers as God or next to God. There is a popular tamil saying **"one who teaches is the god"**. When the pupils came to the teacher for their study, first they prayed him. They said, "Long live the teacher; he is our guide". Those teachers were well versed in literature,

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grammar, Sanskrit, Telugu and other languages. They taught mathematics, astrology, medicine and music. So the students also learnt different subjects and they too become proficient in all. In all the villages, the teacher was respected as astrologer, prophet and as doctor. So the teacher worked for the welfare of the students throughout their life and most of the Sangam poets were all teachers. The Nakkirar was one the greatest teachers of that age.

### 3) The village school or phial school

In those days even the village had a school which was called 'Pial schools or Thettry school.' These schools were conducted under the shade of a big tree, generally a banyan tree. That school was called 'Mantram' or 'Ambalam' because during the leisure time of the school they discussed matters in that place convening the village. Sometimes music performances were also conducted there. Later the village schools which were conducted under the shades of trees were converted into a small mutt which was called a school.

The edict of Raja Raja Chola says the Tiruvaduthurai mutt was sanctioned separate land for educating the students in Vilakarnam. And there is another edict which says about the establishment of a school for medical sciences at Tirumikkudal in Thondai nadu. Madurai was the seat of learning in South India. The Kanchi was also another seat of learning which was praised as Thatchnakasi by South Indian Hindus. Ennayiram in South Arcot district had a college endowed with about 300 acres of lands. Three hundred and forty students received free tuition, boarding and lodging. Venkatesha Perumal Temple at Tirumikkudal in Changleput disctrict had a college with a hostel and hospital attached to it. This college provided free lodging and boarding for 60 students. Mulkapuram in Gundur district had a college with a hostel and a hospital attached to it. In this college, eight teaching faculties were teaching one hundred and fifty students were studying. There was another college at Punnaivayal in Tanjore District which was fixed on wooden frames. Copper frames were also made for the safety of the 'suvadies'(learning material). Many pictures were drawn on the frames with colour ink. There was a way to tie a Suvadi. Teachers often tested how their students tied their suvadies.

On the occasion of Saraswathy pooja, the students used to arrange the old *suvadies* and the new *suvadies* in the proper order. If a *suvadi* became very old, they would take a copy of it and the old *suvadies* were thrown in the river during 'Adiperukku'.

### Evolution of Schools

Historically the school was invented as a social institution that was endured with the function of providing formal education to children as the informal agencies were unable to take-up the task of transmission of cultural heritage to the younger generation due to growth of knowledge abundantly and due to the increased complexity of life. It became an active instrument for transmission of cultural and social heritage conserving the past culture, serving the present generation and reserving it for the posterity.

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**The Evolution of Schools in the Recent Past are summarized below**:

Culture–centered school

Community–centered school

Teacher–heritage centered school

Social-centered school

Subject-centered school

Child-centered school

Life-centered school

Work Experience-centered school

Technology-centered school
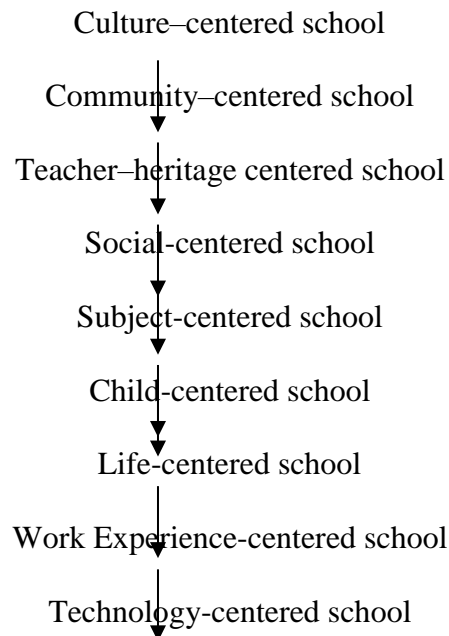
## Pattern of Education in India

Education in India varies with regard to curriculum, mode of admission, pattern of evaluation, and so on. The notable patterns of education available in Indian educational scenario are State Board, Matriculation, Indian Certificate of secondary education (ICSE), and Central board of secondary education (CBSE). Among these different patterns of education, the parents choose the schools for their children based on their needs, expectations, family circumstances, economical status, residential locations, capacities and some other factors.

## State Board

State Board pattern of education is the system of education that is sponsored, designed and practiced by the state governments concerned in India. It brings out a unique pattern of studies. In Tamilnadu (one of the states in India), it is run and managed by the government of Tamilnadu. Its curriculum is unique and distinct from that of other educational systems. The government has the sole authority and right to bring out the changes or modifications in the pattern of curriculum, text books, methods of instruction, fee structure, admissions, enrolment and pattern of evaluation. The staff members of these educational institutions are appointed by the government, the salary is given by the government. The state board education is being practiced by the government schools (the schools run by the department of school education of union territory / state government), the government aided schools (the schools run by the private managements by receiving grant-in-aid from the union government / administration of union territory / state government) and private schools (the schools run by the private managements without receiving any grant-in-aid from the government).

In the government schools, the infrastructural facilities and other physical facilities are maintained by the government itself where as in the government aided schools and private

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schools, the infrastructural facilities and other physical facilities are maintained by the private organization concerned. The curriculum, syllabus, text books, and pattern of evaluation are common for all the schools. As far as the admission norms and the appointment of staff the government and the government aided schools are supposed to follow the rules and regulations of the state government. Tamil should be taught compulsorily in all the standards. The schools practice Tamil or English or other minority languages as medium of instruction based on the nature of the learner. District common examination is being conducted for standards VI to IX, and XI. The state level common examination has been conducted for standards X and XII by the Government Board of Examinations.

**Matriculation Board**

The matriculation schools have been started and run by a society / trust duly constituted and registered under the provisions of state acts. At the beginning these schools were recognized and monitored by the university of Madras and Madurai. On and after 1$^{st}$ June 1976 the schools are recognized by the department of education, the government of Tamilnadu. Recognition had been accorded from standard I to X or the standards that actually exist. These schools are not receiving any grant-in-aid from the government and they are self-financing schools which meets their financial requirements from the fees collected from the students and other donations. They practice English as medium of instruction.

They are allowed to frame their own curriculum, design their syllabus and practice their own pattern of evaluation, except for the last one year preparing students for the Matriculation public examination. Now, the matriculation schools are considered as a separate entity by the state government. A separate matriculation board was constituted under the chairmanship of the director of school education and the board controls the infrastructure and other facilities of matriculation schools and conducts the matriculation examination at the 10$^{th}$ year. The matriculation schools are also encouraged to start the higher secondary course, viz., standards XI and XII under the supervision and control of the Director of School Education. They are directed to adopt the rules and regulations of the directorate at higher secondary level with regard to curriculum and evaluation.

**Central Board of Secondary Education (CBSE)**

Central Board of Secondary Education (CBSE) is one of the widely recognized boards of school education in India. Although CBSE got its present name in 1952, its origin can be traced back to 1921 when the U.P Board of High school and Secondary Education was set up. The importance of CBSE lies in its effort to impart a common education in this land of diverse culture and heritage. The CBSE has two primary objectives, one is to serve the educational institutes more effectively and the other is to meet the educational needs of those students whose parents are employed in the central government and has frequently transferable jobs. The CBSE frames its curriculum and prepares the syllabus for the schools affiliated to it. All the schools affiliated to the Delhi Board, schools of Chandigarh, Andaman Nicobar Island, Arunachal Pradesh and Sikkim falls under its jurisdiction, besides the Kendriya Vidyalays (schools run by Kendriya Vidyalaya Sangathan, an autonomous organization under the Ministry of Human Resource Development of the government of India), Jawahar Navodaya Vidyalayas (schools run

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by the Navodaya Vidyalaya Samiti of the government of India), and some private unaided schools (schools run by a society / trust duly constituted and registered under the provisions of central/state acts not getting any regular grant-in-aid from any government). The jurisdiction of CBSE goes beyond the national boundaries and has schools in the Middle East and the U.S. too. Apart from preparing the syllabus for the schools affiliated to it, CBSE also conducts two board examinations: the All India Secondary School Examination for class X and the All India Senior School Certificate Examination for class XII. It also conducts one Engineering Entrance Examination (AIEEE) and one Medical Entrance Examination (AIMEE). These are common Entrance Examinations on all India basis, success in which would mean entrance to various professional Engineering and Medical Colleges across the country.

It is a self-financing body meets its financial requirements from the annual examination charges, affiliation fee and the entrance examination that it conducts. CBSE does not receive any grant-in-aid from the central government and any other source. Admission in the school affiliated to the CBSE shall be made without any distinction of religion, race, caste, creed, geographical area, place of birth or any of these. As regard to reservations of SC/ST students it shall be governed by the education Acts/Rules applicable to the State/Union Territory where the school is situated.

The board may grant autonomous to selected schools with a view to giving them an opportunity to take initiative in the field of curriculum and evaluation. The school seeking autonomous status should be a high order school among those affiliated with the board. The board may withdraw autonomy if it is not satisfied with its operation or if the school ceases to satisfy any of the conditions for the grant of autonomous status.

**Indian Certificate of Secondary Education**
The Indian Certificate of Secondary Education (ICSE) is committed to serve the children, through high quality educational endeavours, empowering them to contribute towards a humane, just and pluralistic society, promoting introspective living, by creating exciting learning opportunities, with a commitment to excellence. The main aim of this education is the replacement of the overseas Cambridge school certificate examination by an all India examination. In 1973, the Council was listed in the Delhi School Education Act 1973, as a body conducting "public" examinations. It is a self-financing body meets its financial requirements from the fees collected and the donations received. It does not receive any grant-in-aid from the central government or from any other source. Admission in the school affiliated to the ICSE shall be made without any distinction of religion, race, caste, creed, geographical area, place of birth or any of these. The schools affiliated to this system follow the curriculum framed by the board of studies and many international schools are following this pattern of education. English is the medium of instruction in these schools.

**Conclusion**
The Indian education system has undergone drastic changes and developments and imparted the importance of education to the common public and the educational institutions have really played a significant role in educating and enlightening the ignorant and common folks who

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turned out as assets of the nation. The education system in India has taken marvelous initiatives and brought great benefits to the individual, society and the nation as well. Education through institutions plays a predominant role in fulfilling the objectives of education and helps the learning community to acquire knowledge and skills to the extent.

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# The Long-Term Impact of Global Market Challenges and Oil Pollution on the Environmental Systems of the Niger Delta Regions in Helon Habila's *Oil on Water*

## N. Karpaha, M.A., M.Phil. with NET

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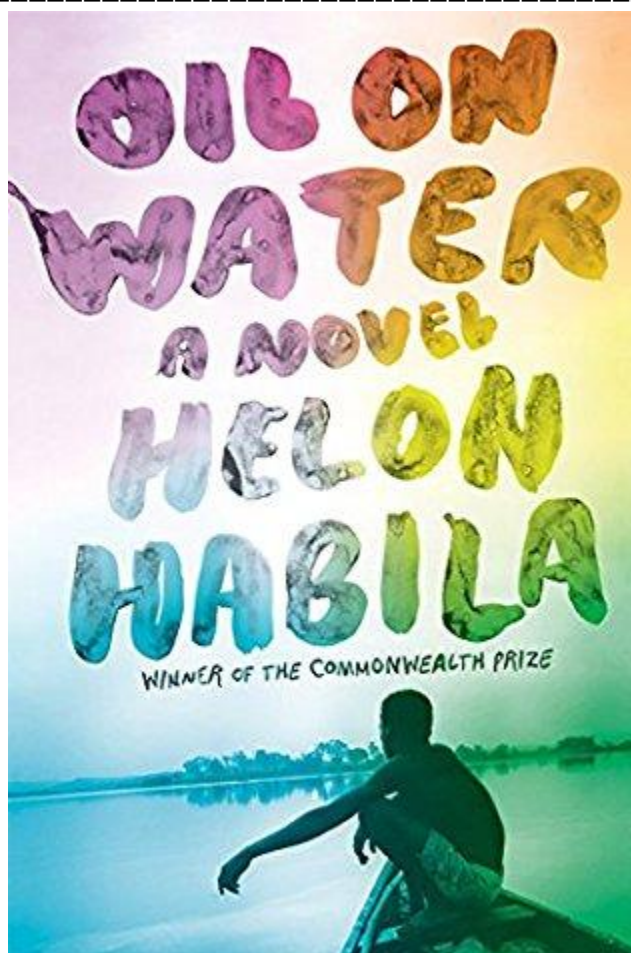


**Courtesy:**
https://www.amazon.com/s?ie=UTF8&index=blended&keywords=Helon%20Habila%20Oil%20On%20Water&link_code=qs&tag=speculativefic05

**Abstract**
This paper examines the environmental perspectives of the Nigerian author Helon Habila and analyses how his literary text *Oil on Water* function as demonstrative example to showcase

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his documentation, criticism, and personal opinions on the ecological structures that had stamped their mark of significance in the cultural and traditional systems of African countries. It also serves to exhibit Helon Habila's vision in the process of environmental degradation brought out through human activities to the environmental constructions of Nigeria thereby creating alarming levels of imbalance in the original fabric of the ecological system. Also, this paper presents the ecocritical vision and perspectives of Helon Habila with respect to his novel *Oil on Water* where he emphasizes the complicated network of global environmental problems such as environmental degradation, ecological imbalance, and habitat deterioration that are brought about in the environmentally rich regions of Nigeria due to the evolution of a postmodern world which gives much importance to corporate enterprises, business administrations, corrupted political systems, and covetous leaders who are concerned only about their own welfare.

**Introduction**

The writers of contemporary Nigerian fiction have always attempted to institute the conventions and practices of their native civilization in order to establish the meaning and significance of ancient experiences and beliefs. Their works of art tend to capture the impalpable or intangible essence of African tradition while placing huge importance on the destructive effects of colonialism and its subsequent cultural, social, economic, and political consequences. These African writers resist foreign encroachment and European or white hegemony, and endeavour to register as accurately as possible the African way of living and the characteristics of its existence.

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Helon Habila
Courtesy: https://en.wikipedia.org/wiki/Helon_Habila

Helon Habila is one such contemporary Nigerian writer who constantly strives to illuminate the contemporary mode of African living by evocatively delineating the cruel and overlooked effects of globalization on the developing world. He evokes through his novels the alarmingly accelerating levels of ruthlessness and inhumanity raised by modern global development in a postcolonial era of capitalism. He vehemently satirizes the unequal economic and political systems of Nigeria as the country's trade and industry are sustained by free enterprises and private ownerships that engage in power politics in an attempt to hold on to its privileges. Habila asserts that such distinct and prominent demarcations between the rich capitalists and the working poor leave behind a world that is as dark and corrupt as the one that existed during the colonial era.

*Oil on Water*

Helon Habila's phenomenal work *Oil on Water* has been widely acclaimed by many critics as representative texts of the postcolonial era; it captures,quite tentatively, the general cultural phenomenon that has been in vogue in a colonially ruptured decadent society ever since the advent of mass capitalism and hybrid identity, both of which are structured around power politics. While the novel lay its emphasis on the pernicious cost of Nigeria's power politics

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which has somehow managed to surge its way into the realm of ordinary affairs by displaying a total disregard to public welfare, it can also be interpreted as a work that operates on a deeper metaphorical and ecocritical level for it tends to analyze the detrimental effects of power politics on nature and its habitat by illustrating environmental concerns.

## Ecocriticism

Ecocriticism has evolved significantly as a theoretical approach over the last one and a half decades to draw attention to the cultural value of nature writing and environmental literature.Ecocriticism is concerned with therelationships between literature and environment or how man's relationships with hisphysical environment are reflected in literature.

There has been a progressive grandeur in the domain of ecocriticism ever since it facilitated the point of its concern to illuminate the idea that the occurrence of environmental crisis implies not only the corporeal destruction of nature's habitat but is also a symptom of the troubling material expression of modern culture's philosophical assumptions, epistemological convictions, aesthetic principles, and ethical imperatives.

Ecocriticism in literary studies explicates the real and imagined boundaries between nature and culture without denying nature's physical existence and also examines the articulation and investigation of nature as a concept that challenges established cultural, political, and ethical standards.

## Kidnapping of British Oil Engineer's Wife

Helon Habila's masterly third novel *Oil on Water* (2011), explores the intricate and often deadly politics of oil in Nigeria in which the poor working class is exploited and where environmental abode is demolished. The oil industry of Nigeria has been closely linked with several economic and social issues such as corruption, violence, and bloodshed, conducted by those dishonest or fraudulent people of power. The story focuses on the events that lead Rufus, a journalist and the protagonist-narrator of the novel, to embark on a journey to the oil-rich regions of the Niger Delta along with Zaq, once an inspirational and reputed journalist par excellence but who now has his own demons to fight as he succumbs to alcoholism and its resultant ill-effects. The two recruited journalists commence their courses of action to interview the militant gangs, headed by a terrifying leader known only by his nickname "the Professor", who have kidnapped a white woman, the wife of a highly influential British oil engineer, Mr John Floode. The two journalists, Rufus and Zaq, are assigned to this mission to ensure that the captive, Miss Isabel Floode, is still alive so that ransom negotiations could be made swiftly.

## Environmental Degradation

Helon Habila's novel *Oil on Water* could be interpreted, evaluated, and theoretically analyzed as a text that focuses extensively on the aftermaths of a politically independent country, Nigeria, which lays its superfluous power on the development of a technologically empowered society at the cost of environmental deteriorations and ecological breakdowns.

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Helon Habila portrays the real-life tragedy of the Niger Delta by means of a writing mechanism that is similar to the tradition of the classic detective novel in nature but which also serves as a coming-of-age narrative that exposes the social and political problems of a newly independent nation which struggles to come to terms with its own economic and political strategies. The corrupted leaders of the society behold the oil rich regions of their country as opportunities or means that could specially favour the attainment of their own personal desires and interests unmindful of the fact that such personal success could only come at the cost of the nation's environmental depletion and economic collapse.

The initial stages of apprehension that the protagonist-narrator of the novel *Oil on Water*, Rufus, feels at the first few pages are vindicated and substantiated because of the certain deliberate clever strategies used by the novelist Helon Habila to systematically model various streams of environmental or ecological images in an attempt to record the miserable existence of the people living at Niger Delta regions with only limited means of survival.

The image of the 'fog' that rises over the memory of the protagonist-narrator Rufus when he recalls the events and incidents that has led to his unwelcomed and unexpected expedition to the oil rich regions of the Niger Delta are in fact images that are intended to reveal the concealed canopy of the dark, and lost regions of the country that have been left to decay and deterioration due to the setting up of large oil industries and business enterprises under the overpowering grip of blatant capitalism. "A fog rises and covers the faces and places, and I am left clawing about in the dark, lost" (Habila 3).

The utilization of the environmental image 'fog' symbolizes not only the obscured memories of the narrator when he tries to recall incidents of his past but might also be regarded as a significant overshadow that has turned a once beautiful and enriched place of civilization into an insignificant hazy swamp that is not suited for survival of any living organisms, not even fishes and chickens, but which is only fit for the intensified growth of decomposing, grey matter.

The pollution that has been aggravated because of the inevitable degradation of environmental structures, the roots of which could be indicated by the economic and political problems of their nation, stands as a vivid testimony to the extinction of the fishing and farming communities of the Delta regions mostly because of the fact that the oil industries promote an era of brutal state capitalism and economically privatized enterprises driven by the forces of corruption, self-centeredness, and scandalized ownerships in which goods and services are distributed according to price mechanisms which make the rich richer and the poor poorer.

> The more widely better communications, the possibility of travel and ostentatious consumer goods have become available in the Niger Delta, the more the villagers who live above the oilfields have noticed the difference between their circumstances and those of the people who exploit their natural riches. As the venality and corruption that envelop the industry become clear for all to see, it is hardly surprising that the local battles for Nigerian crude have become

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increasingly gangsterish. All this makes Nigeria a brittle motor of twenty-first-century capitalism. **(Peele xvii)**

The economic and political problems that reiterate the depletion of natural renewable resources in the Niger Delta regions, besides the fact that it acts as a stimulating mechanism endorsing the incessant growth of multinational oil companies, finds its most striking admonishment or disapproval in its absconding attitude towards its role in the welfare of its ecological community: it ignores the pragmatic approach of analyzing the situation which, if that were to be registered as a case of crime as it legally should, might put such internationally reputed companies in charge of restoring the damages that it had inflicted upon the environment by means of disrespectfully establishing a condescending arrogance over the natives of that region and thus turning its back onto the entire revival of the damaged atmosphere; they rather prefer to look at the oil rich regions as profitable appliances which might help them to better their own financial ends.

Thus in *Oil on Water*, Helon Habila investigates the environmental crisis of Nigeria due to the inhumane or merciless activities of the corrupted leaders who have forgotten their own obligations or indebtedness towards that very same piece of land which had prompted their own growth and success by bestowing upon them the well-directed route to greatness in terms of supremacy, hierarchy, affluence, efficiency, wealth, and riches.

The land remains an unforgotten mess of marshy swamp, filled with polluted water that runs as dark as a foul-smelling or noxious sewer and as infectious as a stinky gutter. It is littered with insects, and other malicious or deadly infections that thrive on the dirty waters of the oil regions, thereby providing a mammoth obstacle to the idealized image of the tamed landscape tended by the gentle farmers of the community. The village which had once flourished with signs of human civilization is no longer inhabited; there are no signs of human inhabitancy across many areas, and what would have once been an infiltrated area filled with human population and droned with everyday routine or mechanical action now stands as a derelict society encompassing thousands of acres of abandoned lands that are a sheer reminder of harmonious life in luscious housing structures stocked with beautiful, charming, and elegant open parks and green spaces.

The oil industries has deprived them of their legal rights to live in a clean environment for no matter where the protagonist-journalist of the novel Rufus turned he encountered an abandoned society plugged with chicken pens that had dead and decomposing chickens inside, and water pots filled with water on whose surface mosquito larvae thickly flourished.

There would not have been much sympathetic or compassionate feelings involved in the hearts of the visitors, had those disheartening images not been a mournful reminder of the beautiful life that had once been lead in those same surroundings, but the comparison that could be brought about between now and then is not just dreadful and monstrous, but is also indicative of the reason why such illegalized oil industry corporations must be curbed of their power to wipe human and animal existence or survival from the very face of a harmonious and civilized

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community. The deserted villages now cry a more desperate need than ever to keep the inflation of environmental pollution or ecological crisis under control, and the only method that could accomplish such a tremendous task would be the curbing of political affluence and corruption in social or economic institutions.

The imminent pain of sadness at the loss of an ecological balance is etched on the faces of the journalists who spend hours traversing the abandoned villages, one after the other, with them becoming aware of the fact that there are no beautiful sights to behold but deserted houses that make the entire scenario look as if a deadly epidemic had swept through the entire community.

Helon Habila captures vivid and vital details about the impact of a highly unstable ecological structure that has to cope with the hazardous effects and the destructive processes of water pollution; he stands out distinctly and significantly in terms of accuracy and preciseness of details close to reality by displaying minute and vivid attention to the flipside of the nation's abuse of power, and squalor on the sustenance of ecological systems, thereby publicizing and reflecting on the unsophisticated and worldly activities that have led to an ambivalent dynamic of the ecological resources which can neither be considered as pure nor could it be ignored as unessential. The fact that it is impure and decayed but nonetheless highly essential and indispensible forms the major core of the ecological study on the oil rich regions of Niger Delta for it brings to public notice the adulterated versions of their once luxuriant environmental assets and ecological riches.

Helon Habila draws out a realistic situation, which could have as well been taken from pages or contexts of real life, when he sets his protagonist Rufus and his journalist-companion Zac to traverse the meshes of a dense mangrove swamp despite the harsh conditions of environmental dangers that had worked its havoc on the foul and sulphur infused waters which bred several swarms of insects and mosquitoes. "The atmosphere grew heavy with the suspended stench of dead matter. We saw in front of us dead birds draped over tree branches, their outstretched wings black and slick with oil; dead fishes bobbed white-bellied between tree roots" **(Habila 9)**.

The novel might include within its context several detailed and most elaborate descriptions of the ecological crisis that had inflicted the heart of the Niger Delta ever since the organization of multinational oil companies but one should never ignore to acknowledge the fact that the setting of the novel provides a much greater depth to the holistic concept of ecological preservation for it harbours at its base the barrier between urban development and the world of nature, by drawing public attention to the contrast between eco-friendly remote villages and huge oil companies where oil pipes wended like submerged snakes, leaking crude, fatal, and toxic liquids and gases into the green and luscious environments of forests, water reservoirs, and mangroves.

The author recounts the impact of ecological crisis that had instigated a powerful degradation in the quality of drinking water due to the strongest affluence of oil industry corruption by narrating an incident in which the protagonist of the novel, Rufus, out of a

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desperate desire to quench his thirst makes a rather futile attempt at drinking water from a communal well. The author describes how the wet, mossy pivotal beam which had served as a structure outlining the walls of the village communal well wafted a rank, greasy, and a highly unpleasant smell that seemed to be emerging from its hot depths, slapping the face of Rufus with its nasty odour and making him to reel further away from the well with a severe headache that he seemed to have begotten from the encounter. "Something organic, perhaps human, lay dead and decomposing down there, its stench mixed with that unmistakable smell of oil" **(Habila 9)**.

The **atrophy or disintegration** of ecological resources includes not only the erosion or deterioration of water reservoirs but also the destruction of natural grasslands which had bordered or outlined the river banks. "The patch of grass growing by the water was suffocated by a film of oil, each blade covered with blotches like the liver spots on a smoker's hands" (Habila 9). The commercially marketable and economically progressive regions did not hold within their terrain the simplest and most defining promise of vibrant birds, colourful fishes, or other exotic sea creatures – the journalists who had to embark on a trail in those eroded regions were left alone to fend for themselves and even when they did arrive at a residential location where people existed only with craters of limited comforts which did not afford them the luxury of a clean, green and luscious environment replete with vibrant and exotic animal life, there was not a beautiful sight to behold except the welcoming traits of a group of young children who glanced at them with shouts and curious stares.

The fact that social and communal improvements are impossible within the framework of an economically thriving region when it marks an illogical emphasis on its overly grounded rejection of the ecological structures of the status quo is best illustrated in the novel by means of an incident in which the journalists, soon after they have registered an overall look at the ill-fitting residential location of the community, become convinced that the houses of those regions rightfully belong to the wilderness and could be more in communion with the trees and forests which surrounded their structures rather than they did to a domestic human settlement.

The novel asserts the ideology that natural resources of one's society must be safeguarded as a rich and affluent treasure. The author illustrates it with an example that draws influence from a highly apt situation which points out the idea that while the region's credibility of comfort zones, availability of products and resources, and attainability of social, economic, educational, and other provisional standards, instead of being elevated, remain strictly stunted which therefore deliberately creates a rather complex situation for human existence, the domestic standards of living in an ecologically impoverished and degraded society would prove to be a much more difficult task to get through.

Therefore one should consider a perfectly assembled ecological structure that promotes a balanced ecological unity as the most important and ultimate necessity for the construction of a society, just as one would consider food, clothing, and shelter as the basic commodities without which it would be impossible for human existence to thrive.

The task of having no other way out but to live in a community that had the entire village on stills, because of the infiltration of black, polluted waters from the industries into the

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mainstream rural lands is not only lamentable and pitiful but also contemptible and more so when one takes into account the harsh reminder of an underdeveloped civil life lead by an underprivileged community in, quite ironically, an economically enriched society that has earned its reputation as the leading exporter of oil to other major countries around the globe.

The water pollution becomes so deplorable in those regions that the village, in which there is hopefully still the slightest trace of civilization, appears to float above the dull, polluted, and oil fused greasy waters of the Niger Delta: "narrow passages of water divided one row of huts from the next, like streets. The whole scarecrow settlement looked as if the next strong wind or wave would blow it away" **(Habila 15)**. While the degradation of the renewable energy begotten from the misuse of natural environmental habitats and the water resources of the region demonstrated the terrible and haunting truth of ecological crisis by modes of evidence drawn out from various instances in the novel, it also puts into effect the conclusive evidence of economic and social downfall by delineating the claim that destruction of ecological structures would signify an impetuous and unpreventable attack on the staple or major occupations of the nation such as fishing, farming, and cultivation – the kind of jobs or occupations that promote or yield only small scale profits in zones that demand tremendous doses of industry and mechanical power but which nonetheless respond as forces of key development in the rise of human civilization and stable economy.

The unbalanced ecological systems were one of the most pivotal factors that had dramatically impaired the welfare, income, and financial assistance or support to poor or underprivileged families, especially those who had stamped their identity and industry on the wages benefitted from carrying out arduous manual labour such as cultivation and fishing. The dwindling stocks of fish in the river becomes the most scandalized topic of that time-frame, the important talk of the town in which everyone had an idea to contribute to the curbing of its abhorrent and malicious essence; and the rising toxicity of the water becomes a common ensemble of misery defined through the process of not just linking all the members of the community together but also by awakening them to the harsh truth that they might inevitably have to leave their homes to move to a place where the fishing was still fairly good.

The journalists who had to drift aimlessly along the lines of the opaque, misty water in search of the kidnapped British woman held hostage by members of the militancy regime involved in preventing further bouts of ecological crisis in the country, had difficulty in comprehending the frayed nature of the polluted waters that was just as not just twisting and fast and toxic as a poisonous snake emitting a rather nauseating foul smell of the swamp but on also which strange objects floated past them:

> A piece of cloth, a rolling log, a dead fowl, a bloated dog belly up with black birds perching on it, their expressionless eyes blinking rapidly, their sharp beaks cutting into the soft decaying flesh. Once we saw a human arm severed at the elbow bobbing away from us, its fingers opening and closing, beckoning. In my dreams I still see that lone arm, floating away, sometimes with its middle finger extended derisively, before disappearing into the dark mist. (Habila 34)

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While the novel asserts that there is a very important need for the sustenance of ecological structures by demanding ecocritics and other literary and social theorists to analyse the extent of untold damage inflicted onto the environment because of the dismaying actions of capitalist systems that are driven fiercely in a highly motivated hunt for easy attainments of quick profits, it also recommends to the country-folk of the Niger Delta a sense of responsibility which demands them to awaken themselves to the obvious and absolute faction of the need for the creation of an utopian green landscape environment, and quite particularly, the creation of one that could facilitate the commencement and the smooth functioning of other provisional areas such as occupation, civilization, harmony, socialization, and legalization. It is true that the inhabitants of those regions are necessarily farmers, cultivators, vegetable vendors, or fisher-folk who, after the passing of a rather long and industrious day, can afford nothing of richness or grandeur but are only capable enough to make their ends meet in terms of gaining affordable food, simple clothing, and a stable shelter.

While the men-folk contributed to the development of the familial and communal organizations by engaging themselves in agricultural and fishing occupations, the women-folk also derived a lot of work, force, energy, and livelihood from the benevolence of the rather sparse and polluted ecological systems by catching beach crabs and selling them in the markets. Pollution and its related hazardous effects do not only curb them of their occupation, money, and livelihood but also mitigates the opportunities and the benefits of an independent source of livelihood for spinsters, young widows, and married women in general.

The land now stands as a vain, futile swamp polluted beyond repairs by the organization of the oil industrial policies and inhabited by only a sparse rural population that has no indulgence in the era of globalization but the environment still acts as a reminder of what had once been a landscape of the imagination that shifts from water resources to mangroves and dense forests which roughly occupy the total area of the Delta region, thereby making it an amazingly complex framework of extraordinary biological, ethical, and environmental diversity. Such haunting and pertinent transformations to the landscape of the Delta regions only ensure the ideology that if changes for betterment are not made, then the whole region must inevitably face environmental catastrophe which would further destroy the remaining beauty and exterminate the very few species of flora and fauna still visible in the wastelands and they would all become unpardonable sacrifices made just for the sake of man's selfish and greedy race for wealth, power, and position.

The village that had once resembled a paradise where people lacked for nothing, be it fishing or hunting or farming or watching their children grow up before them, happy, now seems like a technological setting taken right from the advanced layout of a sci-fi movie; it hardly resembles a village anymore for "the meagre landscape was covered in pipelines flying in all directions, sprouting from the evil-smelling, oil fecund earth **(Habila 34)**.

The polluted atmosphere also affects the quality of living harmoniously and peacefully in one's own native land for the natives find themselves being awakened quite rapidly and instantaneously to the apparent realization and knowledge of their present situation which lays

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bare the bitter truth that one cannot expect a massive change in the existing mode of human existence on this oil-rigged polluted landscape, and thus in an attempt to ensure that their children do not suffer the same agony and pain that they undergo in their own hometowns, they are even ready to send their children off to foreign places by envisioning the supposition of a secured life, clean environment, and standard education.

When the old man begs the protagonist-journalist of the novel, Rufus, and his colleague Zac to take his son Michael with them to their place of residence at the capital city of Nigeria, far away from the corrupted systems of the oil-rigged regions, he wastes no time in letting them know that he loves his boy very dearly and would not have decided to send him away had not their fishing, hunting, and cultivating activities been swindled and overturned into such unfortunate, doomed, and ill-fated occupations which bear no significant results or outcome. "But see, what is he going to do here? Nothing. No fish for river, nothing. Daily throwing in a line and hoping, always hoping that something would bite" **(Habila 36)**.

Similarly the futility, uselessness, and unproductivity of the vast stretch of fertile but highly contaminated landscapes that are found along the river banks of the Delta regions prove to be such a repulsive but inevitable phenomenon of reality so much so that the journalists traversing the oil rigged plains deliberate upon their opinion of facing problems and thus reaching the conclusion that a worse tragedy could never befall them: when the old man informs them of an apparent problem overhead, the tired journalists try their best to just ignore it and brush it off, for they had already given up on their expedition with the feeling that nothing could be worse "than this barren landscape, or our aimless search, which was becoming as murky as the convoluted water over which our tiny vessel bobbed and shook, as if impatient to be gone from here" **(Habila 35)**.

The growing social concern among the local villagers who felt that the ecological balance of their native homelands had been unrightfully robbed away from them due to the manipulative infiltration of modern technologies in the guise of a corrupted and adulterated oil-company establishment led to the emergence of an increasing group of extreme militant rebels which promoted an adjoined concentration to the conservation of ecological resources by means of adopting extreme methods of violence to restrain the hitherto dominant powers of capitalist organizations that brought forth ecological crisis.

The violence or mutiny against their hometown ruination implemented by the horrible schemes of oil production, involved the capturing and trapping of individuals who were directly or indirectly employed by the oil corporations, and also lashing out violent methods of cruelty against them as an act of punishment for their actions rendered toward the welfare and elevation of such entirely corrupted oil enterprises. "You call yourselves freedom fighters? To me you are just crooks and I will keep hunting you down and shooting you like mad dogs. This country is tired of people like you. Sergeant, bring the watering can" **(Habila 54)**.

The punishment lashed out by these rebels as an act of vengeance for the destruction of their natural, raw, environmental habitat included the vicious act of brutally anointing the

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captured oil executives and labourers with the extremely costly, highly precious and explosively corrosive liquid, petrol, onto their heads till it touched every pore of their skins; torturing them so devilishly until the point of psychological and emotional breakdown for these labourers with them feeling that they would not be able to handle it anymore.

Helon Habila records how there were significant changes in the ecological resources of the Delta regions, especially those which have become vulnerable to the exploitation processes of oil companies, for they were no longer tended to remain calm, resilient, and comforting to the development of oil enterprises. He concentrates on the flip-side of the castoff remains of obsolete technology that promises an overall development of livelihood only to curb mankind off of its power to live a carefree, independent, pure, and happy life that is in communion with the beneficial prospects of nature.

Helon Habila asserts that the primary production of an important and globally required energy resource often has environmental implications that are far reaching, trans-boundary, and that which could also be severe in its adverse environmental impact depending on the level of unsustainability in its exploitation. The author drives home the point of the deceptive nature of ecological pollution, which usually is suppressed under the guise of an endearing and well preserved environmental entity, by the process of incorporating into his novel a significant incident which sees the major characters being attracted to an enchanting chain of islands, in their downcast journey on the trails of a trafficked woman: the journalists, after spending hours and hours on a boat while trying aimlessly to locate the missing woman, were happy to locate the vast chain of lands – the first sign of land after a rather tiring and disappointing journey, resembling almost a tropical paradise for it was replete and furnished with beautiful beaches, calm turquoise waters, snow white sand, tall oil palm trees, fruit bearing trees, and a jungle for greenery.

But what had attracted them most to the ecologically decorated group of islands, much more than the exquisite beaches, palm and fruit trees, and the favourable promise of pure green scenery, was the fire burning on the beach which they mistook for a beacon signal welcoming them to enjoy the luscious fruits of the beautiful islands.

> We passed the first island and as we approached the second one, we saw a fire burning on the beach, right by the water. At first we took it for some kind of beacon light meant for us, but, as we got nearer and could see past the trees, more fires appeared, and they were random and out of control. The whole island was aflame. (Habila 68)

If modern technology had been deceptive in its approach in luring man into its meshes only to rob him off of his legal rights to live in an ecologically privileged environment, it had also worsened the conditions of human existence quite terribly by destroying the natural habitats that were already available, in this case, by inducing a toxic smoke onto the charming beaches and making it vulnerable to the squandering activities of the corrupted oil enterprises. "Inland, the smoke rose like a tornado into the sky, high over the savaged, seared trees" (Habila 68).

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The island which had once served as an economically prospering region which improved the commercial productions of those as well as the adjacent regions, by serving as a midway stop where traders met to pick up supplies, and to buy and sell, is now deserted and littered with chicken feathers, pots and pans, that have been left behind by those who must have escaped after the island had gone aflame. If the sight of decomposing and decayed chickens had revolted the journalists from the otherwise attractive beaches, they were further disgusted when they chanced upon a decayed human body in the swamp clearings, "half covered by bamboo leaves so that the torn stomach was only partially visible, but even that was too much" (Habila 70).

The ecological crisis is no longer a memory that threatens them with its menacing power to prevent their future access to essential raw-materials needed for the sustenance of life such as fresh air, and clean water; nor is it only a device to further subdue the comfortable mode of harmonious human existence with nature; it has becomes an integral part of the lives of the people who had to lead a shabby existence surrounded by matters of dead and decay, far away from the comforts of their own past, reminded of a time when their environment had been pure and evergreen. Thus when all the other journalists, soon after they had landed on the islands, decided to venture further into the inland in their quest to find a suitable and comfortable shelter for the night, Rufus finds himself rejecting the plan and decides to stay by the waters because he was convinced that the midges and mosquitoes would be fewer by the seashore for the sea breeze would chase them away.

However it should be noted that his decision was made almost unconsciously; ecological crisis has become such an integral and intrinsic part of their lives that they have now begun to think rationally with a constant reminder of the ecological imbalance; but the ecological imbalance has been grasped so firmly in the minds of the people and it has become so robust that thoughts are constructed without even guided by a careful deliberation. The need to preserve nature seems far more imminent and dangerous now, than it has ever been, for conservation of ecological resources is no longer a concept intended for the future generations but an urgent consternation that motivates people to preserve what they have acquired from their ancestors at least for their own generations without tampering or wasting it.

**Conclusion**

Helon Habila creates in his novels a manifesto which attempts to expose certain retrospective characteristics of fiction, especially those which he believes must be a part of every postcolonial fiction. His novels carry within their essence the zeitgeist of the postcolonial era in terms of their linkage to ecocritical theories, linking the two predominant waves of ecocriticism into a central sphere, which contains within its hemisphere the magnificent and glorious aspects of nature's chain with other social, political, and economical systems, and which also includes within its structure a foreboding or a premonition of ecological crises at the near future if man's destruction of natural atmosphere were to continue at a regular pace.

Helon Habila is an idealist for whom writing has always been the representation of possible social issues and realistic situations, and hence it becomes essential for him to reveal a didactic or moralistic principle in an often subjective tone with lots of emotions involved in his

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message so as to guide people purposely towards the preservation of the harmonious civilization of Nigeria which he believes could be maintained if and only if the relationship between man and nature is kept intact.

Helon Habila demonstrates the emotional desolation of the writer who must come to terms with the devastation of his own land being demolished before his very eyes and he therefore mourns over the loss of ecological balance and ethereal transcendence in an age of postmodern connotations; it is an expression of his passionate concern for the protection of human and environmental survival for it illustrates his pity for the erosion of humanity in a world that lays its significance in materialistic prospects rather than in environmental prosperity or spiritual well – being.

Further research in Helon Habila's novels could be done in the areas of new historicism, capitalism, the social struggles related to class, race, and gender, militancy in Nigeria, and could also be an analysis of the therapeutic values that his novels bestow in the promotion of one's ethical principles in society.

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# Evils of Ivory Trade and Imperialism in Joseph Conrad's *Heart of Darkness*

## J. Kethzial, M.Phil. Scholar

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Courtesy: https://www.penguin.co.uk/books/60414/heart-of-darkness/
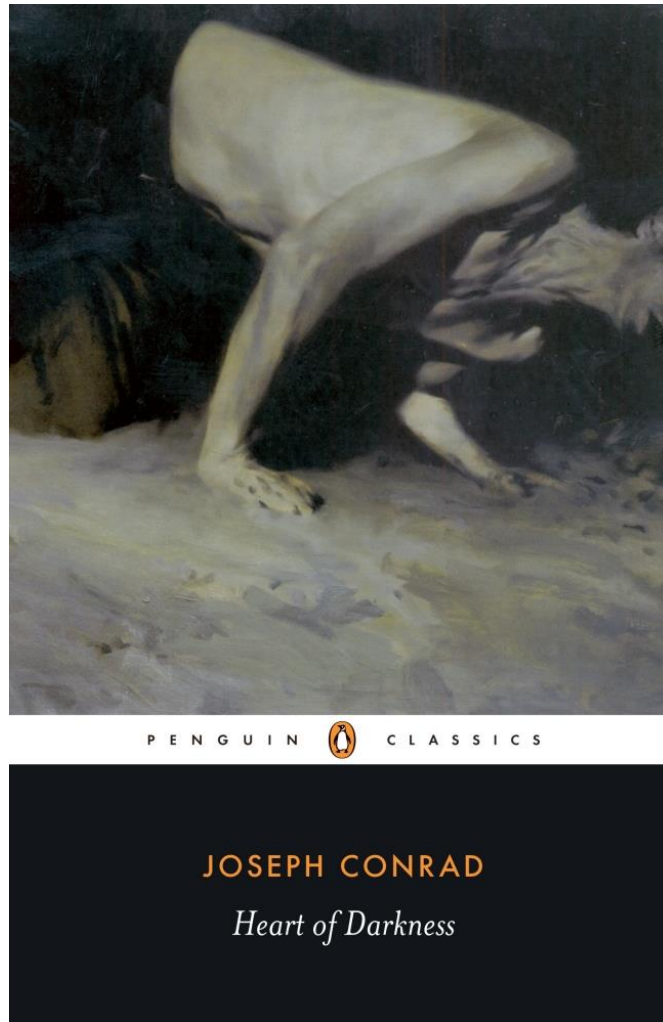
**Abstract**

   *Heart of Darkness* is an enchanting novel, a marvelous and fascinating novel.  The most gripping and powerful of Conrad's stories is the Heart of Darkness.  It is bewitching and haunting novel giving the thought-provoking ideas and realistic touches.  Heart of Darkness is published in the volume of short novels or novella entitled Youth and Other Stories in 1902. The novella has received considerable attention and regarded as a great masterpiece.  It had its origin

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form Conrad's experience of his own trip down the Congo in 1890 and that made it a great work of art.



**Joseph Conrad 1857-1924**
**Courtesy: https://www.biography.com/people/joseph-conrad-9255343**

**Joseph Conrad and His Works**
The ability to create authentic, life-like characters is the test of the greatness of a novelist and in this respect Conrad stands in the foremost position. The abundance and variety of his characters is amazing.

Bernard Meyer says in his Psychoanalytic Biography of Conrad, "The writing of fiction is the writer's achievement through his creative fiction of a corrective revision of a painful reality" (8). The story has a universal element in as much as its basis is the curiosity for adventure as well as greed which send men prying into all sorts of remote, unknown, far off places. It vividly brings out the corruption and degradation which results from isolation in the dark, secluded wildernesses of the earth.

*Heart of Darkness*
The influential critic and friend of Conrad was Edward Garnett who is highly perspective reviews on *Heart of Darkness* were most influential. It is a compelling adventure tale of a journey into the blackest heart of the Belgian Congo. The story presents attacks by the natives, descriptions of the jungle and the river, and characterizations of white men who, sometimes with ideals and sometimes simply for profit, invade the jungles to bring out ivory. But the journey into the heart of the Congo is also a symbolic journey into the blackness, central to the heart and soul of man, a journey deep into primeval passion and superstition. Conrad uses effective symbols to enhance the richness and complexity of the story.

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Superficially, *Heart of Darkness* consists of three parts – Marlow's journey into the Heart of Darkness, in the Heart of Darkness and out of the Heart of Darkness. More subtly, however the novella may be regarded as a complex and dramatic structure, complete with prologue and epilogue. Each of the three parts is dramatically and naturally linked.

**Part I Journey of Marlow**

Part I deals with the journey of Marlow into the forest Congo. The story is written as a narrative within a narrative. The first narrator never enters into the story itself; he merely describes events that occur on the deck of a yacht, the 'Nellie', anchored in the Thames estuary. The first narrator is Conrad himself. He decries the deck of the Nellie where he and a group of four persons have gathered: the Director of companies, the Lawyer, the Accountant, and Marlow. It is Marlow, who narrates the story of his never Shattering experience in Congo. From time to time, the scene moves back to the deck of the yacht, and the first narrator picks up the story.

Marlow, sitting cross-legged like the Buddha, beings to relate one of his 'in conclusive experiences'. He begins by observing the history of England at the time when it was a backward country and Roman Soldiers came to it to plunder and to conquer. He says that England was one of the 'dark places of the earth' at the time of the Roman conquest. Then he describes how he came to make the trip to the Congo.

Through the influence of an aunty in Brussels, Marlow secures a position as captain of a river boat whose former captain had been killed by the natives. His mission is to clinking sound, he saw six black men walking erect and slow, balancing small baskets full of earth on their heads. They were black rags around their loins and they were all connected to each with the chain. They were criminals who had broken the law. They passed Marlow without paying any attention to him.

What Marlow could find on their face was an attitude of indifference, gloom and savagery to white man carrying a rifle strolled behind them. Inspite of the fact that Marlow had encountered sights of violence, greed and passion of every kind in the course of his life's experiences, he felt awful and appalled by the sight of these chained criminals who reminded him of beasts.

**Journey into the Heart of Darkness**

Marlow continues his journey into the heart of darkness, trekking through the jungle accompanied by sixty natives and one other White man. He is struck by the wild chaos of the jungle. The surroundings are desolate and terrifying. Finally, after fifteen days of walking through the jungle, they come to the central station. There, Marlow meets the company manager who does not even invite him to sit down after his twenty-mile walk. Marlow learns that his ship has sunk.

Marlow must repair the sail to the heart of darkness and bring back Kurtz, the agent of a Trading company, trading in ivory. For this purpose, Marlow visits the city of Belgium. It makes him think of 'Whited sepulchre'. The city appears death – like to him. The colour white

and death together foreshadow the appalling destructive effect of European trading in Africa. He goes to the headquarters of the ivory company and he sees two old ladies knitting black wool and they appear like the mythological fates. an eerie feeling come over Marlow and so he quickly signs his contract at company head quarter.

Marlow begins his journey to the mouth of the Congo River in a French steamer. The steamer moves very slowly, making many stops along its way, and Marlow marvels at the vastness and mystery of the jungle. They pass a French gunboat firing shells into the dense, black depths of the jungle. Marlow is told that there are enemy natives hidden there. Finally, the streamer reaches the mouth of Congo. Here he boards another streamer, commanded by a Swede, and starts on the first leg of his journey up the river. In the course of his journey, again and again Marlow is struck by the incongruity of the European presence in Africa.

Marlow reached the first station of the company, Marlow saw a lot of black and naked people moving like ants. He saw a boiler lying idle on the thick grass. Along the path there, a railway-truck lying on its back, wheels in the air, like a dead carcass. All around him are unused pieces of machinery. Then Marlow heard a bottom of the steamer without proper equipment. The general manager is most concerned to get the ship sailing in order to reach Kurtz, who is ill in the interior.

Marlow meets an agent there who has been at the station for a year, waiting for material to make bricks. he described Kurtz as: "He is prodigy… he is an emissary of pity, and science, and progress, and devil… a man of higher intelligence, wide sympathies, a singleness of purpose". (HD 32)

**Part II - Moralizing**
Part II opens with Marlow on the deck of the little river boat at the central station. As he lies on the deck, the manager strolls by with his uncle, who leads the Eldorado Exploring Expedition. Unaware of Marlow's presence, they begin to discuss Kurtz with the mixture of dislike and envy. They comment on his moralizing, his courage, and his enormous success in the ivory trade. One man remarks that he had known Kurtz always talking about, "Each station should be likes a beacon on the road towards better things, a centre for trade of course, but also for humanizing, improving, instructing". (HD 43)

As the journey continues, Kurtz talks to Marlow about his plans for the future and about his Intended, the woman he had planned to marry. One night, as they move down the river, Kurtz's grasp on life weakens. As death approaches him, the evil in the man is reflected in his features. Marlow says that "I saw on that ivory face the expression of somber pride, of ruthless power, of craven terror – of an intense and hopeless despair". (HD 96)

After uttering his final words 'The horror! The horror!' Kurtz breathes his last. Later on the manager's boy brought the news of his death – Mistah Kurtz-dead. His last words are a judgment upon the adventures of his soul on this earth.

**Part III**

The death of Kurtz affects Marlow very deeply. He becomes very ill and, still physically and spiritually shaky; he goes back to Brussels with Kurtz's papers and the knowledge of his reputation. An officer of the company and the cousin of Kurtz attempt to get the papers from Marlow. But Marlow decides to give the letters only to Kurtz's beloved. He goes to see her more than a year later. He finds her devoted to the illusion that Kurtz was a great and good man. So Marlow does not want to shatter her dreams. When she questions Marlow about Kurtz's final words, he lies, telling her that Kurtz died uttering her name. For her, the truth about Kurtz would be 'too dark', thus, Marlow withholds it as being too frightening.

The setting returns to the deck of the Nellie. Marlow story ends with him sitting silently in the 'Pose of meditating Buddha'. On the simple, narrative level, the novella is a story of a man's adventure. To make this kind of tale entertaining Conrad has used the ingredients like danger, mystery, suspense, escape, exotic background, plots and intrigues and unexpected attack that make adventure all the more appealing. Marlow's adventures in the heart of darkness have brought to him inner illumination, a better understanding of life and its mystery.

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# Alienation and Addiction to Dysfunction in the Family in Eugene O'Neill's *Long Day's Journey Into Night*

## R. Krishnan and Dr. T. S. Ramesh

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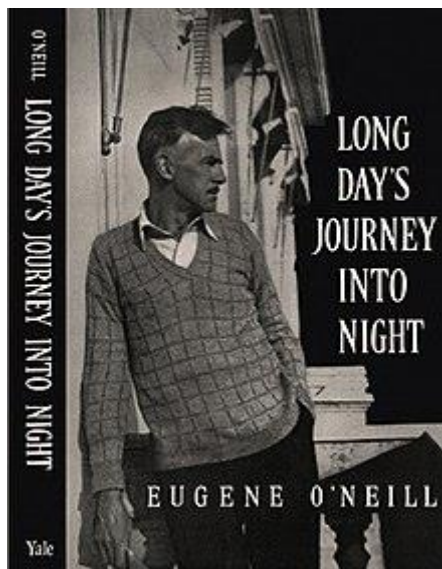


**Courtesy:** https://en.wikipedia.org/wiki/Long_Day%27s_Journey_into_Night

## Abstract

*Long Day's Journey into night* is an auto biographical play, a play of a great power and craftsmanship. It is a recalling of a day in the O'Neill's household. The names are partially changed the surname becomes Tyrone, Ella Quinlan O'Neill, the Playwright's mother becomes Mary Cavan Tyrone the playwright gives himself the name Edmund, which was the name of a brother who died in childhood (Her called Eugene), is father and his elder brother Keep their own first name James.

## Introduction

In his drama *Long Day's Journey into Night* he has presented the reality of life. The paper deals with the theme of alienation and addiction due to which the family gets shattered and longing for the undying love. It will also discuss about the isolation of man due to which he always feels separated from the family and extremeness of addiction which almost leads to mental trauma. Thus the paper will highlight O'Neill's exploration of human isolation and extremeness of addiction leads to dysfunction in the family.

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The play opens in Tyrone's fogbound summer house which keeps them apart from the outer world and presents the reality of life. The play begins in the morning just after the breakfast. It presents the story of four Tyrone's, the money- loving father, James Tyrone, his wife Mary, their elder son, Jamie and the younger son. Edmund.

## Alienation

Alienation is one of the prominent themes which are projected through all the major characters in the play. The characters have been presented without any bias as each and every character has its own importance in the play presenting their own problem in their life. The theme of alienation is highly projected through the character of James Tyrone. James Tyrone was once a Broadway actor. He was much interested in his job and money than his family. By choosing the profession as an actor, he has spent most of his time in cheap hotels and bars due to which he was not able to provide comfortable life to his wife and children. His job as an actor has made him completely separated from his family and hatred by his wife and children. On the other hand he never hates any of his family members but lives isolated. He fails to be an artist and a husband as well as a father due to which he starts drinking and makes most of his days in bars. As being a lonely man and hatred by family he feels alienated and separated due to his own fate.

## Addiction

Mary Tyrone was the wife of James and mother of Jamie and Edmund. She suffers from loneliness and extreme addiction of morphine. Mary had a dream of becoming a nun or a concert pianist but when she fell in love with James Tyrone her dreams got shattered. She was happy when she married James, but when the years passed she has to travel with her husband on road tours and to stay in dirty hotels. James being an actor he was much interested in earning money and mostly stayed in theatre due to which he left his wife alone most of the days. His wife remarks:

> And Mr. Tyrone is never worried about anything, expect money and property and he'll end his days in poverty. I mean, deeply worried. Because he cannot really understand anything else (p.87).

During the birth of Edmund she was prescribed to take morphine in order to reveal from pain but it had made him a permanent drug- addict. Due to this consumption of drugs she feels separated from her family and never finds time to spend with them. Love of a mother is must in every family but it lacks in the family of Tyrone and this addiction almost makes her to reach a state of mental illness. So Mary lives a life of loneliness and insecurity and consumes more and more drugs.

## Jamie

Jamie was the elder son of James and Mary. He suffers from extreme loneliness and separation. He leads a meaningless life without any goal. He dropped out of several colleges and depended on his parents for money. He has the capability of becoming a fine actor but he spends his money on alcohol and women. He is considered to be a useless person in the family and a nagging son to his parents. His father views that he is not more than an aimless

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creature who spends money lavishly on useles, things like alcohol and women.  Commenting on his attitude, his father says:

> Your mind was so poisoned by your own  failure  in life, you wanted to believe every man was a knave with his soul for sale, and every      woman who wasn't whore was a fool (p.30).

Jamie's attitude towards Edmund reveals the main cause for his isolation. He hates Edmund because he thinks that he is the root-cause of their mother's drug addiction and made their mother separated from them. Deprived of mother's love and father's affection, he turns into a half-dead person. Love is the essential truth, a bare necessity for every human being. But when Jamie fails to achieve the love of his parents, he becomes frustrated and gets isolated.

## Edmund Tyrone

Edmund Tyrone, the younger son of Tyrone's is the self portrait of Eugene O'Neill. The character of Edmund reflects the life of O'Neill himself. Edmund leads a life of aimlessness and detachment because he considers himself a "thankless child" (p.77) to his parents. His father thinks that he is the reason for his mother's worsening health condition. From his mother's view he is an unwanted child. His mother says to him: "You were born afraid. Because I was so was so afraid to bring you into this world" (p.96).

Moreover he suffers from tuberculosis where his father wants to send him to a state-owned sanatorium so that lie gets cured. He never finds peace at his home and remains as a stranger. He is partially alcoholic but not like his father or brother. So his father's greediness, his mother's love-hate attitude, his brother's envious nature makes him to feel isolated from his family.

## Conclusion

On the whole, *Long Day's Journey into Night* signifies the reality of life O'Neill has presented the loneliness of man and addiction through every character. Moreover the title, *Long Day's Journey into Night* is not a forward journey but a journey in the backward direction reminding every character of their root-cause for their own isolation and loneliness. Thus Eugene O'Neill has provided an opportunity to see how the reality of life is revealed where an extreme alienation and addiction leads to an aimless life in his drama *Long Day's Journey into Night*.

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# Comedy of Errors in Common Life: As Presented By A.G. Gardiner

## Dr. Latha. V., M.A., B.Ed., M.Phil., PGDJMC., PGDELT., Ph.D.
## Dr. Velusamy. A., M.A., M.Phil., M.A., PGDTE, Ph.D.
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A. G. Gardiner 1865-1946
Courtesy: http://www.greatthoughtstreasury.com/author/alfred-george-gardiner

**Abstract**

Literature reflects the real life as it says "It is the mirror of life". Though life on earth has aplenty of events and situations, only a few can understand the moral behind those incidents. Learning the works of great literary social explorers like A.G. Gardiner is an eye opener to realize the pitfalls in our everyday activities. This paper deals with some of the essays of A. G.

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Gardiner, the famous and ever-cherished essayist, whose writings are meant for all regions and for all seasons. He writes with the sociological and moralistic perspective with the tinge of humour. The added flavours of irony and satire lighten the hearts of the readers to encounter the real stupidity in their activities. His works present the ordinary situations with an extraordinary effect. His subjects mainly concern with the aspects like courage, greatness, forgiveness, ignorance, manners, habits, resolutions etc. His excellent imagination and literary skill creates an unforgettable imprint in the minds of his readers. This paper concentrates on the wellbeing of the society as represented by A.G. Gardiner through his powerful dictum blended with sarcastic essence.

**Keywords:** Eye opener, sociological and moralistic perspective, forgiveness, ignorance, resolutions, sarcastic essence.

**Introduction**

Alfred George Gardiner is known as the prominent, prolific, delightful and popular modern essayist. His literary career extends from the Victorian age to the Modern age. His cheerful and optimistic deliverance makes him a significant writer of his age. His essays are not complicated or tricky. He writes on trivial matters which everyone faces in day to day life with less importance. He looks at the oddities of life with diversified perspectives and beautifies them with the added flavor of humourous sense and presents them with a unique style of simplicity. He laughs at the follies of people and satirizes his own defects. He has established himself as a humourist by mocking at the less noticed but yet to be corrected mistakes of men without hurting their feelings.

Gardiner's essays under the pen name Alpha of the Plough are incredible and noteworthy. As an essayist he assumed the role of a preacher and a moralist to the core. He wrote for uplifting the manners and morals of the war-ridden English society. Channelizing public in the right path was a delicate task because they were not prepared to listen to sermons. Fortunately, Gardiner could claim a cheerful disposition, a facile pen, and a style that could win the confidence of his readers. He never tried to inflict his views upon the readers through an outward preaching. He used his pen to make people learn their faults and correct them. His self-exploration and teasing of others flaws brand his writing harmless and interesting. In essays like *On Habits* and *In Defence of Ignorance*, he talks about his personal defects and their effects.

Gardiner reflects his preferences and moods in his essays and convinces his readers with his viewpoints. He avoids quarrels and disputes and prefers smooth and light behavior. His mingling of subjectivity and objectivity is very distinctive and his writing style is simple and conventional. He has an admiration for witty phrase and interesting paradox. He satirizes the worries of the world on petty things like missing a train, effect of smiles on getting things done and on the normal habits that speak about the nature of an individual.

The essayist speaks on the morality of life and human interest that plays a vital role in defining one's character. He points out the mistakes of the society as well as pinpoints the remedies to overcome the existing problems. His prime motto is to educate people to understand

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the need for informal education. His essays are not restricted to the English world but common to all region, religion, caste or creed. His ideas are universally acknowledged and no one denies the follies mentioned are incorrect. He brings out the inevitability of books and motivates people to develop interest in reading. To get inspiration, men are dependent on other men and books. Gardiner feels ashamed for having only 2000 books in his library. He ridicules people, who spend hundreds and thousands of pounds in beautifying houses and never giving a serious thought to books. He adds that people bothers about the size and cost of the books but not on the content. People are unhesitant to spend two-million sterling on beer for a year but hesitate to spend two hundred million pence on literature.

## Discussion

According to Gardiner, books like furniture are cheaper and better decoration than blue china and Chippendale chairs. The external ornamentation will never give the eternal pleasure given by books. The collection of books at home talks about the character of the house. A house without a good gathering of books is futile. He discloses that reading books derives remarkable utility and books are immeasurable treasure in one's life. He expects people to spend more on collection of books because they are the best part of all the equipment present in the house. He glorifies the knowledge possessed by books and insists everyone to enjoy it. Thus in his essay *On Big Words* he advises to collect books with a thought that the content of the books matters than the size of it.

*In Defence of Ignorance*, Gardiner touches on the ignorance of human beings in general and his own ignorance in particular. He opines that an all-rounder in knowledge is hard to find out. The treasure of knowledge is unfathomed and what one knows is a speck. Knowledge possession varies for individuals because an ordinary man will be a master in the area which is quite unexplored one for an intelligent scientist. Some people never bother about their ignorance but tries to boast on their little knowledge. The writer makes this statement clear by quoting an incident from his life.

Once he was travelling in a country woods with an old man. The author pointed out a particular tree and narrated something about it to him. The old man declared that it was a poplar tree but the writer disputed him that he knew everything about the features of poplar trees and strongly opposed him. But the old man calmly disclosed the features and varieties of poplar trees as an authority of trees. He detailed that he spent most of his life in rearing trees as he had been a forester to a Scotch Duke. Thus the essayist insists that everyone should be alert while exposing one's knowledge and be very careful about the content and the context.

Gardiner pronounces that a modern ploughboy knows things which Plato, Caesar and Dante were unaware of. But it is not true that the ploughboy is wiser than those great men. Lincoln was the wisest administrator of his times but he was unlearned when compared to an average undergraduate. Thus Gardiner whole heartedly advises people to be humble while learning and be polite in understanding that what they learn is only a little when compared to the vastness of learning. This delightful and intrusive essay focuses on the fact that knowledge is infinite and can never be fully explored. The writer condemns the falsity of pride of learning.

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In one of his famous essays On Letter Writing, he feels sorry for killing the art of letter writing in the name of modernity and lack of expression. He blames the technological developments such as telegraph and telephones for the destruction of the art of letter writing. He clarifies the fact that letter writing is an essential art to be inculcated and stresses the importance by quoting incidents from the life of soldiers like Bill and Sam. He adds that letters must be written with the light heart and the presentation must be in a casual manner. Letters should be personal and not abstract. His eloquent presentation brings to limelight the hitches in writing letters and the means to overcome them.

In the essay *On Saying Please*, Gardiner highlights the need for cultivating good manners in society. Good manners are indispensable to lead a happy and cheerful life. Civility and politeness are the exorbitant ornaments that must be possessed in social behaviour. The physical damages may got repaired and the wounds can be cured in course of time but the manners are infectious. Bad manners make life hellish. He beautifully says that 'please' and 'thank you' are the courtesies that keep the machine of life oiled and graceful.

The writer quotes an example from his own experience. He was highly impressed by a polite bus conductor. Once, the writer boarded a bus without money. The bus conductor did not insult him but recognized him a gentle man and issued him ticket with the promise that he should send the cost of the ticket later. The author was much impressed by the politeness and courtesy of the bus conductor. The conductor was kind to old people in the bus and made every passenger feel comfortable. The journey with such a cordial soul gave everyone a kind of ease and comfort. Thus the writer wants to replace the bad manners prevailed in the society with the good manners. He insisted that people should insist morality to those who deviates into the path of guilt and infected by bad manners. A polite word to an impolite person is the sweetest form of revenge. Politeness and gentle behaviour cannot be enforced by law but they add joy to life and makes mutual understanding easier.

In *On Smiles*, Gardiner says that right kind of smile in right aspect is better than any treasure on earth. The uncorrupted and innocent smile enables man show the way to success and win the heart of everyone. The pleasing smile and the pleasant attitude are effective in winning the critical moments. The essayist illustrates the example of Rufus Isaac who was the most successful figure in English courts because of his gentle nature and pleasant smile. The great political leaders attain their special position and great popularity because of their winning smile. The essayist points out that smile exhibits the moods of the people as the face is the index of mind. The smiles speak about the nature of the beholder. He declares that smiles are like poets, they must born not made and deliberate and purposive smiles do not win the hearts of others. With the natural, informal and graceful style of writing like the natural pleasing smile he insists, the writer makes the essay quite interesting and enjoyable.

In the essay *On Living Again*, the writer talks about a serious subject in a lighter context. He deals with the eternal philosophical question if one would like to live in this world again if provided with a chance. Most of the people come with the negative answer as it is not palatable. People believe that this life is worth living with the events and experiences they have on earth

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but repeating the same for the next birth is not possible and pleasant. He compares life on earth is like a game of cricket. As the cricketer loses his interest in game if he knows about his score beforehand, people also lose their interest in life if they are aware of their course of life. Gardiner brilliantly says life is a mixture of happiness and sorrow. A life of all sunshine and no shadows would be like a dull funeral march of puppets. Even though a man comes to the next birth with the knowledge of the all experiences that he possessed in the previous birth, it is quite uncertain to live a successful life. Character is destiny and it decides the fate of people. Uncertainties make life interesting. The writer takes the readers into confidence about telling the undesirable aspect of life using simple and plain words to accept the harsh reality of life.

In the essay *All About a Dog*, the writer talks about the rules of everyday life. He brings out the distinction between rules and the rules. By quoting his personal experience, he clarifies this idea. Once he was travelling in a bus in London on a cold night. At a place two young women and a man entered into the bus. The young lady wearing a coat of seal-skin was carrying a Chinese dog with her. On seeing the dog the conductor stopped the bus and asked the lady to go to the upper deck of the bus. The passengers supported the young lady and voiced against the conductor. But he was strong in his will and stood rigid on his point. Policemen arrived and declared that the conductor was right. The conductor wanted to prove his respect for rules therefore he justified himself to the writer. Gardiner advised him that some rules are like the rules of the roads and they must be adhered without deviation but there are some rules which can be adjusted if they do not cause any danger to life.

The essayist further added that the rules are used for the comfort of people not to discomfort them. The activity of this conductor can be compared to that of the one in the essay *On Saying Please*. Men of same profession with different attitudes and approaches get different kind of acceptance from the public. Blind adherence of rules without understanding may cause confusion. Rules are man-made and it is harmless to modify or to violate them if the change causes no danger to life. With the help of simple and distinct style, the writer conveyed the difference between rules and the rules.

In *On Superstitions*, he seriously criticizes people for being superstitious. Believing untruthful ideas and situations is a folly. The useless faith on uncertain matters like believing in numbers while choosing a house shows the weakness of the mankind. Though the scientific knowledge excels the intelligence of human mind, there is always a slight inclination towards the beliefs of useless ideas. The writer comments on the very idea of doubting if omens are right at times. He wants people to give preference to the evidential factors of life and to be radical and not bound to imaginative impulses.

*On Waking Up* is one of the subjective essays which talks about the joy of waking up in the morning. It also conveys the writer's views on the importance of sleep in a man's life. From the personal experience of waking up, Gardiner explores the ideas related to eternity. He portrays how the idea of immortality is viewed by different personalities like Pascal, Blunt and Austin. The essay presents the writer's close observation of Nature and gives a realistic description of the natural phenomena. He finely portrays the natural scene in the early morning. Waking up

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early in the morning helps to develop a clear conscience, a good digestion, and a healthy day and joyous experience. It has the pleasant start for a new adventure and success in life.

*On Habits* is an amusing and interesting personal essay of Gardiner, in which he writes about his experience in blindly following certain habits. In this essay, he conveys his personal experience along with some general observations. He points out the pros and cons of habit formation. He illustrates his ideas by stating the examples of various individuals who are adjudged by their habits. He quotes the examples from his life and from the life of Sir Walter Scott.

The writer is of the habit of hanging up his coat and hat in the cloakroom of his club, at the vacant place. But often he forgot the place where he hung his coat and got into trouble in finding it out. Later he cultivated the habit of hanging his coat and hat at a particular place and found it quite easy to identify them and there was no waste of time. By mentioning this example, the writer brings to light the importance in good habit cultivation. He is of the opinion that good habits are used as a tool in life. But those good habits too become nuisance if people totally dependent on them. He tells us the example of Mr. Balfour who was habituated of holding the lapel of his coat during public speaking. Once, on a particular day when he was proposing a toast, he wore a coat without lapels. He was much disturbed because of it and couldn't speak well. Though he was a skilled speaker, he was unable to proceed because his addiction to his attire.

## Conclusion

A.G. Gardiner's essays are not only meant for entertainments but also for social and moral purposes. He is a social reformer focusing on human follies and vices. He presents his ideas in a sugar coated pill, with the coating of fun and delight. He never preaches but makes the readers involve in the debate. He writes with great charm and ease and his prose has the qualities of a good talk. He enlivens his essays by using stories and anecdotes and by his subtle use of humour and light satire. Satire is evident in his essays and he harmlessly satirizes only the worries of the world. His essays with simple words, simple phrases, and simple sentences have a magical blow for the readers. His direct and silver-tongued English accompanied by simplicity as his style and lively approaches to explore the comedy of errors in common life which are the societal reflections of the then war-ridden English society can eternally be quoted universally without hesitation.

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# Culture and Curriculum

## C. Mazhali and Dr. V. David Arputha Raj
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## Curriculum as Intellectual Training

Curriculum is considered to be an intellectual training. Culture is the most powerful source of leverage for bringing a change in a society. And so, culture and curriculum are intertwined together through the language impacts. Language is the only one tool which helps in transferring and reconstructing the cultural experiences. There are two types of culture – Eculturation and Acculturation. Eculturation is the transmission of cultural traditions from one generation to the next. Acculturation is the transmission of cultural traditions and new knowledge to the people who aren't aware of that.

## Curriculum with Moral Stories

Curriculum had moral stories which are transferred from generation to generation that help in transmitting traditions. In a bilingual context the language that people chose is English and the knowledge sharing is done through a different medium other than the mother tongue. Culture is the belief and practice governing the life of a society for which a particular language is the vehicle of expression and the language is shaped by that culture. But slowly this transfer of the culture through stories is degrading and there is a banning of ethnic studies is happening. Historical events, nature of the society are not given to the next generation in today's context. Educators should be aware of the culture and the tradition and their values before they transmit it to the next generation. The understanding of a culture and its people can be enhanced by the knowledge of their language. This paper deals with the culture and curriculum which is very important in today's context.

## Language and Culture

Language unlocks the culture. Through language we can learn, teach, explain, and acquire anything easily. The language makes difficult things easier. Language helps us to be in a comfort zone to share our thoughts. It represents our true color of personality. It reflects what we learn from the society. As a language learner we should use the language for the purpose of development. The development of a language is very important in the current scenario.

The usage of a language matters a lot. The fact is that no one knows the correct usage of a language. As we all know that there are certain rules to be followed when using a language. Many of us avoid and are not interested in using rules. Because learners think that following the rules are not necessary and are difficult. We should understand the truth if we want to learn something, first we must have the courage to get insulted. Insults serve as a medicine which shapes us to travel in the right path.

## Preparation of Curriculum

In terms of language, preparing the curriculum is a hectic task in a multilingual forum. Curriculum never makes the learner as a tomfool. So the educational system in a multilingual society needs to reflect the authentic patterns of language used by the individuals in that society. A person who knows three or more languages presumably uses each of these languages in different contexts, for different purposes and at varying levels of proficiency. The curriculum should aim at ensuring the learners' ability to make linguistic choices in the future, while strengthening their proficiency in the dominant language - the language of social, economic and occupational mobility. The elements of curriculum can be developed and adjusted according to the special needs of the learners coming from such a community.

## Multilingualism

In today's context, multilingualism is a common factor in smart classrooms. Due to this classroom learners are fortunate to get materials easily. Most of the time technology plays the role of a teacher mechanically. In good old days students were forced to sit and listen to the classes. But now, the scenario is entirely different, students can skip classes if they don't like the classes. The teaching methods are in change according to the level of their mind. The problem is that we regularly change the ways of teaching but we are hesitant to change the un-updated syllabus. Hereafter we should bring change in the curriculum for the enhancement of the cognition of the students.

## Importance of Multilingual Society

Pupils from multilingual society have enough confidence to learn something new. But circumstances award negative comments rather than appreciation. They expect full freedom. Curriculum helps to form a sentence rather than improving their vocabulary. This is not fair in the academic forum which is meant for getting clear knowledge. Normally our syllabus gives vivid information which is unfamiliar to us. The new proverb clarifies the current situation of the competitive world - Each and every day you should be updated otherwise you will be outdated. In multilingual forum many advantages do exist.

## Language Learning - A Matter of Growth

Language learning is a matter of growth. Learning has relatively fixed capacities under appropriate conditions. Bringing a new language with different cultures will definitely pave way for different language learning. It is from these differences that one's views are shaped. Views depend on the culture which has influenced them. Culture and curriculum are interconnected.

There is a large discourse that children learn about culture in school or at home. Which environment provides them with the learning process? We can sense the lack of ethnic studies in schools which affect the children. Naturally, schools act as a space or platform for the erudition of culture. Cultural identities are well fed by the schools. Including historical backgrounds of the country, races through social studies helps imply culture into their minds. The banning of ethnic studies from schools questions the role of education. The purpose of schooling isn't meant to be fluent in one subject area but also the empowerment of their life that happens with the help of culture studies.

## Redefining Curriculum

What is curriculum? It is the subject matter being taught in the school, it contains the nature of the society and it is also the nature of the individual. Culture is transmitted through literature, art, music, dance and the other important facets in the curriculum. Culture must be implemented to the students in the young age which grow with them and then is transmitted to the next generation. Culture has to undergo many changes in all levels. Culture is continuously getting revived when the other culture enters the country.

Renunciation of the outside influence on culture curriculum sufficiently reflects a broad range of cultural, political and economic characteristics. Culture is the most powerful source of leverage for bringing about change in a school or any organization. Curriculum is considered to be an intellectual training. It consists of fundamental disciplines. Curriculum serves as a sequence of potential experience set up in the school for the purpose of disciplining the children and the youth. This brings a difference in the way of their thinking.

Recognition of the vital importance of transferring and reconstructing the cultural experiences through the curriculum is an important one. Such experiences include not only the cumulative tradition of knowledge but also the total culture of the society.

In olden days, classes were included moral stories and moral classes. These were not included in the curriculum. The syllabus does not contain those moral classes. But the students were taught with moral stories which are rich in cultural traditions. By these stories students are equipped with the culture. But now a days, we lack in these traditional values. Corporate cultures are inducted into the minds of the budding students which pave way for the destruction of the culture. The generations fail to carry the tradition to the next generation. Banning of ethnic studies also paves way for the destruction of the culture.

**Underlying Processes of Education**
Close attention to the underlying processes of education such as communication, cognition and social interaction will help in improving the ability of students in culture transmission. Cross-cultural approach in the development of educational programs and practices for cultural minorities are important. Minority education which includes cultural assimilation, cultural pluralism and cultural eclecticism are also found to be important aspect to be explored and used in the curriculum. Curriculum has extensive and pervasive educational functions. School goals are usually bound to be universalistic intellectual or social functions associated with the dominant society.

The traditional, intellectual and social functions are then confounded by the additional and seemingly invidious factors associated with cultural differences, such as conflicting values, varied learning styles, diverse behavior patterns, non-confirming social allegiances, and alternative perceptions of reality. These factors, when thrust into the amalgam of traditional school policies and practices, reveal the extent to which the school serves a concomitant function of inducing acculturative influences in the domains of values, attitudes, beliefs and social behavior.
**Challenge to the Curriculum**

A change in the curriculum following the old traditional values, cultural ethics by including the history of races, ethnic studies will help transferring the culture from one generation to the other. It naturally reflects in the society. Language acts as a tool to the transmission. Therefore, we can conclude that culture and curriculum are intertwined together and so if the curriculum is enriched with the culture the society can be transformed.

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# Understanding the Feminine Mind:
# A Study of Select Plays of Vijay Tendulkar

## Ms. Monica Mahajan, Dr. Neeti Mahajan, Dr. Deepa Diddi and Ms. Sangeeta Shahane

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Courtesy: https://www.amazon.in/Silence-Court-Session-Vijay-Tendulkar/dp/0199476063
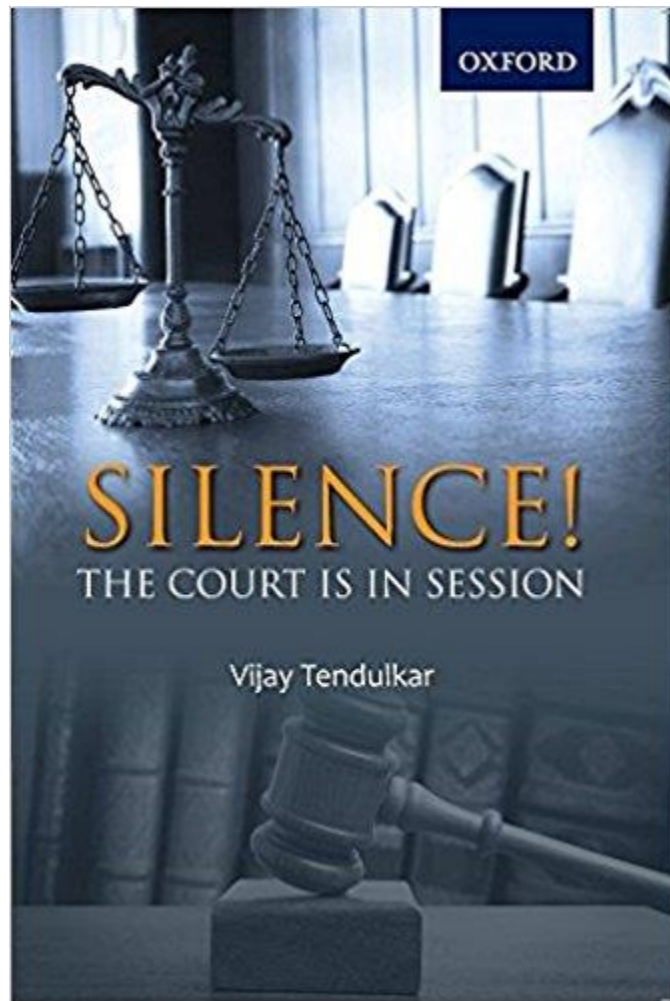
**Abstract**

The paper is an attempt to understand the changes in the female psyche in the post-colonial period. Women were discontent and frustrated but these feelings were in their subconscious and they did not have the power to take steps for their liberation. Tendulkar

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understood the simmering chaos and gave expression to it. Whether these women protagonist lose their battles or they win but they both express their desire for freedom. Their fight is not only against the patriarchal order but also against the institutional body of power. The paper is an attempt to understand this with respect to two plays: *Kamala* and *Silence! The Court is in Session*.

**Index Terms:** Vijay Tendulkar, marginalization, feminism, gender, women's perspective, power

### Vijay Tendulkar

Vijay Tendulkar, a playwright writing in Marathi, has been on the vanguard of Indian theatre for almost four decades. His works include twenty eight full length plays, twenty four one act plays and eleven children's dramas. Winner of Padma Bhushan, Vijay Tendulkar was not only a playwright but also a    movie and television writer, literary essayist and a social commentator. Several of his plays have become Marathi theatre classics and have been translated and performed in many Indian languages. His first major work, Manas Navoche Bet (an island called Man) set him apart from other Indian playwrights. There are many others who write in other Indian languages, like Girish Karnad in Kannada, BadalSircar in Bengali, Mohan Rakesh in Hindi but Tendulkar who writes in Marathi has a style distinct from all. His characters speak naturally and do not appear artificial. There is a harmony between his form and content. His themes vary from alienation, contemporary political, historical, man-woman relationship to social issues. Tendulkar with his distinct understanding of patriarchy  has explored  the myriad of power relations present in society in the post-colonial period.

### Women in India's Independence Movement

In India many women participated in India's fight for independence. This participation helped cause a general awakening in Indian women. After independence, the women expected freedom from gender discrimination and patriarchal domination. But these aspirations were not fulfilled and the women found themselves balancing between the west and the traditional. They questioned the norms laid down by society and resented against the system but their voices were suppressed. Tendulkar understood the simmering chaos in the minds of the women and in his plays portrayed this resentment against the social codes which were made by men at the power centres.

### Objective of the Paper

The objective of the paper is to review the position of women in India in the post - independence era. The plays which have been analyzed are Silence! The Court is in Session and Kamala. Both Leela Benare and Sarita, the protagonist of these plays respectively are fighting against the patriarchal mindset which exists in society. Their fight is not only against the patriarchal order but also against the institutional body of power. The paper is an attempt  to understand this with respect to two plays:*Kamala* and *Silence! The Court is in Session*.

### *Silence! The Court is in Session*

*Silence! The Court is in Session* throws light on the oppressive nature of society where women are the sufferers. The word 'Silence' has been used for women who have to suffer in silence. In the play, whenever Leela Benare wants to speak she is always silenced by the sound

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of the gavel. The protagonist, Benare, an independent, non-conformist woman is pitted against an orthodox, patriarchal society. The setting is a play within a play where the members of the Sonar Moti Tenement (Bombay) arrive in a village and have to theatrically depict the trial of American President Lyndon Johnson for producing atomic weapons. There is some time before the stage show so they decide to have a mock trial against one of the troupe members. There are members of the troupe who are willing to be tried but it is agreed to choose Leela Benare for the trial. Sukhatme, a professional lawyer and a troupe member declares that: "there is not much difference between one trial and another. But when there's a woman in the dock, the case does have a different complexion." Soon, the mock trial assumes serious proportions and Leela Benare's personal life is intruded upon in the most indecent manner. The trial is malicious fun for all its members except Benare herself. The troupe has planned this mock trial to discipline the liberated Leela Benare but Vijay Tendulkar uses the mock trial to reveal the hypocrisy and moral depravity of the orthodox middle class society.

## Leela Benare as a Spirited Young Woman

The first Act of the play presents Leela Benare as a spirited young woman with a zest for life. Similar to Shakespeare's heroines, Tendulkar uses Miss Benare to portray the dilemma of many women of that period who are  modern and emancipated   yet  vulnerable.  Like many of these women, Miss Benare too is on the cross roads of emancipation and also carries the baggage of patriarchal orthodox views. Though she is lively, bold and assertive but yearns for social approval. Miss Benare, inadvertently pitches herself in both the worlds and this leads to her agony by the end of the play.

## Main Story

The main story of the play moves around an unmarried expectant woman though there are many more stories crisscrossing by way of lives of a cross section of urban middle class people.  Through these characters, Tendulkar discusses diverse power relations existing at the micro level in society. Tendulkar explores the power relations which according to Foucault are: 'the most deeply invested experience in the history of human culture."  He explores the man woman power relation in terms of Miss Benare and the men with whom she has relations; through the other men in the drama he explores the patriarchal discourse – nastriswatantriyamarhati (women not fit for independence)  and through  the other women in the play he constructs the oppositional feminist discourse which resists patriarchal power.

During the first act she has a mind of her own and is bold. She mocks at Mr. Kashikar, Mrs. Kashikar, Sukhatme, Ponkshe and even Prof Damle. But in the subsequent act, we see that her personality is ravished by the mock trial. In the second act she tries to raise her voice against society but her voice is frequently suppressed by the word, "Silence" and the sound of the gavel. As the play proceeds the mock trial grows into a serious trial and all members torture Miss Benare. This torture reveals the sadist tendencies of society which takes pleasure in inflicting misery on others. It is not only Sukhatme and Ponkshe but also Mrs. Kashikar who torture her. Mr. Kashikar who is playing the role of a Judge, frames the charge of 'infanticide' against Miss Leela Benare. When Mr. Kashikar frames the charge of infanticide it has a close bearing on the dignity of Miss Benare because she is not married. The charge of infanticide by all the male members of the troupe is a unified conspiracy to ruin the respect of Miss Benare. The patriarchal

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system has different set of rules for men and women. Patriarchs define morality and chastity to be synonymous for women. They do not allow sexual pleasures to an unmarried woman and even if she does indulge in sexual pleasures away from the leering glances of society, society does not accept the child born out of this wedlock and calls such a child illegitimate. All the men folk in the play agree that the girls should not be given independence and should be tied in the matrimonial knot at the onset of puberty. All the male members of the troupe who point fingers on Ms. Benare sermonize on motherhood. By way of their opinions on motherhood, Tendulkar mocks at the existing hypocrisy in society. Sukhatme says:

> Motherhood is a sacred thing…Motherhood is pure. Moreover, there is a greater nobility in our concept of motherhood. We have acknowledged woman as the mother of mankind…there is a great responsibility upon a mother. (CP114)

**Ms. Benare**

Not only the men, but even Mrs. Kashikar takes pleasure when the others are intruding on Ms. Benare. Mrs. Kashikar portrays the traditional women, extremely docile and unassertive. Benare, on the other hand is Tendulkar's new age woman who is bold enough to raise her voice. Mrs. Kashikar often made her venomous comments against Benare. She does not justify of the independence which independent working women enjoy. She tells Sukhatme: "That is what happens these days when you get everything without marrying" (CP 99). Here Tendulkar reveals the power play between women.

Ms. Benare tries to defend herself many times but every time she is ordered to be silent. Rather, By the end of Act II, the troupe members have sufficient evidence to prove Ms. Benare guilty. In her stead, when Ms. Benare goes towards the door to leave, she finds that the door has got bolted from outside. She wants to leave but is not able to do so. The locking of the bolt signifies the trap in which the women find themselves. They wish to get out of it but find themselves trapped in the norms laid by the orthodox patriarchal system. In the epic Ramayana, Sita undergoes *agnipariksha* to prove her chastity. The trial of Ms. Benare is also suggestive of an old practice in Indian tradition to prove chastity. Indian society likes to put its women to trial. Just as Hobbes chooses to keep the ruler outside the preview of the rule of law in his influential work *Leviathan,* the mock court also maintains a stony silence about the sexual practices of intellectuals like Prof Damle, does not question them and lets them move freely in society. The court remains silent about the practices of the male members of society and also silences the marginal female voice.

Till the second act Benare maintains silence but in act three there is a monologue where she protests against the society that has trapped her. The playwright chooses to be vocal in the end, thereby sending a strong message to all the women to break their silence against the system which lays down different rules for its men and women. Miss Benare reveals that she falls in love with her maternal uncle at the tender age of fourteen. She wants to marry him but no one supports her. He uses her body and deserts her. When she grows up she falls in love with a professor. She loves him intensely but he too uses her body and deserts her. She is pregnant with his child but society does not allow woman to be a mother without marriage. She suffers because of the two men. The men had no commitment but society leers at her instead of questioning the

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men.    Leela Benare is innocent but no one seems to understand her innocence. In her simplicity she believed the two men but no one seems to appreciate her simplicity. It is a mockery of her simplicity, self-respect and dignity. In Act III, she shares her feelings: "I offered up my body on the altar of my worship. And my intellectual god took the offering and went his way."

**Commodity of Oppression**

The men in the play enjoyed sex but later refused to bear the consequences of their action. The play is a reflection of the oppressive nature of society. Both the plays: *Silence! The Court is in Session* and *Kamala* depicts women as a commodity of oppression. Whether these women lose their battles or they win but they both express their desire for freedom. A keen observer, Tendulkar understands the degeneration of contemporary society in terms of power politics, gender discrimination, caste and personal relationships.

*Kamala*

*Kamala*, written in 1981, is a play in two Acts. The play depicts the deplorable state of women who are treated as slaves. Tendulkar juxtaposes two women- one educated and the other a tribal and shows how they are slaves of their individual circumstances. Kamala is a reflection of both hegemonic and institutional violence against women.



Courtesy: https://www.goodreads.com/book/show/15826350-kamala
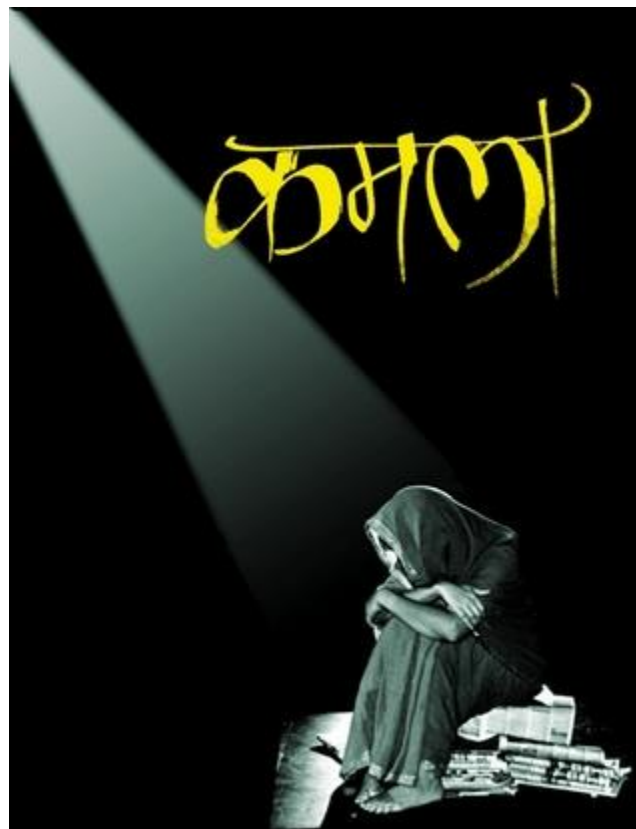
The play opens in the residence of Jaisingh Yadav who is an adventurous journalist associated with well-circulated English daily. He risks his life and exposes different scandals and

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his efforts widen the circulation of the daily. Jaisingh attains for himself name, fame and money. He writes about the flesh trade in certain areas of Bihar but it is dismissed as false news for lack of definite facts. Determined to expose the flesh trade, Jaisingh goes beyond Ranchi to Luhardaga, a place where they sell human beings. In Luhardaga, women of all age groups are openly auctioned and people from long distances visit the place to make their bids.

## Patriarchal Domination

As an evidence to the flourishing flesh trade Jaisingh buys an adivasi woman for rupees two hundred and fifty. Jaisingh is a product of the patriarchal system and is unaware of his own actions. Ironically Jaisingh himself commits the crime he wants to expose. He is not sensitive to Kamala as a human being and looks at her only as evidence. He is also inconsiderate to the maid servant, Kamalabai. He bosses over her and gives orders and rebukes her. Neither does he consider Sarita's opinion in any matter. An advocate of freedom, he has not given any freedom to his own wife. The playwright gives the reader several hints of Jaisingh's patriarchal mindset when he disappears for several days without sharing his whereabouts with his wife. What Simon de Beauvoir says about modern men applies to Jaisingh. Beauvoir opines that the men of today show a duplicity of attitude which is painfully lacerating to women; they are willing on the whole to accept women as a fellow being, an equal but they require her to remain the inessential.

## Sarita

As the macrocosm so the individual. In her domestic space, Jai Singh's wife Sarita is a slave to the patriarchal norms. Kamala's arrival helps Sarita evolve from a non-entity to an empowered individual. In the play, the viewers see her changing from being a subservient, unassertive wife in the beginning of the play to becoming an assertive individual by the end of the play. From the beginning of the play Sarita is mindful of her reality. When Kakasaheb said that they did not give her to Jaisingh to take her back as a widow. Sarita replies, "But you did give me away, didn't you? Then that's that". Tendulkar draws our attention to the age old hindu tradition where the girl's parents believe it to be their duty to give the daughter away in marriage. Sarita may be feeling the brunt of patriarchal psyche but she does not vent her emotions and carries out her duties as a wife. She makes meticulous arrangements when her husband returns home after four days. Like a wife Sarita is also expected to write the details of all his phone calls, be a graceful social companion and a sexual companion.

Kamala's presence and her disempowerment help Sarita understand patriarchal power. The prime point of the play is when Kamala asks Sarita: "How much did he buy you for ?" It is a moment of relevation for Sarita. She realizes that if Kamala is a tribal slave she too is a slave of the orthodox patriarchal system. In fact, Kamala suggests that the two of them can divide the work between them to keep the 'master' happy. In her essay, *Can The Subaltern Speak*, Gayatri Spivak speaks of a silenced subaltern but Tendulkar's Kamala is a subaltern but not inarticulate. Tendulkar's Kamala is the reason for Sarita's self-awakening and self-realization. Sarita is also disturbed by Jaisingh's casual appropriation of Kamala for his own vested interests. Immediately after the drinking when Jaisingh hungers for physical intimacy, Sarita refuses. Through this she contests over a patriarchal view that dictates women's body as its dominion. Her refusal to make herself available reiterates the right of a woman over her body. Soon she declines the role of a social companion thereby resisting the commoditization of a woman as a pretty object on the

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husband's side. Kamala wakes up Sarita from her disempowering state of existence. Sarita shares with Kakasaheb:

> I was asleep. I was unconscious even when I was awake. Kamala woke me up. With a shock Kamala showed me everything. Because of her I suddenly saw clearly. I saw that the man I thought my partner was the master of a slave. I have no rights at all in this house. (CP 46)

**Awakening of Sarita**

By the end of the play, Sarita is awakened.  Like any modern day woman she becomes aware of the husband wife relationship based on mutual respect, responsibility and equality in decision making. In the end, Sarita extends her hand to Jaisingh for support but it is not a lame hand rather a supportive hand. Her action is not born out of any compulsion or intimidation. She resolves, "But a day will come, Kakasaheb, when I will stop being a slave."

Sarita is no longer the oppressed. She becomes the woman fighting for equality in a dominant male culture. Her voice is not unheard. The play is a big way forward in the assertion of rights and justice for women. There is always an opportunity for progress.

Simon de Beauvoir states that, "One is not born, but rather becomes a woman. It is civilization as a whole that produces this creature…which is described feminine." Both Leela Benare and Kamala are not prepared to accept the moral and social codes of a male dominated society and gather courage and raise their voice against it. Their subversive and assertive statements reveal their search for identity. In both these plays, Tendulkar gives an insight into the feminine mind and clearly shows its development to mitigate the effects of the patriarchal set of mind.

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# Madness, Carnival and Civil Disobedience in Dario Fo's
## *We Won't Pay! We Won't Pay!*

### Monika Dhillon, NET, M.Phil.
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**Courtesy: https://www.amazon.com/Wont-Pay-Other-Works-Collected/dp/1559361824**
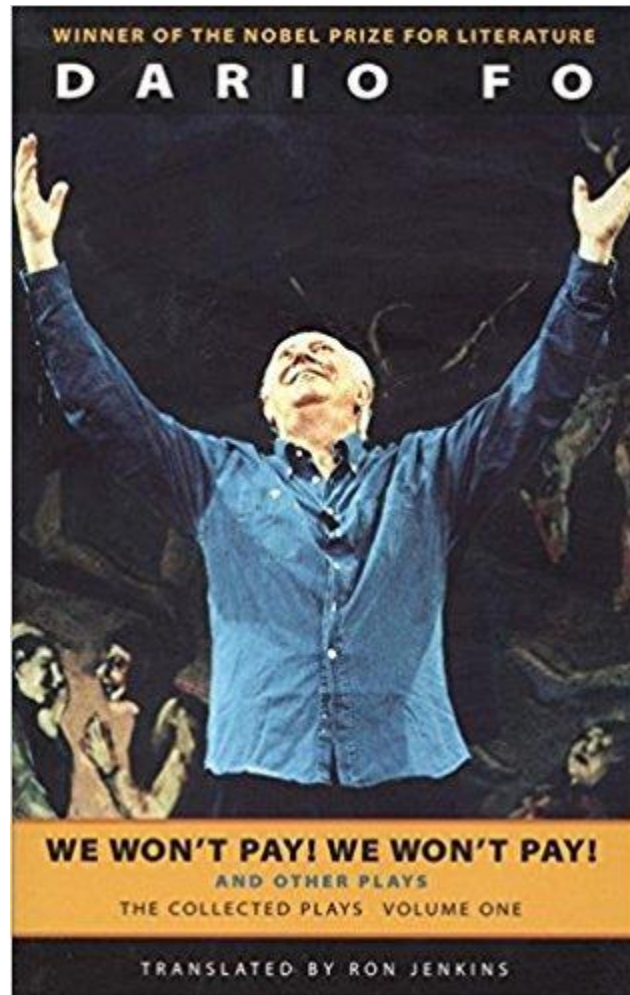
**Abstract**

*We Won't Pay! We Won't Pay!* is a political farce by Dario Fo in which the story of two working class families, who fight inflation using the weapon of civil disobedience, is recounted while raising different socio-political questions . The topicality of the burning issues raised in the play assures a profound influence on contemporary audience. Fo's method of mining laughter from actual events provokes his audience into seeing their world from fresh perspectives. His

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interrogation of exploitative capitalism, suppressive patriarchy, spiraling rate of unemployment, inconvenient intervention of religion in the individuals' private life, hijacking of revolutionary ideology by the parliamentary communist groups turn this play into a political manifesto just like the *Accidental Death of an Anarchist*. Fo's colourful use of farce, satire and buffoonery makes this play an example of agitation theatre with a difference. In this play, he incorporates canivalesque theory of disorder and civil disobedience to bolster working class militancy. The carnivalesque imagery in the play may be a temporary reversal of quotidian behaviour but it carries in it the seeds for social revolution.

## Introduction

The ruthless exploitation of labourers in factories is always a major thematic concern for Dario Fo. *We Won't Pay! We Won't Pay!* by Dario Fohighlights the plight of ordinary Italian workers during the economic crisis of 1970s. Fo portrays the tension between revolutionary ideology and parliamentary democracy through slapstick comedy. The aim of this chapter is to examine the carnivalesque elements of madness and civil disobedience in the play, and to demonstrate the continued relevance of traditional and popular forms for the politically committed theatre.

Fodeliberately patterned this play along the lines of farce and subversive slapstick. Unlike Agit-prop theatre[1], plays of Fo not only serve a functional propaganda, but the comic form is deliberately employed by him to serve a more serious purpose. He believes that comedy is a form of madness but it upholds the superiority of reason. The techniques of comedy are always directed towards the victory of reason in every discourse and in every story. Fo uses elements of absurdity, coincidence, black humour and the grotesque to question totalitarian structures of capitalism. The authority figure tries to cancel out reason and its dialectic. He wants to substitute a rigid sense of order. But in the comic's use of paradox there is always a slaughtering of the definitive rules of order. This changes the perspective about things so that contradictions can be seen. Rejecting the commonplace idea that comedy is a realm of irrationality, Fo argues that the disorder of comedy has a deeper purpose. The irrationality of the comic is only in respect to the irrationality of the rules. Irony is an irreplaceable dimension of reason. The moment one forgets how to use laughter, reason dies of suffocation.

## Theories of Comedy

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[1]On the origin of this portmanteau term 'agitprop', *Encyclopedia Britannica* records: Agitprop, abbreviated from Russian 'agitatsiya', political strategy in which the techniques of agitation and propaganda are used to influence and mobilize public opinion. In agitprop theatre this compartmentalization of dramatic action and the audience disappeared. Most often, the absence of a logical culmination or denouement is the norm in agitprop theatre. Agitprop theatrical performance discards elaborate use of props, make ups, sophisticated sound and light effects which mark the performance of contemporary proscenium theatre. Supporters of Agitprop believe that the use of supplementary theatrical devises turn theatre into a mere spectacle, which in turn provides only entertainment.

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Many theorists of comedy have stressed the way that the comic involves incongruity, Henry Bergson, for example, believes that the comic is anything which is incongruous with our basic assumptions about human existence and the human body. He suggests that everything comic tends to contradict our assumption that all human beings are flexible and unique. In Brechtian terms of epic theatre[2], Fo makes the familiar strange, presenting situations in a context that forces a re-examination of what was once taken for granted. In context of epic theatre, JL Styan notes that acting is intended to be entirely natural.

Roland Barthes has also pointed out that 'the verisimilitude of epic acting has its meaning in the objective meaning of the play, and not, as in naturalist dramaturgy, in the truth inherent in the actor, the actor's reference point was always to be the meaning of the play.

Brecht's method is therefore diametrically opposed to that of Stanislavsky and the drama of realistic illusion. Brecht's stage strips of its theatrical magic and the audience refuse the state of emotional and empathetic trance, a degrading condition he associates with what he calls the Aristotelian theatre. The idea of distancing lay at the very centre of Brecht's theory. As early as 1920, Brecht wrote a note that 'humour is a sense of distance.' Like Brecht, Fo also believes that theatre should induce distancing effect and the performance should be truly objective (142).

**Fo's Conception of Comedy**

Fo's conception of comedy is similar to the Rabelasian principles articulated by Mikhail Bakhtin in which laughter possesses an "indissoluble and essential relation to freedom" (Bakhtin 89). Influenced by Italian carnival the play deals with civil disobedience and working-class resistance. In carnival, the world is turned upside down and the situations are re-imagined from new perspectives. Martin Walsh maintains that carnival is unavoidably part of Fo's chosen milieu, as he is both a student of popular forms and an artistic spokesman for the urban proletariat. Fo's deep involvement with Italian popular culture is well known. He finds a perfectly developed 'class consciousness' in the giullari, the medieval itinerant entertainers. Engenio Battisti believes that medieval giullari, with their uncertain social status, and their itinerant life wandering between court and village square, contributed to the intermingling of the most diverse cultural stratifications (Bettella 53).

**Discussion**

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[2]Epic theatreform of didactic drama presenting a series of loosely connected scenes that avoid illusion and often interrupt the story line to address the audience directly with analysis, argument, or documentation. Epic theatre is now most often associated with the dramatic theory and practice evolved by the playwright-director Bertolt Brecht in Germany from the 1920s onward. Brecht's perspective was Marxian, and his intention was to appeal to his audience's intellect in presenting moral problems and reflecting contemporary social realities on the stage.

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The plot of the play highlights the 'autoriduzione' practiced by Antonia and Margherita, as well as the instinctive militancy of a young southern worker named Luigi. The drama starts with a group of housewives including Antonia refusing to pay the high prices for goods in a supermarket. When the manager threatens them by calling the police they trick him by pushing him and pretending as if he punched a pregnant woman in the belly. The women not only use their presence of mind to scare the manager but they use their bodies in a ritual for liberation. At first, they plan to pay less but later on as the consumer revolt become more and more serious they determine to pay nothing.

On her way home, Antonia meets her friend Margherita and comes up with a ridiculous idea, hiding some of the things she takes from the supermarket under the bed and some under Margherita's coat for her to take home. At the moment, Antonia's husband, Giovanni, comes home anxious due to the news of the brigandage.

To conceal the truth from Giovanni, Antonia has no choice but to lie to him that Margherita is pregnant. Later, a sergeant searches the goods and starts house by house search. When he arrives at Giovanni and Antonia's house, he complains to Giovanni about the government. Although Giovanni does not agree with him, his complaints have some impact on Giovanni. Giovanni finds some local workers refuse to pay for the meals at the restaurant. More and more similar riots are happening here and there. Later, they even find almost everyone in the neighbourhood, young and old, male and female, is pregnant with a super big belly.

**The 'Autoriduzione' Movement in Italy**

Dario Fo in the play was inspired by a consumer revolt in which people refused to pay inflated prices. At that time, in southern Italy, people from the working class carried out this kind of mass civil disobedience. Italy was experiencing a serious economic crisis in the mid-1970s. Soaring prices and high unemployment rate made it difficult for the working class to survive. Thus, in this play, Fo let people of the lower classes, such as housewives and factory workers, rise up to fight for their own rights of survival. Following the working-class militancy which exploded in 1969, and then continued at a very high level for several years, many employers were forced to grant significant wage increase.

Another characteristic of those years of working-class rebellion was defiance of the law, both within factories and outside them in everyday life. One of the first examples of what became known as 'autoriduzione' (self-reduction) took place in the Pirelli factory in Milan in August 1968,with workers dropping production speeds by 10 per cent. During the1969 'Hot Autumn' there were cases of 'autoriduzione'in which production speeds were lowered by up to 45 per cent. Among all the new methods of struggle which were emerging at that time, 'autoriduzione' really captured some workers' imagination. It engendered a sense of solidarity among the masses (Behan 84).

The very fact that workers took such action meant that the authority of factory owners, and management as a whole, was severely weakened. Indeed, management was often subjected to intensive questioning, and blatant absenteeism was also widespread. In these circumstances, Fo argued that the classic response, strikes, were ineffective to a certain extent. These were the

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circumstances, in which the 'autoriduzione' movement of consumers as opposed to workers, also the central theme of the play, began. In the language of historian Paul Ginsborg:

> In August 1974, groups of workers at FIAT *Rivalta* refused to pay the 25–50 per cent increase demanded by the private bus companies which took them to work. Instead, they offered to pay at the old season-ticket rate. The local metalworkers' union quickly organized the protest and elected 'bus delegates' who collected the season-ticket money at the old rate and sent it to the bus companies. The example of the FIAT workers was then taken up throughout Turin and Piedmont. 'Autoreduction' also spread from transport to electricity. (qtd. in Behan 86)

**Centered on the 'Autoriduzione'**

Fo's play, *We Won't Pay? We Won't Pay!* emerged from this period and is centered on the 'autoriduzione' of a group of working-class housewives. This entailed the refusal to pay the artificially high price increase established by supermarkets, or occasionally, as featured in this play, to reduce the price to zero by not paying at all. These 'autoriduzioni' were therefore a working-class response to a scheme to claw back the real wage increases which had been granted in previous years. This tendency was most prevalent in the northern working-class cities of Turin and Milan, but also in Rome. However, there was also another maneuver on the part of employers. Firms declared that they were experiencing an economic crisis and lay off workers indefinitely. They then received most of their wages through a state-funding system (ibid 86).

**Relevance of the Comic Form**

The play represents a perfect matching of content (the 'Autoreduzione' movement) and form (carnivalesque farce-comedy). Farce derives from the Latin farcire, 'to stuff', since entertaining comic bits are stuffed into more serious matter. Fo reverses this convention. He stuffs serious political points, Luigi's remarks on the alienation of labour, for example, into farce, with an equally pleasing grotesque effect (Walsh 222).

The carnival identity of the comic elements in the medieval mystery plays is not recognized by scholars of medieval drama. Scholars of medieval literature separate comic from serious genres, so that comic elements in a serious work are seen either as an aesthetic flaw incompatible with the work's overall purpose, or as a mere sugar coating covering the work's kernel of meaning.

The traditional view, while admiring the spirit of the 'coarse comic scenes and episodes' invariably dismisses them as antithetical to the original dramatic purpose and religious content. Thus they are severed from the dramatic texture and stigmatized as concessions to the vulgar taste of the spectators that does not deserve any serious critical attention (Simeonova 70)

**Demystifying Potential of Carnivalesque Laughter**

The laughter of the carnival in literature bears the marks of philosophy as well. According to this Renaissance conception, laughter has a deep philosophical meaning, it is one of the essential forms of the truth concerning the world as a whole. The world is seen anew, no less profoundly than from the serious standpoint. Therefore, laughter which poses universal

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problems is just as admissible in great literature as seriousness. Certain essential aspects of the world are accessible only to laughter. It represents the liberating, regenerating and festive side of human spirit (Pikli 7).

In the play, Fo indicates the political subversiveness attributed to the carnival's comic confrontation of authoritative discourses, also noted by Mikita Hoy, suggesting that carnival laughter liberates a subject oppressed through ideological conventions (Matthews 27). Martin Walsh asserts that mass revolution in the play is treated as a carnival, intertwining the themes of food and sexual fertility. In his introduction to the book *Dionysus in Literature*, Branimir M. Rieger deliberates on the relationship of Dionysus with irrational behaviour. Poets were thought in classical times to be divinely inspired or irrational, driven by forces beyond their control.

Dionysus is the god in Greek mythology and literature who induces madness, passion and frenzy. His influence and cults posed an alternative which threatened the more rational and severe apollonian aspects of Greek thought. Plato, too, differentiated between clinical insanity and the creative insanity or Dionysian frenzy of seers and poets. But in classical and later periods the clinically insane were considered criminals, outcasts, vagabonds or outlaws (2).

As a creative writer, Dario Fo uses the motif of madness to strip the false verbal and ideological husk created by exploitative institutions. He uses the irrationality of the carnival as an antidote in waging a war of liberation against the oppressive capitalism.

**Theme of Liberation and the Trope of 'Body'**
The body becomes subject of crude humour in the play. Martin Walsh notes thatan overarching, carnivalesque effect in Fo's play is the persistent association of pregnancy with this talisman of the festive food. The 'Hidden Pregnancy' is in fact a common motif in contemporary urban folklore, but the connection between instant pregnancy and looted food was established earlier in Antonia's narrative. Margherita continues screaming hysterically when one of the troops begins searching the foodstuffs near the bed where Antonia has hidden the foodstuffs:

> Antonia: Pain, a lot of pain…..she is in labor.
> Giovanni: She is five months premature!

**Ritual of Liberation**
The body of Margherita works in a ritual of liberation. In a carnivalesque fashion all rules of procreation are subverted and women become pregnant with rice and tin cans. The double meaning of the full belly is responsible for the major series of comic moments in Act I. Margherita, in labour, has a packet of olives break on her as she is jostled back and forth by Antonia and the Policeman. This incident becomes her 'breaking of water,' sending Giovanni into a panic and depositing several olives on the floor. Left alone in the flat, Giovanni muses on the waters of life:

> Wow, look at all this water! But, what a weird odour, like vinegar ... yea, like brine, sure! I never knew that ... that before we're born we spend nine months in brine. Hey look, what's this? (32)

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The city is filling up with false bellies and carnival grotesques. The Policeman demands a search of their suspicious bellies, and Antonia can counter only with an equally fantastic reason for the spectacle, the Feast of the Patron Saint 'Eulalia dal Pancione' (Eulalia of the Belly). A neighbourhood cult is created on the instant in which all the local women honour the saint by going around in false bellies for three days. The Policeman does not believe this 'beautiful tradition' and forces the women to open up. They launch into the malediction of Saint Eulalia[3], and upon uncovering, chicory, red lettuce and cabbages fall over the stage.

**Civil Disobedience**

Written in 1974 in response to a genuinely grass-roots movement, the self-reduction of prices, the play is a classic example of 'spontaneous action,' the wellspring of revolution as well as the bane of established 'revolutionary' parties. What is more disturbing for Fo is not the brutalities of the government and the ruthless exploitation by the capitalists but the criminal indifference shown by the communist party towards the genuine protest movements. The reactionary stand taken by the trade union bureaucrats is simply a deplorable duplicity of a communist Party.

A remarkable play depicting affirmation of the power of people who seem to have no power, *We Won't Pay? We Won't Pay!* depicts the deliberate abstention of the communist party from expressing solidarity with the civil disobedience movements. Civil disobedience is a symbolic or ritualistic violation of the law, rather than a rejection of the system as a whole. Significantly, the main upholder of law and order is a communist shop steward, Giovanni who disapproves his wife's rebellion against the rising cost of living. Giovanni, who is a man of integrity, would rather die than steal.

**Giovanni**

Fo created Giovanni to make fun of those who obey the government blindly. Giovanni offers philosophical and political explanations to justify his non-participation in the movement. He represents the reactionary mainstream communist party in Italy. His and his party's stand is often questioned by Luigi, Giovanni's colleague. Luigi often exposes the non-active mode of the PCI[4] amidst the mounting discomfiture among the working class. Through this play Fo deliberately provokes the communist leadership and trade union bureaucrats, who instead of

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[3]A Spanish Christian virgin martyr, Eulalia of Merida died on January 10, 303 CE in the persecution of Emperor Diocletian. Eulalia, a thirteen year old strong-willed girl devoted to Christ, ran away from home and her concerned parents to castigate the persecuting magistrate who had her tortured and killed. Upon her death, her soul exited through her mouth in the form of a white dove, and her body was protected with a covering of snow.

[4]The party was originally founded in January 1921 as the Italian Communist Party (PartitoComunistaItaliano; PCI) by dissidents of the extreme left wing of the Italian Socialist Party (PartitoSocialistaItaliano). During the 1920s and 30s, the PCI established strong links with the government of the Soviet Union. The party adopted a reform-oriented communism that rejected violence, and it was able to win power and govern successfully at the local level, especially in central Italy. In 1991, the party changed its name and broke from much of its communist past, dissident communists formed the more-orthodox Communist Refoundation Party (Partito Della RifondazioneComunista), and thousands left the party.

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grabbing the opportunity by inflaming peoples' anger at the capitalist exploitative social set up, disapproves their spontaneous protest movements. When Luigi talks about his disgust for the monotonous and difficult life at the factory with its meager salary, Giovanni comforts him by saying that their condition is now better as compared to the past:

> Giovanni: Well, let's not get carried away. It's not exactly a life of shit, is it…we're better off than we used to be. We've got a house, may be a little run down, but it has what we need…of course some of us have to work overtime (36)

**Popular Farce**

Fo's popular and urgent farces were written and performed to express outrage at the ways of a capitalist society and to provoke strong reactions (Brown 522). Fo believes that satire and subversion is the best way of combating tyranny and although he is a man of the Left, he has not always pleased the communist Party (McCarthy 17). Stuart Hood elaborates on the Fovianattack on the historical failure of the communist party of Italy to understand the new generation and the contemporary political undercurrents.

**Technique of Subversion**

The degeneration of radical communist/socialist idea into a Fabian socialist concept was one of the reasons of Fo's dissociation with the PCI in 1968. In the play, he uses the character of the sergeant as a mouthpiece to voice his opinions regarding the inefficiency of policemen. Sometime after Antonia's departure to Margherita's house under the pretext of borrowing something for dinner, a Sergeant jumps into Giovanni's room through the window, on the search for the stolen goods from the supermarket. He laments the fact that policemen cannot use mind of their own and are just a plaything in the hands of corrupt establishment.

**Caricatures**

Fo's comic genius not only allows his caricaturized representative of the authority an unexpected entrance through unusual places, his subversive sense presents the Sergeant as an ardent supporter of Maoist style of revolution. Fo's satire on the establishment is expressed through his female protagonists. Antonia questions the logicality of the police searching houses while there is a whole world of exploitation lying out there in factories and other workplaces. Fo's tirade against exploitative capitalism is expressed through the character of Antonia who talks to the police officer at their apartment in search of the stolen goods from the market. Industrial capitalism enjoys the immunity to exploit workers because of governmental non-intervention.

**Motif of Madness**

Underneath the fun and frolic, the play is replete with elements of absurdity, coincidence, black humour to heighten the carnivalesque outburst. Madness and grotesque become recurrent motifs in the play. Beneath the mad behaviour of characters there is real hunger and the shadow of a genuine national tragedy. Fo uses these elements of reality as a stepping stone for uninhabited lunacy. *We Won't Pay! We Won't Pay!* also deals with death. So silly are Antonia and Margherita that they give Trooper hydrogen, which does not revive him but causes his belly to swell. This makes them believe that they have killed a policeman. Antonia confuses the

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oxygen tank with the hydrogen, and the last thing we see on the stage is the policeman's belly visibly rising. Antonia exclaims at this new miracle, "what a belly! I made a policeman pregnant!" (50) The tragic effect is further intensified when Giovanni hopefully inquiring about dinner, little knowing that kilos of groceries are secreted around him, is reduced to a dog surviving on the packaged detritus of a consumer society.

**To Conclude**

Thus we may say that the play stresses on the most essential tool, the human body and experiments with form with more emphasis on dramatic, stylized movements that communicates more effectively than words, thereby becoming a participatory ritual, a living experimental communication between the performer and the spectator. Humour in this play is employed as a voice of reason and integrity. Irrationality of humour is used to engage the audience in dialogue and also to satirize the monopoly of political, economic and religious institutions. Since humour is subversive, its use in the play becomes a valuable cultural expression when it reveals social inequality in a way that provokes laughter, demonstrating that it can be both serious and seriously funny. Drama is an act of the imagination and in the play; the madness of the 'comic' makes it an act of creativity, survival, resistance and social change. In this way, Fo's genius at subversion is displayed here again.

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# Code-Mixing of English in the Sindhi Newspaper "Daily Kawish": A Case Study

## Nadir Ali Mugheri and Shaukat Ali Lohar

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**Courtesy: http://www.thekawish.com/beta/**

## Abstract

Code-mixing occurs frequently in the contemporary polyglot, bilingual and multilingual societies. It takes place not only in electronic & print media but it also comes about in all ranges

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of the country. This study was aimed at discovering the level to which code-mixing is occurring in the largest circulated daily Sindhi newspaper 'Kawish', if there were any & to discover alike words in Sindhi verbal communication. A qualitative approach has been used to get the outcome in this study which is a case study. The publications of 'Kawish' for a month were scrutinized and dissected. The formulated facts and figures or data discovered that the occurrence of code-mixing is commonly experienced in the newspaper. Though, words to big extent have their resemblance in Sindhi lingo yet these words are not a part of publics' lively vocabulary and the same are not ordinarily brought in use in daily dialogues. It replicated the wide-ranging performance prevalent in the social order. Those words are utilized that are effortlessly accessible and can assist laid-back and composed dialogues, no problem if these words are brought in use by carrying out code-mixing. This study will help in transporting wakefulness to the journalists who files news and other related individuals regarding their run-through of code-mixing, with the purpose that they remain cognizant of the phenomenon that English words possess their counterparts in Sindhi tongue and ought to be brought in use as an alternative. Besides, there is a dire need of framing a linguistic policy for the purpose of the news because these are ceremonial and watched globally.

**Keywords:** Code-mixing, Kawish newspaper, Sindhi news, Case study, language policy

## Introduction

The regional language of the Sindh province is Sindhi while the national or communicative language of Pakistan is Urdu language, except Sindhi, a number of local languages are vocalized in the Sindh province which give a multilingual or a polyglot standing to the province. Simultaneously English possesses an extreme status in this Sindhi society, as it is an official language of the province and the country. This kind of hegemony of English, inattention of the federal as well as the provincial governments in framing a linguistic strategy and policy, imperialism of west and the outlook as well as reaction of the social order to the English Language has made the occurrence of code-mixing among people in their everyday conversations. The Print and electronic media undoubtedly has played a vital role in the expansion and growth of contact and conversation yet it has simultaneously augmented the occurrence of code-mixing as being observed in several studies prepared in the arena of research (Rasul, 2006; Mushtaq & Zahra, 2012). Code-mixing too is ensuring upsurge to a language mixture (Khalid 2006). In a bilingual or multilingual civilization, though the process seems to be inevitable yet it is shocking. It has actually given rise to problems and queries. It is therefore required to keep check & take notice counter to code-mixing as it is promptly altering Sindhi lingo.

## Beginning of Code-Mixing in Sindhi

Sindhi language is an Indo-Aryan language of the historical Sindh region which is spoken by the Sindhi people. When it was decided to educate the masses through literature with the help of Sindhi language, the language experts and educationists insisted on streamlining the Sindhi tongue. According to the opinion of experts and educationists simple verbal communication impacts the people to a great extent because in Media, it is well said that simple sentence is effective sentence. Sir Syed Ahmed Khan not only highlighted the role of language for gaining

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literature related things in order to edify and modify the followers of Islam belonging to the subcontinent but also opened the path for English to be developed.

In the commencement of English language in the subcontinent, the society articulated some resistance and opposed it vividly but later, the masses gradually not only launched a movement in order to revamp old-style Urdu language but then it also recognized English to a great extent because the English language had pierced its abysmal roots into music, art & literature of the Indian Subcontinent. The impact of English was so foremost that the people of the subcontinent were not able to set free themselves from the grasps of English even after Independence. As a result of it, English language was given the status of the official language in the country.

The conclusion we get from the history is this that, like Urdu, Sindhi language has also experienced several ups and downs as well as alterations since 1857. Sindhi is burdened with Turkish, Persian and Arabic words. During the life period of well-known Sufi Poet of Sindh Hazrat Shah Abdul Latif Bhittai (1689-1752) the Sindhi language was uncontaminated, unique, difficult and hard and free from the influence of those languages it faces with now. The young generation of Sindh is unable to understand the poetry of Hazrat Shah Abdul Latif Bhittai because of the deteriorating situation of the language at present.

From the period between 1857- 1947, Sindhi lingo had grown into simplicity. This happened due to the diminishing amount of the influence of Persian, Turkish and Arabic languages and getting impact of Urdu and English languages. After separation, Sindhi spoken in India got the influence of Hindi language to a great extent; therefore, the Sindhi language spoken in the Ulhasnagar region of the Indian state of Maharashtra and the Kutch region of the Indian state of Gujarat is somewhat different from that of spoken in the Sindh province.

Sindhi has greatly been affected by both Urdu and English Linguistics after independence in 1947. Those who have never studied English in Sindh use numerous words of the language in their daily communication. A number of English words like  chief justice, police, book, pen, plate, Vote, timing, glass, mobile phone, video game, television, make-up, party, current account, state bank, dressing table, steel mills, January, dollar, sorry, thanks, welcome, bye, thank you, good morning, good night, budget, peoples' party, funding, face book, whats app, twitter, social media and message can regularly be heard from the people who don't know even the ABC of English in their daily conversation except having any wakefulness of code-mixing. It will not be extension to add here that above-mentioned words have been a necessary part of Sindhi language and many English words including above given vocabulary are used in daily Kawish newspaper without knowing the phenomenon and fact of code-mixing.

**Role of 'Kawish' Newspaper in Code-Mixing**
In this contemporary society, the vital role of media cannot be ignored in keeping the people updated from all the national and international issues, developments and happenings. Kawish being a largest circulated Sindhi newspaper of the Sindh province has got much familiarity among the people and it has achieved the target of making place in the hearts of the masses after developing credibility. The Kawish possesses all kinds of news including education,

politics, entertainment, recreational and international news items. It has become a big means of keeping the people updated and communication.

Daily Kawish has succeeded in drawing the attention of the publics on account of focusing on the international relations, economic and political situation of Pakistan. Kawish left all other Sindhi newspapers at least 60 in number behind in rating; as a result, it grabs more and more advertisements from both private and public sectors. The companies and people for enhancing their businesses issue advertisements to Kawish in Sindhi media rather than other newspapers. This is because of the popularity of the newspaper in the province.

Summing up the discussion, Kawish is trying its best to quench the thirst of knowledge of its readers. According to Rasul, 2006, "the social order, verbal communication and media are knotted in a single bond and close rapport; this is based on the ground reality". Both print and electronic media has been playing a role of two dimensions which include (i) that the media impacts greatly on the lives of people & forms the outlook of the publics. (ii) It throws back and reflects the conduct of the people. Since English is enjoying the status of a verbal communication of sophisticated, educated, learned, elite class and cultured people in the Sindh province, hence code-mixing of English in Sindhi language has become a common societal bustle. This theoretically vocalized or socio-cultural, socio-linguistic occurrence is mirrored in Kawish newspaper in order which is swaying the people.

**Research Questions**

This research was based on finding answers to the following research questions.
1. Is code-mixing predominant in Sindhi newspaper Kawish? If yes, then to what extent?
2. Which kind of code-mixing is done in the newspaper and at what level?
3. Is Sindhi language adequate enough to give equivalent of the injected English linguistic words?

**Scope of the Study**

This study has been restricted to the 30 publications of the newspaper 'Kawish'. The study focused solely on the occurrence of mixing the English code which is being done in the newspaper.

**Significance of the Study**

This research about the occurrence of code-mixing in Sindhi newspaper 'Kawish' is of mammoth significance especially in the Sindh Province and also for the country where a number of indigenous lingoes are articulated, voiced, written and spoken wherein the occurrence and phenomenon of mixing the codes is common thing nowadays. This phenomenon lends a hand to comprehend the sociolinguistic values as well as culture in Sindh and also the country. We can say that this study has great importance as it draws attention towards the reality that both print and electronic media do not have any permanent linguistic strategy or language policy. The journalists and media men use English at their own behest, understanding and convenience.

**Review of the Related Researches**

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The code-mixing is a global fact and situation in a polyglot society like that of Sindh. This fact has been witnessed in several areas such as periodicals, magazines, newspapers, television, radio transmissions, nutrition dissertation, internet, daily lives etcetera. A study of code-mixing of English into Chinese internet language by Bi (2011) tells that code-mixing has turned into a fashion in the internet dissertation in China. The code-mixing of English in Chinese language is not because of or reason of any traditional onslaught; rather English words are brought into use solely in order to implement language tasks. The conclusion given by the researcher was this that the English language has converted into inevitable fashion. Ample consideration and heed is mandatory to carry the sense of balance of code-mixing in order to forbid misperception, cultural meddling and misunderstanding. As cited in Lau et al., 2011, Muysken says that code-mixing is a procedure wherein verbal substances or lexical items as well as structural characteristics and grammatical features of more than one verbal communications occur in the same paragraph or sentence. The main objective of the study was aimed at studying code-mixing of English lexical items in showbiz updates in China.

he examiner finally concluded that the shortened forms of word or phrase (abbreviations) such as 'TV', 'VCR', 'CPU', 'FBR', 'CD', 'PC', 'PTV' 'DVD', 'CV', 'RCC', 'SMS', 'PM', 'CM', 'VIP', 'IT', 'KTN', 'ARY', 'CSS', 'PCS', 'FPSC', 'SPSC' and 'KE' were employed and utilized to make news easy, stress-free, simple & unpretentious to comprehend the same. Moreover, specific adjectives such as high, calm, brave, cruel, bored, lazy, cool, hot, kind, still, tranquil, quiet, large, little, big, fat, short, tiny, wide, friendly, gentle, happy, jolly, lively, perfect, proud, successful and many others adjectives were written in filing the news in a bid to yield fashionable outcome or to throw a contemporary touch to the entertaining news & updates in China while repetition of words such as 'lovely lovely', 'beautiful beautiful', 'bye bye', 'chil chil' is "a characteristic of Chinese linguistic which is not permitted in English sentence structure or grammar.

Furthermore, the English words which have been mentioned above, motives and tasks of mixing the codes have been more discovered by Indian researcher Kanthimathi (1999). She conducted her research on higher secondary students by taking help from an opinion poll. The researcher established that the extent of English code-mixing hinges on the diverse aspects like (a) Medium of instruction in higher secondary school (b) Volume of publicity to English (c) The regularity of verbal communication used in several spheres. The outcome of the research is mirrored in the following avowal: "The universe is wealthier than it is likely to utter in any solo lingo" (Prigogone as cited in Kanthimati, 1999).

Likhitphongsathornand Sappapan (n.d.) did a study to identify the types of English brought in use in ballad lettering. As detected by Benthhila and Davies citing Teeratorn & Pattama, (n.d.) concluded that even the music was not able to escape the influence of code-switching and code-mixing. Such situations or facts are utilized to yield stylistic & appealing upshot.

Another researcher Li (2000) establishes that the masses mostly try to express in the English language because of its veracity and preciseness as this language needs a smaller amount of struggle. According to Hawkins (2004) with the use of English words, one can depict the most

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with the least. The researcher recommended that the well-organized one is he who by means of the bottommost whole difficulty in online performing or processing.

Kannaovakun and Gunther (2003) establish in their research conducted on code-mixing that the linguistic brought in use in entertainment program of a Thai television channel was studied. The statistic or data was a recorded prevalent showbiz program. The outcome revealed that as many as seven kinds of code-mixing were employed in the said entertainment program, the host and guests were doing code-mixing of the both languages i.e. English and Thai lingoes, transcription from one alphabet to another (transliteration), cutting, clipping, shortened form of a word or a phrase (abbreviation), crossbreeding (hybridization), employing the English titles, terms and names.

Another researcher Shen (2010) has conducted research on code-switching of English into Chinese language in sports based news reports. This research was conducted on the basis of an effective and wide-ranging Chinese sports newspaper. He unearthed that the substituted elements (switched constituents) oscillate and vary from one lexeme to sentences and phrases.

Similar outcomes were revealed in a research that was based on the remarks of the people who were regular readers of Herald in Zimbabwe. The scholar chose articles of seven days from the different editions of the magazine for the investigation. He witnessed that the fact of code-mixing & code-switching was general in remarks and comments given by readers and he also discovered that the fact or situation was at all stages which is intra-sentential, level intra-word and inter-sentential.

Similarly, Charaka conducted research on code-mixing of English in the newspapers being brought out in Thailand. The objective was to recognize language component (linguistic unit) that is mixed in Thai verbal communication and examine parts of speech code-mixing in the newspapers brought out daily, the investigator categorized the words caused from the code-mixing. It was discovered that maximum occurrence of code-mixing took place in sports news items that was almost 41 percentages and the minimum occurrence of code-mixing which recorded in financial news was just 10 percentages. The study also revealed that the code-mixing at lexical level was in excess of that of phrasal level.

Likewise, according to Tsang (2006), who conducted a research in order to investigate the ratio of code-mixing on social media sites with the objectives to discover code-mixing of English & Chinese languages on internet environment. The statistics or the data was gathered in an ordinary situation. The study observed that as many as five kinds of language structures (linguistic features) are present in computer arbitrated conversations. This indicates that dialogue is a crossbreed (hybrid) of lettering & talking on internet environment. It was concluded from the study that the language structures (linguistic features) are an outcome of those of speaker-writer's wish to converse efficiently and effectively.

Al-Mulhim (n.d.) did a case study research in order to explore the impact of both print and electronic media on mixing the English code amongst youths in Kingdom of Saudi Arabia. The model comprised of young girls that were caused to watch a popular TV program named

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'Scoop' with the objectives to notice how English brought in use in the specific program that mustered the courage in the females to utilize alike words in their daily communications. The result of the study backed the theory (hypothesis) that newspapers, magazines, radio and television had an abundant effect on the verbal communication of youths belonging to Kingdom of Saudi Arabia.

Sitti Kussuji Indrastuti (2009) in his research discovered that the occurrence of code-mixing & code-switching on Yasika FM Radio was higher in comparison with other broadcasting organizations in Yogyakarta. The researcher unearthed that interior code–switching that is code-switching in a sense and flair is a general thing on the Yasika FM Radio. Thus the outcomes disclosed that code-switching is either because of a move from a trivial (non-serious) to thoughtful (serious) problem or to enhance comedy to the transmission.

Moreover, Shogren, J. B. (2011), explored code-mixing & code-switching amongst polyglot kids aiming at investigating the design & pattern of mixing and switching the codes of two children (one boy and second one a girl) aging five years each. According to the revelation, the lad speaking two languages (bilingual) in natural background was inclined to switching the code; while the lass taught L2 (second language) repeatedly was resorted to mixing the both languages (codes) in her chatty interface. This has disclosed the link and affiliation between language conduct and method of publicity to a linguistic. It was a transitory analysis on literature already printed and manufactured on code-mixing between binary lingoes.

According to the analysis of Mushtaq and Zahra (2012), regarding the code-mixing on TV advertisements. The research was aimed at exploring influence and degree of mixing the code in commercials publicized on many television channels and newspapers in Pakistan. Statistics (Data) was received from some Pakistan-based television channels which included Hum Television, ARY Digital Television Network and Geo Television. The researchers distributed a questionnaire in order to get to know the influences and opinions of mixing the code on the spectators of television advertisements. This study established that code-mixing was present in the commercials to a bigger amount in television advertisements, throwing a solid influence on the spectators. By this way, code-mixing served the purpose of efficient as well as effective discourse.

In the same way, Asghar (2012) is of the opinion that code-mixing causes in transplant or hybridization, when more than one linguistic is repeatedly mixed, this causes in a novel crossbreed (hybrid) diversity of linguistic. Though, the said fresh diversity of language bonds to a certain degree beauties of the two lingoes yet this variety of language possesses its own exceptional and sovereign vocabulary and grammar that is to be said outstanding to any of the diversified lingoes. Asghar (2012) supports his notion by presenting certain instances like glassein, universitiyaan, partiyan, machinayen, leaderaan, budgetein, classein, kaarkunaan, quomi assembly, hakomati memberan, senator sahibaan etc. The researcher remarked that certain talkers were wonted and habitual of reiterating English counterparts of the Pakistani national language words either to display their information as well as knowledge on the English linguistic or portray their standing realization.

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Likewise, Talaat (2002) gathered statistics and data from some English newsprint and periodicals printed in Pakistan. The designated script was explored by linking standard British English with the sentence construction of Urdu. She explored that the structure of Urdu language momentously affected the English lingo increasing in Pakistani English. She remarked formational difference in opinion in linguistic and then established that this was happening because of accurate conversion (translation) and code-mixing.

## Research Strategy

The qualitative approach/ methodology have been used for this research. Owing to specific time, a case study research was chosen so that the fact of code-mixing may be understood in befitting manner and analyzed within the limitations of a particular element.

## Population

The populace comprised of 30 publications of daily 'Kawish' of March 2018.

## Sampling

The sampling methods designed for this study were Convenient and Purposive sampling techniques. The sample comprised of 30 publications of Kawish newspaper for the month March 2018.

## Data Collection Instruments

The data collection tool was the 30 publications of daily 'Kawish' of March 2018. The newspaper's cuttings facilitated in ascertaining and determining whether the code-mixing is rampant in the largest circulated daily Sindhi newspaper. Besides, these cuttings selected closely from the 30 publications of Kawish assisted to elucidate, interpret, discover replacement and pinpoint the word class of the English term put in the Sindhi news in Kawish.

## Analysis of the News Cuttings

The investigation of the cuttings of the publication of Kawish newspaper has revealed that code-mixing is repeatedly accepted by the readers of Kawish because the news lingo has revamped since some years. No doubt, the words such as captions, lead (leading news of five column on front page), super lead (the second leading news of five column on the upper portion from left), headings, scoop, breaking news, box story, photos have got their comparable in Sindhi and they were employed in bygone times but with the variation in societal approach have been thrown away.

After in-depth research of the cuttings of thirty publications of Kawish, this was scrutinized and examined that code-mixing is repeatedly experienced in the news items of the newspaper. Though, words of English in abundance brought in use in the newspaper possessed their relevance as well as equivalence yet they were not in daily usage in the newspaper. The people often are unacquainted with such similar and alike words. Moreover, this was scrutinized that even such words of English whose equivalent are cognizant to the people, were too injected in Kawish. For instance the English words such as Chief Justice, Budget, Takeover, Election Commission, Parliament, Working Group, Inquiry Committee, Petrol, Notification, Vice Chancellor ere also used in news items. The same Sindhi words were dredged up which are

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itemized below against the English words used in Kawish. The words that were reiterated and rewritten numerous times have been cited merely once.

**Table 1. English terms with their Sindhi equivalents (Published in daily Kawish: March 1-5, 2018)**

| English terms used in Kawish | Equivalents in Sindhi language | Equivalent in Sindhi manuscript |
|---|---|---|
| *Chief Justice* | *Sarbraah Judge* | سربراھه جج |
| *Party* | *Jama'at* | جماعت |
| *Record* | *Mehfooz karn* | محفوظ ڪرڻ |
| *Rangers* | *Qanoon Lagu Kandarr edaaro* | قانون لاڳو ڪندڙ ادارو |
| *E-mail* | *Barqi maraslo* | برقي مراسلو |
| *Petrol, diesel* | *Tel* | تيل |
| *Takeover* | *Hukoomat Sanbhalan* | حڪومت سنڀالڻ |
| *Retirement* | *Sabkadoshi* | سبڪدوشي |
| *Media* | *Iblaagh ya Sahaafat* | ابلاغ يا صحافت |
| *Banner* | *Jhanda* | جهنڊا |
| *Notification* | *Hukum-naamo* | حڪم نامو |
| *Load shedding* | *Bijli ji Akh Boot* | بجلي جي اکبوٽ |
| *Judicial martial law* | *Adaalti hukoomat* | عدالتي حڪومت |
| *Election Commission* | *Aam Choondon Karaaendarr edaaro* | عام چونڊون ڪرائيندڙ ادارو |
| *Budget* | *Laagat ya kharch jo tafseel* | لاڳت يا خرچ جو تفصيل |
| *Parliament* | *Majlis e shura* | پارليامينٽ |
| *Working Group* | *Kam Kandarr Jatho* | ڪم ڪندڙ جٿو |
| *Inquiry Committee* | *Jaach kandarr jatho* | جاچ ڪندڙ جٿو |
| Vice Chancellor | *Aala Talimi Edaaray jo Sarbrah* | اعليٰ تعليمي اداري جو سربراهه |

**Table 2. English terms with their Sindhi equivalents (Published in daily Kawish: March 6-10, 2018)**

| English terms used in Kawish | Equivalents in Sindhi language | Equivalent in Sindhi manuscript | English terms used in Kawish | Equivalents in Sindhi language | Equivalent in Sindhi manuscript |
|---|---|---|---|---|---|
| *Functional* | *Fa'al* | فعال | *Police* | *Muhaafiz Ahalkaar* | محافظ اهلڪار |
| *Security* | *Tahfuz* | تحفظ | *Defense* | *Difaa* | دفاع |
| *People's party* | *Awami Jammaat* | عوامي جماعت | *Join* | *Shamil* | شامل |
| *Conference* | *Mashawarat* | مشاورت | *Officer* | *Kaamoro* | ڪامورو |
| *All parties conference* | *Kul Jamaati Mushawarat* | ڪل جماعتي مشاورت | *9 mm* | *Nandhi Bandooq* | ننڍي بندوق |
| *Election* | *Choond* | چونڊ | *Post Mortem* | *Marandarr manhu jo* | مرندڙ ماڻهو جو معائنو |

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| | | | | mu'aaino | |
|---|---|---|---|---|---|
| Movement | Tahreek | تحريک | Team | Jamaat ya jatho | جماعت يا جٿو |
| DG Rangers | Qanoon Lagu Kandarr Edaaray jo Sarbraah | قانون لاڳو ڪندڙ اداري جو سربراهه | Report | Tafseel | تفصيل |
| Doctor | Mu'aalij | معالج | Speaker Assembly | Majlis jo Khateeb | مجلس جو خطيب |
| Medical check-up | Tibi Chakaas | طبي چڪاس | Ticket | Kiraayo | ڪرايو |
| Water Commission | Paani Chakaas Kandarr Edaaro | پاڻي چڪاس ڪندڙ ادارو | Voter list | Raai jo Haq rakhandarran ji fahrast | راءِ جو حق رکندڙن جي فهرست |

**Table 3. English terms with their Sindhi equivalents (Published in daily Kawish: March 11-15, 2018)**

| English terms used in Kawish | Equivalents in Sindhi language | Equivalent in Sindhi manuscript | English terms used in Kawish | Equivalents in Sindhi language | Equivalent in Sindhi manuscript |
|---|---|---|---|---|---|
| Post mortem Report | Marandarr maanhu je mu'ainay ja tafseel | مرندڙ ماڻهو جي معائني جا تفصيل | Land | Zameen | زمين |
| Law & order | Amun Aman | امن امان | European union | Olah je mulkan jo Itihaad | اولهه جي ملڪن جو اتحاد |
| Torture | Tashadud/ Maarkut | تشدد يا مارڪٽ | Scanning | Amal-e-taqti | عملِ طاقتي |
| Notice | Hukam namo | حڪم نامو | Join | Shamooliat | شموليت |
| Chief election commissioner | Choondon Karaaendarr edaaray jo Sarbraah | چونڊون ڪرائيندڙ اداري جو سربراهه | Dialogue | Mukalmo/ Galh Bolh | مقالمو، ڳالهه ٻولهه |
| January | Eisaai saal jo pahriyon Mahino | عيسائي سال جو پهريون مهينو | Late | Der | دير |
| Polling station | Rai diyan ji jagah | راءِ ڏيڻ جي جڳهه | Long run | Digho Mudo | ڊگهو مدو |
| Card | Pato/ taash | پتو، تاش | Negative | Nakaari | ناڪاري |
| Immigration | Pardeh laday wanjan | پرڏيهه لڏي وڃڻ | Jail | Qaidkhano | قيدخانو |
| CCTV | Gujhi nazar rakhan waro | ڳجهي نظر رکڻ وارو | Glass | Katoro | ڪٽورو |

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|  | *ozaar* | اوزار |  |  |  |
|---|---|---|---|---|---|
| *Video* | *Mutahrik tasveer* | متحرک تصوير | *Valentine's day* | *Ishq waran jo deenh* | عشق وارن جو ڏينهن |
| *Security check* | *Hifaazati chakaas* | حفاظتي چڪاس | *Code* | *Chor likhaai* | چور لکائي |
| *Clearance* | *Manzoori* | منظوري | *SMS* | *Barqi paigham* | برقي پيغام |
| *Manager* | *Muntazim* | منتظم | *Returning officer* | *Choondon karaaendarr kamoro* | چونڊون ڪرائيندڙ ڪامورو |
| *Professional* | *Peshay waro* | پيشي وارو | *High court* | *Alaa adaalat* | اعليٰ عدالت |
| *Reaction* | *Rad-e-amal* | ردعمل | *Arrest warrant* | *Griftaari waro Hukum naamo* | گرفتاري وارو حڪم نامو |
| *International* | *Aalmi* | عالمي | *Rural* | *Bahraari/ dehi* | بهراڙي، ديهي |
| *National disaster management* | *Qaumi tabahkaari khay munh deendarr edaaro* | قومي تباهي کي منهن ڏيندڙ ادارو | *Patrolling* | *Gasht* | گشت |
| *British airways* | *Bartaanvi jahaazan jo fizaai rasto* | برطانوي جهازن جو فضائي رستو | *Land mafia* | *Zameenan te qabza kandarr* | زمينن تي قبضا ڪندڙ |
| *Royal Air force* | *Shahi hawai taqat* | شاهي هوائي طاقت | *Country manager* | *Mulk lai muqrar kayal muntazam* | ملڪ لاءِ مقرر ڪيل منتظم |
| *Register* | *Dakhil* | داخل | *Helicopter* | *Parran waro nandho jahaaz* | پرن وارو ننڍو جهاز |

**Table 4. English terms with their Sindhi equivalents (Published in daily Kawish: March 16-22, 2018)**

| English terms used in Kawish | Equivalents in Sindhi language | Equivalent in Sindhi manuscript | English terms used in Kawish | Equivalents in Sindhi language | Equivalent in Sindhi manuscript |
|---|---|---|---|---|---|
| *Security plan* | *Salamti mansoobo* | سلامتي منصوبو | *Control* | *Qaboo* | قبضو |
| *Quick reaction* | *Fori rad-e-amal* | فوري ردعمل | *Director General* | *Maamlan jo Nazim* | معاملن جو ناظم |
| *Mobile force* | *Gashti fauj* | گشتي فوج | *Million* | *10 Lakh* | 10 لک |
| *Media man* | *Sahaafi* | صحافي | *Press* | *Chapaai Markaz* | ڇپائي مرڪز |
| *Destabilize* | *Ghair mustahakam* | غير مستحڪم | *Civil* | *Shehri* | شهري |
| *Judicial activism* | *Adaalati Phurti* | عدالتي ڦُرتي | *Briefing* | *Jamiya Aagahi* | جامع آگاهي |
| *Doctrine* | *Nazrio* | نظريو | *Cusec* | *Kaab Sania* | ڪعب ثانيه |
| *Link canal* | *Wah/ Shaakh jo jorr* | واهه، شاخ جو جوڙ | *Hydrel* | *Paani* | پاڻي |
| *Indent* | *Hashiyo* | هاشيو | *Godfather* | *Bay je kufaalat ji* | بئي جي ڪفالت |

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| | | | | zimewaari khannadarr shakhs | جي ذميواري ڪندڙ شخص |
| Don | Dohan jo Agwan | ڏوهن جو اڳواڻ | Scheme | Mansoobo | منصوبو |

**Table 5. English terms with their Sindhi equivalents (Published in daily Kawish: March 23-30, 2018)**

| English terms used in Kawish | Equivalents in Sindhi language | Equivalent in Sindhi manuscript |
|---|---|---|
| Out | Bahir | ٻاهر |
| Ballot papers | Choondan wari parchi | چونڊن واري پرچي |
| Ballot Boxes | Choondan wara dabba | چونڊن وارا دٻا |
| Bags | Thelha | ٿيلها |
| Youth Festival | Nojawaanan jo melo | نوجوان جو ميلو |
| Final match | Hatmi Raand | حتمي راند |
| Mobile | Muntaqil thi saghandarr | منتقل ٿي سگهندڙ |
| Support | Madad | مدد |
| Perform | Kheday saghan | کيڏي سگهڻ |
| Shooting | Tasveerun ji aksbandi | تصويرن جي عڪسبندي |
| Direction | Hidaayatkari | هدايتڪاري |
| Body Guard | Muhaafiz | محافظ |
| Culture | Saqaafat | ثقافت |
| Foreign Policy | Pardehi Hikmat-amali | پرڏيهي حڪمت عملي |
| Dam | Band | بند |
| Accounts | Hisaab kitaab | حساب ڪتاب |
| Petition | Darkhast | درخواست |
| Corruption | Rushwat | رشوت |
| Fraud | Dhokho | ڌوکو |

**Table 6. English terms with their Sindhi equivalents (Published in daily Kawish: March 1-30, 2018)**

| English terms used in Kawish | Equivalents in Sindhi language | Equivalent in Sindhi manuscript |
|---|---|---|
| Engineer | ---------------------- | انجنيئر |
| Nurse | ---------------------- | نرس |
| Doctor | ---------------------- | ڊاڪٽر |
| Judge | ---------------------- | جج |
| Senior superintendent of police | ---------------------- | سينئر سپرينٽندنٽ آف پوليس |
| Deputy commissioner | ---------------------- | ڊپٽي ڪمشنر |
| Security forces | ---------------------- | سيڪيورٽي فورسز |
| Inspector general of police | ---------------------- | انسپيڪٽر جنرل آف پوليس |
| Commissioner | ---------------------- | ڪمشنر |
| Secretary | ---------------------- | سيڪريٽري |
| Governor | ---------------------- | گورنر |

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| | | |
|---|---|---|
| Administrator | ---------------------- | ايڊمنسٽريٽر |
| Polling officer | ---------------------- | پولنگ آفيسر |
| Presiding officer | ---------------------- | پرزائيڊنگ آفيسر |
| Lieutenant general | ---------------------- | ليفٽيننٽ جنرل |
| Colonel | ---------------------- | ڪرنل |
| Major | ---------------------- | ميجر |
| Brigadier | ---------------------- | برگيڊيئر |
| Major general | ---------------------- | ميجر جنرل |
| Director general | ---------------------- | ڊائريڪٽر جنرل |
| Public relations officer | ---------------------- | پبلڪ رليشنز آفيسر |
| Registrar | ---------------------- | رجسٽرار |
| Director | ---------------------- | ڊائريڪٽر |
| Chairman | ---------------------- | چيئرمين |
| Dean | ---------------------- | ڊين |

**Findings of the Research**

The investigation of the gathered statistics mirrored that the act of mixing the code of English is an essential segment of news being filed and published in Sindhi newspaper. The thing which was unearthed during the study was this that merely external code-mixing transpired in the cutting of the news items. Moreover, the second thing discovered was this that code-mixing was emerging at term degree frequently and at phrasal extent infrequently. It was also observed that the nouns had commonly been code-mixed.

The outcomes of the research revealed that Sindhi was affluent and prosperous in terminology and vocabulary in addition, having particular scarcity in the terminology concerning science and technology. The motive of this is that the exploration and growth in the arena of science & technology has not been done so far by the researchers of Sindhi language and such studies have only been carried by the western or developed countries therefore, such words or the terms are used in the English language (For this see last table).

After being an official language of all the provinces of the country including Sindh, English language is prevalent in all significant sections, segments and domains of Pakistan. English is the tongue of the judiciary, all the provincial and federal governments, armed forces, security agencies, colleges, universities, trade & commerce, cabinet secretariat, science & technology, non-governmental organizations and foreign office of Pakistan. So, English language has grown into an essential part & parcel of Sindh's social order like that of entire country to the extent that even political affairs of the province are not able to escape from its command & control.

The entire phenomenon gave rise to code-mixing of English in total areas of life in Sindh. The proper study of the facts and figures evidenced that the terms (words) which are in relation with the public sectors were brought in use in the English language, though Sindhi possesses alternative and replacement of such words.

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For instance: (a) The terminologies concerning Ballot Boxes, Bags, Youth, Final Match, Mobile, Perform, Support, Shooting, Direction, Body Guard, Culture, Policy, Dam, Accounts, Petition, Corruption, Fraud, Notification, Assembly, Meeting, Vote, Load shedding and many words given in tables above. Besides, (b) The terminologies concerning judiciary warrants, magistrate, central jail, jail superintendent, Supreme Court, law & order, jailer, city police station. (c) The terminologies concerning political affairs, politics, shortened forms (abbreviations) of the political parties of Sindh including PMLF (Pakistan Muslim League Functional), JI (Jamaat e Islami), PPP (Pakistan Peoples' Party), MMA (Mutahida Majlas Amal), PTI (Pakistan Tahreek e Insaf), MQM (Mutahida Quami Movement), JUI (Jamiyat Ulma Islam), SNF (Sindh National Front), JSQM (Jeay Sindh Mutahida Mahaz), STP (Sindh Tahreek Party), BNP (Baloch National Party) etcetera. (d) The terminologies concerning website, social media, science, telephone, fax machine, technology, email, drone, website, face book, twitter, gun, LinkedIn, Gmail, revolver, arrow, software, rifle. The terminologies concerning security agencies, rangers, armed forces, army, navy, air force, chief of army staff, joint chief of staff, naval chief, chief of air staff, frontier constabulary, private security company, security guards etcetera. (e) The terminologies regarding shortened forms (abbreviations) including PRO, SU, KTN, CNG, FTR, FC, AM, PM, FM, ICU, TV, VCD, LED, LTV, PTV, CCTV, VIP, VCR, QUEST, ISPR, MD, CEO, ASF, QTV, ARY, FBR etcetera. (f) The terminologies concerning business, entrepreneurship, trade, economy issues, banks, micro financing, commerce, money transfer, payments, sales tax, accounts, transactions, industries etcetera. (g) Furthermore, the terminologies or terms in general usage such as names of months, colors and certain substances were also discovered in English, for instance pink, white, sky blue, peach color, red, brown, yellow, navy blue, black, December, August, January, April, February, March, June, May, July, October, September, November, jacket, skin tight, shirt, paint, coat, full suit, two piece, trousers, jeans, half sleeve, etcetera.

The study found out that there were certain such terms (words) which possessed meaning in Sindhi but the same English words are being used in the newspaper because these words have merged and amalgamated in Sindhi language. Although their alternate is available in Sindhi languages but due to not being in frequent use, the English words have taken their place. Such words are being given here, for instance chief justice, governor, chief secretary, ballot box, police station, returning officer, election commissioner, polling station, polling officer, presiding officer, load shedding, police officer, main market, mobile market, electronic market, judge, book shop, prince town, model town, electrician, doctor, clinic, table, hospital and motor cycle. The hegemony of linguistic was also observed in the names of academies, centers and places which include Defense Housing Society, Model Town, Forces academy, Area Study Centre, Centre of Excellence in Art & Design, Knowledge Centre, Career Inn, Oxford Academy of Science & Technology, satellite Town, London Town, and Lytton Road.

**Conclusion**
The study of thirty publications of daily Kawish for the month March 2018 has revealed that mixing of English code is regularly & commonly accepted in the report writing and news filing that become part of the newspapers. Besides, the code-mixing is frequently as well as unintentionally embraced and agreed in the Sindhi newspapers and articles. The research also unearthed and brought the fact ahead that the code-mixing of English has become an integral part

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of news filing, report writing and article lettering as the English terminologies (words) shown in tables have willingly been conceded by a large number of almost 40 million Sindhi speaking people in entire Sindh, some parts of Balochistan, Punjab and power corridors of Islamabad.

Therefore, many English words have replaced and substituted original Sindhi words and these Sindhi words owing to not being in practice have been totally forgotten from the Sindhi speaking people. Except use of these words in Kawish, the people in their routine communication, conversation and discourse also use these English terms freely and frequently.

Therefore, it can be said that the news language in Sindhi newspaper has taken a new turn by adopting English words rather using unalloyed, sheer and utter Sindhi words. The trend of using English words has increased though; since the inception of English after independence but it has been experienced to a great extend for almost a two decades. Consequently, it will not be extension to add that Sindhi language is altering and revamping rapidly on account of the interference of enhancing trend of English in the province. The terms such as lead (leading news of five columns), super lead (leading news on second number placed on the top/ upper portion of the newspaper from right side), headings, box stories, political issues, education news, press releases, sports news, showbiz news etcetera are repeatedly brought in use in the news items published in daily Kawish, despite the reality these words possess their alternatives, substitutes or equivalents in one of the oldest language of the world Sindhi.

Nevertheless, such English substitutes in Sindhi language have been thrown away and rejected in consideration of the revamping outlook of the social order of the province *en route* for Sindhi & English. According to the central idea of this research, code-mixing of English is recurrently as well as frequently occurring while filing Sindhi news items which are then becoming part of the newspaper.

This study showed that a mentionable size of English terms have currently come to become a necessary share of code-mixing of English in Sindhi newspaper. The thing required to be assessed and scrutinized was this that certain specific English words or categories of terms are generally code mixed. Such terms, terminologies and words can be assembled and collected in many ways. Initially there is what we are cognizant with like "borrowed, hired & loaned out terms" that have easily moved in Sindhi from the English language.

For examples, there are certain terms of English language such as load shedding, television channel, office, university, car, bus, train, traffic, industry, ok, welcome, sorry, driver, Engineer, businessman, heart attack, operation, doctor, clinic, hospital, post office, link road, college, school, officer, parcel, mobile phone, internet, website, computer, radio, watch, clock, time table, election commission, editor, news editor, director news, director current affairs, rundown, schedule, time, meeting, film, police officer, police station, food inspector, anti-corruption, hostel, girls common room, function, party, gold medal, silver medal, degree certificate, mark sheet, transcript and many others are frequently brought in use by the masses belonging to every walk of life for their daily conversation; this is why these words are very commonly reflected in Kawish. Moreover, the acronyms such as FBR, CIA, ISI, RAW, CCTV, VIP, ICU, FC, MI, IB, CNG, TV, KTN, PC, SMS, ARY, QTV, AC, CPU, PK, ASF, USA, UAE,

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UK, ISPR, PRO, VC, DC, ASP, SSP, DIG, IG and COAS were also experienced to be usually used in the news published in Kawish and no need was felt to know the full forms of these abbreviations because the people understand these acronyms more easily rather than full forms of these words.

Being difficult and technical words in pronouncing and comprehending, the abbreviations of these words are easily accepted and understood by the common individuals. Moreover, the names of places like Lahore fort, airbase, helipad, cricket ground, airport, school, college, university, hospital, clinic, restaurant, hotel, market, museum, assembly building, police headquarter, general headquarters, torture cell, jail road, tower, commode, bathroom, study room, toilet, attach wash, TV hall and drawing room were also commonly brought in use in the Sindhi news published in daily Kawish.

In addition to it, the names of designations and occupations were too exposed in the English language like Engineer, nurse, doctor, judge, senior superintendent of police, deputy commissioner, justice, inspector general of police, commissioner, secretary, governor, administrator, mayor, security forces, polling officer, presiding officer, election commissioner, registrar, lieutenant general, colonel, major, brigadier, major general, director general, public relations officer, director and chairman (see Table No. 6).

Furthermore, the terms relating to some particular governments, administration, departments and managements were also fixed and originated. Such words included Section Officer, Telephone booth, customer service center, turbine, utility store, tour, trip, visit, assembly building, lecturer, professor, feeder, special ordinance, power, file, railway station, high commission, radio station, stadium, cricket, load shedding, scouts, police officer, deputy commissioner, district education officer, computer lab, torture cell, senator etcetera. Except these words that were not only used fluently in Kawish as they are but the names of various armed forces were also written in English in the newspaper. Those words include navy, anti-narcotics force, anti-corruption, army, intelligence agencies, airport security force, air force, frontier constabulary, rangers, police, law enforcement agencies, army chief, naval headquarter, general headquarters, cantonment board and camp office.

Besides, it was also seen that the technical and scientific terms of English were also used as they were. For example technology, websites, inbox, e-mail, Gmail, yahoo messenger, face book, mobile phone, twitter, hard disk, software, SMS, laptop, internet Wi-Fi, online magazine and many other words were found which were frequently used in the news items of the newspaper. In the same way, the names of arms and ammunition such as bomb, cracker, 9mm, gun, rifle, air gun, cartridge, Pistol, revolver, firearms, hand grenade, cannon, mortar, missile, rocket, bullet etcetera.

As we have discussed earlier that English is an official language of the province, therefore the terms such as notification, Interpol, judicial activism, red warrant, arrest warrant, control line, Amnesty International, party, link canal, excise inspector, test match, lieutenant colonel, target, All Sindh Badminton, Pakistan women cricket team, cricket series, T-20 match, Youth Olympics Qualifying Round, white wash, international cricket and many other words

were too brought in use frequently as these words do not have possible substitutes in Sindhi languages but if still their equivalents are used, the readers of Kawish will be unable to understand those terms easily because these English terms have totally been merged in Sindhi. It was also observed certain English terms had no probable replacements in Sindhi language which include the names of certain areas situated at many cities and towns.

In Hyderabad there are many areas including cantonment area, defense road. In Sukkur there is barrage colony. In Larkana there is Sir Shahnawaz Library, green palace hotel, board of intermediate and secondary education, Government Degree College. In Karachi there is Defense housing society, university road, Federal Urdu university of Arts and Science, Boat Basin, city court and in Jacobabad there is John Jacob Road. These English names are being used as they are in Sindhi and the equivalents will make it difficult for the people to be understood them properly. Therefore the thing which was observed up to now is this that many English terms which had been used in Kawish ensuing in mixing the code, have not their substitutes and replacement in the Sindhi language for certain reasons.

Consequently, the equivalents which are accessible in Sindhi had not been used since these words were found to be a share of the public's utter inactive vocabulary and the same cannot be recovered in time of necessity. It is a fact that still most of the words are unfamiliar to the common masses on account of being discarded.

Therefore it is established that the Sindhi journalists of the particular newspaper i.e. daily Kawish, do code-mixing of English while filing and writing their news. They subconsciously use the merged English words in their news reports which are published in the newspaper. By doing this, the reporters aim at conveying their note or news to the readers of the newspaper in an easy way. Moreover, the Sindhi reporters possess certain other motives behind mixing the English code which include most importantly the realistic attitude "utilitarian approach" of the social order of the province which is this that the masses dither in taking efforts to observe the alternative term in Sindhi.

Besides, some terms of English language brought in use in the Sindhi news have no equivalents in Sindhi whereas certain other words do have the same but these terminologies are either in speakers inactive words or fully unidentified to such users. Consequently, the users employ those terms which are just around the corner and the same English words that fulfill their talkative objects.

## Recommendations and Suggestions
Firstly, a language police is extremely required to be framed. This is not only the responsibility of the state to make a language policy but also the duty of media houses to prepare a bizarre language policy in order to file effective news items. The training workshops should be organized for journalists from time to time in order that they may be convinced and told to use original Sindhi words in their news, articles and stories, if such words are present. By this, the masses will be able to know and understand the alternative words of Sindhi and their proper use too. Finally, it is concluded that the code-mixing of English in Sindhi newspaper has made the

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Sindhi language more effective and efficient. It has not resulted in annihilation of the indigenous lingo of the Sindh province.

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# A Study on Factors Affecting Students' Motivation in the English Language Classrooms at Maija Yang Institute of Education, Kachin State, Myanmar

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**ABSTRACT**

This paper investigates the influence of factors affecting students' motivation in the English classrooms of Maija Yang Institute of Education Myanmar (MIEd). This employs Renandya (2014) 5Ts of motivation framework. The finding shows that the *Teacher*, *Teaching Methodology*, Text, *Task*, and *Test* have both influenced Kachin students' English language classroom motivation in negative way.

The implication of this study is that, to be able to prepare the next generation of teachers in MIEd, student teachers need to be equipped not only with the capability to teach English effectively but also with teaching and learning materials which are up to date. This should start with the school facilities, such as the library furnished with computers, books and other facilities necessary for students learning. An institution which is lack of learning facilities and resources is likely to contribute students' frustration thus affect their motivation to learn. In addition, the students in MIEd should be taught by English language teachers with greater teaching content knowledge, better perception in classroom events, greater sensitivity to context and respect for students as teachers are considered sources of motivation among English language learners.

**Keywords:** Motivation, English language learning Motivation, English language classroom, 5Ts motivational factors

## Introduction

Historically, the English language was required to use as the medium of instruction at all levels of education during the period of British rule (1886-1948) in Myanmar. In 1948, Myanmar was announced as an independent country from the British colony. After that, the eight-major national ethnic groups (Kachin, Kayah, Karen, Chin, Mon, Burmese, Rakhine, and Shan) were united and ruled by the central administrative government for years. During that time, most of the schools were mainly run as mission schools and few were run as monastic education under the Burmese Buddhist community. As the result, not only native languages but also English language was emerging due to government-funded policy.

Unfortunately, in 1962 the state power was taken by Myanmar military and missionaries were forced to leave from Myanmar territory. The Myanmar military government declared that the Burmese language to be official language while other 135

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native languages were spoken in the state (Ireland & Benthuysen, 2014). As ethnic groups were forbidden to learn their mother tongue in governmental schools, this was the reason why the Burmese language has become the compulsory subject in all levels of education. Furthermore, the regime dictated that all missionary schools in Myanmar would be nationalized and taught in Burmese only.

In 2010, Myanmar had opened its doors to foreign investment throughout the country. There was also a major reform in Myanmar education system as English had become a medium of instruction again at the higher level of education. As a result, many new English language learning schools and institutes had been opened all over Myanmar. Takahashi (2014) stated that Myanmar younger generations see the growing market in tourism as an employment opportunity. This opportunity was one of the reasons why many Myanmar students had become motivated to learn English as they see this language as a ladder for their educational and professional career.

In addition, as helps from various institutions pour in Myanmar through different scholarship programs, many students were given the opportunity to continue their education by studying abroad. Not only that, language teachers professionals come to Myanmar to teach and give English language training or seminar to Myanmar universities as part of educational development. As stated by Paw (2013), assistance in English language teaching provided by Myanmar governments come from different part of the globe, for example, Brunei Darussalam, Japan, the US, and Singapore. Different organizations like Australian Volunteer International, the British Council, Temasek Foundation, and SEAMEO Regional Language Center also provided assistance. The English Language Task Force that was formed in 2000 was upgraded to the National Center for English Language (NCEL) in 2004 with the vision to fulfill the English language skills requirements of Myanmar students. As the result, the new ways of teaching language had been introduced by NCEL and teaching materials were provided to support students' language development skills. These organizations came together with one aim to promote and upgrade the English language teaching styles and strategies to help students. They employed the concepts of group and pair work, role play to motivate students to improve their language. As a matter of fact, the new changes of English language teaching had just been introduced at government-funded schools and universities in capital cities such as Yangon and Mandalay.

In Myanmar, Bilingual education was not formally implemented but the rest of ethnic groups were planning to run their own national schools using bilingual (native language and English) as the medium of teaching in the future. One of these schools was the Maija Yang Institute of Education stood as the leading role that offered diploma programs in Education and TESOL since 2014 in Kachin State, Myanmar. The institute is located on China-Myanmar border, the northern part of Myanmar, where native languages and Chinese language influence people daily life. In this situation, English Language teaching in Kachin context faced many challenges between local languages and Chinese language.

Majority of students were encouraged to study teacher education at Maija Yang Institute of Education in order to be junior and senior teachers at local schools which ran by Education Department of Kachin Independence Organization (KIO). In this situation, students were lack of motivation to study education in English because of their different interests. In addition, teachers' traditional way of teaching lowered students' motivation in

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English language learning as their repeated teacher-led activity in teaching and learning (Foley, 2012; Renandya, 2014; Richards and Bohlke, 2011).

Moreover, in MIEd education context, some teachers were graduated from Teacher Training School and few were from other study fields. In this situation, students were learning with diverse teachers those who had a different educational background, teaching knowledge and experiences. Especially in English language teaching, few teachers had better knowledge of language teaching and long teaching experiences while some were a novice in teaching English (Foley, 2012; Hadfield, 1992; Renandya, 2013, 2014; Richards, 1998). For this reason, students were likely to be motivated in language learning with active or creative teachers who used diverse teaching methods while the rest of language teachers tend to be strict and traditional in terms of teaching and learning. As most of these teachers relied on the textbook to fulfill their teaching hours, rather than helping their students to achieve needs, thus, these results in the use of insufficient teaching strategies, repetitive learning resources which affect students' lack of interest about learning transpire. For example, repeated classroom activities were employed and lessons that do not support learning objectives were applied. Furthermore, paper-based examination or summative assessment was widely practiced in language teaching, even project works were introduced in terms of assessment (Renandya, 2013, 2014). Such method seems to be ineffective as no proper feedback was given rather test. As a result, students who had enrolled in this institution tend to be lacking interest in English language learning. These issues tend to be overlooked and might influence students' motivation to learn. Teachers believe that in terms of learning motivated students to achieve their goal successfully than unmotivated students because they tend to work harder more enthusiastic and goal-oriented. However, to motivate students to learn can be a challenging task for teachers as well as students. According to Dönyei (2001, 2001a, 2001b, 2005) students' high motivation is often linked to success in the language classroom. Additionally, Lamb (2001) has added that teaching material is also one of the components that contribute to students' successful learning. Classroom learning environment, teacher's personality and teaching effectiveness contribute to students learning motivation (Alderman, 2004; Fan, 2012; Richards and Bohlke, 2011; Renandya, 2013, 2014). On the other hand, self-efficacy or expectancy of success, if nurtured adequately while in the classroom might have an influence on students' learning (Ryan and Deci, 2000).

In the context of Maija Yang Institute of Education School, there were obvious differences when it came to students learning outcomes in the target skills such as academic listening, writing, speaking and reading. An attempt to enhance students' motivation somehow was a major challenge. Therefore, finding the right learning approach can be a breakthrough that could lead to a possible attitudinal change when it comes to learning motivation.

This study investigated what influence Kachin students' motivation that affect their language learning achievements so a possible recommendation could be suggested to the institution.

### Rationale
As motivation is one of the main determinants of second/foreign language learning achievement, this is the reason why a study on factors that affect students' motivation in English language learning was the focal point of this thesis. Learning is better developed

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when students are motivated to learn (Gardner, 1985; Hadfield and Dornyei, 2013; Dornyei, 1994, 2001, 2001b). So, this study was conducted because of these following reasons:

1. Although bilingualism (Kachin & English) is being used as a medium for teaching and learning in Maija Yang Institute of Education students, the majority of the students had low proficiency in English. Therefore, this study is conducted to fully understand the factors that influence students' performance as this might lead to better understand the specific area of teaching and learning that need improvement.

2. Understanding these factors might help teachers to set the right approach to help students be motivated to learn. So, such awareness can help teachers to be well prepared in balancing the needs and interest of different students in a classroom. As to be able to know how to motivate and engage students in the English language classroom might facilitate their comprehension better.

3. Understanding these factors might help Kachin students to improve the target language skills so that they can experience a successful learning in which their goals and outcomes are holistically and positively developed.

4. Maija Yang Institute of Education (MIEd) had been upgrading the quality of the teaching and learning skills that are required in local basic education schools. So, the students who are junior assistance teachers at local schools today will become the teachers of tomorrow. Therefore, the institute is needed to create not only a safe learning environment for students but also a place nurture learners' positive attitudes towards English language learning to be imparted to their students in the future.

5. The 5Ts (*Teacher*, *Teaching methodology*, *Text*, *Task*, and *Test*) of motivation framework in the language classroom is specifically chosen in this study as this framework is classroom specific (Renandya, 2014). Therefore, in terms of a foundation in the English language teaching and learning, 5Ts of motivation is hoped to help Maija Yang Institute of Education to provide teachers direction that shape students to be a role model teaching trainee in education specifically in the context of English language teaching.

The relationship between teachers and students, ways of teaching, the lessons and activities, and assessments are believed to be the primary factors that affect student's motivation in language classroom, thus understanding the influence of each **T** of motivation, had a huge pedagogical implication in Maija Yang Institute of Education.

**Research objective**
The objective of the study was:
To investigate the influence of 5Ts factors of motivation to Kachin students' learning in the English language classroom at Maija Yang Institute of Education.

**Research question**
What are the 5Ts factors of motivation which influence Kachin students' learning in English language classrooms at Maija Yang Institute of Education?

**REVIEW OF RELATED LITERATURE**
**The 5Ts of Motivation in the English classrooms**

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According to Renandya (2014) studies on motivation based on the language, classrooms illustrate that the classroom environment, teachers' behavior and actions in the classroom, relationship with the students, the way they teach in class, and how they structure their lessons affect students' motivation. Additionally, teaching materials, the tasks that students do as well as teachers' assessments have also huge implications for student motivation (Dornyei, 2001; Renandya, 2014; Hadfield and Dornyei, 2013).

**Understanding teacher as motivational factor**

According to Alderman (2004), "Teachers are concerned with their students' self-concepts with their motivation which the effects of learning on peer relationships, and with the development of character, aspiration, and civic virtues" (p. 14). In this situation, teachers need to be skillful in teaching in order to fulfill their motivational roles. In other word, they have to actively plan so as to motivate their students' learning.

Accordingly, Renandya (2014) stated that almost everything about the teacher, including his or her personal characteristics, can have a big impact on student motivation. The following characteristics are often cited as being associated with good teachers and can have positive influences on student motivation (Borg, 2006; Brophy, 1998; Dornyei, 2001; Miller, 2012 cited in Renandya, 2014, p. 12).

1. *Enthusiasm*: Enthusiasm teachers love their subject matter, and teach it with great passion. Their enthusiasm is infectious and acts as an open invitation for the students to enjoy learning the subject matter as much as the teachers enjoy teaching it.
2. *Friendliness*: Students appreciate having teachers who are friendly and approachable, those who they can talk to not only about school work, but also about other things related to their personal and social lives.
3. *Care for students***:** Students remember their teachers who are caring and show sincere concern for their learning and also their general wellbeing. Students also feel safe, knowing that the teachers are there to help them when they encounter learning problems.
4. *Humor*: Humorous teachers can make a dry subject interesting. Good teachers use humor skillfully to make their lessons more appealing and make the key points of the lessons more memorable by using anecdotes and hilarious stories.
5. *Fairness*: Students have a deep respect for teachers who treat every student fairly and who do not practice favoritism. In class, these teachers give equal attention to every single student without regard to their ability level, gender, race, ethnicity or social backgrounds.
6. *Patience:* Students enjoy having teachers who are patient and do not show any sign of unhappiness when students make the same mistakes frequently, and who are available to provide extra help even after normal school hours.

Brown (2012) and Mckay (2002) also noted that good language teachers are those who:
- can serve as models of good use of English
- can serve as models of successful learners of English
- are knowledgeable about English
- can explain grammar points efficiently
- can code switch when necessary

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- understand the students' L2 learning needs
- are sympathetic towards students' L2 learning problems
- use socially and culturally appropriate teaching methods

As Renandya (2013, 2014) mentioned being caring, enthusiastic and sympathetic teachers who can explain things clearly in the classroom, effective teachers have deep understanding of motivational factors that can enhance students' learning experience in the classroom. Richards and Bohlke (2011) emphasized, in order to have meaningful learning outcomes, teachers need to provide "a successful experience in language learning" (p.4).

According to Renandya (2014), language teachers tend to be using a variety of teaching methods that reflect their deep understanding of the learning needs of their students. He discussed that how the teachers' choice of teaching methods and the way they plan and implement their lessons can have a profound impact on student motivation.

Motivation teachers are knowledgeable about different kinds of teaching methods. They have a deep understanding of how these methods work with different groups of learners in different learning contexts. They are not dogmatic about certain kinds of methods and do not subscribe to a single method. They believe that there is no single best method that will work with every single student (Renandya, 2014; Hadfield and Dornyei, 2013). As Richards & Bohlke (2011) recommended various ways that might help teachers achieve successful sequence of teaching activities are asking questions to the learners' background knowledge or to develop ideas related to the topic, using brainstorming and discussion activities (p.9).

According to Renandya (2014, p. 9), there are 5Ts of motivation which are classroom-specific factors that influence students' language learning, *Teacher*, *Teaching methodology*, *Text*, *Task*, and *Test*.

**Teaching Methodology as motivational factor**

According to Renandya (2013, 2014), language teachers should use a variety of teaching methods that reflect their deep understanding on students' learning needs. He argued that the teachers' choice of teaching methods and the way they plan and implement it can have a profound impact on student motivation.

Teachers should be knowledgeable about different kinds of teaching methods, unfortunately, that is not always the case. As some of the English teachers might lack abilities how to utilize different teaching methods, this can be an issue when applies to certain group of learners. Hence, teachers should know how to be flexible and try not to be dogmatic about certain kinds of methods, as teachers are normally employed eclectic method to teach. Researchers (Richards and Bohlke, 2011; Hedge, 2000; Donyei, 2001; Fan, 2012; Alderman, 2004) believe that there is no single best method works with every single student. As Richards & Bohlke (2011, p.19) recommended various ways that might help teachers achieve successful "sequence of teaching activities" which help to scaffold learners' background knowledge which develop ideas related to lessons being discussed, for example the use of brainstorming and discussion activities using video clip or stimulating activities that interest learners (Richards and Rogers, 2001).

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**The Text as motivational factor**

It is hard to imagine a language class without instructional materials because many of the tasks and activities of a language lesson are often organized around course books or other instrumental materials (Renandya, 2014, p. 25). He mentioned that from a motivational point of view, the chosen text should be within the learners' background knowledge and cognitive maturity because the text contains too complicated structures that are beyond students' comprehension might turn negative impact their learning (p. 26). The text or teaching materials (print and electronic; oral and written) include course books and their accompanying resource materials (e.g., CD, DVD, webpage), teacher-developed materials or any other supplementary materials that we use in the language classroom (Renandya, 2013). Instructional materials that enable students to process the information effectively and efficiently are more likely to be more motivating. Such materials normally are both considerate and compatible (Grabe, 2009).

Renandya (2013) articulated that a considerate text is one that contains language and text features that are within the processing capability of the students. The text does not contain too many words or expressions that are beyond the reach of the students, the grammatical structures are not too complicated, and the contents are organized in a manner that facilitates learners' comprehension. A compatible text is one that is well aligned with the learners' background knowledge and cognitive maturity (Richards and Bohlke, 2001; Richards and Rogers, 2001; Hedge, 2000).

**The Task as motivational factor**

Renandya (2014) said that students can become more motivated when they experience success in completing classroom tasks. The more success the students experience, the more likely they will be motivated to do the tasks. Learners may feel motivate only when they can accomplish challenging tasks with some assistance from a more skilled person (Hapsari, 2013). He mentioned that according to the expectancy-value theory of motivation, a good task is that it is should be designed in such a way that it allows students to experience success (Renandya, 2014).

This motivation theory is particularly useful from a teacher's perspective when designing language tasks is the expectancy-value theory (Day and Bamford, 1998; Feather, 1982, cited in Renandya, 2014). Students can become more motivated when they experience success in completing classroom tasks. Learners may feel motivate only when they can accomplish challenging tasks with some assistance from a more skilled person (Hapsari, 2013). Student motivation is seen as having two components: expectations and value. Students will strive to do the task if they know that they have a good chance of successfully completing the task, and will avoid a task that they feel they cannot accomplish successfully (Renandya, 2013, 2014).

**The Test as motivational factor**

The tests serve as a learning tool help learner to see their progress in a non-threatening manner (Hapsari, 2013). There are two ways we can assess student learning: with tests and without tests (Genesee and Upshur, 1996). The former is known as traditional tests

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while the latter is often referred to as alternative or authentic assessment. Both serve a useful pedagogical purpose, but traditional tests can negatively affect student motivation with their focus on the product rather than the process of learning. Examination-oriented classroom becomes a source of frustration, fear of failure, feeling of anxiety, and a fertile breeding group for the development of an excessive spirit of competition and other negative fillings and attitudes towards learning Renandya (2014).

On the other hand, alternative assessment is considered more learner-friendly and can be more motivating because the goal is not only to test but also to teach students (Jacobs and Farrell, 2003; McTighe and Connor, 2005). They suggested that the test should be closely related to how language used in classroom outside so that students can see more clearly the link between what they learn and what they are tested on. In terms of assessment formats, students should "see clearly what they have learned and how they are assessed" which make them more motivated in language learning (Renandya, 2014, p. 37).

**Motivation in the English Language Teaching and Learning in Myanmar**

The English language has become a powerful and globalized language because of the empire building of Britain and the economic domination of the USA. By the time the British Empire was the largest in history, Myanmar had been also colonized under British. During that time, the English language was mainly used as an official language in Myanmar. The primary aim of education in the colonies became the acquisition of the English language and the future academic and financial success of those living in colonized countries came to depend mainly on their English language ability (Philipson, 2003). In this way, during colony time English language widely influenced in several fields in Myanmar. Before the British colony time, the monastic education influenced Myanmar education at the early days. As said by Lorch (2007, cited in Lall, 2010), at independence Myanmar had the highest literacy rate in its own language across the former British Empire. This was not only due to the Myanmar schools, but largely to the monastic schools who had always, and continue to play, a major role in educating the poorer section of society. The memorization method is widely practiced in Burmese Buddhist community for a long time. Traditionally, the Buddhist monks are expected to memorize the sacred script that Buddha addressed since his time. Likewise, it is said that monastic education is the foundation of today's Myanmar education and students are supposed to memorize everything that they are taught at school.

In this way, English is taught as a foreign language in Myanmar. The way of teaching mainly focuses to meet with the particular course. Then the course seems to be taught and finish in the time frame. Teachers are traditionally encouraged to be strict discipline in terms of classroom management. Students' interests are considered after requirements are established. In this framework, students learn passively and rarely to think deeply about the lesson which offered by teachers. Takahashi (2014) and Lall (2010) mentioned that most of Myanmar students tend to be unmotivated and not interested in learning. Even they started learning the English language from primary to a higher grade, they could not communicate well enough because of they are taught English as a subject rather than communicative skills. In this situation, the effective English language teaching methods are required to be adopted from a learner-centeredness approach in language teaching and learning.

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**English Language Teaching and Learning in Kachin Context**

Nowadays, the English language is used as the global language when we connect people around the world. It is recognized as an international communicative language by the majority of people. Speaking frankly, English is most probably learned as the second language or foreign language in Kachin State, Myanmar. In this way, English language teaching is emerging in Myanmar because of upgrading the policy of higher education.

Most of the Kachin national institutes are located on China-Myanmar borderline where native languages and Chinese language are very easy to use. Consequently, the institutes use bilingual (Kachin & English) as the medium of teaching. In teaching context when students are given classroom instructions in English for school activities, teachers are supposed to use gestures and demonstrate what he/she wants them to do. Likewise, when the students were taught with the 'Direct Method', they tried to keep quiet in class and unable to communicate because of their language barrier. After the teacher gave time and encouraged them to practice in pair and group work, they were in developing a capability to speak in the target language (Larsen-Freeman and Anderson, 2016). However, it takes time.

When the lessons are conducted with the 'Grammar-Translation method', the students are easier to use mother tongue and quickly learn the language structure. Their understanding the structure is helpful in reading and writing. On the other hand, speaking and listening have under progress condition. In this way, Grammar-Translation method is still popular in basic and higher education. Bilingual is used when grammar rules are explained. Actually, it saves time and students are good at accuracy skill but weak in fluency (Larsen-Freeman and Anderson, 2016; Harmer, 2007). As the result, higher education students could not communicate in English well. Moreover, well-trained teachers and teaching materials are fundamentally as much as necessary so far. The basic need is more classrooms which can offer a library with reliable books and e-resources. In this situation, to be solved the challenges government is primarily expected to support and equip with modern technology not only the government-funded schools but also the national schools in remote areas.

**RESEARCH DESIGN**

An explanatory sequential mixed method was employed in this study as this method is not only used in the social science fields but also applied linguistics. Also, this design is a straightforward application to research. In this study, the method was used to analyze "the results and then builds on the results to explain them in more detail" (Creswell, 2014 p. 8).

**I.     Questionnaire and the Development of Questionnaire**

For research question 1, the questionnaire was adopted and adapted from the work of Renandya's (2014). According to the Griffiths and Oxford (2014) encouraging the researchers to adopt the pre-existing questionnaires to fit with the contexts of the study is better as developing a new questionnaire using various tools may not yield validation. The questionnaire was carried out in both local language (Kachin) and English to make sure the participants would have a better understanding on the survey questions.
There were two main parts in the questionnaire.

**Part I**: The questionnaire comprised demographic questions related to the participants' gender, age, education level, and study program.

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**Part II**: The 5 Ts of Motivation

In this part, the questionnaire consisted of 5 domains with total 36 items related to the factors that affect students' motivation in language learning and categorized into five domains (Renandya, 2014).

(1) Teachers' motivational characteristics: this domain was focusing on certain characteristics of the teachers that likely to create a motivating classroom atmosphere.
(2) Motivational Teaching Methodology: this domain was focusing on a variety of teaching methods that might influence a more successful L2 learning engagement.
(3) Motivational Teaching Materials or Text: this domain was focusing on both oral and written classroom materials that motivate students' comprehensible learning.
(4) Task: this domain was focusing on students' tasks or activities which help boost students' motivation
(5) Test domain focused on tests that help students to see their progress in non-threatening manner and motivates them to work harder to achieve their learning goal.

The (36) items were arranged in the format of a 5-point Likert scale ranging from Always to Never. Students were asked to rate either 'Always,' 'Often,' 'Sometimes,' 'Rarely,' or 'Never' on each statement. The positive statement was given the weight of 5, 4, 3, 2 and 1 for scoring and interpretation purposes. And, the evaluation criteria of the questionnaire were as follows;

| | | | |
|---|---|---|---|
| 1 | means | *Never* | (Never apply at all) |
| 2 | means | *Rarely* | (Applied occasionally) |
| 3 | means | *Sometimes* | (Maybe or Not sure) |
| 4 | means | *Often* | (Applied when needed) |
| 5 | means | *Always* | (Apply every class) |

## ANALYSIS OF FINDINGS
**Findings of the Analysis of Research Question: What are the factors affecting Kachin students' motivation in English language learning?**

In order to answer the research question 1, the quantitative data analyses were executed by manual counting, as well as, the mean and standard deviation. There are 36, 5-points Likert scale statements' questionnaire that consists of 5 domains: *Teacher, Teaching Methodology, Teaching Materials/Text, Task and Test* distributed to 120 students. The interviews were also employed in qualitative part to reinforce the quantitative. The results of the findings are presented in the tables and analyzed supported by the theory discussed in the literature review. The analysis of the findings is based on 5Ts, T1: *Teacher*, T2: *Teaching Methodology*, T3: *Teaching Material or Text*, T4: *Task*, and T5: *Test*.

**Teacher**

*Table 4.1: Frequencies and Percentage of the First T (Teacher) assessment based on the findings*

| Statements | Frequencies and Percentage | | | | | Descriptive Statistics | |
|---|---|---|---|---|---|---|---|
| | **N** | **R** | **S** | **O** | **A** | M | SD |
| 1. I am motivated because my English language teacher is caring and shows sincere concern for students learning and general wellbeing. | 11 (9%) | 29 (24%) | **58 (48%)** | 16 (13%) | 6 (5%) | 2.81 | 0.95 |

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| | N | R | S | O | A | M | SD |
|---|---|---|---|---|---|---|---|
| 2. I enjoy learning because my English teacher creates a low stress classroom environment so I participate without fear of losing face when I make mistake. | 21 (17%) | 37 (30%) | **42 (32%)** | 10 (8%) | 10 (8%) | 2.59 | 1.12 |
| 3. I am motivated because my English teacher is friendly and approachable. I can talk to her not only about school work but also other things related to my personal and social life. | 21 (17%) | 24 (20%) | **47 (39%)** | 25 (20%) | 3 (2%) | 2.72 | 1.08 |
| 4. I am motivated because my English teacher uses comprehensible language so that everyone, including the less proficient learners, can follow his/her lesson and participate fully in class. | 15 (12%) | 30 (25%) | **52 (43%)** | 16 (13%) | 7 (5%) | 2.75 | 1.03 |
| 5. I enjoy learning because my English teacher treats every student fairly and does not practice favoritism. | 17 (14%) | 21 (17%) | 27 (22%) | **34 (28%)** | 21 (17%) | 3.18 | 1.30 |
| 6. I am motivated because English teacher is patience and does not show unhappiness when students make mistakes. He/ She is available to provide extra help even after normal school hours. | 21 (17%) | 32 (26%) | **42 (35%)** | 19 (15%) | 6 (5%) | 2.64 | 1.09 |
| 7. I enjoy learning because my English teacher loves the subject matter and teaches it with passion. | 13 (10%) | 26 (21%) | **50 (41%)** | 23 (19%) | 8 (6%) | 2.92 | 1.06 |
| 8. I am motivated because my English teacher provides modeling and scaffolding to ensure that students are well prepared before they perform a task on their own. | 11 (9%) | **45 (37%)** | 37 (30%) | 23 (19%) | 4 (3%) | 2.70 | 0.99 |
| **Overall Assessment** | **13%** | **25%** | **36%** | **17%** | **6%** | **2.78** | **0.74** |

Note: *N: Never = 1, R: Rarely = 2, S: Sometimes = 3, O: Often = 4, A: Always = 5, M = Mean, SD = Std. Deviation*

The Table 4.1 illustrates the findings based on the students' assessment on their teachers at MIEd that affect the English classroom motivation.

Table 4.1 indicates that the total mean score of the first T: *Teacher* was (M= 2.78, SD= 0.74). The indication is that, the first motivational factor *Teacher* has low motivational influence to Kachin students in MIEd's English language learning.

The table shows that most students rated 'Sometimes' as the highest scaling such as items 1,2,3,4,6,7 except the item 5. 'Sometimes' suggests neutrality therefore this rating hardly tells the real judgment of the students. However, combing the 'Rarely' and 'Never' the total percentage of students who think otherwise were still more than 40%, meaning, favoritism is likely practiced and students were still not treated fairly in which item 5 is indicated. This also shows that there is a considerable effect why MIEd students are lacking learning motivation. The table also suggests that, the motivation of the students in *Maija Yang Institute of Education* (MIEd) is quite low as students scaling indicates that teachers tend to illustrate that they are lacking the criteria on what a good teacher motivator should be.

According to Renandya (2013, 2014) to be a good motivator, teachers supposed to show sincere concern for students learning, create a low stress classroom environment, be friendly, use comprehensible language, patience, and love the subject matter. Additionally, he explored the most important criteria of a being a language teacher was to know how *'to*

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*provide modeling and scaffolding to ensure that students are well prepared before they perform a task on their own,'* but according to almost 50% of students their teachers 'Rarely' or 'Never' provided a modeling or scaffolding to help their learning, as indicated in item 8. This finding therefore is likely to have a negative consequence to students learning in the classroom.

An excerpt from one of the students' interview supported this particular result. According to him:

> *Extract 1: I thought my English teacher <u>loves the subject and well prepared</u>. We need a teacher who can <u>use variety of activities</u> to meet students' needs better (Male Student).*

Based on the interview, this student tends to feel disappointed as what he thought his teachers have (expertise) was not what he/she exhibited. Although this particular student did not state explicitly what he thought of his teachers but the indication is, his teachers are lacking the quality of motivating teachers. In addition, the data illustrates that besides from the *lack of the interest and unpreparedness in teaching*, the majority of the students in MIEd have indicated that teachers are *lacking knowledge to use comprehensible language* and *lack of patience to provide extra help*. This might also explain why students at MIEd could not perform well in the English classroom. According to Richards and Bohlke (2011), teachers who are lacking professionalism and content knowledge have a tendency to contribute to students' poor performance in the English classrooms.

Nevertheless, the data showed that there are teachers who possess characters which are needed in the English classrooms. The item 5, *my English teacher treats every student fairly and does not practice favoritism*, the agreement among students had indicated a positive result as 45% indicated that teachers are 'Often' or 'Always' *friendly* and *fair* to his/her students. This particular assessment was supported by the interview given by students.

An excerpt from one of the students' interview is provided below.

> *Extract 2: My English teacher is friendly and fair-minded to every student. She is available to provide extra help whenever students talk about school work. The language used in the class is quite comprehensible to help us follow her lesson (Female Student).*

Meaning, although the data illustrates a negative assessment with regards to 'teacher' as contributing factor to students' learning motivation, based on the interview students' thought teachers are 'fair' in dealing or treating them in the English classroom.

Therefore, with regards to 'TEACHER' to be a good motivator in the English language classroom in MIED, teachers need to find ways to develop students' positive attitude towards the English language learning and create a sense of learning community among students (Richards & Bohlke, 2011).

To be a language teacher, s/he needs to possess certain standard and abilities in language classrooms as these posters confidence and promotes motivation to students. In

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addition, teachers have responsibility to develop not only students' motivation also help them to be self-regulated learners so in the future, they will be able to process information or decipher certain problem related to the area of their study (Alderman, 2004). As a teacher, s/he should know how to engage students to try not to feel bored even it means s/he needs to repeat the discussion many times. Perhaps this is the essence of being a teacher. As a language teacher need to exercise certain standard this is also means, s/he needs to exhibit certain characteristics that defines a motivating teacher (Wlodkowski, 1999; Richards and Bohlke, 2011; Renandya, 2014).

**Teaching Methodology**

*Table. 4.2: Frequencies and Percentage of the Second T (Teaching Methodology) assessment based on the findings*

| Statements | Frequencies and Percentage | | | | | Descriptive Statistics | |
|---|---|---|---|---|---|---|---|
| | N | R | S | O | A | M | SD |
| 9. I enjoy learning because my English teacher uses different methods in teaching. | 22 (18%) | 37 (30%) | **47 (39%)** | 12 (10%) | 2 (1%) | 2.46 | 0.96 |
| 10. I enjoy learning because my English teacher carefully selects and structures learning activities that support the attainment of lesson objectives. | 12 (10%) | **45 (37%)** | **45 (37%)** | 15 (12%) | 3 (2%) | 2.60 | 0.92 |
| 11. I enjoy learning because my English teacher uses variety of activities to keep students' interest levels high and engage their attention and interest. | 16 (13%) | **42 (35%)** | 41 (34%) | 19 (15%) | 2 (1%) | 2.56 | 0.94 |
| 12. I am motivated because my English teacher uses variety of instruments, both formal and informal to find out how much students have learned from the lesson. | 11 (9%) | 45 (37%) | **46 (38%)** | 12 (10%) | 6 (5%) | 2.64 | 0.96 |
| 13. I enjoy learning because my English teacher signals clearly when moving from one activity to another. | 17 (14%) | 33 (27%) | **48 (40%)** | 15 (12%) | 7 (5%) | 2.68 | 1.05 |
| 14. I enjoy learning because my English teacher includes fun as well as serious activities to avoid students' boredom. | 22 (18%) | 34 (28%) | **46 (38%)** | 15 (12%) | 3 (2%) | 2.52 | 1.01 |
| 15. I enjoy learning because my English teacher uses different teaching aids such as, visual images, video, songs and movements, etc. to assist students learning comprehension. | 45 (37%) | **39 (32%)** | 31 (25%) | 3 (2%) | 2 (1%) | 1.98 | 0.92 |
| **Overall Assessment** | **17%** | **32%** | **36%** | **10%** | **2%** | **2.49** | **0.66** |

Note: *N: Never = 1, R: Rarely = 2, S: Sometimes = 3, O: Often = 4, A: Always = 5,*
*M = Mean, SD = Std. Deviation*

As illustrated in the table, the Mean score of second T (M=2.49) and the Standard Deviation (SD=0.66), illustrates that the second motivational factor has the lowest motivational influence affecting Kachin students' motivation in English language learning. this indicates that the *Teaching Methodology* contributes to the highest factor that contributes to students' lowest motivation as the findings illustrated.

Although the result of the analysis shows that the majority of the students who participated in the study, rated 'Sometimes' on scaling (as shown in item 9, 12, 13, 14) the results still point out that students are unmotivated or lack motivation on teachers' inability to

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use variety of teaching method in the classroom. The students also indicated that their teachers hardly used varied teaching methods. The implication therefore can be understood that teachers are lacking ability to use variety of teaching methods that can motivate students in the language classroom. Thus, though students indicate that 'Sometimes,' has the highest rating, 36%. The overall assessment of 'Rarely (32%)' and 'Never (17%)' is 49%. This means, students have negative views on the teaching methodology employed by the teachers.

Another explanation why Teaching Methodology has the lowest motivational impact to students English language learning is illustrated in item 15, 37% of the participants stated that their teachers 'Never' '*use different teaching aids such as, visual images, video, songs, and movements, et. to assist students learning comprehension*' while 32% stated 'Rarely'. The findings therefore indicated that the majority of the teachers in MIEd have no clear pedagogical knowledge as part of motivational variables that contribute to the essence of teaching and learning. As mentioned in questionnaire, the negative assessment stems from the frequent teacher-led activity used regularly. Hence, students have no other choices in the classroom but to listen and back to the 'audio-lingual approach' to English language learning (Larsen-Freeman and Anderson, 2016). Teachers in the 21$^{st}$ century are expected to have knowledge how to use variety of teaching methods and activities to keep students' interest in language learning. Hence, teachers' lack of knowledge on how to employ different methods in teaching have a tendency in failing to carry out appropriate teaching methods in the English classroom.

According to one of the students being interviewed:

*Extract 3: There are no changes in teachers' teaching methodology since I started learning here. Teaching mainly focuses on oral explanation. Teacher leads the class by giving instructions. Students are supposed to listen to the explanation and take notes. Additionally, video clip related to lessons is occasionally used to meet students' interests in listening and speaking session only. (Female Student)*

The student statement indicates that the teachers are still using the traditional method of teaching, 'audio lingual' and tend to be just use single method of teaching in MIEd education context. The students also expressed frustration on the repeated activities that they had undertaken. Based on the negative assessment (see overall assessment), this can be understandable as repeated methods are likely to make students feel bored and unmotivated.

Below are some the excerpts of students' interview.

*Extract 4: Our group work is normally paper-based lesson exercises in the classroom in which we are assigned to accomplish the task in the classroom. These are the teaching activities that we are repeating every time which are so demotivating and frustrating for us as students who really want to learn. (Male Student)*

The interviews have shown that there are issues that need to be resolved. Teachers should realize that there are many teaching methods that are likely to help students depending on their level of understanding and needs. Also, a language lesson should consist of sequence activities that could lead their goals and objectives in the class (Richards & Bohlke, 2011).

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A teacher's way of planning and implementing their lessons, therefore, can have profound impact on students' motivation. As the result implied, TEACHING METHODOLOGY employed by MIEd teachers is very likely to be problematic in which MIEd institute needs to address because this has big significance to students lack of motivation in the English language classroom.

There are several methods of English language teaching and teachers are expected to be knowledgeable about those different kinds of methods in language teaching. In a language classroom, a teacher's choice of teaching methods is likely to influence students' motivation. According to Renandya (2014), language teachers should know how to use variety of teaching methods that reflect deep understanding their students learning. Therefore, MIEd needs a thorough consideration on their part how to rectify this situation as the institution has big responsibility to their teachers and students alike.

### Teaching Material or Text

*Table. 4.3: Frequencies and Percentage of the Third T (Teaching Material/Text) assessment based on the findings*

| Statements | Frequencies and Percentage | | | | | Descriptive Statistics | |
|---|---|---|---|---|---|---|---|
| | N | R | S | O | A | M | SD |
| 16. I enjoy learning because teaching and instructional materials are varied, this includes print, electronic, oral & written. | **55 (45%)** | 44 (36%) | 18 (15%) | 3 (2%) | 2 (1%) | 1.75 | 0.83 |
| 17. I am motivated because the chosen texts used in class enable learners to process information effectively and efficiently. | 7 (5%) | 35 (29%) | **52 (43%)** | 19 (15%) | 7 (5%) | 2.88 | 0.94 |
| 18. I am motivated because the texts used in the class contain language and text features that are within the processing capability of the students. | 3 (2%) | 35 (29%) | **42 (35%)** | 31 (25%) | 9 (7%) | 3.07 | 0.97 |
| 19. I enjoy learning because the materials used in language class help learners make connections with the lives of the people in their surroundings. | 21 (17%) | **45 (37%)** | 39 (32%) | 11 (9%) | 4 (3%) | 2.43 | 0.99 |
| 20. I am motivated because the texts used in the class do not contain too many words or expressions that are beyond the reach of the students. | 20 (16%) | 39 (32%) | **42 (35%)** | 15 (12%) | 4 (3%) | 2.53 | 1.02 |
| 21. I enjoy learning because the grammatical structures are not too complicated and the contents are organized in a manner that facilitates learners' comprehension. | 7 (5%) | 24 (20%) | **55 (45%)** | 27 (22%) | 7 (5%) | 3.03 | 0.94 |
| 22. I am motivated because the materials used in class provide ample opportunity for students to learn what they really need or want to learn. | 29 (23%) | **40 (33%)** | 34 (28%) | 11 (9%) | 7 (5%) | 2.40 | 1.11 |
| 23. I enjoy learning because the materials used in class help learners see the connections between what they learn in class with what they need in the real world. | 16 (13%) | 38 (31%) | **45 (37%)** | 19 (15%) | 3 (1%) | 2.61 | 0.96 |
| **Overall Assessment** | 16% | 31% | 34% | 14% | 5% | **2.58** | **0.65** |

Note: *N: Never = 1, R: Rarely = 2, S: Sometimes = 3, O: Often = 4, A: Always = 5, M = Mean, SD = Std. Deviation*

Table 4.3 illustrates that the majority of the answers are dominated with 'Sometimes,' 'Rarely' and 'Never'. The findings indicate that the total mean score of the third T: Teaching

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Materials/Text was (M= 2.58, SD= 0.65). Accordingly, it means that the motivational factor T3 is affecting Kachin students' low motivation in the English language learning. The table 4.3 shows, 45% of the students' respondents rated the highest on the scale 'Never' such as the item 16. The results explain that students have low motivation in English language learning because teaching and instructional materials are not varied. Consequently, the materials used in language classroom could not help students to meet their interests and needs. Teachers are assumed to be well trained before they are assigned the subject matter. Teachers are supposed to prepare materials to help learners make connections with the live of the people around them. Tomlinson and Masuhara (2004) stated that materials should engage emotions of the learners, as students learn more from the materials which is interesting, relevant and affectual.

The following excerpts about Teaching materials or texts used in MIEd' language classroom are taken from the interviews of the students' respondent of this study. According to one of the students' being interviewed;

> Extract 5: _Audio aids_, _printed paper_, _supplementary handout_, _course books_, _and video clips_ are mainly used in order to meet students' needs. Though, the materials used in class could not help students' comprehension because vocabulary in text is _beyond students' language proficiency level_. (Female Student)

The indication of the interview is that texts used in the classroom tend to be complicated and beyond the reach of the students. So, students found that difficult to process information effectively and efficiently. To make sure that teaching materials are in the processing capability of the students, teachers need to understand their students understanding level so generalization can be avoided. From a motivational point of view, the chosen text should be within the learners' "background knowledge and cognitive maturity" because the text contains too complicated structures that are beyond students' comprehension might turn "negative impact to students learning" (Renandya, 2014, p. 26).

An additional comment from the interview an excerpt from one of the students was provided below. According to him:

> Extract 6: Some audio aids, video clip, and supplementary paper which are _related to general knowledge_ is used in teaching. However, the chosen texts are _not related to lesson objectives_. (Male Student)

From the student interview, he mentioned that one of the problem related to teaching materials was, the chosen texts were not related to lesson objectives thus, the information provided might be confusing to the learners. As the majority of the students in MIEd indicated, the teaching materials used in class have 'Rarely' provided ample opportunity for the students to learn what they really need or want to learn. This issue might contribute to students' failure in language learning because the materials used hardly meet the lesson objectives. As Krashen (2011 cited in Renandya, 2014) said materials should be more than just interesting, they should be compelling.

The assessment is supported by an excerpt from one of the students during the interview.

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*Extract 7: I think, the chosen texts used in class <u>much not help students to see connection between real world</u>. (Female Student)*

From the questionnaire to the interviews the data collection illustrate that students show their negative assessment to 'teaching materials/texts'. This is also found as one of the negative contributing factors that influence students' low learning motivation. Therefore, for teachers to develop motivation in the English classroom, deeper understanding on what students need can help to develop teaching material relevant to the context of the learners.

Richards & Bohlke (2011) suggested that teachers need to find out students need and interest, as well as, what setting and for what purposes in order to link appropriate materials to students' language use in the world.

The resource materials, including audio and visual aids such as CD, DVD, and webpage etc. are necessary in the language classroom. Without sufficient teaching materials, it can be hard to motivate students' learning because a language lesson should not be taught from course books alone. Therefore, materials which might help to produce holistic language learning are required. Accordingly, motivating teachers need to develop supplementary materials to let their students see the relationship between the language lessons and students' real world around them is being encouraged. As Renandya (2014) articulated a language class without instructional materials in which tasks and activities of a language lesson are often from course books can be hard to imagine.

**Task**

*Table. 4.4: Frequencies and Percentage of the Fourth T (Task) assessment based on the findings*

| Statements | Frequencies and Percentage | | | | | Descriptive Statistics | |
|---|---|---|---|---|---|---|---|
| | N | R | S | O | A | M | SD |
| 24. I enjoy learning because my English teacher provides sufficient assistance before, during and after the task. | 19 (15%) | 37 (30%) | **52 (43%)** | 9 (7%) | 3 (2%) | 2.51 | 0.94 |
| 25. I am motivated because students are allowed to seek assistance from their equal or more capable peers before, during and after the task. | 10 (8%) | 32 (26%) | **41 (34%)** | 24 (20%) | 13 (10%) | 2.99 | 1.11 |
| 26. I enjoy learning because my English teacher provides rubrics for accomplishing the tasks successfully. | 2 (1%) | 28 (23%) | **45 (37%)** | 36 (30%) | 9 (7%) | 3.18 | 0.93 |
| 27. I am motivated because students are assigned the tasks to meet their different needs. | 15 (12%) | 46 (38%) | **47 (39%)** | 12 (10%) | 2 (1%) | 2.48 | 0.86 |
| 28. I am motivated because students are allowed to choose the tasks that meet their interests. | 22 (18%) | 42 (35%) | **45 (37%)** | 9 (7%) | 2 (1%) | 2.39 | 0.92 |
| 29. I enjoy learning because my English teacher explains the linguistic and communicative value of the task clearly. | 11 (9%) | 41 (34%) | **47 (39%)** | 14 (11%) | 7 (5%) | 2.71 | 0.99 |
| 30. I am motivated because my English teacher explains the socio and cultural and other instrumental value of the task. | 9 (7%) | 41 (34%) | **58 (48%)** | 10 (8%) | 2 (1%) | 2.63 | 0.81 |
| Overall Assessment | 10% | 31% | 35% | 13% | 4% | 2.69 | 0.63 |

Note: *N: Never = 1, R: Rarely = 2, S: Sometimes = 3, O: Often = 4, A: Always = 5, M = Mean, SD = Std. Deviation*

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For the fourth T: Task shows that the total Mean (M) scores of 2.69 and Standard Deviation (SD) of 0.63. According to the scale of interpretation, it means that the motivational factor T4 has a low motivational effect to students in English language classroom. It also shows that the overall assessments of the students tend to be negative. As the table illustrated, that majority of the students rated 'Sometimes' as the highest score. This implies that the Task is neither motivating nor unmotivating on every statement. This rating is followed by 'Rarely', such as, the item 27 where 38% was garnered among students. The indication is that students want teachers to give certain task which meet their different needs, and interests. Accordingly, students expect their teachers to explain the socio and cultural and other instrumental value of the task. As presented in item 30, more than 40% of the students assessed this item negatively.

Nonetheless, it is also found that 30% of students rated that their teachers 'Often' provide rubrics for accomplishing the tasks successfully, as illustrated in item 26.

Thus, English teachers need to explain the linguistic and communicative value of the task clearly so this can be fully appreciated.

Based on the interview:

*Extract 8: Debate, writing assignments and oral presentation in individual, pair, group and lessons exercises are often done in class. Among them, I love presenting individual the most because I believe that learning independently helps me more effective in learning. In addition, the rubrics are not clearly provided and it is doubts that we are given marks are unsatisfied even students accomplishing the tasks successfully in group. (Male Student)*

According to him, students' tasks are normally done in group arrangement. However, the rubrics for accomplishing the tasks successfully were hardly explained. The lack of providing sufficient explanation how the task should be done and assessed, therefore, this might let the students feel confused and viewed unfinished task as a sort of disappointment. Based on Hapsari (2013) learners may feel motivated only when they can accomplish challenging tasks with some assistance from a more skilled person.

Another excerpt from the students' interview stated that:

*Extract 9: Students are assigned to present in individual, pair, and group work. And I love participating in group work most because they help students to learn from diversity. We can seek assistance from friends who are equal or more capable in group. Though, sometimes it is not easy to get the common agreement and engage with different views and ideas in a short time. (Female Student)*

From the interview, the student expressed that she and her friends preferred to work with friends because she can learn from peers. The indication also is that, because they could not get sufficient assistance from their teachers how to accomplish the tasks, they relied on their friends. According to Richards & Bohlke (2011), there are four possible ways to arrange a class with each offering different learning potentials: whole-class teaching, individual work, group work, and pair work. They suggested that when using a particular grouping

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arrangement, it is important to make the purpose of the grouping arrangement clear to the students such as individual work, group and pair work. Teachers need to realize that they have important role in building a sense of cooperation rather than competition among students while they are organized in grouping arrangement. Therefore, teachers are required to build students' opportunities by ensuring a task is at appropriate level of difficulty. As Borg's (2006) argues, teachers tend to use tasks that are cognitively undemanding with cognitively mature learners of English. Hence in a language classroom where students learn submissively and not have chance to choose the task that they want to perform lowers students' learning motivation (Ryan and Deci, 2000). As the expectancy-value theory of motivation states, a good task should be designed in such a way that allows students to experience success and to meet with the different needs of the students (Ryan and Deci, 2000; Donyei, Donyei, 2001; Alderman, 2004; Hadfield and Donyei, 2013). If teachers give students empowerment to choose tasks they want to do during lessons, these are likely to motivate them to perform the tasks better.

**Test**

*Table. 4.5: Frequencies and Percentage of the Fifth T (Test) assessment based on the findings*

| Statements | Frequencies and Percentage | | | | | Descriptive Statistics | |
|---|---|---|---|---|---|---|---|
| | N | R | S | O | A | M | SD |
| 31. I enjoy learning because students are given alternative assessments such as project works and other activities in the classroom, besides from the examination. | 7 (5%) | 26 (21%) | **58 (48%)** | 23 (19%) | 6 (5%) | 2.96 | 0.92 |
| 32. I am motivated because students' assessments are administered on an on-going basis, rather than concentrated on a single day, week or end of the term. | 12 (10%) | 38 (31%) | **50 (41%)** | 17 (14%) | 3 (2%) | 2.68 | 0.92 |
| 33. I am motivated because my English teacher provides feedback, guidance and advice to the students on an on-going basis. | 10 (8%) | **42 (35%)** | 40 (33%) | 21 (17%) | 7 (5%) | 2.78 | 1.02 |
| 34. I enjoy learning because my English teacher uses marking rubric that are carefully calibrated to avoid subjectivity. | 13 (10%) | **35 (29%)** | **35 (29%)** | 25 (20%) | 12 (10%) | 2.90 | 1.15 |
| 35. I am motivated because my English teacher has necessary skills to design alternative assessment. | 8 (6%) | **45 (37%)** | 40 (33%) | 25 (20%) | 2 (1%) | 2.73 | 0.92 |
| 36. I enjoy learning because my English teacher shows that he/she is willing to accept newer forms of assessments rather than just focus on traditional form. | 10 (8%) | 30 (25%) | **43 (35%)** | 25 (20%) | 12 (18%) | 2.99 | 1.09 |
| Overall Assessment | 8% | 30% | 37% | 18% | 7% | 2.83 | 0.73 |

Note: *N: Never = 1, R: Rarely = 2, S: Sometimes = 3, O: Often = 4, A: Always = 5, M = Mean, SD = Std. Deviation*

The total Mean score (M) of the fifth T: Test is 2.83 with the Standard Deviation (SD) of 0.73. According to the scale of interpretation, is that the motivational factor T5 has low influence to Kachin students' motivation in English language learning simply because the majority of the students rated 'Sometimes.' However, as 'Sometimes' could not specifically point the real assessment of this component, thus the rating of 'Rarely' and 'Never' would be

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taken into consideration in order to understand the whole picture on how *Test* influence students' motivation.

As table 4.5 indicated, the test seems to have negative assessment that lowers learning motivation, for example the statement 32, 33, 34, and 35. 41% stated that their teachers are 'Rarely' or 'Never' give alternative assessments, 43% 'Rarely' or 'Never' provide feedback, guidance and advice to the students on an on-going basis, 39% 'Rarely' or 'Never' uses marking rubric that are carefully calibrated to avoid subjectivity and 46% of the students rated that their teachers 'Rarely' or 'Never' show willingness to accept newer forms of assessments but rather than focus on traditional form only. However, 50% of students believe that their teachers give on-going basis alternative assessments and show the willingness to accept newer forms of assessments in language teaching. This implies that with better training, issues on assessment can be resolved if they have sufficient knowledge on how to conduct other assessment.

The following excerpt is taken from one of the students' interview. According to the students one of the problems that related to the test was, it is traditional form of exam.

Extract 10: *In exam, students are asked to fill in the blank most. Paper based testing form takes place in every session of Subject. Project works are rarely done as assessment. (Female Student)*

Extract 11: *Test mainly focuses on paper such as making sentences, face to face conversation with teacher in oral test. Writing assignment and presentation are also included in grading but the marking rubric is not clearly explained. (Male Student)*

The data illustrates and the interview supports the outcome of assessment that Test is being viewed negatively and affects students' lack of learning motivation as students were hardly given alternative assessments, such as, project works and other activities in the classroom, besides from the examination.

If alternative assessment is considered, it might motivate students to learn better as alternative assessment such as project work and other activities reflect closely to what they have taught in class. According to Renandya (2013, 2014), if students see what they have learned and how they are assessed this might boost their moral and be motivated in the English language classroom. TEST should serve as a learning tool and help students to work better and see their progress in a non-threatening manner thus serve as a motivation to achieve their learning goals (Hapsari, 2013)

**Conclusion**

The outcome of this study shows that motivation is central to students learning especially in the English language classrooms as it encourages students to become more active and involve in taking charge of their own learning. However, change can be a challenge as moving from traditional teaching into a more learner- centered approach requires a systemic change. Meaning change should come from the institution down to the English classroom practices. Therefore, through this study the recommendations to provide teachers' proper training with regards to English language learning might be able to help MIEd to improve the English classrooms. To have teachers who are good motivators in the English

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language classrooms and know how to employ different teaching methods which are inspiring and meet students' different needs and interests should be viewed as a goal.  The implication is that, teachers need to learn how to employ appropriate teaching materials in order to achieve a task and create engaging discussions that encourage students' participation. The 21st century English learning does not rely on books alone, those the institution needs to make sure that a contemporary English teaching practice can be taught or made use in the English classroom. For example, the use of technology and other materials that can be found in the internet that support students' English language learning should be promoted as this practice or approach will not only promote students' motivation but encourage self development and individual empowerment.

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# Post-Traumatic Stress Disorder in Toni Morrison's *Beloved*

## Nidhin Johny, M.Phil. Research Scholar and Subin P. S., Ph.D. Scholar
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Courtesy: https://www.penguinrandomhouse.com/books/117647/beloved-by-toni-morrison/9780307264886/
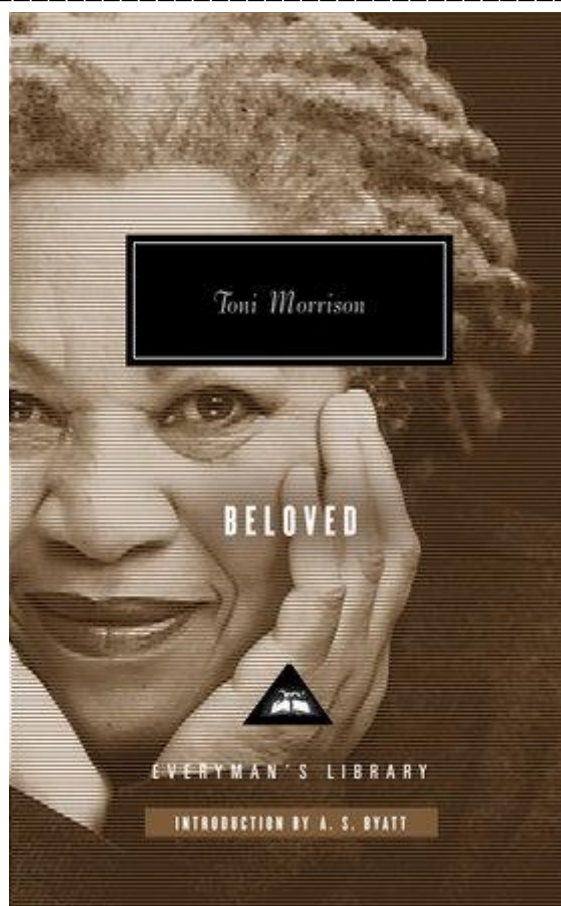
**Abstract**

Experiencing trauma is an inevitable part of human life, we must go through extremely difficult situation though we like it or not. History is painted in blood. Literature provides an amble medium for venting out certain emotions. Human beings are exposed to worst situation in the course of history and most of the rational race has come out of it without unaltered mental and spiritual sanctity. But not all of them were lucky despite the human ability to adapt and survive some traumatic experience has shaken up the whole composition of physical mental and psychological wellbeing of these people. Post- traumatic stress disorder gives a theoretical framework on how people's conception of the world and themselves and how personal and shared experience are intertwined. In Toni Morrison's *Beloved* we see the psychological effect of the personal and collective trauma of slavery. Each of the characters though out of slavery are still haunted by the ghosts of their past, their

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bodies are emancipated their minds still carries the burden of memory. In this paper I would analyse post-traumatic stress disorder as experienced by the characters.

**Keywords:** Toni Morrison, *Beloved,* Post-Traumatic Stress Disorder, Slavery.

## Introduction

Despite the human capacity to survive and evolve, traumatic experiences can jeopardise people's social, physical and psychological equilibrium to such a extant that the memory of one's past event comes to tamper all other experiences, spoiling appreciation of the present. This trauma of the past interferes with the ability to pay attention to both new and familiar situations (The Black Hole of Trauma). The systematic study of trauma would help to formulate a theoretical framework which would explain the intricate and inextricable relationship between certain personal and shared experience and one's on perception of the world and oneself.

## Post-Traumatic Stress Disorder: A Theoretical Perspective

Post-traumatic stress disorder (PTSD here after) is different from other psychological experiences. What distinguishes people who develop PTSD from people who are temporarily stressed is that they start organizing their lives around the trauma. Thus, it is the persistence of intrusive and distressing recollections, and not the direct experience of the traumatic event itself, that actually drives the biological and psychological dimensions of PTSD (McFarlane, 1992; Creamer, Burgess, and Pattison, 1992). After exposure to a trauma, most people become preoccupied with the event; having involuntary intrusive memories is a normal way of responding to dreadful experiences. This repeated replaying of upsetting memories serves the function of modifying the emotions associated with the trauma, and in most cases creates a tolerance for the content of the memories (Horowitz, 1978).

## Subjective Assessment of the Victim

What makes a traumatic experience more tragic is the subjective assessment of the victim, the reality of the extraordinary event is crucial to PTSD but it is the interpretation and the meaning which the victim attributes to the event which makes the traumatic experience even more horrifying. The event itself may have ceased to exist in the past but the meaning which the victim attributes to the event constantly evolves in time. Though a tragic event may not seem stressful in the initial stage but the constant mental work which happens at the back of the head, where the event is constantly reinterpreted, would eventually add traumatic experience to the event.

According to Bessel A. van der Kolk and Alexander C. McFarlane, there are six different aspects through which people assess the information about the traumatic experience they have suffered. They are (1) They experience persistent intrusions of memories related to the trauma, which interfere with attending to other incoming information; (2) they sometimes compulsively expose themselves to situations reminiscent of the trauma; (3) they actively attempt to avoid specific triggers of trauma-related emotions, and experience a generalized numbing of responsiveness; (4) they lose the ability to modulate their physiological responses to stress in general, which leads to a decreased capacity to utilize bodily signals as guides for action; (5) they suffer from generalized problems with attention, distractibility, and stimulus discrimination; and (6) they have alterations in their psychological defence mechanisms and in personal identity (The Black Hole of Trauma).

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**The Ghosts of the Past in *Beloved***

Beloved is an award winning classic by Toni Morrison, set in the Reconstructionist era following the emancipation. The plot moves forth and back in time and employs different narrative technique to depict the traumatic experiences of slavery. The novel works in two temporo-spatial dimension. The events in the past have a direct connection to the events of the present. The central character, Sethe, is tormented by the memory of the past; she cannot come to terms with the events of the past. The beginning of the novel hints at the presence of shadow of the past, "124 was spiteful, full of baby venom" (Beloved). Sethe had to make the hardest choice in a mother's life, to kill her daughter rather than to giver into slavery. This traumatic event could not be erased from her memory; the guilt of infanticide follows her even after the physical emancipation.

When we disentangle the whole plot of the novel what we can see is the working of the after effect of the trauma, the tragic event of the infanticide and the trauma that follows it. The working of PTSD is evident in the novel. Sethe is unable to come out of the guilt, Beloved is the reincarnation of the guilt that suffocates her. The six stages of PTSD are explicit in her life, ordinary events in the life of Sethe becomes stimuli for the reappearance of the traumatic event. In the novel at a particular instance Sethe has an acute sensation for urinating, this ordinary event becomes a stimuli for her past traumatic event, this reminds of her water breakage while she was fully carrying with Denver. At the end of the novel when the village comes to exorcise Sethe sees Mr Boldwin on the horse and immediately she is reminded of Schoolmaster chasing her during their escapade from Sweet Home. "One of the serious complications that interferes with healing is that one particular event can activate other, long-forgotten memories of previous traumas" (The Black Hole of Trauma).

"One set of behaviours that is not mentioned in the diagnostic criteria for PTSD is the compulsive exposure of some traumatized individuals to situations reminiscent of the trauma. In this re-enactment of the trauma, an individual may play the role of either victimizer or victim" (The Black Hole of Trauma).

The reappearance of Beloved in the novel is the working of this principle, the entire family exposes themselves to the traumatic memory of the murdered child. This exposure torments every member of 124; the tobacco tin which contains the painful memories of Paul D is opened by Beloved, Sethe attends to Beloved spoiling her health. The characters willingly expose themselves to the traumatic situation.

Throughout history people have suffered and been through many traumatic incidents, Toni Morrison in the novel Beloved has attempted show us that even after the emancipation the after effects of the tragic events still continues to haunt them. The persistence of the trauma has made them social recluse and they continue to hurt them for the events of the past. Many victims continue to be re-victimised. While some people have adapted them to the new situations of life while some others have held onto the tragic memories, Beloved explores the effects of the traumatic events in life.

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# Comparing Formants and Vowel Duration in Standard and Non-Standard Varieties of Nepali

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**Abstract**

This instrumental study of vowel production examines the effect of region and phonological context of three key acoustic parameters of vowel quality : F1, F2 and vowel duration. Data from 22 speakers of Nepali from four geographical regions was collected through field interviews using structured elicitation techniques. Linear mixed effects models with fixed and random effects were used for statistical modeling of the acoustic measures. Results indicate a significant of region on vowel duration.

**Keywords:** Nepali, Darjeeling, Dooars, Sikkim, F1, F2, vowel duration, mixed effects models.

## 1.Introduction

From studies of regional variation in American English, Dutch and Swedish, it emerges that acoustic parameters such as F1, F2 and vowel duration are affected by speakers' geographical location. These studies also show that descriptions of vowel inventories are further enriched with studies on the regional varieties of the language. Considering the fact that Nepali is spoken in pockets throughout the Himalayan belt in different linguistic and social settings, there was a need to supplement existing impressionistic accounts of Nepali vowel inventory with instrumental data. This production study was designed to fill the lacuna existing in terms of instrumental studies of regional vowel variation in Nepali. The research goal for this study is  to examine two important acoustic parameters of vowel quality (F1 and F2) and vowel duration as a function of the geographical locale of Nepali speakers.

## 2.Background

The development of the sound spectrograph at the height of World War II had major implications for linguistic research especially in studies concerning speech production and perception. Spectrographic analysis presented a significant alternative to impressionistic transcription because of its empirical and objective character. Ever since the publication of the results of the Peterson and Barney (1952) study, instrumental techniques have been widely employed by phoneticians and sociolinguists in the study of segmental and prosodic phenomena. The sub-discipline of sociophonetics has emerged on the shoulders of instrumental techniques with a constantly growing body of literature on the interface of phonetics and sociolinguistics.

The much cited Peterson and Barney (1952) study, PB hereafter, used spectrographic analysis to demonstrate that vowel quality in American English could be described in terms of

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their steady state frequencies. The PB study results became representative of the vowel system of General American English, a notion that was countered by subsequent studies (Hilllenbrand, Getty, Clark and Wheeler, 1995; Hagiwara, 1997; Clopper, Pisoni and De Jong, 2005). Hillenbrand et al. (1995) simulated the famous PB study taking additional acoustic measures with speakers from the northern Midwest region of the United States and found that [æ] was considerable raised and fronted for speakers in the northern Midwest region when compared to the PB study, which had used data for speakers from the mid-Atlantic region. They also noticed the differences in the production of [ɑ],which was fronted and central relative to its low-back postion in the PB study. This effect as a function of dialect was attributed to the Northern Cities Chain Shift described by Labov, Yaeger and Steiner(1972).

Hagiwara (1997) compared steady state vowel formant data from southern Californian speakers to the observations from the PB study and the study by Hillenbrand et al. (1995). Hagiwara found major differences between the PB study and the study by Hillenbrand et al. (1995) with reference to the positioning of the high back vowels [u] and [ʊ] which were relatively central on account of the absence of lip rounding, a feature typical of Californian speech, causing higher F2 values. Similar observation was made with regard to [ʌ] when data from southern California was compared with results from the PB study.

Clopper et al. (2005) investigated six regional variants of American English and found the ongoing region-specific vowel chain shifts and mergers influencing vowel quality. More evidence of regional vowel variation is seen in the varieties of standard Dutch spoken in Netherlands and the Flanders region in Belgium (Adank, van Hout and van de Velde, 2006).

Adank et al. (2006) find statistically significant differences for steady state formant frequencies, spectral change and vowel duration between and within the two regions. Therefore, there is now a growing body of evidence, which indicates that speakers' regional affiliation has a strong bearing on aspects of vowel quality and characterization of vowel systems in languages suggesting that its descriptions must be supplemented by accounts of its varieties.

The motivation for this paper stems from the lack of variation-based accounts of the Nepali vowel system considering the vast geographical stretch and variety of social settings where the Nepali speech community resides. Nepali is spoken in small pockets throughout the Himalayan region in South Asia. It is the national language of Nepal and inIndia it is spoken in a vast area stretching from the state of Jammu and Kashmir in the north all the way to Mizoram in the north-east. It is also spoken in small pockets in Myanmar and southern Bhutan.

Phonological descriptions of Nepali, however, have focused almost entirely on the eastern dialect of Nepali spoken in areas in and around the Kathmandu valley and eastern Nepal. Descriptive (Bandhu, Dahal, Holzhausen, & Hale, 1971; Acharya, 1991)as well as instrumental (Pokharel, 1989; Khatiwada, 2009) analyses of the Nepali speech segments are based on data from talkers speaking the standard variant.

A dialect-oriented survey and analysis has been conducted by the Language Division of the Office of the Registrar General of India as part of the Linguistic Survey of India, hereafter

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referred to as the LSI. Preliminary drafts based on impressionistic transcriptions indicate variation in vowel inventories in Nepali as spoken in the states of West Bengal , hereafter WB (Srivastava, 2011) , Sikkim (Nakeerar, 2011)  and Himachal Pradesh, hereafter HP (Baskaran,2011) where the survey was conducted.

### 3.Nepali vowel system

The vowel system of Nepaliis traditionally characterized by the presence of 11 contrastive phonemes. It has six oral (/i, e, ɑ, ʌ, o, u/)and five nasal(/ĩ,ẽ,ɑ̃,ʌ̃,ũ /) vowels. Though nasalized [õ] appears sporadically in words such as [õʈʰ] 'lips', [hõt͡so] 'low',[kʰõt͡s] 'remote or far-flung', [kʰõɽe] 'irregular'], it bears no phonological contrast with [o]. The central-mid vowel /ə/ has been subject to different interpretations with Bandhu et al.(1971) and Acharya (1991) describing it as a 'schwa' whereas instrumental accounts by Pokharel (1989), Khatiwada (2007) and Lohagun (2016) characterize it as a low-mid back rounded vowel represented by a 'wedge'/ʌ/. LSI reports them as /ə/ for the WB, Sikkim and the HPvarieties. Srivastava (2011) notes six oral vowels for WB Nepali but Nakeerar (2011) finds seven for the Sikkim, and 7 vowel phonemes were identified in the HP variety by Baskaran (2011). For Sikkim, apart from the six vowels found in traditional descriptions, the mention of the presence of /ɔ/could be another variant of /ə/ as pointed out by Khatiwada (2009, p.338). The LSI report for Nepali in HP, while documenting the regular six vowels including /ə/, also indicates the presence of /ɛ/. This could possibly be an artifact resulting from language contact with Hindi and other local languages spoken in the region. Most Nepali speakers are multilingual and speak the local language(s) of the region.

### 4.Method
### 4.1 Regions

The present study analyzes a subset of Nepali vowels (oral monophthongs) from speakers of the "standard" Nepali from Nepal, speakers from Sikkim and speakers from the Darjeeling and Alipurduar districts of West Bengal in India. Data for this study was collected through extensive fieldwork in Rahimabad Tea Estate and surrounding areas of the Alipurduar district of West Bengal; Gangtok in Sikkim; Kurseong in the Darjeeling district of West Bengal; and university students from Nepal studying in New Delhi who speak the Eastern dialect of Nepali which is considered to be the standard dialect.

The term 'Dooars' is synonymous to the Alipurduar region and the dialect of Nepali spoken there will be referred to as the Dooars variety. To a large extent, speakers in all the regions are multilingual. The Dooars region is a relatively deprived in socio-economic terms. Education levels are low and majority of the people in this region are tea-garden labourers. The linguistic landscape is relatively rich in comparison. Four major communities, each with its own native language, inhabit the region – the Bengalis, the Nepalis, the Biharis and the *adivasis* (tribals). The population, in general, is largely multilingual speaking Bangla, Nepali, Hindi and Sadri (most refer to it as Adivasi) in various domains. There was one single school in the region where the fieldwork was conducted, which used English as a medium of instruction and only till the fourth grade. Other schools instructed pupils either in Hindi or Bangla with no schools using Nepali for education. The Devanagari script being common to Hindi and Nepali orthography, the participants in the study were administered a wordlist and a reading passage for data elicitation.

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Three females and two males in the age bracket of 25-37 were interviewed from areas neighbouring Rahimabad T.E. in Alipurduar district.

The Darjeeling district is the northernmost district of West Bengal. Four sub-divisions namely Darjeeling Sadar, Kalimpong, Kurseong and Siliguri constitute the district out of which the first three are located in the hilly regions while Siliguri sub-division falls in the Terai region at the foothills. The district shares two international boundaries with Nepal in the west and Bhutan in the east. The state of Sikkim lies in the north of the Darjeeling district. The southern side is bound by the Jalpaiguri district of West Bengal. The Nepali speaking population in the Darjeeling district has been living in the area for more than two centuries now and has since come in contact with languages like Hindi, Bangla, Tibetan, Lepcha, Santhali, Munda, Oraon, Rajbanshi and several other dialects. Nepali has, however, established itself as the lingua franca of the three sub-divisions, namely, Darjeeling Sadar, Kurseong and Kalimpong along with certain portions of the Terai region.

Sikkim is a state in northeast India where Nepali is widely spoken. There are other speech communities such as the Bhutia and the Lepcha but Nepali is widely used across the state in the spheres of education, formal and informal official communication, newspapers and periodicals, legislative deliberations and judicial functions. Multilingualism prevails in this region too with speakers resorting to Nepali, Hindi, English, Lepcha and Bhutia in different spheres of life. Three male and two female participants in the age group of 22 – 37 were interviewed.

Nepali is the official language in Nepal where 11,100,000 people (Census of Nepal 2001) speak the language. According to Acharya (1991), there are many social variants of Nepali. Within Nepal, there are three dialects – Western, Central and Eastern, depending upon geographical factors as well as social hierarchy. The eastern dialect is considered to be the source for the standardized dialect. However, even within these three broad categories, there are further variations. Acharya (1991 :6) notes the Darjeeling variety of Nepali to be another distinct variety.

## 4.2 Participants
A total of 22 speakers of Nepali – four males and two females from Darjeeling; four males and two females from Sikkim, three males and two females from Nepal; and two males and three females from Dooars - participated in the study. None of the participants had any noticeable speech deficits. The average age for speakers was 31, 38, 26 and 32 for Nepal, Darjeeling, Sikkim and Dooars, respectively. Basic literacy was an important factor in participant recruitment as a wordlist was administered for data elicitation. The participants were informed of the aims and objectives of the research and informed consent was taken from all the participants before recording the samples.

## 4.3 Stimulus and Recording
Data for this study was collected through field interviews in each of the four regions. In Rahimabad, help from a local member of the community was solicited to reach out to participants and to minimize the interviewer effect. Contrary to studies in experimental phonetics which relies on laboratory recordings, a facility as such was not available in all the regions.

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Although recording was done in field settings - usually at the participant's residence, vacant classrooms and student housing rooms, every effort was made to mitigate background noise in order to ensure that the recordings could be used for acoustic analysis. Wordlist style data elicitation technique was adopted as it yields longer and stressed tokens, which are best suited for acoustic studies. The participants were asked to read out from a wordlist with the target vowels in four different phonetic contexts: preceding voiceless stop consonants [tVpi], preceding laterals [t͡sVli] and preceding rhotics [tVɾi]. Each word was repeated thrice. All interviews were recorded in the Waveform Audio File (.wav) format with 16-bit quantization and sampling frequency of 44.1 kHz using a Zoom H1 Handy Recorder. The recordings were made in field settings and every effort was made to mitigate background noise. Every word was repeated thrice by all the participants. This allowed the inclusion of more tokens for analysis.

**4.4 Acoustic Measurements, Normalization and Statistical Testing**

Sound files for every speaker was coded with name initials, age, sex and region and automatically segmented using the Penn Phonetics Lab Forced Alignment Tool (Yuan & Liberman, 2008)[1]. The alignments were hand-checked and manually corrected for errors. Onset of F2 after a burst was used for determination of onset whereas the point where vocal fold vibration started trailing off was taken as the cue for offset determination. A total of 1182 tokens were analyzed for three acoustic parameters F1, F2 and vowel duration. A script was used to extract vowel duration and formant measurements 50% through the course of the vowel in Praat (Boersma,2001) .

Normalization was deemed necessary in order to eliminate variation in measurements caused due to physiological differences in the vocal tracts of males and females. Figure1 below shows the differences in acoustic space areas computed on the basis of normalized values in the top row and unnormalized formant frequencies in the bottom row. It is evident from figure 1 that vowel space areas based on normalized values minimizes the physiological differences between males and females.

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[1] For the purposes of this study, the P2FA was adapted for use on Nepali speech data. The P2FA is based on acoustic models of American English. A pronunciation dictionary for items in the wordlist was compiled using the ARPABET transliteration scheme adopted by CMU Pronunciation Dictionary used in the P2FA.The phone set of the CMU Pronunciation Dictionary contains the set of vowels for Nepali.

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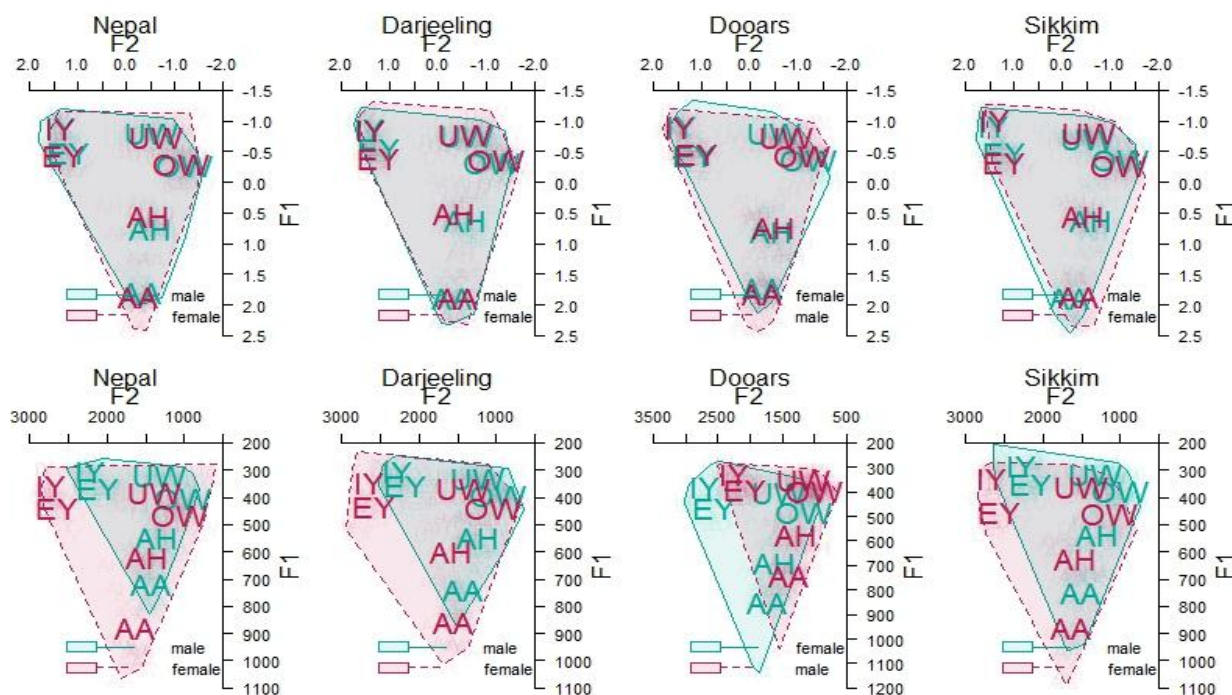
Figure 1

Another motivation behind carrying out normalization was to preserve dialectal differences in vowel quality (Thomas, 2011:161). For this study, formant measurements (F1 and F2) were normalized using the Lobanov normalization algorithm through NORM (Thomas & Kendall, 2007).The Lobanov formula ($z = (f - \mu) \div \sigma$) (Lobanov, 1971) is a vowel-extrinsic and speaker intrinsic technique which calculates a *z-score* of each formant for a speaker by dividing the difference between the raw Hertz values of a formant (f) and its mean value (μ) for all the vowels by the standard deviation (σ) for that formant across vowels for that speaker. Though vowel extrinsic methods may not be suitable for comparing two or more languages with different vowel inventories (Disner, 1980), the Lobanov method in particular is known to perform better than vowel-intrinsic procedures in preserving social and regional information for a single language while eliminating variation due to physiological factors (Adank et al., 2004, Clopper, 2009, Flynn and Foulkes, 2011).

Linear mixed effects models with fixed and random effects were used for statistical analysis using the lme 4 package (Bates et al. 2015) in R (R Core Team, 2013). In order to resolves non-independencies of data because of repetitions of the same token for a vowel category by every speaker it was essential that a mixed effect approach was adopted which accounts for the variability arising out of both the fixed and random effects. Therefore, region, phonetic environment and repetition were kept as fixed effects while speaker was retained in the model as a random effect. For each acoustic measure (F1, F2 and vowel duration), three models were built: a full model with all the fixed and random effects; and two reduced models without one of the fixed effects. The full model and the reduced models were then compared using a maximum likelihood ratio test to gauge the significance of the fixed effects on the model.

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## 5. Results

Table 1 presents the significance of the fixed effects on the acoustic measures based on a one way ANOVA of the full and the reduced models. Results based on maximum likelihood ratio test revealed significant effect of region on the vowel duration across all categories but a significant effect of region on F1 for the vowel /ɑ/ and F2 for [ʌ]. Phonetic context as a fixed effect had a significant effect on all the acoustic measures under investigation across vowel categories.

Table 1

| Vowel category | Region | | | Phonetic Context | | |
|---|---|---|---|---|---|---|
| | F1 | F2 | Duration | F1 | F2 | Duration |
| [i] | - | - | ** | - | ** | *** |
| [e] | - | - | ** | ** | - | *** |
| [ɑ] | * | - | * | ** | *** | *** |
| [ʌ] | - | ** | *** | * | *** | *** |
| [o] | - | - | * | - | *** | *** |
| [u] | - | - | ** | ** | *** | *** |
| "-" = not significant, "*"= p<0.05, "**" = p<0.01, "***" = p<0.001 | | | | | | |

### 5.1 Durational Analysis

The duration of the vowel [i] in the Nepal dialect was found to be significantly longer than in the other three remaining dialects (for Darjeeling, t=-3.754 and p <0.01; for Sikkim, t= 3.645, p<0.01; for Dooars, t= -2.282, p<0.05). The vowel [i] preceding rhotics tends to be significantly shorter than in contexts where it occurs before voiceless oral stop consonants (t= -10.971, p<0.001). There is also a significant contrast between the duration of [i] before laterals and before rhotics (for preceding [ɾ], t = 9.487, p<0.001).

With respect to duration for the vowel [e], Nepal speakers contrasted significantly with speakers from Darjeeling (Darjeeling, t = -3.388 , p < 0.01) and Sikkim (Sikkim, -2.888, p < 0.01). There was a significant contrast between Darjeeling and Dooars speakers as well (Dooars, t = 2.586, p <0.05). No significant contrasts were observed between the Nepal and the Dooars dialects. Significant contrasts were also observed on the duration of [e] in between different phonetic contexts. The vowel [e] in token preceding liquids were longer in tokens preceding voiceless stop consonants (preceding [l], t = 5.289, p<0.001; preceding [ɾ], t = 15.806, p<0.001). There is also a contrast between tokens preceding [l] and [ɾ] (preceding [ɾ] t = 10.517, p<0.001).

For the duration of vowel /ɑ/, Nepal contrasts with Darjeeling and Sikkim speakers only (Darjeeling, t= -3.376, p <0.01; Sikkim, t= -3.110, p < 0.01) with negative t-values suggesting shorter durations with reference to Nepal speakers. Darjeeling, Sikkim and Dooars speakers do not contrast significantly. There is also a significant contrast between tokens in the three different phonetic contexts. Vowel tokens preceding liquids are longer than in contexts preceding voiceless oral stop consonants (preceding [l], t = 8.261, p < 0.001; preceding [ɾ], t= 14.344, p < 0.001). As in the case of the [e], there is a significant contrast between tokens preceding [l] and [ɾ] (preceding [ɾ]= t= 6.083, p<0.001.)

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For the vowel /ʌ/, Nepal speakers again produce significantly longer tokens than the other three variants (Darjeeling, t = -5.655, p < 0.001; Dooars, t = -4.421, p<0.001, Sikkim, t = -5.425, p<0.001). Tokens preceding liquids are significantly longers in comparison to tokens preceding voiceless oral stops (preceding [l], t = 9.153, p < 0.001; preceding [ɾ], t= 17.161, p < 0.001). Significant contrast is also noted between tokens preceding [l] and [ɾ] (preceding [ɾ]= 8.008, p< 0.001.)

Nepal speakers contrasted with Darjeeling and Sikkim speakers with regard to the duration of vowel [o] (Darjeeling, t= -2.719, p <0.05; Sikkim, t = -2.426, p<0.05). Nepal speakers consistently produced longer tokens. Dooars speakers had significant contrast with speakers from Darjeeling (t= -2.479, p < 0.05) and Sikkim (t = 2.186, p < 0.05). Tokens before liquids were consistently longer than before preceding voiceless oral stops (preceding [l], t = -4.901, p<0.001; preceding [ɾ], t= -13.144, p<0.001). Compared to preceding laterals, tokens preceding rhotics were found to be longer (t = 8.243, p < 0.001).

For the vowel [u], as across all other vowel categories, Nepal speakers differ in terms of duration with speakers from Darjeeling (Nepal, t = 3.789, p < 0.01) and Sikkim (Nepal, t = -3.334, p < 0.01). Duration of [o] before rhotics was significantly longer in relation to tokens preceding voiceless stop consonants (t = 9.296, p < 0.001); tokens preceding laterals were noted to be significantly longer than before rhotics (t= 4.130, p < 0.001).
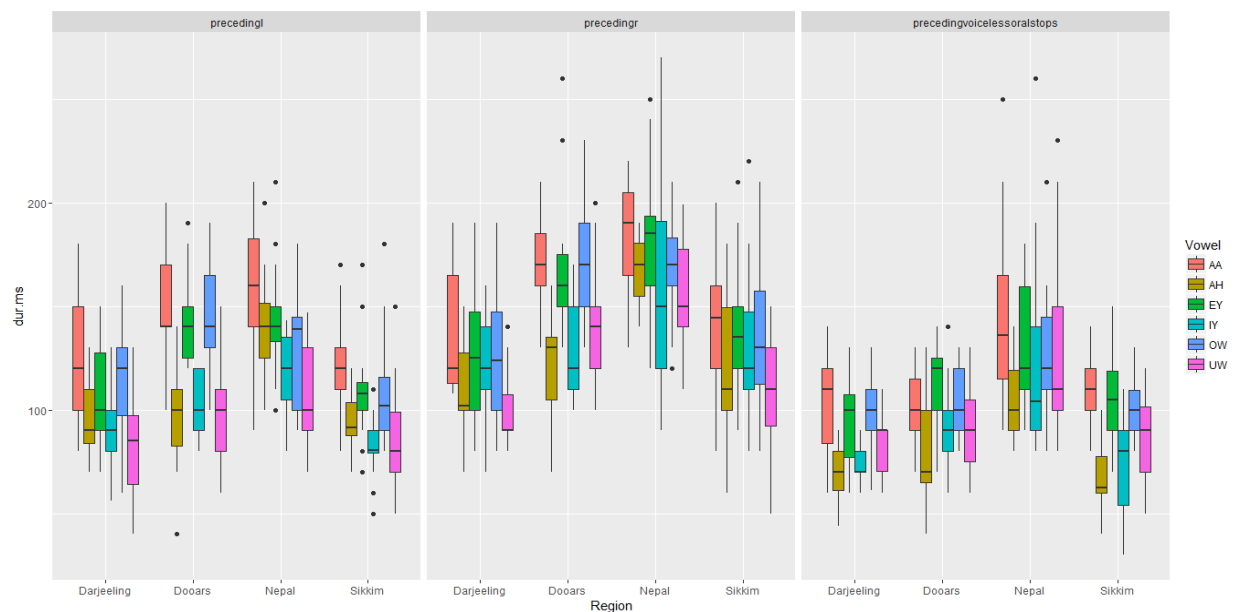


Figure 2

## 5.2 Formant Analysis
Fixed effect coefficients for the vowel [i] indicate a significant difference between Nepal and Dooars dialects with reference to F1 (Dooars, t=-2.384,p<0.05). There are no other significant contrasts between any other dialects. Nepal and Dooars speakers also contrast

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significantly on F2 values (Dooars, t=2.342, p<0.05). For F2, in addition to significant contrasts with Nepal, the Dooars variety also contrasts significantly with speakers from Sikkim. (Dooars, t=2.113, p<0.05).  On F1, there is a significant contrast between preceding voiceless oral stops and preceding laterals (preceding [l],t=2.277, p<0.05). Similarly for F2, there is a significant contrast between them (preceding [l], t=-3.284, p<0.01).

For F1 values of the vowel [e], there are no significant contrasts between any of the groups. However, for F2, there is a significant contrast between Nepal and Darjeeling (Darjeeling, t=2.164, p<0.05). In terms of F1, there is a significant contrast between tokens preceding laterals and rhotics (preceding [ɾ], t= -3.445, p<0.001). For F2, there is a contrast between preceding voiceless stop consonants and preceding laterals (preceding [l], t=-2.084, p<0.05).

F1 values for [ɑ], Nepal speakers do not contrast with speakers from any other dialect areas. However, along this dimension, Dooars speakers differ significantly with speakers from Darjeeling (Dooars, t= -3.738, p<0.01) and Sikkim (Dooars, t= -2.394, p<0.05). For F2 values of [ɑ], there is significant contrast between Nepal and Dooars speakers (Dooars, t= 2.152, p<0.05). No other significant contrast was observed for this acoustic measure for [ɑ] between dialect groups. Between phonetic environments there was a significant contrast between preceding voiceless stop consonants and laterals for F1 and F2 (F1 for preceding [l], t=-3.228, p <0.01; F2for preceding [l], t= 8.396, p <0.001). For F2, there is also a significant contrast between preceding voiceless stop consonants and preceding [ɾ] (preceding [ɾ], t=5.402, p<0.001). Significant contrasts exist in F1 and F2 values for tokens preceding [l] and preceding [ɾ] (F1 preceding [ɾ], t= 2.888, p <0.01; F2 preceding [ɾ], t= -2.993, p <0.01).Figure 3 presents a plot of means values of F1 and F2 differentiated by phonetic context.

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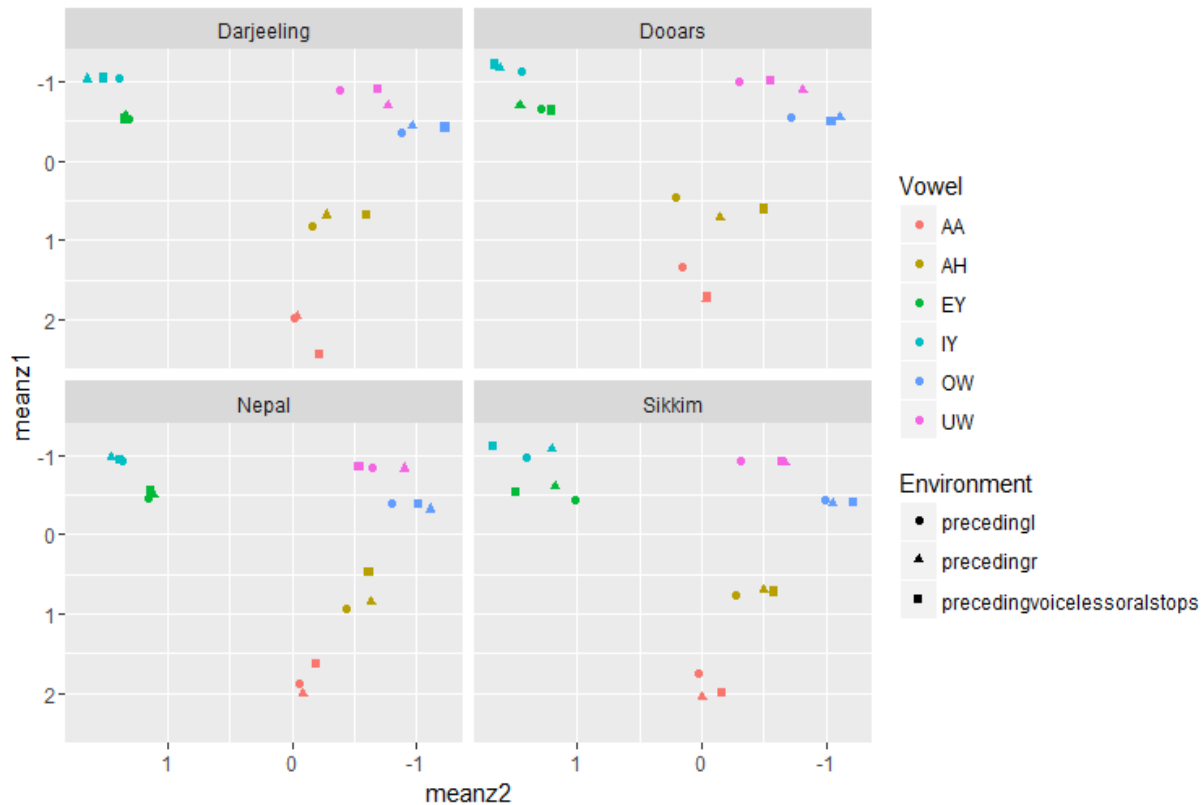
Figure 3

For the vowel [ʌ], there are no significant contrasts across dialect groups for F1. However for F2, Dooars speakers differ significantly from all other groups (Nepal, t = -4.426, p < 0.001; Darjeeling, t = -2.300, p < 0.05; Sikkim= t = 3.398, p < 0.01). For F2, there is a significant contrast betweenNepal and Darjeeling (Darjeeling, t = 2.333, p < 0.05). F1 and F2 values contrast significantly between token preceding voiceless oral stops and and tokens preceding liquids (F1 preceding [l], t = 2.285, p<0.05; F1preceding [ɾ], t= 2.079, p <0.05; F2 preceding [l], t= 10.373, p<0.001; F2preceding [ɾ], t= 4.734, p<0.001).For F2, there is a significant contrast between preceding [l] and preceding [ɾ] contexts (preceding [ɾ], t = -5.639, p < 0.001).

For the vowel [o], no significant differences between-dialect group contrast were observed for either F1 or F2 with the exception of Dooars and Sikkim speakers who contrasted significantly for F2 values (Sikkim , t = -2.284, p < 0.05). For F2, significant contrasts were observed between tokens preceding voiceless oral stops and preceding liquids (preceding [l], t = 6.902, p < 0.001; preceding [ɾ], t= 1.982, p< 0.05). For F2, significant contrast were also observed between preceding [l] and preceding [ɾ] (preceding [ɾ], t = -4.920, p<0.001).

For the vowel [u], Nepal speakers contrasted significantly with speakers from Dooars for F1 values (Dooars, t = -2.219, p<0.05). Darjeeling speakers also contrasted with speakers from Dooars for F1 (Dooars, t = -2.498, p< 0.05). For F2, there were no significant differences across groups. For F1, there is significant contrast between tokens preceding voiceless oral stops and preceding [ɾ] (preceding [ɾ], t = 2.809, p < 0.01). For F2, significant contrasts between tokens preceding voiceless oral stops and preceding [ɾ] (preceding [ɾ], t=-2.976, p<0.01), preceding

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voiceless oral stops and preceding [l] (preceding [l],t= 3.557, p <0.001); and preceding [l] and preceding [ɾ](preceding [ɾ], t= -6.534, p<0.001).
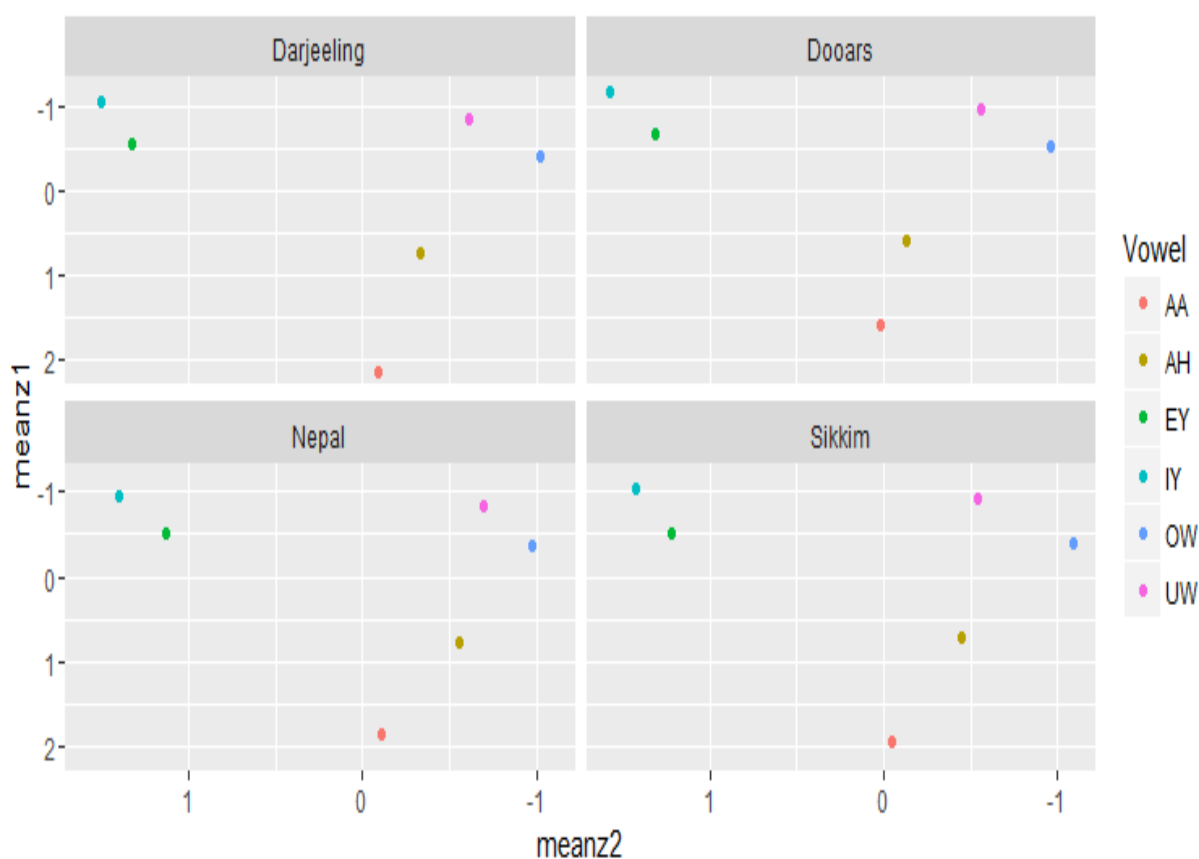


Figure 4

## 6. Conclusion

The objective of this paper was to examine the effect of region on F1, F2 and vowel duration of six oral monophthongs in four regional varieties of Nepali. The goal was to account for cross-dialectal differences and provide an instrumental account of the variation in vowel systems. Statistical analysis indicates that speakers' regional affiliation has a significant effect on vowel duration. Vowel duration across all categories in the standard variety spoken by speakers from Nepal tend to be longer than the other three variants. The variation in vowel duration as an effect of phonetic environment suggest language internal influence as tokens preceding liquids which are voiced segments were consistently longer than tokens preceding voiceless segments suggesting the effect of voicing on vowel duration.

With reference to the steady state frequencies, the linear mixed effects model only indicates significant effect of region on the height of the vowel [ɑ] and front-back dimension of the vowel [ʌ]. However, fixed effects coefficients for different vowels indicate contrasts between different groups. For the vowel [i], Nepal speakers contrasted only with Dooars speakers. The Dooars variant [i] is raised and fronted in comparison to the standard dialect. The Dooars speakers also produce a more fronted variant of [i] than Sikkim speakers. For the vowel [e],

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Darjeeling speakers produce a more fronted variant than speakers of the standard dialect. With reference to the standard dialect speakers from Dooars produce a fronted variant of [ɑ]. The Dooars speakers also produce raised variant of [ɑ] when compared to speakers from Nepal and Sikkim. The vowel [ʌ] differs among groups mainly along the F2 axis. The Dooars and the Darjeeling variants of [ʌ] are fronted in comparison to the standard dialect. The vowel [o] in the Sikkim variant is further back in the vowel acoustic space than in any of the other varieties. Dooars speakers contrast with the speakers from Nepal and Darjeeling with regard to height of the vowel [u]. The Dooars variant of [u] is raised and therefore, is positioned higher in the vowel space.

In conclusion, the study reveals that both internal and external factors affect vowel variation in Nepali. Results tentatively show that speakers' regional affiliation has a significant effect on vowel duration. These results need to be further examined with a larger corpus of data involving more participants. Additionally the findings of this study can be supplemented by analysis of data from other elicitation styles such as reading passages and conversational data. The vowel space area can also be quantified through metrics such as the convex hull area or the formant space area for an analysis of dialectal differences is vowel space area.

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# Aravind Adiga's *The White Tiger*:
# A Critique of Class War and Voice of the Voiceless

**Prakash Chandra Patel**
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Courtesy: https://www.amazon.com/White-Tiger-Novel-Aravind-Adiga/dp/1416562605
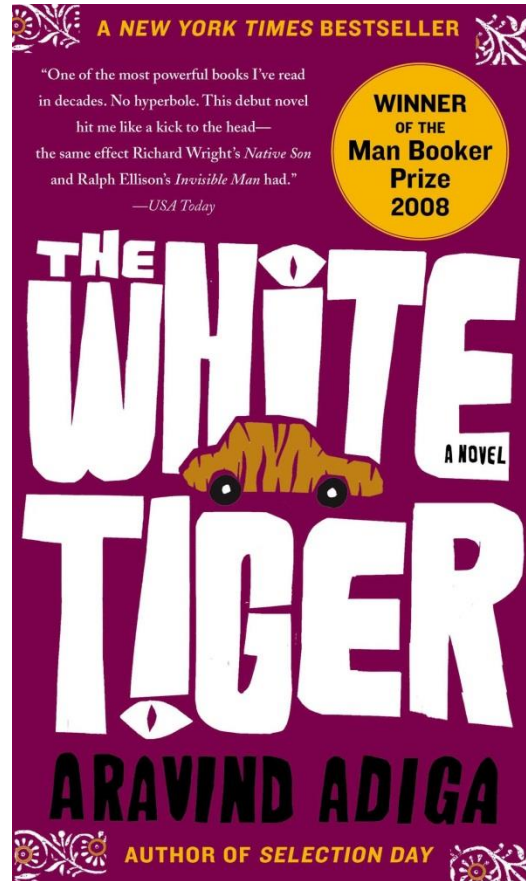
**Aims to Create a Society Based on Equality and Justice**

*The White Tiger* envisages two different Indias, "an India of Light and an India of Darkness" (14) that conjures up reminiscences of Joseph Conrad's *Heart of Darkness*. Aravind Adiga, the novelist, gives special emphasis to the India of Darkness, addressing the concern of the underdogs especially the voiceless who undergo inexplicable suffering

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owing to utter discrimination between "Big Bellies and the Small Bellies" (64). This "riveting, razor-sharp debut novel explores with wit and insight the realities of these two Indias, and reveals what happens when the inhabitants of one collude and then collide with those of the other." (Bhattacharya).

The novelist attempts to highlight the malaise that has plagued the Indian society. The social framework has been formulated in such a way that the poor accept the ill treatments and traumatic experiences they suffer in the hands of the rich or elite class as a part of their social norms. In a bid to assert their superiority, the elitist mindsets, consciously or unconsciously although most of the time consciously, direct the pent up anger at the poor and the underclass, crush their spirit and choke their voice to make them voiceless, severely jeopardize their inner self, and thus in reality flirt dangerously with the rights and liberties they are entitled to.

Adiga aims to create a society based on equality and justice. Balram Halwai is the voice of the voiceless, described in the novel to be in the trap of "Rooster Coop" (173), and he makes strenuous efforts to break free from the shackles of age old traditionally sanctioned "slavery and exploitation" (Singh) at the expense of conscience even of the conscientious ordinary. This is gravely concerned to take it for granted in that social attitude of this sort may create thousands of Balrams who represent a real danger to the political and economic landscape, and can inflict serious damage on the social fabric and moral fibre of the nation.

### The White Tiger

The White Tiger, the debut novel by Indian novelist, Aravind Adiga, was published in 2008 to win the 40th Man Booker Prize though fourth from Indian perspective. Considered a darkly humorous novel, it takes into account the journey of an Indian villager from rags to riches by one means or another doing justice without a second thought to Machiavellian means to achieve the ends. As an epistolary novel, it gives a thorough perspective of India's class struggle between the haves and the have nots, retrospectively narrated in the form of letters by Balram Halwai, the protagonist to the Chinese Premier His Excellency Wen Jiabao during seven nights. In his letter to the president of China against the backdrop of his visit to Bangalore, he makes the detailed mention of his transformation and experience as a driver and a servant to become an Indian opulent class. In the wake of IT revolution and "vertiginous economic growth, the burgeoning of an aggressively consumerist, astonishingly wealthy urban elite and the rise of the bellwether stock-market index" (Bhattacharya), India is at a crossroad to deal with the deep divide between the rich and the poor.

### Perfect Novel
As Michael Portillo, Chairman of the judges of Man Booker Prize said.

> In many ways it was the perfect novel. The judges found the decision difficult because the shortlist contained such strong candidates. In the end, *The White Tiger* prevailed because the judges felt that it shocked and

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entertained in equal measure. The novel undertakes the extraordinarily difficult task of gaining and holding the reader's sympathy for a thoroughgoing villain. The book gains from dealing with pressing social issues and significant global developments with astonishing humour. Portillo went on to explain that the novel had won overall because of its originality. He said that *The White Tiger* presented a different aspect of India and was a novel with enormous literary merit.

## Examines Issues of Religion, Caste, Loyalty, Corruption and Poverty

Even as "an amazing and angry novel about injustice and power" (Donahue), *The White Tiger* rigorously examines issues of religion, caste, loyalty, corruption and poverty that has spilled over into every echelons of the society in India. As though to expose the dangerous hypocrisy of the rich, from the politicians to the police and the upper class, termed more often than not as the elite, the novel sheds light on the ruthless exploitation of the poor and the needy who in return devote all their energy to the happiness and enjoyment of their master, easily ready to treat this servitude almost in utter disgust and manoeuvre them into their whims obnoxiously, once the occasion arises.

Adiga says in an interview,

At a time when India is going through great changes and, with China, is likely to inherit the world from the west, it is important that writers like me try to highlight the brutal injustices of society. That's what writers like Flaubert, Balzac and Dickens did in the 19th century and, as a result, England and France are better societies. That's what I'm trying to do - it's not an attack on the country, it's about the greater process of self-examination. (Jeffries)

## Protagonist Balram - The Voiceless Forms a Dark India

For success in his life, Balram never baulks at crime and violence, and he resorts at the drop of a hat to anger, protest, criminal acts, prostitution, drinking, chasing, grabbing all the opportunities fair or foul, no matter what serious repercussions he has to suffer. A son of a rickshaw puller and the driver of an elite class, Balram is subjected to all sorts of ill treatment and severe mental torture that makes him spirited, as if in vengeance, to voice for the underclass including marginal farmers, landless labourers, jobless youths, poor, auto and taxi drivers, servants, prostitutes, beggars and unprivileged figures. The aberration in various sectors- wrong policy, red tapist unaccountable bureaucratic set-up, poverty, illiteracy, unemployment, caste and culture conflict, superstitions, social taboos, dowry practice, economic disparity, faulty education system, poor health care system, corrupt police and judicial malfunctioning- accounts for all these problems, devoicing the downtrodden and the underprivileged forever. The widening gap between the rich and the poor is on the rise, leading to social injustice and inequality. So proliferate and ingrained are they that they are no stranger to us, rather they have become an integral part in our daily existence. Social maladies, violence, rancorous attitude and backbiting have been the order of the day. As a result, the economic framework has been such that a miniscule of society prospers and enjoys themselves at the cost of a large majority. Thus the voiceless forms a Dark India.

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**Kiran Desai and Adiga**

Both Kiran Desai's *The Inheritance of Loss* and Aravind Adiga's *The White Tiger* attribute the root cause of social violence to marginalization and discrimination due to yawning gap between the rich and the poor. The philosophy of Franz Fanon has profound influence on Adiga to believe that economic disparity and social inequality are the underlining reasons for frustration, depression and revolution either at social or individual level. Such widening gap amounts to unrelenting bitterness, constant class war and absence of human relationships, and the voiceless are vulnerable to a large extent.

**Balram Halwai, the White Tiger**

The economic inequality and consequential oppression is so acute in the society that the poor class develops an inferiority complex of servitude like Balram who tries to get rid of his slavery by doing something that may prick the conscience of a sensible person. Balram Halwai, a poor Indian villager is the **White Tiger**, a rare creature "that comes along only once in a generation"(30). It is a name given to him by a government school inspector because of his promising talent and considerable intelligence. He makes a deliberate effort to search for his identity and his existence in this world as seen in

previous Indian novelists like Mulk Raj Anand's Bakha, and Coolie, and Tagore's Gora. As mentioned by him, his parents, almost groaning under grinding poverty, hardly bother to give him a true name and calls him 'Munna' which means 'a boy'. Shocked at his namelessness, his school teacher, Mr. Krishna dubs him as ' Balram'. Bitterly experienced with the ruthless dominance of the landlords in his village, his father, even as a rickshaw puller, sends him to school to escape their atrocities, but poverty deters him from continuing notwithstanding sheer scholastic talent; rather drives him to work in a teashop where he receives his education, albeit in an informal way, eavesdropping on customers' conversations. Here is an analytically realistic account of degraded systemic failures.

Adiga thus through the voice of protagonist says in his novel *The White Tiger* as:

Me, and thousands of others in this country like me, are half-baked, because we were never allowed to complete our schooling. Open our skulls, look in with a penlight, and you'll find an odd museum of ideas: sentences of history or mathematics remembered from school textbooks (no boy remembers his schooling like the one who was taken out of school, let me assure you), sentences about politics read in a newspaper while waiting for someone to come to an office, triangles and pyramids seen on the torn pages of the old geometry textbooks which every tea shop in this country uses to wrap its snacks in, bits of All India Radio news bulletins, things that drop into your mind, like lizards from the ceiling, in the half hour before falling asleep—all these ideas, half formed and half digested and half correct, mix up with other half-cooked ideas in your head, and I guess these half-formed ideas bugger

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one another, and make more half-formed ideas, and this is what you act on and live with ( TWT 10-11).

Besides, the memory of his mother' s death  and the aftermath is horrible for all the days to come. For Balram, lavish grandeur of her funeral is starkly opposed to the abject misery, she endured while alive that the "family was guilty about something" (13). This misery is compounded by heartbreaking moments of his father's miserable death at the inadequately staffed hospital.  Commenting on the lackadaisical attitude of the politicians known as "Great Socialist" for rural health care system, he ironically informs "there are three different foundation stones for a hospital, laid by three different politicians before three different elections" (39),  noticeably marking the striking dichotomy between the rural and the urban. His village, Laxmangarh, engulfed in poverty and social maladies, stands for "Darkness" as against "the Light" (11). All these experiences contribute to the growth of his enigmatic personality.

**Caste System**
The caste system as well as social hierarchy is minutely detailed by the author. There is a sharp discrepancy between the poor and the rich, the old and the new. Balram, as a new appointment in Stork family suffers sheer discrimination not just by the family but by the previous driver.  The family asks him to drive standard Maruti Suzuki and treats him with reckless disregard as the second driver while the first driver is given desirable Honda City. Both of the drivers stay in appalling conditions. Balram's condition is worse in as much as he has to sleep on the floor where as the first driver occupies the bed. Though officially hired as a driver, he is instructed to do varied household menial tasks, including the most humiliating job of massaging the Stork's feet in warm water that pains him excruciatingly. As a driver, Balram has opportunity to move to New Delhi with Mr. Ashok and his wife Pinky Madam and access to dungeon of rampant corruption in Indian society thus. The government sector is no exception but stands supreme in this regard. As observed, the deep and dangerous divide between the rich and the poor is not only evident at the village level but ostensibly prevailing even in the city like New Delhi. Here also, the mental trauma continues unabated. Moreover, the refusal of entry to the mall, treating him as a servile lackey, burdening him with bags and baggage, indulging him in his master's corrupt practices and lecherous activities and so on add insult to injury and put a damper on his human spirit. What is stored in him is deep angst and animalistic rage.

In one incident, Pinky the wife of Ashok kills a child in reckless drunken driving and the family makes an abominable decision to frame Balram for the hit and run case. Thus he is forced to admit the crime that he did not commit by signing this document

TO WHOMSOEVER IT MAY CONCERN

I, Balram Halwai, son of Vikram Halwai, of Laxmangarh village in the district of Gaya, do make the following statement of my own will and intention:

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That I drove the car that hit an unidentified person, or persons, or person and objects on the night of January 23rd this year….. That I was along in the car, and alone responsible for all that happened.

I swear by almight God that I make this statement under no duress and under instruction from no one (TWT 167).

It was his sheer luck that no one reports the missing child. Even as mentioned by Adiga in *The White Tiger,* this is unbelievably true that

…the jails in Delhi are full of drivers who are there behind bars because they are taking the blame for their good, solid middle-class masters. We have left the villages, but the masters still own us, body, soul and arse. (TWT 169)

**Lingering Mental Bitterness**

The horrendous experience of lingering mental bitterness and ruthless treatment, unleashed by the obnoxious be all and end all mentality of the upper class is in fact agonizing. That Mongoose, brother of Mr. Ashok in his trip back to village, loses a one rupee coin while getting out of the car flirts dangerously with the essence of Balram's inner self that remains amorphous in the face of the rich. So mean and ridiculous is he that he asks Balram to search for it much to the heartrending disgust of the later who sounds distraught as if almost an identity less. Mongoose is at his most outrageous, when he points the finger of suspicion at the driver. Adiga writes:

'Get down on your knees. Look for it on the floor of
the car. 'I got down on my knees. I sniffed in between the mats like a dog, all
in search of that one rupee.
'What do you mean, it's not there? Don't think you can
steal from us just because you're in the city. I want
that rupee.' 'We've just paid half a million rupees in a bribe, Mukesh, and
now we're screwing this man over for a
single rupee. Let's go up and have a scotch.' 'That's how you corrupt
servants. It starts with one rupee. Don't bring your American ways here.'
Where that rupee coin went remains a mystery to me
to this day, Mr Premier. Finally, I took a rupee coin out
of my shirt pocket, dropped it on the floor of the car,
picked it up, and gave it to the Mongoose. (TWT139)

**A Matter for Ridicule – Rural Background and Pronunciation**

This is done by a person who spends millions in bribe. Besides, Balram is made a laughing stock because of his rural background as in the pronunciation of 'mall' and 'Pizza' or simply for their entertainment and enjoyment as in the episode of dressing him like a Maharaja just for the sake of pandering to Pinky's whims and fancies. He is also warned not to switch on AC or play music when alone. All these incidents pave the way

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for his criminal bent to flourish and become the breeding ground for blatant conspiracy, treacherous plot or nefarious scheme in an effort to fulfill his overriding ambitions and boost his business dealings. Thus, the utter humiliation that Balram suffers as a driver due to Mongoose, Pinky Madam, Mr Ashok and many others stimulates his animal instinct to kill Ashok, when the occasion arises.

**A Gift for Irreverence and Dedication to the Cause of the Poor**

Adiga's style of unflinching gift for irreverence brings out an excoriating treatment to the credos. Indian business, education, administration, religion and security come under rigorous scrutiny. The following passage is apt and illuminating.

Apparently, sir, you Chinese are far ahead of us in every respect, except that you don't have entrepreneurs. And our nation, though it has no drinking water, electricity, sewage system, public transportation, sense of hygiene, discipline, courtesy, or punctuality, does have entrepreneurs. (TWT 4)

Vigorously exploring the class war in an attempt to give a voice to the underclass at a time of modernization and globalization, this novel paints a bleak picture of India, paralysed by greed, nepotism, corruption and violence at all levels. Adiga's portrayal of India stands in stark contrast to Rudyard Kipling's exoticized view and emblematic example. India in *The White Tiger* receives an unconventional and unflattering treatment. Even critics like Anjali Kapoor imputes an allegations of jaundiced eye to Adiga who presents a distorted picture of India "focusing on everything that is bad and disgusting" like Naipaul who hankers for "talking contemptuously about India, about how cleaners mop the floor in restaurants by crouching and moving like crabs and all that talk about Indians defecating in the open." (Kapoor)

Placing strong emphasis on the participation of public in the success and effectiveness of popular organization and democratic institution, Jean Dreze and Amartya Sen voice concern about "the adverse effects of social inequality on democratic practice". They underline the fact "that while the quality of democracy is often compromised by social inequality and inadequate political participation, democratic practice itself is a powerful tool of elimination of these handicaps" (Dreze). Adiga is quite right when he tries to justify that social inequality and economic disparity are the source of all evils.

**Expression of Author's Anger**
Asked whether it is the anger of Adiga himself, Adiga answers as follows:

The novel is written in "voice"—in Balram's voice—and not in mine. Some of the things that he's confused by or angry about are changes in India that I approve of; for instance, he is uncomfortable with (as many men like him are) the greater freedom that women have in today's India. Some of the other things he's unhappy about—like corruption—are easier for me to identify with. When talking to many men whom I met in India, I found a sense of

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rage, often suppressed for years and years, that would burst out when they finally met someone they could talk to. But their anger was not the anger of a liberal, middle-class man at a corrupt system; it was something more complex—a blend of values both liberal and reactionary—and I wanted to be true to what I'd heard. Balram's anger is not an anger that the reader should participate in entirely—it can seem at times like the rage you might feel if you were in Balram's place—but at other times you should feel troubled by it, certainly.(Nick)

Consequent upon enormous economic disparity, social inequality and endemic corruption, the democracy is at risk and administrative set up is likely to deteriorate. The poor are at the receiving end. The election rigging and political opportunism, as described in the novel, is no longer a new phenomenon. It is heavily paradoxical that those, aggressively advocating for political integrity, cannot remain aloof from political quagmire, once they join politics, take responsible jobs or are at the helm. Vijay, bus conductor turned politician and the role model and inspirational figure for Balram, indulges himself with corrupt practice, dishonesty and violence. Ultimately, the underclass or the poor falls victim to these social and political anomalies through no fault of their own.

**The Dark Side of the Business World**
Staying with Ashok, Balram comes to know the dark side of his business world and he learns the tricks to escape. Infectiously, he himself knows the way to siphon gas, handling corrupt mechanics and refill and resell Johnnie Walker black label bottles.

As man of considerable cunning and ingenuity, Balram can easily sense the corrupt practices prevailing in the social, political and cultural system. Corruption, bribery and nepotism grow by lips and bounds. The education system which is entrusted with the responsibility of building the career of the students and shaping the future of the nation has fallen into disarray due to corruption, mismanagement and financial irregularity. Mr. Krishna embezzles the government allocated fund meant for the purpose of uniforms and lunch of the students. The bribery by Mr. Ashok to get coal mine is seen and experienced by Balram. Quid pro quos are essence of the politicians or the person of political affiliations. Corruption and scandals hit the headlines in India every day. It is so rampant and wide spread that "there are few to whom India's corruption will come as a surprise." (Segal )

In the programme "You ask the question," Adiga, in response to a query on poor condition, internal unrest and terrorism in India, said:

These problems have been brewing for a long time. The causes are complex, but one common theme I find is the heightened tension within the country that's caused by the growing gap between the rich and the poor. The flare-ups can often take the form of ethnic or regional protests, but the underlying grievances are often economic: "those people who live over there are doing

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much better than we are." Fixing the economic disparities has to be part of any attempt to address India's growing unrest. The country's intelligence and police agencies need to be reformed and modernised; right now they seem way behind the terrorists. (Adiga)

**The Dominant Class Conscious Mentality**

According to Balram, the dominant class conscious mentality has a prime role to plan and construct for the poor a "Rooster Coop" which is described as:

> Hundreds of pale hens and brightly coloured roosters stuffed tightly into wire mesh cages, packed as tightly as worms in a belly, pecking each other and shitting on each other, jostling just for breathing space; the whole cage giving off a horrible stench. The roosters in the coop smell the blood from above. They see the organs of their brothers lying around them. They know they are next, yet they cannot rebel. They do not try to get out of the coop. The very same thing is done with humans in this country. (TWT173-174)

He also lays the blame on the mentality of the servant class who suffers "perpetual servitude" without making any effort to wriggle out of this situation. As mentioned:

> "one can put the key of his emancipation in a man's hands and he will throw it back at you with a curse". (TWT 147)

Mirza Ghalib's line 'They remain slaves because they can't see what is beautiful in the world' (40), provides Balram with food for thought, dose of inspiration and the desire to be a free bird. Besides, his visit to his native village whets his appetite for freedom.

> …It was a very important trip for me… while Mr. Ashok and Pinky Madam were relaxing…I swam through the pond, walked up the hill…and entered the Black Fort for the first time…Putting my foot on the wall, I looked down on the village from there. My little Laxmangarh. I saw the temple tower, the market, the glistening line of sewage, the landlords' mansion – and my own house, with that dark little cloud outside – the water buffalo. It looked like the most beautiful sight on earth. I leaned out from the edge of the fort in the direction of my village – and then I did something too disgusting to describe to you. Well actually, I *spat*. Again and again. And then, whistling and humming, I went back down the hill. Eight months later, I slit Mr. Ashok's throat (TWT.41-42).

**To Break Out of the Rooster Coop**

Unstinting individual effort with ferocious determination, exemplified by him, is the need of the hour to break out of the "Rooster Coop". Thus he thinks he can manage to do away with India's "Rooster Coop" by killing and robbing Mr. Ashok. Balram is acutely aware of the fact that the brutal murder of Mr. Ashok will put in serious jeopardy

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his family who has to face the fiery wrath of the Storks or fall prey to their bloody vengeance. Nonetheless, he never allows his emotions to come in the way of the relentless pursuit of "his own uncaring ambition" (Singer) and irresistible desire. He considers himself "a self-taught entrepreneur" (4), represents, as he himself mentions, "tomorrow" (319) and stands for the voice of the voiceless.

Some treats Balram as a typical psychopath or sociopath who according to Copley "selects a course of action based on only one factor—what can he get out of it. This cold-blooded mode of reasoning enables the psychopath to commit acts that most people's consciences would not allow". But Balram is not a psychopath rather he is someone deeply frustrated by the social system. He develops a sense of social exclusion being under the combined spell of disillusion of the social institutions and ill treatment and misbehaviour of Mr..Ashok  and his social circles.  To do illegal things to achieve his self centered aims does not seem uncommon to him in such an environment.

As a driver of Mr. Ashok, he gives a one rupee coin to a little street beggar even against the reproachable gesture of one of his masters. This shows Balram is  a man of both considerate mentality and devil may care attitude. Pinky Madam, with the departure of Mongoose, wears those clothes that are revealing in the extreme. Balram feels attracted and fiercely turned on, nevertheless he manages to get to grips with the emotions, and excitement cannot hold sway over his sensibility. This shows he is not a person of whims and fancies but a man of sense and reason, as time demands. Besides, he nurtures a fellow feeling for the drivers in his taxi business that psychopath cannot.  Even as he successfully handles the crisis in the wake of a boy's death using his ingeniously designed tricks and bribing police to take control of the situation, if flared up, he pays a visit to the victim's family, apologizes for the incident, offers some consolable amount and assures a job in his business for one of the survival member. He knows Mr Ashok is not as bad as others but it is Hobson's choice on his part to kill him to execute his plan in Banglaore, for which  he feels regret sometimes.

Moreover, as stated, Balram, as a rickshaw puller's son  is raised in a typical poor family in India. He is thus from a family where men and women sleep in opposite corners of the house. With his harrowing experience against the backdrop of a large family, impoverished background in his village and painful humiliation as a driver in the hands of the upper class, it is natural for him to be desperate for a change. In this sense, he has to transform into a new     version of Nietzsche's "ubermensch," or over-man, who believes himself to be above the moral and legal limitations of society.  For the poor, in order to build a home of their dreams and touch the glory of their imagination,  they have to flirt with danger or dice with death, altogether oblivious of conscience, morality, rules and regulations. Balram makes no exception. It is a Herculean task  for him to translate his dreams into deed, and he manages it by hook or crook. Be that as it may, Adiga says:

> At points it does get like that. But this is the servant's perspective. It is his
> subjective views, which are pretty depressing. There are also two crimes that
> he commits: he robs, and he kills, and by no means do I expect a reader to

sympathize with both the crimes. He's not meant to be a figure whose views you should accept entirely. There's evidence within the novel that the system is more flexible than Balram suggests, and it is breaking down faster than he claims. And within the story I hope that there's evidence of servants cheating the masters systematically...to suggest a person's capacity for evil or vice is to grant them respect—is to acknowledge their capacity for volition and freedom of choice. (Sawhney )

Thus, accused of being "contaminated financially and sexually"(The Times) and a "morally bankrupt man" (Saxena), Balram's views of realizing his ambitions and "violent bid for freedom" (Turpin) at any cost create a furore in the educated mass. Doggedly pursuing ambitions is good but when it is divested of social, moral and legal sanctity, it is like cultivating flowers in the garden full of weeds and thorns. If left untreated or mistreated, it will wreak havoc. Nonetheless, "Mr Adiga has produced a hero almost as memorable as Pip, proving himself the Charles Dickens of the call-centre generation." (*The Economist*)

**To Conclude**

As a civilized nation, India cannot turn a blind eye to the plight of the poor and the underprivileged. It is absolutely imperative to close the widening gap between the haves and the have-nots, address their concern and infuse them into the social mainstream, or else many a Balram and Mr. Ashok will surface to make a dent in the political establishment, tamper with the social fabric, deal a severe blow to the moral fibre and prove downright dangerous for the financial health of the nation. Indeed, *The White Tiger* can trigger an ideological change that will bring to an end the derogatory concept of 'class war' and 'the voiceless'.

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# Teachers' Role in Implementation of English Language Teaching Policies in Public Primary Schools of Rural Area in Punjab, Pakistan

## Nida Rafique, M.Phil. English Scholar, Babar Sultan M.Phil. English Scholar, Shabbir Ahmad, Lecturer, and Muhammad Imran PhD. Student, Shanghai Jiao Tong University, China

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**Abstract**

Pakistan is a multi-lingual country, and the national language is Urdu while officially focused language is English. In Pakistan, Govt. is trying to implement English as a medium of instruction from class one to graduation. For this purpose, several policies were formulated from first language policy in 1958 to date. The basic motive behind such policies is to make the students proficient in English language and its fluent usage to compete with the worldwide challenges. That is why parents prefer to send their children to good English Medium Schools instead of public schools, so that they can learn good English as it's perceived as a passport for better opportunities in life. Descriptive method is opted to analyze the implementation of language policies in rural schools of Punjab. The data is collected with the help of questionnaires, surveys, interviews and classroom observations from 20 English language teachers and their students, currently teaching at primary levels in various rural public schools. The current study finds that English medium policy proves to be a counter-productive as the students show very poor performance in language proficiency. The factors which involved are lack of trained teachers, socio-cultural dynamics, poverty, weak pedagogies and overall atmosphere of the schools especially in public sector play vital role in the failure of language policies. The present study proposes that English language policy at early schooling is good but it should be monitored for a long time in schools.

**Keywords:** Punjab, Pakistan, Language policy, Implementation, proficient, counterproductive, teachers, medium.

## 1.1 Background of the Study

Language policy is a set of instructions to follow in schools (Olson 2007). It expresses the national direction set for language and their roles in education and national life. According to Phillipson & Skutnabb-Kangs (1996) language policy is a product that determines language related to task, rights, functions, and access but in Pakistan objectives of Language policies are not clear and they lack direction. As a result English is an interest of elite class only; the non-elite schools are not at par with the elite schools (Rehman, 1997). Nowadays Education

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department in Pakistan is trying its best to implement English language policy as recruitment of highly educated staff in primary schools and provision of training to plan lesson before teaching in the class providing teacher's guides to teachers. Almost, all private and public schools use English as a medium of instruction for teaching in Punjab province, Pakistan. English is the second language in Punjab and it is difficult for teachers and students to understand concepts in English because they have a multilingual background. English is the language of science and technology as well as it is more integrating, all over the world, into the education, that's why it is considered essential for progress. Although English has a recognized place in the world, but in the case of subcontinent British have greatly influenced the colonized parts of the world after World War II. They dominant many Asian countries and English became lingua franca among people whose first language was different from each other.

Presently, the English language is perceived as a language of worldwide business, trade, science and technology, diplomacy, training, prominent media in the twentieth and twenty-first centuries. So, the English language has taken the important position in the education of nations. Other than this, English is utilized as an instrument of correspondence among countries nowadays. Not just correspondence it has been recognized tool having complex purposes as it is called onion due to its numerous layers (Ricento and Hornberger, 1996).

Language policy in Pakistan experiences numerous changes with the progression of time particularly, realizes the impacts of political changes on language policy and status. Accordingly, English is extraordinarily appreciated as a medium of instruction sustains because of political and social restructuring after the political autonomy. In Pakistan Education conference was held in 1947, soon after independence. It was settled by Government of Pakistan that Urdu will be medium of instruction, in state-funded schools.

On eleventh May 1949, it was decided that Municipal Corporation of Karachi will adopt a resolution prescribing the prompt selection of Urdu in the majority of its proceedings and English will get the status of the social language. There were two purposes for this decision; one is to make the student proficient in Both English and Urdu to improve their understanding of main idea provided by teachers utilizing translation method.

Another ground behind the educational policy was to increase political support as language has always been the impression of one's culture and values, adored and followed by him. Instruction frameworks are of unique significance, working as social implies that prompts control their nation, with instructive establishments filling in as vehicles for the transmission of norms and values (Adan 1976). Ayub Khan's language policy was additionally reinforcing the situation of Urdu and Punjabi (Rehman).

There was some changes observed on the entry of commission on student's welfare and issue, called Hamood-ur-Rehman Commission (1966) that protects English medium schools and promotes the pattern of English language in the education system of Pakistan however, it was not for a long period of time as Bhutto's policy was additionally having the same political purposes.

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Language approach isn't about language, however fundamentally about languages, about the useful connection between languages in this way. In multilingual nations policy must not rely upon one language dominance but then utilization of one language moves toward becoming need to speak with others and one language is favored not withstanding learning numerous languages which is likewise unrealistic. Surveying these realities with the progression of time, English was given the official status and it was additionally decided that all official agreement would be moved into English within fifteen years. It was chosen that English would be the medium of instruction in three principal subjects Science, Mathematics and Social Studies in the curriculum of 2016.

The School Education Department of Punjab has a few issues in the implementation of the decision but we can see Punjab with the progression of time, this policy is step by step advancing and a few schools were selected to practice above mentioned three subjects in English (SED 2013).

British Council had conducted research to know about the facts that were hindering the ways to apply English as a medium of instruction overall in schools. The National Education Policy (NEP) and National Curriculum Documents (NCD) serves as a primary source of information about language policy in Pakistan. Knowledge of language policy can be taken in sense of teacher's performance, as a decision to teach certain accent, vocabulary and spellings are directly purposed the status planning in language policy formation (Bionco, 2010). Council had unveiled that teachers were not fully transistorized to teach in the English language. So as to acquire great outcomes from students it is extremely important for teachers to become capable in English as it is basic because language assumes an indispensable part in thinking, conveying and furthermore a device for exchanging thoughts between people. (Aziz, 2003)

Pandian (2002) declares that what educators know and can do, to influence all the center undertaking of teaching. Furthermore, various investigations have underlined the part of instructors impacting the conduct of the student. Hence to compete for the task fully; teachers were given proper guidance, on how they can teach effectively in schools. As induction level training from Quid-e-Azam Academy and PEELI (Punjab Education and English Language Initiative) training from British Council were conducted for newly recruited educators of 2017. DTE's (District Teacher Educators) were assigned to inspect schools and teachers to know the condition of education, as well as they, trained the teachers for playing an effective role in the implementation of English language policy.

DTE's reports were considered important as a result of their observation teachers trained for the continuity of their job. According to the survey of British Council as they interviewed many teachers about the role of a teacher in the implementation of policy " While only 13% of teachers in our survey aged over 50 years believed English should be the main medium of instruction, this rose to 30% among 21-35-year-olds. Young teachers are especially keen to receive more training in English teaching methodology – 82% of those in the younger age group defined English training as a high priority for them, compared with 69% of the older teachers"

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(2008). Therefore they suggested and taught in Both English and Urdu. Students revealed the instruction in the first language doesn't impede the improvement of the second language. On the other hand, 31 % teachers considering English as a proper medium of instruction without using mother tongue because of reliance on mother tongue or translation effect language improvement of students and discourage them from utilizing the second language.

Therefore to find out the facts it is important to uncover the attitude, views, perception, and willingness of teachers toward teaching students of primary schools in English medium. Therefore, the purpose of this study was to investigate the factors behind the non-implementation of English Language as a medium of instructions or why the English language is not implemented properly? And the benefits that students will get after the implementation of policy.

## 1.2 English in Pakistan and Teachers' Attitude

Main features of Pakistan's policy are that it's a bilingual policy which requires children to learn both English and Urdu. The medium of instruction at primary school level is Urdu in rural public schools of Pakistan, but education department still failed to implement English at primary level although the government is taking certain steps. There are certain facts behind this as the children who are provided Urdu as a language at primary level they can get weaker in concepts because concepts conveyed in English in which they are not competent is not comprehensible for them. So, teachers prefer to deliver a lesson in Urdu instead of English as they find it more relax and easy to convey concepts to students otherwise English requires great efforts (Stern 1983).

Quality of English teacher has always been a point of great concern not only in Punjab but all over Pakistan (Govt. of Punjab).Quality of English language teacher is directly proportional to English language regards to students' teaching (Alderman et al., 2001). Teachers' language quality is also a reason of poor economic conditions in Pakistan (Mamon,2007) as parents consider education in Pakistan as a mean of handsome opportunities for economic success. This is a fact it cannot be denied and latest policy (2009) has introduced National accreditation council for teacher's education and professional standard for English language teacher have been set.

All language policies are putting stress on the need of proficient English language in Pakistan but there is a considerable gap between commitment and implementation of policies. There are certain reasons behind this attitude like availability of facilities, attitudes of parents towards English language, clarity in objectives; status of learners is very low. It is due to allocations of insufficient funds, awareness about policy, deficiency to handle the situation and take immediate decisions; external pressure on authorities consumes their time for departmental need. Teachers must be trained to handle and overcome such difficulties within a low budget.

English is the second language in Pakistan and students face difficulties in learning of verb forms, narration, conjunction, preposition, articles, sentence, arguments, and comprehension. Viewing this, teachers should be aware of the students' needs and problems

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because teachers are the way to success for students. Different methods of teaching should be followed by teachers that may play a progressive role in the promotion of English language. Students must be provided with proper syllabus and examination system and motivation to communicate in English at school and home.

## 1.3 Methodology

The proposed study is descriptive in its nature and thus employs the mixed method approach for the development of the report. Through observational checklist, the quantitative approach of research was required to identify classroom practices during teaching English as a second language, while interview protocol was administered to find out the reasons behind these instructional practices as the qualitative approach of research to check the implementation of language policy. From this perspective, 20 primary teachers were selected in the district but during the selection of these teachers, it was ensured that sample should be representative of the whole population. Hence, two schools were selected from the district. The data was collected during personal visits to schools using checklist containing objectives to follow for teaching in a class given by British council. During the process of teaching and learning, two lessons were observed by employing classroom observation checklist followed by an interview to each participant (teacher). The collected data was arranged and analyzed accordingly.

## 1.4 Results and Discussion

After classroom observation it was discovered that teachers were not fully prepared while entered in class to deliver a lesson. Previous old and traditional style has opted as it was teacher-centered class and students were as usual passive and obedient to say yes. It's teachers' responsibility to involve students in lesson asking different questions or performing different actions because students get attracted with interesting activities. Activities in English learning class were based on reading and translation method from textbooks. Students were guided to learn Urdu meanings of words and are not directed to clear their concept of difficult words after using in their communication or in sentences during writing. Mostly students in schools were even failed to pronounce words properly. There are certain reasons behind these problems as teachers at primary schools are overburdened with multi-grade teaching so, they find no time to correct students or involve them in different activities to overcome their problems. For better pronunciation and cramming students read aloud and repeatedly.

It is observed in classrooms that there is only focus on reading instead of writing and listening. Reading is considered a way to get knowledge and new ideas. Although other skills are important to express thoughts and ideas in a conventional way, unfortunately, students are headed to swat up grammar rules. For communication Urdu was preferred in classrooms and students had not any exposure to English at school and home. Dobinson says English must be taught as a language, not a subject. Teachers can implement Language policy by changing their attitude towards its effectuation if they will move to the direct method and the use of activities to involve students in learning. Students must be provided with feedback on assessment. According to Nikolov (1999) in the teaching and learning of English language students have to involve in

practical activities, learners could be motivated in learning a second language if they would be engaged in interesting activities and material.

The research was conducted through questionnaire and interviews. Only 5% people agreed that teacher is responsible for the non-implementation of English language policy in Punjab. 10% people have given their point of view that Govt. Of Punjab is taking serious steps to implement English Language policy in Punjab. Only 2% people were of the view that the sources provided are suitable in class room during lesson, while 5% said that the provided syllabus is suitable for the students to meet their needs of becoming proficient in English, 7% agreed that students are interested in English language to learn and use it in daily routine, 15% said that Urdu is major obstacle in the implementation of English Language, 6% said that atmosphere of Govt. schools is suitable for learning English while 14% were in opinion that atmosphere is not suitable for the implementation of English policy. 30% people agreed on the importance of teachers' role, 6% gave their opinion that Govt. of Punjab is not sincere to implement language policy in Punjab government schools.

**1.5 Conclusion**

Teacher's behavior towards the implementation of English language policy at primary school level is not serious as it should be but on the other hand, we can't consider them responsible at all for the implementation of language policy and poor existing system because parents, environment, and facilities provided at schools are also not sufficient and play a role in learning. Teachers must be provided with training to learn teaching skills and to get awareness about language policy as well as its importance. Although Govt. of Punjab is taking serious steps for the implementation of policy Govt. is not aware with the ground realities faced by teachers as they can't prove themselves efficient and elite character to follow the lines given by the government to imply suggested method in classrooms for better results. Students in Government Primary Schools are from poor and socially deprived families because they are not even supposed to get equal status with the so-called honorable families. This is also the reason that students' parents have not interested in education so they do not spark their children to get the education. Parents are more concerned with income earned by their children in spite of buying notebooks and pencils for their children. Teachers are now guided, trained and inspected in government sector although this training can't compete for the private sector as in private sector sincerity level is better due to personal benefits as compared to government. One major problem is that there is no one at home to encourage or guide students at home and they are waited to perform so many tasks after school. Certain factors involved in the failure of implementation of English language policy in Punjab, Pakistan are waiting for the solution which is impossible without the proper counseling of parents and the betterment of their social life.

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# Manohar Malgonkar's *A Bend in the Ganges:* A Deft Blend of Personal, Patriotic, Partition and Communal Affairs

## Dr. C. Raghavendra, Ph.D.

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**Courtesy: https://www.amazon.com/Bend-Ganges-Manohar-Malgonkar/dp/8186939474**
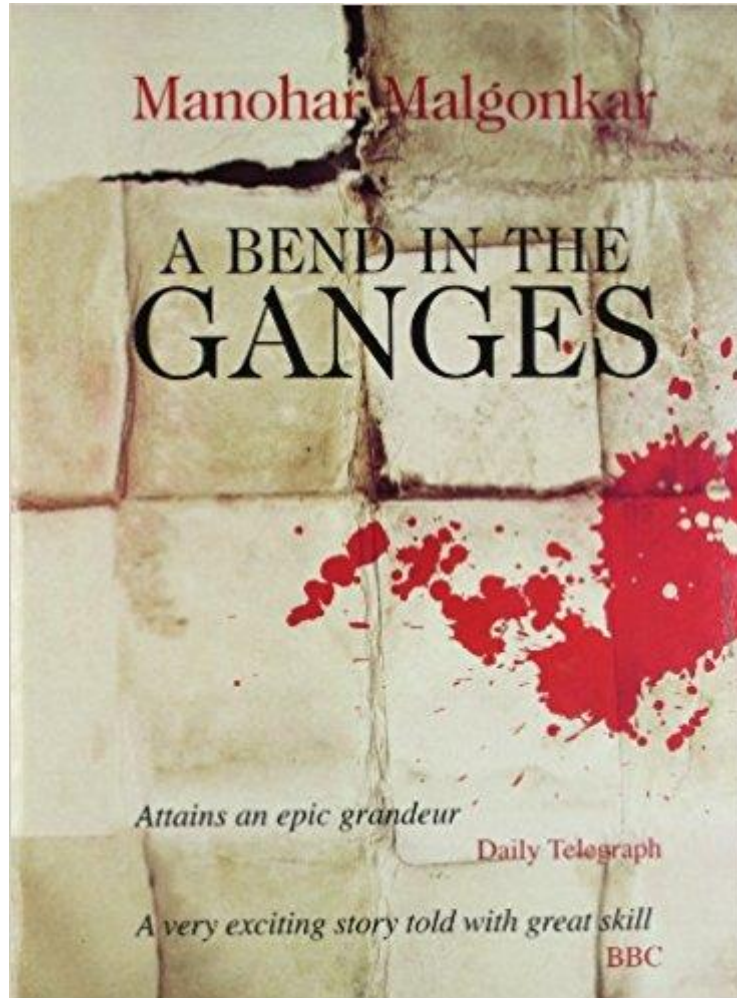
**Abstract**

The trio – R. K. Narayan, Mulk Raj Ananad and Raja Rao - are considered as fathers of Indian English novel. Even after many decades, they are still being read and followed by promising writers since the themes and styles of these authors are as fresh as morning flower. Some novelists like Salman Rushdi, Vikram Seth, Kamala Markendeya portrayed their mother

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land, India and Indian lives in their own perspective. Some of the Indian English novelists have done their rich contribution with their fruitful novels which comprise contemporary themes and events in the post-independence era. Partition of India, with its consequences, is the exciting source for the novels of some of the reputed novelists. Manohar Malgonkar stands one among those writers with his novel *A Bend in the Ganges (1964)* with its influential theme of Partition, exposing personal, patriotic and partitioning events during and after India's freedom. This paper presents how Malgonkar's novel *A Bend in the Ganges* genuinely describes the charming ideas and deeds and the communal riots on the occasion of Independence.

**Keywords**: Malgonkar, independence, personal views, partitioning events, conflict.

### *A Bend in the Ganges*
Manohar Malgonkar's *A Bend in the Ganges* exquisitely depicts the personal views of the people and partition events happened during independence. The novel presents the history of Independence movement and the Partition of India starting with 1930s and extending till the independence in August 1947. Malgonkar's preferred events for his novel are from local to national bloodshed and suffering. He describes the cruel behavior of the people at the time of the freedom movement and the Partition.

### Three Protagonists
There are three protagonists - Gian Talwar, Debi Dayal and Shafi Usman who are young men. The novel starts with Gian Talwar, who listens to Gandhiji's speech and influenced by that speech he throws his most prized possession- costly blazer into the fire and becomes the follower of Gandhi, believing in non-violence. He shows his eagerness as a true nationalist and a staunch follower of great ideals by the slogans, 'Mahatma Gandhiki-jai' and 'Victory to non-violence'. Debi and Shafi are active members of a group who strongly believe that only with violence they can get the things done. 'The Hanuman Club' is formed by freedom fighters for physical fitness but the real intention behind the formation of this club is to participate in violent activities. They believe that the religious differences among people weaken their unity. With this view they form a new religion with a group of young men from different communities.

The activities of the club members under the leadership of Shafi Usman are robust in Duriabad against the British. Shafi Usman, a young Muslim whose father was the victim of the Jallian wala Bagh Bloodbath, who witnesses the most merciless atrocities of the British at that time, sturdily chooses to work against the British and to break the shackles of India. Debi Dayal is Shafi's associate and their secret greeting words are 'Jai-ram: Jai-rahim' which create a feeling of equality on both Hinduism and Islam. They are the representatives to the Indians who want to make their motherland free from its miserable state in the hands of the British. The group's activities are removing fishplates from the railway tracks, cutting telephone wires and blowing up Air Force planes with explosives. Shafi, their leader, is the most 'wanted' to the British police and one thousand rupees is announced as a reward to the person who gives information about him. Shafi disguises as a Sikh not to be caught by the police

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Gian, a poor brahmin young man, who comes to Duriabad for his college studies, befriends Debi Dayal. Debi and other revolutionary friends invite Gian for a picnic. At the picnic he meets Debi's sister, Sundari, Shafi Usman, disguised as a Sikh, and Basu, also a member of the terrorist group. All have different family backgrounds but the common quality is love for their country.

In the picnic when Gian declares that he is a follower of Gandhiji and non-violence alone can bring freedom to India, Shafi jeers and criticizes Gandhiji's principle of non-violence. His conviction is that non-violence is the philosophy of sheep, a creed for cowards and it is the greatest danger to this country. Gian rejects to join the group of militants stating that non-violence is the noblest of creeds. He further says that, "…No man has the right to raise his head against another, whatever the provocation, I shall never do it. It takes greater courage; non-violence is not for the weak". (24) Later when his own brother, Hari, is killed by Vishnudutt, Gian wants to take revenge. Thus when the real life situation confronts him, he rejects the concept of non-violence in which he had a strong belief once. This incident reveals that committing to the principle of non-violence is not easy in practice, particularly when it comes to personal or familial affairs.

Debi wants to take revenge on the British as he witnesses his mother being molested by a drunken British soldier. He involves in terrorist activities along with the members of the Club. He is committed to the cause of freedom. he provides explosives to the terrorists. Shafi assigns him the task of setting fire to an aeroplane. Later, Debi and Gian again join in the Andamans. Gian wants to be there not returning to India because he now does not consider the problems of India as his problems. Debi desires to go back to India to fight, join against the British brutal reign. In the Andamans, by cooperating with Patrick Mulligan, the Jail Superintendent, to spy on Debi, Gian becomes treacherous. Venomous communal emotions pass in the minds and nerves of Hindus and Muslims. These Muslims and Hindus, having filled the feeling of hatred on each other leaders of Congress and the Muslim League, also have taken sides.

Hafiz expresses his fear to Shafi that, as majority are Hindus, the Muslims will have to live as slaves to the Hindus in the absence of the British rule; the lives, property and religion of the Muslims would be in danger. The words of Hafiz make Shafia a violent communalist who leaves his broad secular outlook and develops a thirst for the blood of Hindus. The disloyal behaviour of Shafi generates an abyss between Hindu and Muslim communities in the club that results in a violent communal fighting. It is, in fact, a facsimile of the Indian nation at the time of Partition.

Padmanabhan aptly says, "Thus, the Hanuman Club becomes a microcosm of the macrocosm that was Indian society, with the Hindus and the Muslims united at first to fight against the British, and, at last when they were about to leave, fighting against each other". (110)

**Debi with the Japanese**
When the Second World War breaks out Debi comes to India with the help of the Japanese who want him to work as their supporter. Debi also desires to return to India to

continue the freedom struggle and so he pretends that he is on Japanese side. He meets the founder members of the erstwhile terrorist group at Duriabad after the war is over. Through Basu, Debi comes to know the rise of communal hatred between the Hindus and the Muslims in India and realizes that the British government has been successful in rendering both the communities as enemies to each other.

## Communal Murders

In the name of community atrocities, killings, violent incidents and merciless activities take place. Dipali, the beautiful wife of Basu, is attacked by a Muslim with an electric bulb disfiguring her face. Basu, who seeks vengeance on Muslims, provokes the Hindus to give up their principle of non-violence and to be violent. The communal riots give rise to mutual distrust and hatred. While the Muslims stand for Jinnah, the Muslim League Head, who demands for a separate country for Muslims, the Hindus stand for the Congress and work for the unity of the country. As it is remarked; "*A Bend in the Ganges* shows Gandhi, the greatest opponent of the Partition, the staunch champion of Hindu-Muslim unity and the true devotee of nonviolence, responsible for the Partition and violence in the wake of India's independence". (Sharma, 35)

## Fear of Becoming Second Class Citizens

Shafi believes that Muslims are superior to Hindus but if the British leave they become second class citizens in the domination of the Hindus. Muslims in Rawalpindi, Multan and Bhagalpur drive away Hindus from their places. Debi and Basuwant, to take revenge on Shafi, go to Lahore and trace him in a brothel. Shafi again betrays Debi and Basu by informing the police. Basu escapes from the police. Debi takes revenge on Shafi by abducting Mumtaj, Shafi's mistress and later he accepts Mumtaj as his wife. Debi thinks of mutual understanding between the Muslims and the Hindus. He soon realises the tragedy of the nation when the division is complete. When the riots break out, Gian goes to Duriabad and saves Sundari from being raped and murdered and helps her to come out of Pakistan.

## Disorder and Anarchism

At the time of Partition, in many towns including Duriabad, disorder and anarchism prevails completely. Every village, town and city, with the two communities, turn into a battlefield shamefully. Murders, plundering and rapes rule the people of two communities : "Mobs ruled the streets, burning, looting, killing, dishonouring women and mutilating children; even animals sacred to theother communities became the legitimate targets of reprisals." (341-42)

## Killings

Debi tries to go to Duriabad along with his wife in a Muslim refugee train to rejoin his family. When the train enters Pakistan on the dawn of the 15th of August, Hindu men like Debi are identified and killed and their women are taken away. Shafi is killed by Sundari in an attempt to protect herself.  As a well-known writer remarks:

> The destinies of both, Debi and Gian are shaped by two factors: the forces of history, and the elements of their personalities. Gian who adopts his policy to suit

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every circumstance, by cringing, deceiving, humiliating himself, bending with every wind, finally 102 withstands the storm, while Debi Dayal is broken because he refuses to make a compromise with circumstances (Mukherjee 25)

**Who Had Won? Any One?**

Towards the end of the novel, through Debi, the novelist raises a question, "Who had won? Gandhi or the British? (355) This issue becomes highly debatable and generates lot of critical response. Suresh Kumar confirms, "By raising this question at the end of the novel, Malgonkar hinted that the achievement of freedom through militant action would have been a better and honest way than the path of non-violence". (158)

Rajagopalachari believes "Mahohar Malgonkar, does not, however, uphold violence as a way of life. In the death of Debidayal, Malgonkar discards violence by revealing its self-consuming nature". (58)

Throughout the novel, with great care Malgonkar depicts personal and national events of India which occurred during the partition. His novel mirrors how innocent people faced the wrath of communal madness and how they became the victims of mob violence on the day of freedom and partition of the two countries. Malgonkar's style of narration makes the readers see the events on the screens of their minds.

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# Towards the Alphabetic Structural Grammar of Tamil Language

## Rajesh Kothandaraman,  M.S
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## Abstract

Tamil, one of the classical languages of India with a history over two thousand years, follows an alphabetic system based on a metaphysical theory. It follows a script evolved from the ancient Tamil Brahmi script, that dates back to 200 BC, to the current form. In this paper we undertake a deeper analysis of its alphabetic structural forms that leads to an understanding of why the structure of Tamil alphabets are just so. We adopt a teleological approach to analyze the script's alphabetic structural forms that show a continuous evolutionary behavior over its history. Starting with a structural grammar for the first alphabet 'A' based on the principles of Truth and Consciousness as expounded by Vallalar and Sri Aurobindo, the pioneers of Supramental evolution, we analyze the structural characteristics of all the vowels and consonants based on the significances associated with them. The vowel structural forms derive their significance from the triune Truth, Consciousness and Delight of Existence, and the consonants from the different states of Existence or planes of Consciousness following the metaphysical theory of involution and evolution. The significance of the peculiarly different structural forms among the vowels and consonants are also addressed and shown to be consistent with the Tamil metaphysical theory.

## 1. Introduction

Tamil is one of the ancient world languages, among Sanskrit, Chinese, Greek, Latin, Hebrew and Arabic, with a vibrant living status in south of India and one of the official languages of Singapore and Srilanka. The Tamil language alphabets are simple, comprehensive, less in count, with 12 vowels, 18 consonants and a set of 216 vowel-consonants(VCs) generated by the vowel projection onto consonants. The nomenclature used in the ancient Tamil grammar *Tholkappiam* [1] for vowels and consonants point to a deep metaphysical theory behind it. According to it, the vowels are the Consciousness/soul/life, the consonants are the Truth/substance/body and the vowel-consonants are the result of Consciousness activating the body to create living forms. It discusses the details of sound articulation in the phonology section, but with respect to

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alphabetic structural forms it only mentions a general consonant structure through the usage of dot(*Pulli*). The Tamil script showing continuous evolution from ancient times underwent a few minor reformations for easy typesetting of the printing press in 20th century. A scientific approach to understanding of the alphabetic structural forms lead us to archeology and epigraphy.

## 2. Teleology of Script Evolution

Archeological evidences of historical inscriptions use radiocarbon dating methods to establish the time period of the script. The epigraphical research of Tamil script suggests an evolution of the current script from the ancient Tamil Brahmi script [3,4,5] and the history of Tamil script shown in Figure.1 matches the records of Tamilnadu archeological department [6,7]. A limitation of the epigraphical approach is its conclusions are subject to revision or refinement when newer archeological evidence is unearthed. Also, the investigation of the qualitative aspects behind the alphabetic forms is beyond the scope of epigraphical studies. To understand the qualitative aspects, it is necessary to view the script's alphabetic forms as growing organic entities showing evolutionary behavior instead of viewing them as just plain symbols designated to different sounds. The analysis of evolutionary behavior based on associated qualities leads us to a teleological approach.



*Figure.1. Evolution of Tamil Brahmi Script into current Tamil Script*

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The term "teleology" is used in the area of cybernetics and evolutionary biology to mean "behavior tending towards a purpose". For example, a popular teleological statement that expresses this concept is "the turtles came to the shore *to* lay eggs" instead of "came to shore *and* laid eggs". In cybernetics, the teleological view is generally applied to feedback systems where some of the output energy of the system is fed back as input to correct the behavior with reference to the specific output goal [8]. In a complex problem like the script evolution that is viewed as an evolution driven by social and environmental factors, there exists an inherent teleological element because the form evolution is not caused by an automatic mechanical process of inconscient energy but by an evolutionary will of the secret Conscious being in the exceptional individuals, ancient Siddhas like Agatthiar who discovered the language through intuition and illumination from the high planes of pure Consciousness and symbolized it in an alphabetic script that continued to evolve with the collective support of the community. In this approach, all developments of the past are interpreted as an evolution towards a future purpose. The continuous evolution of the Tamil script alphabetic forms over 2000 years supported by successively improved writing medium from cave inscription rocks, palm leaves, printing-press papers to the state of art digital display systems exhibit this teleological behavior. The script of the language itself being the main carrier of mind's ideas and vital life's emotional feelings, leads us to anticipate that the end purpose of this script evolution should be the final perfection of its symbolic forms to express the ontological and epistemological truths.

Adopting the teleological approach, the fundamental question then to start with is, "Is there really any principle behind the Tamil alphabets that drives the continuous growth of the alphabetic structure towards perfection?" Though the grammar *Tholkappiam* does not deal with structural grammar of alphabets, the author Tholkappiar in the sound-articulation section hints about the existence of internal sound forms that are dealt in the ancient scriptures [2]. The ancient Tamil scripture *Thirumandiram* has important references to internal sound forms associated with the different seed sounds of *Mantras*[9,10] and stands as an authentic source to the study of relationship between sound and sense. Written in esoteric Tamil, it requires a deeper interpretation that can be applied to alphabetic structural analysis.

## 3. The Structural Grammar of 'A' அ Akaram

Vallalar, the 19th century Saint-Poet and versatile genius, revolutionized the spiritual domain with important discoveries unveiling the esoteric significances behind ancient scriptures like *Thirumandiram*, *Puranas* and epics, and gave grammatical expositions that are not well known among the mainstream language scholars. The prose work on his *Thiruvarutpa* - Songs of Divine-Grace called the *Urainadai* [16,11] containing his explanations, commentaries and letters to his disciples, give direct evidences of internal forms and significances of the Tamil alphabets. A record by one of

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his disciples, Anandanatha Shanmuga Swamikal (attached at the end of the paper), show Vallalar's knowledge of a greater grammar system based on alphabet's Truth experience, Consciousness, innate quality, sound and structural form leading to 45 grammatical aspects of the alphabet [12]. Vallalar specifically gives the production details and structural characteristics of the first alphabet 'A' called the *Akaram* based on 9 principles corresponding to the different parts of its structure. The details of *Akaram* structure based on [13] are shown in Fig.2. and tabulated in Table.1 as follows:
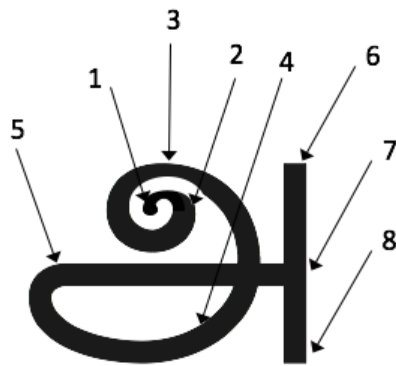


Figure.2 Akaram
        Structure

| Stage | Principle | Function |
| --- | --- | --- |
| 1 | *Vamai* | Descending and Involving |
| 2 | *Jyestai* | Curling |
| 3 | *Raudri* | Bursting forth |
| 4 | *Kali* | Folding and rising up |
| 5 | *Kalavikarani* | Progressing downward |
| 6 | *Palavikarani* | Rising up |
| 7 | *Palabrama thani* | Descending downwards |
| 8 | *Sarvabutha thamani* | Fixing downwards and take stand |
| 9 | *Manonmani* | Complete alphabetic form |

Table.1. Akaram Structure principles

*Akaram* signifies the descent of Truth-Consciousness-Bliss to visible manifestation in the physical plane through a process of involution. Sri Aurobindo, the great Indian mystic philosopher-yogi, who unified the different yoga systems into an integral yoga system and reconciled the different philosophical schools, explained the principles of Truth and Consciousness in great detail in his magnum opus 'The Life Divine'[18]. Following Sri Aurobindo's terminology, the nine principles of *Akaram* belong to the plane of consciousness above mind called the Overmind, that at once connects and divides the supreme Knowledge and cosmic Ignorance, formulates the manifestation by successive involutions of Consciousness force into Mind, Life and

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Matter. The Overmind in its movement divides the integral, indivisible all-comprehending Oneness into many powers of reality and liberates them into independent action to realize the fullness of expression and consequences. The separated powers have all possibilities of linking and combining into one entity as its constituent powers for manifestation. The 9 principles shown in Table.1 are powers of reality that combine to form the *Akaram* alphabetic form.

Based on the functional description of the principles in Table.1, the first 4 stages belong to higher planes of consciousness and symbolize the Overmind descent into the lower planes. The 5th stage, horizontal line symbolizes the mind principle involved in ignorance, The 6th stage, rising vertical line symbolizes the rising life out of subtle and gross matters that are symbolized by the 7th and 8th stages as the final lapse into inconscience. Interestingly, based on the description of stages 1,2,3 of *Akaram* form, the initial part starts with a spiral of divine proportions (not shown according to exact scale but fits the description) following a Fibonacci series that is frequently observed in the natural phenomena like the arrangement of leaves in stems, branching in trees etc. This initial golden spiral form is typical to involutionary manifestation of many natural creations, showing connections to a deeper law of harmony acting under physical constraints. Overall, the *Akaram* structure perfectly symbolizes its significance of creation or manifestation. Following the definition that Truth contains everything and Tamil Saint-Poet Thiruvalluvar's dictum in the first *Kural*, "*Akaram-the first and root of all alphabets*", it should be possible to derive the structural grammar of all the vowels and consonants from *Akaram* itself. In the next sections we explore the theory of Tamil alphabetic structural grammar.

## 4. Alphabetic Structural Grammar

The theory of alphabetic structural grammar follows Vallalar and Sri Aurobindo's approach [11,21] of interpreting the meaning of words based on significance of the composing alphabets. Historical accounts report that Vallalar clarified some doubts of Kanchi Sankaracharya on the Sanskrit grammar and wrote an interpretation of the word "Thamizh"( தமிழ்) explaining its significance when the latter asserted that Sanskrit is the Mother of all languages. Vallalar's explanation[11] adopted a metaphysical approach to derive its significance based on the five composing alphabets Th,A,M,I,Zh and demonstrated the self-referential principle of word-compositionality. He revealed the significance of Tamil as the natural Truth experience of the Perfect Divine Delight essence involving and descending from the high planes of Consciousness through the mental plane (*Tha*) to manifest as human being in the physical plane, followed by the involved essence inevitably evolving back to the Source through a double process of evolution from ignorance to knowledge and further evolution in knowledge, to culminate in a "Supramental being"(*Mi*) to experience the final state delight of Supreme Oneness (*Zh*)[23,24]. In a nutshell, Tamil is the natural truth of experiencing the Supramental-

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Divine-Delight perfection called the Vast-Grace-Light (*ArutPerunJothi*), through the process of Involution, Evolution and Supreme Oneness principle.

A deeper analysis of the explanation shows that it captured the full essence of the principles behind the Tamil alphabetic system classified as vowels(*Uyir*), the art of Consciousness, and consonants(*Mei*), the art of Consciousness manifesting matter. With an understanding of the principles of different vowels and consonants it is possible to map their significances to different structural forms, because the principles should express themselves through different mental meanings in mental plane, sounds in sense plane and forms in material plane. The structural grammar of *Akaram* stands as the foundation of all the vowels showing a similar starting pattern at the origin. The consonants take a generic structure composed of an individual part and a dot affixed above it to denote the spirit's existence above the body. This dot disappears in the VCs denoting the union of spirit and body when the Consciousness activates the physical body to take a living form. The details of vowels, consonants and VCs structural grammar are described in the following sections.

## 5. Significance of Vowels

The vowels (*Uyir*) represent the art of Consciousness and the three primary vowels *A, I, U* form the fundamental set with corresponding significances of Truth, Consciousness and Delight. The secondary vowels *E, O* are formed by the combination of *A, I* and *A, U* with their corresponding significances of Truth-Consciousness and Truth-Delight. The vowels *Aa, Ii, Uu, Ee, Oo* are just extensions of the primary and secondary vowels. The vowels *AI* and *AU* are formed by the concatenation of *A, I* and *A, U* sounds respectively.

இ + அ = எ,   அ + இ = ஐ          $I + A = E,$     $A + I = AI$
உ + அ = ஒ,   அ + உ = ஒள         $U + A = O,$    $A + U = AU$

Vallalar explains the significances of sound *A* and *I* as part of the sound *'Si'* in the definition of *Sivam*[14]. He defines the word *Sivam (Si+Va+M)* as: *Si*–That expresses as being everything, *Va*–That exists as expressing everything, *M*–Delight filled by both, equivalently Sat-Chit-Ananda or Truth-Consciousness-Bliss. He explains the vowel *'A' Pranava-Moola Akaram* externalizes the qualities/properties of existence and the vowel *'I' Arut-Pranava Ikaram* expresses the being into becoming with its self-aware force of existence. The vowel *'U' Ukaram* expresses the illimitable bliss of conscious existence. The triune Truth, Consciousness and Delight that map to *A, I, U* are explained in great detail by Sri Aurobindo and the meaning summary of vowels based on [11,18] is tabulated in Table.2 as follows

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| Vowel | Meaning/Significance | Structural characteristic |
|---|---|---|
| அ (A)<br>ஆ (Aa) | Truth, initial being, pure Existence that is beginning, end and continent of all things; | Absolute existence.<br>**A:** fundamental form; symbolize manifestation of matter from spirit |
| இ (I)<br>ஈ (Ii) or ஔ | Consciousness, self aware force of existence, inherent and inseparable from its being, creative of different forces, expressing as infinite forms and endless variation | Relative existence.<br>**I:** form inseparable from A and showing many variations |
| உ (U)<br>ஊ (Uu) | Delight of Being, illimitable bliss of existence. The natural state of existence that appears to the human mind and emotion as something neutral. All embracing delight of self existence | Contained existence<br>**U:** Fully contained form |
| எ = இ+அ (E)<br>ஏ = இ+ அ (Ee)<br>ஐ = அ+இ (AI) | Truth-Consciousness | Relative-Absolute existence.<br>**E:** Structural features common to I,A<br>**AI:** Shifted-combined versions of A,I |
| ஒ = உ+அ (O)<br>ஓ = உ+ அ (Oo)<br>ஔ= அ+உ (AU) | Truth-Delight | Contained-Absolute existence.<br>**O:** Combination of U,A to form the macro and micro spiral.<br>**AU:** Suffixes La to denote final closure |

Table.2. Significance of Vowels

**6. Structural analysis of Vowels**

The structural grammar of vowels is based on *Akaram* as they all start like *Akaram* by spiraling out of the origin point and converging to their respective forms based on their significance. The structural grammar of *I, U* are described as follows:

I இ – *Ikaram* the self aware force of existence reflects the truth of "One becoming infinite manifestations" and it is the same conscious force organizing itself differently as mind, vital-life, physical matter and throws into infinite forms. It symbolizes the self

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aware force of existence as superconscient and subconscient with mind as the middle term. The horizontal line similar to the *Akaram* symbolizes the mind, sinks into the downward curl to denote subconscient, rises into an evolving spiral as superconscient and ends in the vertical line as manifestation

U உ – *Ukaram* the delight of existence reflects the truth of "All containing, All illimitable state". The descending spiral of *Ukaram* is more contained than *A* or *I* and ends with a horizontal line, without any division or lower principles of ignorance, as a complete possessive state of final perfection to represent the Bliss or Delight of being.

The secondary vowel forms *Aa, Ii, Uu* are only extensions of the primary vowels *A, I, U*. The involving spiral at the end of 'A' represents the involved relationship of soul to the Divine[22]. Though the vowel *Ii* ஈ structure is inconsistent with the principle "All vowel structures originate from *Akaram* structure", there are evidences of it written correctly by completing the *Ikaram* form (இ) with an involved spiral as (ஔ). This can be seen in Vallalar's handwritten copy of *ArutPerunJothi Agaval* (Vast-Grace-Light Call) in 19th century[17], but we see the old Tamil Brahmi form(ஈ) is still in wide use probably due to its simple structure adopted owing to the printing press limitation of last century. A similar involved relation applies to 'Ee' *Eekaaram*(எ) and 'Oo' *Ookaaram*(ஒ). The 'Uu' *Uukaaram*(ஊ) ends with a '$\overline{La}$'(ள) to represent the final stage of knowledge, explained more in next section, and a similar logic applies to 'AU' *AUkaaram*(ஔ). The *E* formed by the combination *I+A* end with a vertical line similar to *I* and *A*. But the 'Oo' formed by the combination *U+A* ends with a micro spiral similar to the starting macro spiral to denote the final contained-existent state of the soul in relation to the Divine. The unique form 'AK' ஃ composed of 3 dots represent the 3 principles- spiritual, mental-vital and physical that constitute the human body. This alphabet stands as the bridge between vowels and consonants, with the higher dot denoting the spiritual and the lower two dots denoting the mental-vital (*Manas*) and physical principles.

## 7. Significance of Consonants

The consonants (*Mei*) representing the art of physical consciousness are considered as the body to consciousness taking different states of spirit, mind, life and physical matter. The human body is composed of successive layers of sheath with soul as the innermost and physical matter as the outermost, with former the highest and latter the lowest in terms of consciousness. Starting from physical matter to sense, life, mind, overmind and supermind, it is an ascending series of substance with increasing subtlety towards the transcendent planes of Truth-Consciousness-Bliss. With physical matter as the base, the sense works with the material force through the physical instruments, the life performs actions of desire and vital life movements through the nervous system and vital organs, the mind operates as a consciousness that measures, limits, cuts out form of things from the indivisible whole and treats them as things in themselves to condition its

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operative powers of conception, perception and sensation [19]. Supermind, the Truth-consciousness operates by the knowledge of identity and oneness by seeing the thing as itself and in itself leading to the true and total knowledge [20] called the *Aanma Gnana*-the pure soul knowledge. Overmind is the intermediary between Supermind and mind, divides the total Oneness into many independent forces with power to realize itself in manifestation and links the transcendent planes of Truth, Consciousness, Bliss to the lower planes of mind, life and matter. The pure-soul stands above the overmind and becomes the desire-soul after involution through the overmind.

This ascending series of substance can be mapped to the different consonants as shown in Table.3. The consonants generally classified into 3 groups: hard, soft and medial (*Vallinam, Mellinam, Idaiyinam*) are mapped to the different states of existence: effectual, effectual-causal and causal corresponding to gross-physical, subtle and causal bodies. The medial semi-vowels (*Idaiyinam*) stands as the interface between hard and soft consonants *Vallina, Mellinam* and the vowels *Uyir*. Based on the involution-evolution significance of Tamil, the VC set of *Ka* to *Zha* (க-ழ) is divided into 2 hemispheres, lower (*Ka – Tha* க-த) and higher (*Pa - Va* ப-வ) and *Zh* ழ the highest. They correspond to 7 chords of the being in the two hemispheres and the arrangement can be seen as a process of involution from infinite oneness to individual many (in reversed order of *Zha* ழ to *Ka* க) or as a process of evolution from exclusive individual to infinite oneness (in natural order of *Ka* க to *Zha* ழ). All the higher principles are involved in the physical matter and this evolutionary gradation is necessary for the involved spirit's evolution in matter. The dissolution sound 'M' signifying the cosmic consciousness with overmind plane as its basis evolves the involved spirit towards higher planes of Truth, Consciousness, Bliss. From the evolutionary point of view this is a process of double evolution, evolution in ignorance (*Ka-Ma* க-ம) and evolution in knowledge (*Ya-Zha* ய-ழ) where the consonants *Th, M, Zh* form the nodes of ignorance, knowledge and perfection delight respectively. This Involution-Evolution framework of Tamil consonants is shown in Figure.3

The significance and structural characteristics of the full set of consonants inferred based on Vallalar and Sri Aurobindo's writings are tabulated in Table.3 and Table.4.

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Truth, Consciousness, Bliss involution into lower hemisphere

ழ *Zha*

வ *Va*

ல *La*

ர *Ra*

ய *Ya*

Evolution in higher hemisphere

Higher-lower separation

ம *Ma*

ப *Pa*

ந *N̲a*

த *Tha*

ண *Na*

ட *Ta*

ஞ *Ncha*

ச *Cha*

ங *Nga*

க *Ka*

Evolution in lower hemisphere

Figure.3.  Involution-Evolution framework of Tamil Consonants

| Vowel-Cons. | Meaning/Significance | Structural Characteristics |
|---|---|---|
| க | Physical Matter, rigidity, sensible form, culminating point of division (Ka) | Involutionary, coiled, closed complete knot in lower hemisphere |
| ங = ம்+க | Evolution of physical (Nga) | Evolution from knot |
| ச | Subtle Physical, all involving, instruments of cognition (Cha) | Stage before closed knot |
| ஞ = ம்+ச | Evolution of subtle physical, natural sense knowledge (Ncha) | Evolution from open knot and completion |
| ட | Life, instruments of action (Ta) | Rising form, similar to Ukaram |
| ண = ம்+ட | Evolution of life, Creative process, dynamic sense knowledge (Na) | Effect of M on Ta: association of spirit, mind and life |

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| | | |
|---|---|---|
| த | Mind – thinking, reasoning, intellect, finite sense perception by mind's division (Tha) | start of involution in lower hemisphere, division, extended knot |
| ந  = ṁ+த | Evolution of Mind, desire-soul, jeevan (Na) | Evolution from extended knot |
| ப | Separation of lower-higher hemisphere (Pa), start of overmind | Start of evolutionary, open top forms |
| ம | Overmind gnosis, start of One to Many differentiation, dissolution sound (Ma) | Base of higher hemisphere, first sign of involution(loop) towards manifestation |
| ய | Supermind, pure-soul, Supramental plane (Ya) | Transcendental form, and miniature of I (in lower half) |
| ர | Vibrant Existence, Supramental plane (Ra) | *Kaal* extension signifying vibrant life |
| ல | Similar to Va, but an involved version (La) | Closer to Va but with a dissolving form |
| வ | All expressive Consciousness and Delight, Supramental plane (Va) | Closer to U with an existential form |
| ழ | Supreme Perfection Delight (Zha) | Culmination form, ம-->ஒ = ழ combination of M and O |

Table.3. Significance of Consonants

The special consonants ($\overline{La}$, $\overline{Ra}$, $\overline{Na}$ - எ,ற,ண) comprehends the entire existence as high, middle and low states of body and complement the consonants (*Ra,La,Na* - ர,ல,ந) with complementary significance of existence-knowledge($\overline{La}$), consciousness-action($\overline{Ra}$) and effectual manifestation($\overline{Na}$). They represent the causal, effectual-causal and effectual bodies (*Karana*, *Kariya-Karana* and *Kariya*) and are called the *Gnana, Pranava, Suddha dehams*. Simply, they can be considered as the evolved causal, subtle and physical bodies respectively.

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| Special Consonants | Meaning/Significance | Structural Characteristics |
|---|---|---|
| எ | Pure Knowledge, causal body ($\overline{L}a$) | Existent version of La ல |
| ற | Pure Life, effectual-causal body ($\overline{R}a$) | Concatenated effectual and causal version of Ra ர |
| ன | Pure Physical, effectual body ($\overline{N}a$) | Perfected version of Na ண |

Table.4. Significance of special consonants

## 8. Structural analysis of Consonants:

Based on the significances of alphabets, the associated structural characteristics are tabulated in Table.3 and 4. All consonants take their form below a dot denoting the body state separated from spirit, and the dot vanishes to become VCs after the projection of consciousness onto body to become living entities. The lower hemisphere hard vowel-consonant forms (*Ka – Tha*, க - த) show involutionary characteristics with closed top, as they manifest the invisible spirit into visible physical matter through the mental consciousness and life energy. This creation process can be visually represented as the sound அ *A* symbolizing Truth and ஃ *Ak* symbolizing spirit, mind and physical as separate entities (circles) join to complete the manifestation as க *Ka*, by joining the 3 circles in a Venn diagram fashion as shown below. The sound *Ak* generally known as the 'dependent alphabet'(சார்பு எழுத்து) takes its position between the vowel sounds and vowel-consonants. The *Ka* stands for completion of manifestation by involution and fusion of spirit and mind in the physical, symbolized by the 3 lobes of knot where the upper main lobe stands for spirit, lower left and right lobes for mind and matter respectively. The consonant 'Ca', signifying the cognitive senses associated to physical organs shows a structure close to 'Ka' with the right lobe just short of completion. The consonant 'Tha' shows the first sign of involutionary characteristic among the hard consonants from 'Pa' to 'Ka', with lower left lobe denoting mind complete and the right lobe denoting physical open.
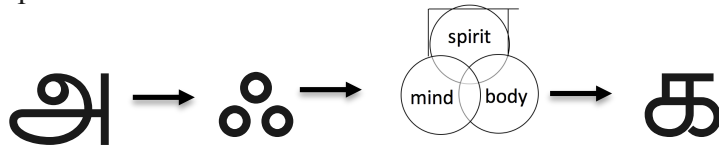


The soft vowel-consonant forms (*nKa – Nha* ங - ந) show evolutionary characteristics in the involved forms of (க - த) indicating evolution in ignorance. This evolution in lower hemisphere operates by applying the dissolution sound 'M' on the hard consonants (*Ka, Ca, Tha* க, ச, த) to dissolve the lower mind principles and evolve them into higher forms (ங, ஞ, ந) by unfolding their knots as shown below.

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ம்+க → ங → ங

ம்+ச → ச → ஞ

ம்+த → த → ந

ம்+ட → எஎஎ → ண

     The form 'nKa' shows a rising vertical line that can be inferred as the awakening towards life from matter by dissolution and the 'nCha' shows a special starting spiral like *Akaram* followed by an encompassing and rising spiral to denote the evolution of "all containing sense" of consonant *Cha*. The structure of 'Na' signify the creation process by the aggregation of spirit, mind and life to take form on matter. This is reflected by the association of 3 curls, with each curl as an "inverted and rotated *Ma*", representing spirit, mind and life. The structure of '<u>Na</u>′ shows evolution of the mind principle 'Tha' in combination with 'M' which unfolds the knot of 'Tha', the nodus of ignorance in lower hemisphere. The higher hemisphere consonant forms (*Ma - Zha* ம - ழ) show evolved characteristics of open top with (*Pa*-ப) connecting the lower and upper hemispheres and culminating in the final perfect form (*Zha*-ழ). The higher hemisphere evolution in knowledge is symbolized by the consonants *Ya* to *Va*(ய-வ) which evolve from a miniature form of Consciousness 'I' இ into a form of Delight 'U' உ as shown below. The final consonant form 'Zh' starts with 'M' as the base and ends with 'O' as the destination to denote the Supreme perfection delight.

$$\text{இ} \rightarrow \text{ய}, \quad \text{உ} \rightarrow \text{வ}, \quad \text{ம} \rightarrow \text{ஒ} = \text{ழ}$$

     The consonants *Ra, La* bridge the evolution from *Ya* to *Va*, with *Ra* denoting the vibrant existence of soul by taking the form of extended *Kaal* ர, and *La* ல taking a form closer to *Va* வ. Overall, the more involved and grosser forms look more coiled, knotted and closed on top, whereas the more evolved forms look unfolded, free, open on top and tending towards vowel like structure. The 2 exceptions (Ta,Na ட,ண) and Ra (ர) in the lower and higher hemisphere respectively deviate from these general characteristics, because they represent life principle in their respective hemispheres. The 'Ta' ட follows an involved *'Ukaram'* form உ that can be confirmed from the script evolution in Figure.3. and 'Ra' ர follows an existential spirit form, the upper part of the 3-set Venn-

diagram of 'Ka' showing spirit, mind and physical relations, signifying vibrant pure spiritual existence of the soul further explained in the next section. The special consonants $\overline{La}$, $\overline{Ra}$, $\overline{Na}$ show a structure of two-fold consciousness of spirit and perfected being. They correspond to evolved knowledge, vital-life and physical bodies taking a form complementary to *La, Ra, Na* and reflecting the significance of causal, effectual-causal and effectual states.

This structural grammar theory of consonants can be cross validated by their corresponding sound analysis. The lower hemisphere sounds start from inner most part of tongue 'Ka' and end in outermost lip 'Pa' and nasal sound 'Ma', the upper hemisphere consonants 'Ya', 'Va' sound similar to vowels 'I', 'U' respectively hence called semi-vowels or approximants. Similar to the structural grammar, the lower and higher hemisphere consonants 'Ta' and 'Ra' alone sound distinctly as retroflex and vibrant sounds representing the life principle.

**9. Vowel-Consonant(VC) Structural Grammar:**

The compound Vowel-Consonants' structural grammar is derived based on the projection of vowel forms onto their respective consonant forms. An example VC set for consonant 'K' க் is shown in Table.5. Projecting the 'A' *Akaram* onto the consonants absorbs the dot and emerges out its "absolute" form (க்+அ = க) as a symbolic representation of Consciousness involution into matter to take living forms. Similarly projecting the 'I' *Ikaram* generates the "relative" form with an adjacent extension from its top like a hook (க்+இ = கி) signifying the inseparable and relative existence of consciousness on the Absolute One.

| C/V | அ | ஆ | இ | ஈ | உ | ஊ | எ | ஏ | ஐ | ஒ | ஓ | ஒள |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| க் | க | கா | கி | கீ | கு | கூ | கெ | கே | கை | கொ | கோ | கௌ |

Table.5. Vowel projection forms for consonant 'K'

Projecting the *Ukaram* generates distinct structures that are "fully contained and complete" shown in Table.6. with the contained spiral (க்+உ= கு) or existent endings (ச்+உ= சு, த்+உ= து) signifying "contained existence". The prefix structure of VC *Ekaram* (Ke, கெ) is a direct extension of the vowel form (*E* எ) and its elongated prefix form (Kee, கே) is an involved version of the 'E' form with the spiral ending on the top.

| short U | கு | ஙு | சு | ஞு | டு | ணு | து | நு | பு | மு | யு | ரு | லு | வு | ழு |
|---------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| Long U | கூ | ஙூ | சூ | ஞூ | டூ | ணூ | தூ | நூ | பூ | மூ | யூ | ரூ | லூ | வூ | ழூ |

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| short U | ஏடு | று | ஐ |
|---------|------|-----|-----|
| Long U | ஏடூ | றூ | ஐா |

Table.6.  Short and Long *Ukaram* forms of different consonants

Among the VC forms of *Aa, Ii, Uu*, we see the forms of Aa ஆ signifying the soul show a special distinct form ா '*kaal*' suffixed to it. The Tamil root word '*kaal*' has many related meanings like leg, breadth, time etc. and an extended form of it is used for consonant Ra(ர) to mean vibrant existence. The true significance of '*kaal*' was explained by Vallalar[15] as the symbolic representation of vital life-force, used in the ancient literatures like the *Markandeya Purana* where Lord Ruthra raises the left leg and kicks *Yama* to protect *Markandeya* from death. The esoteric meaning here is the right leg signifies the *Surya-Kalai* right-breadth responsible for body principles (*tattwas*) rising up and the left leg signifies the *Ida-Kalai* left-breadth responsible for body principles going down and hence the cause of birth-death process.  When the discriminative knowledge *Viveka* called *Markandeyan* join with the soul knowledge of identity *Aanma Gnana* called *Lord Rudra*, it rises the downward vital life-force from the unconscious ignorance, *Yama* - the Lord of Death, to attain immortality. It is important to contrast the vowel *Aakaaram* ஆ showing an involving curl to denote involved soul with the VCs showing '*kaal*' (ex. Kaa கா)  to denote involved life. Further, the elongated 'Uu' *Uukaaram* series in the second row of Table.6, predominantly exhibits a spiral or the 'kaal' sign (ரு, ஐ) to denote the soul experience. Finally, the 'Oo' *Ookaaram* series uses the '*kaal*' form (similar to *Ra*) appended to VCs 'E' *Ekaram* form (கெ → கொ) to symbolize the soul's final delight of existence. Overall, the VC form expressions are consistent with the principles of consciousness and existence theory.

## 10. Conclusion

Adopting a teleological approach to analyze the Tamil script evolution, we see an increasing tendency of the alphabetic structural forms towards perfection. This teleological evolutionary behavior posit the theory of alphabetic structural grammar based on the inherent principles of Truth and Consciousness behind the alphabets. The vowels and consonants signifying the different states of Consciousness and Existence, consistent with the nomenclature of ancient grammar Tholkappiam, form the core of alphabetic structural grammar.

The vowels *A, I, U* show structural characteristics corresponding to the significances of Truth, Consciousness and Delight and the remaining vowels exhibit characteristics based on the combinations of *I* and *U* with *A*. The consonants *Ka-Zha* are divided into lower and higher hemispheres based on their involutionary and evolutionary structural characteristics, where the dissolution sound 'M' stands as  the intermediary

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between lower and higher hemispheres and structurally evolves the lower plane consonants into their next stages by unfolding their knots. This process reflects the significance of Tamil and links the different planes of Consciousness to culminate in the Supreme Perfection delight with the consonants *Th, M* and *Zh* as the nodes of ignorance, knowledge and final perfection. Comprehensively, the first 15 of the 18 consonants are classified as three bodies, gross, subtle and causal with five states in each class (3x5 = 15) and the remaining 3 special consonants as comprehending the three bodies. The VC structural characteristics are analyzed based on the principle of Consciousness projecting onto the matter and the observations are consistent with the varying levels of expression resulting from the vowels. The peculiarly distinct structural characteristics of some vowels and consonants like *Ii, Ak, Ta, Na, Ra* and *Kaal* are analyzed under this metaphysical framework and found to be consistent with the principles of Truth, Consciousness and Delight.

Epigraphy and other modern technological tools can be further used to confirm this teleological evolution in a more rigorous way. The Tamil language metaphysical framework is common to all Indian languages and a study of them based on its structural grammar principles will be an interesting future research work.

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# 5. அகர உயிரின் இலக்கண நியாய விசார வினாக்கள்

ஸ்ரீசுவாமிகளுக்கு ஆட்பட்ட சமரச வேத சன்மார்க்க சங்கத்து அறிஞர்களில் ஒருவராகிய ஸ்ரீ ஆனந்தநாத சண்முக சரணாலய சுவாமிகள் எழுதுயவற்றுள் கண்டது:-

... புலவர்கள் பலர் அகங்காரத்தால் தம்மை மதியாது இயலறியாது எழுதியவாறே, புலமையிற் பெரியோ மென்னுஞ் செருக்கின்றி ... அறிவறிந் தடங்கியாரிற் சிலர் எழுதியவற்றிற் சில சில விடங்களில் வழுவினர். இவ்வழுக்கள் செருக்கால் வழுவியதன்று. விசாரத்தாலுஞ் சிவானுபவ மேலீட்டாலும் வழுவியது. இவற்றைத் தேவாரந் திருவாசக முதலிய உண்மை முறைகளிற் காண்கின்றோம். இக்காலத்து எமது ஆசிரியரை வணங்கி "ஐயரே! தேவரீர் எழுதிய சில வாசகத்தினுஞ் செய்யுளினுங் கருத்துக்கு விளங்கப் புலப்படாமை மயக்குகின்ற சொற்றொடர்கள் சில வுளவென்று எமது மாட்டாமையாற் றோன்றுகின்றது; இதற்கு யாது செய்வோம்?" என்று விண்ணப்பஞ் செய்ய, அவர் "ஐய! நீர் அஞ்சற்க. யாம் எழுதிய வாசகத்தினுஞ் செய்யுளினும் அளவிறந்த குற்றங்களிருக்கின்றன; என் செய்வேம்! விசார வசத்தால் ஆங்காங்கும் தவறினேம். அதனைப் பெருங் கருணையுள்ள எமது கடவுள் மன்னிப்பர். மற்றையரு மன்னித்தல் வேண்டும். **யாம் யார்? எமக்கு யாது தெரியும்? புழுவினுங் கடைய புலையரிற் சிறியேம் இதனால் நாணுதலுடையேம்"** என்றனர். ஐயர் புகன்ற மாற்றம் எவ்வாறென் றெண்ணி நிற்குந் தருணத்து எம்மை ஆண்டிருக்கப் பணித்து மீட்டுஞ் சொல்லுவர்:-

"அகரவுயிர் என்பது யாது? அகரவுயிர்க்கு

1. வரி வரலாற்றின் இலக்கணம் என்னை?
2. ஒலி வரலாற்றின் இலக்கணம் என்னை?
3. தன்மை வரலாற்றின் இலக்கணம் என்னை?
4. உணர்ச்சி வரலாற்றின் இலக்கணம் என்னை?

அதன்

5. உண்மை யனுபவ விலக்கணம் என்னை?

அகரவுயிர்க்கு

6. வரி யுரு விலக்கணம் என்னை?
7. ஒலி யுரு விலக்கணம் என்னை?
8. தன்மை யுருவி நிலக்கணம் என்னை?
9. உணர்ச்சி யுருவி நிலக்கணம் என்னை?
10. உண்மை யனுபவ வுருவி நிலக்கணம் என்னை?

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அகரவுயிரின்

11. வரிச் சொரூப விலக்கணம் என்னை?
12. ஒலிச் சொரூப விலக்கணம் என்னை?
13. தன்மைச் சொரூப விலக்கணம் என்னை?
14. உணர்ச்சி சொரூப விலக்கணம் என்னை?
15. உண்மை யனுபவச் சொரூப விலக்கணம் என்னை?

அகரவுயிர்க்கு

16. வரிச் சுபாவ விலக்கணம் என்னை?
17. ஒலிச் சுபாவ விலக்கணம் என்னை?
18. தன்மைச் சுபாவ விலக்கணம் என்னை?
19. உணர்ச்சிச் சுபாவ விலக்கணம் என்னை?
20. உண்மை யனுபவச் சுபாவ விலக்கணம் என்னை?

அகரவுயிரின்

21. வரிச் செயற்கை யிலக்கண மென்னை?
22. ஒலிச் செயற்கை யிலக்கண மென்னை?
23. தன்மைச் செயற்கை யிலக்கண மென்னை?
24. உணர்ச்சிச் செயற்கை யிலக்கண மென்னை?
25. உண்மைச் செயற்கை யிலக்கண மென்னை?

அகரவுயிரின்

26. வரி யதிகார விலக்கணம் என்னை?
27. ஒலி யதிகார விலக்கணம் என்னை?
28. தன்மை யதிகார விலக்கணம் என்னை?
29. உணர்ச்சி யதிகார விலக்கணம் என்னை?
30. உண்மை யதிகார விலக்கணம் என்னை?

அகரவுயிரின்

31. வரி பொது விலக்கணம் என்னை?
32. ஒலிப் பொது விலக்கணம் என்னை?
33. தன்மைப் பொது விலக்கணம் என்னை?
34. உணர்ச்சிப் பொது விலக்கண மென்னை?
35. உண்மைப் பொது விலக்கண மென்னை?

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அகரவுயிரின்

36. வரிச் சிறப் பிலக்கணம் என்னை?
37. ஒலிச் சிறப்பிலக்கணம் என்னை?
38. தன்மைச் சிறப் பிலக்கணம் என்னை?

39. உணர்ச்சிச் சிறப் பிலக்கணம் என்னை?
40. உண்மைச் சிறப் பிலக்கணம் என்னை?

அகரவுயிரின்

41. வரிக் குண விலக்கண மென்னை?
42. ஒலிக் குண விலக்கண மென்னை?
43. தன்மைக் குண விலக்கண மென்னை?
44. உணர்ச்சிக் குண விலக்கண மென்னை?
45. உண்மைக் குண விலக்கண மென்னை?

என்பன முதலாக இவ் வகர வுயிர் ஒன்றற்கே யின்னும் பற்பல இலக்கண நியாய விசார வினாக்கள் உளவாயின், எம்போல்வா ருணர்ச்சிக்கண் அவ் வினாக்களுக்கு விடை யெங்ஙனந் தோற்றும்? ஓரெழுத்திற்கே யிங்ஙனமானால் பற்பல வெழுத்துக்களுக்கும் அவ் வெழுத்துக்களா லாகிய சொற்களுக்குஞ் சொற் பொருள்களுக்கும் விடை கொடுப்பது எங்ஙனம்? ஆகலில் கற்றோ மென்னுஞ் செருக்கை முழுதும் விடுத்து விசார வசத்தராகிச் சிவபெருமான் திருவருளைச் சிந்தித்திருத்தல் வேண்டும்" என்று எம்மையோர் பொருளாகக் கருதி இரக்கத்தால் இசைத்தனர். ஆகலின் கல்வியிற் செருக்கடைதல் எவ்வாற்றானும் பொருந்தாது.

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# An Introspective Narrator in Alice Munro's Select Short Stories

## S. Ramya and Dr. V. Bhuvaneswari
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Alice Munro
Courtesy: http://hollywoodprogressive.com/alice-munro/

## Abstract

The paper exhibits the use of introspective narrators in the short stories of Alice Munro. Introspective is an examination of one's thoughts and feelings. It also a reflection of one's mental and emotional processes. The voices of introspective narrator belong to the author, narrator and character. As these voices merge together their thoughts and ideas are expressed freely. Alice Munro's short stories are exemplars of such narratives. A popular Canadian short story writer she is well known for her narrative skills. Her themes are packed with life and life writing. The paper particularly analyses the introspective narrator who express her emotions and feeling in the stories namely *Eyes, Voices, Nights and Dear Life*. In the four final pieces of her latest book – *Dear Life*, Alice Munro returns to the stories of her childhood that influenced her early writing, *Dance of the Happy Shades* (1968) and *Lives of Girls and Women* (1971) in particular. She intends to the tradition of legacy writing. Her works indicate the inextricability of life and writing, and the fluidity of self and other.

**Keywords:** Introspective narrator, Alice Munro, first-person narrative, voices.

## Introspective Narrator

The word *introspective* means looking in to oneself. The dictionary meaning of introspective is "the act or process of looking in to oneself". Thus an introspective narrators examines one's thoughts and feelings. In addition it is also an observation of one's mental

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and emotional processes. Cambridge Dictionary defines introspective as "examining and considering your own, ideas, thoughts and feeling. Instead of talking to other people about them". It also refers to the individual account of relationship among self-relevant events across time. It deals with the story of self that provides the individual with the sense of unity and purpose of life. Since story becomes the fundamental process of human life, the narrator plays a vital role in every story. Percy Lubbock, touched on the importance of the narrator when he stated, "The whole intricate question of method in the craft of fiction, I take to be governed by the question of the point-of-view-the question of the relation in which the narrator stands to the story. He tells it as he sees it, in the first place" (Lubbock, 2007).

Lubbock, specifically points outs the power possessed by the first person narrator who allows the reader to enter his or her world. Most importantly, the narrator allows the reader to enter his or her mind, and it is through their introspective thoughts that the reader is given an up close and personal view of the important themes expressed in the stories. It is commonplace to have a story told by a narrator who is a completely separate entity from the author. It is essential to examine the introspective narrator to afford the reader with the general themes and notion of the stories.

**Alice Munro**

Margaret Atwood asserts that "Alice Munro! Now that's writing!" She's the kind of writer about whom it is often said-no matter how well-known she becomes-that she ought to be better known"(Atwood,4). Atwood states that Alice Munro is among the major writers of English fiction of our time. Alice Munro is an acclaimed Canadian short story writer who is well known for her supreme narrative skills. Munro was born in Wing ham, Ontario which is the large province of Canada that stretches from the Ottawa River to the western end of Lake Superior.

Alice Munro was born Alice Laidlaw, in the year1931. When she was eight year old, Canada entered the Second World War. After finishing her school, she began studying journalism and English. She attended the University of Western Ontario, in London. Her mother was a teacher and her father was a fox farmer. Her stories are set mainly in the 30s to 80s, in the time of ancestral memory. She is acclaimed as the most prominent Canadian feminist writer. She is often called the regional writer because her fiction frequently centers on the social and culture life of rural Ontario Canada, which appeared in her stories renamed Jubilee or Han ratty.Carol Shields agrees: "I'm an enormous fan of Alice Munro's, her use of language is very sophisticated, but I can always hear, underlying the sentence and its rhythms, that rural Ontario sound."(10). She began publishing in various magazines from 1950's. Munro is primarily known for her short stories. Her first collection includes, *Dance of The Happy Shades* published in (1968), other collection are *Lives of Girls and Women* (1971), *Something I've Been Meaning to Tell You* (1974), *Who Do You Think You Are?* (1978), *The Moon Of Jupiter* (1982), *The Progress of Love* (1986), *Friend of My Youth* (1990), *Open Secrets* (1994), *The Love of Good Women* (1988), *Run Away* (2004), *The View from Castle Rock* (2006), *Too Much Happiness* (2009) and *Dear Life* (2012). Munro became the first Canadian to win The Nobel Prize for literature in 2013. She also won the Governor-General Award thrice, two Griller prizes in 1998 & 2004 respectively and the Man Booker International Prize for life time achievement in 2009.

Catherine Sheldrick Ross states that the stories of Alice Munro "presenting ordinary life so that it appears luminous, invested with a kind of magic. Perhaps more than anyone

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else, Munro is responsible for making short-story writing respectable in Canada" (Ross, 10). Munro is a gifted short story writer whose strength lies in her ability to present the texture of everyday life with both compassion and unyielding precision. Munro's subjects are interplay of men, women and children. As she claimed before, "Some of the stories are closer to my own life than others are, but not one of them is as close as people seem to think" (Moons of Jupiter, introduction xiii).
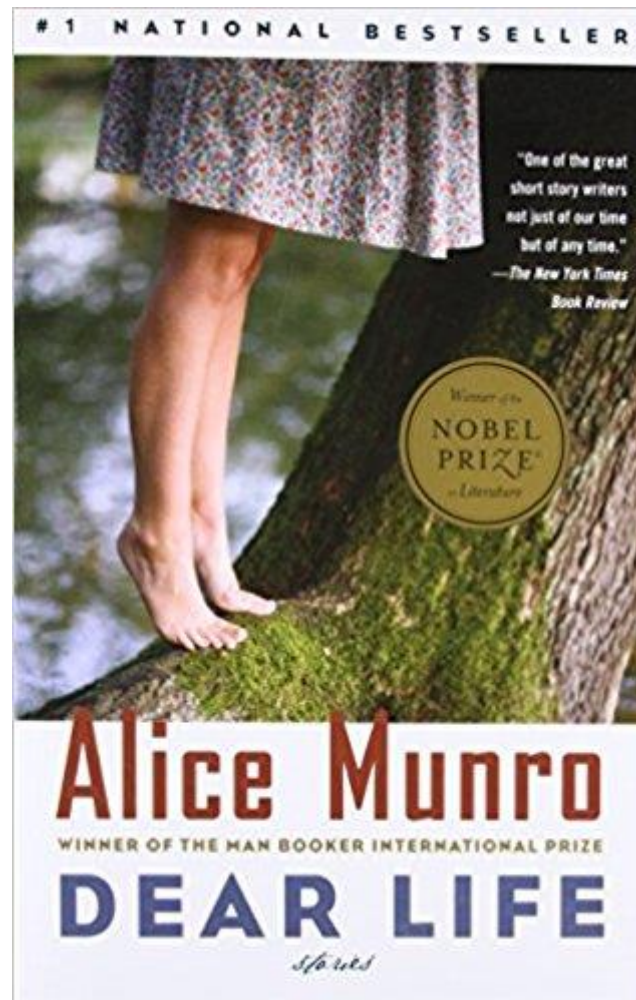


### Introspective Narrator in *Dear Life*

*Dear Life* (DL), which was published in the year 2012, is a spectacular collection of fourteen short stories. After the tenth stories in a paragraph titled 'Finale' she states that the last four stories were oddly autobiography "The final four works in this book are not quite stories. They form a separate unit, one that is autobiographical in feeling, though not, sometimes, entirely so in fact. I believe they are the first and last-and the closest-things I have to say about my own life" DL (255). The four stories focus on the perspective of first person narrator. Through the technique of first person narrative we come to read the mind of the Munro's character namely Sadie in *The Eye,* the young narrator(Alice) in *Night*, a notable prostitute in *Voice* and Mrs. Netterfield in *Dear Life.*

*The Eye* tells the story of a five-year old girl who is confronted with what seems to her to be a sudden appearance of younger siblings, a baby boy and, a year later, a baby girl. Munro expertly captures the anxiety of the child on one hand, when she suddenly begins to receive less attention than

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before and, on the other she becomes subject to aggressive socialization at home. The first turning point in the girl's life comes with the discovery of the dissociation of her feelings when her brother was born.

She expresses, "It was with my brother's coming, though, and the endless carrying on about how he was some sort of present for me, that I began to accept how largely my mother's notions about me might differ from my own" (DL 258).she feels in secured and the sibling jealous make her feel different. The story also focuses on the general theme of mother and daughter relationship. The triangulation of mother daughter relationship begins with the arrival of Sadie. Sadie is the central character in the story, who possibly creates her own world by sing song on the radio. Meanwhile, the introspective narrator reveals the character of Sadie that she is so confident and energetic. She claims "She was full of energy and confidence, happy to talk about herself" (DL 259). The importance of self-identity has long been a theme in literature. Sadie is one such character who was super keen about her self-identity. Her inner voice states "there's is nothing in this world to be scared of, just look for yourself" (DL 262).

The next story *Night* as it stands for darkness set during the time of war. At the narrator's age of eight, Canada entered the Second World War. Even though the protagonist was not directly affected by the military conflict, the reference to it intensifies the sense of gloom and oppression, and the fear of death. The narrator explains the struggle of sleepless nights due to appendix. She says "When the pain in my side struck, therefore, it had to do so at about eleven o'clock at night, and a blizzard" (DL 271). Because of the way she used to tease and enrage her young sister Catherine, her relationship was always unsettled.

In *I was not myself* (DL 267), the protagonist feels emotionally that her life changes gradually because of her sickness and she cannot sleep at night. Her father puts an end to the problem, of the young narrator. These climatic exchanges between father and daughter have a significant role. The first- person narrative technique is used here, at the end the narrator discovers that "Night" is symbol of darkness with altered the state of consciousness.

*Voice* is the plot that describes about the rituals of going to dances. It was distracted by the notable prostitute. The narrator asserts that "I would surely have seen her sometime, though not in that orange dress. And I would not have used the word prostitute. Bad woman, more likely" (DL 292). Once the narrator mother notices the prostitute she decided to leave and requests her daughter to collect her coat from a bedroom.

In voice the theme of death is not specified in straight forward manner but it also share some motifs as such. The theme of voice can be loneliness which is portrayed through the narrator's voice. "I, too, was worthy of love (DL298). The narrator who implicates herself with the lives of other by sharing their emotions and experience are explained by the introspective narration. "Such kindness. That anybody could be so kind" (DL 297) implies the rejection of her life from her mother, teacher and classmate.

In *Dear Life* the final piece is the '*Finale*' gives a brief account of various events, places, hopes and disappointments. Here the narrator recollects the varied perceptions that life offers "her way to school, her acquaintance with a prostitute's daughter, her mother's ambition to play golf, and her parents' shared hope for success in the fur industry, her own attempt to see country life in the idealized manner of Lucy Maud Montgomery's novels and the history of the house in which they

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lived" (DL 307). In the end the narrator is left with no choice rather she should accept what she cannot change 'in her old age".

## Conclusion

Alice Munro's stories are strong, emotional, and often ambiguous. It also includes character reminiscences. The narrator has advanced from a story teller to one who connected to the reader by allowing the readers to see the story through their own eyes, experiences, and emotions. Through the first- person narrator the reader can identify themselves with Munro's character. The four stories use the similar technique and examine the introspective narrator.

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# A Critique of Causes and Measures of Rape: A Systematic Review of Literature

## Sakshi Singh (Research Scholar), Eva Sharma and Madhav Dubey (M.A. English)

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**Abstract**

Violence against women has been a matter of utmost concern for many years now. The brutality of the act is indicative of the corrupt mentality of the patriarchy trying to subdue the free existence of women in the society. Men have grown so obsessed with their muscular power that they search for an instrument to exercise their authority and the easiest instrument that comes their way is a woman. While beating, thrashing, abusing are common way of assaulting women, the most frequent and dangerous of all is rape. Rape has taken the form of an indirect agency to cage women within the permissible limits defined by the patriarchy. The culture of rape has become a common instrument for men to hegemonize women and to use them as a vent for their aggression. The article attempts to review the existing literature concerning sexual assault dealing with issues like rape myths, causes, marital rape, rape taking place during the times of war and its grave consequences to be faced by the victims. The article concludes with the observation that while the government and other social organizations have contributed in bringing the reforms, the persistent occurrence of rape is still on the rise making the safety of women a major issue of concern.

**Keywords**: Violence, Rape, Hegemony, Patriarchy, Culture

**Introduction**

Over the years, violence against women has been increasing at an alarming rate which is indicative of the most demeaning and undignified manner with which the women are treated all around the world which is evident in the number of cases recorded in the recent times, for instance, a statistics of 2014 from Krebs and Lindquist (2014) shows that, "1 in 5 women on college campuses in the United States has been sexually assaulted or raped". Rape becomes the most accessible instrument for men to exhibit their supremacy and exercise control. It is defined by US declaration as "any act of gender based violence that results in , or is likely to result in physical, sexual or psychological harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or private life" (Grantz & Moreno, 2005, p.2).

Nonetheless, intense practice of such brutality not only harms women physically but also has graver and long lasting effects psychologically causing a manifestation of constant fear in their minds. Infliction of violence can take various forms ranging from physical beating and

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thrashing to emotional torture. But sexual violence is considered to be the most dangerous yielding disastrous consequences. It includes "forced sex through the use of physical force, threats and intimidation, forced participation in degrading sexual acts as well as acts such as the denial of the right to use contraceptives or to adopt measures to protect against sexually transmitted diseases" (Grantz& Moreno, 2005, p.3). It is a direct violation to the basic human and body rights of women whose repercussions ruin their life crushing them from inside. Sexual violence may include a sexual assault, abuse, molestation, the most common is rape.

## Widespread Occurrence of Rape

Rape has become a widespread pervasive phenomenon perpetuating in every corner of the whole wide world. It has become a common instrument for men to hegemonize women and use them either for their pleasure or as a vent for their aggression. The fact that a man can easily control and use a woman's body according to his freewill gives rise to a fixation of being undefeated and most powerful. Brownmiller (1975) mentions the falsity of being supreme that is deeply rooted in the minds of men. She asserts:

> rape became not only a male prerogative, but man's basic weapon of force against woman, the principal agent of his will and her fear. His forcible entry into her body, despite her physical protestations and struggle, became the vehicle of his victorious conquest over her being, the ultimate test of his superior strength, the triumph of his manhood (p.14).

Brownmiller's observation gives an important detail regarding man's misogynist attitude towards a woman. Therefore, men targeting and preying on women with absolute surety of not being questioned has become a major characteristic of the ongoing rape culture in the world.

## Structure of This Article

The article is divided into various sections beginning from the significant prevalence of rape myths in the society which are disgusting and infused heavily in the minds of people. It can be deduced that patriarchy has a big hand in keeping the rape myths still alive because it helps them to their benefit of confining and controlling women in their own vicious ways. Another section deals with the intimate marital rape which has been in the debates for quite some time now. A husband forcefully raping his wife considering her his own personal property is not recognized as a crime. The article traces the major reasons behind the frequent occurrence of rapes ranging from obsession of men to control women to use them for personal pleasure. The article highlights the condition of women raped openly by the soldiers at the time of war without any fear. The article also stresses upon the consequences as a result of rape which are extremely severe and often neglected after the crime takes place.

## Rape Myths

The incidents of rape are generating an effective awareness among people and they have also managed to create and spread certain myths about the same, which unfortunately have been deeply ingrained in our society. Rape myths have been integral in shaping people's attitude and perceptions of rape narrowing down their understanding to a confined perimeter. Rape has never been a new phenomenon and its inescapable effects continue to reflect in most parts of the world.

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For instance, a lot of discourse has come out in light regarding the rapes that took place in apartheid and post-apartheid system in South Africa and the inclusion of different rape myths in the society.

Posel (2005) writes about the sexual abuse such as rape during apartheid system which was not openly talked about and preferred to be relegated to the margins of the mainstream society either due to orthodox mentality of the people or some political reasons involving the failure of the existing government. During apartheid, the understanding of rape and other sexual assaults had been different from the present times. For example, it was thought that rapes could only happen outside by a stranger or subjects like marital and homosexual rapes do not exist in the society. The only definition of sexual violence during this era was a man forcefully involving a woman in the act of sexual intercourse. Also, issues were forced into secrecy due to the pressure from the families and society.

Another important issue which the author takes up is that of child sexual abuse which didn't catch much attention until late 1990's when men suffering from AIDS started raping young girls assuming that being physical with a virgin would cure them. It came to be known as a 'virgin myth'. Such kind of ridiculously insane mentality depicts the savagery and desperation of men who would go to the extent of abusing and harming girls sexually to get rid of their disease. One more important aspect that the article deals with is what the author calls 'baby rape' in which babies as young as months old were being raped. Such cases didn't emerge in the public eye for a very long time. The reason for such heinous crime to remain hidden could be the fact that it was mostly the family members who commit the grave sin and can easily suppress the matter. And the babies raped and assaulted would be too young to understand or speak for themselves.

The society has been heavily blinded by various myths regarding rapes that its severity continues to get extreme.

In another article, Wise (2012) mentions the Myths like "women ask to be raped", "she was walking alone in the night", "she is promiscuous", "she was dressed provocatively"(Wise, 2012, p.4), they shift the whole blame on the victim and these myths are so heavily ingrained in the minds of the people that they tend to accept and practice such myths. Media too has a major role to play in presenting the misconceptions and misrepresentations of rape causing women to incorporate the falsity of these myths in their lives.

In an article, Winn (2011) stresses on the role of media in spreading the false myth that rapes are committed more frequently by the strangers than the acquaintances. Therefore, "society as a whole gains a misconception about the reality of rape and what constitutes the "typical" rape from this skewed media portrayal"(Winn, 2011, p. 4-5).In view of this, to educate women about the actualities of rape become of utmost importance. Media literacy is one such platform which can contribute in fulfilling such an initiative. Media literacy refers to the "analytical tools required to critically evaluate and communicate messages in various mediums"(Winn, 2011, p.10) which will help women become a part of a world-wide phenomenon to "promote fair, balanced, and truthful depictions of women and girls"(Winn, 2011, p.10).

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## Acceptance of Rape Myths

It is also observed that the acceptance of such rape myths is not uniform in the society. Boakye (2009) tries to find out the level of acceptance of rape myths in Ghana using feminist theory. The study is based on the field study conducted by distributing questionnaires among a group of people to examine their responses about the same. The author did a survey among men and women and found that the level of acceptance of such rape myths is more in men than women. Even some male members don't accept that there is an increase in the rape cases in the society or the fact that concepts such as marital rape exist. These fallacies about rape are so deeply engraved in the society that it is nearly impossible to change them. The article also throws light on the relationship between the age and level of rape myth acceptance. The acceptance level is very high among the children and less among the young generation and again begins to rise with the old age. This kind of irregular graph can be due to lack of education or the adamant refusal to tolerate that the patriarchy is at fault.

## Indian Situation and Skewed Indian Beliefs

The politicians and high profile people in India have also given certain remarks which reveal the very existence of rape myths even in the most educated and responsible citizens of the country. Babulal Gaur, the BJP politician and Madhya Pradesh Home Minister said that "rape is a social crime which depends on the man and the woman. It is sometimes right and sometimes wrong… Unless the person wants, no one can dare touch her. The item numbers in films create a bad environment" (Rizwan,2015). Vibha Rao, chair of the Chhattisgarh State Women Commission has, too, mention some ridiculous reasons as the cause of rape stating, "Women display their bodies and indulge in various obscene activities. Women are unaware of the kind of message [their actions] generate" (Rizwan, 2015). According to Vibha Rao, the young generation, especially girls, are not been instilled with cultural values. Hence, rape myths are extremely harmful which continue to exist in the society and are used as indirect weapons to carry out the most devilish crime against the women. These myths also function as unquestioned justifications to the repeated phenomena of rape to support the patriarchy.

| Region | Myths | Consequences |
|---|---|---|
| South Africa | Virgin Myth: Men suffering from Aids raping virgin girls to get cured | Young girls harmed brutally, raped and left to die |
| South Africa | Marital or homosexual rapes do not exist. | Men, women assaulted and raped could never find justice and the savagery continued |
| Ghana | Level of acceptance of myths more in men than women, less in younger generation and begins to rise with old age | The prevalence of myths continues, people remain unaware and women keep suffering |
| India | Women display their bodies and indulge in obscene activities Item numbers create a bad environment | Instead of supporting the women and punishing the violator, the blame shifts on the women itself, thus encouraging such crimes |
| America | Women ask to be raped, she was walking alone in the night, she was | Shifts blame on victims, myths heavily ingrained and people practice |

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| | dressed provocatively | them. media too plays important role in spreading misconceptions about rapes and assaults committed against women |
|---|---|---|

Fig. 1

The above table summarizes the different kind of myths prevailing in different regions and their respective consequences.

**Causes of Rape**

Considering a major question arising out of this discourse is as to why rapes occur? What are the reasons behind such brutality and what instigates men to commit such a horrifying act. The fact that patriarchy is obsessed with being in power operating with their unshaken supermacy becomes one of the major causes behind this irrational deed.

Tracing the historical trajectory of representations of rape in US films from 1903 to 1972 through feminist perspective, Projansky (2001) has mentioned different reasons and logistics as to why rapes are committed and their consequences with reference to various American films. If a woman comes out as strong, individualistic, she is raped to turn her into a submissive and vulnerable human being. Some other film narratives depict that the fact that the girl elopes with her lover betraying her parents leads her to face such a horrifying episode. Women would face rape even they attempt to leave their husband which eventually forces them to come back to them. An interesting point that the author makes is "no matter how independent and self-sufficient the woman is, the rape heightens her vulnerability" (Projansky, 2001, p.9). Rape is undeniably a regressive agency which never fails to help men have an overall dominance over women.

Another analysis seen in the films is the uprising and revolt from the indigenous community against the white colonizers because they too preyed on the native women to satisfy their lust. An interesting observation on part of the author comes from his analysis of films made on rapes in 1910 in which colonialist women who were attracted to colored men had threats inviting danger of rape. The article rejects the notion of single representation of rape and focuses on the ways rape works through intricate roles of gender, race and class.

In another article, Asaah (2007) analyses the frequent occurrences of rape to draw our attention to the acute seriousness of the issue. No matter the circumstances, rape is still a widespread phenomenon which is unavoidable. The study attempts to portray the recurrent manifestation of images of rape in literature with special reference to the African novels. The article also seeks to create awareness to fight against this ferocious body violation by the patriarchy and the need to curb the indecent assaults. The author maintains the increasing rate of the infamous crime of rape still faces the hindrance of not getting a much needed attention and awareness, for instance, the African/ diasporan community. An African-American scholar Hines states that, "One of the most remarked upon but least analyzed themes in black women's history deals with black women's vulnerability and powerlessness as victims of rape and domestic violence" (Asaah, 2007, p.3). The root of extreme violence comes from gender discrimination which has placed patriarchy at the top of hierarchy allowing them to exercise their dominance on

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women. The author too asserts, "Rape becomes then a form of phallocratic violence, that is violence prompted by the use of force and the dictates of male hegemony" (Asaah, 2007, p.5).

Because men deem themselves superior in all the spheres, they also tend to believe that their muscular strength can help them extract everything according to their will including sexual favors. The other perception which is instrumental in high headed behavior is the awareness that he is physically stronger and can easily overpower the victim and the fact that he would always relish the indefinite aid from the government, law, society etc. Moreover, the situations like war and conflict further aggravate the probability of frequent occurrence of rape.

## An Indirect Tool to Hegemonize
As is evident through the discussion, rape is an indirect tool to hegemonize the so called inferior gender for their pleasure or as a vent for aggression. Other factors that have been taken into account are power play of race, caste or economic background which becomes the major reason behind the horrifying act. Rape is also used to curb and confine women who come out as strong and individualistic and who men see as a threat of breaking the shackles of their dominance.

## Intimate Marital Rape
One important misconception that has further given heed to the offensive crime is the non-existence of marital rape. Many times, husbands take their wives to be a personal property whose bodily rights are exclusive to them by virtue of their marriage. Living in this misconception often leads men to brutalize their women in the worst way possible regardless of whether women are comfortable being in that particular state or not. Many countries do not recognize marital rape as an offence simply because they too are a prey to the flawed misconception that husbands have legal rights on their wives.

## Intimate Partner Rape (IPR)
Intimate Partner Rape (IPR) is an uncommon phenomenon prevalent in the society which is often relegated into secrecy or considered fictitious. It is often taken non seriously with the belief that marriage is a lawful union of two people and the fact that a husband has the legal right over his wife's body negates the concept of marital rape completely. However, this is not true and many women suffer the pain of body exploitation at the hands of their own husbands. Esere, Idowu., Durosaro, & Omotosho (2009) try to investigate various reasons and repercussions of Intimate Partner Rape on women of Nigeria by adopting the qualitative approach. Domestic violence is a pervasive practice which is prevalent in the community of Nigeria. Women are easily raped, assaulted and beaten by their husbands thus causing serious damage to their bodies as well as personality. But, surprisingly, the husbands accused of such assaults are not punished because the laws of Nigeria do not consider them guilty. A husband forcing his wife to have an intercourse is not seen as an offence by the government authorities, thus, giving him the privilege of being superior.

Women are beaten, married young, mutilated, raped, and in most of the cases, it is the husband, the father or the partner who is responsible for their miserable condition. But the police and the government negates such accusations calling them personal matters. Such scenario leads

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to the physical, mental and social degradation of women making them feel inferior and weak. Through qualitative data analysis done on selected number of women aging from 22-40 years, the causes of intimate partner rape or violence have turned out to be drugs and alcohol addiction, intolerance, less patience and unequal power relations. The study has also analyzed the self-reported consequences of such violence which happen to be health related problems, depression and proneness to suicides. Through the article, the author proposes to have some mandatory laws for safety of married women and grooming the boys from early childhood to have respect and regard for women in the society.

*Intimate Partner Rape* reflects the cruelty which falls upon the wives by their own husbands. The disappointing fact is that inter marital rape is not recognized as an offence in the judicial system which leaves women whining and crying over exploitation of their bodies with no law to come to their rescue and it also gives husbands a free pass to continue the savagery and brutality. A recent debate on marital rape dealt with the major question of not criminalizing such a severe issue. It mentioned the defense argument which the government has put forth stating that criminalizing marital rape "will destabilize the institution of marriage" (NDTV 2017) and the fact that the "marital rape will become an easy tool for harassing husband"( NDTV 2017).

However, these arguments have been ridiculed by Shubashini Ali, Vice President, AIDWA stating that the reasons given by the government are rubbish which only exhibits how flawed the system of the country is. She avers that, "vast majority of women are denied justice in the name of protection of institution of marriage"(NDTV 2017). According to Ali the government is risking the safety of women at the cost of defending the sanctity of marriage. Nonetheless, the debate still continues with no substantial outcome.

**Rape during War**
A different perspective in the discourse of sexual violence is rape as a weapon of war. Rape, the most frightening offence is a pervasive phenomenon which is often used as a tool to create havoc in the and clearly has managed to keep women, young girls, infants etc. in fear. Rape is the most common tool to sustain the superiority and control of patriarchy and it is often used as an indirect weapon in war to rob the losing side off their honor and prestige. Kivlahan and Ewigman (2010) suggests that the Rome Statue of the International Criminal Court declares, "that rape and other forms of sexual violence by combatants in the conduct of armed conflict are war crimes and can constitute genocide" (Kivlahan & Ewigman, 2010, p.2).This explains clearly that it is never the prerogative of the soldiers to prey upon young women whenever they feel like. Rape is an agency to hegemonize women considering them a weak gender and "it is not an attack on the body, it is attack on the body politic" (Kivlahan & Ewigman, 2010, p.2).

Since the World War II, military from various countries have adopted implicit policy of using rape as a weapon in worldly disputes. Kivlahan and Ewigman (2010) suggest that it is used as "a reward for victory in battle, a boost to troop morale, as punishment and humiliation to both men and women, to incite revenge …to eliminate or cleanse the religious or political groups and to destabilize entire communities by creating terror" (Kivlahan and Ewigman, 2010, p.2). Rape is seen merely as an instrument in bringing wrath upon whom the war is waged against but its consequences on the victims are most alarming.

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The extreme torture and abuse on the innocent public especially women has also gained wide attention on the account of the brutality exhibited by the Indian Armed Forces. Aggarwal (2007)has observed various investigations of cases which have been filed against the Indian Army by the people of Kashmir. The public has been beaten, harassed and many are even disappeared and the evidences are on the record of the same. However, no action has been taken because the whole system from the police to judiciary is flawed exempting the officers from legal punishments. The hopes of traumatized families continue to shatter due to the failed justice and the brutality of the forces continues to harm them and hence, "the province continues to be ruled by the sword of the Indian state"(Aggarwal, 2007, p.2). It turns out that the ones pledging to protect the people have otherwise ended up injuring and ill-treating them.

A lot of discussion continues as to what incites such irrational behavior from highly responsible officials. This kind of audacity comes from the impunity bestowed upon them by the Armed Forces Special Powers Act (AFSPA) which allows them to "arrest, to search and, to seize without a warrant. Aggarwal (2007) too mentions about the authority, extending to the right to shoot to kill:

> if he is of the opinion that it is necessary to do so for the maintenance of public order; The authority to destroy any structure or place that is suspected (or is likely) to be used as an arms dump or, position or shelter from which armed attacks are made or are likely to be made or, is used (or likely to be used) as a "training camp" or, is utilised as a hideout by armed gangs or absconders wanted for any offence (p.2).

Therefore, such powers give the officers the legal authority to exercise control over people, rape and torture women at their own free will without getting questioned. Though the Supreme Court clearly states that the special powers granted do not entertain the offensive crimes, yet it has become a general misconception that the forces are spared from all the allegations and complaints.

**Suffered by the Innocent Families**
Nonetheless, the brunt of these privileges is suffered by the innocent families whose petitions are not given any heed and the police too refuses to investigate stating, "they were not to investigate or take any action on complaints against security forces"(Aggarwal, 2007, p.2) or making a lazy attempt to do the same. In many cases, the accused unit does not respond to the orders of the court for investigation exhibiting negligence and carefree attitude. This also brings in a lot of bitterness and resentment among the people who become the victim of the vicious and cruel actions of the Armed Forces. The article reports many incidents where civilians have been taken in detention and injured heavily. Many have been brutally beaten in front of their wives and small children and many women are raped for the pleasure. But sadly, the struggle for justice against the system remains futile, hence encouraging even more such events in the state of Kashmir.

**Perceived as the Reproductive Machinery of the Enemy**

The same issue has been taken by Asaah (2007) brings forth the aspect of rape taking place during civil wars where soldiers regard raping women from the enemy clan is justified in the conditions of war. Amnesty International, a 2004 report suggests that "women are perceived as the reproductive machinery of the enemy…war generals and strategists see in the rape and killing of women a military tactic, an ethnic cleansing method that they hope will eventuate in the annihilation of the enemy" (Assah, 2007, p.18). Committing violence or rape becomes more like an opportunity for the young soldiers to prove their manliness and leadership is granted to them on the basis of the level of violence they commit in the war.

The above mentioned section discussing rapes during war brings out the ugly picture of soldiers committing the grave offence in spite of the fact that they swear to protect the people. There is so much of turmoil and devastation in the war that sexual crimes committed by the soldiers often takes a backseat and are never highlighted. Even if they are, the soldiers are never convicted due to the impunity granted to them by the government and other high officials.

**Consequences of Rape**
No doubt the brutality of rape has been a matter of utmost concern and the fact that its consequences are most severe also becomes an important issue to be taken into consideration. Tsun-Yin Luo (2000)discusses the interview of 35 rape survivors to observe and analyze the painful experiences which these women were forced to undergo. The study also takes into account the way these disturbing encounters have managed to perpetuate in the mainstream culture of China. It is discerned that the repercussions of such cases often lead women to develop what is called a Rape Trauma Syndrome which "was coined by Burgess and Holmstrom (1974) to describe the physical, emotional, cognitive, behavioral, and interpersonal trauma experienced by rape victims in the aftermath of rape" (Tsun-Yin Luo, 2000, p.3). The effects of the syndrome may last from few months to many years.

It is discerned that the virginity of a woman has been accorded with the highest value which becomes an integral component in formation of rape culture. In fact rape is viewed as, "the illegitimate deprivation of women's cherished chastity by men" (Tsun-Yin Luo, 2000, p.4). Rape has also been declared as the crime against propriety and honor and the obsession with women's maidenhood becomes a characteristic feature of the prevalent rape culture in Chinese society. The author has discussed several themes which contribute in the most significant way in sustaining the culture of rape in China. The fact that an unknown man is responsible for ruining them off their purity has a severe impact on women who believe that virginity is very important for unmarried woman" (Tsun-Yin Luo, 2000, p.6). It also leads them to feel extremely ashamed of their bodies thinking that nobody would probably marry them or those who are already married have a fear of getting abandoned by their husbands.

Depression also becomes too acute, deteriorating mental well-being of the victims. Some women often feel that their body is polluted and they will not be accepted anywhere considering their worth has been reduced to nothing. The sense of shamefulness manifests itself so deeply that the victims blame themselves for bringing a bad name to their families just because they are raped. Women have often been conditioned to think and internalize that they become impure if there is an attack on their body or violation of the vagina. In many cases, the case is reversed

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where the victims are held responsible by their own loved ones. One more important observation that the author discusses is that in many cases the victim is married to the rapist either to save the family honor or to settle legal issues. The study intricately focuses on the dreadful consequences and traumatic experiences of the rape survivors which becomes a major significant part in being a part of existing culture in China.

Rape has also been discerned as an instrument in bringing wrath upon whom the war is waged against and its consequences on the victims are most alarming. Kivlahan and Ewigman (2010) analyze that apart from physical and mental breakdown, they may suffer from "sexually transmitted diseases, victims experience serious acute and chronic medical problems, forced pregnancy, higher maternal mortality, miscarriage, infertility, and chronic sexual dysfunction" (Kivlahan & Ewigman, 2010, p.2). The sufferer is also prone to cervical cancer, recurrent infections, etc. due to the insertion of various objects like rods, sticks etc. the repercussions are psychological too, where the victim deals with acute trauma and constant fear. Even families have troubles to come to terms with the situation that the victim goes through. Many of them abandon the rape survivors for the fear of getting shunned from the society. Clearly, it is the negligence and insufficient awareness in the society that encourages such crimes.

## A Historic Tool of Suppression
A different aspect has been brought up by Asaah (2007) who observes rape as tool of suppression during the times of colonization and slavery. Manu Herbstein's *Ama: A Story of the Atlantic Slave Trade* (2005) reflects the insensitivity of the masters forcefully assaulting the slaves and exploiting women in Africa. Talking about the plight of the raped woman, Credo Mutwa who avers, "that since African society is basically matriarchal and women are considered to have two souls, one in their head and the other in their womb, the rape of a woman is an attack on her womb and therefore, unforgivable" (Asaah, 2007, p.15). It is a derogatory attack on the most intimate part of an African woman which is offensive and irreplaceable.

## Feminist Dilemmas
Dutta and Sircar (2013)deal with the major feminist dilemmas involved in the way the cases of sexual assault and violence against women are represented and they demand to censor such representations. The constant increase in dreadful assaults and rape cases have shaken the people of the country causing an extreme public rage and aggressive demonstrations. One of the most infamous case of Jyoti Pandey who got gang-raped in Delhi provoked several protests and marches from all people and middle classes in particular. In the past, there have occurred many incidents leading to public demonstrations, be it the Pink Underwear Campaign by upper middle class women or the Slut Walk marches demanding justice. While feminists have been focusing on the issues of women's safety, the demands for castration, and death for the assailant have become more intense and severe. That's when feminist face the dilemma of choosing between the two grounds.

## Framing Laws Against Rape
Over the years, the constant protests and movements by women have forced the government to reconsider the already framed laws in the constitution. Some prominent cases like that of Mathura, Rameeza Bee, Suman Rani, Bhanwaridevi, etc., have exhibited the major power

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play of caste, religion, class that are instrumental in causing such severe incidents. The other major issue that the article focuses on is that, " the previous victims/survivors in Delhi have not easily met the identity criteria that could outrage its middle class citizens in the way Pandey's rape and murder did" (Dutta & Sircar, 2013, p. 7). There have been rape cases and its survivors earlier too, but just because they belong to either marginalize sections of society or not so recognized area of the country do not get them the required attention either from media or the people. Thus, location and identity seem to be essential qualifiers in determining whose rape is worth being the subject of urban, middle class concern and rage (Dutta & Sircar, 2013). The famous Gulabi Gang from Uttar Pradesh, North India fits in as a prominent example where a group of women from eighteen to sixty years joined hands to fight the growing abuse and domestic violence in Uttar Pradesh.

The author also contests whether the victim of usual violence would receive the same amount of rage and demonstrations in his/her support as the victim of sexual assault. While women demand changes in the laws for security, the government mainly focuses the laws on safeguarding women's sexuality. In fact, the transgenders and queer are not given any provisions in such laws. The prestigious Verma Committee was given the major role in making considerable changes in the already existing laws. However it did bring a lot of amendments in the current constitution of laws, a grave issue like marital rape was exempted and the army too was provided immunity in cases like these. Hence, there remains an unending difficulty for feminists to go about some extremely grave issues of rape and assault in the country and no doubt, it is still a long way to go to help and improve the conditions.

**An Easy Toy To Be Preyed Upon**
Women become an easy toy to be preyed upon by anyone, and unfortunately what goes unnoticed is the serious consequence of rape on women which are both physical and emotional. Many women become a victim of depression on account of being isolated by the family and the society. In many cases, the husbands and in-laws to abandon the victim thinking she is no more pure. Many women blame themselves for becoming the sufferer and commit suicides. Physical injuries too become prevalent, from broken bones to internal bleeding and sometimes catching Sexually Transmitted Diseases. Instead of helping the rape victims to come out of the traumatic experiences, they are otherwise blamed for their miserable condition and pushed out of the society.

| Researcher | Research |
|---|---|
| Tsun Yin Luo | Women develop Rape Trauma Syndrome i.e. physical, emotional, behavioral trauma experience by rape victims<br>Women believing that they have become impure<br>Women go into deep depression |
| Kivlahan and Ewigman | Physical and mental breakdown of victims<br>Suffer from sexually transmitted diseases, chronic medical problems, forced pregnancy, infertility<br>Victim prone to cervical cancer, infections due to insertion of rods, sticks etc.<br>Shunned by the family and society |

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| Asaah | Rape as a tool of suppression used during slavery of African women |
|---|---|
| | Masters exploiting slaves and exploiting women |
| Dutta and Sircar | Sexual assaults led to aggressive protests and demonstrations |
| | Demand for castration, death of violator |
| | Sufferers from marginalized section of society do not get the required justice and attention |

Fig. 2

The above mentioned table gives a brief overview about various consequences of rape which have been analyzed by different researchers.

**Conclusion**

The article sheds light on various facets of sexual violence particularly rape, against women in the present scenario. Rape, a dreadful agency works in the benefit of men to sustain their hegemony as a superior gender over women. Beating, thrashing, molesting, abusing etc. become major tools in keeping women in a state of terror and submission to have an easy control over them. Being muscularly powerful generates a superiority complex in men which leads them to believe that they can rule the society according to their free will and elicit any and every kind of favors from women including sexual. Thus, there comes in a grave disparity which creates a divide between the two genders, one being the assailant and the other, the victim.

Rape has become a major pervasive phenomenon which has been constant threat to the women all around the world. In recent times the government and many other social activists have taken major steps to bring about a significant change to curb the menace of rape. In view of this, a lot of strong and effective measures have been taken by different countries in the world to ensure safety of women in the country. For instance, Government of the United States of America has been working towards the goal of women empowerment through incorporating various policies. For instance, the Department of the State and USAID work together "addressing issues of gender, including: gender equality/women's empowerment; gender-based violence; women, peace, and security"(United States Strategy to Prevent and Respond to Gender-based Violence Globally 2016 update, 2016).

Similarly, the Government of India constituted Justice J.S Verma Committee "to look into possible amendments to the criminal law for quicker trial and enhanced punishment to those accused of committing sexual assault" (FirstPost, 2013). There has been an incorporation of GPS in all the public transport vehicles and the treatment of the victims has been made mandatory in the hospitals. A helpline number 181 has been introduced for women in the country and a special act called The Protection of Children from Sexual Offences Act has been implemented to punish those who commit sexual violence against children (FirstPost, 2013). The punishment for the rapist is seven years and that of gang rape is ten years under section 375.

It has been observed that while the government and other social agencies are attempting to contribute in controlling the frequent occurrence all around the world, the graph of sexual violence, rape to be specific, is still rising in India. Rapes in India have been occurring persistently against poor woman, a low caste, tribal or even an independently working woman.

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Not only women but small children are also being victimized. A recent news reported that a young girl as young as five years old has been raped by the peon in the school hours. Another case came out when a child studying in second standard got murdered by the conductor who tried to assault him sexually (Ashmika Singh, 2017 ,NDTV).Even the government fails to subdue the growing rates of rapes. Although there have been reforms in rape laws as posed by the Verma Committee, a major disparity still exists. The laws do not criminalize the marital rape nor do they offer any changes in the Armed Forces Special Power Act. Dwivedi (2014) indicates the flaws in the ordinance of the government of India. He suggests that, "The ordinance fails to draw a distinction between the harm caused by penetrative and non-penetrative offences, e.g. the act of touching another person's sexual part is given the same punishment as penetrative sexual offences" (Dwivedi, 2014, p.6).  The law also does not include any provisions for the LGBT community which has received a lot of protests from the same community. Another complication mentioned by Dwivedi which has received a lot of flak and criticism is "the exception no. 2 in 375 which states that the sexual intercourse or sexual acts by a man with his own wife, the wife not being under fifteen years of age, is not rape" (Dwivedi, 2014, p.6). With so many discrepancies in the law making, it is evident the frequency at which the rapes are occurring has continued to grow at an alarming rate. The fact that there is a lot that has to be done in this field and that there is an urgent need to find some serious solutions to help women and prevent them from the severe outcomes.

**Limitations of the Article**

The present article reviews the existing literature dealing with sexual violence committed against women by the patriarchy. However, the paper does not include the instances of homosexual rapes where a man is assaulting a man or a woman raping a woman. The article does not take into consideration the events where a woman is using her power and strength for her own benefit and convenience, for example, a 30 year old women assaulting a 14 year old boy.The article does not discuss the possibility of women misusing the laws formulated for their safety for their own personal benefits.

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# Rethinking Assessment – A Multilingual Perspective

**Samrat Bisai**
**Smriti Singh**

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## Abstract

Assessment is defined as a systematic basis for making inferences about learning and development of the students (Erwin, 1991). In a multilingual classroom, individual and group activities are often narrowly assessed with traditional assessment system which purely focusses on finding the facts (Smith et al., 2004) and generalizing them on the basis of it. As a result, it fails to measure holistic learning outcomes of the students and it becomes more exclusive rather than being inclusive. In this scenario, if multilingual perspective of assessment is adopted, it can measure a child's progress in a holistic way as it takes into account the personal, cultural, social and linguistic diversity of the learners. It has the potentiality to measure facts as well as the ability of the students and makes the assessment system more feasible, effective, holistic and more inclusive by creating equal opportunities to all the learners. This paper aims to discuss how the inclusion of multilingual assessment can make the assessment system holistic and inclusive by creating space for the diverse learners and can bring equality and justice in the assessment system.

**Keywords**: Assessment, Multilingual classroom, Holistic learning

## Introduction

One of the most significant disciplinary mechanism of society (Foucault, 1977), assessment is an integral part of the teaching-learning process. Assessment is defined as a systematic basis for making inferences about learning and development of the students (Erwin, 1991). It is an important tool to find out the evidences of students' learning (Cheng and Fox, 2017). Smith et al. (2004) opined that assessment is all about gathering information about students' learning. It is often used for the purpose of making qualitative and quantitative judgement about what students have learned. Elwood (2006) remarked that assessment is a complex cultural activity situated within the relationship of "the learner, the teacher and the assessment task in a social, historical and cultural context in which it is carried out". Sutherland (1996) also says that assessment is a social activity and it can only be understood by taking into account cultural, social, political and economic context of an individual. Hence, it is proved that holistic assessment is impossible without taking into account the students' social, cultural and historical contexts.

But, the traditional classroom assessment system is often rooted on a narrow view of language testing (Shohamy, 2011) and it often ignores the aforesaid social, historical and cultural contexts of the students. It is based on a hierarchical level, where the students are at the bottom

of the hierarchy and the teachers exercise their monopoly over them. On the other hand, the assessment which is practised in the classroom is very much monolingual in nature and it often fails to capture the actual reality of the classroom. It often assesses the students on the basis of some fictional constructs which certainly fails to capture the multilingual resources of the students at a time (Shohamy, 2011). The existing assessment system often penalizes the use of mother tongue (Gorter and Cenoz, 2016) and considers using various languages at a single conversation or translanguaging is an offence (Garcia, 2009). As a result, multilingual students feel problem when they are assessed through dominant languages (Heuge et. al., 2016) and they feel uncomfortable in the classroom, which creates stress on them. Hence, we need an assessment system which is culturally appropriate, sensitive and will accept the diversity of different kinds of learners. Above all, we need an assessment system that will assess the participants differently according to their diverse linguistic background.

**Need and Significance of the Study**

Assessment is one of the important pedagogical tools in the teaching-learning process (Kirova and Henning, 2013). A good assessment system should always reflect the actual classroom practices and it should never be a single time standard examination process (Short, 1993). An assessment should always include a wide range of tools to measure students' various learning styles, their needs and their existing skills. Above all, it should assess their holistic learning environment. But, the traditional classroom practices often digress itself from this ideology and introduces an assessment system which is hegemonic and creates a power struggle between majority and minority language speakers. This kind of assessment is very much keen to preserve the interests of majority language speakers by excluding the interests of minority language speakers (Gipps, 1999). Gradually, this kind assessment system is decentring the power of the minorities by suppressing their voices and turning them out from the classroom discourses.

On the other hand, it is very much mechanical, assesses the rote memory and generalizes the overall scores at the end of the examination which certainly creates burden for the children.

Hence, we need an assessment system which will cure the ills of the traditional assessment system by rejecting it vehemently. We need an assessment system which will accommodate the diversity of the learners who are coming from diverse linguistic background, will endeavour to measure their actual competencies without letting their linguistic knowledge as the barrier of their learning. This kind of assessment system will be culturally fair, sensitive; will measure the different learning styles, needs and current competencies of the students. This kind of assessment will never treat the minority languages as the barrier; rather it will treat it as a resource in the classroom and will aim to promote it in the classroom. Gradually, it will bring social justice and equality in the classroom. Above all, our assessment system should capture both the formal and informal educational experiences of the students (Smith et. al., 2004) by incorporating a wide range of parameters for assessing the performance of the students. Hence, we are striving towards an assessment system which is holistic, inclusive and will abandon "one size fits all" technique. In this scenario, multilingual assessment is the need of the hour to address the heterogeneity of the multilingual classroom. It is also necessary to capture the wider understanding, awareness and comprehension of the students. Above all, it is necessary to promote equality and social justice in the classroom.

**Literature Review**

Gipps (1999) says assessment plays a prominent role in the society. It has both the positive, negative and long term influence on the students. Smith et al. (2004) claimed that assessment have social, affective, cognitive, linguistic and academic consequences over students. Hence, it should be carried out carefully. Shohomy (2011) states that assessment should be conducted in the wider context, since it is the powerful devise to contextualize students' learning experiences. She also remarks that our assessment system is not based on the realities of how languages are learnt and are used in the social praxis, rather the students are assessed on some arbitrary constructs which fail to measure their actual competencies. Simultaneously, it also fails to assess various needs, learning styles and current skills of the students (Short, 1993).

NCFTE (2009), India pointed out that current assessment system should go beyond the syllabus based testing, it should rather make an attempt to assess the social context of education of the child.

While talking about the inclusion of social environment, some scholars talked about including the resources from mother tongue while assessing the students. Gorter and Cenoz (2016) warned that we need to stop penalizing the use of mother tongue in the ESL classroom, rather we should use it as a resource to accelerate child's communication in other resources. Smith et al. (2004) says that the students who are coming from minority language background should be assessed initially in their first language. But their first languages are often ignored in the traditional assessment system (Gipps, 1999). Gonzalez (2012) also says that the first language of the students should not be totally ignored to assess the students as it plays a mediating role in recognizing the competencies in other languages. White and Jin (2011) opine that first language has predictable influence on second language. Hence, we need an assessment system which will assess the entire linguistic repertoire of the students. In the words of Padilla and Borsato (2008), we need to introduce an assessment system which is culturally appropriate and sensitive.

Gipps (1999) lamented that the traditional assessment system is hegemonic which creates power struggle between minority and mainstream language speakers. The assessment system, which is supposed to create an equal chance for everyone, is instead promoting power, culture and interests of the ruling class by marginalizing interests of the minority and claiming it to be inferior to their language and culture. It is gradually legitimizing the role of ruling classes by segregating the linguistic minority students from mainstream education. So, the traditional assessment system becomes a pure device to control the existing power structure. As a result, it develops as an assessment type which is definitely not precise but instead is covert in its nature and includes very few criteria for evaluation which certainly is neither holistic nor exclusive in their approach. Above all, it is very much unrealistic.

Gorter and Cenoz (2016) found out that multilingual speakers often face problems when they are assessed through dominant language and certainly it creates negative impact on the minority student. Elwood and Morphy (2015) said that assessment is a social practice. Hence, it cannot be segregated from cultural, historical and social context of the students; they should become the active participants of the assessment system, rather than merely being an object of

assessment. Sardareh and Saad (2012) opined that assessment system should capture the entire educational experience of the students. It shall promote collaboration, active learning, authenticity and scaffolding in the classroom. Sierens and Avermaet (2014) argued that we need an assessment system which is multilingual and will allow interactions among students. Shohomy (2011) says that though multilingual teaching and learning have been promoted very often in the classroom, there are very few voices to argue in favour of promoting multilingual assessment in the classroom. As a result, multilingual assessment system often got scant attention, which results in misdiagnosing multilingual students (White and Jin, 2011). As a result, it creates negative impact on them.

In this scenario, we need an assessment system which is inclusive, holistic and will provide the learners a chance to include their real life experiences inside the classroom. In India, students come from very diverse linguistic, social and cultural backgrounds and their real life experiences completely differ from each other. Hence, everyone cannot be measured on the single parameter of assessment, rather we need a system which is flexible and should be based on diverse set of parameters, approaches and methods. The present paper will discuss about various approaches of multilingual assessment systems and how these approaches work effectively in the multilingual classroom.

**Principles of Multilingual Assessment**
  **Useful:** An assessment tool is useful to the learners when it can be administered practically in the classroom and it is also feasible with the changing circumstances. A useful assessment tool will also aim towards enhancing knowledge and skills of the students by improving their performances or by giving them the opportunity to learn something new. It will also focus on developing their critical thinking, knowledge and skills and will be useful to the various level of learners irrespective of caste, gender and socio-economic backgrounds. Gradually, this kind of assessment will support their learning by improving their performance, and will finally generate some educative value among the teachers and the students.

  **Equitable:** Assessment should give equal chance to all the students by imparting them equal probability of success and it should respond to their individual and unique needs. An assessment tool should always include a wide range of parameters to judge each and every student properly inside the classroom and give each of them the chance to bring out the best within themselves. It should also introduce a system which is fair, appropriate and equitable and is free from the biasness of the dominant culture. When an assessment system is equitable, it exhorts positive influence on the students, by minimizing negative influence to an extreme level (smith et. al, 2004), and gradually it brings about social justice inside the classroom.

  **Efficient:** Efficiency is also one of the important criteria to design a good assessment tool for multilingual students. An assessment tool should be efficient enough to capture the knowledge, skills and potential of the diverse learners and judge them accordingly. An efficient tool always portrays a clear picture of students' progress and learning.

  **Reliability:** Measuring the reliability of an assessment tool is necessary to ensure the quality of education. A multilingual assessment tool can be called reliable if it generates

trustworthy and consistent results across various situations. Hence, it relates to the accuracy of a certain measurement tool. A teacher should be assured of the reliability after formulating the assessment tool and before administering it inside the classroom. He can do so by sharing it with other teachers in the school and can include their views regarding the assessment tool. On the other hand, same kind of test can be taken across different examining conditions (Anastasi and Urbina, 2002). If the result is nearly same, then the tool is reliable and can be successfully incorporated inside the classroom. This procedure makes the assessment tool reliable and comprehensive both to the teacher and the students.

**Validity:** It is one of the important components of assessment because it aims to find out how accurately an assessment can answer a particular question. Freeman (2006) says "an index of validity shows the degree to which a test measures what it purports to measure, when compared with accepted criteria". It also measures the constant error, accuracy and truthfulness of a test score.

**Holistic:** In a multilingual classroom, assessment should be made holistic that aim towards discovering the learning potential of a student, therefore emphasising less on single-point assessment techniques and considering it to be an overall process. Hence, it should intend towards improving sociological and psychological conditions of the students. When a teacher introduces an assessment that aims to capture the holistic development of a child, he encourages the student to think and reflect critically inside the class, provides continuous support to bring out the best in the child, and tries to measure the various levels of knowledge, skills and creativity possessed by the student. Gradually, he tries to capture a full picture of the child's progress and overall development.

The abovementioned principles are very much important in formulating the assessment tool and these are interconnected to each other. If one principle is reduced from the cycle, it can exhort negative influence on the assessment tool. These interrelationships have been presented graphically through Figure: 1.
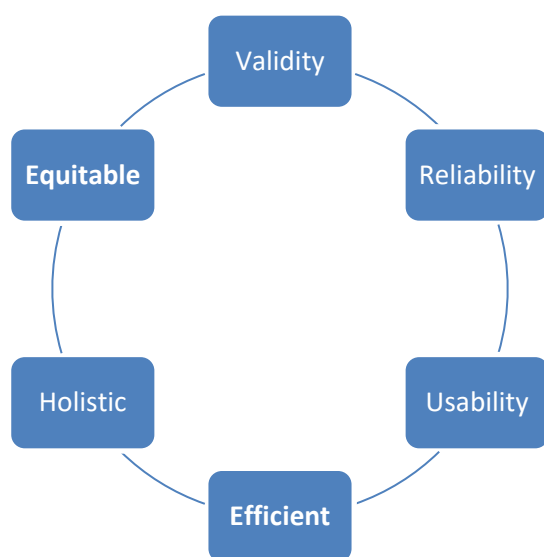
**Figure 1: Principles of Multilingual Assessment (Source: Author)**

## Sociocultural Approach of Assessment

Sociocultural perspective of assessment is essential to measure the competencies of the students who are coming from diverse linguistic background (Smith et al. 2004). This perspective of assessment asserts that assessment do not exists in isolation, rather it can be considered to be a part of broader system of social structures, culture and learning (Jill, 2009). Sociocultural assessment breaks the limitations of traditional assessment system and considers assessment as the continuous, ongoing and two-way process. It is based on the assumptions that individual's use of language is inseparable from their social and cultural background. Hence, language assessment should be done by taking into account the social, cultural, historical, economic and political backgrounds of the students (Gipps 1999).

Sociocultural cultural assessment is based on the premise that a student learns through social activities. They construct their personal understanding through interactions and negating meaning with others. Here, culture also plays an important role in formulating his knowledge. Hence, assessment should capture the unique talents of an individual in a social context and one student should be interpreted on the basis of it. It also considers that teaching is a process of assisting. Hence, affective teaching will always aim towards engaging both the learners and teachers to trace out various skills of the students and it is never an one way process. In sociocultural assessment, a teacher assists a student to contextualize his knowledge through various social situations and try to correlate it with the assessment activities to bring out the best in him in the assessment process. In this way, he attempts to make the assessment system a two-way process where both the teacher and the learners engage each other in the classroom to assess the students. The assessment is done to trace out various skills of the students. The students receive feedback at two levels – (1.) peer-to-peer (2.) teacher-to-learner. They both reinforce each other to construct a social version of reality (Smith et al. 2004) and interpret it with their colours. This kind of assessment system makes them an active participation in the classroom and also creates an environment of collaboration, active learning, authenticity and scaffolding. It gives the learners freedom to assess each other and they start learning various social skills by assessing each other (Sardareh and Saad, 2012). Above all, it attempts to evaluate child's entire communicative abilities within their wider environment (White and Jin, 2011).

## Translanguaging Approach of Assessment

Translanguaging is said to be a hybrid process of languaging or it is the process of hovering between, across and among languages (Garcia, 2009). Various scholars say translanguaging is the natural phenomenon in the multilingual classroom (Canagarajah, 2011; Garcia, 2009). Hence, it should be reflected in the assessment system as the latter is the process of capturing the happenings of the classroom realities. Gorter and Cenoz (2016) protested vehemently against the act of separating languages and opined that multilingualism should be used as a resource in the assessment system. Canagarajah (2011) also opined that translanguaging also can be used as a strategy to tap students' multilingual skills and language proficiency. Lopez et al. (2017) says translanguaging as a process of assessment is necessary to assess a complex and new languaging practices in the classroom because it helps them to

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demonstrate what they know and can do even if their English language and literary skills are not fully developed.

There are various strategies of translanguaging approach of assessment in a multilingual classroom. Canagarajah (2011) talks about including emic perspectives of translanguaging assessment process, where a student will be told to write the content using translanguaging process and he can evaluate it by himself. Here, the teacher will just provide him the minimum assistance to find out his faults or it can be given to some peers to assess. Lopez et al. (2017) have described two principles of translanguaging practices. These are – (a) To allow students to use various linguistic repertoires in a single assessment practice; (b) To engage both the students and the teachers in the assessment process. In the first process, when students are allowed to translanguage inside the classroom, they draw resources from multiple languages and demonstrate their personal knowledge and skills both in their mother tongue or the target language. Gradually, it gives the examiners flexibility to draw resources from the students' entire linguistic repertoire and assess the content area produced by them. In the second process, both the students and the teachers are engaged effectively in the content assessment process. When one peer assesses the other, it also promotes an environment of collaboration and new language practice. Gradually, it brings flexibility to the assessment system and students get chance to execute their knowledge in their native language. Gorter and Cenoz, (2016) said translanguaging can be done by mixing various languages and students can be judged on the basis of their spellings, writing skills and structural elements, language-specific approximation etc. In this way, it assesses their various linguistic competencies. Lepoz et. al. (2017) says students can be allowed to code-switch and code-mix in the language classroom and an evaluator can assess their content knowledge at the end of the programme.

Translanguaging obviously promotes an alternative approach to assessment to the multilingual students (Gorter and Cenoz, 2016). It is not only relevant to the minority speakers but also just to the majority students because it provides a definite yardstick of assessment to the all language speakers (Gorter, 2016). Above all, it creates an adaptive linguistic environment which helps them to make a bridge between their native language and school language. Lepoz et al. (2017) says this process of assessment is more useful than the traditional concept of assessment and it has positive influence on the students.

**Dynamic Assessment**
Dynamic assessment is based on the discussion that classroom assessment should support students' learning by opening a new direction of formal testing (Poehner et al. 2017). It is claimed to be a shared activity, which aims to measure what a learner can do by himself and what is his level of performance after providing him the assistance (Lantolf and Poehner, 2004). Hence, it always aims to promote development and cooperation among the students.

It is mainly based on the works of Vygotsky's (1978) "Zone of Proximal Development" which strongly believes in enhancing the knowledge of children by the support of MKO (more knowledgeable other). In this assessment, a student is tested to diagnose the problem, assistance is provided to learners to improve his performance and an examination is conducted to reassess the performance. When a student improves significantly in his/her examination, the assistance is

withheld; gradually a teacher encourages him/her to become a self-dependent learner. When the learners become self-dependent, they engage themselves comfortably in the assessment system, where they (student-to-student, student-to-teacher) provide feedback, share knowledge with each other and build up an environment of cooperative learning and assessment.

In the dynamic assessment system, both assessment and teaching is done by integrating it with each other or by one substituting the other (Poehner et al. 2017). This kind of assessment follows "test-teach-retest" model and it is often used as a diagnostic therapy because assessment and diagnosis of students' problem are done together and they are given feedback on the basis of it. It is a holistic process which monitors a child's performance and outcomes at regular level. This kind of assessment aims to diagnose the students' actual needs and tries to fulfil the needs by providing them regular interventions.

This kind of assessment focuses on development of an individual both at "intra" and "inter" level. The assessment is done at intra level when a teacher diagnoses a student's problem and gives feedback based on it and it is done at inter level when all the peers and teachers give positive feedback to each other by helping and supporting each other. It makes the learning and assessment environment holistic by bringing up the best in a child, and promotes an environment where the students actively take part in the examination system. Gradually, it reduces anxiety among the students by making the learners self-dependent, reflective, and creative. It also promotes an environment where they understand their potentiality well and work on it (Gajek, 2011).

In this assessment system, a student is assessed regularly, he/she is given feedback and the performance is monitored based on it. The teacher maintains a portfolio to keep a record of the child's continuous and cumulative performance. This kind of assessment takes into account a student's cultural and linguistic background before making any judgment of their performance level. It can also be considered the most reliable method of assessment since it is used to bridge the ethnographic, linguistic and knowledge differences of the students (Ukraintz et al., 2000). Gipps (1999) says that this kind of assessment is helpful to find out the information about individual learning strategies.

One of the major limitations of this type of assessment system is that it is time consuming and requires intensive support from the examiners. But, it does not follow any rigid pattern and hence gives flexibility to the examiners to design their assessment procedure accordingly. Above all, it mainly attempts to fulfil the needs of individuals by giving importance to their requirements.

## Multilingual Assessment – An Overview

Multilingual assessment is necessary as an alternative assessment system in the twenty-first century. This kind of assessment certainly challenges the "one size fits all" technique. By implementing the various approaches (socio-cultural assessment, translanguaging, dynamic assessment) of multilingual assessment, the following things can be promoted –

1. Students can willingly participate in assessment system which reduces their anxiety and burden.

2. It creates responsibility for self-assessment.
3. It creates an environment of interactions among teachers, students and parents, which certainly creates a collaborative learning and a student-friendly assessment environment inside the classroom.
4. This kind of assessment makes the students independent and they gradually learn to take charge of their own learning.
5. It promotes the students' ability to think critically and make them reflective of their own learning.

Multilingual assessment can be done in threefold ways. First, self-assessment can be promoted among the students where they can assess their own learning by reflecting the study procedure and judging their knowledge critically. Here, a student can choose his/her remedy according to the introspection. Second, peer-assessment can be done where one student will write something and it can be given to his peers for critical evaluation, who will in turn provide positive reinforcement for further improvement of his friend. It improves both their learning skills, motivates them and develops learner autonomy. Third, a teacher assessment can be promoted which is a friendly environment of assessment and creativity. Generally, triadic assessment (self-peer-teacher) can be promoted together to make it a holistic process.

**Conclusion**

Assessment is key to any educational process. Hence, it should be fair. Multilingual assessment provides an assessment system which is useful, holistic, meaningful, equitable and inclusive. It also encourages the stakeholders to bring the people into the assessment system where the culture and social background never become a barrier to the students; rather it is used as resources. This kind of assessment never accepts teacher's monopoly; rather an environment is promoted where all the stakeholders cooperate with each other to promote an equitable assessment environment. Hence, multilingual assessment can unfold a new paradigm for learning and assessment in the classroom of twenty-first century.

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# Nationalism and India - A Recurring Theme in the Works of Tagore

## Sandeep Kharvi

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**Courtesy:** http://www.ebooksread.com/authors-eng/rabindranath-tagore/the-home-and-the-world-01d.shtml
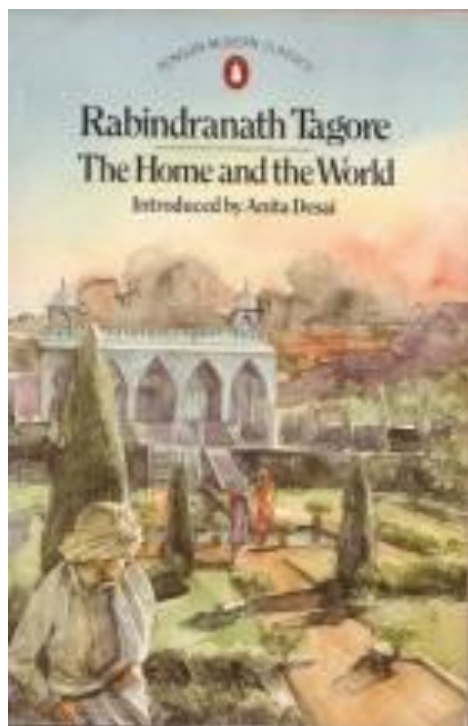
**Abstract**

Nation and Nationalism are concepts drawing in admittedly both negative and positive literary reflections. The idea of nation has the observable outcome that is supplemented strongly with the nation's people. It could be, collectively, or individually grasped as one's love for the country. Nationalism can also be acknowledged with patriotism. Both signify the love for one's nation. Nationalism is denoted in terms of Individualistic, collective, political or cultural congeniality. Tagore, the renowned Indian writer applying his reflection particularly in the Indian context acknowledges the destructive effects around the cognitive content of nation and nationalism. The association of culture, religion, gender discrimination and other social set up like caste, with nationalism and its deleterious effects on individual and society are some philosophical and realistic themes presented in some of his writings. Tagore's steadfast view on freedom indulges in culture within the strata of nation at the same time draws out his disenchantment for violence. He preached and practiced humanity drawing upon his travel exposure and rich education compounded in the rich fabric of Indian culture.

**Keywords:** nation, nationalism, Tagore, humanity, culture

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## Introduction

Diverse cultures, religions and languages that comprised the Indian subcontinent is in direct contrast to the European model of nationalism, which acknowledged the existence of one religion, one language or one ethnicity. It is evident that individuals relate themselves with the piece of land that they live and revere the same tangible proposition by putting it on the high pedestal. This sense of identity ushered in beginning of the nineteenth century vitalized the Indian writers of literature to imagine cultural state through prevalent contemporary nationalist fervor in their fictional and poetic works. In the writings of Tagore an attempt to connect nation, nationalism, culture and humanity is reverberated. By connecting the different ideas like culture, religion and nation, Tagore displays the intricacies existing among social group that has resulted in the man-made institutions like religion, caste, nation and culture. Within the complexity of the social pattern attempts to uphold individual identity and freedom is depicted in the works of Tagore.

## Understanding Culture

Defining culture is a major process that ensues from within the society. An inevitable part of human life since the conception the word culture it has been allied with different kinds of growing things and mostly associated with nurturing non-human living entities. Gradually with the evolution of human civilization in different parts of world, the term came to be understood as concomitant of human life, where different races, communities, cultures created a niche to identify themselves sometimes by clubbing or by condescending attitude towards each other. Culture has been used to define the element of identity. This process of shaping different recognition generated several hostile and disagreeable actions, ideas, thoughts and attitudes in society. Discussion on cultural forms, a wealth of material from a variety of sources and societies explores the ways in which cultural forms of knowledge and expression shape and are shaped by human practices and experiences. Throughout the world we have history recording innumerable pages of treacherous contents, all striving to seek supremacy of some cultural content. It is evident that individuals relate themselves with the piece of land that they live and revere the same tangible proposition by putting it on the high pedestal. Europe has been the best example of such attitude. Nazi's attack on Jews, Whites ill- treatment over the Back, West's superior attitude over east and also much religious sectarianism across the world are the sweltering samples of how culture has held a predominant sway in way of commoner's life. Explore different models for understanding culture can be initiated through literary writings from across the world. An immense realm of prodigious writers and a significant number of works in English literary writings are forthcoming from India. The opulent cultural past of India has been commemorated by many versatile writers and in their exemplary writings.

## Tagore and Nationalism

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**Rabindranath Tagore (1861-1941)**
**Courtesy:** https://www.nobelprize.org/nobel_prizes/literature/laureates/1913/tagore-bio.html

This paper is focused primarily upon Tagore usage of style and language, which throws light to contemplate upon people in the Indian society and their rendition of culture and element of nationalism of the period of time. Subjects and themes in his writings are fused in the real life, hence mirror the Indian society succinctly. Most of the works dealt the local realistic issues that reflect the general vulnerability of his times rife in the larger context of the country.

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

The characters in the writings are strong enough to manifest constrains and imperfections of society. The writings throw light on the usual developments and customary musing of the society. Subjects and themes are fused in real life, through Nationalism which is one of the key issues that is aptly portrayed in his writings.

### The Home and The World (*Ghare Bhaire*)

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

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Through his writings, Tagore fiercely criticizes the practices that derogate people with a tag of nationalism. His characters are depicted compactly and come across deftly to manifest the constraints and imperfections within the context of its set up. His works majorly explores the sense of humanity and empowers the ostracized sections and their rights in family and society.

## What Should Nationalism Do?

Tagore opined that nationalism should fetch good to people. It is always possible when patriotism drives along with the national economy and spreading humanity for fellow person in society. Tagore strongly held an opinion that India's half of the social problems, could it be sectarianism, violence, hatred, religious issues, is resulted from lack of education. The impact of hegemony of nationalism and nationalistic ideology was widespread and overpowering in contemporary period when Tagore evolved as a writer. The established practice of nationalism affected Tagore intensely in span of time. The prevailing tendency compelled him to pen down his thoughts and spread out the message of humanity over any other man made social-political institutions. The mercurial nature of Tagore visiting the several places and meeting people shaped his outlook of nationalism. Exploring to many cultures during his visits made him a fierce critic of nationalism and jingoism that polarize people and keep them in a restricted shell.

## Personal to Political, Political to Personal

Tagore changed the trends in selecting subjects ranging from personal to political in his compositions. These changed patterns are frequently evident in his novels, stories, songs, dance-dramas, and essays. Tagore, known for his songs, had written eight novels and four novella and many essays. His writings are reflective and forceful. Treatment of literature to empower the marginalized sections of the society is an evident characteristic of his writings. Tagore traveled numerous places across the world and his thoughts are fascinated by the world he explored. His works majorly advocate the sense of humanity and explores and empowers the ostracized sections and their rights in family and society. Being brought up in an affluent educated family, Tagore was socialized with the elite lifestyle. His early education and ambiances fundamentally stimulated him. Tagore's less priority to the formal classroom education, unfastened him the new horizon. His education was highly accomplished by traveling, acquaintances, and private tutors. His exposures to the different cultures, religions and classes had been immense. His recurrent visit to the different places, inside or outside India, broadened his views and made him a world citizen. He preached and practiced humanity. Though he associated himself with different cultures, it did not cease him from loving and embracing 'others' ideas and ideologies. Amartya Sen, emphasizing acceptance of Tagore by people of other region and religion, writes

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

## Pacifism

Tagore, who promulgated compassion, held the outlook in inconsistency of nationalism. His traveling to the different places including UK, the US, Iraq and Iran not just brought the vicissitudes in his beliefs, it also brought him to the contacts of Romain Roland and other pacifists. In an interview with Einstein, Tagore relates human emotions and science. He while relating the human tendency of dominating others and the same phenomenon in science, he states

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

## Binding Cultures

Tagore heralded the new thinking in literature of binding cultures, communities, celebrating ideas and gulfing countries and communities. Though he denounced nationalism, he believed in the strength of the country. Just like any other common citizen of a country, he too coveted the progress and prosperity of a country. He, while on a visit to Iran in 1932, wrote

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

It's baffling in the kind of world where people are reserved by different illusions like region, region, caste, creed, race and communities. Amidst this Tagore was accepted by people with different practices. Deep understanding of Sanskrit and Persian helped to strengthen the root of his philosophy. This also helped to fuse the different ideas of binary opposition and learn and propagate the message of humanity.

## Nationalism: Gandhi vs Tagore

When it comes to Nationalism, two renowned personalities Mahatma Gandhi and Tagore whose ideas and ideologies were compared and contrasted profoundly in India. It was Tagore who popularized the title 'Mahatma' that describes Gandhi, still both of them acutely critical of many things. In one of the efforts to do so, Amartya Sen throws light upon the major belief of Tagore that can also be reflected as one of the differences that Tagore had with Gandhi pertaining to a few issues. Tagore had broader outlook of life. Rather being a person of constrained attitude, he believed in life of reasoning. Amartya Sen claiming the same writes,

"Tagore greatly admired Gandhi but he had many disagreements …including nationalism, the role of rationality and of science, and the nature of economic and social development. These differences … with Tagore pressing for more room for reasoning, and for a less traditionalist view" (*Tagore and His India* 2001).

Tagore was disenchanted about the developments in India during the Independence movement. He resented the political inefficiency to eradicate the problems of poverty and hunger in India. It exacerbated when the social conditions were fueled by different religious matters. This was perceptible during the Partition of India where hundreds of people belonged to the two major communities Hindu and Muslim being harassed and killed. In a letter he wrote to Leonard Elmhirst in 1939, Tagore noticed the communal and sectarian violence that builds the wall between people. Tagore writes in the letter,

"It does not need a defeatist to feel deeply anxious about the future of millions who…are being simultaneously subjected...the seething discontents of communalism." (Tagore, Selected Letters of Rabindranath Tagore 1932, p 515)

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## On Religion

Tagore's beliefs on religion are enthralling and mystique. His thoughts were not fanatical, but he believed in god and had striking contemplations about birth and death. The essence of religiosity can be abundantly seen in his writings. *Gitanjali* could be an epitome of his religious beliefs where he fuses direct connections with god and freedom to attain it with pure love and joyousness. Exposure to varied sets of practices and religion could be a swaying factor that not just moulded his thoughts, but also facilitated in his writings. His beliefs are simple just like his writings where there was focus on charity, comradeship and human love,

"Leave this chanting and singing and telling of beads! Whom dost thou worship …?! He is there where the tiller is tilling …He is with them in sun and in shower, and his garment is covered with dust". (Tagore, *Gitanjali* 2013)

Being one of the highly invited recourse persons in the world, there had been many instances where Tagore not just disheartened the audience but many of them were resentful. Due to his straightforwardness and plain explanation of the ideas and things around common lifestyle, many were dismayed. Amartya Sen writes, "Some of the ideas he tried to present were directly political…People came to his public lectures …., expecting ruminations on grand, transcendental themes; when they heard instead his views on the way public leaders should behave, there was some resentment..." (*Tagore and His India* 2001).

## Freedom

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

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

Due to his steadfast view on freedom, Tagore disallowed all types of violence that would mortify civilization. He resented any of the fanatic view or irrational thinking that could deliberately bring mutilation to fellow citizen. Nationalism too was not an exception. His stances against nationalism or sectarian violence in the name of religion were crystal clear. This could be possibly resulted from association of country's past. According to Tagore blind association of any country with its past is meaningless and treacherous. Handing over power to a person could it be higher caste person or Brits, could welcome bad consequences. Isaiah Berlin writes,

"but against cosmopolitanism …. English stood on their own feet, and so must Indians. …he denounced the danger of 'leaving everything to the unalterable will of the Master,' be he brahmin or Englishman." (Berlin 265)

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**A Universal Citizen**

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

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

In spite of the fact that Tagore was against viciousness in the name of nationalism and sectarian violence, he always loved his country. In an interview with Einstein he hoped that country like India needs its own time and course for attaining growth, thus stood by the opulence of the nation. The incident of Amritsar in April 13, 1919 where about 379 people were brutally massacred by British, Tagore openly writes a letter to C.F. Andrews to express his resentment. He even relieved the knighthood to protest against 1919 incident. (Tagore, Selected Letters of Rabindranath Tagore 1932)

**Tagore's Patriotism and Nationalism**

Tagore had dissimilar beliefs on nationalism compared to Gandhi. Gandhi propagated Swarajya, thus influencing people to be part of Indian freedom movement. The rejection of the West was the core of Gandhi's ideology, whereas Tagore had the different stance. Tagore though was against British administration, he kept a safe distance from the idea of rejection of the West. This, he believed might build a wall of denunciation and abhorrence. Focusing on Indigenous could narrow down the ideas and the people in their rationale. He was afraid that rebuff of the West or grandeur of one's own past could result in detestation towards other religions like Christianity, Parsi, Islam, Zoroastrianism, and Judaism. In 1908 in a letter replying to Abala Bose, the wife of a great Indian scientist, Jagadish Chandra Bose Tagore writes,

"Patriotism cannot be our final spiritual shelter; my refuge is humanity. …and I will never allow patriotism to triumph over humanity as long as I live."(Tagore, Selected Letters of Rabindranath Tagore 1932)

Tagore stood by the patriotism that becomes ladder to the subjugated and he considers patriotism should enable the marginalized in society to progress along with the nation. Whenever Tagore pondered over such issues, he admired the great effort of Japan, a country once admired for its true spirit for its land which decreed people of Japan to grow. The outlook of Japanese also sculpted the nation as the strongest economy. But the same admiration vanished when Tagore witnessed Japanese spirit turning into ominous for its citizens as well for the rest of the world. Japan, a country once Tagore considered as an epitome for true patriotism, became the thing of rejection due to its blind sentiments.

In a reply to a letter written to Japan domiciled Indian revolutionary, Rash Behari Bose, Tagore writes,

"…that Japan's new strength would be consecrated in safeguarding the culture of the East against alien interests. But Japan has ... has now become itself a worse menace to the

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defenseless peoples of the East." (Tagore, Selected Letters of Rabindranath Tagore 1932)

Tagore opined that nationalism should fetch good to people. It is always possible when patriotism drives along with the national economy and spreading humanity for fellow persons in society. But Japan's nationalism was questioned by Tagore when it demonstrated the vigorous role in the wars with China and its participation in World Wars. Tagore intensely believed the intolerance for others has instigated violence in Japan. On the other hand, he admired Russia for its growth and development.

It is the rapid growth of education that Tagore believed is the true sign of a country's growth. Though he opposed the terror against freedom in Russia, that the spread of education eventually led to freedom of mind fascinated him. Tagore strongly held an opinion that India's half of the social problems, could be sectarianism, violence, hatred, religious issues, which resulted from lack of education. Education results in freedom of mind, a strong idea that Tagore had been propagating in his works. Santiniketan, a school that Tagore started, led an example on this. Having being different from the traditional school set up, Santiniketan was a fresh breeze of the time. Tagore, breaking the traditional education system, introduced a complete new setup creating new waves in the field of education. Different topics that uncover a pupil to the world were taught. It included the cultures, practices of other nations like Russia, China, Japan and other Western ideas, which could opened anew a window to the other world and life, thus spreading love.

As it has already been noted the proliferation of Tagore's freedom of Mind through his deeds and words, it is evident that Tagore allied the same freedom with education in India. The narrow constrained thoughts due to the lack of education might lead to sectarian and other form of intolerance in society. Tagore even was disappointed to see a large number of people especially women in India failed to attain education. The laxity of British Raj, and societal obligations in the name of tradition destined women to domestic purposes. This also had led to the cultural separatism in India. It was witnessed that fundamentalists are not just seen only in India, but in many countries across the world. He believed India as a nest for different cultures and religions. It is also true when the number of Muslims is considered. India is the second or third largest Muslim populated nation. It can also be seen as a sign of celebrating diversity. Tagore in response to the cultural nationalism which believes in ostracizing the other nations as danger to their own existence, Tagore writes,

"Whatever we understand and enjoy in ….becomes ours… it hurts me deeply when the cry of rejection rings loud against the West in my country with the clamor that Western education can only injure us." (R. T. Kumar 113)

Tagore believed that India does not need to be insecure, and that it doesn't have to protect itself against any force from outside. He was not blind to accept and believe only in the nation's heritage and past. He reciprocated the western culture as he believed that it would also be helpful in India's growth.

**Conclusion**
Tagore has specifically explored the rich tradition of our country through his themes and characters. Tagore is a very prolific writer who enriched our literature with numerous poems, plays, short stories, novels and other prose writings. Tagore locates his characters in the Indian culture and spiritual heritage which presents a panorama of Indian life and culture to the Western world. Tagore

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was basically a humanist and according to him the goal of Indian society should be to accomplish the spiritual ideals and not to enhance the motive of power and material craze of the Western society. His themes strengthened Indian identity in his works. His veiled message is aligned on spiritual humanism. Tagore's nationalism sought to accomplish the spiritual ideals and not intensify power and material craze revered by the Western society, even as he supported the West and its culture.

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# Use of Smart Phone Applications (Apps) for English Language Learning

## Prof. Sandip J. Nikam, M.A., B.Ed., SET. Ph.D. Candidate
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## Abstract
This is the age of globalization and technological advancements. Globalization and technological advancement brought plenty of opportunities and career options to the under graduating and post graduating population in India. English has emerged as the major language of this age. It has become a global language in the present era. Millions of people want to learn English language today. As far as India is concerned, English is the second language in India. However, it is found that most of the students of undergraduate classes and postgraduate classes are poor in English. So as teachers, we have to take lots of efforts for making students use the language in their day today use in and outside of the classroom. We also need to take technological help. This paper is an attempt to find out how mobile applications (Apps) can be useful in the classroom to teach English language.

**Keywords:** globalization and technological advancements, smartphones, tablets, gadgets, smartphone applications, useful apps, language learning, questionnaire, survey, experiment, observations, etc.

## Introduction
The use of smartphones and other gadgets have been extensively found especially in the young population of India. Nowadays, on account of technological advancements, we are using the smartphones and tablets in our personal use. Smartphones are now quite affordable to the students at least to some extent. Some students do make use of smartphones in their day to day life. In the present study, an attempt is made to trace the use of smartphones and use of smartphone applications (apps) in English language learning.

## Mobile-Assisted Language Learning (MALL): An Overview
Mobile-Assisted Language Learning (MALL) refers to the use of mobile technology in language learning. The mobile devices were invented in 1973 for the first time. From a very basic use messaging and calling, it has been undergoing so many new advanced functions like voice calling, short message, video chat, listening to audio (Mp3, Mp4, Mpeg), web surfing, shopping, Internet Banking and so on. Along with this, the crucial part of the mobile devices have been come out as a very important technological tools for education and language learning, and they are becoming very much useful for teachers , students and the community at large. Since this is the age of technological advancement, the use of Internet has become very affordable to the common people. And this has made open the distance learning a prime means of receiving education from all corners of the world. For instance, the MOOCs have become

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very popular online resource of learning and huge numbers of course are available online for the learners all over the globe.

Basically mobile devices (smart phones) are helpful in terms of developing listening, speaking, grammar, and pronunciation. So a variety of research studies have been conducted worldwide. Let's take short review of some of the research studies which are closely related to the present paper. Ally, Schafer, Cheung, McGreal, and Tin,(2007) conducted a study on the use of mobile learning technology to train the students of ESL of the adult age group. They introduced a tutorial program accessible via web-enabled mobile devices to teach L2 English remedial grammar to adult students. The program made up of 86 lessons and related exercises such as true or false, multiple choice exercises, drop downs, changing the order of sentences, matching etc. This study was tested via mobile phones by about 100 adult learners, who exhibited good improvements and expressed positive attitudes about using a mobile phone to learn English grammar. Amer, M. (2010) conducted a research study related to his research leading to Ph.D. This study was conducted on 45 English university students who were learning English as their second language and he discovered students' use of mobile application (Idiomobile) which comprising of a game and quizzes which they could adapt to learn idiomatic expressions and collocations. Idiomobile was trialed on mobile phones for a period of one week, for a total average usage of 7–14 hours. It was observed that the more learners used this application the higher they scored on the quizzes in the application. It is found that students were very motivated and they were quite comfortable in using idiomatic expressions and collocations in their day today use.

Gabarre, & Gabarre (2009) conducted an experiment for about two weeks which involved the use of mobile phones to build communicative writing and speaking skills in the L2 French of university students. In the first phase of the programme 18 students used their phones to take pictures on campus accompanied by a written commentary. In the first phase, 22 students prepared recordings of a simulated dialogue. Student productions were sent via MMS to an online class forum. Students could view each other's work and used to comment on it in writing and with audio recordings in the forum. Thus, these studies related to use of mobile phone applications are instrumental in giving further direction during the present research study.

**The Present Study Includes the Following Steps**
- ➢ To read about the topic
- ➢ To prepare background for the study
- ➢ To prepare questionnaire
- ➢ To make a survey of the use of smartphones and smartphone applications among the students
- ➢ To identify various smartphones applications for English language learning
- ➢ To experiment with undergraduate students
- ➢ To note the observations

**Identifications of Useful Smartphone Applications (Apps)**
After having an extensive survey of materials and smartphone applications, the following applications (Apps) were found which could be very helpful for English language learning

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**British Council App**

This is a very useful app from British Council, which offers a variety of English language learning materials to learn English. This app is very useful for developing our pronunciations

**Duolingo**

It is a very wonderful app that has just won the 'Best education start-up award'. It is designed as a game. It is free and with a variety of listening and speaking activities.

**Two Min English**

This is also very useful apps for language learning. It contains more than two hundred two-minutes video lessons on a variety of topics. For instance social English, business English, travel English, common mistakes in English, idioms and phrases.

**Real English**

It offers a variety of apps at different levels. Commercial and conversational apps at beginner, and apps for intermediate and advanced levels are also available. The apps are free. Each contains at least 20 lessons/modules that focus on specific area/topic from grammar or vocabulary. We can use them according to our need.

**WhatsApp**

This probably the most popular mobile messaging app and used by millions of people worldwide today. This is used for exchanging the messages. This mobile messaging app also can be used for English language learning. We can create WhatsApp groups; send each other unlimited images, videos and audio messages.

**Ipadio**

This is also a very useful app for English language learning as it provides a excellent platform for language learning. It offers not only the audio track of conversational situations but also it lets you record up to 60 minutes of high-quality audio. You can also add titles, descriptions, images after the audio recording. You can save these recording and upload it to various social sites or your device.

**Questionnaire and Survey**

A survey has been conducted to know the exact position of the use of smartphone among the college students and the teachers. This questionnaire helped us finding the number of students having smartphones and number of students who use smartphones for English language learning. We also came to know how many teachers use smartphones and how many of them use it for educational purposes. The present survey has been conducted with the help of the Post graduate students of the college. The followings are some of the facts we come across on the basis of the questionnaire:

- The 34% of students use/afford smartphones
- The 6% students use smartphones for English language learning
- The 90% teachers uses smartphones
- The 16% teachers uses smartphones for educational purpose

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- Only the 4% students know about smartphone applications for English language learning
- The 21% percent students thought smartphone are useful for language learning
- The 18% students thought that smartphone are not useful for language learning
- A very few students know about various smartphone applications that are very useful for English language learning.

**Experiment with Undergraduate Students**

The post-graduation (M.A. English 2015-16) students and the guide teacher experimented theses smartphone applications on the first year B.A students for fifteen days in the year 2015-16. In fact, we had a plan to experiment on two different groups. However, we have been experimented only with the first group of the first year B.A. students. We experimented with them to develop their English with the help of the above-mentioned smartphone applications. Some of us took some sessions in their group, and we made them use English with the help of various applications.

**Observations**

When mobile applications were introduced to first year B.A students, the following observations noted:
- Students developed great interest in English language learning
- They found a splendid change in teaching and learning process of English
- Students enjoyed the sessions because they found it very interesting to learn a language on mobile phones.
- Some of them created audio tracks of their voice and overjoyed by listening to their recordings
- Some applications proved as helpful for improving their pronunciation
- Students become competent in the use of English language
- They started communicating with their classmates.

**Conclusion**

Thus, this study related to the use of smartphone applications helped undergraduate students in developing their English in a quite interesting way. It actually helped them improve their interest in language learning. Students become motivated towards language learning. They have now started making attempts of use English with their friends and classmates. Thus, this study proves as significant and useful.

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# Use of Newspapers in Teaching English at the Undergraduate Level: Some Possibilities of ELT Classroom

## Prof. Sandip J. Nikam, M.A., B.Ed., SET. Ph.D. Candidate
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**Abstract**

Newspapers are very crucial medium of information for the commonest of the common person of any society. They are available on very minimum prize and hence can be available with everyone. As they contain current knowledge, happenings and the global goings-on, they are also helpful to the field of education. They are helpful to the ELT field too. In fact, they play a very crucial role in teaching of English at various stages of education. They are used at various levels as per the need and the level of students. They are the cheapest reading material. This paper is an attempt to throw some light on how newspapers can be useful in teaching of English at undergraduate level.

**Keywords:** Newspapers, ELT, daily happening, vocabulary, discourse techniques, style and creative writing, editorial content, newspaper reports, advertising, syllabi, reading habits, cartoons.

**Introduction**

Newspapers generally content daily happenings, scientific invention, historical events, entertainment, stories of human interest, political happenings, trade and economic matters, editorials, sports, shopping etc. It means they just provide a panoramic view of human life and society.

The newspapers can be helpful in the language classroom in variety of ways and to teach variety of content right from the alphabets, to sentence structure, vocabulary, grammar, discourse techniques, style and creative writing. Moreover, newspapers are helpful for students, teachers, policy makers and syllabus designers, etc. Though, newspapers are helpful in the classroom, we do not find extensive use of newspapers in the classroom. In fact, they are used in limited sense and at certain levels only. Why this is happening? Why are they not be used in large scale. Importance of Newspapers in ELT Classroom:

The students can be motivated by the use of newspapers in the classroom by the teachers. The newspapers provide interesting and relevant information and facts. ELT teachers may use the newspapers in variety of ways. First, they can be used to develop language competencies including language skills, vocabulary, grammar; secondly newspapers can be used to focus on the aspects of the society and its culture and thirdly to stimulate discussion of the issues raised by the articles. There are different uses according to the structure of the newspapers. It has been

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observed that different parts of the newspaper serve different purposes to different types of readers throughout all these years from the beginning of the newspapers.

## Newspaper Structure and Its Use in the Classroom

The newspaper is made up of two basic parts-editorial content and advertising. The editorial content refers to anything which is not advertising. The editor is responsible for all editorial publications. The editorial content includes two main categories fact and opinion. The factual reporting of events fills the news columns and opinion of the newspaper and its readers go on to the editorial page.

The Newspaper contains following types of writing:
- News writing,
- Newspaper reports
- Page three gossips
- Editorials,
- Feature stories,
- Columns,
- Features
- Sports stories

The newspapers provide information on science, movies, sports, business, life style, politics, literature etc. They also give great exposure to language and the content of various fields. Moreover they are very accessible easily with minimum prize and can be used in the classroom to develop students non-verbal and verbal communication , language skills, observation skills, vocabulary, grammar, critical thinking and reporting skill etc.

## Benefits of the Use of Newspapers in the Language Classroom

Newspapers can function as supplementary material to the existing syllabi. It is believed that students learn language on account of enough exposure of target language. Therefore, newspapers can be used in variety of ways for English language teaching. Following are some of the ways through which newspapers can be used the classroom for teaching and learning of English language:

i) **Newspapers contain current and interesting information:**
As the newspapers contain current and updated information of life, it would be very useful information to use in the classroom. Day-today news, newspaper reports, travel stories, page three issues etc. can create interest among students. When teacher uses this kind of newspaper writing in the classroom, it would prove very helpful to students to learn the language. Moreover it creates interest among students for language learning.

ii) **Developing Reading Habits:**
A piece of newspaper writing can create interest among the students that further may lead to form their English language reading habits. The teacher may select the material from the students' interest from the newspapers. Thus, students skimming and scanning can be developed.

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iii)    **Pictures, photographs and Cartoons:**
      Newspapers contain pictures, photos and cartoons. Those can be used in the classroom as language materials. On account of visual effect they can be very useful for language learning. Students' narrative skills can be developed through pictures, photos and cartoons from the newspapers. They may be used for teaching them narrative skills by the help of picture stories, photos and cartoons.

iv)    **Newspapers of the different languages:**
      Some degree of use of mother tongue is desirable for language learning. Therefore, the newspaper writings of the regional language can be used in ELT classroom, which can create good atmosphere in the classroom. Thus, even regional language newspaper writings can be helpful in teaching of English through newspapers.

v)     **Advertisements in the Newspapers and English Language Teaching:**
      Advisements in the newspaper are also used for language learning. The structure, the language and the content are specifically prepared to attract and grab the attention of the readers. This can be disused in language point of view in the language classroom. Especially consumer advertisements are interesting and meaningful. Their purpose is to influence and attract readers for purchasing. Therefore they are written in specialized manner. We do not find this in the ordinary syllabus. So this kind of writing of advertisement can be used for language learning in variety of ways.

**Conclusion**
      Thus, newspapers are the natural source of language learning material. If they are used properly and with emphasis on certain elements then they could be very live and natural source of material for language learning. It can be used for teaching various elements of English language right from the alphabets, to sentence structure, vocabulary, grammar, discourse techniques, style and creative writing.

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# Bama's *Karukku*: Distress of Dalits

## V. Sangeetha and Dr. V. Peruvalluthi

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Courtesy: https://global.oup.com/academic/product/karukku-9780199450411?lang=en&cc=dk
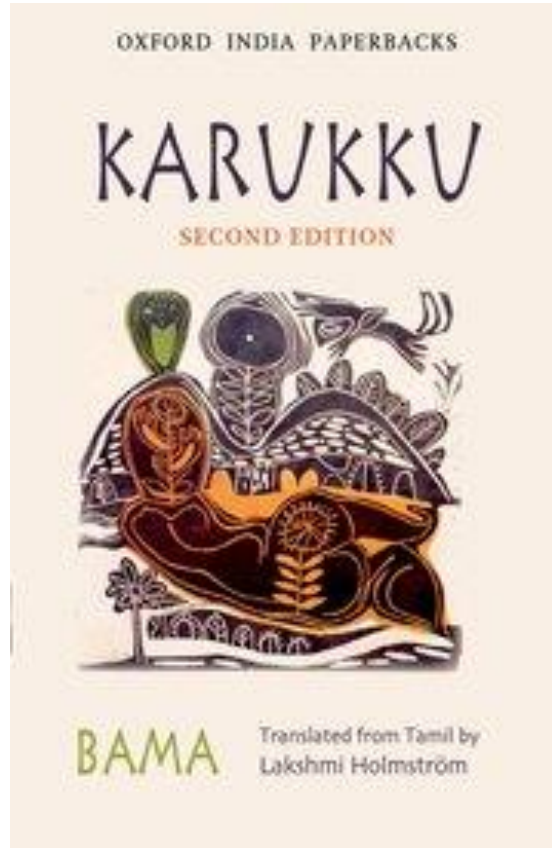
**Introduction**

 *Karukku* is a *testimonio* which is written with a purpose to bring justice to Dalits. Testimonio is a genre commonly associated with Latin American atrocity narratives. John Beverly in his *The Margin at the Center: On Testimonio* defines it as: "A novel or novella – length narrative in book or pamphlet(that is, printed as opposed to acoustic) form, told in the first person by a narrator who is also the real protagonist and whose unit of narration is usually a "life" or significant life experience". The purpose of Bama is to bring out the darkness in the life of Dalits to light and make them shine and also to upright their status among all others in society. Dalits are also human beings who possess everything as all others. Caste discrimination is the main factor that makes people suffer. The writer writes her own experience in life starting from her childhood till her age to earn and withstand on her own legs. Everywhere the discrimination

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prevails. Common people and the entire Indian society reject Dalits in every entry and prohibit them in all cases.

## Innumerable Sufferings of the Dalit

It is really tough to pin point the sufferings of Dalits because it is innumerable. Their life is full of pain, spread with thorns, struggles and sufferings. It clearly shows that their life is not remarkable for others in Indian society. No optimistic offering throughout their life. Indian customs and system take no notice of Dalits and their life. Bama's *Karukku* brings with it the force to attain the first level of success for Dalits by projecting them to others and showcasing their lifestyle in society.

In the introduction part of *Vanmam*, another novel by Bama, she writes:

"In the academic sphere, while the European and American Universities accommodate Dalit Studies as part of the expansion of Cultural Studies, Indian Universities have included it as part of University Grant Commission's demand to accommodate Human Rights in the curriculum. Dalit Studies, however, remains a marginal study as it remains outside the mainstream curriculum, and is offered only as an elective or optional course… it remains merely as a component and does not affect the dominant (Hindu) perspective on literature and culture"(xix)

## Sufferings Due to Caste

*Karukku* which means the sharp double edged sword of Palmyra leaves, discusses the life of Dalits especially Dalit Catholic women. Caste discrimination is the most predominant factor that always makes Dalits suffer. It prevails throughout the country. Their living area also has to be far from upper caste area but the people of upper caste need Dalits to come and work in their fields for daily wages. Caste discrimination injures the heart of the writer. Dalits are treated very low. Everybody in the village state that Naickers and Udayars are upper caste people and so should not be touched by a Dalit, because they are untouchables. If a Dalit touches the upper caste people then they would be polluted. Dalits should be only their servants to work out of their home and in fields. When the writer is at her age going to school, the incident happens. She is walking home back from school. She writes:

"Just then, an elder of our street came along from the direction of the bazaar….. He came along, holding out the packet by its string, without touching it. The elder went straight up to the Naicker, bowed low and extended the packet towards him, cupping the hand that held the string with his other hand. Naicker opened the parcel and began to eat the vadais" (15)

## Facing Insult Everyday

The behavior of the upper caste shows that even the touch of Dalits would pollute their belongings. This prevails not only in home, but in fields, public places and everywhere. In bus people would not sit with Dalits in same seat. In schools, Dalit children should sit either in

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ground or separately. In hostel, students would not stay with Dalits in same room. They think their touch would pollute them, but the truth is that pollution is not with Dalits but in the minds of others. As this separation continues, it deeply registers in the minds of children even from their childhood days. Also they see their parents' and grandparents' behavior with their masters in village. Bama shares all her agony and feelings with her brother always. He used to advise her to study well, because education alone can help Dalits come up in life and attain a suitable place and also get status for them in society. She feels pity for such a pathetic situation of her people.

Another incident that always pricks her heart is the insult that she faces during her schooling in front of all for no wrong in her side. She is in seventh class, all children used to play after school in their village. One day, the game is to run up to the coconut palm and touching its tip. With an excitement, the author runs fast and touches the tree. When she touches, a coconut falls down with a louder noise. All frighten and run away faster. The other children with her say that she only plucks it. The next morning she is called by the headmaster in assembly. In front of all he says:

> "You have shown us your true nature as a paraya, you climbed the coconut tree yesterday after everybody else had gone home, and you stole a coconut. We cannot allow you inside this school. Stand outside"(19)

**Children Also Suffer**
The writer is fed up and is unable to put off her tears. All have gone to the class. She stands out alone with tears. One of her teachers advices her to meet the priest, explain everything and get a letter from him. As per the words she meets the priest and tells everything even missing a single word. The priest's first response is to say: "After all you are from the Cheri. You might have done it. You must have done it". (19) Bama burst out crying. She is true in her words and is not of that sort of girl telling lie. She is from Dalit community and so no one is ready to believe her. At that time no one helps her to prove her. Everyone believes that Dalits always behave meanly. The small girl does not have any eyewitness for her to prove, if so she would have proved herself. Thus she is unable to sustain her respect. This is how Dalit children are treated in schools. They suffer for no reason. Parayars are always dishonored irrespective of their age. She reminds her brother and his optimistic words, so consoles her. Not only this, she has to face more than this in future throughout her life. She concentrates more and more on her studies just to promote her and get status.

The writer always thinks off her people and their worst situation. They work hard from dawn to dusk but earns only a few that is not even enough to satisfy their hunger. Many of the days they need to starve for food. Poverty is another unavoidable factor that accompanies their life. Their daily wages is not at all enough to satisfy their basic needs. Just to sort out the problem of hunger, even small children from the street need to go for work. Many of them go to matchbox factory. Poverty restricts them from going to school and get education.

**Burst of Agony**
Early generation Dalits' way of living is so painful. They don't even speak a word against their masters. They are caught hold in the hands of upper caste. In those days they are like slaves.

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Bama reminds her grandmother drinking water. The Naicker woman pours water from a height of four feet which her grandmother drinks with cupped hands holding close to her mouth. Dalits are supposed not to touch even the vessels of upper caste. All these thinking set off her mind always. Each and every struggle of the community insists her to do well in her studies and win in life. She would get the power to ask against the injustice happens, when she gets educated. Bama asks a sequence of questions that are the outburst of the agony in Bama's mind.

> "How did the upper caste become so elevated? How is it that we have been designated? How is it that people consider us too gross even to sit next to when travelling? Are Dalits not human beings? Do they not have common sense? Do they not have such attributes as a sense of honor and self-respect? Are they without any wisdom, beauty, dignity? What do we lack?" (27)

**Agony Caused by Daily Suffering and Ill Treatment**

Dalits are also human beings like others and they are in no way degraded from others. They have their own lifestyle, culture, food, tradition, language and everything. But they are not treated equal in society. All together, Bama strongly believes that education alone can make Dalits win in life and get empowerment. That alone would bring respect, dignity and everything that is missing so far. Common people must be given awareness that Dalits are also human beings like others. Once the realization comes in mind then there is no need of any more struggles. Government plans a lot but it should reach the deaf ears, only then Dalits can live peacefully with respect.

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# TAM Analysis of Baharagora Dialect

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**Abstract**
For the purpose of mechanical linguistic utilization of any language, as a first step we analyze the TAM (Tense, Aspect, and Mood) features of that language. In the present paper, we study the less explored dialect, Bahraagi (a namesake as the dialect has no specific name), spoken in and around a small town called Baharagora situated in the East Singhbhum district of Jharkhand, which is located in the south east corner of the state. The paper has unfolded the Tense-Aspect-Mood system (Verbal Morphology) of Bahraagi. Moreover, since TAM contains the verbal as well as agreement features of a language, the paper has also unfolded the agreement (Person-Number-Gender) features of Bahraagi.

**Keywords: Bahraagi Dialect, Tense, Aspect and Mood.**

## 1. Introduction

The major role of TAM (tense, aspect, and mood or modality) is categories played in establishing finite verbal forms. Verbs are grammatical units stating action or event and the state of a sentence. We can find in languages infinitive forms used for naming these actions or situations. They need to be inflected, i.e. put into finite forms, in order to be functional in the language. Inflected verbs become functional in a language by entering into multi-dimensional relations with the other words and take the biggest share in the formation of sentences. The classification of TAM plays the major role, together with person and number, in constituting finite verbal forms. Its chunk provides the location of the action on the temporal line while mood shows the way or style of the action that is being done, and aspect indicates the physiological and psychological status of the speaker with regards to the meaning conveyed by the finite form of the verb. The key issue is that languages can have many different ways of verb inflection and different ways of thinking and phrase-chunking with regards to their TAM systems.

## 1.1 Literature Review

Many scholars have already done work on TAM for several South Asian Languages (SALs), such as Indo-Aryan, Dravidian, and Austro-Asiatic The theoretical discussion is based mainly on Dahl (1985), Bybee et al (1994), and Givón (2001). Besha (1989) is a study of tense and aspect in Shambal. Annie Montaut's *"The evolution of the tense-aspect system in Hindi/Urdu"* and Grierson's *Linguistic Survey of India* (11 vol.) are some other references. Grierson's work represents the beginning of the Munda and Mon-Khmer languages as a distinct family (still called Austric or Austro-Asiatic) just after Dravidian languages had been separated as the second distinct Indian family. The first one was the Indo-Aryan family identified right

after the famous discovery by William Jones in 1786 that Sanskrit and Latin-Greek were sister languages.

## 1.2 What is TAM?

**Tense:** Tenses are verb forms that show time. The tense in any language indicates when the time of assertion, completion, or evolution occurs in temporal relative sentences. Tenses can also make finer distinctions between simple past, present, and future.

**Aspect:** Aspect is defined according to Reichenbach (1947) and relates the concepts of Time of Utterance (TU), Topic Time (TT), and Situation Time (TSit) to define tense and aspect categories. Topic Time (TT) and Situation Time (TSit) are conceived as spans while Time of Utterance (TU) is a single point. According to functionality, we can distinguish between the inherent and grammatical aspect. Grammatical aspect is described using the morphological features of a verb. Inherent aspect is inherent to the verb or to the combination of the verb with some other parts of the sentence. Not only is there a subjective perspective on an individual's choice of TAM marking, but there is also imprecision in the entire system of TAM (Dahl 1985:20f). Although everyone knows what the prototypical cases of TAM are, it is not always clear how to distinguish the less typical ones.

In traditional grammar, TAM have been defined from a semantic point of view. However, Dahl (1985:23-26) introduces the new notion of dominance in distinguishing the tense and aspect. Dahl suggests that grammatical TAM morphemes typically combine semantic features. He classifies that Past as an event closed or perfective activities; and there is no Future tense. Tense is classified into past or non-past, or perfective and imperfective.

The above scholars have classified that present tense as a progressive aspect, and imperfective aspect. In accordance with these findings, Bybee et al. (1994:140) argues that a present tense marker expresses the meaning of present imperfective situations in order to illustrate the problems with categorizing the present. Hence the past and future tenses in the most of languages were classified partly with the help of auxiliaries.

**Mood**: Mood refers to grammatical manifestations of the way the speaker views the reality of the sentence; it is an expression of statement and declarative sentences. The grammatical category of mood must be kept separate from the semantic category of modality. Generally, modality may be expressed by auxiliary verbs called modals rather than by mood. Grammatical mood is the morphological marking of modality on a verb. Modality is concerned with the status [from the speaker's point of view] of the proposition that describes the event" (Palmer 2001:1), and can be expressed either by affixal morphology or through periphrastic/phrasal constructions.

## 1.3 The Bahraagi Language

Bahraagi is a dialect which has been the result of language convergence between Bangla and Odia, spoken in and around a small town named Baharagora which is situated in the East Singhbhum district of the south-east corner of Jharkhand. Baharagora is the entry point of Jharkhand from the two states, namely West Bengal and Odisha. It is located at the border and

West Bengal is approx 12 km and Odisha is approx 7 km from the town. Although the official language of the state is Hindi, the local language is a blend of Bangla and Odia. There is no discrete record of this dialect. Even the speakers of the dialect do not recognize it with any particular name and just recall it as "*the language spoken in Baharagora*", so for the namesake we would be calling this dialect as "Bahraagi" throughout the study. The population of Baharagora is 148,000, as recorded in the 2001 census, which provides an estimate of the number of speakers of this dialect. It acts as a link language which is used to interact with people in the marketplace. We estimate that the whole population is using the language for their communication, even though it might not be their native language.

If Baharagora is considered the focal area of Bahraagi, then it could have spread within or outward a radius of around 30 km from the area. However, no specific details of this dialect have been found yet. Moreover, there is no linguistics work done by any scholar. The speakers do not have a specific written form of the language and use the Bangla Devnagri scripts for their writing purposes.

Bahraagi speakers are mostly farmers or traders. They need to be in constant contact with the marketplace, which encourage the use of this dialect. Now, being in atleast the fifth generation as a creolized form, we do not know how and when Bahraagi came in existence. It might have been a pidgin for communication purposes and now has been creolised. Note that a *pidgin* is a language with no native speakers; it is no one's first language but is a *contact language*. That is, due to a multilingual setup, those who wish to communicate must find or improvise a simple language system that will enable them to do so. Holm (1988, pp. 4-5) defines a pidgin as:

"*a reduced language that results from extended contact between groups of people with no language in common; it evolves when they need some means of verbal communication, perhaps for trade, but no group learns the native language of any other group for social reasons that may include lack of trust or of close contact.*"

In contrast to a pidgin, a *creole* is often defined as a pidgin that has become the first language of a new generation of speakers. As Aitchison (1994, p. 111) says, *'creoles arise when pidgins become mother tongues'.* A creole, therefore, is a 'normal' language in almost every sense. Holmes (1992, p. 95) says that *'A creole is a pidgin which has expanded in structure and vocabulary to express the range of meanings and serve the range of functions required of a first language.'*

Thus, we can say that Bahraagi has emerged as a pidgin form which now has become creolized for the fifth generation.

## 2. Analysis
### 2.1 The Tense
Like any other modern Indian language family, Bahraagi has three distinct tenses: *Past*, *Present* and *Future*. Let us see the following table of absolute tense—
*SIMPLE PRESENT (SINGULAR):*

| Table 1 | English | Bahraagi |
|---|---|---|
| 1P | I am | mu:i: a:cʰ-ɔ:ñ |
| 2P | You are | tu:i: a:cʰ-u: |
| 3P | He is | se a:cʰ-e |

*SIMPLE PRESENT (PLURAL):*

| Table 2 | English | Bahraagi |
|---|---|---|
| 1P | We are | a:ma:r a:cʰ-i: |
| 2P | You are | tu:ma:r a:cʰ-ɔ: |
| 3P | They are | ta:n a:cʰ-en |

*SIMPLE PAST (SINGULAR):*

| Table 3 | English | Bahraagi |
|---|---|---|
| 1P | I was | mu:i: tʰi:-n-u: |
| 2P | You were | tui: tʰi:-l-u: |
| 3P | He was | se tʰi:-l-a: |

*SIMPLE PAST (PLURAL):*

| Table 4 | English | Bahraagi |
|---|---|---|
| 1P | We were | a:ma:r tʰi:-l-i: |
| 2P | You were | tu:ma:rtʰi:-l-ɔ: |
| 3P | They were | ta:ntʰi:-l-a:n |

*SIMPLE FUTURE (SINGULAR):*

| Table 5 | English | Bahraagi |
|---|---|---|
| 1P | I will be | mu:i: tʰa:-m-u:ñ |
| 2P | You will be | tu:i: tʰa:-b-u: |
| 3P | He will be | se tʰa:-b-e |

*SIMPLE FUTURE (PLURAL):*

| Table 5 | English | Bahraagi |
|---|---|---|
| 1P | We will be | a:ma:r tʰa:-b-a: |
| 2P | You will be | tu:ma:rtʰa:-b-ɔ: |
| 3P | They will be | ta:ntʰa:-b-en |

## 2.2 Present Tense

The present tense considering the speaker's utterance denotes the time of action at present. In Bahraagi, it is expressed by the verb with the null morpheme *'ϕ'* to express aspect and tense. The following example exemplifies the present action-

**(a)**   mu:i:          bɔ:i:                    **pɔ:ɖɦ-ɔ:ñ**
I-1P-SG-nom  book-acc       read-IMP-PRS-SG
          *"I read book."*

TAM Analysis of Baharagora Dialect

The allomorphs used for present tense in agreement with person and numbers are specified in the following table:**Table 6.**

| Person | Singular | Plural |
|---|---|---|
| **1P** | /-ɔ:ñ/ | /-i:/ |
| **2P** | /-u:/ | /-ɔ:/ |
| **3P** | /-e/ | /-en/ |

It is generally used in the following contexts and the tensed verb form appears in the bold type:

### 2.3 Habitual/Simple Present

    (i)    su:rjɔ: bi:ka:ɭbela:ye **du:b-e**
sun-nom-SG  evening       sets-IMP-PRS-SG
"The sun sets in the evening."
    (ii)    a:ma:r ʃɔ:ka:ɭe**u:ʈʰ-i:**
we-nom-PL    morning     get up-IMP-PRS-SG
"We get up in the morning."

### 2.4 Incomplete/Progressive Present

    (i)    mu:i:           tʰesi:s **nekʰ-ɔ:ñ-ʈɔ:ñ**
I-nom-SG     thesis-acc-SG  write-PROG-PRS-SG
"I am writing the thesis."
    (ii)    se       ta:r           sewa: **kɔ:r-e-ʈe**
he-nom-SG him-gen-SG service     do-PROG-PRS-SG
"He is serving him."

### 2.5 Data Table of Relative Present Tense

*SIMPLE PRESENT (SINGULAR):*

| Table 8 | English | Bahraagi |
|---|---|---|
| **1P** | I work | mu:i: ka:jkɔ:r-ɔ:ñ |
| **2P** | You work | tu:i: ka:jkɔ:r-u: |
| **3P** | He work | se ka:jkɔ:r-e |

*SIMPLE PRESENT (PLURAL):*

| Table 9 | English | Bahraagi |
|---|---|---|
| **1P** | We work | a:ma:r ka:jkɔ:r-i: |
| **2P** | You work | tu:ma:rka:jkɔ:r-ɔ: |
| **3P** | They work | ta:nka:jkɔ:r-en |

*PRESENT CONTINUOUS (SINGULAR):*

| Table 10 | English | Bahraagi |
|---|---|---|
| **1P** | I am working | mu:i: ka:jkɔ:r-ɔ:ñ-ʈɔ:ñ |
| **2P** | You are working | tu:i: ka:jkɔ:r-u:-ʈu: |
| **3P** | He is working | se ka:jkɔ:r-e-ʈe |

*PRESENT CONTINUOUS (PLURAL):*

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| Table 11 | English | Bahraagi |
|---|---|---|
| 1P | We are working | a:ma:r ka:jkɔ:r-i:-ʈi: |
| 2P | You are working | tu:ma:rka:jkɔ:r-ɔ:-ʈɔ: |
| 3P | They are working | ta:nka:jkɔ:r-en-ʈen |

**Present Perfect (Singular)**

| Table 12 | English | Bahraagi |
|---|---|---|
| 1P | I have done the work | mu:i: ka:j ta: kɔ:ri:-ni:cʰ-ɔ:ñ |
| 2P | You have done the work | tu:i: ka:j ta: kɔ:ri:-ni:cʰ-u: |
| 3P | He has done the work | se ka:j ta: kɔ:ri:-ni:cʰ-e |

**Present Perfect (Plural)**

| Table 13 | English | Bahraagi |
|---|---|---|
| 1P | We have done the work | a:ma:r meneka:j ta: kɔ:ri:-ni:cʰ-i: |
| 2P | You have done the work | tu:ma:rmeneka:j ta: kɔ:ri:-ni:cʰ-ɔ: |
| 3P | They have done the work | ta:nmeneka:j ta: kɔ:ri:-ni:cʰ-en |

*PRESENT PERFECT CONTINUOUS (SINGULAR):*

| Table 14 | English | Bahraagi |
|---|---|---|
| 1P | I have been working for two hours | mu:i: du: gʰɔ:nʈa:ru: ka:jkɔ:r-ɔ:ñ-ʈɔ:ñ |
| 2P | You have been working for two hours | tu:i: du: gʰɔ:nʈa:ru: ka:jkɔ:r-u:-ʈu: |
| 3P | He has been working for two hours | se du: gʰɔ:nʈa:ru: ka:jkɔ:r-e-ʈe |

*PRESENT PERFECT CONTINUOUS (PLURAL):*

| Table 15 | English | Bahraagi |
|---|---|---|
| 1P | We have been working for two hours | a:ma:r du: gʰɔ:nʈa:ru: ka:jkɔ:r-i:-ʈi: |
| 2P | You have been working for two hours | tu:ma:r du: gʰɔ:nʈa:ru: ka:jkɔ:r-ɔ:-ʈɔ: |
| 3P | They have been working for two hours | ta:n du: gʰɔ:nʈa:ru: ka:jkɔ:r-en-ʈen |

**2.6 Past Tense**

The past tense is used in situations which occurs prior to the present moment of speech. In Baharaagi, it is expressed by the verb with the morpheme '–*l'* to express aspect and tense. The following instances exemplify the past actions expressed by the verb, which appear in bold type-

**(a)**    ra:m          gʰɔ:r                        **g-e-l-a:**
         Ram-nom-SG home-acc            go-IMP-PST-SG
              "Ram went home."

**(b)**    se              ba:ja:r-ru:              bɔ:i:              **ki:n-l̠-a:**
He-nom-SG    market-abl              book-acc              buy-IMP-PST-SG
   "He bought a book from the market."

The allomorphs used for the past tense in agreement with person and numbers are specified in the table below:**Table 16**

| Person | Singular | Plural |
|---|---|---|
| 1P | /-nu:/ | /-li:/ |
| 2P | /-lu:/ | /-lɔ:/ |
| 3P | /-la:/ | /-la:n/ |

Beside the above general convention, there are some specific circumstances in which past tense are indicated. Such circumstances marked with the past tense appear in bold type in the below:

### 2.7 Past Continuity

(i)        se              ma:ʈʰe **dɔ:u:ɗ-i:-te-tʰi:-la:**
he-nom-SG    field-loc        run-PROG-PST-SG
   "He was running in the field."
(ii)        ta:n              bɔ:ne              **rɔ:h-i:-te-tʰi:-la:n**
they-nom-PL  jungle-loc        live-PROG-PST-PL
   "They were living in the jungle."

### 2.8 Prior to Past Action

(i)        mɔ:r    a:sba:r a:gʰu:              se              **su:-i:-tʰi:-la:**
I        arrival before    he-nom-SG    sleep-PFT-PST-SG
   "Before my arrival, he slept."

### 2.9 Data Table of Relative Past Tense
*SIMPLE PAST (SINGULAR):*

| Table 17 | English | Bahraagi |
|---|---|---|
| 1P | I worked | mu:i: ka:jkɔ:r-n-u: |
| 2P | You worked | tu:i: ka:jkɔ:r-l-u: |
| 3P | He worked | se ka:jkɔ:r-l-a: |

*SIMPLE PAST (PLURAL):*

| Table 18 | English | Bahraagi |
|---|---|---|
| 1P | We worked | a:ma:rka:jkɔ:r-l-i: |
| 2P | You worked | tu:ma:rka:jkɔ:r-l-ɔ: |
| 3P | They worked | ta:nka:jkɔ:r-l-a:n |

*PAST CONTINUOUS (SINGULAR):*

| Table 19 | English | Bahraagi |
|---|---|---|
| 1P | I was working | mu:i: ka:jkɔ:r-te-tʰi:-n-u: |

| | | |
|---|---|---|
| **2P** | You were working | tu:i: ka:jkɔ:r-te-tʰi:-l-u: |
| **3P** | He was working | se ka:jkɔ:r-te-tʰi:-l-a: |

*PAST CONTINUOUS (PLURAL):*

| Table 20 | English | Bahraagi |
|---|---|---|
| **1P** | We were working | a:ma:r ka:jkɔ:r-te-tʰi:-l-i: |
| **2P** | You were working | tu:ma:rka:jkɔ:r-te-tʰi:-l-ɔ: |
| **3P** | They were working | ta:nka:jkɔ:r-te-tʰi:-l-a:n |

*PAST PERFECT (SINGULAR):*

| Table 21 | English | Bahraagi |
|---|---|---|
| **1P** | I had done the work | mu:i: ka:j ta: kɔ:r-i:-ni:-tʰi:-n-u: |
| **2P** | You had done the work | tu:i: ka:j ta kɔ:r-i:-ni-tʰi:-l-u: |
| **3P** | He had done the work | se ka:j ta: kɔ:r-i:-ni:-tʰi:-l-a: |

*PAST PERFECT (PLURAL):*

| Table 22 | English | Bahraagi |
|---|---|---|
| **1P** | We had done the work | a:ma:r ka:j ta: kɔ:r-i:-ni:-tʰi:-l-i: |
| **2P** | You had done the work | tu:ma:rka:j ta: kɔ:r-i:-ni:-tʰi:-l-ɔ: |
| **3P** | They had done the work | ta:nka:j ta: kɔ:r-i:-ni:-tʰi:-l-a:n |

*PAST PERFECT CONTINUOUS (SINGULAR):*

| Table 23 | English | Bahraagi |
|---|---|---|
| **1P** | I had been working for two hours | mu:i: du: gʰɔ:nʈa:ru:ka:jkɔ:r-te-tʰi:-n-u: |
| **2P** | You had been working for two hours | tu:i: du: gʰɔ:nʈa:ru: ka:jkɔ:r-te-tʰi:-l-u: |
| **3P** | He had been working for two hours | se du: gʰɔ:nʈa:ru: ka:jkɔ:r-te-tʰi:-l-a: |

*PAST PERFECT CONTINUOUS (PLURAL):*

| Table 24 | English | Bahraagi |
|---|---|---|
| **1P** | We had been working for two hours | a:ma:r du: gʰɔ:nʈa:ru: ka:jkɔ:r-te-tʰi:-l-i: |
| **2P** | You had been working for two hours | tu:ma:r du: gʰɔ:nʈa:ru: ka:jkɔ:r-te-tʰi:-l-ɔ: |
| **3P** | They had been working for two hours | ta:n du: gʰɔ:nʈa:ru: ka:jkɔ:r-te-tʰi:-l-a:n |

## 2.10 Future Tense

Future tense refers to an event which occurs after the present moment of speech. In Bahraagi, it is expressed by the verb with the morpheme '–b' to express aspect and tense. The following example exemplifies the future action which appears in bold type----

(i)    mu:i:          bɔ:i:              **pɔ:ɗ-mu:ñ**
                      I-nom-SG       book              read-IMP-FUT-SG
                      "I shall read the book."

The allomorphs used for present tense in agreement with person and numbers are specified in the below table:**Table 25**

| Person | Singular | Plural |
|--------|----------|--------|
| 1P | /-mu:/ | /-ba:/ |
| 2P | /-bu:/ | /-bɔ:/ |
| 3P | /-be/ | /-ben/ |

The following instances exemplify the future form of the action in different contexts in which the verbs appear in bold type---

### 2.11    Future Action
(i)    mu:i:          gʰɔ:r          **ja:-mu:ñ**
                      I-nom-SG      home   go-IMP-FUT-SG
                      "I will go home."
(ii)   ra:m            bəya:karaɲ    **pɔ:ɖɦ-b-e**
                      ram-nom-SG   grammar        read-IMP-FUT-SG
                      "Ram will read grammar."

### 2.12    Possible Future
(i)    ka:l              cʰu:ʈi: hi:ne mu:i:   gʰɔ:r   **ja:-mu:ñ**
                      tomorrow holiday       become I       home   go-IMP-FUT-SG
                      "I shall go home if it becomes a holiday tomorrow."

### 2.13    Habitual Future
(i)    ra:m    prɒtyek        mɔ:ŋɔ:ɭba:r    mɔ:ndi:r       **ja:-b-e**
                      ram-nom-SG every   Tuesday        temple go-IMP-FUT-SG
                      "Ram will go to temple every Tuesday."

### 2.14    Unfinished Future
(i)    hɔ:ri: ka:l              di:nerbeɭa:e    sku:le **tʰa:-b-e**
                      hari-nom-SGtomorrow         daytime        school be-IMP-FUT-SG
                      "Tomorrow at daytime Hari will be at school."

### 2.15 Data Table of Relative Future Tense
*SIMPLE FUTURE (SINGULAR):*

| Table 26 | English | Bahraagi |
|----------|---------|----------|
| 1P | I will work | mu:i: ka:jkɔ:r-m-u: |
| 2P | You will work | tu:i: ka:jkɔ:r-b-u: |

| 3P | He will work | se ka:jkɔ:r-b-e |
|---|---|---|

*SIMPLE FUTURE (PLURAL):*

| Table 27 | English | Bahraagi |
|---|---|---|
| 1P | We will work | a:ma:rka:jkɔ:r-b-a: |
| 2P | You will work | tu:ma:rka:jkɔ:r-b-ɔ: |
| 3P | They will work | ta:nka:jkɔ:r-b-en |

*FUTURE CONTINUOUS (SINGULAR):*

| Table 28 | English | Bahraagi |
|---|---|---|
| 1P | I will be working | mu:i: ka:jkɔ:r-te-tʰa:-m-u: |
| 2P | You will be working | tu:i: ka:jkɔ:r-te-tʰa:-b-u: |
| 3P | He will be working | se ka:jkɔ:r-te-tʰa:-b-e |

*FUTURE CONTINUOUS (PLURAL):*

| Table 29 | English | Bahraagi |
|---|---|---|
| 1P | We will be working | a:ma:r ka:jkɔ:r-te-tʰa:-b-a: |
| 2P | You will be working | tu:ma:rka:jkɔ:r-te-tʰa:-b-ɔ: |
| 3P | They will be working | ta:nka:jkɔ:r-te-tʰa:-b-en |

*FUTURE PERFECT (SINGULAR):*

| Table 30 | English | Bahraagi |
|---|---|---|
| 1P | I will have worked | mu:i: ka:jta: kɔ:r-i:di:-tʰa:-m-u: |
| 2P | You will have worked | tu:i: ka:jta: kɔ:r-i:-di:-tʰa:-b-u: |
| 3P | He will have worked | se ka:j ta:kɔ:r-i:-di:-tʰa:-b-e |

*FUTURE PERFECT (PLURAL):*

| Table 31 | English | Bahraagi |
|---|---|---|
| 1P | We will have worked | a:ma:r ka:j ta: kɔ:ri:-di:-tʰa:-b-a: |
| 2P | You will have worked | tu:ma:rka:j ta: kɔ:r-i:-di:-tʰa:-b-ɔ: |
| 3P | They will have worked | ta:nka:j ta: kɔ:r-i:-di:-tʰa:-b-en |

*FUTURE PERFECT CONTINUOUS (SINGULAR):*

| Table 32 | English | Bahraagi |
|---|---|---|
| 1P | I will have been working | mu:i: ka:jkɔ:r-te-tʰa:-m-u: |
| 2P | You will have been working | tu:i: ka:jkɔ:r-te-tʰa:-b-u: |
| 3P | He will have been working | se ka:jkɔ:r-te-tʰa:-b-e |

*FUTURE PERFECT CONTINUOUS (PLURAL):*

| Table 33 | English | Bahraagi |
|---|---|---|
| 1P | We will have been working | a:ma:r ka:jkɔ:r-te-tʰa:-b-a: |

| 2P | You will have been working | tu:ma:rka:jkɔ:r-te-tʰa:-b-ɔ: |
|----|----------------------------|-------------------------------|
| 3P | They will have been working | ta:nka:jkɔ:r-te-tʰa:-b-en |

## 3 The Aspect

### 3.1 Progressive Aspect

The progressive implies that an action or process is in progress, demonstrative the dynamic character of the action as opposed to being wholly static. It occurs with tense auxiliaries to form present, past and future progressive tenses.

(i)  se          ma:ʈʰe **dɔ:u:ɖ-e-ʈe**
     he-nom-SG    field          run-PROG-PRS-SG
     "He is running in the field."

(ii) ka:lke  se      pʰu:ʈbɔ:ḷ      **kʰeḷ-te-tʰi:-l-a:**
     Yesterday    he-nom-SG football    play-PROG-PST-SG
     "Yesterday, he was playing football."

(iii) bɔ:rsa: **hɔ:-e-ʈe**
      rain    become-PROG-PRS-SG
      "It is raining."

(iv) ra:m          ɔ:ɗi:ʃa:e      **rɔ:h-e-ʈe**
     Ram-nom-SG odisha stay-PROG-PRS-SG
     "Ram is staying in Odisha."

(v)  mu:i:          u:pɔ:nya:s    **pɔ:ɗɦ-ɔ:ñ-ʈɔ:ñ**
     I-nom-SG       novel         read-PROG-PRS-SG
     "I am reading the novel."

### 3.2 Perfect Aspect

The perfect aspect locates a situation within a period of time beginning in the past and extending forward to include the respective tense. Generally, it is used to indicate a completed action without any specific time reference. All the three tenses have perfect aspect.

(i)  se          bɔ:i:ta: **pɔ:ɗɦ-i:-ni:-ch-e**
     He-nom-SG    book          read-PFT-PRS-SG
     "He has read the book."

(ii) ra:m          sku:l      **ja:-i:-ch-e**
     Ram-nom-SG school go-PFT-PRS-SG
     "Ram has gone to school."

(iii) ra:m          sku:l      **g-e-l-a:**
      Ram-nom-SG school go-PFT-PST-SG
      "Ram went to school."

(iv) tu:i:          pu:ri:  **ja:-i:-cʰ-u:**
     You-nom-SG  puri     go-PFT-PRS-SG
     "Have you been to Puri?"

(v)  tu:i:          pu:ri:          **g-e-l-u:**
     You-nom-SG  puri              go-PFT-PST-SG
     "Did you go to Puri?"

### 3.3    Imperfect Aspect

The imperfect aspect is used to denote the internal time structure of a situation. It generally refers to the habitual action or normal process or incomplete action. All the three tenses have their respective imperfect aspect which is represented through the auxiliaries.

(i)     ra:m            kɔ:bi:ta:       **nekʰ-e**
        Ram-SG          poetry  write-IMP-PRS-SG
        "Ram writes poetry."

(ii)    si:ta:          bʰa:t           **kʰa:-e**
        Sita-SG         rice            eat-IMP-PRS-SG
        "Sita eats rice."

## 4.  The Mood
### 4.1 Imperative Mood

The imperative mood does not express merely command but also entreaty, benediction, courteous enquiry, gentle advice, ability, etc.

(i)     tu:i:           sku:l           **ja:**
        You-SG          school  go-IMP-PRS-SG
        "You go to school."

(ii)    bʰɔ:gəba:n      tɔ:r    mɔ:ŋgɔ:ɭ       **kɔ:r-u:**
        God-SG          your    bless           do-IMP-PRS
        "God may bless you."

(iii)   ta:ke   tʰi:k   sɔ:mɔ:e         **u:tʰa:u:tʃi:t**
        He-SG right    time             rise-IMP-PRS-SG
        "He should get up at right time."

(iv)    mu:i:   tɔ:r    ki:     sa:ha:jjɔ:       **kɔ:rʈepa:rɔ:ñ**
        I-SG    your    what    help            do-IMP-PRS-SG
        "What can I help for you?"

(v)     mɔ:ke   ɔ:kʰu:ɲ **ka:ma:ɲɔ:u:tʃi:t**
        i-SG    now     earn-IMP-PRS-SG
        "I should earn now."

### 4.2              Potential Mood

The potential mood expresses the sense of command or directing a subordinate, pressing invitation, giving permission, telling one to attend to an honorary office or duty, courteously asking a person a question, prayer, etc.

(i)     deʃer           seba:           **kɔ:ra:u:tʃi:t**
        Nation          serve           do-IMP-PRS-SG
        "One should serve the nation."

(ii)    tɔ:ke           mɔ:r    ba:ha:gɔ:re     **a:sa:u:tʃi:t**
        You-SG          my      marriage        come-IMP-PRS-SG
        "You should come to my marriage."

(iii)   mu:i:   etʰəru: pa:ɲi:  **kʰa:i:pa:rɔ:ñ**
        I-SG    here    water   drink-IMP-PRS-SG
        "May I drink from here."

(iv)    tɔ:ke   ɔ:u:    sɔ:mɔ:e         **pɔ:dɦa:u:tʃi:t**

You-SG          this      time     read-IMP-PRS-SG
"You should read at this time."

(v)     besi:   **kɔ:tʰa:bɔ:la:u:ʧi:tna:ɪ**
        Lot     talk-PRS-NEG-SG
        "One should not talk a lot."

## 4.3          Conditional Mood

The conditional is used in sentences in which the potential may be used when the non-performance of the action is implied or in which the falsity of the antecedent is involved as a matter of fact.

(i)     jɔ:di:   dɔ:me bɔ:rʃa:hɔ:e      ta:hi:nepʰɔ:sɔ:lbʰa:la:hɔ:be
        if       heavy rain   is      then         crop   good-PRS-SG
        "If there is heavy rain, then there will be good crop."

## 5. Conclusion

From the above analysis of data, we can deduce the following conclusions:

1.     Bahraagi belongs to the Indo-aryan language family, as it has resulted from the language contact of Bangla and Odia. It is an inflecting language, and it follows the SOV word order.

2.     The language exhibits person and number agreement in all tenses. The following chart exhibits the number and person inflections in present tense represented among the verbs in Bahraagi:

| Person | Singular | Plural |
|--------|----------|--------|
| **1P** | /ɔ:ñ/ | /i:/ |
| **2P** | /u:/ , /ɔ:/ | /ɔ:/ |
| **3P** | /e/ | /en/ |

The above data is verifying the *'go+ inflection'* in simple sentences (affirmative) with agreement with all *'traditional person'*. What we find after that analysis is, *'ja:'* is the root and---

*ɔ:ñ* – is first person singular agreement marker in the root.

*i:* - is first person plural agreement marker in the root.

*u:* - is [-hon] and second person singular marker.

*ɔ:* - is [+hon] and second person singular marker.

*ɔ:* - is [±hon] and second person plural marker.

*e* – is third person singular marker.

*en*– is third person plural marker.

3.     The verb is inflected only in the case of third person [+human] plural form.

*cʰa: ta: kʰæle*– singular present

*cʰa: ga: kʰæl-en* – plural present [+human]

*ku:kɔ:rta: kʰæle* - singular present

*ku:kɔ:rga: kʰæle* – plural present [-human]

4.     The language does not carry any gender inflection. For gender distinction it has lexical terms but no infection forms or agreement.

5.     The present tense is expressed by the verb with the null morpheme *'ɸ'* to express aspect and tense. The past tense is expressed by the verb with the morpheme *'-n'* for

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first person singular and *'-l'* for the all others to express tense and aspect, and the future tense is expressed by the verb with the morpheme *'-m'* for first person singular and *'-b'* for the others to express aspect and tense.

Bahraagi hasidentical markerfor both continuous and perfect continuous, so we can deduce from it that the language has only continuous tense, no perfect continuous.

6.    Bahraagi has *'-ṭe'* as the progressive aspect marker.

7.    We could recognize only three mood systems in Bahraagi, namely: *imperative, potential and conditional*. It is possible that there are more, which we have been left for more detailed study on this dialect.

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**LIST OF ABBREVIATIONS**

- SG singular
- PL plural
- PST past
- PRS present
- FUT future
- 1P first person
- 2P second person
- 3P third person
- IMP imperfect
- PFT perfect
- PROG progressive
- HON honorific

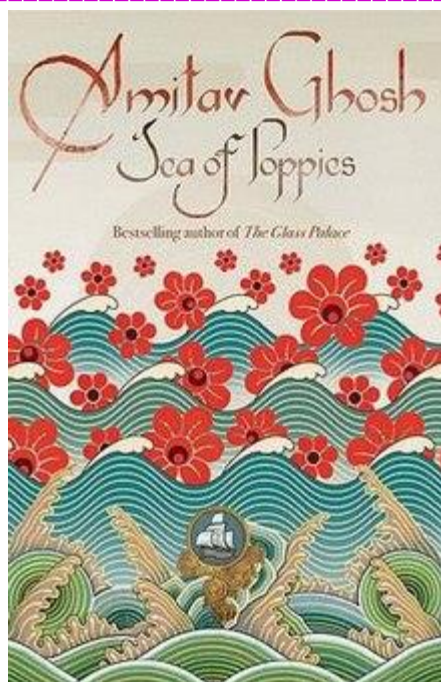===================================================================

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# Colonial History in Amitav Ghosh's
## *Sea Of Poppies*

**Mrs. R. Sowmiyalatha, M.A., M.Phil., Ph.D. Research Scholar**
**Dr. M. Kalaiarasan, M.A., M.A., M.Phil., Ph.D.**
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Courtesy: https://en.wikipedia.org/wiki/Sea_of_Poppies

## Abstract
Amitav Ghosh's *Sea of Poppies* is about the world just before the start of the Opium Wars. It centres on the *Ibis*, an old slaving-ship travelling around and across the Indian Ocean. The dynasty is set to cross continents, races and even generations. The novel captures a wide range of countryside, right from the flourishing poppy fields of the Ganges to the crowded backstreets of China. The novels rich variety of the characters makes the book interesting and occupying. In short, it is a work of art truly. The present paper deals with the colonial complexity and the history presented in the novel.

**Key Words:** Amitav Ghosh, *Sea of Poppies,* Water, Ibis, Colonialism, History.

## Colonial History
Fictional writings of the modern English writers focus on the idea of different human circumstances instead of the portrayal of major occurrences. The nature of the narrative concentrating on the presentation of these situations becomes complicated and complex. The overwhelming presence of the story elements now seems replaced by creating different situations and the expression of the responses of the characters.

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The modern readers influenced by the fast growing entrepreneurial culture are involved in the reading material which has immediate popular appeal. Fictional works are not the sacred works of art meant to be preserved for the fashionable readers. They view it like other art forms related to entertainment value like television serials and advertisements. This inclination of the readers has also crashed the nature of Indian-English fiction. The modern writers include the admired and simply explicable elements in their works in order to make their works reader-friendly.

The postcolonial perception, with its importance on the experiences of the erstwhile colonies of the British Empire, has resulted in the representation of cross-cultural contexts from a different view. It adjoins political overtones to literary writings. The colonial experience and the course of decolonisation find prevailing expression in Amitav Ghosh's novels. An interesting representation of the colonised culture is the persistence of colonial oppression in postcolonial cultures in a different form. The course of decolonisation recovers extended meaning in man-woman relationships by feminist Indian-fiction writers, especially women writers. The constructed nature of historical truth, cultural stereotypes and the concept of gender get highlighted.

**Amitav Ghosh**
Amitav's writings explore and dissolve the limits of genres, worrying the exiting divisions of discourse into anthropology, history, fiction and autobiography. His interests in the serious issues facing contemporary ex-colonies in Asia and Africa are reflected in his novels.

Postcolonial criticism has been called travelling theory, but the explanation applies evenly. The travelling theory seems to reviewing the post-colonial novel about the facts presented through colonial history by bringing them into the scope of fiction. Ghosh does not skirt difficult questions and he does not offer gentle answers that are sure to gratify his readers. His work is serious stuff but it is also equally enjoyable as any good story.

*Sea of Poppies*
In his novel, *Sea of Poppies*, Amitav Ghosh tries to fill in the blanks which are left by the series. The novel opens in 1838 on the eve of the Opium Wars set partly in Bengal, Grierson's inquiry and drawing on accounts the Englishman left. The *Ibis* has been reconditioned to transport the assembled coolies, its crew and passengers from Calcutta to the sugar estates of Mauritius.

The story is set on the banks of the holy river Ganges and in Calcutta. The story revolves round the river Ganges which is much more than a river to the local inhabitants. The author is undivided in comparing The Ganges to The Nile, the lifeline of the Egyptian civilization. He attributes the origin and development of these civilizations to these selfless, ever-flowing bodies. Further, Amitav Ghosh tries to project the characters as small poppy seeds radiating in large numbers out of the field, fabricating a sea, where every single seed is unaccustomed about its future.

The coolies are inspired and are powerless. Unlike Grierson, they did not leave diaries behind; after all, they could not even write. Ghosh, an anthropologist by training, is forced to think about them, who have limited sources, but he does so with the sense of an anthropologist than a novelist.

**Covering More Than a Century**
The story spans more than a century in the history of the subcontinent. People get occupied in unexpected relations across countries and cultures. Ghosh presents it accurately and attentively by

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his meticulous research. The novel begins and ends in Burma, a country physically so attached to the readers yet about which their unawareness and unresponsiveness have been dreadful. In childhood, all occasionally heard of rich Indian families which had come back from Burma to escape Japanese bombing.

## Deeti

Deeti's weakness may stem from Ghosh's desire to be an archaeologist of the powerless. That is a noble ambition, but it turns Deeti into little more than a skeleton on which to hang a history. She has the quality of mystical that nags. In the start of the novel, she envisions a ship "like a great bird, with sails like wings and a long beak" (Gaiutra Bahadur, 2008). Though she has never before laid eyes on a schooner like the *Ibis*, she somehow recognizes that it is coming for her. Near the end of the novel, lying one night, she clutches a poppy seed between her fingers. 'Here', she tells her lover. "Taste it. It is the star that took us from our homes and put us on this ship. It is the planet that rules our destiny" (*Sea of Poppies,* 452). These are beautiful lines, but they do not ring true. Ghosh still looks to be following Deeti's ghost in the archives.

## Supayalat

Thebaw's proud queen, the readers learn now from Amitav Ghosh's book, was Supayalat, feared and well-liked by the people of Burma. The abrupt elimination of the king and the loaded queen from Mandalay to distant Ratnagiri in the west coast of India, the overturn movement of Bahadur Shah Zafar's banishment to Rangoon a generation ago, was an insightful shift by the conquering British, victorious in mortifying the royal couple entirely, also erasing them from public remembrance at home. Forgotten and abandoned, the king and queen led a life of increasing shabbiness and gloom in an alien land while their nation got exhausted of its valuable natural resources - teak, ivory and petroleum. The greediness and insatiability intrinsic in the colonial process is seen powerful in what happened in Burma, and the author does not polish over the fact that Indians were keen associates in this British enterprise of ravages. Two-thirds of the British army consist of Indians when Burma was occupied, years later the Saya San rebellion was unkindly concealed by setting up Indians soldiers.

## Poppies in Rural Life, Water, etc. in Ghosh's Novels

Poppies pervade all aspects of rural life: to feed the insatiable British market, fields that once grew grain and vegetables are given over to unfulfilling opium harvests, which by forcing an ever-worsening cycle of debt on to factory owners and moneylenders, leave many peasant farmers incapable to provide themselves with even the most basis forms of nourishment.

Ghosh has often made literary hay from the complex nature of colonization. The bigoted, profit-hungry British are aided on their way by the likes of Bhyro Shing, a violent Subedar who enjoys flogging his countrymen when they step out of line. Ghosh cautiously unravels the elaborate reverences, prejudices and rituals of nineteenth century Indian life. His characters are high-caste landlords and self-made men, judges, peasants, mariners and missy-mems, as well as Hindus, Muslims and Christians of varying sects and levels of orthodoxy, but he never underrates the importance of their individual beliefs. Despite his conviction that his own adherence was a duty and nothing more, he finds himself assailed by nausea so powerful that he could not bring his fingers to his mouth.

Water, often a strong presence in Ghosh's fiction, plays a defining role in both the style and the substance of *Sea of Poppies*. As the protagonists make their different ways to the *Ibis*, the story

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darts back forth between a mass of narrative strands; by the time the schooner finally sets out on its significant journey across the Black Water, the novel becomes a tale of swashbuckling adventure on the high seas. Ghosh constructs complicated characterizations and moments of suspense with an equally sure hand, creating such a smooth narrative flow that the slightly forced cliff-hanger ending comes as quite a shock.

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# A Statistical Approach to Emphasis on English Language at the Intermediate Level in Andhra Pradesh

## Dr. B. Sudha Sai and Dr. N. Srinivasa Rao
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## Abstract

This article, a part of a Major UGC Research Project titled "Emphasis on English Language at Intermediate Level in Andhra Pradesh", (2013-2016) is on examining various reasons for a drop in fluency of English Language among students coming from the Intermediate background and measures suggested to improve their fluency in English at college level. This case study with statistical analysis attempts to examine various reasons that contribute to the Intermediate students' need on emphasizing and developing their English Language skills, as it is not only important as a means of communication in the current global scenario but also crucial in the process of recruitment.

## Origin of the Research Problem

As one accentuates on the academic career of a student from Andhra Pradesh, Intermediate is definitely the turning point where his future gets decided. There is no doubt that majority of the students in A. P. are eager to join professional courses like Engineering and Medical stream. One can't find fault with them as there seems to be no other alternative. Some of the students may have a great love for literature but are not allowed to opt for related courses in literature. For that matter they are not given a chance to pursue the course for which they have flair or aptitude. As a result a student who is good at English in school tends to neglect English at the Intermediate level by over-emphasizing on science subjects and his parents too believe that only engineering and medical courses would fetch him a good job. Besides this, there are a number of other reasons for which the students may neglect English.

## Interdisciplinary Relevance

It is commonly found with many of the English teachers from their long experience that the students at Intermediate level have forgotten all the English learnt for 10 years in school. In-spite of this, some students are able to secure 90% in English at Intermediate level and others are effortlessly getting through it. At this point one needs to ponder on the point that 'should competence level of a student be decided on the basis of marks secured'? It could be one of the reasons that the students have developed an attitude of indifference and negligence to English.

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Thus they are not able to perform well later or improve in English.

**Review of Research and Development in the Subject**

According to Purple Leap Survey conducted in the year 2012, only one out of ten students graduating from tier 2,3and 4 Engineering colleges can be readily employable. It also pointed out regarding the huge gap between education and employability of the so-called Engineering graduates. One third of these graduates who have done academically well by securing 60% marks are unfit for employment even after being given proper training.

Companies today want candidates possessing the three critical skills- Communication, Problem solving and Technical Skills, and ready to start working from day one, because nobody wants to spend and money on training. So students need to do all that they can to work on their skills and be industry ready. Just going to college and finishing their studies is evidently not enough. Andhra Pradesh has highest number of Engineering Colleges in the Country, but the percentage of pass is abysmally low.  The pass percentage of final year of Engineering in Andhra Pradesh was 49% in 2006, 35 % in 2007, 29 % in 2008. According to Aspiring Minds National Employability Report, which is based on a study of more than 1,50,000 engineering students who graduated in 2015 from over 650 colleges, 80% of the them are unemployable. The situation has worsened over the years.

**Significance of This Study**

This study throws a significant amount of light on the reasons for the fall of standards at Intermediate level in English. A student with such indifference towards English usually doesn't have reasonable proficiency in it and faces difficulties in the final year and later as well. Students need to realize the importance of languages which improves their communicative skills, inculcates and enhances soft skills.

**Its Potential Contribution to Knowledge in the Field of Social Relevance**

The academicians and people at the helm of affairs should give a little more thought while framing the curriculum, which would mould the students not as mere self-centered, automatons but as more civic and responsible human-beings, while developing the necessary life skills and employable skills.

**Objectives**

In the given scenario it appears as if so much of national resources are being wasted on these students who are unable to find a suitable job. It is high time that the policy makers and academicians realize that the conduit with which a student can express himself and become qualified, is the English language which is a pre-requisite for employment, but often neglected.

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Attempt has been made with the help of statistical analysis to find out various reasons behind a drop in the performance level of students in English at college level.   A test of proficiency in English has been initially suggested after giving admission into professional courses.  Finally a bridge course in English for first year students of Professional courses has been recommended.

**Hypothesis**

The students in the Intermediate level study English from examination point of view. They in spite of coming from English medium background are not performing well in English at the college level. By not including English as a component for EAMCET (Engineering and Medical Common Entrance Test)/NEET-UG( National Eligibility cum Entrance Test for undergraduates) and other qualifying examinations is leading to indifferent attitude towards the subject by them.

**Research Design and Methodology**

The present study has been conducted in some of the professional colleges of Visakhapatnam district by gathering information through questionnaires, personal interviews of teachers, parents and students. Students from 5 Engineering colleges 5 Intermediate colleges and 4 medical colleges have been selected, thus making a total sample of around 300 Intermediate students, 200 engineering students and 100 medical students. Around 100 teachers of various engineering colleges handling different subjects are given appropriate questionnaires covering all the aspects of the problem of professional students at the Intermediate and undergraduate levels. After a gap of two months, collection of the filled questionnaires and personal interviews are carried out.

To analyze the collected data, some statistical tools that bring out the best results have been used. The tools used are descriptive statistics with frequencies and factor analysis. The software used to carry out statistical analysis is SPSS (Statistical Package for The Social Sciences).In this article the Statistical Analysis of the set of questionnaires for Intermediate second year students is taken into consideration in detail.

**Questionnaire Canvassed to Second Year Students of Intermediate Level**
 1. Name of the student:

 2. Name of the college:

 3. Stream: Bi.P.C /M.P.C

 4. In which language do the teachers of all subjects teach most of the lessons: English/ Telugu/Both

 5. Difficult concepts in any subject are explained in: English/Telugu/Both

 6. Total no. of hours devoted to English as a subject per week:

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7. Average no. of hours in a month devoted to debates/elocutions/other extra-curricular activities:

8. Do you take running notes in English class: Yes/No

9. a) Can you frame answers on your own in English    / b)Do you learn by rote:

10. In which language do you interact with your teachers beyond the classroom: English/Telugu

11. a) Your percentage of marks in English in10th-----                    / b) board of education (S.S.C/I.C.S.E/C.B.S.E)

12. Your percentage of marks in English in Intermediate first year:---------

13. Are you fluent in oral skills in English: Yes/No

 How do you rate yourself: above50%/above60%/above70%/above80%/above90%

14. Are you fluent in written skills in English: Yes/No

 How do you rate yourself: above50%/above60%/above70%/above80%/above90%

15. Have you participated in any district/state/national level oral competition (debate/elocution): Yes/No

(if yes, any awards-------------------------------------------)

16. Have you participated in any district/state/national level written competitions-essay writing: Yes/No

(if yes, any awards----------------------------------------------)

17. Has English been a decisive factor any time to hamper your overall percentage in $10^{th}$ or $11^{th}$: Yes/No

18. Did you have the habit of reading story books in school: Yes/No

  (if yes, how many per week?---------)

19. Are you still reading story books: Yes/No

 (if yes, how many per week?--------)

20. If you don't read books, do you at least read the English newspaper: Yes/No

21. What do you wish to become? Civil servant/Engineer/Doctor/Teacher/others

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22. Do you miss all those literary activities that you had in school: Yes/No

23. In which language did you interact with friends in school: English/mother- tongue

24. In which language do you interact in college with your friends: English/mother-tongue

25. Do your teachers encourage speaking in English inside the classroom: Yes/No

26. If you have to speak in English with your teachers, do you fumble: Yes/No

27. Do you think extracurricular activities literary/cultural/sports in Intermediate level would

 help in all round development of your personality: Yes/No

28. Do you think that you have a flair for English Literature: Yes/No

29. Do you think that English is being neglected now: Yes/No

30. Do you feel that a person with fluency in English has higher confidence levels compared to

    his academic peers: Yes/No

31. Do you agree with your parent's view that only Science Subjects/Professional courses would

     pave the way for a brighter future: Yes/No

32. Have you ever felt that emphasis on the Sciences at the cost of English in Intermediate level

 will be  really beneficial to you in future endeavors: Yes/No


**Statistical Techniques and Packages**

To analyze the data, some statistical tools such as descriptive statistics with frequencies and factor analysis are used to bring out the best possible results. The software used to analyze the data is SPSS (Statistical Package for The Social Sciences).In the present analysis after filtering out of 300 samples, 100 samples belonging to different junior colleges of Visakhapatnam including Bi P.C & M.P.C streams have been taken into consideration.

**Q4.Language used by teachers to teach most of the lessons:**

|  | Frequency | Percent |
|---|---|---|
| English | 22 | 22 |

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| | | |
|---|---|---|
| E/T | 58 | 58 |
| Telugu | 20 | 20 |
| Total | 100 | 100 |

It is observed that Intermediate students who have been listening to lessons in English are 22%, students taught in Telugu are 20%, whereas majority of the students, around 58% listen to lessons both in Telugu and English. According to Stephen Krashen, an expert in the field of linguistics from the University of Southern California specializing in theories of language acquisition and development, a student can acquire proficiency in English as second language only when he is interested in the subject and uses the language as a medium of instruction.

**Q.5 Difficult concepts are explained in which language by the teacher:**

| | | Frequency | Percent |
|---|---|---|---|
| Valid | English | 22 | 22 |
| | Telugu | 43 | 43 |
| | Both | 35 | 35 |
| | Total | 100 | 100 |

Here, it is noticed that the students who are explained difficult concepts in English by the concerned subject teachers are 22%, in Telugu 43%, in both languages 35%.So majority of the students are explained difficult concepts in regional language by the concerned subject teachers.

**Q.6 Total no. of hours devoted to English as a subject per week at Intermediate level:**

| | Frequency | Percent |
|---|---|---|
| Two hrs | 62 | 62 |
| Three hrs | 38 | 38 |
| Four hrs | 0 | 0 |
| Five | 0 | 0 |
| Total | 100 | 100 |

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From the above analysis, it is found that majority of the students, 62% say that at Intermediate level they spend two hours per week on learning English as a subject. On the other hand, one of the greatest linguists of all times, Noam Chomsky asserts that language is natural and there are four major skills that a learner of a foreign language needs to master: listening, reading, speaking and writing. A language can be enriched only when all the four skills (LSRW) are simultaneously developed.

**Q.7.Average no. of hours in a month devoted to debates/ elocutions/ other extracurricular activities:**

| No. of hours | Frequency | Percent |
|---|---|---|
| 2 hrs | 6 | 6 |
| 1hr | 6 | 6 |
| 0 hr | 88 | 88 |
| Total | 100 | 100 |

Usually it is said that a language can be enriched only when all the four skills are simultaneously developed. If one is a good listener, he is a good speaker, and if he is a good reader, he is also a good writer. The above table conveys that majority, 88% students respond to the above question by saying that 0 hour in a month is spent on Just A Minutes, group discussions, debates, elocutions and other extra-curricular activities. They are unfortunately not provided with any of the above platforms to improve their English language.

**Q.8.No. of students take running notes in English class:**

| | | Frequency | Percent |
|---|---|---|---|
| Valid | Yes | 22 | 22 |
| | No | 78 | 78 |
| | Total | 100 | 100 |

From the analysis, it is observed that majority of the students, 78% don't take running notes in English class as they are provided with study material in English language and grammar to refer to. Students as a result learn answers and grammar from the given study material.

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**Q.9a.Students who can frame answers
on their own in English:**

|            | Frequency | Percent |
|------------|-----------|---------|
| Valid    Yes | 53 | 53 |
| no | 47 | 47 |
| Total | 100 | 100 |

Here it is found that majority of the students, 53% can frame answers on their own in English and 47%are not confident about framing their own answers in English. There isn't much of difference between students who can frame answers in English on their own and those who can't.

**Q.9b. Students who learn  answers by
rote learning method:**

|            | Frequency | Percent |
|------------|-----------|---------|
| Valid    Yes | 78 | 78 |
| No | 22 | 22 |
| Total | 100 | 100 |

From the above analysis, it is found that most of the students,78% learn their lessons by rote whereas 22% of the students  try to understand the concept and thereby not given to rote learning methods.

**Q.10.In which language do the
students interact with their teachers
outside the classroom:**

|            | Frequency | Percent |
|------------|-----------|---------|
| Valid    English | 21 | 21 |
| Telugu | 66 | 66 |
| Both | 23 | 23 |
| Total | 100 | 100 |

Here it is found that the percentage of students who interact with the teachers outside the class room in English is 21%,the percentage of students who interact with the teachers outside the

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class room in Telugu,66% whereas only 23%of students use both English and Telugu to talk to their teachers outside the class room.

**Q.11a.Percentage of marks secured in English in10th standard:**

|  |  | Frequency | Percent |
|---|---|---|---|
| Valid | 50% | 2 | 2 |
|  | 59% | 2 | 2 |
|  | 60% | 8 | 8 |
|  | 61% | 2 | 2 |
|  | 62% | 2 | 2 |
|  | 70% | 20 | 20 |
|  | 75% | 2 | 2 |
|  | 76% | 2 | 2 |
|  | 78% | 6 | 6 |
|  | 80% | 32 | 32 |
|  | 82% | 6 | 6 |
|  | 85% | 2 | 2 |
|  | 87% | 2 | 2 |
|  | 90% | 8 | 8 |
|  | 94% | 4 | 4 |
|  | Total | 100 | 100 |

The above table shows that majority of the students,32% have secured 80% of marks in English in their 10th standard, whereas 10% have secured between 81% to 90% of marks in English and around 12% have got above 90% of marks in English.

**Q.11.b. Board of Education in 10th class:**

|  |  | Frequency | Percent |
|---|---|---|---|
| Valid | S.S.C | 62 | 62 |
|  | I.C.S.E | 13 | 13 |

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| | | |
|---|---|---|
| C.B.S.E | 25 | 25 |
| Total | 100 | 100 |

From the analysis, it is found that majority of the students have completed their 10th class from S.S.C board , around62%, from ICSE board 13 %and from CBSE board 25%.

**Q.13.No. of students fluent in oral skills of English:**

| | | Frequency | Percent |
|---|---|---|---|
| Fluency | Above 50% | 43 | 43 |
| | Above 70% | 35 | 35 |
| | Above 80% | 12 | 12 |
| | Above 90% | 10 | 10 |
| | Total | 100 | 100 |

From the analysis, it is found that 57% of the students are fluent at oral skills of English and remaining 43% are not so fluent in communicating in English. As a result a student who is not fluent in English has lower levels of confidence compared to his academic peers and on the other hand a student who can express himself fluently has definitely an edge over others.

**Q.14.Students fluent in written skills of English:**

| | | Frequency | Percent |
|---|---|---|---|
| Valid | Yes | 59 | 59 |
| | No | 41 | 41 |
| | Total | 100 | 100 |

Similarly from the above analysis, it is found that students who are fluent in written skills of English are 59%, and not so fluent are 41%. It is found that learning of English at the Intermediate level only aims at scoring and does nothing to improve their language learning skills.

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**Q.16.Students participated in any district/state/national level written competitions like essay writing:**

|  |  | Frequency | Percent |
|---|---|---|---|
| Valid | Yes | 7 | 7 |
|  | No | 93 | 93 |
|  | Total | 100 | 100 |

The above analysis, it is found that the students who have not participated in any written competitions held at the district level are 93% and have very limited exposure, whereas only 7% have participated in essay writing competitions held at the district level.

**Q.18.Students who have a habit of reading story books at the school level:**

|  |  | Frequency | Percent |
|---|---|---|---|
| Valid | Yes | 12 | 12 |
|  | No | 88 | 88 |
|  | Total | 100 | 100 |

The analysis given above shows that 12%of the students have the habit of reading story books at school level whereas 88% of the students don't read story books. The students at the Intermediate level are usually taxed heavily by the regular syllabi and they hardly get time for relaxation. There is no inclination found among them for general reading or enjoying a good book. Whatever little time that they get is spent on watching television, movies, playing video games by lazily lying on a couch. Thus the idea of enjoying a good book has been lost. A language on the other-hand can be enriched only when all the four skills, reading, writing, speaking and listening are simultaneously developed.

**Q.21.What does the student wish to become in future?**

|  |  | Frequency | Percent |
|---|---|---|---|
| Valid | Civil-servant | 7 | 7 |

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| | | |
|---|---|---|
| Engineer | 68 | 68 |
| Doctor | 24 | 24 |
| Teacher | 1 | 1 |
| Total | 100 | 100 |

From the above analysis, it is found that the students who wish to become civil servants are 7%, engineers 68%, doctors 24%, teachers 1%. Majority of the students wish to become engineers and doctors but they need to realize the importance of languages which improves their communicative skills, inculcates and enhances soft skills

**Q.23&24.In which language does you interact with friends at school& college level:**

| | Frequency | Percent |
|---|---|---|
| English | 24 | 24 |
| Mother-tongue | 76 | 76 |
| Total | 100 | 100 |

From the above analysis, it is found that the students who interact with friends at school and college level in English are 24%, whereas in mother-tongue are 76%. Thus majority of the students at the Intermediate level converse only in their mother tongue and make no effort to improve their proficiency in English.

**Factor Analysis**

In order to study the objective of "Why do the Intermediate students need to emphasize on English Language in Andhra Pradesh?" 10 useful variables are taken into consideration. Then to measure that there is no proper emphasis on English Language at Intermediate level by the concerned students, the following ten questions are formulated from the original questionnaire given to the second year Intermediate students.

- Do you at least read the English newspaper?(Variable-1)
- Do you miss all those literary activities that you had in school level? (Variable -2)
- Do the teachers encourage speaking in English inside the classroom?( Variable -3)
- While speaking in English to your teachers, do you fumble? (Variable -4)
- Do you think extracurricular activities literary/cultural/sports at Intermediate level would have helped in all round development of your personality?( Variable -5)
- Do you have a flair for English Literature?( Variable -6)

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- Do you think English is being neglected now? (Variable -7)
- Do you agree that a person with fluency in English has higher confidence levels compared to his academic peers?( Variable -8)
- Do you agree that parents view that only Science Subjects/Professional courses would pave the way for a brighter future?( Variable -9)
- Do you agree that emphasis on the Sciences at the cost of English at Intermediate level will be beneficial in future?( Variable -10)

As Factor analysis is taken into consideration to analyze the data for the above questions, Principal Component Method is used to extract the factors. Eigen value more than one rule is used to fix the number of factors to be extracted. Then the factors are rotated by using the Varimax rotation method. The SPSS output for the above problem is given in the following tables. In data screening after giving a set of variables, SPSS always finds a factor solution nearer to the set of variables. The solution doesn't have any meaning if the variables analyzed are not sensible. Some of the popular procedures used to proceed with the factor analysis of the data set are:

- Study correlation among the variables.

- Kaiser-Meyer-Olkin Measure of Sampling Adequacy

In the correlation table, the groups of variables are shown according to their correlation with other variables and finally output the determinant value. This option is vital for testing multi co-linearity or singularity but the determinant value should be greater than 0.00001.

Kaiser-Meyer-Olkin Measure of Sampling Adequacy is known to be a popular diagnostic measure. KMO provides a measure to assess the extent to which the indicators of a construct belong together. In other words, it measures of homogeneity of variables. As there are no statistical tests for the KMO measure, the following guidelines are suggested (by Kaiser and Rice).The table given below indicates the suitability of selected data for factor analysis. Here for each indicator Kaiser's measure of overall sampling adequacy is examined.

| KMO  Measure | Recommendation |
|---|---|
| $\geq 0.9$ | Marvelous |
| 0.80+ | Meritorious |
| 0.70+ | Middling |
| 0.60+ | Mediocre |
| 0.50+ | Miserable |
| Below 0.50 | Unacceptable |

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As per the above guidelines, the KMO and Battelett's Test table mentioned below suggests the KMO value to be 0.812, absolutely significant and suitable for factor analysis and falls in the range 0.8 -0.9.It also indicates that the data under consideration is useful as the variables are not independent.

**KMO and Bartlett's Test**

| Kaiser-Meyer-Olkin Measure of Sampling Adequacy. | | .812 |
|---|---|---|
| Bartlett's Test of Sphericity | Approx. Chi-Square | 6339.461 |
| | Df | 190 |
| | Sig. | .000 |

Further the Bartlett's Test of Sphericity experiments the null hypothesis, whether the original correlation matrix is an identity matrix, where variables are unrelated. Whereas in factor analysis, there has to be some relationships between variables and if the correlation matrix is an identity matrix then all the correlation coefficients would be zero. The Bartlett's Test of Sphericity here in the present analysis proves to be significant as the result indicates very small values (less than 0.5).It further states that there is probably significant relationship among the variables. Usually a significant test conveys that the correlation matrix is not an identity matrix, therefore some relationship between the variables can be expected. In addition, if a value is more than 0.10, then it indicates that the data is not suitable for factor analysis. Here the above test proves to be significant as the significance value is 0.000.It furthermore suggests in proceeding with factor analysis method. The table given below presents the proportion of variance explained by the underlying factors. After extraction, some of the factors are discarded resulting in loss of some information. The amount of variance in each variable can be explained by the retained factors represented by the communalities after extraction. The communalities table shows that all the variables have their communalities above 0.3 and the maximum communality value is 0.659.

**Communalities Table**

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| Factors | Extraction |
|---|---|
| 1.Importance of reading Eng. newspaper daily | 0.482 |
| 2.Miss all the school level literary activities | 0.558 |
| 3.Teachers encourage Eng. speaking in classroom | 0.505 |
| 4.Fumble while speaking in Eng. with teachers | 0.315 |
| 5. Extra-curricular. activities. are imp .for all-round development | 0.505 |
| 6.Imp.of having flair for Eng. Literature | 0.553 |
| 7.Feeling that Eng. is neglected now | 0.586 |
| 8.Fluency in English boosts one's confidence levels | 0.596 |
| 9. Parents feel bright future is connected with professional courses. | 0.659 |
| 10.Overemphasis on Sciences by neglecting Eng. is beneficial | 0.391 |

Extraction method used -Principal component analysis

In the Total Variance Explained table given below, it is observed that there are 10 factors extracted and out of them three factors explain 54.394% of Total variation. The first Factor explains 38.830% , the second 8.743% and the third 6.821% of variation.
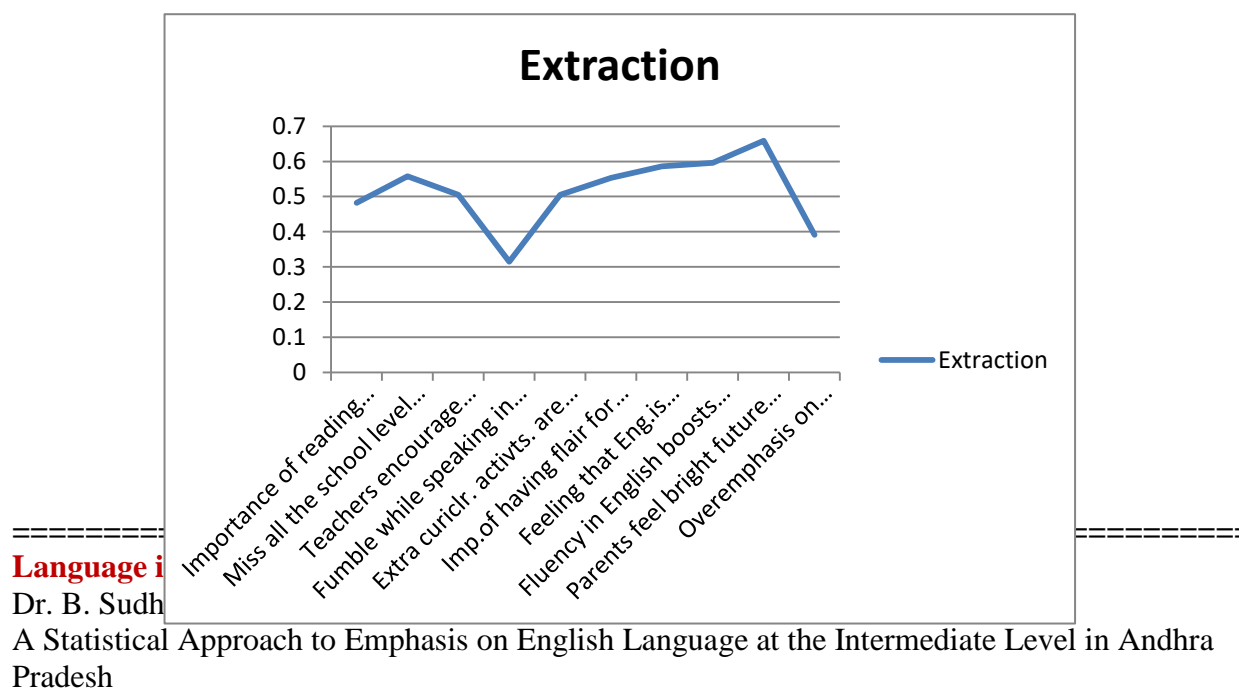
**Total Variance Explained[a]**

| Component | Initial Eigenvalues | | | Extraction Sums of Squared Loadings | | | Rotatio | |
|---|---|---|---|---|---|---|---|---|
| | Total | % of Variance | Cumulative % | Total | % of Variance | Cumulative % | Total | V |
| 1 | 7.766 | 38.830 | 38.830 | 7.766 | 38.830 | 38.830 | 4.666 | |
| 2 | 1.749 | 8.743 | 47.573 | 1.749 | 8.743 | 47.573 | 3.461 | |
| 3 | 1.364 | 6.821 | 54.394 | 1.364 | 6.821 | 54.394 | 2.751 | |
| 4 | 1.229 | 6.146 | 60.540 | | | | | |
| 5 | .948 | 4.738 | 65.278 | | | | | |
| 6 | .931 | 4.656 | 69.934 | | | | | |
| 7 | .769 | 3.845 | 73.778 | | | | | |
| 8 | .674 | 3.372 | 77.150 | | | | | |
| 9 | .643 | 3.217 | 80.368 | | | | | |

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| 10 | .590 | 2.948 | 83.316 | | | | | |
|----|------|-------|--------|--|--|--|--|--|

Extraction Method: Principal Component Analysis.

**Component Matrix**

From the table given below on Un-rotated factor solution, 10 variables are loaded on the first factor, three loaded on the second and three loaded on to the third. As it is difficult to make an interpretation of the factors, to make it easier the factors are rotated using varimax rotation .
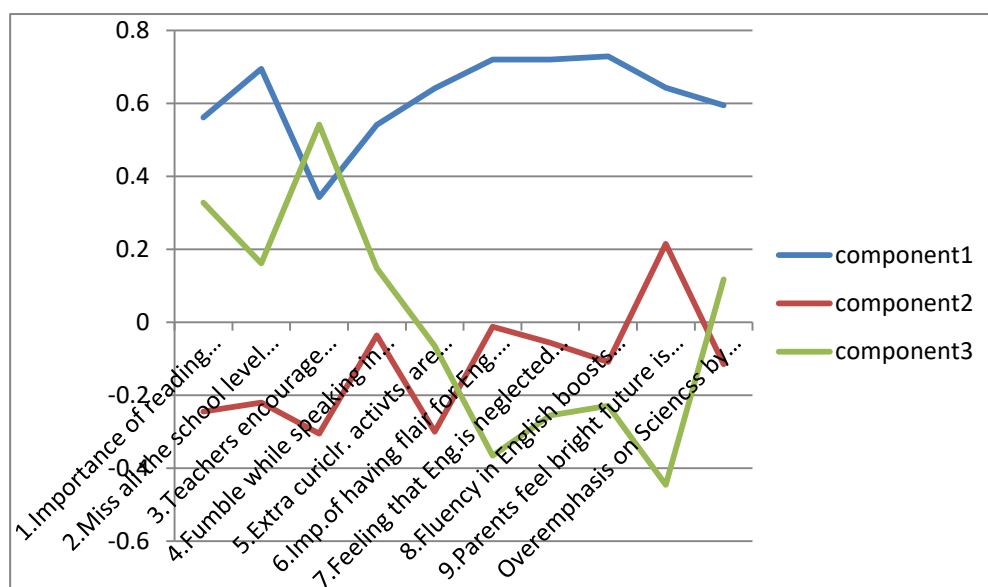


**Extraction Method:Principal Component Analysis**

    a. 3 components extracted.

    b. Only in the cases where Intermediate level is used for  analysis.

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**COMPONENT MATRIX**

| Factors | component1 | component2 | component3 |
|---|---|---|---|
| 1.Importance of reading Eng.newspaper daily | 0.561 | -0.245 | 0.328 |
| 2.Miss all the school level literary activities | 0.695 | -0.22 | 0.161 |
| 3.Teachers encourage Eng.speaking in classroom | 0.343 | -0.305 | 0.542 |
| 4.Fumble while speaking in Eng.with teachers | 0.541 | -0.036 | 0.148 |
| 5.Extra- curricular activities. are imp.for all-round development | 0.641 | -0.3 | -0.065 |
| 6.Imp.of having flair for Eng. Literature | 0.72 | -0.012 | -0.366 |
| 7.Feeling that Eng.is neglected now | 0.72 | -0.056 | -0.255 |
| 8.Fluency in English boosts one's confidence levels | 0.729 | -0.109 | -0.229 |
| 9.Parents feel bright future is connected with professional courses. | 0.643 | 0.215 | -0.446 |
| 10.Overemphasis on Sciences by neglecting Eng.is beneficial | 0.595 | -0.115 | 0.117 |

Further the rotated component matrix is the key output of principal components analysis. It contains estimates of the correlations between each of the variables and the estimated components. In Rotated Component Matrix the variables are partitioned into three groups and made easier for interpretation. The first factor can be treated as a show-off factor, the second factor can be treated as an entertainment factor, and the third factor can be treated as a communication factor.

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ROTATED COMPONENT MATRIX

| Factors | component1 | component2 | component3 |
|---|---|---|---|
| 1.Importance of reading Eng.newspaper daily | | 0.653 | |
| 2.Miss all the school level literary activities | | 0.606 | |
| 3.Teachers encourage Eng.speaking in classroom | | 0.702 | |
| 4.Fumble while speaking in Eng.with teachers | | 0.417 | |
| 5.Extra -curricular activities are imp.for all-round development | 0.535 | | |
| 6.Imp.of having flair for Eng. Literature | 0.77 | | |
| 7.Feeling that Eng.is neglected now | 0.698 | | |
| 8.Fluency in English boosts one's confidence levels | 0.692 | | |
| 9.Parents feel bright future is connected with professional courses. | 0.748 | | |
| 10.Overemphasis on Sciences by neglecting Eng.is beneficial | | 0.487 | |

Rotated Component Matrix

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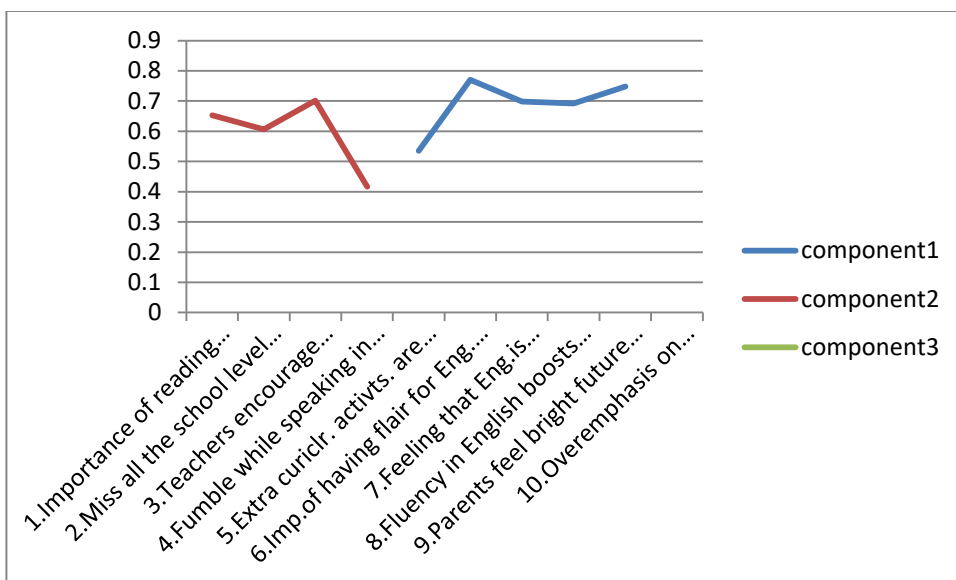
Extraction method: Principal Component Analysis
Extraction Method: Principal Component Analysis.
**Rotation Method: Varimax with Kaiser Normalization**

The above discussion conveys that the factors are clearly defined and these variables can be grouped into a meaningful factor.

- Extracurricular activities literary/cultural/sports at Intermediate level would have helped in all round development of one's personality: (0.535)
- Do you have a flair for English Literature:(0.770)
- Do you think that English is being neglected now:(0.698)
- A person with fluency in English has higher confidence levels compared to his academic peers:(0.692)
- Parent's usually view that only Science Subjects/Professional courses would pave the way for a brighter future: (0.748)

Variables loading on the second factor are mentioned below and can be loaded as a single factor.

- Do not read the English newspaper:((0.653)
- Do you miss all the literary activities that you had in school level:(0.606)
- Do the teachers encourage speaking in English inside the classroom:(0.702)

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- While speaking in English to your teachers, do you fumble(0.417)
- Emphasis on the Sciences at the cost of English in Intermediate level, will not be beneficial in future: (0.487)

**Conclusion**

According to the Statistical analysis obtained through the questionnaires given to the students at the Intermediate level it is found that their emphasis on English is poor. At their level, around 75% of the students neglect the study of English Language and prefer to concentrate more on subjects related to Science with the sole aim of getting admission into professional courses of study. As the EAMCET (Engineering and Medical Common Entrance Test) examination conducted in Andhra Pradesh that these students are required to take in order to gain admission to professional courses like engineering or medicine does not include English as one of its components, has further added to their negligent attitude towards English Language.

Firstly the people at the helm of affairs also contribute to this attitude of negligence by giving little importance to English as a subject and not including it as one of the components in the entrance examinations. The academicians should include English in all the entrance examinations to professional courses as it is the only language of instruction in all the specialized courses. It is high time that they really need to put in more thought while framing the curriculum and add more of value based literature along with language to mould the students from being self centered, automatons to more civic and responsible human-beings by developing necessary life skills in them.

Secondly it is found that they lack the necessary English language skills needed for comprehension of a particular concept. They also face difficulty in constructing grammatically correct sentences. As a result they lack confidence while communicating to the other person in English. Although some students have the requisite knowledge in their technical fields, they fail to convey the same due to poor language skills, both written and oral. The junior colleges over emphasize only on core subjects and do not provide a platform for the students to improve their English language and soft skills. Due to time constraint they do not conduct any Debate, Elocution and Extempore, Group Discussions or JAM (Just-A-Minute) sessions that encourage the use of English LSRW skills. Almost 88% of the students are not motivated or encouraged to read books, journals and

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Dailies in English. This would have helped them in keeping themselves updated with the recent developments in their respective fields.

The third roadblock faced by the students at the Intermediate level is that they resort to rote learning method, almost 78% of them, whereby, they are not really concerned whether or not they have understood the concept. The emphasis is only to get marks in the qualifying examination. To add to this they are taught English towards the end of an academic year for fifteen to twenty days and then made to learn the answers from the given study material and replicate the same in the exams with a view to score high marks in order to get better grade points in their board examinations.

Fourthly the students at Intermediate level almost 76% converse only in their mother tongue and make no effort to improve their proficiency in English. The teachers handling various subjects at the Intermediate level teach in their regional language. Even the English teachers go to the extent of teaching the subject of English in Mother tongue. They do not particularly encourage their students to speak in English or read books written in English, and add to the problem of learning English. While the medium of learning is English, their speaking skills do not develop much since their exposure to English is very poor, both in the classroom as well as with their peers. Even at their homes, they do not get an opportunity to improve their English language skills as they converse in their mother tongues with their families. In the classrooms, while the lessons are being taught, the students do not get a chance to read the text aloud and improve their reading skills because of the time restraint placed on the teacher to complete the syllabus in time.

Fifthly even when it comes to written skills, they face problems of writing grammatically correct sentences and are unable to write even a letter by themselves. Their writing is restricted to the answers that are expected of them from the study material given to them on each subject. Due to this, such students find themselves at crossroads being unable to go beyond their academic curriculum. They fail to apply LSRW skills to real life situations and develop feelings of inferiority with a belief that they lack the ability to excel in a particular field due to poor English Language skills.

Besides these, there are several other reasons related to not emphasizing on English language properly by the Intermediate students. i) Lack of flair for English Literature on the part of a student acts as a road block, ii) A student being

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not fluent in English has lower levels of confidence compared to his academic peers, iii) Lack of extracurricular activities literary/cultural/sports at the Intermediate level hamper the all-round development of one's personality, iv)Most of their parents view that science subjects/ professional courses would pave the way for a brighter future for their children and as a result encourage them to emphasize more on science subjects, v) Not reading English newspaper daily is harmful to them, vi) teachers' not encouraging them to speak in English in the class room with peers and teachers is always harmful, vii) They all miss the literary activities that they had in school level viii) and they fumble while communicating with others due to lack of command on English Language. They are required to focus on these factors to improve their command on English language. ix) All of them share the same feeling that English is being neglected now and x) emphasis on the Sciences at the cost of English in Intermediate level is not beneficial to them in the long run. Finally such kind of learning at the Intermediate level only aims at scoring and does nothing to improve their language learning skills

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# Relative Clause Formation in Manipuri

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**Abstract**

The paper attempts to explore how a nominalized clause (relative clause) is formed and what it does in a noun phrase (NP). The relative clause can be made by nominalizing the verb of the clause or by using the quotative *-haibə-*. The Manipuri relative clause, like an adjective, modifies a head noun and can either precede or follow the head noun of an NP. Our findings reveal that the relative clause as a modifier can occur in an NP that functions as a subject, object or complement of a sentence. In a certain context understood by both the speaker or writer and hearer or reader, the head noun that is modified by the relative clause can be deleted and in that NP the only remaining constituent has to be the relative clause. An interesting new observation made in our analysis is that the quotative *-haibə-* is mainly used in relative clause formation to retain the quoted statement as it is.

**Keywords**: Manipuri, relative clause, quotative, noun phrase, complement, modifier.

**Introduction**

Manipuri is a Tibeto-Burman language that has tonal system. It has two tones i.e. high and low. This is an agglutinating language. Many suffixes can be added to the verb. Different types of sentence formation namely negation, imperative and yes or no question can be made by the suffixation of the respective markers to the verb. Manipuri is a postpositional language which is opposed to the preposition; all the case markers are suffixed to the nouns. Its sentence structure is of verb final i.e. subject-object-verb. But in some complex sentences the object precedes the subject followed by the verb when a relative clause is embedded inside an NP which is the object of that complex sentence. In this language nominalization takes a great role in forming relative clause.

Nominalization refers to the process of forming a noun from some other word-class or derivation of noun phrase from an underlying clause. Nominalization is a process by which various grammatical units (words, phrases, clauses, etc.) are turned into nouns or NPs. The fundamental relativization pattern is same throughout the TB language family: relativization is a subspecies of clausal nominalization. The modifying clause is nominalized, and then stands in either a genitive or an appositive relation to the head noun (DeLancy 2002: 56). In Manipuri, relative clauses are formed by adding the nominalizer *-pə ~ -bə* to the verb of the embedded clause and also by using the quotative *-haibə-* which is the extended meaning of the verb *hai*

'say' and formed by affixing the nominalizer *-pə ~ -bə* to this verb. Unlike the nominalized relative clause the verb of the clause with quotative **haibə** is a finite verb.

In Manipuri, the finite verbs are attached inflectional markers like aspects, mood and the non-finite verbs are formed by nominalizing *-pə~ -bə* to the verbs. Very often it is practically impossible to decide at once, whether a certain word is meant to be an infinitive or a participle; **mthoŋ-ba** may mean: to see, seeing, or seen; **ze-ba** may mean: to say, saying, or said (Francke 1929:146). Like in Tibetan mentioned above, Manipuri has no difference between the infinitive and participle; **pʰa-bə** may mean: to catch, catching or caught. As a native speaker the data are built up for the present study and the phonemic transcription system (IPA) is used to represent the data in this paper.

**Pre- vs. Post-head Position of Relative Clause**
Inside an NP the relative clause can occur in the same position of an adjective. The Manipuri adjective can occur before or after the head noun of an NP. Similarly, the relative clause can either precede or follow the head noun of an NP.

1. (a) *[ənoibə]*<sub>MOD</sub>  *[nupa]*<sub>HN</sub>  *ədu*  *sannəri*
ə-noi-bə  nupa  ədu  sannə-ri
ATT-fat-NMZ  man  D.DET  play-PROG
'The fat man is playing.'

   (b) *[nupa]*<sub>HN</sub>  *[ənoibə]*<sub>MOD</sub>  *ədu*  *sannəri*
nupa  ə-noi-bə  ədu  sannə-ri
man  ATT-fat-NMZ  D.DET  play-PROG
'The fat man is playing.'

2. (a) *[nəŋnə*  *ŋəraŋ*  *ləirəkpə]*<sub>MOD</sub>  *[lairiktu]*<sub>HN</sub>  *əi*  *pammi*
nəŋ-nə  ŋəraŋ  ləi-rək-pə  lairik-tu  əi  pam-i
you-NOM  yesterday  buy-DEIC-NMZ  book-DET  I  like-SAM
'I like the book that you bought yesterday.'

   (b) *[lairik]*<sub>HN</sub>  *[nəŋnə*  *ŋəraŋ*  *ləirəkpədu]*<sub>MOD</sub>  *əi*
lairik  nəŋ-nə  ŋəraŋ  ləi-rək-pə-du  əi
book  you-NOM  yesterday  buy-DEIC-NMZ-DET  I
*pammi*
pam-i
like-SAM
'I like the book that you bought yesterday.'

In 1(a) the adjective **ənoibə** 'fat' modifies the head noun **nupa** 'man'. Here the adjective precedes the head noun but in the case of 1(b), the same adjective follows the head noun. Even though the adjective either precedes or follows the head noun, there is no difference in the meaning of the two NPs; but there is a difference in terms of discourse structure and information flow. In the example 1(a) emphasis is given to the noun **nupa** 'man' whereas in 1(b) the derived noun **ənoibə** 'fat' is emphasised. In the example 2(a) where the relative clause precedes the head noun, emphasis is given to the noun **lairik** 'book' whereas in the example 2(b) emphasis goes to **ləirəkpə** 'being bought' that is the nominalized verb of the relative clause. The emphasis is not

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related to the preposed and postposed relative clause but to the presence of the determiner *-tu* ~ -*du* which is either to the head noun or to the verb of the relative clause.

In 2(a) the nominalized clause **nəŋnə ŋəraŋ ləirəkpə** 'that you bought yesterday' precedes the noun **lairik** 'book' that is the head noun of the NP **nəŋnə ŋəraŋ ləirəkpə lairiktu** 'the book that you bought yesterday'. Moreover, in the case of 2(b) the relative clause follows the head noun. However, the pattern in 2(a) is more frequently used and that of 2(b) is structurally permitted but it is less used. When the head noun precedes the relative clause, there will be a pause between the two. This pattern is commonly used at the discourse level but there is no difference between the two patterns in terms of meaning.

## RCs Marked by -pə ~ -bə

The nominalizer *-pə* ~ *-bə* is attached to the verb to form derived noun in different constructions. Some of the most frequently used constructions where *-pə* ~ *-bə* occurs are briefly highlighted here as follows.

(i) *-pə* ~ *-bə* has to occur with the interrogative suffixes like *-la* ~ *-ra* in making yes or no question.

    (a) *nəŋ    lairik   əsi    parəbəra*
          *nəŋ    lairik   əsi    pa-rə-bə-ra*
          you    book   this    read-PERF-NMZ-INTR
          'Have you read this book?'

(ii) Derivational suffixes like progressive *-li* ~ *-ri* and perfective *-lə* ~ *-rə* can be followed by the nominalizer *-pə* ~ *-bə*.

    (a) *[caribə]*MOD          *[mi]*HN
          *ca-ri-bə*            *mi*
          eat-PROG-NMZ     person
          'person who is eating'

    (b) *[kairəbə]*MOD       *[likli]*HN
          *kai-rə-bə*         *likli*
          break-PERF-NMZ    glass
          'bottle that has been broken'

    (c) *[cadəribə]*MOD      *[nupisiŋ]*HN
          *ca-də-ri-bə*       *nupi-siŋ*
          eat-NEG-PROG-NMZ   woman-PL
          'women who are not eating'

(iii) It can occur with the copula *-ni* to function as complement to the subject.

    (a) *ma    cətpəni*
          *ma    cət-pə-ni*
          he    go-NMZ-COP
          'He went.'

(iv) In negative constructions also the nominalizer *-pə* ~ *-bə* can occur to form the complement to the object.

    (a) *koireŋnə    lairiktu    padəbəni*
          *koireŋ-nə   lairik-tu   pa-də-bə-ni*
          Koireng-NOM  book-DET    read-NEG-NMZ-COP

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'Koireng did not read the book.'

Generally, the nominalized clause (relative clause) is modifying the noun i.e. it can occur as a modifier in an NP. It can occur in the NPs that are in the positions of subject, object or complement of a sentence. Inside the NP that functions as subject of a sentence, the relative clause modifies the head noun.

3. *[manə*      *pʰukʰibə]ᴹᴼᴰ*      *[nupadunə]ᴴᴺ*      *əibu*
     *ma-nə*      *pʰu-kʰə-i-bə*      *nupa-du-nə*      *əi-bu*
     he-NOM      beat-DEF-SAM-NMZ      man-DET-NOM      I-ACC
     *ŋakpikʰi*
     *ŋakpi-kʰə-i*
     forgive-DEF-SAM
     'The man whom he beat forgave me.'

In the example (3) ***manə pʰukʰibə nupa*** 'the man whom he beat' is the NP that functions as the subject of the sentence. And in this NP, ***manə pʰukʰibə*** 'whom he beat' is the relative clause that modifies the head noun ***nupa*** 'man'.

4. *[gopalnə*      *purəkpə]ᴹᴼᴰ*      *[nupiməcadunə]ᴴᴺ*      *isəi*    *əmə*    *səki*
     *gopal-nə*      *pu-rək-pə*      *nupiməca-du-nə*      *isəi*    *əmə*    *sək-i*
     Gopal-NOM      bring-DEIC-NMZ      girl-DET-NOM      song    one    sing-SAM
     'The girl whom Gopal brought sings a song.'

5. *[ojanə*      *haikʰibə]ᴹᴼᴰ*      *[wahəisiŋdunə]ᴴᴺ*      *əikʰoibu*
     *oja-nə*      *hai-kʰə-i-bə*      *wahəi-siŋ-du-nə*      *əikʰoi-bu*
     teacher-NOM    say-DEF-SAM-NMZ      word-PL-DET-NOM      we-ACC
     *pelhənkʰi*
     *pel-hən-kʰə-i*
     please-CAUS-DEF-SAM
     'The words that the teacher said pleased us.'

Similarly in the case of (4) and (5) the relative clauses that occur inside the subject position NPs are respectively ***gopalnə purəkpə*** 'whom Gopal brought' that modifies the head noun ***nupiməca*** 'girl' and ***ojanə haikʰibə*** 'that the teacher said' that modifies the head noun ***wahəisiŋ*** 'words'. Thus, it can be concluded that the relative clause can operate as a modifier inside the NP that functions as the subject of a sentence.

Since an NP can occur as an object, the relative clause can operate in that object position NP. Hence, another crucial place where the relative clause can occur as a modifier is an NP that functions as an object of a sentence.

6. *[nəŋnə*      *paribə]ᴹᴼᴰ*      *[waridu]ᴴᴺ*      *caubənə*
     *nəŋ-nə*      *pa-ri-bə*      *wari-du*      *caubə-nə*
     you-NOM      read-PROG-NMZ      story-DET      chaoba-NOM

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*irəmbəni*
*i-rəm-bə-ni*
write-COMP-NMZ-COP
'Chaoba wrote the story which you read.'

7.  [*əinə*         *pambə*]_MOD      [*kolomdu*]_HN    *imanə*          *ləigəni*
    *əi-nə*          *pam-bə*          *kolom-du*         *ima-nə*          *ləi-gəni*
    I-NOM            like-NMZ          pen-DET            mother-NOM        buy-NREAL
    'My mother will buy the pen which I like.'

In the example (6) and (7) the NPs that function as the object of their respective sentences are ***nəɲnə paribə waridu*** 'the story which you read' and ***əinə pambə kolomdu*** 'the pen which I like'. In the case of (6) the relative clause ***nəɲnə paribə*** 'which you read' is modifying the head noun ***wari*** 'story' and an NP functioning as an object of the sentence is formed. Similarly in the case of (7) the head noun ***kolom*** 'pen' in the object position NP is modified by the relative clause ***əinə pambə*** 'which I like'. Thus the NP in the object position is also formed by combining the modifying relative clause and the head noun. In such a way the relative clause can occur in the object position NP.

The relative clause can take place in an NP that functions as a complement of the copulative sentence.

8.  *məhak*          [*məjamnə*       *pambə*]_MOD      [*ojani*]_HN
    *məhak*           *məjam-nə*       *pam-bə*          *oja-ni*
    he                all-NOM          like-NMZ          teacher-COP
    'He is a teacher who is liked by all.'
9.  *mək^hoi*         [*əinə*          *k^həɲbə*]_MOD    [*satrəsiŋni*]_HN
    *mək^hoi*          *əi-nə*          *k^həŋ-bə*        *satrə-siŋ-ni*
    they               I-NOM           know-NMZ          student-PL-COP
    'They are the students whom I know.'
10. *gopen*          [*mək^hoinə*     *t^hajəbə*]_MOD   [*ləumini*]_HN
    *gopen*           *mək^hoi-nə*    *t^hajə-bə*       *ləumi-ni*
    Gopen             they-NOM         believe-NMZ       farmer-COP
    'Gopen is a farmer whom they believe.'

The NPs that function as the complement of the copulative sentence of (8), (9) and (10) are respectively ***məjamnə pambə oja*** 'a teacher who is liked by all', ***əinə k^həɲbə satrəsiŋ*** 'students whom I know' and ***mək^hoinə t^hajəbə ləumi*** 'a farmer whom they believe'. In the case of (8) the relative clause ***məjamnə pambə*** 'who is liked by all' is modifying the head noun ***oja*** 'teacher' and in (9) the head noun ***satrəsiŋ*** 'students' is being modified by the relative clause ***əinə k^həɲbə*** 'whom I know'. Similarly in (10), the relative clause ***mək^hoinə t^hajəbə*** 'whom they believe' is modifying the head noun ***ləumi*** 'farmer'. Thus, the relative clause can operate as a modifier of the head noun of the NP that functions as the complement of the copulative sentence.

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**Headless RC**

In an NP in which a nominalized clause (relative clause) operates as a modifier, the head noun can be deleted in a particular context understood by both the speaker and the hearer. After the deletion of the head noun, the only remaining constituent in the NP is the relative clause.

11. (a)   *[nəŋnə      ŋəraŋ      ləirəkpə]*<sub>MOD</sub>      *[lairiktu]*<sub>HN</sub>   *pʰəi*
        *nəŋ-nə      ŋəraŋ      ləi-rək-pə      lairik-tu      pʰə-i*
        you-NOM      yesterday      buy-DEIC-NMZ      book-DET      good-SAM
        'The book which you bought yesterday is good.'

   (b)   *nəŋnə      ŋəraŋ      ləirəkpədu      pʰəi*
        *nəŋ-nə      ŋəraŋ      ləi-rək-pə-du      pʰə-i*
        you-NOM      yesterday      buy-DEIC-NMZ-DET      good-SAM
        'The one which you bought yesterday is good.'

In 11(a) the subject NP is ***nəŋnə ŋəraŋ ləirəkpə lairiktu*** 'the book which you bought yesterday' in which the relative clause ***nəŋnə ŋəraŋ ləirəkpə*** 'which you bought yesterday' modifies the head noun ***lairik*** 'book'. Then in the case of 11(b) the head noun ***lairik*** 'book' is deleted and the remaining constituent of the NP is the relative clause ***nəŋnə ŋəraŋ ləirəkpədu*** 'which you bought yesterday'. When the head noun is deleted from an NP the determiner ***-tu*** ~ -***du*** having been attached to the head noun is added to the nominalized verb of the relative clause. From the attachment of the determiner to the nominalized verb of the relative clause, it has to be aware of the fact that a head noun is deleted. Deletion of a head noun of the NP is possible only when there is a certain context understood by both the speaker and the hearer. Without having a particular understood context, the head noun deletion is impossible.

**Quotative RC Construction**

The general way of making a relative clause has already been discussed. Now another way of forming a relative clause has emerged. Another crucial way of making a relative clause is done by using the quotative ***haibə*** i.e. the combination of the verb ***hai*** 'say' and the nominalizer -***bə***, which is the extended meaning of the verb ***hai***. After studying the roles of a nominalized verb and the quotative ***haibə*** in making a relative clause, it has been seen that there is a big difference between the two. By using the quotative ***haibə***, the part of the relative clause that precedes it will remain structurally intact. In one sense the quoted statement that is in the direct speech form will remain as it is and there is no nominalization to the verb of the relative clause whereas in the case of the non-quotative relative clause, the verb of the relative clause will be nominalized by suffixing the nominalizer -***pə*** ~ -***bə*** to it.

12. (a)   *[tombənə      pabə]*<sub>MOD</sub>      *[lairiktu]*<sub>HN</sub>      *əinə*      *pʰəŋle*
        *tombə-nə      pa-bə      lairik-tu      əi-nə      pʰəŋ-le*
        Tomba-NOM      read-NMZ      book-DET      I-NOM      find-PERF
        'I have found the book which Tomba reads.'

   (b)   *[tombənə      pai      haibə]*<sub>MOD</sub>      *[lairiktu]*<sub>HN</sub>      *əinə*
        *tombə-nə      pa-i      haibə      lairik-tu      əi-nə*
        Tomba-NOM      read-SAM      quotative      book-DET      I-NOM

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*pʰəŋle*
*pʰəŋ-le*
find-PERF
'I have found the book which Tomba reads.'

In the example 12(a) the NP that is in the object position is ***tombənə pabə lairiktu*** 'the book which Tomba reads' and ***tombənə pabə*** 'which Tomba reads' is the relative clause that modifies the head noun ***lairik*** 'book'. The relative clause that is embedded in the NP is formed by adding the nominalizer **-bə** to the verb **pa** 'read'. This example means that the subject **əi** directly knows that the book which is found has been read by ***tomba***. However, in the case of 12(b) the relative clause is made by using the quotative ***haibə*** and the verb of the clause is not nominalized. Now it is clear that the quoted statement ***tombənə pai*** 'Tomba reads' that precedes the quotative ***haibə*** keeps a finite verb. The example 12 (b) means that someone has informed the subject **əi** that the book which is found has been read by ***tomba.***

## Conclusion

The present study discusses some points about how the relative clause is formed in Manipuri. The relative clause is constructed by adding the nominalizer **-pə** ~ **-bə** to the verb of the clause and that nominalized clause has become a relative clause. In an NP, the relative clause always modifies the head noun. One thing to have been pointed out here is that by using the quotative **-haibə-** that keeps the quoted statement intact, a relative clause is formed especially in the case of the direct speech form. In addition, the present study made over here is about the relative clause structure of Manipuri and focuses on what a relative clause does in an NP.

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## Abbreviations

| | | | |
|---|---|---|---|
| ACC | Accusative | MOD | Modifier |
| ATT | Attributive | NEG | Negative |
| CAUS | Causative | NMZ | Nominalizer |
| COMP | Completive | NOM | Nominative |
| COP | Copula | NREAL | Nonrealised |
| D.DET | demonstrative determiner | PERF | Perfective |
| DEF | Definitive | PL | Plural |
| DEIC | Deictic | PROG | Progressive |
| DET | Determiner | RC | relative clause |
| HN | head noun | SAM | simple aspect marker |
| INTR | Interrogative | | |

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# The Language of Drama and Sign Language Techniques in the Works of Kalidasa

Dr. Syam S.K., M.A., M.Phil., Ph.D.

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**Abstract**

The article titled **The Language of Drama and Sign Language Techniques in the works of Kalidasa** is written in Malayalam language as **ṉāṭakabhāṣayum cinnabhāṣasanketankaḷum kāḷidāsa kritikaḷil.** This article deals with the essence of Semiotics in Kalaidasa's works, especially *Abhinjana Shakunthalam*. Semiotics is a science which deals with the study of signs. It involves the study of how meanings are made and understood with sign and symbol. Signs are basic elements of human thought and communication. Ferdinand de Saussure is considered to be the founder of linguistics and semiotics. He proposed a dyadic notion of signs, relating the signifier and signified in which the signifier refers to the form of the word or phrase uttered, and the signified refers to the mental concepts. According to Saussure, the sign is completely arbitrary. In this article the aspects of Saussurean model are used to study and identify symbolic metaphors in the great work of Kalidasa *Shakuntalam.*

**Keywords:** Kalidasa, Sign, Symbol, *Shakunthalam*, Signifier, Signified, Metaphor, Semiotics, language of drama

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# നാടകഭാഷയും ചിഹ്നഭാഷാസങ്കേതങ്ങളും കാളിദാസ കൃതികളിൽ

## n̠āṭakabhāṣayum cinnabhāṣāsankētankaḷum kāḷidāsa kritikaḷil

ഡോ. ശ്യാം എസ് . കെ     M.A., M.Phil., Ph.D

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### ആമുഖം

മനുഷ്യനുള്ളിലെ കലാസങ്കേതത്തിന്റെ അന്വേഷണത്തിനുത്തരമാണ് നാടകവും നാടകഭാഷാ സങ്കേതങ്ങളും. നാടകാവതരണങ്ങളുടേയും നാടകാവതരണ കഥയുടേയും വൈവിധ്യത്തിലുള്ള വിചിത്രതയിലാണ് ഉത്തമ നാടക സങ്കല്പങ്ങൾ ഉണ്ടായിട്ടുള്ളത്. ചരിത്രാതീതകാലം മുതൽക്കെ തന്നെ മിത്തുകളുമായുള്ള മനുഷ്യ ഹൃദയത്തിന്റെ ബന്ധം ആദ്യകാലങ്ങളിൽ പാട്ടുകളായും അവ്യക്തമായ രംഗാവതരണ നൃത്തനൃത്യങ്ങളിലുമായി ഒതുങ്ങി. ആ ഒതുക്കത്തിൽ ഉണ്ടായിട്ടുള്ള തീവ്രബന്ധം നാടകങ്ങളുടെ കലാസങ്കേതം രൂപപ്പെടുത്താൻ കാരണമായി. ആദ്യകാലങ്ങളിൽ പലപ്പോഴും നാടകം കാവ്യാത്മകമായ സംഗീതാവിഷ്കരണ മാത്രമായിരുന്നു. പാലായനം ചെയ്യുന്ന മനുഷ്യമനസ്സുകളുടെ തീവ്രമായ മാനസികവ്യാപാരവും കഥാപാത്രങ്ങളുടെ രംഗാവിഷ്ക്കാരവും പ്രായോഗികമായിട്ടുള്ള നൂതനചിന്താഗതികളും വ്യക്തതയുള്ള പ്രചോദനമായി മാറി. ഇവിടെ പ്രസ്താവിക്കാൻ പോകുന്നത് മഹാനായ ഒരു എഴുത്തുകാരന്റെ സർഗ്ഗചിന്തയിലാണ്. അനവധിവർഷങ്ങളായി ലോകത്തിന്റെ വിവിധ ഭാഗങ്ങളിൽ ഇന്നും പഠിക്കുകയും പഠിപ്പിക്കുകയും, ചർച്ച ചെയ്യുകയും ചെയ്യുന്ന ആ മഹാരഥൻ കാളിദാസനല്ലാതെ മറ്റാരുമല്ല. നാടകങ്ങളും മഹാകാവ്യങ്ങളുമായി അതിഭാവുകത്വവും നിർമ്മലവുമായ രചനകളുടെ ഒരു സങ്കേതം നിർമ്മിക്കുകയാണദ്ദേഹം ചെയ്തത്. പ്രകൃതിയേയും മനുഷ്യവികാരങ്ങളേയും ഒരുപോലെ പ്രായോഗികതലത്തിന്റെ സർഗ്ഗാത്മകതയിൽ പ്രഹരിക്കാൻ അനുഗ്രഹീതനായ ഒരാൾക്കു മാത്രമേ കഴിയുകയുള്ളൂ. ചിലർ അവർക്കിഷ്ടപ്പെട്ട ഒരോരോ സങ്കേതത്തിൽ പ്രതിജ്ഞാബന്ധമാകുമ്പോൾ എല്ലാ തലങ്ങളിലും സ്വന്തം തട്ടകം ഒരുക്കാൻ ഒരു ജീനിയസ്സിനെ കഴിയൂ.

### രീതി ശാസ്ത്രം

വിവരണാത്മകമായ ഗവേഷണ പ്രവർത്തന സമ്പ്രദായമാണ് ഈ പഠനത്തിൽ ഉപയോഗിച്ചിട്ടുള്ളത്.

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## രംഗാവിഷ്ക്കാരം

കൃത്രിമമായുള്ള നേരം പോക്കുകളായിരുന്നില്ല പണ്ടുകാലത്ത് രംഗാവിഷ്ക്കാരം എന്ന കല. മറിച്ച്, ക്രിയാത്മകമായിട്ടുള്ള വികാര വിനിമയമായിരുന്നു അത്. താത്വികമായിട്ടുള്ള ചിന്താധാരയുടെ മൂർത്തമായ പുനർ വിചാരമായിരുന്നു അക്കാലങ്ങളിൽ നാടകങ്ങൾ (കേളി). അപരിഷ്കൃതമായിട്ടുള്ള സമയങ്ങളിൽ നിന്നും വിനിമയ വാദ്യോപകരണങ്ങളിൽ നിന്നും ഉള്ള ആംഗിതവും വാചികവുമായുള്ള സാമൂഹിക അനാചാരങ്ങൾക്കെതിരെയുള്ള മർദ്ദനമുറകളും സമകാലീന പ്രത്യയശാസ്ത്രങ്ങളുടെ കളിയൊരുക്കങ്ങളുമായിരുന്നു അക്കാലങ്ങളിൽ മിക്ക നാടകങ്ങളും. നാടകാവതരണത്തിന്റെ ഈ മാറ്റം എല്ലാവിധ കലകളുടെ മാറ്റവുമായും ബന്ധമുണ്ടാകാം (ഡോ. വിഷ്ണുനാരായണൻ നമ്പൂതിരിപ്പാട്). ഇന്ത്യൻ നാടകാവിഷ്കാരങ്ങളുടെ മാറ്റം പരിശോധിച്ചാൽ പലപ്പോഴും സംസ്കൃത ഭാഷയിലുള്ള പ്രാമാണികതയും ഉപരിവർഗ്ഗത്തിന്റെ മേൽക്കോയ്മയും അതിൽ പ്രതിഫലിച്ചു കാണാം. സാമൂഹികമായുള്ള പ്രതിഫലനങ്ങളെല്ലാം തന്നെ മനുഷ്യമനസ്സുകളിലെ സങ്കീർണ്ണമായ പ്രചോദനത്തിന്റെയും അനുഭവങ്ങളുടേയും സാക്ഷ്യപ്പെടുത്തലുകളാണ്.

## ഭാഷാവിജ്ഞാനം

ആധുനിക ഭാഷശാസ്ത്രത്തിന്റെ പിതാവ് എന്ന് ലോകത്ത് അറിയപ്പെടുന്നത് സ്വിസ് പണ്ഡിതനായിരുന്ന ഫെർഡിനന്റെ ഡി സസ്സൂറാണ് ഭാഷയുടെ ഘടനയെക്കുറിച്ചുള്ള ഇദ്ദേഹത്തിന്റെ ആശയങ്ങളാണ് ഇരുപതാം നൂറ്റിൽ ഭാഷാശാസ്ത്രത്തിനോടുള്ള സമീപനത്തിനും ഭാഷാശാസ്ത്രമെന്ന വിജ്ഞാനശാഖയുടെ വളർച്ചയ്ക്കും കാരണമായിത്തീർന്നത്. ഭാഷാ ശാസ്ത്രത്തിലുള്ള ചിഹ്ന ശാസ്ത്ര സിദ്ധാന്തങ്ങളെ കാളിദാസ കൃതിയായ ശാകുന്തളത്തിൽ സന്നിവേശിപ്പിക്കുമ്പോൾ ഉണ്ടാകുന്ന ബിംബങ്ങളെയും അവയുടെ പ്രത്യേകതകളേയും കുറിച്ചാണ് ഇവിടെ വർണ്ണിച്ചിരിക്കുന്നത്. ഭാഷാവിജ്ഞാനത്തിന്റെ ഒട്ടനവധി വൈവിധ്യ പഠനസ്രോതസ്സുകളിൽ കൂടിയുള്ള പഠനസങ്കേതങ്ങൾ പലപ്പോഴും സാമൂഹിക ബന്ധനങ്ങളിൽ നിന്നും മുക്തമാകാതെ അതിന്റെ ചുവന്ന നൂലുകളിൽ ബന്ധനത്തിൻ തന്നെ കിടന്നു. ഒരു പക്ഷേ സാമൂഹികാത്മതയുടെ പുതിയ പ്രതിരോധാത്മകമായ നിഷേധത്തിന്റെ ഉടമയായിരുന്നതുകൊണ്ടാകാം അക്കാലത്ത് പല കൃതികളിലും എഴുത്തുകാരെ സഹായിച്ചിരിക്കുക.

പ്രായോഗികം എന്ന് പറയപ്പെടുന്ന സിദ്ധാന്തങ്ങൾ അപ്രായോഗികമായിരിക്കുകയും സിദ്ധാന്തങ്ങൾ പ്രത്യയശാസ്ത്രങ്ങളും സിദ്ധാന്തങ്ങൾ പ്രത്യയശാസ്ത്രങ്ങളായും പുസ്തകതാളുകളിൽ പുതുമണം നഷ്ടപ്പെടാതെ ഇരിക്കുകയും ചെയ്യുന്നതാണ് ഏറ്റവും ഗുരുതരമായ പ്രശ്നം. സിദ്ധാന്തങ്ങളെ സ്വപ്നം കാണാനും നിർമ്മിക്കാനും എളുപ്പമാണ് എന്നാൽ അവയെ പ്രായോഗികവും പ്രാവർത്തികവും ആക്കാൻ വളരെ ബുദ്ധിമുട്ടുള്ള കാര്യമാണ്. പ്രസിദ്ധ നാടകകൃത്തും സംവിധായകനുമായ സ്റ്റാനിസ്ഈൗവ്സ്ക്കി പറഞ്ഞത് ഇവിടെ സ്മരണീയമാണ്(കേളി). പ്രായോഗിക തലത്തിൽ പ്രകടിപ്പിക്കുന്ന എല്ലാ രംഗാവതരണകലകളും അതിന്റെ അമൂർത്തമായ വിജയം സാധ്യമാക്കുന്നത് അത് അഭിനയിക്കപ്പെടുമ്പോഴാണ്.

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പലപ്പോഴും ഒരു സൃഷ്ടികർത്താവിന്റെ ആത്മസാഫല്യം തളിരിടുന്നതും കുളിർക്കുന്നതും അത് ആ നിലയിൽ മറ്റുള്ളവരുടെ ഹൃദയങ്ങളിൽ സ്ഥാനം നേടുമ്പോഴാണ്. അത് അനുഭവിച്ചു സാഫല്യമടയാനുള്ള അവകാശത്തിൽ എല്ലാ സൃഷ്ടികർത്താക്കളും പ്രതിജ്ഞാബന്ധവുമാണ്. ചിലർ ഇതിൽ വിജയിച്ചത് മാനുഷിക ബന്ധത്തിന്റെയും മാനവഹൃദയത്തിന്റെയും മാറ്റൊലി സദാപ്രതിഫലിക്കുന്ന വികാരങ്ങളിലെ ചോദന ഉൾക്കൊണ്ടതുകൊണ്ട് മാത്രമാണ്. ഇതിൽ പലരും വിജയിച്ചത് അനിവാര്യതയിൽ വിശ്വസിച്ചതുകൊണ്ടാണ്. പ്രശസ്തനായ എഴുത്തുകാരൻ ആനന്ദ് പറയുന്നതുപോലെ, അനിവാര്യതയിൽ വിശ്വസിക്കാൻ കഴിഞ്ഞാൽ നേട്ടവും അനിവാര്യമായി ഭവിക്കും. ഇതിൻ ചിലർ നേടിയ സങ്കേതം ഹാസ്യത്തിന്റേതാണെങ്കിൽ മറ്റു ചിലർ ട്രാജഡിയിലാണ് വിജയം നേടിയത്. ചിലരാകട്ടെ, സ്ത്രൈണതയിലും മറ്റുള്ളവർ ലൈംഗികതയിലും ആണ്. ഭാഷാശാസ്ത്രജ്ഞൻമാർ ഭാഷയെ പലതരത്തിൽ നിർവ്വചിക്കുന്നു. അതിൽ ഒന്ന് ഇങ്ങനെയാണ് പരസ്പരം സഹകരിക്കാൻ സമൂഹം ഉപയോഗിക്കുന്ന സ്വേച്ഛാപരവാച്യചിഹ്നങ്ങളുടെ വ്യവസ്ഥ എന്നാണ്. വരമൊഴിയുടെ ചരിത്രം പിരശോധിച്ചാൽ ചിത്രലിഖിതമായിരുന്നു അതിന്റെ ആദ്യ രൂപമെന്ന് മനസ്സിലാക്കാം. സംഭാഷണം മാത്രമല്ല ആംഗ്യവും ഒരു ആശയ വിനിമയോപാധിയാണ്.

## സൊസ്സൂറിന്റെ വീക്ഷണം

   1901 മുതൽ 1913 വരെ സസ്സൂർ ജനീവ സർവ്വകലാശാലയിൽ ഭാഷാശാസ്ത്രത്തിന്റെ പ്രൊഫസ്സർ എന്ന നിലയിൽ സേവനമനുഷ്ഠിച്ചിരുന്നു. ഇവിടെ ഈ ലേഖനത്തിൽ സസൂറിന്റെ ഭാഷാശാസ്ത്രചിഹ്ന സിദ്ധാന്തങ്ങളെ കാളിദാസ കൃതിയായ ശാകുന്തളത്തിലെ വിവിധ ബിംബങ്ങളിൽ സന്നിവേശിപ്പിച്ചിരിക്കുമ്പോൾ ഭാഷയുടെ നൂതനമായുള്ള അർത്ഥ സങ്കേതങ്ങളിൽ വ്യാപരിക്കാൻ കഴിയുന്നു. ഭാഷാ സമൂഹം വ്യക്തികളുടെ ഭാഷണത്തിന് എർപ്പെടുത്തുന്ന സമൂഹപരിമിതികൾ സൃഷ്ടിക്കുന്ന മാതൃകകളാണ് ശാസ്ത്രീയമായ ഭാഷാപഠനത്തിന് വിധേയമാക്കേത് എന്നതാണ് സൊസ്സൂറിന്റെ വീക്ഷണം.സൊസ്സൂറിന്റെ വീക്ഷണത്തിൽ ഒരു വസ്തുവിനെയും അതിന്റെ പേരിനേയുമല്ല ഭാഷാചിഹ്നം ബന്ധിപ്പിക്കുന്നത്. പ്രസ്തുതമായ ഒരു ആശയത്തെയും അതിന്റെ ശ്രവണബിംബത്തെയുമാണ്. അതായത് മാനസികമായ നിലനില്പ്പും രണ്ടുവശങ്ങളിലുമുള്ള ഒന്നാണ് ഭാഷാചിഹ്നം. ഈ നിർവ്വചനം ചിത്രരൂപത്തിൽ പറഞ്ഞാൽ,
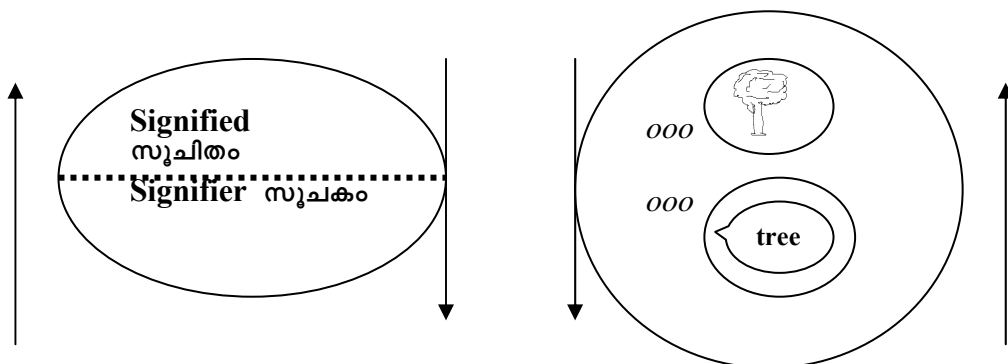
**ചിത്രം 1**
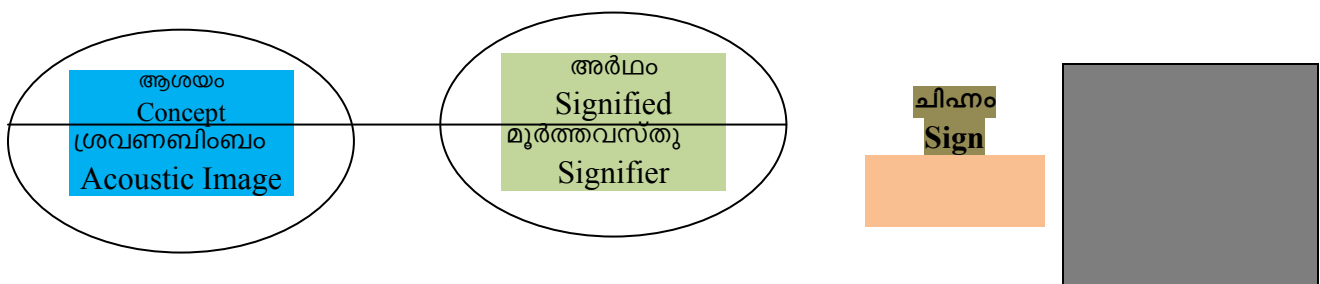


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ചിത്രത്തിൽ കാണിച്ചിട്ടുള്ള ശ്രവണബിംബം എന്നതുകൊണ്ട് ഉദേശിക്കുന്നത്, നമ്മുടെ ഭാവനയിൽ ശ്രവിക്കാൻ കഴിയുന്ന ഒരു സ്മരണയേയോ ശബ്ദത്തേയോ ആണ്. ശബ്ദ ബിംബത്തിന്റെ നേട്ടങ്ങളിലൊന്ന് അതിന്റെ ഘടകങ്ങൾ വേർതിരിച്ചെടുക്കാവുന്നതാണ്. ശബ്ദബിംബം ഒരു ക്ലിപ്ത എണ്ണം ഘടകങ്ങളുടേയോ സ്വനിമങ്ങളുടേയോ (Phonemes) ആകെത്തുകയാണ്. അവയെ രേഖപ്പെടുത്തുന്നതിന് അതിനുയോജിച്ച ലിഖിത പ്രതീകങ്ങളും വേണം. ഇവിടെ സസ്സൂർ ചർച്ച ചെയ്യുന്നത് ഭാഷയുടെ ശബ്ദ തലത്തിലും സമൂഹവസ്തുതയ്ക്ക് തുല്യമായ ഒരു വിശദീകരണം കണ്ടെത്താനുള്ള ശ്രമത്തെക്കുറിച്ചാണ് മറിച്ച് ശബ്ദാസ്തിത്വമുള്ള ഈ വസ്തുക്കളുടെ വിശദാംശങ്ങൾ അദ്ദേഹം ചർച്ച ചെയ്യുന്നില്ല. ഒരു ചിഹ്നത്തിന്റെ അടിസ്ഥാനം ആശയമാണ്. ഒരു ബിംബത്തിന്റെ അർത്ഥം പ്രതീകങ്ങളായി മാറുമ്പോഴാണ് ഒരു പൂർണ്ണമായ ആശയകൈമാറ്റം ബോധതലത്തിൻ ഉണ്ടാകുന്നത്.

ചിഹ്നത്തിന്റെ മാനസികതലത്തിലുള്ള മറ്റൊരു വശമാണ് ആശയം. സസ്സൂർ പറയുന്നത് ശബ്ദത്തിന്റെ മാനസിക മുദ്രണമായ ശ്രവണബിംബത്തേക്കാൾ അമൂർത്തമാണ് ആശയം എന്നാണ്. ഇത്തരത്തിൽ ഉള്ള സാമാന്യവൽക്കരണം എന്നു പറയുന്നത് ശാസ്ത്രീയതയുടെ ലക്ഷണമാണ്, ഈ പ്രതിഭാസങ്ങളെക്കുറിച്ച് പ്രവചനങ്ങൾ നടത്താൻ കഴിയുന്നത് സാമാന്യവൽക്കരണം വഴിയാണ്. ഭാഷയിലെ വ്യക്തിഘടകങ്ങൾ സാമാന്യവൽക്കരണത്തിന് പ്രതിബന്ധം സൃഷ്ടിക്കുന്നുവോ എന്ന് സംശയമാണ്. ഭാഷയിൽ ഉള്ള പ്രവചനാതീത ഘടകങ്ങൾ സാമാന്യവൽക്കരണത്തിനും വഴിപ്പെടാത്ത വ്യക്തിഗത ഘടകങ്ങളെന്നു പണ്ഡിതൻമാർ ഗ്രന്ഥങ്ങളിൽ പറഞ്ഞിരിക്കുന്നു. ഭാഷയിൽ നിന്ന് വ്യക്തിഗതഘടകങ്ങൾ നീക്കം ചെയ്യുകയാണെങ്കിൽ പ്രവചനാതീത ഘടകങ്ങളെ ഒഴിവാക്കാൻ കഴിയും. ഇങ്ങനെ ലഭിക്കുന്നതിനെയാണ് സസ്സൂർ 'ലാങ്' (langue) എന്നു വിശേഷിപ്പിക്കുന്നത്. ലാങിനെ മറ്റേതു ഘടകത്തേയും പോലെ ആശയങ്ങളേയും വേർതിരിക്കാവുന്നതാണ്. ശബ്ദബിംബങ്ങളുമായി നേരിട്ട് ആശ്രയത്വമുള്ളവയാണ് ആശയങ്ങൾ. ഈ കാരണത്താൽ വേർതിരിക്കാനാകാത്ത രണ്ട് അംശങ്ങൾ ചിഹ്നത്തിനുണ്ട്, 'സൂചിതം' (signified) എന്നും ശ്രവണബിംബത്തിന് 'സൂചകം' (signifier) എന്നും പറയാമെന്ന് സസ്സൂർ പറയുന്നു. ഈ രണ്ടു വശങ്ങളുടേയും അഭേദ്യമായ ഒരുമയാണ് ചിഹ്നം എന്നുള്ളത് കൊണ്ട് അർത്ഥമാക്കുന്നത്. ഭാഷാശാസ്ത്രത്തിലെ മൂർത്തവും ഒഴിച്ചുകൂടാനാവാത്തതുമായ വസ്തുവാണ് ചിഹ്നം, സൊസ്സൂർ ചിഹ്നത്തെ മൂർത്തമെന്ന് പറയുന്നതിന്റെ അടിസ്ഥാനം അദ്ദേഹത്തിന്റെ അതിലോട്ടുള്ള വ്യക്തമായ വീക്ഷണമാണ്. ചിഹ്നത്തിന്റെ സസ്സ്യൂറിയൻ മാതൃക താഴെകൊടുക്കുന്നു.
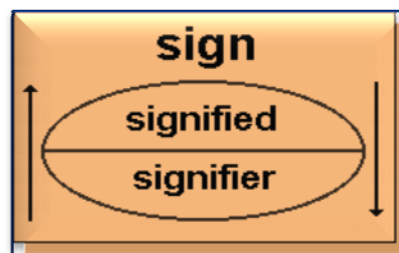


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**ചിത്രം 2**
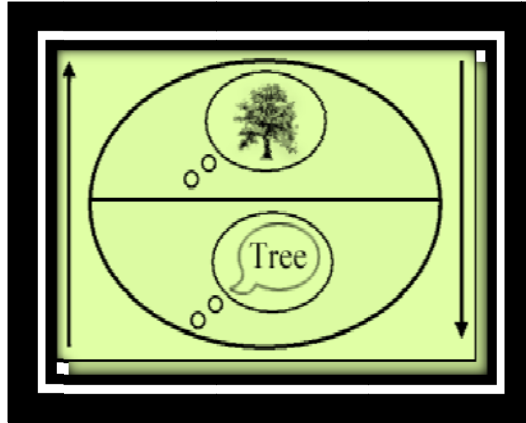


**ചിത്രം 3**

| **(Saussure's model of the sign)** ശബ്ദമാതൃകയും (സസ്സൂറിന്റെ ചിഹ്ന മാതൃക pattern) | ശബ്ദസങ്കേതവും  **Concept and sound** |
|---|---|

**ചിത്രം 4**



**ചിത്രം 5**

സസ്സൂർ ഉപയോഗിച്ച ചിഹ്നം എന്ന പദം വളരെ സാമാന്യമായ പ്രയോഗമാണ്. വാക്യങ്ങൾ, പദാധിക വർഗങ്ങൾ (Puraser)  പദങ്ങൾ രൂചിമങ്ങൾ (morphemes) സ്വനിമങ്ങൾ (Phonemes) എന്നിങ്ങനെ മറ്റുള്ളവർ വർഗ്ഗീകരിച്ചവയൊക്കെ ചിഹ്നം എന്ന വാക്കു കൊണ്ടുദ്ദേശിക്കാം (ഡോ. സി രാജേന്ദ്രൻ).

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എന്നാൽ രൂചിമഞ്ഞൾ എന്ന പദം കൊണ്ട് അദ്ദേഹം ഉദ്ദേശിച്ചത് പ്രത്യയങ്ങളെ (affixces) മാത്രമാണ്, പദത്തിന്റെ കാണ്ഡത്തെയോ (stem), ധാതുവിനെയോ (root) അല്ല. ഘടകങ്ങളായി വിഭജിക്കാൻ കഴിയാത്ത ചിഹനങ്ങളെ സരള ചിഹനം (simple sign) എന്നും ഒന്നിലധികം അർഥപൂർണ്ണമായ ഘടകങ്ങളുണ്ടെങ്കിൽ അതിനെ സിന്റാം (syntax) എന്നും അദ്ദേഹം സമർത്ഥിച്ചു. സേച്ഛാപരമായ (Arbitrary) അർഥത്തിൽ ചിഹനം എന്നത്, ചിഹനം എന്തിനെ അർഥമാക്കുന്നുവോ അതിനെ സൂചിപ്പിക്കുന്ന ശബ്ദഘടന ചിഹനത്തിനില്ല , എന്നതാണ് .

ചിഹനത്തിന്റെ വേറൊരു സ്വഭാവം രേഖീയമാണ് (Linear) എന്നതാണ്. ഭാഷാചിഹനത്തിന്റെ രേഖീയത (Linearity) പ്രധാനമായും ബന്ധപ്പെടുന്നത് ശ്രാവണബിംബത്തിലാണ്. ചാൾസ് സാൻഡേഴ്സ് പിയേഴ്സ് (Charles Sanders Peirce) എന്ന പണ്ഡിതൻ പറയുന്നത് ചിഹനമെന്നത് മൂന്ന് ആശയമായി അവതരിപ്പിക്കാം എന്നാണ്. ഈ ആശയത്തിന് മൂന്ന് വിഭാഗങ്ങൾ ഉണ്ടാകും. ഐക്കോൺ(Icon), സിംബൽ (Symbol), ഇൻഡീസസ് (Indices) എന്നിവയായിരുന്നു ചിഹനത്തെ പ്രതിനിധീകരിക്കാൻ ചാൾസ് സാന്റേഴ്സ് പിയേഴ്സ് ഉപയോഗിച്ച സിദ്ധാന്തങ്ങൾ.

## കാളിദാസൻ ഒരു സർഗ്ഗാത്മാവ്

ഇന്ത്യൻ സാഹിത്യരംഗത്തെ അതികായകനായ ഒരു സർഗ്ഗാത്മാവാണ് കാളിദാസൻ, കാളിദാസന്റെ പല കൃതികളും അതിന്റെ യഥാർത്ഥ രൂപത്തിൽ നമുക്കുകിട്ടിയിട്ടില്ല. ക്ലാസിക്കൽ സംസ്കൃതത്തിന് സാഹിത്യത്തിന്റെ ഉത്തമഗിരി ശൃംഗങ്ങളിൽ ഉള്ള സ്ഥാനം ആരാലും ചോദ്യം ചെയ്യപ്പെടാൻ സാധിക്കാത്തതാണ്. അദ്ദേഹത്തിന്റെ പ്രധാന നാടകങ്ങൾ വിക്രമോർവ്വശീയം, മാളവികാഗ്നിമിത്രം അഭിജ്ഞാന ശാകുന്തളം മുതലായവയാണ്. അദ്ദേഹത്തിന്റെ കാവ്യകൃതികളാകട്ടെ ഋതുസംഹാരം, മേഘസന്ദേശം, കുമാരസംഭവം, രഘുവംശം എന്നിവയാണ്. കാളിദാസനേയും അദ്ദേഹത്തിന്റെ കൃതികളെക്കുറിച്ചുമുള്ള വ്യക്തമായുള്ള തെളിവുകളുടെയും അഭാവം തീർച്ചയായിട്ടും അദ്ദേഹത്തെക്കുറിച്ച് പറയാനുള്ള യോഗ്യതയില്ലായ്മ ആണെങ്കിലും, കിട്ടിയിട്ടുള്ള തെളിവുകൾ പരിശോധിക്കുമ്പോൾ ഉത്തരേന്ത്യയിലെ മാൾവ എന്ന സ്ഥലത്താണ് അദ്ദേഹം ജനിച്ചതെന്ന് കാണാം. ഉജ്ജയിനി എന്ന സ്ഥലത്ത് ആട്ടിടയനായി വളർന്ന അദ്ദേഹം ബ്രാഹ്മണ സമുദായത്തിലാണ് ജനിച്ചതെന്നും അഭിപ്രായമുണ്ട്. ചാതൂർവർണ്യത്തിന്റെ തിരയിളക്കം ഉള്ള അക്കാലത്ത് വെറും ആട്ടിടയനായി ജീവിച്ചു വന്ന അദ്ദേഹം അക്ഷരാഭ്യസമില്ലാത്തയളായിരിന്നു വെന്നും കാളിദാസൻ എന്ന പേർ ഒരിക്കലും അദ്ദഹത്തിന്റെ പേരല്ലെന്നും പറയുന്നു. അദ്ദേഹം ഉപവസിച്ചിരുന്ന ദേവതയുടെ പേരാണിതെന്നും അഭിപ്രായമുണ്ട്. ഈ വാദഗതികൾക്ക് ഉപോൽബലമാകുന്ന ഒരു മിത്തിനെക്കുറിച്ച് ഇവിടെ സൂചിപ്പിക്കാതെ പോകാൻ കഴിയുന്നില്ല. ഒരു ദിവസം കാട്ടിലൂടെ വഴിതെറ്റി വിശന്നു വലഞ്ഞ കാളിദാസന് മഹാകാളിയുടെ ക്ഷേത്രം കാണാൻ ഇടയായെന്നും അതിനകത്ത് കയറി ഭക്ഷണം തിരഞ്ഞു കൊണ്ടിരുന്നപ്പോൾ പുറത്തു സഞ്ചാരത്തിലായിരുന്ന അമ്മ വന്നുവെന്നും ക്ഷേത്രവാതിൽ

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താഴിട്ടിരിക്കുന്നതുകൊണ്ട് 'അകത്താര് ' എന്നു ചോദിച്ചു. തിരിച്ച് 'പുറത്താര് 'എന്ന ചോദ്യം വന്നതും അതിനുത്തരമായി 'പുറത്ത് കാളി' എന്നും ഭയലേശമന്യേ അകത്ത് ദാസൻ എന്നു തിരിച്ചു പറയുകയും ചെയ്തു. ആ ബാലന്റെ ധൈര്യവും പെട്ടെന്നുള്ള ഉത്തരവും കണ്ട ദേവി സംപ്രീതയായി അദ്ദേഹത്തിന്റെ നാവിൽ വാഗ്ദേവതയുടെ അനുഗ്രഹം ചൊരിഞ്ഞുവെന്നുമാണ് ഐതിഹ്യം.

മിത്തുകൾ എന്തും ആയിക്കൊള്ളട്ടെ, കാളിദാസകൃതികളുടെ അന്തഃസക്ത ഗ്രഹിക്കാൻ ബോധപൂർവ്വമായ ശ്രമങ്ങൾ ഒട്ടനവധി വേണമെന്ന കാര്യം നിസ്തർക്കരഹിതമാണ്. അതിനുശേഷം കാളിദാസൻ എന്ന പ്രതിഭ ഇന്ത്യയൊട്ടാകെ സന്ദർശിക്കുകയും കൃതികൾ എഴുതുകയും ചെയ്തു. കൂടാതെ അദ്ദേഹത്തിന്റെ കൃതികളിൽ ജ്യോതിഷം, ഉപനിഷത്തുകൾ, വേദങ്ങൾ, പുരാണങ്ങൾ, സ്വതന്ത്രമായ ചിന്തകളുടെ സമന്വയ സഞ്ചാരം, വീണ്ടും വീണ്ടും വായിച്ചു പഠിക്കാനുള്ള അന്തഃസത്ത മുതലായവ കാണാൻ കഴിയും, കാളിദാസൻ വിക്രമാദിത്യ മഹാരാജാവിന്റെ കൊട്ടാര കവിയായി പ്രവർത്തിച്ചിരുന്നു എന്ന് പറയപ്പെടുന്നു. ഗുപ്ത സാമ്രാജ്യത്തിലെ ഏറ്റവും പ്രഗൽഭനായ രാജാവായിരുന്നു ചന്ദ്രഗുപ്ത വിക്രമാദിത്യൻ. ഗുപ്ത സാമ്രാജ്യത്തിലെ ഏതു രാജാവിന്റെ  കൂടെയാണ് കാളിദാസൻ പ്രവർത്തിച്ചിരുന്നു എന്നത് ഇന്നും തർക്ക വിഷയമാണ്. ഗുപ്ത രാജവംശത്തിന്റെ കാലഘട്ടം എന്നു പറയുന്നത് 300–650 $AD$  ആണ്. മിസ്റ്റർ വിൻസന്റ് സ്മിത്തിന്റെ അഭിപ്രായത്തിൽ ഒന്നിൽ  കൂടുതൽ ഗുപ്തരാജാക്കൻമാരുടെ  കൂടെ കാളിദാസൻ പ്രവർത്തിച്ചിരുന്നു എന്നാണ് പറയപ്പെടുന്നത്. അദ്ദേഹം തന്റെ സഞ്ചാരങ്ങളിലെ സ്മൃതിപർവ്വത്തെ തന്റേതായ ദാർശനികമൂല്യങ്ങളുമായി സമന്വയിപ്പിച്ചിട്ടാണ് കൃതികളെഴുതിയിരുന്നെന്ന് കാളിദാസകൃതി സ്വായത്തമാക്കിയ എല്ലാപേർക്കും മനസ്സിലാക്കാവുന്നതാണ്. അവാച്യമായ പ്രകൃതിയിലെ മൂല്യങ്ങളും ബിംബങ്ങളും ഇതിൽ എടുത്തുപറയേണ്ട പ്രായോഗിക ശൈലികളാണ്.

## അഭിജ്ഞാന ശാകുന്തളം

നാടക രചനയിലുള്ള അദ്ദേഹത്തിന്റെ ഉദാത്തമായ ശൈലി ആ നാടകങ്ങളെ ഇന്നുവരെ ലോകം കണ്ടിട്ടുള്ള ഏറ്റവും മികച്ച നാടക രചനാ സങ്കേതങ്ങളാക്കി മാറ്റി നേരെത്തെ സൂചിപ്പിച്ച, വിക്രമോർവ്വശീയം, മാളവികാഗ്നിമിത്രം, അഭിജ്ഞാനശാകുന്തളം എന്നിവയാണ്, അദ്ദേഹത്തിന്റെ മികച്ച അനശ്വരങ്ങളായ നാടകങ്ങൾ. ഇതിൽ കാളിദാസന്റെ ഏറ്റവും മികച്ച കൃതിയാണ്, അഭിജ്ഞാന ശാകുന്തളം. ഏഴ് അംഗങ്ങളിൽ പ്രകൃതിയിലെ വിവിധ ബിംബങ്ങളേയും അതിന്റെ  ചോദനകളെയും വർണ്ണിച്ച് എഴുതിയ ലക്ഷണയുക്തമായ കൃതിയാണ് അഭിജ്ഞാന ശാകുന്തളം. പ്രശസ്ത ജർമ്മൻ കവിയായ ഗൊയ്ഥേ അഭിജ്ഞാന ശാകുന്തളത്തെപ്പറ്റി പറഞ്ഞത് ഇവിടെ പ്രസക്തമാണ്. 'സംവത്സരാരംഭത്തിലെ പുഷ്പങ്ങളും സംവത്സരാവസാനത്തിലെ ഫലങ്ങളും ആത്മാവിനും മോഹത്തെയും ആനന്ദപാരവശ്യത്തെയും നിർവൃതിയെയും സംതൃപ്തിയെയും ജനിപ്പിക്കുന്ന സകലവും എന്നുവേ ഭൂലോകവും സ്വർഗ്ഗലോകവും കൂടിയും ഒരു നാമത്തിൽ യോജിപ്പിക്കപ്പെടണമെങ്കിൽ ശാകുന്തളം എന്നു പറഞ്ഞാൽ മതി' എന്നാണ്.  കാളിദാസ വിരചിതമായ

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ശാകുന്തളം തികച്ചും ഇതിഹാസ ബോധത്തിൽ നിന്നും ഉരുത്തിരിച്ച ഒരു പാടു കഥാ പാത്രങ്ങളുടേയും വിവരണങ്ങളുടെയും സമന്വയമാണ്. പലപ്പോഴും അതിൽ വിചിത്രങ്ങളായ കലാസാങ്കേതത്തിന്റെ ഒരു ഒഴുക്ക് അനുഭവപ്പെടുന്നത് ചിലപ്പോൾ ഇതിഹാസത്തിൽ നിന്നും വന്ന പ്രോക്തമായ ഒരു പരിണാമമായിരിക്കണം.

## യാഥാർത്ഥ്യമായ ഇതിഹാസം

കാളിദാസൻ യാഥാർത്ഥ്യമായ ഇതിഹാസത്തിൽ സ്വന്തം ഭാവനയെ സന്നിവേശിപ്പിച്ച് ധാരാളം കഥകളും കഥാപാത്രങ്ങളും പൂർത്തീകരിച്ചിട്ടുണ്ട്. ആദ്യം നമ്മൾ അറിയേണ്ടത് യാഥാർത്ഥ്യമായ ഇതിഹാസം എന്താണെന്നാണ്. പുരുരാജവംശത്തിലെ പ്രശസ്തനായ രാജാവായിരുന്നു ദുഷ്യന്തൻ. ഒരു ദിവസം ദുഷ്യന്തൻ മൃഗയാവിനോദത്തിനായി കൊട്ടാരത്തിൻ നിന്ന് പുറപ്പെട്ടു. അങ്ങനെ കാട്ടിൽക്കൂടി വേട്ടയാടി ക്ഷീണിച്ച് കണ്വാശ്രമത്തിൽ എത്തിപ്പെട്ടു. അവിടെ കണ്വമഹർഷി ഇല്ലായിരുന്നു. അദ്ദേഹം വനത്തിൻ കായ്കനികൾ ശേഖരിക്കുവാൻ പോയിരിക്കുകയായിരുന്നു. അതിനാൽ അദ്ദേഹത്തിന്റെ വളർത്തുപുത്രിയായ ശകുന്തള മാത്രമേ ഉണ്ടായിരുന്നുള്ളൂ. ശകുന്തളയെ കണ്ടപ്പോൾ തന്നെ ദുഷ്യന്തൻ അവളിൽ അനുരക്തനായി. അവളുടെ അംഗലാവണ്യം ദുഷ്യന്തനെ മോഹിച്ത്തനാക്കി. അദ്ദേഹം അവളെക്കുറിച്ച് അന്വേഷിച്ചു. താൻ കണ്വന്റെ പുത്രി അല്ലെന്നും വിശ്വാമിത്രമഹർഷിക്ക് മേനകയിൽ ജനിച്ച പുത്രിയാണെന്നും കണ്വൻ തന്റെ വളർത്തച്ഛൻ മാത്രമാണെന്നും അവൾ അറിയിച്ചു. അവളുടെ അഭൗമ സൗന്ദര്യത്തിൻ വിവശനായിത്തീർന്ന രാജാവ് അവളോട് വിവാഹഭ്യർത്ഥന നടത്തി അവളിൽ തനിക്കുണ്ടാകുന്ന പുത്രനെ രാജ്യാവകാശി ആക്കുമെന്ന് പ്രതിജ്ഞ ചെയ്ത് രാജാവ് ശകുന്തളയുമായി രമിച്ചു. അവളെ താമസംവിനാ കൊട്ടാരത്തിലേക്കു കൂട്ടികൊണ്ടുപോകുന്നതാണെന്ന് വാക്കുകൊടുത്തിട്ട് അദ്ദേഹം കണ്വൻ വരുന്നതിനു മുൻപ് അവിടെനിന്ന് പോയി. താമസംവിനാ കണ്വമഹർഷി വരുകയും ദിവ്യദൃഷ്ടികൊണ്ട് അവിടെ നടന്ന കാര്യം ഗ്രഹിക്കുകയും ശകുന്തളയെ അനുഗ്രഹിക്കുകയും ചെയ്തു. ഗർഭിണിയായ ശകുന്തള ഒരു ആൺകുട്ടിയെ പ്രസവിക്കുകയും ചെയ്തു. അവന് ആറ് വയസ്സായിട്ടും ദുഷ്യന്തനിൽ നിന്നും അന്വേഷണമൊന്നും ഉണ്ടാവാത്തതിനാൽ കണ്വൻ പുത്രിയെയും അവളുടെ മകനെയും ഏതാനും ശിഷ്യൻമാരെയും കൂട്ടി രാജാവിനിടം പറഞ്ഞയച്ചു. ശകുന്തളയെ കണ്ടയുടൻ അറിയാമായിരുന്നിട്ടും മനപ്പൂർവ്വം മറവി നടിക്കുകയും ചെയ്തു. ശകുന്തള വളരെ വിഷമിക്കുകയും വീറോടെ അവളുടെ വാദഗതി നടത്തുകയും അപ്പോൾതന്നെ ശകുന്തളയെ വേൾക്കണമെന്ന ഒരശരീരി അവിടെ ഉണ്ടാവുകയും ചെയ്തു. രാജാവ് ശകുന്തളയെയും പുത്രനെയും സ്വീകരിക്കുകയും പുത്രനു ഭരതനെന്ന പേർ നൽകി യുവരാജാവാക്കുകയും ചെയ്തു.

ഈ വളരെ ലഘുവായ ഇതിഹാസകഥയെ ആണ് കാളിദാസൻ അതിബാഹുല്യത്തോടെ തന്റെ മനോവ്യാപാരത്തിന്റെ അനന്തസാധ്യതകളെ പ്രാവർത്തികമാക്കിയത്. നാടകത്തിന്റെ ഒന്നുമുതൽ നാലുവരെയുള്ള അങ്കങ്ങളിലെ അരങ്ങുകൾ കണ്വാശ്രമത്തിന്റെ ഓരോ ഭാഗവും അഞ്ചും ആറും അങ്കങ്ങളിലെ അരങ്ങുകൾ ഹസ്തിനാപുരവും, ഏഴ് കശ്യപാശ്രമവും ആകുന്നു.

==================================================================================

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ഒന്നാമങ്കത്തിൻ മൃഗയാവിനോദം വളരെ ഇഷ്ടപ്പെടുന്ന ദുഷ്യന്തൻ തേരിൽ ഒരു മാനിനെ വേട്ടയാടിക്കൊന്ന് മാലിനീ തീരത്തുള്ള കണ്വാശ്രമത്തിലെത്തുന്നു . ആ മാനിനെ രക്ഷിക്കാനായി ആശ്രമത്തിലുള്ള ശിഷ്യൻമാർ ശ്രമിക്കുകയും, അവർ രാജാവിനെ കണ്വാശ്രമത്തിൽ അഥിതിയായി സ്വീകരിക്കാനുള്ള ഇഷ്ടം അറിയിക്കുകയും അതിനായി കണ്വപുത്രിയായ ശകുന്തളയെ കാണാൻ പറയുകയും ചെയ്യുന്നു. ശകുന്തളയെ ചെന്നു കാണാൻ നിശ്ചയിച്ച് വിനീതനായി ആശ്രമത്തിൻ കടക്കുമ്പോൾ രാജാവിന് തന്റെ വലതു കൈ തുടിക്കുന്നതുപോലെ തോന്നുകയും ആശ്രമ വാടിക്കു തെക്കുവശം മൂന്ന് മുനികന്യകമാർ നീർക്കുടങ്ങളുമായി തൈമരങ്ങൾ നനയ്ക്കുവാൻ വരുന്നത് കാണുകയും ചെയ്യുന്നു. അവരുടെ സൈ്വര സല്ലാപം മരങ്ങളുടെ മറവിൽ ഒളിഞ്ഞുനിന്ന് രാജാവ് കേൾക്കുന്നു. അവരിൽ ഒരാൾ കണ്വപുത്രിയായ ശകുന്തളയാണെന്നും മറ്റുരണ്ടുപേർ അവളുടെ തോഴിമാരായ അനസൂയയും പ്രിയംവദയുമാണെന്നും രാജാവിനു മനസ്സിലാവുന്നു. അവളെ കണ്ടപ്പോൾ തന്നെ രാജാവ് അവളുടെ അഭൗമ സൗന്ദര്യത്തിൽ ആകൃഷ്ടനാകുകയും അവളെ വിവാഹം കഴിക്കാൻ ഇഷ്ടപ്പെടുകയും ചെയ്യുന്നു. തുടന്നുള്ള സംഭാഷണത്തിൽ അവൾ കണ്വമഹർഷിയുടെ വളർത്തു പുത്രിയാണെന്നറിയുന്നു അവളുടെ യഥാർത്ഥ മാതാപിതാക്കൾ മേനകയും വിശ്വാമിത്രനുമാണെന്നും വളർത്തച്ഛൻ അവളെ അനുരൂപനായ വരന് നൽകാനിരിക്കുകയാണെന്നും മനസ്സിലാക്കുന്നു. രാജാവിനെ കണ്ടതുമുതൽ രാജാവിൽ ശകുന്തളയും ആകൃഷ്ടയാകുന്നു, ഇങ്ങനെ നായികാനായകന്മാരിൽ വികസിച്ച പ്രേമം വളർന്നുകൊണ്ടിരിക്കെ ഒരു കാട്ടാന വിരണ്ടു പാഞ്ഞു വരുന്നു എന്ന് കേൾക്കുകയും അവൾ അതിനാൽ തിരിഞ്ഞു പോകുകയും, ചെയ്യുന്നു,. മുന്നോട്ടു നീങ്ങുന്നു. ജഡശരീരം, പിന്നോട്ടും പായുന്ന മനസ്സും എന്നപോലെ……..(കേളി). ശകുന്തളയുടെ ചിന്തയാൽ നിദ്രാ വിഹീനനായി രാത്രി കഴിച്ചുകൂട്ടിയ രാജാവും അദ്ദേഹത്തിന്റെ വിശ്വസ്ത മിത്രമായ മാഢവ്യനും ആണ് രാമങ്കത്തിലെ പ്രധാന കഥാപാത്രങ്ങൾ. താപസിയായ കന്യകയിൽ രാജാവിനുണ്ടായ പ്രേമത്തെപ്പറ്റിയും അവളുടെ ലാവണ്യാതിശയത്തെപ്പറ്റിയും അദ്ദേഹം മാഢവ്യനെ വർണ്ണിച്ചു പറഞ്ഞു കേൾപ്പിക്കുന്നു അത് ഇങ്ങനെയാണ്... ……..

‘‘ചിത്രത്തിലാദ്യമെഴുതീട്ടുയിർ ചേർത്തതാമോചിത്തത്തിൽ

വച്ചഴ്ക്കു ചേർത്തുരചിച്ചതാമോ ബ്രഹ്മപ്രഭാവവുമവൾക്കെഴുമാവ

പുസ്സു. മോർമിക്കിലീയൊരബലാമണി സൃഷ്ടിവേറെ....…‘ (കേളി)

അപ്പോൾ യാഗരക്ഷയ്ക്ക് രാജാവ് ആശ്രമത്തിൻ താമസ്സിക്കണമെന്ന് പറഞ്ഞ് രണ്ട് ഋഷി കുമാരൻമാർ വരുന്നു. അതേ സമയം തന്നെ കൊട്ടാരത്തിൽ എത്രയും പെട്ടെന്ന് ചെല്ലണമെന്നു പറഞ്ഞ്, രാജമാതാവ് കല്പിച്ച് പറഞ്ഞയച്ച കരഭൻ എന്ന ദൂതൻ വരുന്നു. തന്റെ സ്ഥാനത്തു മാഢവ്യനെ പരിവാരസമേതം കൊട്ടാരത്തിലേക്കയച്ച രാജാവ് ആശ്രമരക്ഷയ്ക്കായി പുറപ്പെടുന്നു. മൂന്നാമങ്കത്തിൻ ദുഷ്യന്തനോടുള്ള ആഗ്രഹത്തിന്റെ അധിക്യത്താൽ പ്രണയ പരവശയായ ശകുന്തളയെ കാണിച്ചിരിക്കുന്നു.

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അവൾ മാലിനീ തീരത്തെ വള്ളിക്കുടിലിൽ പാറപ്പുറത്ത് പൂമെത്ത വിരിച്ച് കിടക്കുന്നു. തോഴിമാർ അവളെ ശുശ്രൂഷിക്കുന്നു. രാജാവ് കാമപീഡിതനായി ഇത് കാണുകയും ചെയ്യുന്നു. സഖിമാരുടെ നിർദ്ദേശപ്രകാരം അവൾ തന്റെ മനോരഥ അദ്ദേഹത്തെ അറിയിക്കുവാൻ തീരുമാനിക്കുന്നു. അവൾ ഒരു പ്രേമലേഖനം കിളിയുടെ വയറുപോലെ മിനുസമായ താമരയിലയിൽ നഖം കൊണ്ടെഴുതി സഖിമാരെ വായിച്ചുകേൾപ്പിക്കുന്നു. പെട്ടെന്ന് രാജാവ് ഇത് കേട്ട് അവളുടെ അടുത്ത് ചെന്ന് തന്റെ ഹൃദയകാമന തുറന്നുകാട്ടുന്നു. എന്നാൽ സമർഥയായ അനസൂയ രാജാവിനെക്കൊണ്ട് ഒരു പ്രതിജ്ഞ കൂടി ചെയ്യിച്ചിട്ടാണ് അവരുടെ ഗാന്ധർവ്വ വിവാഹത്തിന് അവസരം കൊടുത്തത്. പക്ഷേ കാമുകീകാമുകൻമാരുടെ സമാഗമം നീണ്ടുനിൽക്കുന്നില്ലാ. ശകുന്തളയുടെ വളർത്തമ്മയായ ഗൗതമി രോഗം അന്വേഷിച്ച് ഈ സമയത്ത് വരുന്നതിനാൽ അവർക്കു വേർപിരിയേണ്ടിവരുന്നു. രാജാവ് ഏതാനും ദിവസം കൂടി അവിടെ ഉണ്ടാകുകയും ശകുന്തള ഗാന്ധർവ്വ വിധി പ്രകാരം പരിണിതയാവുകയും ഗർഭം ധരിക്കുകയും ചെയ്യുന്നു.

രാജാവ് പോകുമ്പോൾ തന്റെ മുദ്രമോതിരം അവളുടെ വിരലിൽ അണിയിക്കുകയും ഉടനെ കൊണ്ടുപോകാമെന്ന് വാഗ്ദാനം ചെയ്യുകയും ചെയ്യുന്നു. കണ്വൻ തിരിച്ചെത്തുമ്പോൾ എങ്ങനെ അദ്ദേഹത്തെ അഭിമുഖികരിക്കും എന്ന ഭീതിയും കൊണ്ട് ശകുന്തളയും ആശ്രമവാസികളും ഇരിക്കുന്ന അവസ്ഥയിലാണ് നാലാമങ്കം തുടങ്ങുന്നത്. ആ സമയം ദുർവ്വാസാവ് മഹർഷി അവിടെ വരുകയും തന്നെ യഥാവിധി പൂജിക്കാതെ ചിന്താവിവശയായിരിക്കുന്ന ശകുന്തളയെ ശപിക്കുകയും ചെയ്യുന്നു. 'ആരെ ഓർത്തുകൊണ്ടിരിക്കുന്നുവോ അവൻ നിന്നോടുള്ള ബന്ധം നീ ചെന്നുണർത്തിച്ചാലും ഓർമ്മവരാതെ പോകട്ടെ' എന്ന്. ഇത് കേട്ട് സംഭ്രാന്തയായ പ്രിയംവദ ഓടിച്ചെന്ന് തെറ്റ് പൊറുക്കണമെന്ന് പറയുന്നതിന്റെ ഫലമായി 'അഭിജ്ഞാനം'(Sign) എന്തെങ്കിലും കാണിച്ചാൽ ശാപം ഒഴിയുമെന്ന് മുനി പറയുകയും ചെയ്തു. കണ്വൻ ആശ്രമത്തിൽ തിരിച്ചെത്തി ശകുന്തളയുടെ അവസ്ഥ അറിഞ്ഞ് അവളെ അനുഗ്രഹിക്കുകയും മറ്റു താപസൻമാരോടൊപ്പം അവളെ കൊട്ടാരത്തിൽ വിടാൻ തീരുമാനിക്കുകയും ചെയ്യുന്നു.

ശകുന്തളയുടെ ഈ യാത്രയയപ്പ് വർണ്ണിക്കുന്ന നാലാമങ്കം അഭിജ്ഞാന ശാകുന്തളത്തിലെ ഏറ്റവും പ്രധാന ഭാഗമായി പരിണമിക്കുന്നു. ജീവിതത്തെ പ്രതിഫലിപ്പിക്കുന്നതിലും മൃദുല വികാരങ്ങളെ ഉത്തേജിപ്പിക്കുന്നതിലുമുള്ള കാളിദാസന്റെ പ്രതിഭാവൈദഗ്ധ്യത്തെ അകമേ കാണാം. രാജാവ്, ഗൗതമിയോടും ശാർങ്ഗരവൻ ശാരദ്വനൻ എന്നീ മുനി ശിഷ്യൻമാരോടുമൊത്ത് രാജധാനിയിൽ എത്തുന്ന ശകുന്തളയെ ഉപേക്ഷിക്കുന്നതാണ് അഞ്ചാം അങ്കം. ആ അവസരത്തിൽ ദുർവ്വാസാവിന്റെ ശാപം ഉള്ളതിനാൽ രാജാവിന് ശകുന്തളയെ ഓർക്കാൻ പറ്റുന്നില്ല. അങ്ങനെ വളരെ വിഷമിച്ച് തിരിച്ചു നടക്കുന്ന ശകുന്തളയെ ഒരു അപ്സരസ് എടുത്ത് കൊണ്ട് ആകാശത്തിലേക്ക് പോകുന്നു. യാദൃശ്ചികമായിയുായ അഭിജ്ഞാന ദർശനത്താൽ രാജാവ് ശകുന്തളയെ ഓർത്ത് വിവശനാകുകയും, പശ്ചാത്തപിക്കുന്നതും ആണ് ആറാമങ്കത്തിലെ പ്രതിപാദ്യം.

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ശകുന്തളയുടെ പക്കൽ നിന്നും നഷ്ടപ്പെട്ട മുദ്രമോതിരം ഒരു മത്സ്യത്തിന്റെ വയറ്റിൽ നിന്നും ഒരു മുക്കുവന് ലഭിക്കുന്നു. അവൻ അത് വിൽക്കാൻ നടക്കുമ്പോൾ അവനെ ഭടൻമാർ പിടികൂടി രാജസമക്ഷം ഹാജരാക്കുകയും അത് കണ്ട ഉടൻ രാജാവിന് പൂർവ്വ കഥാ സ്മരണകൾ ഉണ്ടാകുകയും ചെയ്യുന്നു.

ഏഴാമങ്കതിൽ ദുഷ്യന്തൻ ഇന്ദ്രാഭിഷ്ടം വിജയിപ്പിച്ച് തിരിച്ച് മാതലിയോടൊന്നിച്ച് രഥത്തിൻ കയറി ഭൂമിയിലേക്ക് മടങ്ങുന്നു. മാർഗ്ഗമധ്യേ കാശ്യപമഹർഷിയെ കണ്ട് വന്ദിക്കാൻ ഹേമകൂടപർവ്വതത്തിൻ ഇറങ്ങുന്നു. ആ സമയം രാജാവ് തന്നോടു രൂപ സാദൃശ്യമുള്ള വിക്രമിയായ ഒരു ബാലനെ കണ്ടുമുട്ടുകയും ഒരു പുത്ര നിർവിശേഷമായ വാത്സല്യം അദ്ദേഹത്തിന് തോന്നുകയും ചെയ്യുന്നു. അവിടത്തെ താപസികളിൽ നിന്നും അദ്ദേഹം അവന്റെ അമ്മയുടെ പേര് ശകുന്തള എന്നും അവൻ പുരുവംശജനാണെന്ന് ശ്രവിക്കുകയും ചെയ്യുന്നു. തുടർന്ന് ശകുന്തളയുടെ പ്രവേശനത്തോടെ പരമാർത്ഥമെല്ലാം വ്യക്തമാവുകയും ഭാര്യാഭർത്താക്കൻമാർ പരസ്പരം യോജിക്കുകയും ചെയ്യുന്നു.

ദുഷ്യന്തന്റെ ഓർമ്മയെ നശിപ്പിച്ചത് ദുർവ്വാസാവിന്റെ ശാപം നിമിത്തമാണെന്നും അത് വിധിയാണെന്നും കശ്യപ മഹർഷി പറയുന്നു. മിത്തും ഭാവനയും തമ്മിലുള്ള യുദ്ധം ഇവിടെ വളരെ യാഥാർത്ഥ്യമായി മാറിയിരിക്കുന്നു. കാളിദാസന്റെ ഭാവനയിൽ വിരിഞ്ഞ അമൂർത്തമായ സ്ഥിതിവിശേഷങ്ങൾ നമുക്ക് ഇതിൽ കാണാൻ കഴിയും. അഭിജ്ഞാനം (Sign) എന്ന പേരിനർത്ഥം തന്നെ ചിഹ്ന വിശേഷണത്തിനുദാഹരണം ആണ്. ഒരുപക്ഷേ ഈ നാടകത്തിൽ പ്രയുക്തമായി പറഞ്ഞിട്ടുള്ള ചിഹ്നം ദുഷ്യന്തൻ ശകുന്തളയ്ക്കുകൊടുത്ത മുദ്രമോതിരം തന്നെയാണ്. നിയതമായിട്ടുള്ള വ്യത്യസ്ത ചുറ്റുപാടുകളിൽ കൂടി പരിലസിച്ചു വിലസുന്ന ഈ നാടകം ഒരു പക്ഷെ ഉയർന്നു നിൽക്കുന്നത് തന്നെ ഈ മുദ്രമോതിരത്തിൻ കൂടിതന്നെയാണ്. കാളിദാസ വിരചിതമായ നാടകങ്ങളിൽ കൂടുതലും നമുക്കുകാണാൻ സാധിക്കുന്നത് ഈ ചിഹ്നങ്ങൾതന്നെയാണ്. ആദ്യഭാഗത്ത് തന്നെ മാനുകളേയും ഹംസങ്ങളെയുംക്കുറിച്ച് യാഥാർത്ഥ്യ ബോധത്തോടെ തന്നെ വർണ്ണിച്ചിരിക്കുന്നു. ഈ ചിഹ്നങ്ങൾ പ്രകടമാക്കി വിശദീകരിക്കുന്നത് അക്കാലങ്ങളിൽ ഉള്ള നിർമ്മലമായ മനസ്ഥിതിയാണ്. കാനനത്തിൻ പോലും ജീവിക്കുന്നവർ പ്രകൃതിയുമായി ഇത്രമാത്രം ഇഴുകിച്ചേർന്ന് ജീവിക്കുന്നത് അത്ഭുതം തന്നെയാണ്. ആദ്യ സമാഗമത്തിൽ അവർ നിൽക്കുന്ന വള്ളിക്കുടിലിനോട് ശകുന്തള യാത്ര ചോദിക്കുന്നത് വളരെ പ്രത്യേകതയുള്ള രംഗമാണ്. അത് ഇങ്ങനെയാണ് ''തപശാന്തിക്കുപകരിച്ച വള്ളിക്കുടിലേ നിന്നോട് തല്ക്കാലം യാത്ര ചോദിക്കുന്നു. താമസിക്കാതെ കാണാം'' എന്നു കാമുകൻ കേൾക്കത്തക്കവിധം പറഞ്ഞിട്ട് ശകുന്തള വളർത്തമ്മയായ ഗൗതമിയോടൊപ്പം പോകുന്നു. കാളിദാസ വിരചിതമായ അഭിജ്ഞാന ശാകുന്തളം എന്ന നാടകം ലോകത്തിൽ വച്ചു തന്നെ ഏറ്റവും പ്രാധാന്യവും അമൂർത്തവുമായ കൃതിയാണ്.

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## ഭാഷാശാസ്ത്ര ചിഹ്ന സങ്കേതങ്ങൾ ശാകുന്തളത്തിൽ

കാളിദാസ വിരചിതമായ ശാകുന്തളത്തെ ഭാഷാശാസ്ത്ര ചിഹ്ന സങ്കേതങ്ങളുപയോഗിച്ച് പഠന വിധേയമാക്കുമ്പോൾ നമുക്കു കാണാൻ സാധിക്കുന്നത്, അതിസങ്കീർണ്ണമായ സാമൂഹിക ചിഹ്ന സങ്കേതങ്ങൾ മാത്രമല്ല പ്രഖ്യാപിതമായ ആവിഷ്ക്കാര ചിഹ്നസങ്കേതങ്ങൾ കൂടി ആണ്. സാമൂഹിക പ്രതിബദ്ധതയോടുള്ള ഒരു ചിന്താപ്രായോഗികത ഇതിൽ ബന്ധപ്പെടുത്തിയാൽ ഒരു രാജാവിന് ഏത് രൂപവതിയായ സ്ത്രീയിലും തോന്നാവുന്ന അലിവിന്റെ പ്രതീകമായാണ് , ശകുന്തളയോടു തോന്നുന്ന സ്നേഹത്തെ കാണാൻ പറ്റുന്നത്. ഒരാൾക്ക് ഒരു സമയത്ത് പെട്ടെന്ന് തോന്നുന്ന ഈ ശാരീരികമായ അവസ്ഥാഭേദത്തെ സ്നേഹമെന്നാണോ അതോ കാമമെന്ന ലിഖിത പ്രതീകമായാണോ കാണേ ണ്ടതെന്ന് ഒരു ശ്രോതാവിന് തീരുമാനിക്കാവുന്നതാണ്. മുദ്രമോതിരമെന്ന ആശയം (concept) ശ്രാവണബിംബമായാണ് (Acoustic image) ഇവിടെ രാജാവ് ശകുന്തളയോട് പ്രതിഫലിപ്പിക്കുന്നതെങ്കിലും ആ ആശയത്തിന്റെ ഒരു ലക്ഷ്യം തന്നെ തീർച്ചയായും വിവാഹവാഗ്ദാനം എന്ന അർത്ഥത്തെ (signified) ആണ് കാണിക്കുന്നത്

ബോധതലത്തിലെ മൂർത്തവസ്തുവായി (signifier) മുദ്രമോതിരത്തെ പ്രചോദിപ്പിക്കുമ്പോൾ അത് ജീവിതത്തിന്റെ തീഷ്ണസ്വഭാവവും ഒരു വലിയ തീരുമാനത്തിൽ നിന്നും ഉടലെടുത്ത ഉറപ്പും വാഗ്ദാനവുമായും മാറുന്നു. മൃഗയാവിനോദമെന്നു പറഞ്ഞ് രാജാക്കൻമാർ അക്കാലങ്ങളിൽ ഇടയ്ക്കിടയ്ക്ക് കാട്ടിനുള്ളിലേക്ക് പോകുന്നത് പ്രായോഗികമായ രജോഗുണത്തിന്റെ പ്രതീകമായി (symbol) വിശേഷിപ്പിക്കാം. അക്കാലങ്ങളിൽ ആശയ (concept) പരമായി ഉണ്ടായിരുന്ന ചാതുർവർണ്യത്തിന്റെ സാമൂഹികമായ പ്രതിധ്വനികൾ എല്ലാ വിഭാഗീയരായ ആളുകൾക്കും ഉണ്ടാകാം. .ചാതുർവർണ്യമെന്നു പറയുന്ന ശ്രാവണ പ്രതീകത്തെ പ്രയുക്തമാക്കുന്ന സാമൂഹിക അസന്തുലനാവസ്ഥ പല സവർണ്ണീയരുടേയും സവർണ്ണബിംബങ്ങളുടേയും സൂചിതമായി വിശേഷിപ്പിക്കാം. വനത്തിനുള്ളിലുള്ള ജീവജാലങ്ങളുമായി മനുഷ്യൻ എത്രത്തോളം ഇഴുകി ജീവിച്ചു എന്നതിന് വളരെയധികം തെളിവുകൾ കാളിദാസൻ നിരത്തുന്നുണ്ട്.

യുദ്ധസന്നദ്ധനായി മൃഗയാവിനോദത്തിലേർപ്പെട്ട് ക്ഷീണിച്ചു വന്ന ദുഷ്യന്തന് കാടുമായും മനുഷ്യര് ഇടപഴകി സമാധാനത്തിൽ ജീവിക്കുന്നതു കാണുമ്പോൾ ഉണ്ടായ മാറ്റവും, സമാധാനവും വളരെ നിർമ്മലമായുള്ള ഒരു മാനസികാവസ്ഥയിൽ എത്തിച്ചിട്ടുണ്ടാകാം. ഈ അവസ്ഥ ഒരുപക്ഷേ ശകുന്തളയെ കണ്ടപ്പോൾ ആദ്യാനുരാഗത്തിന്റെ വിത്തുകൾ പാകാൻ സന്നദ്ധതയുള്ള മനസ്സിനേയും ശരീരത്തിനേയും പാകപ്പെടുത്തിയിരിക്കാം. ഭാഷാചിഹ്നത്തിന്റെ രേഖീയത ആണ് ഇവിടെ കാണിക്കുന്നത്. കാരണം കൊട്ടാരത്തിന്റേതിനു ഭിന്നമായി ഉണ്ടായ ആശ്രമവാസികളുടെ പെരുമാറ്റവും അതിനാൽ ദുഷ്യന്തനു വന്ന നിർമ്മലമായ മാനസിക വ്യാപാരങ്ങളുടെ വ്യതിയാനവും തീർച്ചയായും വ്യക്തമായ ശ്രവണബിംബ സൂചകങ്ങൾ തന്നെയാണ്. ഈ ഘടകങ്ങളെ സസ്സൂറിന്റെ ഭാഷണശൃംഖലയുമായി ബന്ധപ്പെടുത്താം.

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യൗവനയുക്തയും അതിസുന്ദരിയുമായ ശകുന്തളയെ ആദ്യമായി കണ്ട മാത്രയിൽ തന്നെ ദുഷ്യന്തൻ അവളിൽ അനുരക്തനാകുന്നു. രാജാവിന്റെ മനസ്സിൽ തോന്നിയ ആ ആദ്യാനുരാഗത്തെ പ്രചോദിപ്പിച്ചത് തീർച്ചയായും കാനന വാസിയുടെ വസ്ത്രങ്ങളിൽ ഒളിഞ്ഞിരുന്ന ശകുന്തളയുടെ അംഗലാവണ്യം ഇവിടെ സൂചിതമായി വർത്തിക്കുന്നു. ഈ അഭൗമസൗന്ദര്യം തികച്ചും രാജാവിന് കൊട്ടാരത്തിൻ നിന്നും തന്റെ പ്രജകളിൽ നിന്നും വിഭിന്നമായിരുന്നു. ഇവിടെ ഈ വിഭിന്നത അതായത് സ്ഥിരമായി കണ്ടിരുന്ന സ്ത്രീസൗന്ദര്യബോധത്തിന്റെ അപാര വ്യത്യസ്തത നിർമ്മലമായ പ്രേമം എന്ന ആശയം (concept) ശകുന്തളയോട് പ്രകടിപ്പിക്കാനുള്ള കേവലമായ വികാരം മാത്രമായി പ്രതിവർത്തിക്കുന്നു. തീർച്ചയായും രാജാവ് എന്ന നിലയിൽ ദുഷ്യന്തനിൽ പ്രകടമായ വീര്യം (ഹീറോയിസം), ആ ഹീറോയിസത്തിൽ കാനനത്തിൻ വസിക്കുന്ന പുറം ലോകവുമായി യാതൊരു ബന്ധവുമില്ലാത്ത ശകുന്തളയ്ക്ക് തോന്നിയ ആരാധന പിന്നീട് സ്നേഹമായി മാറുന്ന മാനുഷിക ഭേദവികാരങ്ങൾ ഇതെല്ലാം തന്നെ പ്രബലമായ വൈകാരിക ചിഹ്നങ്ങൾ (Signs) ആണ്. പ്രണയത്തിന് എന്നും നിശബ്ദത സ്ഥിരപ്രചോദനങ്ങളാണെന്നു വേണം പറയാൻ. ഈ നിശബ്ദതയും ഏകാന്തതയും മനസ്സിൽ വൈകാരിക വിചാരങ്ങൾ നിറയ്ക്കുകയും അതിനെ വേഗത്തിൽ നിർലോഭമായ ഭാവനയാൽ അനുഭവവേദ്യമാക്കുകയും ചെയ്യുന്നു. കാളിദാസൻ ഈ വൈകാരിക നിമിഷങ്ങളെ പ്രകൃതിയിലെ ചില ഭാവഭേദങ്ങൾ കൊണ്ട് സമർത്ഥിക്കുന്നു. തീർച്ചയായും ഇവ അരങ്ങിലെ പ്രയുക്തതചിഹ്നങ്ങൾ തന്നെയാണ്. പക്ഷിലതാദികളും വളരെ ഇണങ്ങി ജീവിക്കുന്ന മൃഗാദികളും അരയന്നങ്ങളും വള്ളിക്കുടിലും മറ്റും സൂചിപ്പിക്കുന്നത് (signifying) സമാധാനത്തിന്റെ ചിഹ്നങ്ങൾ (signs) തന്നെയാണ്.

ശാകുന്തളത്തിൽ കാളിദാസൻ സന്നിവേശിപ്പിച്ചിട്ടുള്ള കഥാപാത്രങ്ങളിൽ മിക്കപേരും പ്രോക്തമയ ആശയചിഹ്നസങ്കേതങ്ങളായി ആണ് വർത്തിക്കുന്നത്. പുരാതന ഇതിഹാസകഥയെ തന്റെ മനോവ്യാപാരത്താലും കഥാപാത്രബാഹുല്യത്താലും അദ്ദേഹം വികസിതമാക്കിയിട്ടുണ്ട്. കാളിദാസ വിരചിത നാടകത്തിലെ ഒന്നാം അങ്കത്തിൽ ഏർപ്പെട്ടിരുന്ന ദുഷ്യന്തൻ ഒരു മാനിനെ പിന്തുടർന്ന് കണ്വാശ്രമത്തിൽ എത്തുന്നു. ഈ മാനിനെ രക്ഷിക്കാൻ ആശ്രമത്തിലെ അന്തേവാസികൾ എത്തുകയും, അങ്ങനെ ആശ്രമവാസികളിൽ നിന്നും കണ്വാശ്രമത്തെക്കുറിച്ചും ശകുന്തളയെക്കുറിച്ചും ദുഷ്യന്തൻ അറിയുന്നു. ഇവിടെ കാളിദാസൻ ആദ്യം തന്നെ ഒരു മാനിനെ പ്രോക്തമായ ചിഹ്നസങ്കേതമായി തന്റെ നാടകത്തിൽ പ്രയോഗിക്കുന്നു. ഒരു മാനാണ് ദുഷ്യന്തനെ ആശ്രമത്തിൽ എത്തിക്കുന്നത്. കാട്ടിൽ വഴിതെറ്റി ആശ്രമത്തിൽ എത്തി എന്ന ഇതിഹാസ നിഗമനത്തെ കാളിദാസൻ തന്റെ യുക്തിവൈഭവത്താൽ തിരുത്തുകയും ആശ്രമവാസിയായ മാനിനെ കൊണ്ട് ദുഷ്യന്തനെ ആശ്രമത്തിൽ എത്തിക്കുന്ന ആശയ സങ്കേതമായി (concept) കൃതിയിൽ കാരണത്തെ ഉപയോഗപ്പെടുത്തിയിരിക്കുന്നു. കണ്വാശ്രമത്തിൽ മനുഷ്യരോടൊപ്പം കാനനജീവികളും ഒരുമയോടെ ജീവിച്ചിരുന്നു എന്നത് യുക്തിയുക്തം തന്നെ.

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ആദ്യം തന്നെ മാനെന്ന ചിഹ്നത്തെ സാങ്കേതമായി ഉപയോഗിച്ച് കാളിദാസൻ സമർത്ഥിച്ചിരിക്കുന്നു. മാൻ എന്ന സാധു മൃഗത്തെയാണ് ഇവിടെ എടുത്തു കാട്ടിയിരിക്കുന്നത്. ആശ്രമവാസികളോടു ഇണങ്ങി ജീവിക്കുന്നത് സൂചിപ്പിക്കുന്നത് സഹജീവികൾ പരസ്പരം കാട്ടുന്ന സ്നേഹവും, കരുണയും സമാധാനവുമാണ്, അതിനുശേഷം അദ്ദേഹത്തിന്റെ മനസ്സിൽ ശകുന്തള എന്ന വ്യക്തി ആശയമായി (concept) കടന്നുവരുന്നു. അവളെ കാണണമെന്നാഗ്രഹിച്ച് ആശ്രമത്തിൽ വരുമ്പോഴാണ് മൂന്ന് ആശ്രമകന്യകകളുടെ കോകിലശബ്ദം ദുഷ്യന്തൻ കേൾക്കാനിടയാകുന്നത്. അദ്ദേഹം അതിൽ ഒരാൾ ശകുന്തളയാകുമെന്ന് ഊഹിക്കുന്നു. ആശയം, ശബ്ദ മാതൃക എന്നിവയുടെ സമുച്ചയത്തെയാണ് സസ്സൂർ ചിഹ്നം (sign) എന്നു പറഞ്ഞതായും, ചിഹ്നമെന്ന പദത്തെ കേവലം ശബ്ദാത്മകബിംബം എന്ന അർത്ഥത്തിൽ ഒതുക്കിനിർത്തുന്നത് ശരിയല്ലെന്ന് അദ്ദേഹം സിദ്ധാന്തിക്കുന്നതായും ഡോ. സി രാജേന്ദ്രൻ 'സസ്സൂർ ഘടനാവാദത്തിന്റെ ആചാര്യൻ' എന്ന കേരളഭാഷാ ഇൻസ്റ്റിറ്റ്യൂട്ട് പ്രസിദ്ദീകണത്തിൽ അഭിപ്രായപ്പെടുന്നു.

യാഥാർത്ഥ്യത്തിൽ ചിഹ്നമെന്നത് ഒരു പ്രതലത്തിലെ വിവിധ ആശയങ്ങളുടേയും ശബ്ദമാതൃകകളുടേയും ക്രോഡീകരണമാണ്. ചിഹ്നമെന്നും ആ ആശയത്തെ അതായത് പ്രണയമാകുന്ന വികാരത്തെ സൂചിതം എന്നും ശകുന്തളയുടെ ശബ്ദബിംബത്തെ സൂചകം(signifier) ആയും വിശേഷിപ്പിക്കാം. ഇത്തരത്തിലുള്ള മാനുഷികമായുള്ള ശബ്ദതലങ്ങൾ മാത്രമല്ല കാനനത്തിലുള്ള പക്ഷികളുടേയും ഉൽസാഹികളായ മറ്റ് ജീവികളുടേയും നിശബ്ദമായ ഒരു താളം ഇതിന് ഉപോത്ബലമായിട്ടുണ്ടാകാം എന്ന് അനുമാനിക്കാം. ഇവിടെ പ്രണയമെന്നത് ഒരു വികാര പ്രകടനം മാത്രമായിരുന്നില്ല. തീർച്ചയായും ഇരുവർക്കും ഇവിടെ തോന്നുന്ന പ്രേമത്തിന്, ഗാന്ധർവ്വ വിവാഹം വരെ കൊണ്ടെത്തിക്കുന്ന ബോധതലത്തിൽ നിന്നും ഉണ്ടായിട്ടുള്ള ഭാവാനുമാനങ്ങൾ തന്നെയാണ് കാരണം. ആ ഭാവചിന്തകൾ ഇവിടെ സൂചിതമാക്കുന്നത് ദുഷ്യന്തനിൽ നിന്നും തങ്ങൾക്കുണ്ടാകുന്ന മകനെ രാജാവാക്കാം എന്ന വാക്ക് തന്നെയാണ്. തികച്ചും ഇവിടെ നടക്കുന്നത് പ്രണയത്തിന്റെ ഒരു സിംബോളിക് റെപ്രസെന്റേഷൻ (Symbolic representation of Love) ആണ്.

സസ്സൂറിന്റെ സങ്കൽപ്പത്തിൽ സൂചകത്തിന്റെയും (signifier) സൂചിതത്തിന്റെയും (signified ) ക്രോഡീകരണമാണ് ചിഹ്നം (sign). ചിഹ്നം എന്നത് കേവലം ഒരു ഭൗതികചലനം മാത്രമല്ല, ഭാഷാശാസ്ത്രത്തിൽ സൂചകത്തിന് പകരം ശബ്ദം, പദം, ബിംബം ആഗ്യം തുടങ്ങിയ കുറച്ചേറെ സങ്കീർണ്ണമായ പ്രമാണങ്ങൾ ഉപയോഗിക്കപ്പെടുന്നുണ്ട്. ശാരീരികവും മാനസികവുമായ ഒരു ഉന്നതിയിൽ നിന്നും ഉണ്ടായ ബോധത്തിൽ ദുഷ്യന്തൻ ഈ വാക്ക് പ്രയോഗിച്ചോ എന്നുള്ളവീക്ഷണം തീർച്ചയായും ചിന്ത്യം തന്നെ. കാരണം ചിഹ്നവും സൂചകവും തമ്മിലുള്ള നിസ്സാര വ്യത്യാസം പോലും സസ്സൂറിയൻ ഭാഷാചിഹ്നസമ്പ്രദായത്തിൽ വളരെ പ്രാധാന്യം അർഹിക്കുന്ന ഒന്നാണ്. ശകുന്തളയ്ക്ക് ദുഷ്യന്തൻ കൊടുക്കുന്ന മുദ്രമോതിരം അവൾ നാളത്തേക്ക് പ്രതീക്ഷ നൽകുന്ന ഒരു നല്ല ഭാവിക്കുള്ള ചിഹ്നമോ സൂചകമോ ആയി അനുമാനിക്കാം.

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പക്ഷെ സസ്സൂറിയൻ നിഗമനങ്ങളിൽ നിന്നും എന്റെ ഈ അഭിപ്രായം ഭിന്നമാണെന്ന് എനിക്ക് തോന്നുന്നു. കാരണം ശബ്ദം, ചിന്ത തുടങ്ങിയ ബിംബങ്ങളെല്ലാം തന്നെ കേവലവസ്തുക്കളായി അദ്ദേഹം നോക്കിക്കാണുകയും ഇത്തരം ഭാഷാസങ്കേതങ്ങളെ ഭൗതികവസ്തുക്കൾ എന്ന നിലയ്ക്ക് പരിഗണിക്കാൻ അദ്ദേഹം വിസമ്മതിച്ചിരിക്കുന്നു, എന്നതു തന്നെയാണ്. പക്ഷേ ഞാൻ ഇത് നോക്കിക്കാണുന്നത് പണ്ട് കാലത്ത് രാജാക്കൻമാർക്കുള്ള സാമൂഹികപരമായ മേൽക്കോയ്മയിൽ നിന്നും ഉണ്ടായിട്ടുള്ള സവർണ്ണ ബുംബങ്ങളുടെ ഉന്നതിയിൽ കാണുന്ന സാമൂഹികമായ അധഃപതനം തന്നെയാണ്. ദുഷ്യന്തൻ തന്റെ പ്രണയിനിക്ക് നല്കിയ മുദ്രമോതിരം എന്ന സൂചിതം കാണിക്കുന്നത്, ശകുന്തളയെ തന്റെ ഭാര്യയായി അംഗീകരിക്കുന്നു എന്നതാണ്. ഗാന്ധർവ്വ വിധി പ്രകാരമുള്ള വിവാഹ കർമ്മമായിരുന്നു ഇതെന്ന് കാളിദാസൻ പ്രകടമാക്കുന്നു. തുടർന്ന് കഥയിലുടനീളം ഈ മുദ്രമോതിരത്തിന്റെ പ്രാധാന്യം ഉയർന്നു തന്നെ നില്ക്കുന്നു. തീവ്രമായ ആഗ്രഹപ്രാപ്തിയിൽ നിന്നും ഉണ്ടായ രതിക്രീഡയ്ക്കു ശേഷം ദുഷ്യന്തൻ ശകുന്തളയ്ക്കു കൊടുക്കുന്ന ഈ മുദ്രമോതിരം പ്രയുക്തമായ പ്രകടമായ ചിഹ്നം തന്നെയാണ്. മുദ്ര എന്ന വാക്കുതന്നെ ശബ്ദതലത്തിലും അർത്ഥതലത്തിലും ഒരു ചിഹ്നസങ്കേതമായി വർത്തിക്കുന്നു. സൂചിത സൂചകങ്ങളെക്കുറിച്ച് വാച്യതലത്തിലോശബ്ദതലത്തിലോ അർത്ഥതലത്തിലെ എന്തെങ്കിലും ബന്ധം വിവരണാത്മകമായോ യുക്തി സഹജമായോ ഉണ്ടോ എന്നു ചോദിച്ചാൽ ഇല്ലാ എന്നാണ് എന്റെ ഉത്തരം, അതായത് വാക്കും അർത്ഥവും തമ്മിൽ യാതൊരു ബന്ധവുമില്ല. എന്നാൽ പ്രയോഗിക്കുമ്പോൾ, നമ്മൾ ആരുടേയൊ നിയമങ്ങളനുസരിച്ച് ഇതിനെ ബന്ധപ്പെടുത്തുന്നു. മുദ്രമോതിരം എന്നുള്ള വാക്കിന് നമ്മൾ ഇപ്പോൾ ഉദ്ദേശിക്കുന്ന അർത്ഥം എങ്ങനെ വന്നുഎന്നു ചിന്തിച്ചാൽ അത് ബോധ്യമാകും. ചുരുക്കത്തിൽ നമ്മൾ പ്രയോഗിക്കുന്ന ഒട്ടുമിക്ക പദങ്ങളും അതിന്റെ പ്രായോഗിക അർത്ഥവും തമ്മിലുള്ള ബന്ധം തികച്ചും യാദൃശ്ചികം എന്നു പറയാം. അതിന്റെ തെളിവായി നമുക്കു പറയാൻ പറ്റുന്നത്, ഭാഷ എക്കാലവും ഒരുപോലെ നില്ക്കില്ല എന്നതുതന്നെയാണ്. കാലാന്തരത്തിൽ കാലാനുഗതമായി അതു മാറുന്നു.

കണ്വമഹർഷി ശകുന്തളയെ കാണുകയും തന്റെ ദിവ്യദൃഷ്ടിയാൽ അവിടെ നടന്നത് അറിയുകയും തന്റെ വളർത്തുമകളെ അനുഗ്രഹിക്കുകയും ചെയ്തു. ദിവ്യദൃഷ്ടി എന്നാൽ സ്ഥൂലശരീരത്തിന്റെ അസാന്നിധ്യത്തിൽ നടന്ന ഒരു ഭൂതകാല സംഭവത്തെ അതേപടി കാണുക എന്നതാണ്. സ്വാഭാവികത ഇല്ലാത്ത വിചിത്രമായ ഈ സംഭവങ്ങൾ പല മിത്തുകളിലും കാണുക യാദൃശ്ചികമെന്ന് പറയുക അസാധ്യം തന്നെയാണ്. ഈ ആശയം വ്യക്തമായ അസ്വാഭാവിക ചിഹ്നമാണ്. പിന്നീട് ദുഷ്യന്തന്റെ കൊട്ടാരത്തിലേക്കുള്ള യാത്രാമധ്യേ ഒരു കടത്തുവഞ്ചിയിൽ നദി കടക്കുന്നതിനിടെ മുദ്രമോതിരം കിടന്ന വിരലുകൾ കൊണ്ട് നദിയിലെ ജലത്തെ സ്പർശിക്കുന്നതിനിടയിൽ മുദ്രമോതിരം വിരലിൽ നിന്ന് നദിയിലെ ജലത്തിൽ പതിക്കുകയും ആ മോതിരത്തെ ഒരു വലിയ മത്സ്യം വിഴുങ്ങുകയും ചെയ്തു. സസ്സൂറിന്റെ സങ്കല്പത്തിൽ സൂചകത്തിന്റേയും സൂചിതത്തിന്റേയും ആകെത്തുകയാണ് ചിഹ്നം. ഇവിടെ കൈയ്യിലെ വിരലിൽ നിന്ന് ഊരിപ്പോയ മോതിരത്തേയും അതിനെ വിഴുങ്ങിയ മത്സ്യത്തേയും, അതിനെപ്പിടിച്ച്

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അതിനുള്ളിലെ മുദ്രമോതിരത്തെ കണ്ടെത്തി വിൽക്കുവാൻ ശ്രമിക്കുന്നതിനിടെ പിടിയിലായ മുക്കുവരും കേവലം ഭൗതികചലനങ്ങൾ മാത്രമാണ്. ഇത്തരം സന്തുലിതമായ ഭാവസങ്കൽപ്പങ്ങൾ ഒരു ചിഹ്നമോ സൂചകമോ പ്രത്യക്ഷത്തിൽ അല്ല. പക്ഷേ ഇത് ഒരു നാടകമാക്കുകയും കാളിദാസൻ ഇത്തരം ചലനങ്ങളെ പ്രസ്തുത പ്രായോഗികചിഹ്നങ്ങളായ ഭൗതികവസ്തുക്കളെ കൊണ്ട് ആലേഖനം ചെയ്തപ്പോൾ ഇത്തരത്തിലുള്ള ആശയവിനിമയ പ്രതീകങ്ങൾ പല സൂചകത്തേയും സൂചിതത്തെയും ഏകോപിക്കുന്ന ചിഹ്നങ്ങളായി മാറുന്നു. മുദ്രമോതിരത്തെ വിഴുങ്ങുന്ന മത്സ്യം ഇവിടത്തെ ഒരു സിംബോളിക്കായുള്ള ഏജന്റാണ്. ഭാഷാശാസ്ത്രത്തിൽ സൂചകം എന്ന ആശയത്തിനു പകരം ശബ്ദം, പദം, ബിംബം തുടങ്ങിയ സങ്കേതങ്ങളാണ് സാധാരണ ഉപയോഗിച്ചുവരുന്നത്. സൂചിതത്തിനു പകരം ആശയം അർത്ഥം, ചിന്ത തുടങ്ങിയവയുമാണ് എടുത്തിട്ടുള്ളത്. പക്ഷേ സസ്സൂർ ചെയ്തതാകട്ടെ ഇവയെല്ലാം ഒഴിവാക്കി സൂചകം സൂചിതം എന്നീ പദങ്ങളെ തന്നെ തിരഞ്ഞെടുത്തിരിക്കുന്നു. ഇതിനുകാരണം ഇത്തരം ഭാഷാസങ്കേതങ്ങളെ ഭൗതികവസ്തുക്കൾ എന്ന നിലയ്ക്ക് സസ്സൂർ പരിഗണിക്കുന്നില്ല എന്നതുതന്നെ. സസ്സൂർ പറയുന്നത് ഇത്തരം വസ്തുക്കൾ എല്ലാം തന്നെ അതിന്റെ സങ്കേതമായി വർത്തിക്കുന്നതിലുപരി അവയുടെ ധർമ്മങ്ങൾ നിർവ്വഹിക്കുന്നോ എന്നതിനാണ് പ്രാധാന്യം എന്നതാണ്. ആ ക്രമത്തിൽ തന്നെ കാളിദാസന്റെ എല്ലാ കഥാപാത്രങ്ങളും വർത്തിക്കുന്നു.

**ഉപസംഹാരം**

സസ്സൂറും ആഖ്യാനശാസ്ത്രവും തമ്മിൽ അഭേദ്യമായ ബന്ധമുണ്ട്, ഘടനാവാദം സാഹിത്യ പഠനത്തെയെന്നപോലെ ആഖ്യന പഠനത്തേയും (Narrative) നന്നായി സ്വാധീനിച്ചിട്ടുണ്ട്. ആഖ്യാനശാസ്ത്രം (Narratology) എന്ന ഒരു പഠനശാഖ ഉടലെടുത്തതുതന്നെ ഘടനാവാദത്തിനാലാണ്. ആഖ്യാനശാസ്ത്രം എന്ന അർത്ഥത്തിൽ ഫ്രഞ്ചു പദമായ ( narratologic) ആദ്യമായി പ്രായോഗിച്ചത് സ്വെതൻ റ്റൊടോറോവ് (Tzvetan Todorov) അദ്ദേഹത്തിന്റെ grammarire du Decameronഎന്ന ഗ്രന്ഥത്തിലാണ്(കേളി). ഫെർഡിനന്റ് ദ് സൊസ്സൂർ ഇന്ന് അനുസ്മരിക്കപ്പെടുന്നത് അദ്ദേഹത്തിന്റെ ഭാഷാശാസ്ത്ര വിചിന്തനങ്ങളുടെ പേരിൽ മാത്രമല്ല ഘടനാവാദത്തിലൂടെയുമാണ്. പുരാവൃത്തങ്ങൾ, കളികൾ, സാഹിത്യകൃതികൾ എന്നിവയെല്ലാം സൂചകങ്ങളിലൂടെ ആശയവിനിമയം നിർവ്വഹിക്കുന്നു. അവയിൽ ഉള്ള സൂചക സൂചിതങ്ങൾ തമ്മിലെ ബന്ധത്തെ കണ്ടെത്തുക എന്നതാണ് ഘടനാവാദത്തിലൂടെ ചെയ്യുന്നത്. കാലാനുക്രമത്തിലുള്ള ഉപരിവിപ്ലവങ്ങൾ എല്ലാ തരത്തിലും ഭാവനകളെ മാറ്റുന്നു. ആ വനത്തിലെ എല്ലാ ജീവജാലങ്ങളും പരസ്പരം പൂരകസങ്കേതങ്ങളാണ് (കേളി). തീർച്ചയായിട്ടും അത് പ്രസന്നമായുള്ള ഒരു കാനനഭംഗി കൊടുക്കുന്നു. പ്രണയം മൊട്ടിടുവാനും പ്രണയ സല്ലാപങ്ങൾക്കും ഈ കാനനഭംഗി യോജിച്ചതും ആകുന്നു. പല ചിത്രങ്ങളും നമ്മൾ കണ്ടിട്ടുണ്ടാകാം. കാലിൽ മുള്ളുതറച്ച് വിവശയായി പിന്നിലേയ്ക്ക് നോക്കി നിൽക്കുന്ന ശകുന്തളയെ. ആ ചിത്രം സിംബോളിക്കായി നമുക്ക് പകർന്നു തരുന്ന ആശയം എന്താണ്?

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നിർല്ലോഭമായി ദുഷ്യന്തനിൽ ശകുന്തള കത്തിയ പ്രണയം, അതേ പ്രണയത്തിന്റെ സൂചിതമായിരുന്നല്ലോ തികച്ചും ശകുന്തളയിലും ഉണ്ടായിരുന്നത്. പ്രണയം വിവശമാക്കിയ മനസ്സും ശരീരവുമായി കാലിൽ മുള്ള് തറച്ച് ദുഷ്യന്തനെ നോക്കിനിൽക്കുന്ന ശകുന്തള തികച്ചും പ്രേമമെന്ന സൂചിതമാണ്. തീർച്ചയായിട്ടും അത് ദുഷ്യന്തന്റേയും ശകുന്തളയുടേയും സംഗമത്തിനുള്ള സൂചകങ്ങൾ തന്നെയാണ്. ഭാഷയുടേതല്ലാത്ത ചിഹ്നങ്ങൾക്ക് അർത്ഥവുമായി നൈസർഗ്ഗികമായ ബന്ധമാണുള്ളത്. സാംസ്കാരികമായ ഉൽപ്പന്നങ്ങൾക്ക് അത് ബാധകമാകാം. കാരണം ഇവിടെ ഇത് ഒരു സൂചിത ––സൂചക ബന്ധമാണ്. അപ്പോൾ അവിടെ കാണുന്നത് കാനനത്തിലുള്ള ജീവജാലങ്ങളും മനുഷ്യരും എത്രമാത്രം സാമൂഹികമായി ബന്ധപ്പെട്ടു കിടക്കുന്നു എന്നതാണ്. അതിനാൽ ചിഹ്ന ശാസ്ത്രപരമായിട്ടുള്ള അപഗ്രഥനം കേവലം ഭാഷാശാസ്ത്രത്തിനു മാത്രമല്ല ഉപരി, അത് സംസ്ക്കാരത്തിന്റെ സൂചിത – സൂചന ബന്ധം കൂടിയാണ്. ആഖ്യാനം ചെയ്യപ്പെടുന്ന കഥയെ ആഖ്യാനരീതിയിൽ വേർതിരിക്കുമ്പോൾ കഥയുടെ ആഖ്യാന സാധ്യതകളെ ആനാവരണം ചെയ്യാൻ കഴിയും. മിത്തുകളെ ഒരു തരം ഭാഷയായി വേണം നോക്കിക്കാണാൻ എന്ന സങ്കല്പം ലെവിസ്ട്രോസിന്റേതാണ്. അതായത് ഭാഷയെ സ്വനിമങ്ങളായെന്ന പോലെ (Phoneme) ഘടനാവാദത്തെ ഫ്രോയ്ഡിന്റെ മനോവിശ്ലേഷണ തത്വങ്ങളുമായി ബന്ധിപ്പിച്ചു കൊണ്ട് ജാക്വിസ് ലക്കാൺ (Jacques Lacan) കൊണ്ടുവന്ന പുതിയ ചിന്താസാരണി സസ്സൂറിയൻ പരികൽപ്പനകൾക്ക് നൂതനമായ ഒരു മാനം നൽകിയിട്ടുണ്ട്. മാനുഷികമായ അതായത് മനുഷ്യനുമായി ബന്ധപ്പെട്ട വിഷയം, അതിന്റെ സ്വഭാവം, അതിനു നമ്മുടെ സമൂഹത്തിലുള്ള സ്ഥാനം, ഭാഷയുമായുള്ള ബന്ധം എന്നിവയെയാണ് ലക്കാൺ പുനർനിർവ്വചനത്തിനു എടുത്തത്. ഭാഷാ വസ്തുക്കൾക്ക് പകരം വയ്ക്കാനുള്ള ഒരു ചിഹ്ന വ്യവസ്ഥയാണെന്നും തൻമൂലം എല്ലാ ഭാഷയും ഒരു തലത്തിൽ രൂപകാത്മയം (Metaphorical) ആണെന്നും അദ്ദേഹം മനസ്സിലാക്കുന്നതായി ഡോ. സി രാജേന്ദ്രൽ

'സസ്സൂർ ഘടനാവാദത്തിന്റെ ആചാര്യൻ' എന്ന തന്റെ പുസ്തകത്തിൽ എടുത്തു പറയുന്നു. (ഡോ. സി രാജേന്ദ്രൽ)ശകുന്തളയുടേയും ദുഷ്യന്തന്റെയും കഥ വിളിച്ചുപറയുന്ന വിവിധതരം മിത്തുകളിൽ ഒന്നിൽ പറയുന്നത് ദുഷ്യന്തൻ ഉപേക്ഷിച്ച ശകുന്തള കാട്ടിൽ ആശ്രമത്തിൽ വച്ച് ഒരു കുമാരന് ജൻമം കൊടുത്തുവെന്നും വർഷങ്ങൾക്കു ശേഷം മൃഗയാവിനോദത്തിനു പുറപ്പെട്ട ദുഷ്യന്തൻ കുമാരനെ ക ണ്ടുവെന്നും തന്റെ മുഖത്തോടു സാമ്യമുള്ള കുമാരൻ യാഥാർത്ഥ്യത്തിൽ തനിക്ക് ശകുന്തളയിലുണ്ടായ മകനാണെന്ന് മനസ്സിലാക്കുകയും ചെയ്തു എന്നാണ്. ഇവിടെ സ്വന്തം പ്രതിബിംബം മകനിൽ ദർശിക്കുകയാണ് ദുഷ്യന്തൻ ചെയ്യുന്നത്. ഈ പ്രതിബിംബമാകട്ടെ ലക്കാൺ പറയുന്നത് പോലെ ദർപ്പണത്തിന്റെ മുന്നിൽ ധാരണ നിമഗ്നമാകുന്ന പ്രതിബിംബ സൂചക–സൂചിതങ്ങൾ തന്നെയാണ്. വള്ളിക്കുടിലും, മാനും മയിലും എല്ലാ കാനനബിംബങ്ങളും, ശകുന്തളയ്ക്കും ദുഷ്യന്തനും തോന്നിയ പ്രണയവും മനോധർമ്മങ്ങളും ആശ്രമവാസികളും, മുദ്രമോതിരവും, മത്സ്യവും മുക്കുവൻമാരും, രാജാവും കൊട്ടാരവും, രാജാധികാരവും അശരീരിയും, കുമാരന്റെ മുഖവും എല്ലാതന്നെ വിശകലനം ചെയ്യാൻ പറ്റുന്ന ചിഹ്ന–സങ്കേതങ്ങളാണ്.

### സഹായക ഗ്രന്ഥങ്ങൾ
കാളിദാസകൃതികൾ : ഡോ. വിഷ്ണുനാരായണൻ നമ്പൂതിരിപ്പാട്.
കേളി– സംഗീതനാടകഅക്കാഡമി പ്രസിദ്ധികരണം.
ഡോ. സി രാജേന്ദ്രൻ 'സസ്സൂർ ഘടനാവാദത്തിന്റെ ആചാര്യൻ' കേരളഭാഷാ ഇൻസ്റ്റിറ്റ്യൂട്ട്പ്രസിദ്ധീകണം.

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# The English Language and the Cyberspace: Teaching English to the Digital Learners

## Vidhiya R., M.Phil. Scholar and Dr. David Arputha Raj V.

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## Abstract

Cyberspace is promoting English Language Teaching to a higher platform. English language being a Lingua Franca is used as a tool to share knowledge in a common platform. The Language has been transforming its shape according to the transformation of technology. Transliteration helps the Techno users of different countries to share their knowledge in the cyberspace. The platforms of variety of knowledge gaining method in cyberspace help the users to read and write a lot where language acquisition is done unconsciously. As the knowledge is already being invested in the digital form so the conscious effort of giving language input is not needed as in the physical classroom setup. The only problem is to convert the users to learners. This paper deals with the conversion of the invested capital to the profit of language acquisition in the cyberspace.

## Introduction

Twenty-first century is the platform to the Generation C learners. These generation C learners are digital natives who are connected in online and everything is stored in cloud networks. Everything is getting out-dated in every minute. These learners have higher cognitive capacity but less patience. Their mind gets easily bored to the old system of education. They learn more things through cyber world than in a physical classroom setup so the system of learning should be modified to the generation C learners. Education 4.0 helps them to do it, not only focuses on 'what is taught' but also focuses on 'the way it is taught'. It is an education that will eventually go on to define the manner in which is aligned with future trends in order to develop and enhance individualised education that will eventually go to define the manner in which youngsters of the future will work and live.

## Social Networking Platforms

Social Networks are the easiest way to attract the Generation C learners. The number of students using social networking is larger than the number of students reading books. They don't have patience to sit in a place and read a book. According to 'The Statistics Portals', there are around 2.86 billion youngsters in the world who use Social Networks. 'Interaction' is the key concept in those cyberspace Social Networks, where language acquire through social interaction. These Cyber networks are user friendly; it enhances face to face learning of l2 people. As per the research done by Iskold, a linguist in 2012, these networks enhance self-description and creates self-engagement tasks so it easily attracts the present generation people. When these networks are incorporated in classrooms, students could be more engaged.

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**Types of Social Networking Sites**

| Name | Description | Url |
|---|---|---|
| Edmodo | Education oriented site, shares layout of popular SNS. Provides a safe and easy way for the class to connect, collaborate, share content and access homework, grades and school notice. | http://www.edmodo.com |
| Face book | Online Social Networking Service originally designed for college students but now extended to general population. | http://www.facebook.com |
| Instagram | An online photo-sharing, video-sharing and social networking service that enables its user to take pictures and videos, apply digital filters to them, and share them on a variety of social networking services such as Facebook, Twitter etc.,. | http://www.instagram.com |
| Pinterest | A visual discovery tool that people use to collect ideas for their different projects and interest. People create and share collections of visual bookmarks called pins that they use to do things like plan trips and projects, organise events or save articles and recipes. | http://www.pinterest.com |
| Snapchat | A mobile app that lets users take photos and short videos. Users decide how long data will be visible once opened upto 10 seconds and then it supposedly disappears forever. | http://snapchat.com |

English being a global language, most of the content in the cyberspace is available in English Language. They develop cultural and linguistic awareness at the same time. Twitter, WhatsApp sites provides option for uploading status for limited words. This enhances the brain to give the total content in limited words. This could be adapted to the students while giving homework where they need not mug up things while doing it. They have to assimilate things and then have to do it. This will enhance their creativity and imagination. The Pinterest articles enhance the cognitive capacity of people. When the classroom is linked with YouTube they make the students to improve their pronunciation, pitch, rhythm and ultimately speech of pattern.

**Drawbacks**

The problem is that most of the digital sites such as Instagram, Snapchats gives preference to images so the digital users acquire the content that is available in English language but their subconscious mind lack to acquire the language in the content. This problem arises to the people who use English as secondary language. The content is important to the mind so it translates it to its convenient language that is the mother tongue. When these people are asked to deliver the content in English language they will struggle to deliver. The mode of delivery may be different whether it may be in speaking or in the form of writing the content words will be in English language but the connectors may be with grammatical errors.

**Computer Assisted Intrusion**

Computer Assisted Intrusion and Multimedia in education have significantly changed learning and cognitive process. This enhances children's fine motor skills alphabet recognition, counting skills and pre mathematical knowledge. According to Piaget's definition of game, it is an assimilation of stimuli from outside world and put them into adaptation system. He proposed six parameters of games which benefits the engagement of

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the learners. Games are rules based and gave variable quantifiable outcome, they value the result of the game, the player invests the effort to win the game and they expect negotiable consequences. The games provide them surplus energy which makes them to win the game when they are introduced into the language learning they capture the attention of the learners and motivate them. Creativity and imagination will be enhanced when the language is given in the form of cyber games. These games have vocabulary skills that enhance the written language of the l2 learners.

**Conclusion**

Thus cyberspace provides various platforms that engage the learners subconsciously to acquire language which reflected in their way of deliverance. The involvement in social networks makes the learners to be always involved with language which may not be seen in the learners who don't use it. This makes the acquisition process very easier. The invested capital can be turned to products with these cyber networks.

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# Intuitive Intimacy with Nature in Willa Cather's *One of Ours*

**R. Beulah, Ph.D. Research Scholar**
**Dr. SP. Shanthi**

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Courtesy: http://www.simonandschuster.co.uk/books/One-of-Ours/Willa-Cather/Unabridged-Start-Publishing-LLC/9781625583710
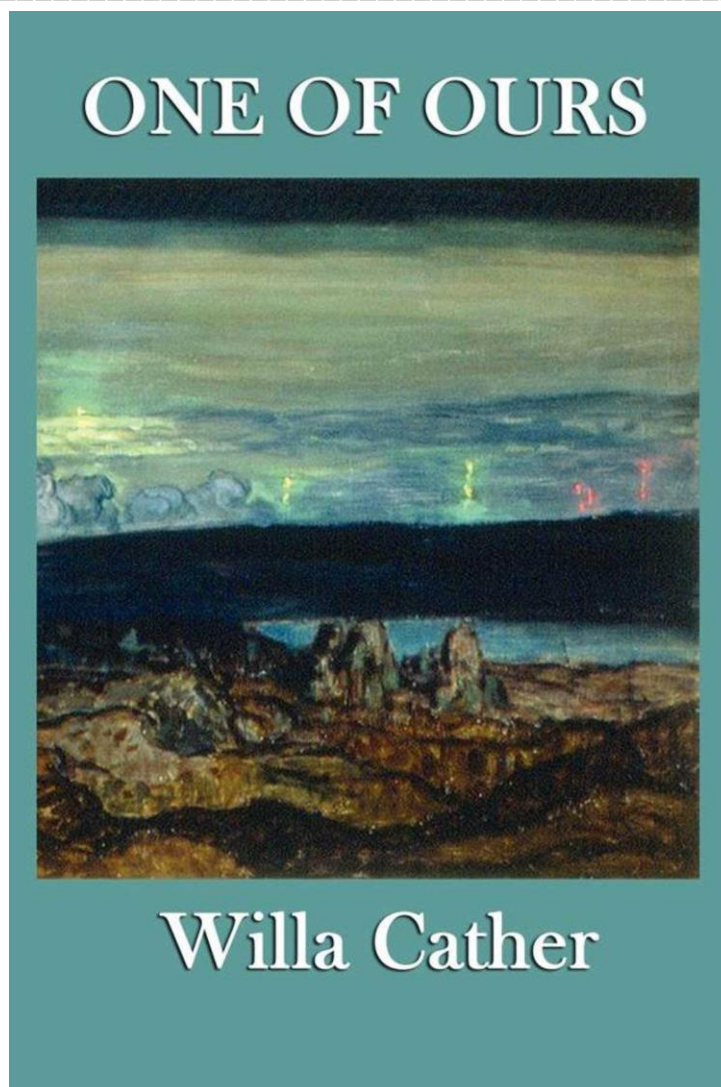
**Abstract**

Cather is considered as one of the most influential American writers of the twentieth century. Both in her fictional worlds and in her life, Cather presented the tensions of American existence in the nineteenth and twentieth century. Her experience as an immigrant and as a writer

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is a microcosm of the spirit of the time. She is rooted in the past and reverenced its solidity, yet is sensitive to the promise of the future in the new-found land of America. Cather's characters are rooted in deeply held values. They have the sense of who they are, who they want to be, and how they relate to each other and the living body of Earth. That amounts to a shift in consciousness, which is actually happening now at a rapid rate. It is, at root, a spiritual revolution, awakening perceptions and values that are both very new and very ancient. The ecologically conscious characters are awakened to the sacredness of life itself, in the soil, air and water, in their brothers and sisters of other species, and in their own bodies.



Willa Cather
Courtesy: https://www.willacather.org/willa-cathers-biography

**Introduction**

Willa Cather (1873-1947) is the most influential American novelist of the early twentieth century and is generally graded as one of the three most eminent female writers of the time, the other two being Ellen Glasgow and Edith Wharton. Her characteristic appeal to reminiscence is that she re-established the Midwestern prairies in most of her writings, capturing and reflecting, in novel after novel, the pioneer spirit of the frontier. Her Nebraskan novels, for instance, revere the frontier settlers and portray an honest rendering of their lifestyle.

Like all honest writers she draws inspiration from her own life experience. Some prominent incidents in the life of Cather like the great transformation from Virginia to Nebraska, her life in Pittsburgh and New York as a journalist, her European tours, and her meeting with Sarah Ome Jewett and Mrs. James T. Fields have been exceptionally important in determining the gist of her creative life. All her works-both professional and amateurish - are to drive to an end in her successful making of novel which positioned her in the front rank of leading American novelists.

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Cather was born in Virginia, lived in Nebraska from the age of eight until after graduation from college, shifted to Pittsburgh to try as a journalist, editor, and educator, toured Europe several times, and then moved to New York. An impressive literary influence in her writing is the advice of Sara Ome Jewett that she write from her own upbringing; the Nebraska fiction of pioneer and immigrant lift that followed are among the most notable fiction of America.

At the age of ten Cather finds herself in a new world when the Cather family moved from the green Virginian valleys to the grey Nebraskan plains in 1883. A disturbing experience, the shift from the pleasant, enjoyable and elegant life of Virginia into the arduous, clumsy, and unstable life on a farmland near Red Cloud in Nebraska is not too delightful to her. She is in revolt against this shift throughout her university life and during the beginning stage of her journalistic career, but later she begins to recall the prairies with nostalgia and love.

The years that Cather spent in Virginia (1875 to 1883), and in Red Cloud (1883 to1890) are the formative years in her life. She makes use of the experiences of these years in her works in later days and they always remained a valuable treasury of raw materials for her novels. What inspired her most profoundly in the new ambience are the places, the seasons and people. In Virginia an enchanting world of the Whites and the Negroes is open to her, and in Red Cloud the polyglot society of settlers provided a still more alluring world to the young artistic acumen of Cather. She trekked along the valleys, met the old pioneer women and men and listened to their unceasing stories, which ignited her artistry. Her thrilling experiences with her brothers in the Republican River and on the valleys unveil the remarkably phenomenal calibre in her.

## Less Focus on Pioneers

Among the new generation a new class of selfish villains surfaces up in contrast to the group of the ineffective and weak supporters or devotees of the pioneer ethics. The prairie too are extremely changed and depleted by the new class of villains and a new age of consumerism crawls in as, the West declines and falls. The novels of Cather of the middle stage, *A Lost Lady, One of Ours, The Professor's House,* and *My Mortal Enemy* focus on these components, recreating as they do the changed scenario of man-land relationship.

The year 1922 marks a break-up from the pioneering West in the novels of Cather. The West is still there in her fiction: but it has lost much of its lustre and grandeur. The pioneer is lacking, or too frail to face the challenges of the West. Cather's disappointment in the present is echoed in her novels.

## *One* of *Ours* and Other Novels

In the novel *One* of *Ours* Claude Wheeler, discontented and restless, uncovers no peace in his battle with the soil; and emancipation ultimately comes to him in the form of war. In *A Lost Lady* Marian Forester, highly active and spirited, moves with the waves: she lacks the longevity and heroism of the prairie heroines, Niel Herbert, the narrator of the novel, concentrates on the loss of the lady which is, indeed, a loss of the pioneer values. *The Professor's House* presents the tale of a disillusioned professor, St. Peter, who cannot enjoy the pleasure of worldly success, but is nostalgic for the endeavours of ancient times. In *My Mortal*

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*Enemy,* Myra Henshawe is dissatisfied with love and worldly triumph, and search for peace in religion. The healthy and refreshing air of the prairie changes into something suffocating and stuffy. The affinities which connect these novels together and the conflict they have with the novels of the earlier and the later stage urge the concern of these novels in a somewhat comprehensive manner.

### *One of Ours*

       *One of Ours* is the narrative of Claude Wheeler who is a farm-boy of unique nature, but of no unique gift or strength of will. Self-conscious and meek, he goes on puffing and fuming, longing for things which cannot be attained. Claude's family, specifically his father, do not notably motivate him in any way and are even inimical to him: they stress on dictating to him on all matters and stand in the way of Claude executing his dream. He cannot have his way even in simple matters like going to the circus. When he likes to go to the circus, his father appears to have a cruel pleasure in sending him in the farm wagon instead of the car, with the hired men to sell cowhides in the market. When he seriously yearns to study in History in the State University, his father gets him pinned on the farm. He gets no fulfilment out of farm life, though he is wasting the whole of his animal energy whenever he works on it, and though he has felt a sense of belonging to the farm whenever he is away from it. The cynicism of his father and the frigid materialism of his elder brother Bayliss are shocking to him. Temperamentally he is distinctive from his younger brother who has a passion for machines. From the beginning he has been the favourite of his mother and Mahailey, the old-servant people in the neighbourhood, despite their liking for Claude, never think that he can do something helpful.

### Resistance and Love towards Nature and Land

       In the first part of the novel, *One of Ours,* there is both resistance and love towards nature and land. Claude is longing for something beyond the prairies something luxurious about life. In spite of the strange sense of belonging he feels for the country and the open space, he is unhappy. The prairies cannot wholly content his inner craving, and the best, enduring trait in him cannot be drawn by the environment he is surrounded by. In Book II Claude is estranged from Gladys, who ought to be a better match for him, and draws closer to Enid Royce. His relationship with Enid fastens following an accident. But during their conversation one can feel that Claude is not sure of himself. Claude makes sophisticated preparations for his marriage with Enid. He is delighted and enthusiastic about his plans and construction of his new house.

### Claude and Enid

       Claude and Enid get married and he is prepared to risk his far away dreams for the sake of Enid. But Enid is immersed in Prohibition work and religious ideas and she is uncaring and rigid to Claude and his desires and dreams. Eventually she leaves him for missionary work in China. Gladys has known it beforehand. He would go about strong and heavy, like Mr. Royce; a big machine with the springs broken inside. As H. L. Mencken has pronounced in"Four Reviews":

> Claude... finds all that he knows of human society in a conspiracy against him-his father, his brothers, the girl he falls in love with, even his poor old mother. He yields bit by bit. His father fastens him relentlessly to the soil: his wife binds him in the chains of Christian Endeavor; his mother can only look on and sigh... (11)

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War rolls up, and for Claude and his mother it is a war of ideals, and they are thrilled by the events of the war whereas Nat Wheeler attempts to make gain out of the war. Towards the end of Book III Claude leaves home for joining the war after recruitment.

## Sea-Voyage

Book IV consists of the portrayal of the sea-voyage which is predominantly drawn from the diary of a local doctor who has worked as medical officer of a troop ship when a serious epidemic broke out. Book V is set in France, and thrives in the presentations of France and the war. His connection with David Gerhardt, the violinist, who is modelled on David Hochstein, a young violinist, flavours to the romantic portrait on the foreign land. War ultimately comes isa salvation, and he meets with a heroic death. As his mother later remembers that for him the call is clear, the cause is glorious. He died trusting his own country better than it is and France better than any country can ever be. And those are splendid beliefs to die with.

## Claude with No Roots to Fix Him

Whatever the background or the landscape is, all countries are alike; all people are alike. Though Claude is supposed to prove himself by becoming a soldier, and dying for a noble, splendid cause, he does not strike one as a heroic figure. In spite of his nostalgic feelings about his home country, he seems to be drifting in the air with no roots to fix him to the ground. If he had not closed his sensitivity to the notes of harmony dormant in the land his life would have been more meaningful. The instinct for observing the beauty, grace, and the magnitude of the land is not dead in him: but he fails to cultivate it. He does not emerge in epic dimensions as Alexandra and Antonia, the pioneer farmers, and Bishop Latour and Father Vaillant, the pioneer missionaries do.

## Nat Wheeler

Nat Wheeler who has been a pioneer in Nebraska is much changed in the present. He ties hands with the worldly group of the present generation, and he is no model for the youngsters like Claude to get inspiration from. Lacking the heroism of the pioneers, he has the image of a prosperous businessman. His perspective is made apparent in his remark to Claude: "It's always been my notion that the land is made for man, just as it's old Dawn's that man is created to work the land" (67).

## Ralph

Ralph, his younger brother, is extravagantly fond of machines. He always speaks of newer and newer machines and brings home a lot of appliances. Though they are meant to be labour-saving machines for his mother, Mrs. Wheeler can rarely approve of them. Even Claude cannot support Ralph's modern point of view concerning the mechanical devices. The story begins with a fine summer day. As Claude catches up his cap and runs out of doors, down the hillside toward the bam, early in the morning, the sun appears over the edge of the prairie like a broad, smiling face: the light poured across the close-cropped August pastures and the hilly timbered windings of a clear little stream with a sand bottom that curled and twisted blissfully about through the south part of the big Wheeler ranch.

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## Claude in France – Becoming a Captive of the Country!

France is an ideal county for Claude just as the Erlichs home is the ideal home for him. The deeper and deeper he gets into the flowery France, the more he becomes a captive of the county. He is attracted by the beauty of the familiar cottonwood growing everywhere in France. At Frankfort people have been cutting down their cottonwoods because they are considered common and they have been planting maples and ash trees instead. Never mind the cottonwoods are good enough for France, and they are good enough for him. He felt they are a real bond between him and this people.

The war has destroyed much of its plantation. The ground is left and they are making it again. Claude visits the place kept by two French ladies at a French town. Among the flowers which grow there Claude finds a group of tall, straggly plants with reddish stems and tiny white blossoms,-one of the evening primrose family, the *Gaura,* that grew along the clay banks of Lovely Creek, at home. He had never thought it very pretty, but he is pleased to find it here. He has supposed it is one of those nameless prairie flowers that grew on the prairie and nowhere else. He feels at home there and the French ladies are no strangers to him.

## Different Traits of Friends

Of the three friends - Claude, Ernest, and Leonard, Claude is resisting and unyielding to the country, Ernest meekly adapts himself to it; and Leonard makes successful business of it. Ernest is never uncertain, is not pulled in two or three ways at once. He is simple and direct Claude felt that his friend lived in an atmosphere of mental liberty to which he himself could never hope to attain. He is interested in politics, history and in new inventions, but as he tells Claude, he has made most of the little things he had, and never dreams of a big future which is too big a word for him. As he keeps a harmonious relationship with his farm, he feels peace and contentment in the alien soil.

## The Worldly and the Spiritual

As in almost all the novels of Cather, *One of Ours* also makes a distinction between two groups - the spiritual, moral, and non-materialistic group of people like Claude, Mrs. Wheeler, Mahailey, and Jason Royce and the worldly, materialistic group of Mr. Wheeler and Bayliss.Mrs. Wheeler from Vermont, who is the Principal of the High School when Frankfort is a frontier town, must have been changed by her married life with a man having entirely different tastes and ideas, and when the story begins she appears as an over-pious, over-religious woman keeping the very soft feelings for her favourite son Claude. Mahailey is simple and illiterate but she is capable of comprehending the turmoil within Claude. Enid is too religious for Claude, and her missionary work and preoccupation with Brother Weldon do not make him any good. Gladys shares Claude's sentiments and ideas, and, though a woman of inherent values, she drifts in search of comforts and worldly position. She believed that all things which might make the world beautiful-love and kindness, leisure and art - are shut up in prison, and that successful men like Bayliss Wheeler held the keys. The generous ones, who would let these things out to make people happy, are somehow weak, and could not break the bars. Even her own little life is squeezed in an unnatural shape by the domination of people like Bayliss. There are people, even in Frankfort, who have imagination and generous impulses, but like Jason Royce, they are inefficient and failures.

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## Miss. Livingstone

Miss. Livingstone, the fiery, emotional old maid who cannot tell the truth: old Mr. Smith, a lawyer without clients, who reads Shakespeare and Dryden in his dusty office: Bobbie Jones, the effeminate drug clerk, who writes free verse and movie scenarios and tends the soda-water fountain. Claude is one hope and Gladys thinks he will emerge and prove himself. But if he is too many Enid, Gladys is sure he is likely to end up as a broken man.

## Growing Ethnic Rivalry

The community which used to live together amicably in Frankfort is driven to ethnic rivalry by the First World War which is happening in far away, alien grounds. A memorable vignette is of one Mrs. Voigt, a German woman, who runs a restaurant by the railway platform, and who is harassed for being a German as Germans are their enemies. Claude tries to settle the problem and to pacify her, but the woman cries piteously. A crowd of young boys have snatched the bell which she is ringing to announce the dinner, and they are laughing and shouting in disagreeable jeering tones. They ask Claude not to enter and eat there. Between sobs, the woman speaks of her old country and all the nice things there and a deep tone of homesickness rings in her voice while she speaks. Claude finds out the gang of her tormentors and makes them return the bell with an apology.

## Two French Ladies

The two French ladies whom Claude comes across in France, Mlle de Courcy and Madame Barre also stand vivid in our memory, proving that people of gentle hearts fall in a group, whatever their nationalities be. Whatever the background1 or the landscape is, all countries are alike; all people are alike. Though Claude is supposed to prove himself by becoming a soldier, and dying for a noble, splendid cause, he does not strike one as a heroic figure. In spite of his nostalgic feelings about his home country, he seems to be drifting in the air with no roots to fix him to the ground. If he had not closed his sensitivity to the notes of harmony dormant in the land his life would have been more meaningful. The instinct for observing the beauty, grace, and the magnitude of the land is not dead in him: but he fails to cultivate it. He does not emerge in epic dimensions as Alexandra and Antonia, the pioneer farmers, and Bishop Latour and Father Vaillant, the pioneer missionaries do. No land is there heroic enough to instil hopes in them: no background large enough to interact with; no sanctuary to rely their hopes and dreams on.

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