Euphoria of Renovation from Cultural Amalgamation in Bharati Mukherjee's *The Holder Of The World*

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Abstract

Bharati Mukherjee, a trailblazer of diaspora in North America, is an established novelist of the post-modern era. She is one of the prominent diasporic women novelists who mainly focus on female protagonists in their novels. Mukherjee strongly believes that a genuine fiction should epitomize the emotional, intellectual and physical responses of the characters when they are caught in a situation which is strange to them. Her protagonists are projected as individuals who have the potentiality to face the bitter truth of their lives as immigrants, but do not fall prey to the circumstances; rather they are brave enough to accustom themselves in the new environment. They are presented as paragons of vigour and valour to wrestle with the problems of life for the sake of survival. Mukherjee's protagonists leave a long lasting influence on readers' mind as they finally emerge out as successful beings in their adopted land. The fiction, *The Holder of the World*, is an ideal unification of the past and the present where the author traces the story of Hannah Easton, a New Englander, who was ultimately deemed as the mistress to an Indian Emperor. The novel exposes the change in geographical and cultural space - from America to India through England, and as a result of which the young protagonist renovates herself. Thus, this paper analyses the traumas and travails that the protagonist undergoes in a different cultural scenario, her acclimatization to the alien culture, gradual transformations in her personality and her rejoicing at renovation of her self.

Keywords: Bharati Mukherjee, *The Holder Of The World*, Acclimatize, renovation, ecstasy, transformation, Identity, unification

Introduction

Bharati Mukherjee is uniquely placed amongst contemporary Indian women novelists in English. In spite of being a typically diasporic writer, she never loses track of her Indian sensibility utilizing a canvas of wider perspective than others thereby claiming the right to be a novelist of plenum rather than that of disillusionment. She churns out raw materials from her native country not only to satisfy her

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creative urge but also to get attention of the Western World. She has found a rich textual resource in her own experiences of immigration. Her novels mainly speak of immigrant woman's venture to define herself and attain her own identity in the cultural mosaic. She pens down the dreadful condition of immigrant women who have been pulling through the divergence of inherent homeland values and their obsession for western mode of living or for their craving for the liberty in liberal and dynamic society of America.

The Holder of the World is a significant fiction in Bharati Mukherjee's literary arena. Through this novel "Mukherjee has tried to convince the older Americans that their destinies are not distinct from that of the new immigrants because of their historical connection with South Asia" (qtd.in Stephen 88). Here, Mukherjee constantly mentioned the interconnection between cultures with which the modern world is made of. She "records the brutalities and the squalor of these dealings between peoples, as well as passions that yoke us together. What she offers as a model of cultural cross-pollination-alas, one cannot forever resist the temptations of allegory- is not a gentle melding but a more vigorous and a more bitter fusion." (qtd. in Stephen 88)

This novel marks a momentous shift in Mukherjee's concept of immigrant identity. Unlike the other novels, she reverses her plot in this novel. Up till the publication of this novel Mukherjee's protagonists, have been mostly women of Indian origin who have migrated to North America. In contrast, the protagonist of *The Holder of the World,* Hannah Easton, a puritan American woman, migrates to India along with her husband and discovers her true self in the company of a Hindu Raja-Jadav Singh and returns home as a changed and renovated human being. Here, Hannah's journey is a psychic progression. The psychic journey of Hannah not only leads to the renovation of the self but also makes her recognize the other side of herself. In this process of inward journey she encounters several hurdles and pitfalls. The physical, mental and emotional hardships that Hannah undergoes renovate her completely into a new and different personality. The journey of Hannah is voluntary, which was under taken to scarper from the rule bound, cramped puritan world.

In Hannah, Mukherjee presents a definitive American character, which is a result of immigration and renovation. In *The Holder of the World*, Hannah forms her most striking relationships with other individuals while in India, and these bonds created with non-Western people transform Hannah in what she retrospectively calls her transformation. Her voyage to and residence in India force encounters with other characters that produce change: "She was alert to novelty, but her voyage was mental, interior. Getting there was important, but savoring the comparison with London or Salem, and watching her life being transformed, that was the pleasure" *(THOW* 104). Hannah also employs a comparative framework to make sense of the transformations spawned by her global experiences and relationships.

Hannah's early life reverberates harsh world of puritan simplicity, Christian service, charity and hard work. The image of Hannah being made to sing Psalms along with her mother is countered immediately with the more forceful image of her mother being swept off into the arms of her Indian

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lover and of them galloping into wilderness, physically breaking the barriers of her puritan society. Hannah's sympathy for her mother's way of life, for the choice that she makes, discarding her grey and white robes to reveal a youthful and passionate body is pictured by Hannah in images which are clear in spite of attempts to wipe out them from the mind: "It is necessary not only to retain the memory of her beloved, absent mother, but to deny its final blinding, lustful image" (30).

The Indian raids make Hannah undertake a journey, along with her foster parents, to Salem which ultimately leads to her next transformation. She very soon discovers in herself "an obsessive love of needlework", which she suspects is an "overflow of a nascent fascination with –or failing for-finer things" (41). Hannah's embroidery becomes an expression of the conflict that she tries to deny or suppress in her heart. The memory, far from being blinded, in fact, is re-in forced in embroideries done in rich vibrant colours indicating a world beyond that of the Puritan outpost. Her needle "celebrated the trees, flowers and birds, fish of her infant days. Nostalgia, all the more forceful because it was acknowledged, was augmented with fancy. Flora and fauna grew wild on fecund and voluptuous terrain" (42).

The arrival of Gabriel Legge in Salem, an event which ultimately alters Hannah's destiny, is more of a catalyst for renovation than a determining force in her life. Hannah succumbs to Gabriel's particularly adventurous nature with its suggestions of recklessness, danger and unpredictability. Her attitude to Gabriel, however, is tinged with a certain sense of detachment, curiosity and personal appeal. She knows that Gabriel's stories are more fiction than fact and that his tough, manly exterior only reveals a man with little patience for the domestic, mundane necessities of everyday existence. Yet, "Hannah instinctively agrees to marry Gabriel, not as much out of love for him as a way of squeezing out of her constrictive frontier society" (Mehta 195). "She did not believe him, but she too longed for escape" (*THOW* 67). On marrying Gabriel Legge, Hannah made herself ready for the next transformation in her life.

Hannah decides to leave for another country along with her Husband to invent herself and evolve multiple identities. Gabriel and Hannah leave Salem for England soon after their marriage. It dawns on Hannah that Gabriel has "no land to root him and not a goat's worth of family fortune" (70-71). Gabriel proves to be a "compulsive seafarer" (70) who is away for months. Hannah counts herself "a contented wife" (70). It is surprising that Hannah who repositions the stars later in the narrative submits herself very meekly to a subservient existence. Her married life itself is a testament to the total absence of passion, personal involvement and love between her and her husband. Gabriel is a man of egocentric, self-pushy type. Hannah is a woman of consciousness and wants to discern her vital individuality. She needs a guy who heeds her words when she talks and understands her even when she is silent. She thus gives up her happiness, her individual identity. This in fact makes Hannah feel very restless. In fact the entire nation seems to be in a state of anxiety. Hannah seems to spend most of her time in her little cottage tending to her garden and writing memoirs and letters to her friends in America.

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At the age of twenty three Hannah hears of Gabriel's death, becomes a widow, a mere prelude to her real widowhood later. In order to avert aloofness and rejuvenate her instinct for the outdoors, Hannah accepts the job of a governess in Cambridge offered by Hubert, a researcher in the Royal Society.

Hurbert's calm and placid personality appeals to Hannah in spite of suggested ordinariness as she sees in Hubert a man capable of encouraging her hidden impulses and desires. But Hannah's alternative prospects of life are cast off by the sudden appearance of Gabriel. He has joined East India Company and Hannah sails with him to the Coromandel Coast. "If status had mattered to Hannah, she would have stayed in Stepney. Her curiosity was robust. She wanted to earn, not inherit, dignity. She moved on without regrets" (90). She sets herself psychologically towards the next step for renovation of self. On reaching Coromandel coast Hannah feels that she has been "transported to the other side of the world, but the transportation was more than mere 'convincing' as it was for Gabriel and others" (104). Many years later, Hannah calls this her 'transformation'. She is not afraid of the 'exotica' instead she is thrilled.

Mukherjee develops the character of Bhagmati by involving her in the process of Hannah's renovation and this virtuality facilitates her own transformation too. During Gabriel's absence, it is Bhagmati who serves as a link between Hannah and the outside world. She becomes the facilitator in the process of Hannah's transformation into the New World. Hannah and Bhagmati had language problem but "through her eyes, and her body, Bhagmati communicated" (136). Bhagmati recites and narrates fragments from 'the Ramayana'. "In Bhagmati's honey toned recitation Sita is the self-sacrificing ideal Hindu wife" (173). Hannah finds herself attracted to the events in Sita's life. "Like Hannah, Sita was a foundling. The Fitches recovered her from their doorstep; a childless king, Janaka, had unearthed the girl infant with his plow and named her Sita, or "furrow". Sita adjusted to life as a king's adopted daughter and a prince's wife as willingly as Hannah had to her girlhood in Salem" (174). The story of Sita's ordeal evokes memories of the life of her mother Rebecca. Hannah tries to locate Sita in her own image, "a woman impatient to test herself, to explore and survive in an alien world." (174)

Mukherjee uses Sita's story to integrate Hannah into Indian culture. The story of Sita by Bhagmati introduces Hannah to the Indian culture, but Hannah herself is unable to reconcile her experiences regarding sexuality and relocation with that of Sita because in her case, she is rescued not abducted by an alien man, Jadav Singh and unlike Sita she enters into an illegitimate relationship with Jadav Singh, instead of being faithful to her husband. Hannah ignores the racial boundaries like her mother by taking a lover from a different culture. Sita, Bhagmati and Hannah had different approaches towards sexual relationship. Sita maintains her chastity by protecting herself against the lust of Ravana, and becomes an quintessence of wifely virtues. Bhagmati was raped and immediately disowned by the family. She allows herself to be treated according to her culture and society that punishes the victim for

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the lost of chastity. Her circumstances forced her to become a Bibi. But, in case of Hannah, she voluntarily brakes her Puritan laws, and enters the forbidden sexual relationship. Nalini Iyer notes the points of difference between the characters, mythical Sita and between Hannah and Bhagmati. "An important distinction between Sita and Hannah and Bhagmati is that neither Hannah nor Bhagmati abstained from forbidden sexual relationship, whereas the mythical Sita's chastity is a dominant cultural trope in the patriarchal Hindu culture." (38)

Hannah became, to her satisfaction, "husbandless" (*THOW* 207), in December 1700, when Gabriel is drowned during one of his trips with Haj Pilgrims. Hannah hesitates to return to Salem, for the fear of becoming a governess as was considered suitable for a widow: "This is no country for Christians! She cried. This was not the place she wished to be entombed. But where could she run to? She saw the folly of a governess's job in Cambridge. There would surely be no welcome there for a pirate's widow, and no place in old Salem for an Indian lover's daughter." (215)

Circumstances of Hannah's life start changing at frantic place in the year 1700. First she lives with Gabriel on grounds of faithlessness and next sees his ship sinking. She herself should have been drowned when a bridge collapsed but she is saved by Jadav Singh, the Raja of Devgad only to become his bibi afterwards. 'Bibi' in the historical context refers to a mistress. The mistress is rated lower than the wife and is permitted gifts but not entitled to any inheritance. It is strange to note that the Hannah who left Gabriel for having Bibi, she willingly becomes one herself, suspending all morality, all expectations of conventional relationships. It is love at first sight for her and sex is the first close encounter; explained only by "the brief cryptic reference" (228). Hannah develops new roots due to her fine quality of adaptability. Now, she steps into another new world, and also a new religion i.e. Hinduism. "And now she was in a totally Hindu world. Bhagmati seemed no longer a servant. Perhaps she, Hannah, was about to become one" (220). To mark their transformation in the palace of Jadav Singh, both Hannah and Bhagmati give each other new name. Hannah becomes "Mukta, Bhagmati's word for Pearl" (271) and Hannah renames Bhagmati as Hester.

Bharati Mukherjee delineates, through the series of physical and psychological transformations, Hannah's discovery of her own feminine identity. Hannah transformed herself into Salem Bibi, the Raja's new favorite and Hannah and Raja Jadav Singh wooed each other. "For fourteen days and thirteen nights the lovers abandoned themselves to pleasure. Attendants fed them pomegranates, sprinkled them with attar of roses and lit his huqqa. Musicians serenaded them with flutes, drums and stringed instruments from the courtyard below. For fourteen days the king mounted his lady without surcease."(234)

Hannah's whole life is transformed once again, and she experiences the high tide of love. This alters the sensibility of Hannah. The Eastern love makes her more emotional. While her whole life has been transformed by Jadav Singh, and she can think of nothing else except their love, the raja comes to

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her for part of the night and takes her only as his white Bibi. Nevertheless, Hannah is content to be only a mistress. She discovers, "her own passionate nature for the first time, the first hint that a world beyond duty and patience and wifely service was possible, then desirable, then irresistible" (237). What she had to repress in Puritan Salem, what marriage to Gabriel failed to bring out in her except possibly once, she experiences in the raja's palace, and in the process, she comes "to understand the aggressive satiety of total fulfillment" (237). She discovers her own self in the palace of Raja Jadav Singh in Devgad, India.

Ultimately Hannah discovers that "the survivor is the one who improvises, not follows, the rules. What she had left Gabriel for just months before; she would accept from Raja Singh. She was no longer a wife. She was a bibi . . ." (234). This comes as an indirect message of the author herself. She stresses now and again in almost all her fictional writings that only those people can survive in an alien world who are elastic and who can shape themselves according to the availability of space by improving upon their native rules.

Hannah displays tremendous courage in the battlefield and is not even afraid of death. The new experiences add new aspects to her personality. "She would agree to die, but not in the way of some simple ant, some worm on the ground. If I lie here it will crush me. And so she sat up, and then she stood, the only human left standing, the only human with a face not obliterated" (246). Hannah's amazing inner strength propels her to stand alone in the battle field. Hannah Easton enfolds her past and comes out as a real fighter. It was Raja's love that transforms her into a reckless and daring personality. She can think of even meeting the ' holder of the world', the great Mughal Emperor, Aurangzeb.

Hannah's life turns into a true, enthralling journey and she gets a new identity wherever she steps in. The journey that takes her, from, Salem in New England, America to Stepney in England, Stepney to Coromandel in India, Coromandel to Devgad, and from Devgad back to Salem. It is the journey that covers three continents, three oceans, and alien cultures. During the journey, she renovates herself gradually without losing all the associations with the past. "Hannah is a pure product of her time and place, her marriage and her training, exposed to a range of experience that would be extreme even in today's world, but none of it, consciously, had sunk in or affected her outer behavior[…] the forces of the universe were working within" (220).

Conclusion

Thus, Hannah's is the expedition of self in which she is seen in different roles: Hannah Easton, a self-conscious child full of sense of humiliation, an insecure orphan, Hannah Fitch, an adopted child having secret fears, a sensuous, dreaming young woman brought up in puritan atmosphere, Hannah Legge, a devoted wife, a widow with uncertain future, a willing concubine, a warrior woman, Salem bibi, a passionate beloved who becomes a murderer for the sake of her love, a bold and persuasive orator, a prisoner, and finally Mukta who is no more a puritan woman. Hers is a life of sheer audacity, fervor and determination. At the outset she is just a young girl who is ashamed of her past and heritage.

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By the end of her journey she flourished as a woman who accepts life as it is, develops a sense of identity and understands the meaning of existence. She realizes she is neither an American, nor Indian, but a renovated New Englander who has led a unique and extraordinary life. Her journey proves the belief that with sufficient passion and intelligence, one can deconstruct the barriers of time and geography. With the strong obsession, Hannah faced all the oddities and difficulties, but finally struggles through them and rejoices the ecstasy of renovation. Hers is a journey from immaturity to maturity, ignorance to knowledge, instability to stability, and agitation to sobriety. Hannah has proven herself to be a great adaptor and a survivor. She is an embodiment of courage, imagination and brazenness which reflects her rebellious spirit. She bears the ability to merge into different cultures as per need. She adapts so successfully and therefore, wherever she lives or whatever role she performs, she has proven herself to be the best.

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Enhancing English Language Communication using Computer Assisted Language Learning (CALL)

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Abstract

The last two decades have seen a great rise in Computer Assisted Language Learning (CALL) - a step which supplements the teachers teaching English in the classroom and enables learners to receive great support in their endeavor to acquire the language. Computer Assisted Language Learning (CALL) is the kind of learning where computers are engaged to learn a new language using various language games and activities. This approach is practical based where the usage of forms is emphasized rather than the forms themselves. Enhancing English Language Communication using CALL not only empowers a learner in comprehending the target language but also provides freedom to learn them at his own pace.

CALL is a set of tools which makes use of technology to impart training through computer, multimedia and the internet. It is more student-centered and is expanding its horizon rapidly as the learners' involvement is more. It also facilitates individualization where the students can participate at individual level, in a team or in a large group. In the information age, communicative competence is preferred to linguistic competence thereby giving more importance to fluency rather than accuracy. Therefore, this paper will focus on the role of CALL in the present context.

Keywords: Blended Learning, Computer Assisted Language Learning (CALL), English Language Communication, Speaking skills, Student-centred.

Introduction

The rapid development in the field of technology has opened novel and innovative ways of teaching and learning. It has now become much convenient for a teacher to bring the content online and to correlate it with real life situations. Digital technology has become a teaching tool where the teacher develops the reading content based on individual learning style which can be

restructured as per the need of the learners. In this way the tools of technology can be blended with the conventional methods of teaching. This is the idea from where the concept of blended learning has come up. Blended learning is the latest buzz in pedagogy where the users get exposure to web based exercises while they learn from their books and handouts. It is frequently being employed in teaching specially languages like English. It supplements face to face conversation between a teacher and a learner with technology. It makes use of the latest means of technology such as Computer Assisted Language Learning (CALL), internet, blog, Facebook etc. For communication to take place there is a need of a common language and English is that connecting language which unites people from different parts of the world. It acts as the most important medium to convey information, to share knowledge or to express opinion.

Scope of the Paper

The present paper is based on the experimental study carried out on the Undergraduate students of different branches of engineering throughout the semester. The teaching learning activities involved blended learning, which combine face to face conversation and Computer Assisted Language Learning (CALL). However, this paper will focus on only the role of CALL in the present context.

Objectives of the Study

The objectives of the paper are to help students to:

a) improve the speaking skills of the learners with special focus on pronunciation;

b) enrich the vocabulary and its usage in day to day life situation;

c) provide clarity on the basic concepts of grammar, recognize each part of speech and be able to use them in their speech.

d) encourage them to speak during Group Discussion and make them more confident;

e) enable them to make effective use of technology aids in learning English;

f) broaden the horizon of their knowledge.

Full Text

With the objective of enhancing the speaking skills of the learners while also refining grammatical accuracy and enriching their vocabulary, 255 learners in the age group of 18 -19 years were taught a 42 - hour course in Communication Skills based on blended learning. Smaller groups of 20 students each were formed who were given rigorous exercises ranging from the basic level to the toughest one. Further each small group was divided into two sub-groups which were taught differently. One with the conventional classroom lecturing through textbooks and using blackboard and the other group was taught the course material using tools of technology like computer, projector, smart board etc. in the language lab.

Different applications of CALL like NPTEL videos, Computer software and Power point presentation program were employed to engage learners in various activities focused on speaking skills, grammar and vocabulary. The software comprised several modules on speech training, grammar and its usage, inter-personal skills and oral presentation skills. Out of 42 hours, 28 hours were spent on various language games or activities like Group Discussion, JAM sessions, Debate, Role Play, Picture Interpretation, Extempore, Listening Comprehension particularly BBC videos and Story Telling etc. that created interest and could hold the attention of the learners.

The three instruments which computer technology generated were the language software, NPTEL videos and power point presentations. The learners were provided many opportunities to speak before the class in the process of English language learning. They got the opportunity to participate actively in more effective and more natural manner either at the individual level or in the groups in addition to the assistance received from the computers. At the end of the course a test was given to the learners of the experimental group in order to observe the transformation brought about in their personality. Their performance was assessed in terms of pronunciation, fluency, grammar, vocabulary, frequency of interaction etc. The results reflected that the exercises pertaining to different aspects of grammar given in the computer software provided rich use of language resources and also gave opportunities for participating in speaking activities. This endeavor motivated the learners as computer technology makes a great appeal to adolescent learners. The ease of accessibility and availability of these technology driven applications has made them widely used. The focus of the study will be on the three main applications of CALL which are given as under:

1) Computer Software: Learner as Listener
The purpose of language software is to stimulate and support self-learning. It lets the learner away from the physical classroom and enables him to learn at personal level. The most important advantage of learning through software is that the learner can access it multiple times for self-improvement. Here the user or the learner learns at his convenience and with his own pace. As a result, he feels motivated when he learns various activities from computer software because he himself can assess his performance.

Certainly, this self-instruction mode helped in the study for bringing desirable and significant changes for which it was aimed at. Eventually the students gained high self-confidence. Weak and reluctant students were greatly benefitted from these self-instruction exercises. There were various modules softwares for learning different concepts of the English language. For example, to learn the basic concepts of grammar there were many exercises given under intermediate level in the form of quizzes, sentence completion, jumbled words, listening

comprehension etc. The students could connect better with the online studying as it helped them to give a better platform for learning. However, for this study, Group Discussion was chosen from the software to teach and then to execute it in the class.

To carry out the Group Discussion, the class was divided into two teams comprising 7 students each. With Team A the do's and don'ts were discussed by the teacher through lecturing and interacting while Team B used the software and learnt about the steps to be followed in GD. Besides they also watched a sample of GD. Thereafter both the teams were given a same topic for discussion and the entirely surprising results were found which are given below:

1) Team B was more active and could express its point of view in vivid and lucid manner as compared to Team A.
2) Less mistakes were committed by the members of Team B as compared to those of Team A since they had learnt it by watching a sample GD. Apparently it seemed absolutely true that actions speak louder than words, so here also the sample video ascertained the positive influence on the viewers.
3) The group members of Team B were keen, interested, motivated and carried the GD forward in the positive direction by providing the opportunity to everyone to speak which strengthened the team spirit and inculcated the feeling of togetherness.
4) The group members of Team B were more confident in expressing their point of view and showed significant improvement.

2) NPTEL Videos: Learner as Viewer
National Programme on Technology Enhanced Learning (NPTEL) has enabled the learners to enhance their knowledge and has grown substantially. It offers various online tutorials and video lectures on several topics delivered by eminent professors belonging to IITs and IISc. It is extremely useful for English learners as they can watch these videos repeatedly free of cost and can bank upon them anytime.

It creates congenial learning environment for the learner who learns it at his own pace. He seeks to comprehend what is being taught through the videos. But the major drawback of this mode of learning is that it is one-way communication where the teacher monologues the content. The input is given by the teacher at one end while the learner receives it at the other end. He is just a recipient of what is being said. The learner is only a passive listener as he receives the instructions through video and cannot ask questions immediately. As a result, it becomes monotonous. However, a teacher present in the classroom always supplements this mode of learning by exploring unlikely examples to the students who need explanation.

Though NPTEL is a breakthrough in the field of education and a powerful source of information yet it encourages some passivity among learners. The easy availability of the content is killing the thinking power as well as dominating their creativity. Who would like to write an essay if it can easily be fetched from the internet? It is human tendency to go for readymade things rather than to make efforts in creating their own material. Moreover, technology helps to save time, do the things faster and one can access the internet anywhere because of its omnipresence nature.

It promotes "do-it-yourself-approach". The learners are not bound by the fixed schedule of formal classroom lectures. There is no fear of teacher asking the question or humiliating and discouraging the students in the class. Moreover, it does not ask for any kind of discipline. The biggest advantage is that there is no competition among the students. It also helps in dealing with the huge shortage of competent teachers and thus helping India in its progress.

3) PowerPoint Presentation: Learner as Speaker

PowerPoint presentation program has become an integral part of teaching learning process. It is generally preferred to use them in large classes where it is difficult to hold their attention throughout lecture class. It has proved itself to be a ubiquitous part of the classroom. Power point presentation was used as a technology tool in this study also to show its positive impact on learners for acquisition of a foreign language and to promote motivation towards learning among the learners. Positive results were seen at the end and the following observations were made:

- They were highly motivated and had a sound knowledge of the subject matter.
- They liked to study through PowerPoint slides, and it was an astonishing fact that they gave higher rating to the teacher who used power point in its lecture.
- It helped learners to retain the content for a longer period of time because of its visual impact.
- They were engaged by fetching their attention via adding effects, highlighting text, coloured content or using various fonts like serif and sans serif. They learnt the topic by practically doing it. As a result, two-way communication took place which was more student-centered rather than teacher or technology centered.
- They interacted with the whole class and involved the audience by showing the content in the slides. They were the centre of attraction and played a pivotal role in delivering the content.
- They learnt more as the content was presented in compact and crisp form.

It is also believed that ppts may also be used to build students' attitude toward the instructor and the syllabus because here the syllabus is taught in small topics. As a result, it helps in retaining the content. It is preferred by the teachers to use it in class to attract the students, to support their explanations and to maintain their interest as the content looks more pleasing.

Outcomes of the Study

a) Positive feedback received.

b) Increase in confidence level, no longer reluctant to speak.

c) High level of motivation.

d) Better communication skills.

e) Optimistic attitude to tackle the situation.

f) Imbibe the quality of leadership.

Conclusion

To conclude it can be said that the article summarizes the latest trends in the use of digital technology in teaching learning process and how these trends can be incorporated in the class room teaching. Thus the computer has proved to be a major support system for the teacher to promote learner centered activities using a variety of materials and techniques. The teaching is incorporating the technology by which learner can learn more by itself. Technology sustains the interest and motivates the learner as it appeals to him. The classroom teaching becomes more interesting and interactive with the help of these modern gadgets.

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Zuhura Seng'enge: Transnational Performance Poetry Demanding Social Justice

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Abstract

This research paper aims at studying the way Zuhura Seng'enge writes and performs poetry expressing values for human freedom and liberation. Zuhura's performance poetry from Tanzania draws on transnational resources, including digital media. She uses performance poetry to create a world that is more just and equal for all of humanity. The paper argues that such a kind of writing has been structured in the manner of the great precedent of Maya Angelou. Zuhura is one the upcoming young poets of the globalized and transnational society writing and performing poetry to entertain and connect with people.

Keywords: Zuhura Seng'enge, transnational, performance poetry, social justice, equality, Zuhura Seng'enge, African Lioness, Maya Angelou

Chimamanda Ngozi Adichie's *TedxEuston Talk* in 2012 defined a feminist as "a person who believes in the social, political, and economic equality of the sexes." She further says, "For me feminism is about justice. I am a feminist because I want to live in a world that is more just." The contemporary women writers with African origins have begun to express themselves freely in the intellectual and social space their early writers have created for them. Maya Angelou's "Still I Rise" has opened uppossibilities for the African women a new hope for survival and life. She expresses power and self-assurance without succumbing to anger and hopelessness. History may judge, offering an assessment of the rights or wrongs of what happened in the past and may "write" her "down" twisting truth with bitter lies and pull her in dirt, but Maya Angelou says: "still, like dust, I'll rise." The subverting of the meaning of the word 'dust' is very meaningful. Dust is on the dirty ground, but it has the capacity to rise "Just like moons and like suns, / With the certainty of tides, / Just like hopes springing high," and therefore she says: "Still I'll rise." The rhythm of Maya Angelou beats like an African drum when she says:

Did you want to see me broken?
Bowed head and lowered eyes?
Shoulders falling down like teardrops,
Weakened by my soulful cries?

The images of 'dust,' 'tear drop,' both signify discrimination and pain and from this historical consciousness of memory she wants to rise and be like any other woman. The society too has a historical understanding of the African woman's existence as both the oppressor and the oppressed are caught in a historical frame of mind and have acquired certain traditions of thinking. The memory of the past is a big challenge for a woman of African   origins. The poem becomes a literary mechanism of the Foucauldian concept of speaking truth to power. The words of the society are like arrows or guns attempting to kill her spirit. The eyes of society are like daggers or knives cutting her soul apart. Social discrimination that is biologically or socially constructed and hatefulness has killed her confidence but still she rises like air. She evokes all - natural phenomena of sun, moon, tide, dust and air to denote the continuation of life and human constructions of identity cannot hold down a human being down.

You may shoot me with your words,
You may cut me with your eyes,
You may kill me with your hatefulness,
But still, like air, I'll rise.

The poem moves from the conception of racialized, gendered social hierarchies to an egalitarian perception of race and gender. Common characteristics, considered to be unalterable as they are determined by external factors or heredity, define the gendered racial construction of the African woman. European histories have utilized the African manpower and have created slavery which has doubly marginalized the African woman. Maya Angelou does not want to take itbut rises against this view of history and wants to rewrite it. The Enlightenment ideas of universal freedom and conceptions of democracy are in her words when she says: "Out of the huts of history's shame / I rise / Up from a past that's rooted in pain / I rise." After the evoking of universal images of nature, she now moves on and calls herself as a "black ocean, leaping and wide." She is "Welling and swelling" and bears "in the tide." An ocean tide refers to the cyclic rise and fall of seawater. Tides are caused by variations in gravitational attraction between the Earth and the moon and the Sun in geometric relationship with locations on the Earth's surface. There is a complete reference to the operations of this planet in this poem. Like the sun, moon and air she rises and like an ocean she absorbs the tide calmly. It also hints at the monogenesis theory that affirms the Christian origin story which believes in the common racial identity of mankind.

The poem moves ahead leaving behind trails and travails of the slavish past with its direct and indirect discriminations.

> Leaving behind nights of terror and fear
> I rise
> Into a daybreak that's wondrously clear
> I rise
> Bringing the gifts that my ancestors gave,
> I am the dream and the hope of the slave.
> I rise
> I rise
> I rise.

Members of oppressed groups like the African women fail to experience adequate recognition and are depicted by others or the societal norms and values in a negative way. Such people will find it harder to embrace themselves and their projects as valuable. Maya Angelou breaks out of this framework and reassures herself that she will move ahead in life and begins to consider herself as a superior human being with the ability to come out of her discriminated position with grace.

Angelou fights for social justice and self-reliance. Angelou's "sizable body of poetry isrelevant to her autobiographical themes" (Lupton 48). In the poem "Human Family" she says that she notes the obvious differencesin the human family. "Some of us are serious,some thrive on comedy.Some declare their lives are livedas true profundity,and others claim they really livethe real reality." The variety of the skin tones of human beings can confuse, bemuse, delight as they are multiple. They are brown and pink and beige and purple,tan and blue and white. She says further: "I've sailed upon the seven seas and stopped in every land," and has seen the wonders of the worldnot yet one common man. She has known "ten thousand womencalled Jane and Mary Jane," but has not seen any twowho really were the same. "Mirror twins are different although their features jibe." It is a transnational experience as contemporary women "love and lose in China," "weep on England's moors," "laugh and moan in Guinea, "thrive on Spanish shores," "seek success in Finland" and are "born and die in Maine." The differences are "minor", but the similarities are "major." "We are more alike, my friends,than we are unalike," says Maya Angelou.

This paper tries to argue how the young women writers of African origin have taken their cue from writers like Maya Angelou and want to relook at history and their past trauma and often danced in her stage roles. It takes the case of Zuhura Seng'enge as an illustration.

Zuhura Seng'enge is a fresh graduate from the University of Dar es Salaam currently volunteering with Culture and Development East Africa (CDEA). She has been very inspired by literature (especially poetry) since her childhood. She wrote her first poem in primary school at age 12, and since then, poetry has always been her way of expressing herself and inspiring others. As a poet Zuhura has participated in "The Woman Scream International Poetry Festival" (2014 and 2015), "The Swahili Carnival" (2014) and "Dar Poetry Festival" (2015). Her goal is to inspire young people to use art as a tool for change and development in their lives. On social media, she calls herself "Zuhura the African Lioness," a multilayered cultural identity. Similarly, Zuhura's cultural perspective is multidirectional: she looks at the world from an African perspective, but she also engages with Africa from a global perspective. Her poem "Do not fear the past" discusses the need to move on in life. It is radical and argues that the stories of the past may not always be true. She says: "Do not hold on to lies /That you were fed when you were young. / Learn the history of your people / Find the truth / to free your soul from evil." Even if the past is "ugly / … it is ours," she argues.

> Learn the Qur-an
> Learn the bible
> Find the meaning of life and religion.
> Do not fear the past.
> It is painful
> but it is real
> Blood was spilt and people died
> but love and unity had survived.

Blood was split and people have died, but still one has to rise from the dungeon of pain and move ahead seems to the theme of this poem too. Institutionalized order of rights that secures genuinely mutual recognition might be on the way as love of people and universal brotherhood have survived. Humanity has created religions with their codes of ethical principles and a day might come when equality might be restored, and the humans will evolve to reach a state where minds do not have borders. A kind of Hegelian universality may result after the sufferings of racial and gender-based violence. Interpersonal relationships will endure, and human beings will face the world differently. The poem is profoundly inspiring and positive in the style of Maya Angelou and she creates a world of peace and harmony.

Remi Adekoya, the Polish-Nigerian journalist and former editor of *Warsaw Journal* analyses why the western media focuses on the slums of Africa and not on the positive stories. He claims the western media continues to propagate negative stereotypes of Africa as a nest of poverty and problems. Africans, especially those living abroad, fret about the perception of their continent and its inhabitants because their future often depends on the opinions of those in whose

country they reside. He says that he knows how "British passport holders in the UK who keep secret their Nigerian roots at work because of the negative perceptions created by the country's notorious e-scammers;" Africans in Europe are"underestimated in their workplaces" as people assume their formative years in a "backward environment" like Africa, they can't be competent enough to take up important positions. Therefore he says, "a Nigerian, Kenyan or Zambian university graduate working in Europe will likely have to overperform in their job"and "each major news item presenting Africa in a negative light is viewed by these folk (Africans living abroad) as something that will make their working lives that bit harder" (Adekoya).

Zuhura seems to be responding to these socio-economic portrayals. There are many African origin intellectuals choose not to talk about their identity in western countries Adekoya writes in *The Guardian*. Zuhura addresses fellow beings thus:

> Learn the tongue of your ancestors
> Reconnect with the roots of your blood
> Find the knowledge
> That was stolen
> Find the life that was robbed from us.
> Do not fear the past.
> Embrace it
> Let it teach you the wisdom of your race
> Take its lessons and live by them
> Own the identity that was erased.

She says: "Do not fear the past, / Do not hate it. / Do not fear the past, / Learn about it. /Let it teach you / Let it nurture you / Let it remind you, of who you are." The launch of Zuhura's first poetry collection, *Warrior Unleashed*, was at the Soma Book Café in Dar es Salaam on 15 July 2016. The program stretched over three hours, alternating between Zuhura's poetry performances as well as music, dance, rapping and poetry readings by other young artists. "The audience was predominantly Tanzanian, with a few mzungu (white person), including myself, a Swedish anthropologist doing fieldwork on women writers in Tanzania," says Uimonen (130).

Zuhura Seng'enge concludes her performances with these lines from her poem "Warrior Unleashed," says Uimonen. Her words act as local resistance to the external world of official power and oppression as she articulates the words with theatrical emphasis. She moves closer to the audience and her steps are in rhythm with the instrumental music. She repeats the last line with careful enunciation dramatically. She nods her head towards the audience. It seems to be a gesture of participation and group dynamics:

African lions
African lionesses
African warriors
African children
African brothers
African sisters

It is time to rise
Let them see you rise
Let them see you rise (Uimonen 129)

The aesthetics of Zuhura's performance poetry mixes various genres of literature, orature, music and theatre. Poetic articulation is extremely important in performance poetry as the artist's voice is augmented through music and collapses distinctions between literature and theatre. It relies on language as well as acting involvinglocal/vernacular and global/cosmopolitan aesthetics in a multifaceted manner.

Uimonen says that "Zuhura started exploring performance poetry in 2014, while in her second year at the University of Dar es Salaam." She took part in the "La Poetista Event" and she "memorized" a poem and "the organisers were very helpful, coaching her along and encouraging her to "be the poem." Zuhura practiced at home, in front of the mirror and her sister. When she went back for a second rehearsal, she was told that she was"a natural." Later she performed at "the Goethe Institute to a mostly non-Tanzanian, expatriate audience."She performed also "at Open Mic events in Dar, to mostly Tanzanian audiences." Uimonen writes that "nowadays she only does readings at poetry readings; otherwise she performs her poetry with live or recorded music" (Uimonen 132).

Performance poetry is a very contemporary art form and is rooted in a vernacular literary tradition, which Zuhura aims to revitalize. Zuhura, like Shabaan Roberts, celebrates the national heritage of Tanzania. Shabaan Roberts wrote in Kiswahili; Zuhura writes mainly in English. In the *Warrior Unleashed* collection, only three poems are in Kiswahili: "Uzuriwako" (your beauty), "Ndotokubwa" (big dream) and "Home Sweet Home," which has a title in English. Most of the poems are in English, and one is bilingual. The bilingual poem "What Binds Us" is a tribute to the nation, emphasizing the national unity of Tanzanians as "one people." Zuhura herself has grown up with three languages, her tribal language Kisambaa, Kiswahili and English. Zuhura prefers to write in English, which is also the language that she mostly reads in (Uimonen 132).

Zuhura's multilayered cultural perspective becomes even more poignant in poems that are explicitly focused on Africanness, shifting between the local and the global, the vernacular and the cosmopolitan. "Beautiful Land" praises the "great things in Africa" the "beautiful things," to counter how "when you talk about Africa, the first thing that comes to a person's mind is the suffering, the pain, the bad things, the blah blah, the ugly things," as Zuhura explained to the audience before performing the poem, thus addressing negative stereotypes so common in external portrayals of Africa. Uimonen comments on the performance after witnessing it for research purposes: "When introducing the poem "Me and My Brown Skin," Zuhura remarked "So, if you are African, if you are not African, if you have a brown skin, if you don't have a brown skin, as long as you love your skin, this is for you." Zuhura began saying, "I asked God for a blessing and he blessed me with a brown skin," accompanied to music – the jazz. The poem is on the song "Brown Skin" by India Ari that deals with skin bleaching. Zuhura locates the African identity in a globalised society (Uimonen 135).

In the poem "Me and My Brown Skin" Zuhura says: "I asked God if it was a sin / To be born with a black skin / To have a protection from the burning rays of the sun called Melanin / Because everyday I see / Sisters buying products to become brown free;" in "the 21st century woman than loyalty/ Everyday I see / A stranger honored more in my own country than me / I asked God if it was a test / To be born so different from the rest / To have more scars buried in my chest / While my quest / For justice has barely begun." People have begun to "hail the white man who made spoons and pans / Forgetting that the steel was forged by their own hands. / I asked God if it was a mistake / To be born in such a state / Of rejection from other races / A misfit."   She goes on: "I asked God if it was maybe a gift / To be born so exceptionally unique / To be singled out in a continent that was not known to exist / With millions of treasures to handle as we see fit."   What became known as history after the westerners entered the dark continent, as it was called and made the Africans toil. The questions continue in the style of Alice Walker's *Colour Purple*: "I asked God a lot of questions / and I know that it is wrong." She needs "direction / A sign of hope / I need salvation / To be pointed to the light /Because I want to be right." She wonders what is wrong: "For beauty and respect seems to be something we lack / I wonder why, / Is it because we're born black?" We cannot her miss her rhythmic lines that makes her performance very musical.

Performance poetry has given the platform for Zuhura to entertain people and give the message of social justice. Her questions are disturbing as she continues to analyse the reasons for the borders in human minds regarding skin colour. She uses the global language of English, though located in Tanzania and her videos of performative poetry in the YOU TUBE are slowly picking up viewers.

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A Brief Study of the Emergence and Development of Indian English Novels

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Abstract

Indian English fiction is a vast area today. Ever since the British introduced English as a medium of education in India, people started to write prose literature. The educated middle-class people wrote works in prose as well as poetry. The genre of fiction began at the close of the 19th century. Indian English literature begins from around 1800 A.D. The intension of this paper is to focus on Indian English Writers of pre and post-independence period with special reference to the emergence of Indian English Novelists.

Keywords: Indian English Novels, History of Indian Fiction, Early Novelists in India

Indian English fiction is a vast area today. Ever since the British introduced English as a medium of education in India, people started to write prose literature. The educated middle-class people wrote works in prose as well as poetry. The genre of fiction began at the close of the 19th century. Indian English literature begins from around 1800 A.D. The Battles of Plassey (1757) and Buxar (1764) changed the destiny of the British as well as the Indians altogether. Dean Mohamed (1759-1851) was affected by this. Originally from Patna, he served the Mughals and he left them when they lost power, and he settled in the UK. His book *The Travels of Dean Mahomet* (1794) was the first book ever written by an Indian in English. Lord Clive received Mughal Emperor Shah Alam's Grant of the Duanney in 1795. Clive made Capt. James Rennell the first Surveyor-General of Bengal. Capt. Colin Mackenzie did the surveying in the Deccan. The British did the mapping of the Indians' intellectual, cultural and historical dimensions. The Orientalists Sir Charles Wilkins, Nathaniel Brassey Halhed, Sir William Jones, John Gilchrist and Henry Colebroke worked in comparative philology, lexicography and translation. In his *Asiatic Researches,* Jones laying foundation for historical linguistics, said 'Sanskrit, Greek and Latin have sprung from a common source.' Gradually Raja Ram Mohan Roy and Lord Macaulay's 'Minute on Education' introduced English as a medium of education in India. Macaulay observed: "We must at present do our best to

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form a class who may be interpreters between us and millions whom we govern; a class of persons, Indian in blood and colour, but English in taste, in opinion, in morals, and in intellect." (Macaulay 37)

Raja Ram Mohan Roy, a great scholar in Bengali, Persian and Sanskrit, learnt English. He loved the knowledge that was available in English. He said English is non-hierarchical; and it is a coin of exchange. It gave him a voice. Therefore, he advocated English to be used as a new medium of education in India. Besides, as a social reformer, he stopped Sati; he founded Atmiya Sabha and Brahma Sabha and Anglo-Hindu School. Roy felt language was neutral; it is just a territorial means for communication, whereas Gandhi felt it is a civilizational marker. Great Europeans like Jeremy Bentham liked Roy's global vision.

The British thought introduction of English for Indians would facilitate their power of rule. So, English education institutions like Sherbourne's and Drummond's academies and Presidency College (Hindu College, 1817) came into existence. Macaulay said, "a single shelf of a good European library, was worth of the whole native literature of India and Arabia." (Macaulay 38) Accordingly, one lecturer of the college, Henry Derozio, a Eurasian, stirred the Indians. The romantic poets influenced him. He mixed both eastern and western myths in his poems. His *The Fakeer of Jungheera* is well-known. Michael Madhusudhan Dutt (1824-73), a student of Hindu College, embraced Christianity and valued English as an important language. His *Captive Lady* (1854) is interesting. His *Meghanadavadha Kavya* (1861) is a response to the *Ramayana.*

Amongst the beginners of Indian English fiction mention must be made of Bankimchandra Chatterjee who was a pioneer of Indian English novel. Harish Raizada observes, "The creative energy of promising writers who were hesitant and shy of writing novels. By writing historical, social and philosophical novels, he decided the future course of this literary form in India and came to be known as the father of Indian novel."(Trevor111) Bankimchandra Chatterjee's *Rajmohun's Wife* (1864) is the first Indian English novel.

Other Indian writers followed Bankimchandra Chatterjee. Raj Laxmi Devi published her work *The Hindu Wife* in 1876. A Kerala Christian missionary Mrs. Richard Collin wrote *The Slayer Slain* in 1877. Kali Krishna Lahiri published his work *Rasinara*in 1881. H. Dutt published *Bijay Chand* in 1888; and Kshetrapal Chakrabarti published his *Sarataand Hingana*in 1895. Rabindranath Tagore wrote several works in English and Bengali.

Toru Dutt (1856-1877), an eminent poetess of the period, wrote a novel called *Bianca* in 1878. The novel is "more a product of imagination than of experience."(Sathish Kumar 4)

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Indian writing in English continued to flourish. There are many more Indian writers in English. Mention must be made of the following writers. K. E. Ghamat wrote *My Friend, the Barrister* (1908); Bal Krishna wrote *Love of Kusuma* (1910); B. K. Sarkar wrote *Man of Letters* (1911); R. P. De wrote *Mother and Daughters* (1923); and Sir Hari Singh Gaur wrote *His Only Love* (1930). R. C. Chattopadhyaya wrote *The Sorrows of a Sub-Post Master* (1932); N. C. Sen Gupta wrote *The Idiot's Wife* (1935); H. Kaveribai wrote *Meenakshi's Memories* (1937), Shankar Ram wrote *Love of Dust* (1938); C. N. Zutshi wrote *Motherland* (1944) and Manjeri Ishwaran wrote five volumes of short stories under the title *Naked Shingles* (1941).

The Indian English fiction of the bygone age was rather about the physical realities such as imperialism, British rule, European history, Indian freedom movement and the like. Whereas, the second-generation Indian English writers did not have the problems which the first-generation writers faced. For instance, the country already had its independence in 1947. So, their works are modern and realistic, dealing with the problems of men and women. That is to say, they are free from the colonial hangover. Some of them attempted psychological and philosophical novels and short stories. This change in the content and also of the form compelled them to experiment in diverse ways. They made use of modern story-writing techniques and ways. One can notice this in Mulk Raj Anand's *Coolie* and *Untouchable* (1935). Anand's perspective is social and realistic. Folklore and myth were used as a technique to illustrate the writers' personal vision of life. This can be seen in R. K. Narayan, whereas Raja Rao made use of philosophical dimension.

R. K. Narayan was one of the three great Indian novelists in English. Narayan received inspiration from great critic-writers of the West like Elizabeth Bowen, E. M. Forster and Graham Greene. His first novel *Swami and Friends* (1935) is memorable. His other novels are *The English Teacher, Financial Expert* (1952), *Mr. Sampath, The Vendor of Sweets* (1967), *The Bachelor of Arts* (1936), *Waiting for the Mahatma* (1955), *A Tiger for Malgudi* (1983), *The World of Nagaraj* (1990) and *The Man Eaters of Malgudi* (1961). His masterpiece *The Guide* is a technical *tour de force.* The novel is about the fake hero Raju's elevation to sainthood. It is about false Indian values. It is a romantic novel. R. K. Narayan's characters are ordinary and queer. Narayan's works evince the kind of comic sense which we see in modern English fiction.

Likewise, Mulk Raj Anand (1905-2004) is another great Indian English writer of international fame. Anand was as great as R. K. Narayan and Raja Rao. Some critics rank him as the topmost Indian writer of fiction. He was a humanist, a socialist and a realist. He had a deep intellectual concern for man. It is said of him that "His concern as a fiction writer has been always the redemption of the poor and oppressed of the society from the clutches of the rich and the oppressor - an objective which he pursues with the zeal of a missionary." (Sharma 102)

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The third great Indian English novelist is Raja Rao (1908-2004). Like the other two of the trio - R. K. Narayan and Mulk Raj Anand - Raja Rao worked greatly to represent Indian metaphysics. His novel *Kanthapura* (1936) is a classic of its kind. He has written four other novels *The Serpent and the Rope* (1960), *The Cat and Shakespeare* (1965), *Comrade Kirillov* (1976) and *The Chessmaster and his Moves* (1988).

Khushwant Singh is a modern Indian novelist of fame and controversy. A London-trained lawyer of Sikh background, he began his literary career while holding a diplomatic post in Canada. His first novel *Train to Pakistan* is also his best novel. It is a powerful account of trauma and violence of Indian partition in 1947. Khushwant Singh depicts the downfall of Indian values as well. Singh is also a good short story writer. His books of stories are *The Mark of Vishnu and Other Stories* (1950) and *The Voice of God and Other Stories* (1957).

Manohar Malgonkar is one of the prominent Indo-Anglian novelists of the times. Like Raja Rao, R.K. Narayan, Mulk Raj Anand and others, he is a prolific and voluminous writer. He is also a historian. He served the nation in Indian army and began his literary career in the middle of his life. His famous novels are *The Distant Drum* (I960), *Combat of Shadows* (1962), *The Princes* (1963) and *A Bend In The Ganges* (1964).

Govindas Vishnoodas Desani (1909-2000) was a great diaspora novelist. Born in Nairobi of Sindhi parents, he spent World War II in Britain and subsequently he lived in the USA. His reputation rests on a single novel *All About H. Hatterr* (1948), an eccentric and comic book about an Anglo-Indian in search of wisdom, which combines linguistic dexterity and philosophical curiosity.

Arun Joshi (1939-1993) was a wonderful litterateur. He did not establish his literary reputation abroad. But his fiction is well read in India though he was reticent. His first two novels *The Foreigner* (1968) and *The Strange Case of Billy Biswas* (1971) which move from the USA to India, are his most widely read works. In the latter, the eponymous hero's retreat into a primitive wilderness evokes the situation of Kurtz in Joseph Conrad's novel *Heart of Darkness*.

Kamala Markandaya is an India-born novelist in England today. Born and educated in South India, Markandaya has lived in London since her marriage to an Englishman John Taylor in 1948. She is a sensitive chronicler of the intricacies of relationships and the plight of the victims of industrialization in India. Her masterpiece *Nectar in a Sieve* (1954) is a bleak account of a peasant family dislocated by industrialization. In *A Handful of Rice* (1966) urban poverty utterly overwhelms individual effort.

Ruth Prawer Jhabvala is a German-born Indian novelist and script-writer. Born in Cologne into a German-Jewish family, who fled to London in 1939, and educated in England,

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she migrated to India after marriage in 1951 and to the USA 30 years later. Though a satirically minded outsider, she experienced Indian joint family life, and skillfully exploits this duality in her early fiction. *The Nature of Passion* (1956) and *The Householder* (1960) deal with personality clashes and 'westernized' attitudes within urban families. *Esmond in India* (1958) and *Heat and Dust* (1975) are about westerners trying to understand India and Indians.

Nayantara Sahgal is a famed Indian novelist in English. She is a relative of Indira Gandhi. She was born and brought up in the Nehru family. So, she knew the Indian politics closely. She has written several novels like *Storm in Chandigadh* and *Rich Like Us* which got Sinclair Prize. *Plans for Departure* won the Commonwealth Prize for Fiction.

Anita Desai, born to Polish father and Bengali mother, has written several novels in English. Her novels like *Bye Bye Blackbird, Cry, the Peacock, Voices in the City* (1965), *Where Shall We Go This Summer?* (1975), *In Custody* (1984) and *Baumgartner's Bombay* (1988) are notable. *Games at Twilight* (1978) and *Diamond Dust* (2001) are collections of Desai's short stories.

Once the British decided to quit India, Muslim intellectuals thought of their destiny. They had doubts and fears about the majority Hindus and more so about the preservation of their own religion and culture. It is said, "Muslim communalization too had a solid psychological basis, the inferiority complex of a community, which had lost her empire but found an ally in British administration." (Rau 154) Some dominant Muslim leaders like Mohammed Ali Jinnah thought that the creation of a separate nation was the only solution for their political impasse. Naturally Mr. Jinnah hit upon the idea of a separate state Pakistan. Muslim writers and intellectuals reflected about their social life, culture and political prospects. They were afraid of Hindu domination and discrimination. Some well-educated Muslim writers like Ahmed Ali, K. A. Abbas and Amir Ali started writing about Muslim life. Ahmed Ali's *Twilight in Delhi* (1940) is an epoch-making novel. James Trevor says, "Ahmed Ali laid the foundation for a new modest literary tradition in English with his first novel *Twilight in Delhi.* He had shown the way to new writers in English."(Trevor111) Ahmed Ali's novel attracted the attention of the West, particularly E. M. Forster. Ahmed Ali's other works include *Ocean of Night* and *Rats and Diplomats.* M. K. Naik rates him highly and calls Muslim writings as 'an interesting phenomenon' and he says it is the "The rise of the ethnic novels." (Naik 107)

After Rushdie's *Midnight's Children*, the novels in the 1980s and 1990s are rather post-modern. If the first golden phase of Indian English fiction was the turbulent 1930s and 1940s, the second phase was the 1980s Rushdie era. As Jon Mee says, here we find 'an exuberance of language, the reinvention of allegory, the sexual frankness, a reference to Bollywood and all that.'

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Delhi's St Stephanite novelists like Allan Sealy, Amitav Ghosh (b. 1956), appear on the scene and also Shashi Taroor, Upamanya Chatterjee (b. 1959), Rukan Advani (b. 1955). Amitav Ghosh is a diasporic writer. Born in Calcutta, he has lived in Bangladesh, Sri Lanka, England, Egypt and now in America. He was educated in Delhi and Oxford. His novel *In An Antique Land* (1992) is about his trip in Egypt; *The Circle of Reason* (1986) is a magic realist work; and *The Shadow Lines* (1988) is a Partition novel. *The Glass Palace* (2000) is a multi-generational saga, set in Burma, India and Malaya. Ghosh's humanism has affinities with the work of earlier Bengali writers like Tagore and artist Satyajit Ray.

Rohinton Mistry was born in India in 1952. He is a novelist and short story writer. He is a Parsi. Now he has migrated to Canada. His first novel *Such A Long Journey* (1991) won him the Commonwealth Writers' Prize.

Shashi Deshpande is an Indian novelist, short-story writer and an author for children. Her short stories were first published in various English-language periodicals in India, but some have since appeared in the collections *The Legacy (*1971), *The Miracle* (1986) and *It was Dark* (1986). Her main works are *The Dark Holds No Terror* (1980) which has been translated into Russian and German; *Come Up and Be Dead* (1983), *Roots and Shadows* (1983) and *Binding Wine*. Shashi Deshpande's *Roots and Shadows* was awarded the 1984 Thirumathi Rangammal prize for the best Indian novel in English. Shashi Deshpande has written several books for children.

Arundhati Roy is one of the female Indian writers in English who has attempted to radically react to the solidarity of Indian nationality. She is a feminist, a new historicist, a post-modern and a post structuralist writer, her remarkable work God of Small Things substantiates the status of women in the Indian social saga after independence and during the colonial period. The novel The God of Small Things dramatizes the social life and brings out an artistic representation of various cultural aspects. Arundhati Roy builds the story at the outset incorporating three generations in the structure of the novel, there is the layer of Syrian Christian creed and the communist layer of political patterns. The novel opens with a description of Kerala of its geographical landscape centered around a village in Kerala by name Ayemenem.

Kiran Desai (born 3 September 1971) is an Indian author. Her novel *The Inheritance of Loss* won the 2006 Man Booker Prize and the National Book Critics Circle Fiction Award. Kiran Desai is the daughter of Anita Desai, herself short-listed for the Booker Prize on three occasions. Her first novel, *Hullabaloo in the Guava Orchard*, was published in 1998 and received accolades from such notable figures as Salman Rushdie. It won the Betty Trask Award, a prize given by the Society of Authors for the best new novels by citizens of the Commonwealth of Nations under the age of 35.

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Her second book, *The Inheritance of Loss,* (2006) was widely praised by critics throughout Asia, Europe and the United States. It won the 2006 Man Booker Prize, as well as the 2006 National Book Critics Circle Fiction Award.

Aravind Adiga was born in Madras (now Chennai) on 23 October 1974. His debut novel, *The White Tiger*, won the 2008 Booker Prize . He is the fourth Indian-born author to win the prize, after Salman Rushdie, Arundhati Roy and Kiran Desai. Adiga's second book, *Between the Assassinations*, was released in India in November 2008 and in the US and UK in mid-2009. The book features 12 interlinked short stories. His second novel and third published book, *Last Man in Tower*, was published in the UK in 2011.

This is a brief sketch of Indian English fiction until today. Of course, there are a host of new writers writing in English with equal degree of mastery over plot and technique.

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Distortion or Translation: Studying Figures of Speech in *Ramcharitmanasa*

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Abstract

Translation is a process in which a text in one language is translated into the other language for the purpose of providing it to the readers of the other language. In this way, a larger community of readers can read and understand the culture of the other language and areas. It is hardly possible to retain the same order in target language. The translation of poetry is much more difficult to translate. First of all, it is impossible to translate an epic like *Ramcharitmanasa* into verse. Since this epic is composed in a regional language, i.e. Awadhi, there are many words those are culture-specific and therefore difficult to translate. Tulsidasa has used many figures of speech in his work. These figures of speech provide it richness, vitality and musicality. But while translating it from Awadhi to English, these figures of speech can't retain their richness.

Keywords: *Ramcharitmanasa,* Figures of speech, translation, poetry, language, culture, etc.

Translation is a process in which a text in one language is translated into the other language for the purpose of providing it to the readers of the other language. In this way, a larger community of readers can read and understand the culture of the other language and areas. Some of the theorists take it as a purely linguistic process while other critics consider it a sociological and cultural. James Catford defines translation from the linguistic point of view as, "Translation may be defined as follows: the replacement of textual material in one language (SL) by equivalent material in another language." (qtd.in Das 1)

But to get/find the equivalent material in target language is not an easy task. As the language is a cultural phenomenon. Cicero describes translator's dilemma as, "Translation is both linguistic and cultural activity and it is concerned with communication of meaning." (Das 38) When we translate one text in another language many problems are faced in the process of translation. Susan Bassnett asserts, "If I render word for word, the result will sound uncouth and if compelled by necessity I alter anything

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in the order of wording, I shall seem to have departed from the function of a translator." (Bassnett, Susan 43)

As far as 'order of word' is concerned, there are many languages where the order of word is totally different. English is SVO (Subject- verb-object) language but Hindi is SOV (Subject- object-verb) language. It is hardly possible to retain the same order in target language. The translation of poetry is much more difficult to translate. First of all, it is impossible to translate an epic like *Ramcharitmanasa* into verse. Since this epic is composed in a regional language, i.e., Awadhi, there are many words which are culture-specific and therefore difficult to translate. Its literary echo cannot be translated into English. Rhythm, rhyme scheme, *vakrokti, rasa* and meter of poetry are almost distorted in translation.

Tulsidasa has used many figures of speech in his work. These figures of speech provide it richness, vitality and musicality. Without figures of speech poetry becomes monotonous and dull. But while translating it from Awadhi to English, these figures of speech can't retain their richness. Some of the figures of speech may be translated from one language to target language. Figures of speech based on comparison like metaphor, simile, hyperbole and personification can be translated in other language to some extent, but nuances do not remain the same. Figures of speech based on sound such as alliteration, onomatopoeia, homonyms, pun, etc. can't be translated. It is not only difficult but almost impossible to find the series of words beginning with same consonant sounds in target language. One language may have numerous synonyms starting with same sound whereas the other language may not have variety of words for the same word. In the same way homonyms and pun are not easy to find or impossible to find in both 'SL' and 'TL'.

Here is an attempt to analyze some of the figures of speech in *Ramcharitmanasa:*

Kahi kahi koti kakapata kahani, dhiraju dharahu prabodhisi rani.
Kinhisi kathin padhayi kupathu, jimi nanavyifiriuthhikukathu.

With myriad crafty stories, she comforted the queen and asked her to be of
good cheer. Then she taught her many a lesson in evil, making her as
inflexible as a piece of dry, shriveled wood that never bends. (*Ramcharitmanasa* 217-18)

In this quatrain Tulsidasa has described Manthara who provokes Kaikeyi for sending Rama to forest. Here Tulsidasa has used many figures of speech. In the very beginning, *'kahikahi'* repetition is used to convey or increase the effect of provoking the queen. In the first line repetition of /k/ sound is there. Again, in the second line in '*dhiraju dharahu'* and in the third line in '*Kinhisi kathin padhayi kupathu',* there is repetition of /dh/ and /k/ sounds respectively. In last two lines of the quatrain the act of making the queen inflexible by Manthara is compared with "a piece of dry, shriveled wood that never bends". In these lines Tulsidasa has used repetition, alliteration and simile.

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"Lage bitup manohar nana, baran baran bar beli bitana.

It was planted with charming trees of various kinds and overhung with beautiful creepers of varied hue." (*Ramcharitmanasa* 130)

In the later part of the line in '*baran baran*' the repetition of same word is given and in '*baran baran bar belibitana*' repetition of /b/ sound is impossible to translate in English.

"*Sang sakhi sabh subhag sayani, gavhin geet manohar baani.*

She was accompanied by her girl companions, lovely and clever. They sang songs in ravishing tones." (*Ramcharitmanasa* 130-31)

The repetition of /s/ sound in the first line when translated in English it can't be done as there are not such words in English starting with same consonants. But in the translation of the second line '*gavhingeet*' translated as 'sang song', the repetition of same consonant is used.

"Kaam krodh mad moh nasavan, bimal bibek birag badhavan.

"It destroys lust, anger, pride and infatuation and encourages pure wisdom and detachment." (*Ramcharitmanasa* 31) In these lines there is repetition of /k/, /m/ and /b/ sounds in *"Kaam krodh', 'mad moh', 'bimal bibek birag badhavan'* respectively in Awadhi. In English translation no repetition can be done.

Jimi jimi prabhu hara tåsu sira timi timi hohi na påra,
Sevata bisaya bibardha jimi nita nita nutana måra.

As often as the Lord struck off his heads, so often they sprang up without end, as new lusts grow ever more and more in a man who is devoted to his
senses. (*Ramcharitmanasa* 546)

In these lines repetition of '*jimi jimi', 'timi timi'* and '*nita nita'* is used but in English the sentence structure does not allow the repetition of same words as it would become funny in English. Though in English translation also translator has tried to repeat the same words as, "as often as", "more and more".

"Brind brind mili chali logayi.
Women streamed forth in crowds." (*Ramcharitmanasa* 112)

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As compared to the former examples of repetition translation of 'brindbrind' is not possible in English.

"Mrig mad chandan kum kum keecha, machi sakal bithinh bich beecha.

All the lanes of city were muddy with pastes of musk and sandal and saffron."
(*Ramcharitmanasa* 112)

In these lines the repetition of /k/ and /b/ sounds in '*kum kum keecha'*, and '*bithinh bich beecha'* is used. Here translator has tried to repeat the /s/ sound in 'sandal and saffron' but in 'musk and sandal and saffron' seems awkward because there should be 'a comma' after 'musk' but not 'and'.

Kankana kinkini nupura dhuni suni, kahata lakhana sana råmu hardaya guni.
Månahu madana dudumbhi dinhi, manasa bisva bijaya kaha kinhi.

Hearing the tinkling of bangles and small bells of her girdle and
the anklets, Råma thought within himself and then said to Lakshmana, "it sounds as though Cupid has sounded his kettledrum ambitious to conquer the universe. (*Ramcharitmanasa* 131)

In this quatrain Tulsidasa has used many figures of speech (not deliberately). In '*kankan kinkini'*, *'manhu madana', 'dudumbhi dinhi', 'kaha kinhi', 'dhuni suni'* and *'lakhan sana';* these phrases are examples of alliteration because of the repetition of /k/, /m/, /d/, /k/, /ni/ and /n/ sounds respectively but all the repetitions are missing in its English translation. Tulsidasa has also used imagination metaphor when he compares/ imagines the 'tinkling sounds' of Sita's bangles, girdle and anklets as if they are the kettledrum of Cupid (The God of Love) which is translated in its English translation. But to explain or transfer the meaning in target language, translator has to use so many words to communicate the sense to the reader. Even then he is not able to translate its musicality and imagery.

Dasa disi dåha hona ati lågå, bhayau paraba binu rabi uparågå.
Mandodari ur akampati bhari, pratimå sravahin nayana maga bari.

Fierce flames broke out in all the ten quarters, and though there was no new moon, a solar eclipse occurred. Mandodarí's heart beat wildly and idols shed tears from their eyes. (*Ramcharitmanasa* 554)

In these lines Tulsidasa has described the terrible condition of universe at the death of Ravana. He has used hyperbole while describing the event. In the first line '*dasa disi daha'*, there is repetition of /d/ sound. We can see the repetition of same consonant sound in some of the phrases in its English translation i.e. in 'fierce flames', 'though there' and 'no new'. There is a repetition of /f/, /d/, and /n/

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sounds respectively in these phrases. A figure of speech oxymoron is also used. How the 'fierce flames' and 'solar eclipse' can happen at the same time!

Rávana sira saroja banacari, chali Raghubira silimukha dhari.
Dasa dasa båna bhåla dasa måre, nisari gaye chale rudhira panåre.

Swarms of Raghubira's arrows flew at Ravana's heads as though had been bees that haunt a lotus bed. Rama smote each of his ten heads with ten arrows which pierced them through and through and blood gushed forth in torrents. (*Ramcharitmanasa* 545)

This quatrain is very rich with its figures of speech. Figures of speech used here are not only for the sake of decoration, but they are used to convey the deep meaning. Tulsidasa has compared Ravana's head with a lotus bed, Raghubir's arrows with swarming bees. As the bees destroy the lotus bed in the same way Raghubir's arrows destroy Ravana's heads. Here the word 'silimukh' is used for two different words; one is for 'bees' and the other is for 'arrows.' Thus, the figure of speech used in these lines is pun and it is not translated in to English. Though the translator is more or less able to convey the sense in lengthy paragraph. Thus, figures of speech have made the language loaded with multiple meanings.

"*As manas manas chakh chahi, bhayi kabi buddhi bimal avgahi.*

Having seen the said Manasa Lake with the mind's eyes and taken a dip into it, the poet's understanding got purged of all its dross". (*Ramcharitmanasa* 29)

In these lines 'manasa' word is used twice and each has its different meaning. The first 'manasa' is used for 'manasa lake' and the second 'manasa' is used for mind's eye. Thus, the homonym used in these lines is untranslatable in English.

"*Murti madhur manohar dekhi, bhayeu bidehu bidehu biseshi.*

Beholding Rama's sweet and charming appearance, king Videha (Janaka) was particularly beside himself with joy." (*Ramcharitmanasa* 124)

In these lines in '*Murti madhur manohar*' and' *bidehu bidehu biseshi*' there is repetition of /m/ and /b/ sounds respectively. In its English translation alliteration gets distorted. The word '*bidehu*' is used twice in two different senses. The first one is used for king Janaka and the second is used for the ecstatic condition of the king he gets beside himself. The homonym used here is untranslatable in English.

"*Bharatupranpriyapavhinraju, bidhi sb bidhimohinsammukhaaju.*

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Again, Bharat who is dear to me as my own life will get the sovereignty, God is altogether propitious to me today". (p- 229)

In this line also, the word '*bidhi'* is used twice in two different contexts. The first one is used for God and the second used for 'altogether'. Thus, the figure of speech used here gets distorted in English translation. As there is no similar word in different languages.

"*Dubudh manogati praja dukhari, sarit sindhu sangam janu bhari.*

The people in this unsettled state had the current of their ideas as disturbed as the water where the river runs into the sea." (*Ramcharitmanasa* 370)

At the time of Rama's departure to forest the people of Awadh get 'unsettled' and this unsettled/ disturbed state of mind of people is compared with the water where the river runs into the sea. This compared metaphor can't be translated in English.

Ugharahin bimala bilocana hi ke, mitahin dosa dukha bhava rajani ke.
Sujhahin Råmacharita mani månika, guputa pragata jahan jo jehi khånika.

Then the mental vision brightens and expands; the attendant evils and sufferings of the night of mundane existence disappears; and the acts of Rama like hidden diamonds and rubies plain to see, are discovered in whatever mine they may be. (*Ramcharitmanasa* 2)

Tulsidasa has used metaphor in these lines. "Mundane existence' is described here as 'night' and the story of Rama is described as 'hidden diamonds and rubies'. As the night can't hide the brightness of diamond in the same way the story of Rama safeguards one from the clutches of this material world. Here translator is unable to translate the metaphor and the richness of poetry gets distorted.

To Conclude

Thus, a brief analysis of the figures of speech used in *Ramcharitmanasa* makes it clear that there are many problems while dealing with the figures of speech in translation. Some of the figures are easily translated but their poetic beauty gets distorted. Simile, metaphor, and hyperbole are some of the figures that may be translated easily from one language to the other. But there are some other figures of speech that are simply impossible to translate. As there are not the same set of homonyms in any language. So, the homonyms and pun used in one language can't be translated into the other language. Some of the figures of speech based on sound are also not similar in many languages. That is why alliteration, repetition, onomatopoeia, etc. are some of the figures that vary from one language to the other. As Awadhi is a dialect of Hindi, the translation of these figures is easy to retain in Hindi, but it is very hard to find the same words starting with same consonants sounds in English.

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This brief analysis of figures of speech in Awadhi and its translation into English makes it clear that in translation many aspects of language get distorted.

Though translation is a distortion of ideas, language, form, style yet the importance of a translation can't be ignored as it works as a "cultural bridge- builder". (K. Singh 32) The very essence of *Ramcharitmanasa* lies in its musicality, rhyme and rhythm. It is highly embellished as far as its poetic beauty is concerned. It has many epic qualities in its translation in English; its music, rhyme scheme, rhythm, meter, figures of speech and also its genre (as it is translated into prose not into verse) get distorted. Although so many things are distorted yet its sense, its philosophy, its ideas are translated and conveyed to the readers of a wider range of language speakers.

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Resisting Forces against Language and Cultural Drift: A Study of Language Vitality among Pakhtoons of Jammu & Kashmir

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Abstract

Language reflects culture; it is a medium for studying various cultural aspects. Language spoken by an ethnic group reflects their world view i.e. how they perceive the world (their dress, food, communication pattern, and acceptable way of behavior). It plays an important role in constructing one's social make up. A community maintains its culture and ethnic identity by retaining its language. This approach enables a better understanding of how utterances can reveal various socio-cultural patterns. It is language, which helps to understand culture-specific utterances in different contexts while considering their expected and conventional meaning. For example, in Kashmiri, *[ab ʃerʊn]* and *[sɪran kərun]* are two utterances used in different contexts. The literal meaning for both the utterances is to 'take bath'. [*ab ʃerʊn*] is a culture specific utterance used at the time of ceremonial baths (birth/marriage) whereas, [*sɪran kərun*] is a general term for bathing. Similarly, in Pashto the term [tor] generally means 'black', but in terms of Pakhtoonwali, it's an ethical code meaning 'public disgrace and defamation of both men and women who are found guilty of Adultery. While studying the patterns of language use, Attitude and Prestige (linguistic profile of the community) its culture can be revealed. Apart from culture, various other aspects of the community like its economy, education, modernization, impact of the dominant language etc. can be revealed. By studying the language use patterns in different domains, proficiency, acquisition, attitude and prestige, it can also be concluded that whether a community maintains its culture and ethnic identity by retaining their language.

The study is about the Pakhtoons (of Gutlibagh village, Ganderbal district of J&K state) who are mountainous tribal community, speaking Pashto an Eastern Iranian language. They are the world's biggest sedimentary lineage ethnic group. In the state of Jammu and Kashmir Therefore, it becomes crucial to explicitly analyze the language Proficiency, Acquisition, Prestige and language preferences of Pakhtoons in J&K. The intended purpose of this study is to draw an apparent picture of how Pashto language and culture of Pakhtoons both together ensured sustenance and longevity while overcoming the odds and inevitable changes, with time.

Keywords: Pakhtoons of Jammu & Kashmir, Language, Culture, Proficiency, Acquisition.

Introduction

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The study of language vitality allows various perspectives to look at how language is insuring its prolonged existence. One way of looking at it from a definition point of view is that language vitality as conceptualized here, encompasses the extent of maintaining the language structure, the uses of language in all the possible domains, and above all, effective language transfer from one generation to the next. More generally, the study of language vitality is of great importance for determining whether a language shows all the necessary prevailing conditions that will ensure its sustainability. Therefore, languages with high vitality would be one that is used extensively both, inside or outside home or community, by all generations, and for most, if not all, topics, which indirectly also implies the ability of a linguistic community to resist language shift.

The state of Jammu and Kashmir has a multi-lingual, a multi-cultural and a multi-ethnic group representation, which resulted in a complex linguistic make-up of the entire region. It is apparent from the fact, that the state of J&K is inhabited by the speakers of various languages pertaining to different language families, like Indo-Aryan, Tibeto-Burman and Dardic in particular. There are more than 8 prominent languages spoken in the state and great number of regional varieties that can be accounted for. Languages like Pashto, Shina, Brokpa and Burushaski etc., are languages confined within small communities spread across the state. These minority languages also play a significant role in understanding the linguistic landscape of the state. Since, Pashto as a language, being the focus of this study therefore, it is crucial to understand and acknowledge how Pakhtoons have sustained their linguistic identity, despite being in a complex linguistic situation as described above, where all the odds are against them.

It seems evident that such minority languages being in a vulnerable position, are very susceptible to language shift and which ultimately contributes to cultural drift, therefore, factors effecting such changes like dominant languages, globalization, modernization, education, economy etc. are no doubt responsible to a great extent. However, these categories are not directly considered for the fact that the purpose analysis of this study is to justify how the Pakhtoons are likely resisting the apparent threats to their language and culture, which will ultimately lead to language shift or cultural drift. In order to draw this conclusion, this study focuses on sociolinguistic variables like, Language acquisition, Language proficiency, domains of language use and language prestige. This is one way of exploring prospects of language vitality and reason with the fact that all the unnecessary changes that are likely to occur to a language are being resisted or slowed down. Hence, this can either be an underlying factor that is contributing to their language sustenance or it is their awareness of vulnerability that has created a strengthening need to survive longer.

The data for the study was elicited from a set of 100 informants belonging to different gender, age, and socio-economic group. The data was collected through a series of interviews where open ended questions were asked. Questions were asked regarding different domains like language use, attitude and prestige. The responses for various questions like claimed proficiency in Pashto, Urdu, Kashmiri and English was measured in terms of four skills namely understand, read, write and speak. The proficiency was measured across five levels that are nil, very little; moderate, good and very good. The coding was done as:

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Levels	Coding
Nil	0
Very Little	1
Moderate	2
Good	3
Very Good	4

Table 3.1: Coding for proficiency levels in different languages

For domains like—language used with God, dreaming, thinking, etc. coding was done as: Pashto = 1, Urdu =2, Kashmiri = 3.

To calculate the claimed proficiencies in different languages, mean of all the four skills (understand, speak, read and write) for all the variables (OF, OM, MF, MM, YF, YM) was calculated.

3.3. Language Proficiency

The first variable studied was the proficiency of the language used by the speakers of Pashto community. It is discussed below:

3.3.1. Proficiency in Pashto

Skills	YF	MF	OF
Understand	Very Good	Very Good	Very Good
Speak	Very Good	Very Good	Very Good
Read	Moderate	Very little- nil	Nil
Write	Nil	Nil	Nil

Table .   Claimed proficiency in Pashto among Females

Skills	YM	MM	OM
Understand	Very Good	Very Good	Very Good
Speak	Very Good	Very Good	Very Good
Read	Moderate- very little	Moderate- very little	very little
Write	Very little	Nil- very little	Nil

Table 3.3.   Claimed proficiency in Pashto among Males

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It was observed that out of four components of proficiency i.e. Reading, Writing, Speaking and Understanding, two skills those of Reading and Writing is low i.e. close to zero. Proficiency in terms of Understanding is still well maintained among the Pashto communities. The females have the lowest scores in two aspects of Pashto proficiency i.e. reading and writing. The claimed proficiency in Pashto also declines as we move from 'Understanding' to 'Writing' in all genders. Also the decline is heavier among the women because most of the Pakhtoon women are not literate. Also, within the Kashmir valley Pashto literature is not available and majority of the Pakhtoons do not know the Pashto script. Thus, it can be concluded that Pakhtoons of Kashmir are mostly proficient in two language modalities of Pashto i.e. listening and speaking. Most of the Pakhtoons in Kashmir do not know how to read and write in their mother tongue Pashto.
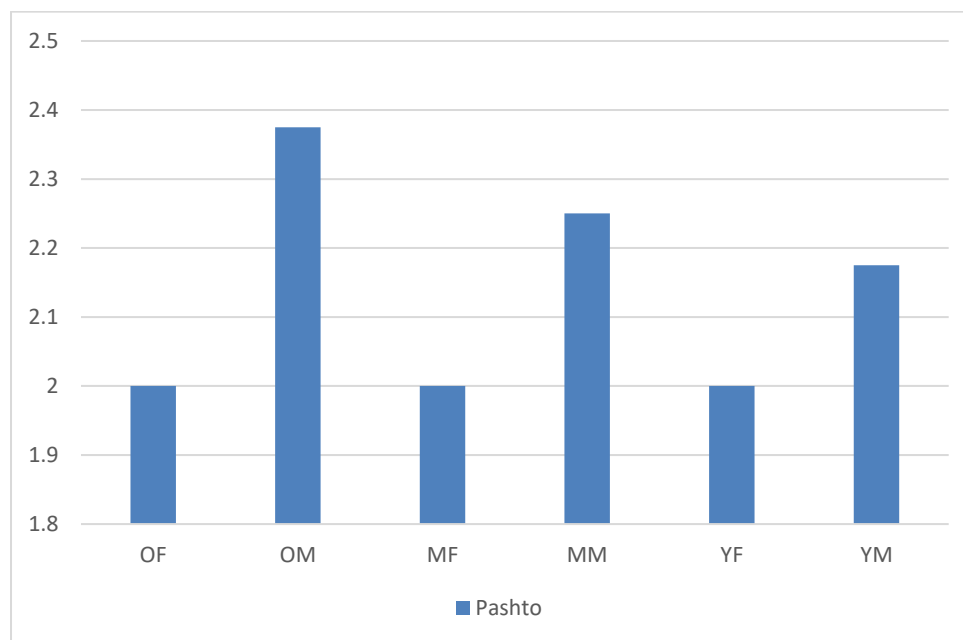
Fig 3.1.   Claimed Proficiency in Pashto

3.3.2. **Proficiency in Kashmiri**
Claimed proficiency in Kashmiri and Urdu among Males and Females
Since OF being illiterate and socially less mobile show very little proficiency in Kashmiri than YF and MF. YF and MF are moderate in understanding and speaking skills while as show very little frequency in reading and writing. The claimed proficiency in Kashmiri also declines as we move from 'Understanding' to 'Writing' in all genders.

Only a few educated OM are proficient in all the four skills. While as majority of the males show good proficiency in two skills i.e. understanding and speaking but are very little proficient in reading and writing skills. Males show a decline in understanding Kashmiri as we move from older to younger males. However, an opposite trend is observed in Reading and Writing where younger males are observed to be more proficient than the older males. This probably can be attributed to the late inclusion of Kashmiri in the curriculum.

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3.3.3. Proficiency in Urdu
Claimed proficiency in Urdu among Males and Females

Only educated MF can read and write in Urdu. It has been seen that YF show good proficiency in spoken Urdu. It has been seen that even the illiterate OM have good proficiency in Urdu. Despite of being illiterate they can understand, speak, read and even write in Urdu. The reason behind this may be that Urdu is the language of Islamic literature

It is observed that the youth have highest Urdu language skills. Most informants claimed to have at least some ability of speaking and understanding Urdu. In fact, a large majority claimed to be able to speak it well. Overall, a pattern is observed where in Urdu proficiency in any skill increases as age decreases. This is observed in both genders, except in the case of middle-aged Males and young Males in speaking, where the difference is very little. It is not surprising that women in general are thought to possess a low proficiency in Urdu given the fact that Urdu proficiency is directly proportional to literacy and mobility, which is lesser among Pakhtoon females.

Claimed proficiency in English among Females and Males

It was seen that only literate MF can understand and speak English but were not much proficient in reading and writing skills. While as illiterate MF was nil is all the four skills as English was mostly acquired in school domains. OF showed zero proficiency in English.

It was observed that only a few educated old males show moderate to good proficiency in understanding, reading, writing and speaking. Also, literate MM show moderate proficiency in English. While as illiterate MM know only Pashto and Urdu but not English which is usually acquired from the school. However, in most of the cases the proficiency in speaking is lesser than the other skills.

Claimed proficiency in Pashto, Urdu and Kashmiri

The informants claim the maximum proficiency in Urdu (the official language of Jammu and Kashmir) and least proficiency of Kashmiri (dominant language of Kashmir valley).

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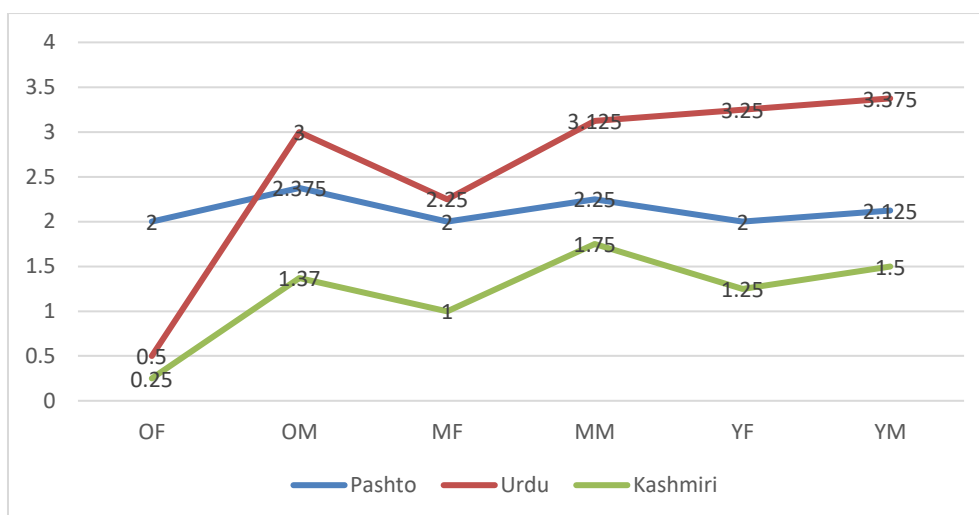
Fig 3.4. Claimed Proficiency in Pashto, Urdu and Kashmiri

1. All groups speak Pashto the most followed by Urdu and Kashmiri.
2. Old females use Pashto language maximally.
3. Middle aged females follow old females and rank second in using Pashto.
4. Young females show a better proficiency in Kashmiri than old and middle aged females.
5. Among males, old males are the greatest users of Pashto followed by young males. Middle aged males are the lowest ranking in terms of the duration of the use of Pashto language. This anomaly can be accounted by the fact that middle aged men have more exposure to Kashmiri and Urdu due to their greater mobility in the majority Kashmiri society because most of the middle aged males do jobs outside their community. This is followed by young males. Old and young males are comparatively confined to their own society and consequently they use Pashto for maximum duration than middle aged males.
6. The use of Urdu exceeds Kashmiri among all age groups in both the sexes.

 Language Acquisition

The process of acquiring language is deeply affected by the process of becoming competent member of a society which is realized to a large extent through language, by acquiring knowledge of its functions, social distribution, and interpretation in and across socially defined situations, i.e. through exchanges of language in particular social situations. In multilingual contact situations language learning and use work together, people learn other languages as they use them. Different codes are adopted for different contexts and the objective of acquisition is usually repertoire building. People learn or acquire different languages for different purposes like social interaction, job, etc. These languages are learnt through various sources like home, school, and environment.

The acquisition contexts of Pashto, Urdu, Kashmiri and English from various sources   like home, environment and school have been discussed below:

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Language	YF	MF	OF
Pashto	Home	Home	Home
Urdu	At School/environment	At School/environment	Environment
Kashmiri	Environment	Environment	Environment
English	At School/environment	At School	Nil

Table: Language Acquisition among Females

It is clear from the above table that all females acquire Pashto from home. Urdu is learnt from school as well as environment. Illiterate MF and OF learn Urdu from environment. Kashmiri is learnt from environment only. English is learnt at school. OF and illiterate MF do not know English.
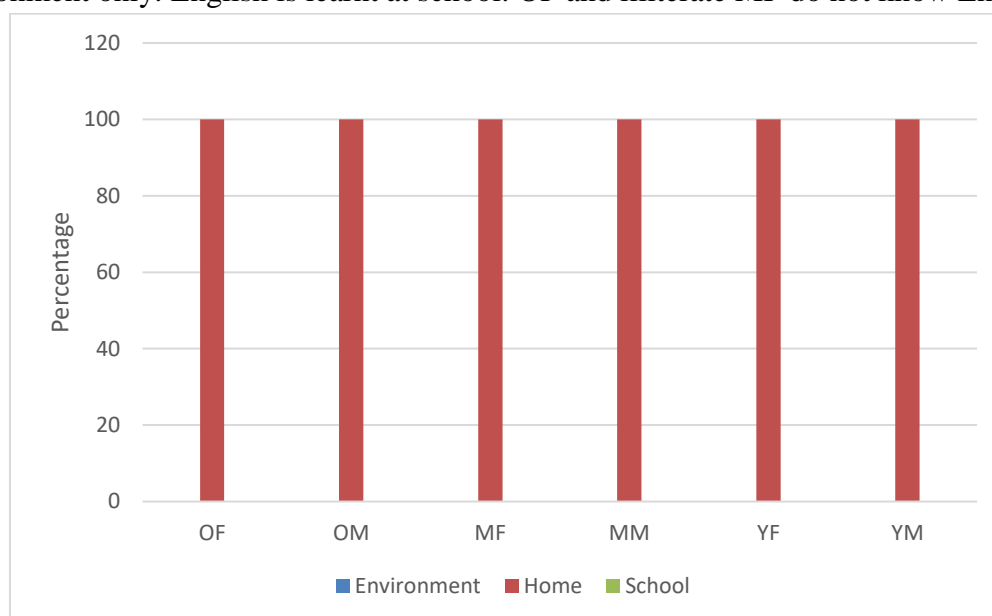
Fig 3.5. Acquisition context of Pashto

Language	YM	MM	OM
Pashto	Home	Home	Home
Urdu	At School/environment	At School/environment	Environment
Kashmiri	Environment	Environment	Environment
English	At School/environment	At School	At School

Table 3.11. Language Acquisition among Males

It is clear from the above table that all males acquire Pashto from home. Urdu is learnt from school as well as environment. Illiterate MM and OM learn Urdu from environment. Kashmiri is learnt from environment only. English is learnt at school. OM and illiterate MM except for a few educated MM and OM do not know English.

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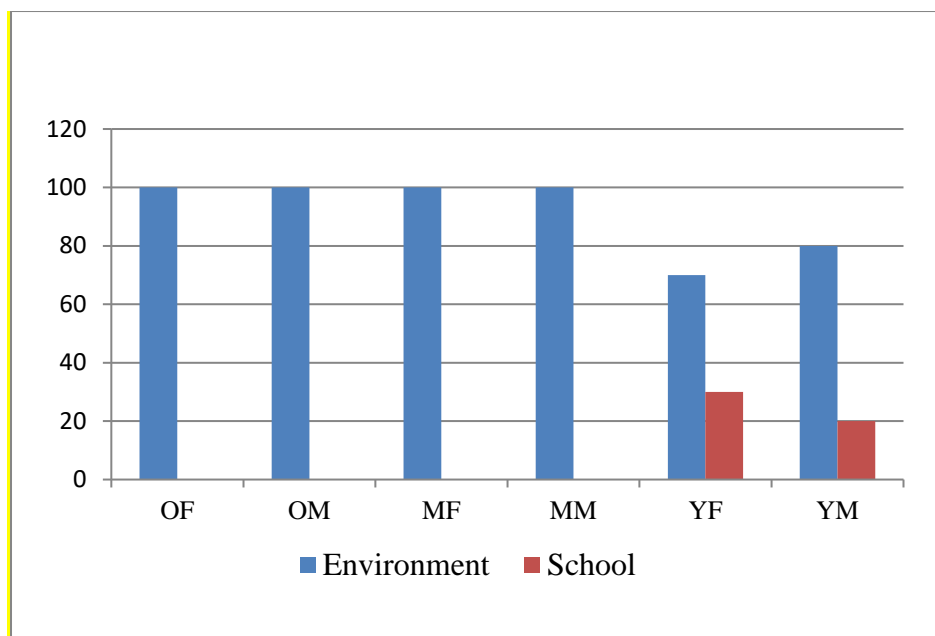
Fig 3.6. Acquisition context of Kashmiri

From the above tables it can be said that most of the informants in all age groups have acquired Pashto from home. Among the old males there were some informants who claim that they have acquired Pashto from environment because some informants have spent their childhood in Kohistani (also a minority language) environment which is their maternal place and among the middle-aged males. However, in general it is clear that Pashto is the language of home, and that is where it is generally acquired. It was also observed that Urdu has been acquired from different domains. As compared to Pashto and Kashmiri, Urdu is largely acquired from schools except in the case of old aged females who claim to have acquired Urdu from the environment.

Among the middle-aged males, there are some informants who claim that they have acquired Urdu either from environment or from home. It is interesting to note that the importance of school as a context of the acquisition of Urdu increases as we move from older generation to younger generation and the importance of environment decreases. It was found that youngsters are having the higher exposure in terms of mass and print media, and the youth are more educated than the older generation and hence are more exposed to Urdu. Also, it is clear those informants, who have acquired Urdu in the school domain show lesser duration of use of Pashto.

Except for young age group, all the groups have acquired Kashmiri from the environment. Among the youth, there are some informants who claim that they have learnt Kashmiri in schools.

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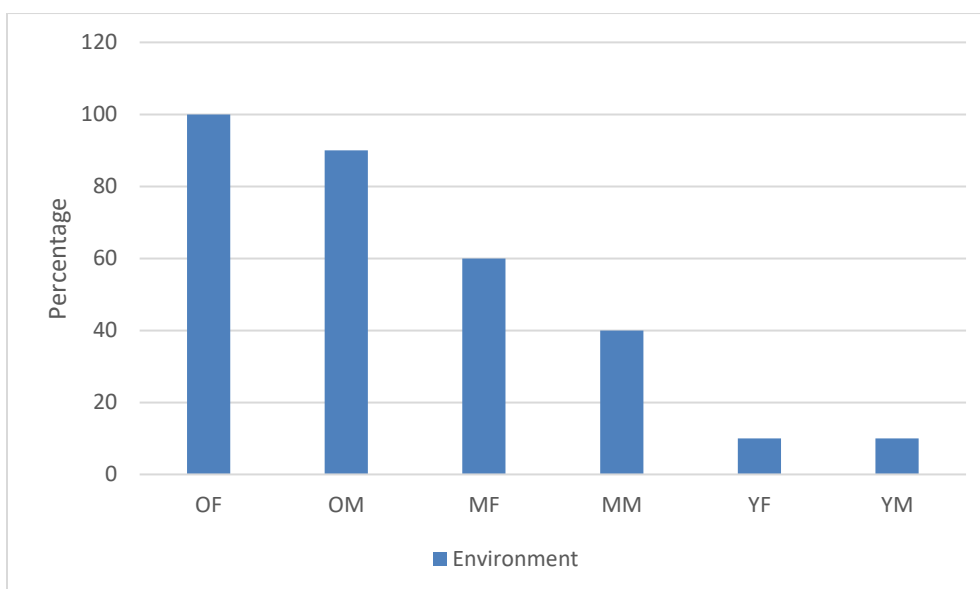
Fig 3.7.   Acquisition context of Urdu

Domains of Language Use

Language preferences and domains of different languages in a society can essentially reflect the organization of a particular society and can become an essential guide for charting out the sociolinguistic setup of that community. This chapter deals with language use in different domains among Pakhtoons in Kashmir and its relevance in understanding their sociolinguistic setup. The main purpose of the elicitation of this data was to observe and understand the patterns of language with special reference to Pashto.

a)   Across different domains.
b)   Across interlocutors in each domain and
c)   Across informal and formal contexts.

By looking at language use in different domains one can get an idea whether there are any particular linguistic preferences for different domains and different interlocutors. What remains to be seen is whether this multilingual community is stable or unstable. In the unstable case the gradual reallocation of different languages to different domains occurs so radically that over a period of time people may give up one language in favor of the other (Fishman, 1968).

Boehm (1997:64) proposed, the choices people make in regard to language use reflect trends towards either language maintenance or language shift. In other words these patterns can reflect to some extent, the vitality of the language.

This domain discusses the language use pattern of the Pashto people. This area studies the language use in home, market, school and other mixed domains. It also studies the language use in various social and familial activities. These findings contribute in explaining the language

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maintenance choices of the Pashto people. As the choice people make in regard to their language use reflects the trends either language maintenance or shift. In other words these patterns can reflect to some extend the vitality of the language.

Fase el al. (1992:6) say that it has been commonly found that when the mother tongue of a minority language remains dominant in communication within the ethnic group, it can b said that the mother tongue is being maintained. If only inter group language shift occurs, the language situation within the community will evolve towards a form of stable bilingualism.

Home Domain

Home is the domain where interaction is presumably facilitated dominantly in the mother tongue. The home domain is the fundamental and significant domain for communication. Changes in language taking place in this domain may reflect changes happening elsewhere. When a language has lost the battle in other domains, the family domain often remains the last stand. If the language is kept alive and used in this domain, it lives, if not it dies.

Pashto is the language of Home Domain. They use Pashto for communicating with their family members and pets. They believe that their pets are part of their life; they are treated as in-group member. So they assume their pets understand their language i.e. Pashto. This domain analysis the language use between generations as the change in language use between generations indicates a likely ongoing shift. It was noted that Pakhtoons strictly follow Pashto in their home domain. It was observed that these people carry a notion of being ethnically superior to local Kashmiris and this can be one reason for their resistance in giving up Pashto.

School Domain

Urdu usually forms the language of the school domain. While communicating with the teacher (inside/ outside classroom) Urdu is used. Urdu is also used for communicating with the friends of other communities. While as Pashto is used to interact with the friends of same community. It was observed that Kashmiri was used very often to interact with non Pakhtoon friends.

Market Domain

Regarding the market domain it was observed that if the acquaintance is from the same community than only Pashto was used otherwise Urdu was the widely used language. It was seen that all the males and females use Pashto to interact with the merchant of same community. But while interacting with a non-Pashto merchant YF and MF make use of Urdu except for old females who interact in Pashto only. This is because of the reason that OF are socially less mobile and proficient in Pashto only. It has been seen that some MM and most of the OM make frequent use of Kashmiri than YM who mostly use Urdu with non Pakhtoons.

Religious Domain

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In the religious domain it was seen that all the females use Pashto while praying to God (making Dua). They also use Arabic for reciting prayers. Religious songs were mostly sung in Pashto. However, YF and MF also claim to use Urdu for singing religious songs. So majority of the respondents claim to use Pashto in the religious domain. Arabic is used for the recitation of Quranic verses and prayers. While as for discussions, interactions and religious songs Pashto is used. It was observed that YF use Urdu with non-Pakhtoons at religious places or discussions. Most of the Pashto men use Arabic while reciting the prayers or performing holy rituals but Pashto was also used while praying. For majority of the choices in religious domain Pashto was used. Except for a few occasions like interacting with non-Pakhtoons at religious places where Urdu was used.

Language Used at Community Meetings

The people use Pashto at community meetings. At village meetings where the speakers of Kashmiri are also present, dominant language (Kashmiri) is used. These types of interaction are a part of predictable mixed group domain where the initiators of the conversation can predict the language choice of the interlocutor i.e. whether the interlocutor is a native Pakhtoon or non- native Kashmiri.

Language used with Strangers

While communicating with strangers the people of the community prefer to use Urdu. OM and MM also switch to Kashmiri if they happen to interact with the native speaker of Kashmiri. It was also observed that OF stick the Pashto only. Talking to strangers is labeled as an unpredictable mixed group domain where the initiator of the conversation cannot always predict whether the interlocutor is a native or non-native. As in this domain Kashmiri and other language speakers coexist apart from Pashto. So, as a result one cannot easily predict which language should be used to talk to the interlocutor.

Language used with the Doctor or Healer

The people of the community usually use Urdu to interact with the doctor. But MM and OM also use Kashmiri while communicating with the doctor. To a healer who is usually from the same community, the people talk in their mother tongue Pashto.

Language used in Mass Media

Pashto program is broadcasted on radio and television, but the language is entirely absent from newspapers, journals etc. A large majority of the informants have claimed to watch the television programs in Pashto as well, apart from the programs broadcasted in Urdu language.

Language used for Professional Activities

For various professional activities such as agriculture, hunting, fishing, bee-raising, cattle rearing etc. they used Pashto with the members of their own community. Urdu and Kashmiri are only used if required.

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Language used in day-to-day activities

It was observed that for the activities like dreaming, thinking, dreaming, storing telling etc. Pashto was used. Urdu and English were only used in a few domains like counting, joking, etc. MF and OF make complete use of Pashto in all domains. Urdu is used very often by educated MM and YM in various domains like thinking, counting, flattering etc.
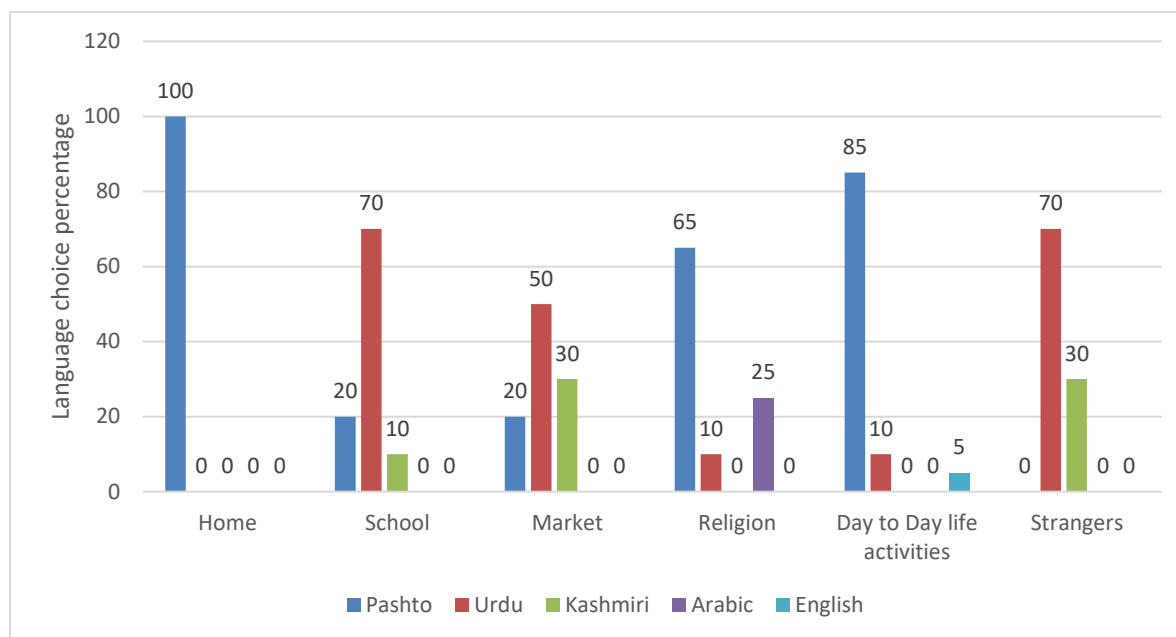
Fig. **Language used in different domains**

In most of the above domains Pashto is mainly used. They have a high comfort level when using Pashto which can be the reason that why Pashto is used in the intimate domain for asking God something, thinking, dreaming etc. as these things are essential part of the life. It is observed that the use of Pashto in personal domain decreases with a decrease in age and this pattern appears to be consistent. The youth and to some extent Middle aged males show a tendency towards decrease in Pashto usage when compared to the other age groups. Among all the categories from asking God to naming the days of the week, more loss is found in 'counting' and 'naming the days of the week'. On the other hand, the old females show maximum retention of Pashto. Across the sexes, comparative loss in the use of Pashto is found in the males and retention is in females. Among all the age groups more loss is found in middle aged males and the youth.

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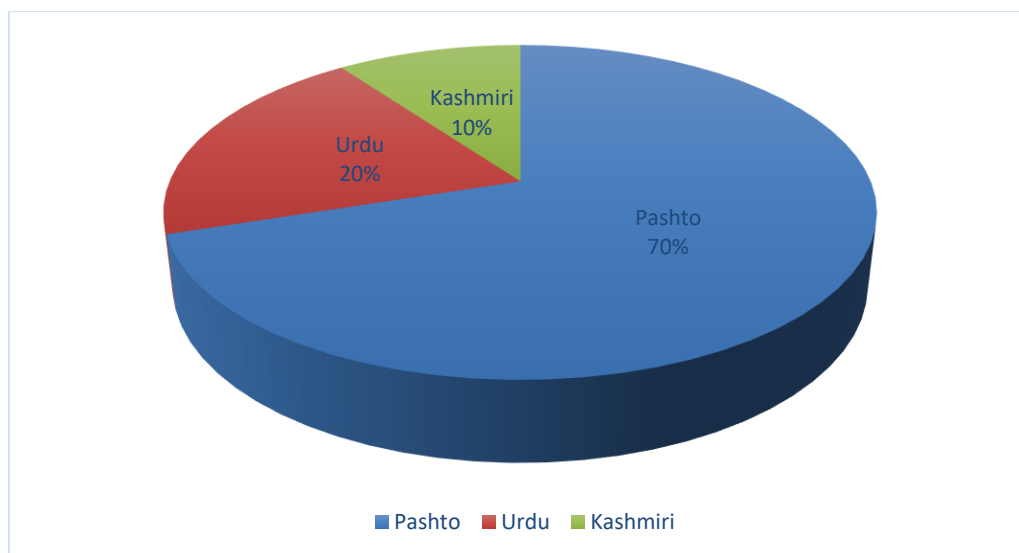
Fig 3.9. Percentage of language choice in all domains

However, language use in all domains points towards the conclusion that Pashto language vitality is very strong among Pakhtoons of Gutlibagh.

Language Attitude and Prestige

Prestige is the level of respect normally accorded to a specific language or dialect within a particular speech community. Sociolinguistic prestige is therefore one manifestation of, or analogous to, the more general phenomenon of social stratification – especially class. In general, a language or dialect associated with an upper class has positive prestige, while a language or dialect associated with a lower class has "negative prestige".

The domain of language attitude and prestige investigates various queries related to prestige factor like the most prestigious language spoken, language as a hindrance to social mobility, language endangerment and death etc. The choice of people for choosing their prestigious language reflects the vitality and maintenance of their language and culture.

Various questions regarding language attitude and prestige were asked from the informants like:

- **Which language is more prestigious?**
- **Do you think your language is a hindrance to socio-economic mobility?**
- **Do you ever feel that your mother tongue is dying?**
- **How do you react when the speakers of your mother tongue speak other languages?**
- **Do you prefer to marry a person who does not know your language?**
- **What language do you want your children to know well?**

All the respondents replied that the language of their own village (Gutli-bagh, Ganderbal) is the most prestigious variety of Pashto. Even though most of the respondents denied that their

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language stops them from moving up the socio-economic ladder. However most of the young male/female and educated middle age male/female consider Pashto as a hindrance to socio-economic mobility they believe that learning languages like English and Urdu certainly improves their chances of moving up the ladder. Learning English and Urdu is associated with prestige All the informants responded negatively to this question that if their mother tongue was dying? As per them all the Pakhtoons still a strong adherence towards their language. They show a very positive attitude towards their language. It was observed that Pakhtoons use Urdu and Kashmiri only when required (i.e. when Pashto cannot be used). Children are also proficient in Pashto which means that language is successfully passed from older to younger generation. Despite living in a multi-lingual world and being in minority Pakhtoons have preserved their language as well as their culture.

When the informants were asked why they do not want to give the Pashto language and adopt some other language. They have given a simple answer; they are known by their own language throughout the world. Pakhtoons also believe that no doubt their younger generation may learn other languages but they will always maintain their identity. They want their children to speak Pashto the same way as they do.

Conclusion

Pakhtoons, they seem to prefer their own mother tongue over other dominant languages, until and unless required to switch to other known languages.

As compared to other minority languages and rather, the dominant languages as well, the Pashto language or the Pakhtoons, they seem to be very conscious about using their language as compared to any other languages in contact. Figures clearly expound the vitality properties, which in fact forms the core justification for the term resisting used to explain the linguistic awareness of the Pakhtoons to sustain their identity and heritage.

Pakhtoons believe that their language. Pashto is passed down to them by their ancestors and it is a vital symbol to differentiate them from other groups living in the same territory having the same life style. So in a way or so Pakhtoons have somehow maintained their prevalence and continued to be a unique community with their own social, cultural and linguistic identities.

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Anita Desai: A Study of Feminine Sensitivity and Psychological Conflict

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Abstract

Anita Desai is a prominent Indo-English novelist who is a psychologist writer of the century. She has added a new concept to India English fiction. Her main concern is to peel off layer after layer the human mind. She is interested in the psychic life of her characters. Her famous novels bring forth the tormented self and feminine sensitivity of the protagonist. This paper attempts to analyze in these novels to find out the instances of feminine sensitivity in life. The socio-cultural atmosphere of metropolitan life will be noted in particular. The purpose of this paper is to note the marital disharmony in life. The main focus of this paper is to show how feminine sensitivity, marital disharmony, family relations, and socio-cultural atmosphere are responsible for creating the feeling of loneliness and exile from family and society. Anita Desai tries illustrating the relation between family women and her family. As a female writer she not focused on women but also she tries to highlight the deep emotion, attitude, aspiration of women in a chaotic society. She is a deep observer and clearly examines the society where female engulfed in deep emotional and concern relationship and the man is a practical kind of person who is not trying to the emotion of female.

Keywords: Anita Desai, Feminine, Sensitivity, Disharmony, Socio-cultural, and Chaotic society.

Indian English Literature has earned a widespread reputation not only in India but abroad too. The place of Anita Desai among the Indo-English novelists cannot be overlooked. The Indian novels bring forth microcosmic India caught in the crucible of traditions, conventions and social changes. Anita Desai added a new concept to India English fiction. Her works are different from those of other Indian women writers: Kamala Markandaya, Ruth Jhabvala, and Nayantara Sahagal. In Markandaya's fiction, the stress is on the rural background; in Jhabvala's, the social background is more important; in Sahgal's the focus is on political and social awareness. But in the Desai's novels, it is the exploration of sensibility,

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the inner workings of the mind that assume significance. Anita Desai is interested in the psychic life of her characters and her novels reveal that her real concern is with the exploration of the human psyche. Her fourth novel, *Where Shall We Go this Summer?* brings forth the agonized self and feminine sensitivity of the protagonist, Sita.

Feminism is a worldwide cultural movement to secure complete equality of women with men in the enjoyment of all human rights moral, religious, social, political, educational, legal, and economic and so on. It means a sense of personal courage. The feminist consciousness or sensitivity is the consciousness of victimization. As a philosophy of life, it seeks to discover and change the more subtle and deep-seated causes of women's oppression. It opposes women's subordination to men in the family and society. It is a global and revolutionary ideology. A feminist is one who is awakened and conscious about women's life and problem. The women novelists and poets such as Anita Desai, Shashi Deshpande, Jai Nimbkar, and poets like Kamala Das, Gauri Deshpande, and others have raised the voice against women's oppression. Anita Desai has written about women characters. She is preoccupied with the theme of incompatible marital couples. The novel *Where Shall We Go this Summer?* present an incompatible marital couple in the form of Raman and Sita.

The novelist such as Anita Desai, Arun Joshi, and Jhumpa Lahiri delineate psychological conflict in their fictions. In all their novels internal conflict of characters, a conflict between characters and conflict of characters with society is deftly portrayed. The internal struggle is between a character and his/her own confusion and fears and their existential quest. The external struggle is between a character and his/her societal norms/culture. It is about existentialism, their attempt to be true to themselves and consequently their revolt. About the psychological conflict in the human mind Usha Rani remarks that "The psychologists believe that every individual has an intrinsic nature which is the outcome of different factors, and it is unique in itself. These different states of mind produce different reactions in different situations." (WS16) Any undesired situation in the life of a man produces a psychological conflict in his mind. The protagonists of Desai are not free of these mental agonies. They often come in clash with the outside life, with others at an individual level or with the society at large. With the passage of time and experience their mental perspective changes and it produces a psychic strain in them. The novel *Where Shall We Go This Summer*? is replete with the instances of psychological conflict.

The study of Anita Desai's novels reveals that she wishes to project the psychological temperaments of the human mind. Psychological conflicts are innate and natural processes of the mind. The conflict occurs when individuals perceive their thoughts, views, attitudes, goals, and interests contradicted by other individuals or social groups. *Where Shall We Gothis Summer?* Desai delineates Sita's feminine sensitivity and the other factors leading the

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psychological conflict in her. Sita lives in the metropolitan city, Bombay, with her husband Raman and her four children. She is pregnant for the fifth time. She is not happy in the present surrounding. She finds modern life full of violence and commotion. Moreover, her husband, Raman, does not pay attention to her feelings. Her children engage themselves in such activities, which are disliked by her. The incidents which upset her are the fighting of cook and her ayah, ayahs quarreling on the streets, breaking of buds by Menaka, and tearing the paintings to strips and dropping them on the floor by Menaka. All these instances upset and frighten Sita. It stirs Sita's feminine sensitiveness. It leads the way for psychological conflict in her mind. She decides to leave Bombay and go to the island Manori to save her fifth child from the din and bustle of metropolitan life. She doesn't want to give birth to her child in such an atmosphere.

There is an incident of eagle-crows fight in the novel which reveals extreme feminine sensitiveness of Sita. From the balcony of her flat, she sees that some crows are attacking an eagle. The eagle is struggling to save himself from the attack of crows. Looking at this scene, she decides to save the eagle from the attack of crows. She shouts for her sons and asks Karan to bring the toy gun. While fetching toy gun Karan falls down and his chin is cut, but Sita ignores it and she herself fetches the toy gun and shots it at crows. This shows how she is eager to save the eagle. They reach to eagle to see whether it is dead or alive. The older boys declare it as dead. Next morning there is nothing on the ledge but some feathers and some stains of blood. It indicates that the eagle is eaten by the crows. Raman with his morning cup of tea says to her, "They've made a good job of your eagle." (WS 37) She replies to him "perhaps it flew away." (WS 37) But she is sure that it might not have flown away. Through this episode, the novelist wishes to reveal Sita's feminine sensitivity.

In this episode, Sita conflicts with her husband and her struggle for supremacy at a deeper psychological level. Here, the eagle is the symbol of Sita and Rama is the symbol of crows that attack the helpless eagle. Sita's desperate effort to save the eagle from the attack of the crows is her fight against the masculine values represented by her husband, Raman. On this eagle-crows fight episode Dr. M. Maini Meitei, aptly remarks: "Sita's words "perhaps it flew away?" (36) After this incident Sita's urge to leave Bombay and go to Manori increases. She hurriedly packs and leaves for Manori Island in complete defiance of her husband's hostile and hypocritical world. She returns to her father's island, charmed by him. This is, indeed, her last effort to try to save her identity by showing her faith in her father's magic world. The theme of marital disharmony is also noted in this novel. The marital life of Raman and Sita is not smooth. Almost all female protagonist of Anita Desai are the victims of marital disharmony. Desai has presented marital disharmonies as they exist in Indian male-dominated traditional families.

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Desai's forte is her handling of maladjusted marriages. Maya in *Cry the Peacock*, Monisha in *Voices in the City* and Sita in *Where Shall We Go This Summer?* are all women of deep emotions and fine sensitivities who are entrapped in marriages with men who are never out rightly cruel, who carry out their husbandly obligations assiduously but are impervious to their wives pleas for understanding, communication, and respect for their individuality. Such emotionally incomplete relationships have a fatal effect on the finely turned female psyche and Desai's women find themselves tortured by a painful sense of alienation.

In *Where Shall We Go This Summer?* the marital disharmony results from the conflict between two irreconcilable temperaments and two diametrically opposed viewpoints of Sita and Raman. Sita notices that her husband pays too much attention to his business without caring for her feelings. Sita finds her life dull and monotonous. She anticipates Raman to be the life lover, making her realize how valuable she is to him. Raman, however, does not fulfill her wishes. Raman focuses his energies on his business and becomes an escapist. He has his own morals and own standards. Consequently, the temperaments of Sita and her husband remain poles apart. Sita is quite disgusted with the friends and businessmen who come to meet Raman.

When Raman does not fulfill her wishes, Sita feels marital dissatisfaction with her husband. She is not happy with her present life. Sita's problem seems to adjustment with her husband, the home life and the surrounding atmosphere nauseating her. The root cause of marital discord between Sita and Raman lies in the fact that Raman marries Sita not out of love but "out of pity, out of lust, out of the sudden will for adventure, and because it was inevitable married her." (WS 89) After marriage, Sita lives with Raman's family members for some days. But she feels uncomfortable with her in-laws. Noticing Sita's condition Raman comes to live in a small flat. But here too "people continued to come and be unacceptable to her." (WS 45) She is fed up with her husband, a businessman, whose complete lack of feeling brings her to the verge of insanity. She spends almost all her time on the balcony, smoking, looking out at the sea. Sita notices that her husband ignores her instincts, and what she likes him to treat her in a gentle and tender way is what he cannot do. The people who come to visit Raman are his friends, visitors, business associates, colleagues or acquaintances. He regards them with a little humor and with restraint. With some, he does business, with others he eats a meal. Just for the sake of his friends, visitors, and business associates, he ignores the feelings of Sita. And that hurts Sita. She not only hates Raman for his lack of feeling but also derides the "subhuman placidity, calmness and sluggishness" (WS 43) and the routine manner of her husband's family.

Sita is disgusted with the strange and insensitive nature of Raman, she finds a kind of pleasure in the common scenes she happens to see. Firstly, the sight of a foreign tourist who wants to go to Ajanta without knowing which direction he has to go. Once, Raman and Sita are

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coming "back from a week's holiday exploring the Ajanta and Ellora caves." (WS 45) Their car is stopped by a foreigner for the lift for going to Ajanta. Raman replies to the foreigner, "I' m sorry, we've just come from Ajanta we're going the other way." (WS 46) The foreigner apologizes. Raman advises him gently "If you want a lift to Ajanta, you had better cross the road and stand on that side." (WS 46) This reveals that Raman is a kind and co-operative person. After this incident, Sita thinks repeatedly of that foreigner. Raman asks her "why she had once more brought up the subject of the hitchhiking foreigner, months later." (WS 47) She narrates the incidents of Hanging Garden to Raman. One evening she took her children to the Hanging Garden. There she saw a young Muslim woman in the lap of an old man, an unworldly sight. She says: "They were like a work of art so apart from the rest of us. They were not like us they were inhuman, divine...They were so white, so radiant, they made me see my own life like a shadow, absolutely flat, uncolored." (WS133-134)

These words of Sita indicate that she desires the love from Raman, like that of Muslim woman and the old man. But she is heartbroken as she does not get that kind of love from Raman. All these incidents make her think that her identity is lost in this kind of atmosphere, where she finds no feeling in Raman's heart and the metropolitan life of Bombay, full of din and puzzle. It shatters the husband-wife relation. And she packs her things and leaves for Manori, the magic island of her father. Here Sita alienates herself from the family members and the society. It is also an aspect of the psychological conflict. After analyzing this novel, we can agree with the view of B. Chitra about the novels of Desai. She remarks: "The novels of Anita Desai catch the bewilderment of the individual psyche confronted with the overbearing socio-cultural environment and the ever- beckoning modern promise of self- gratification, and self-fulfillment." (Chitra 216)

Thus, like the other protagonists of Desai's novels, Sita also becomes the victim of the socio-cultural and family atmosphere and loses her psychic balance. The incidents such as fighting of cook with ayah, quarreling of ayahs on the streets, disturbances of children at home, Raman not paying any attention to her feelings and her problem to adjust with Raman's family members, lead the way for psychological conflict in her mind. And in the attack of psychological conflict, she desires for loneliness. She alienates herself from Raman and society and leaves for the island Manori with her daughter Meneka and son Karan.

Anita Desai's *Fasting, Feasting,* as it is implied in the title itself, is a novel of contrast between two cultures, the one, Indian, known for its pious and longstanding customs representing 'fasting,' and the other, American, a country of opulence and sumptuousness epitomizing 'feasting.' The plot unveils through the perceptions of Uma, in India, and of Arun, in America. Both of them are entrapped, irrespective of the culture and enveloping milieu, by oppressive bonds exercised by their own parents, Mama Papa. They are just Mama

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Papa or Papa Mama but remain nameless throughout the novel. Yet, this namelessness does not indicate their anonymity but signifies their universality. They are the prototypical parents found everywhere in the middle-class families of India, who discuss, plan, plot, control, govern the activities of their children, be it marriage or going abroad for studies. And in their over-domineering concern, they tend to ignore the inadvertent possibility of entrapping their own offspring. Thus, they do not give contingency to the fact that perhaps their children too can have a life to call their own. Maybe even their own preoccupations, their own priorities, maybe an agenda for themselves that goes beyond what they actually want for their children?

In this novel, began with a snapshot of Mama Papa's contemplative mood. Which is when a sudden deluge of ideas hit them and they order their eldest daughter, Uma, to carry out them without delay. Uma is asked first to inform the cook to prepare sweets for her father, with neglectful impatience that she has been already asked to pack a parcel to be sent to her brother Arun in America. While she comes literally running on her toes, she is entrusted with an additional job of writing a letter to their son. Somewhere in the middle of the novel, the reader understands that it is the usual scene that goes on in the household of Mama Papa. The first part of the novel tells us in a flashback as for how she became a reluctant victim of entrapment at home. The second part of the novel shows how her brother Arun, who leaves his home for higher studies but feels trapped by the very education that is meant to liberate him.

Usually, at home, it would be an oppressive atmosphere even if one of the parents is overpowering. With regard to Uma, both of her parents appear to have merged into a single identity Mama Papa/Papa Mama, as if they have a "Siamese twin existence" (FF 6). Hence, whenever Mama Papa says something, and whoever says it, it comes with double the intensity and power that it cannot be defied at all. Therefore, if one refused there would not be any "point in appealing to the other parent for a different verdict: none was expected, or given" (FF14).

Furthermore, the women are not allowed for outings usually, but when Papa feels that the women laze around the house too much, then they would be taken to the park to a walk. On one such occasion, Uma gets easily distracted and fails to keep pace with her Papa. Though Papa is far away, and she is left in the company of Mama, she would not dare attempt to buy some eatables on her wish though it is highly tempting: "Uma finds saliva gathering at the corners of her mouth at the smell of the spiced, roasted gram but decides to say nothing" (FF12-13). In the end, Uma is blamed for being 'slow' when all the while Uma could not reconcile herself as for why they are hurrying just to go back home. Likewise, the children are not allowed to have any sense of privacy even when they have grown-up. They are not allowed to shut any doors in the household. For this meant secrets, especially nasty secrets,

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which are impermissible: "It meant authority would come stalking in and make a search to seize upon the nastiness, the unclean blot?" (FF15)

Mama Papa also decides which of their children should have education and how much of it. As far as Uma is concerned, a pleasant escape from her claustrophobic conditions at home is her school-going. The convent school for her is "streaked with golden promise"(FF20). Hence, she always goes early to the school and later finds some excuse to linger there for a longer time. Conversely, she feels deprived during dull weekends when she is left at home: "There were the wretched weekends when she was plucked back into the trivialities of her home, which seemed *a denial*, *a negation of life* as it ought to be, somber and splendid, and then the endless summer vacation when the heat reduced even that pointless existence to further *vacuity.*" (FF21) Regardless of Uma's verve for convent education, she is forced to stop going to school when Mama gives birth to the third baby, Aruna.

Here again, Desai is not implying that the un-burnt brides and the well-settled ones may live a content life. In this regard, she portrays the story of Aruna, Uma's smart and pretty younger sister who makes a discreet choice and marries "the wisest… the most handsome, the richest, the most exciting of the suitors who presented themselves" (FF101). Aruna's marriage to Arvind who has a job in Bombay and a flat in a housing block in Juhu, facing the beach is just a like a dream-come-true. Yet to live that dream-life fully she transforms herself and desperately seeks to introduce change in the lives of others. She cuts her hair, takes her make-up kit wherever she goes and calls her sister and mother as 'villagers' once they refuse to accept her sophisticated and flashy style of life. For that reason, she avoids visiting her parents' home and the rare occasions of her short visits are spent in blaming the untidiness of the surrounding and the inhabitants. Even she goes to the extent of scolding her husband when he splits tea in his saucer or wears a shirt, which does not match, with his trousers.

In this way, Aruna's entrapment is different from the rest. She has liberated herself from the customs and dominating home rules that bind the rest of the characters like Uma and Anamica. Yet, in negating those codes, she ensnares herself in her mad pursuit towards a vision of perfection. And in order to reach that perfection, she needs to constantly uncover and rectify the flaws of her own family as well as of Arvind's. The ties, though invisible, are so overwhelming that even in a country that feasts on individuality; Arun fails to manifest his identity as an individual. Caught in the prison house of his own family's food habits, he can neither nourish the alien food nor develop a sense of belonging with Patton's family that shelters him during his vacation. The smell of the raw meat being charred over the fire by Mr. Patton for steak or hamburger is loathsome for Arun. Conversely, Mr. Patton fails to understand why Arun really refuses to eat a good piece of meat. While Mrs. Patton sympathizes with Arun and gives him the vegetarian food items, particularly tomato slices

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and lettuce on bread, Arun finds them detestable too. Because he thinks that "in his time in America he has developed a hearty abhorrence for the raw foods everyone here thinks the natural diet of a vegetarian" (FF167).

Anita Desai, in portraying the stories of entrapment in *Fasting, Feasting*, presents one version after another; each contributing together to a master version, and each simultaneously subverting the other towards an open and contingent version. Accordingly, in the story of Uma, we find her unattractiveness leading to her eventual entrapment. Yet, if we pass a final verdict on this account, we would be proved erroneous since Desai presents the versions of Aruna and Anamica, Uma's appealing sister and charming cousin, respectively. Beauty cannot offer them escape from entrapments; in truth, it is rather their good looks that victimize them. Further, if we think again that it is Uma's lack of education that has led to her entrapped situation, Desai presents us the subversion of Anamica, where foreign scholarship fetches an equal match but fails to provide her the required escape, and it suffocates and kills her literally. It also, in providing a male version through the story of Arun's entrapment, Desai negates any feministic verdict based on the other female versions of entrapment that is likely to put the blame on the patriarchal, male-centered society.

Thus, Anita Desai, often described as one of the finest writers of this country, has moved from her earlier, typical way of sympathizing with her characters, females especially, to a different level of sensibility now. Where it would be easy to presuppose her overt feministic concerns in a novel like *Cry, the Peacock*, it would be unwise to approach her *Fasting, Feasting* with any such preconceived notions. Desai herself speaks out in a recent interview that she has been deliberately shifting her focus from female characters to male characters. She rather feels she needs to address and voice out themes which concern males too. Finally, if we consider the male version represented by Arun and the female versions constituted by Uma, Anamika, and Aruna as Indian versions, Desai offers American versions to counter them. The story, thus dangling between two countries and cultures shows to prove through the characters of Uma and Arun, and their counterparts Melanie and Rod, that attempts of escape from entrapments can only be temporary, illusory and self-destructively futile since entrapments through familial knots are ubiquitous, all-encompassing and universal. And perhaps the salvation comes when one accepts entrapment of one kind or another envisioned as an inescapable fact of life.

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Archetypes in Peter Carey's *Oscar and Lucinda*

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Abstract

Archetypes are the presentation of collective unconscious in general and are the major components in forming personal consciousness. Archetypes are the living systems, structure and dynamics of social subjects and act as the guiding force while taking important decisions. Identity formation, reality principle, formation of binaries, justification for accepted realities, mechanism of truth, damnation and salvation- all are the schemata for the larger outlook of archetypes. Peter Carey in his novel '*Oscar and Lucinda'* presents the work of archetypes in the action of its characters. The metanarrative of the novel is ruled by various archetypal symbols, beliefs and inheritance of binaries. The paper analyses the archetypes of persona, shadow principle and Anima and Animus to foreground the psyche of its characters.

Keywords: Peter Carey, *Oscar and Lucinda,* Shadow, anima, animus, interpretation, identity, unconsciousness, psyche, personality, passion.

Concept of Archetypes was first introduced by the very famous Swiss psychoanalyst Carl Gustav Jung. He believed archetypes are models of people, their mentality, behaviours and their personalities. According to him these archetypes plays a very significant role as inborn tendencies in order to influence the behaviour of humans. He suggested that the psyche of humans is consisting of three major components- ego, the personal unconsciousness and the collective unconsciousness. Ego is represented as the conscious mind of any individual whereas the unconscious the suppressed memories. But the collective unconsciousness is the most significant part of our psyche that contains those memories and knowledge that we share from one to the others as a species. In Jungian psychology, the archetypes are the representations of that part of the collective unconsciousness that are served as universal patterns and

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images and we inherit them from generations to generations same as we inherit the behavioural patterns that are instinctive.

An archetype in literature or in any literary work is used as an object, character, belief or convention that is specifically constructed on some kind of historical context. People believe these archetypes just because they are occurring continually in the stream of their daily life since decades. There is no logical or factual explanation behind these kinds of things, but people have faith in them just because they are being accepted from generation to generation without being questioned. This can be illustrated by the instance of religious temples and churches. They represent as a home for God. But logically we consider them so religious and as a house for God just because this idea has been constructed a long back ago.

Plato refers to it as 'pre-existing ideal templates and blue prints'. Carl Jung called them "primordial images" and the "fundamental units of the human mind". Archetypes in general, can be seen on television in a serial or a film. It can be any response that we give to our surroundings and our attitudes regarding anything are the archetypes in it. Jung writes in his 'The Structure and Dynamics of the psyche', "the Archetypes are the living system of reactions and attitudes that determine the individual's life in invisible ways." There are various types of archetypes projected by many writers but in the real life there are thousands of archetypes that occur in our day to day life. Carl Jung states: "Archetypes are not dissimilated only by tradition, language, and migration, but they can re-arise spontaneously, at any time, at any place, without any outside influence" (12).

However, when we critically look at a well-known booker prize winner Australian writer Peter Carey's novel *Oscar and Lucinda*, we find that he has used various archetypes throughout the entire novel in order to make his work more precious and valuable. Cary's talent of using literary devices in a precise manner makes his works unique and enjoyable. From the beginning to the end of the novel we see that the book deals with so many archetypes that help the characters to move ahead in the story. His characters are representative of binaries of nature-

> Jung was beginning to play with archetypal images and the collective unconsciousness, which contains images derived from our early ancestors' experiences explaining why spirituality is deeply rooted for many people and certain myths and images are universal: mother/earth, mother/ Virgin, Mary/church/godmother symbolizes nurturance; hero/Christ/Abraham Lincoln symbolizes overcoming humble birth with superhuman powers; shadow/Satan/devils/aliens/Hitler symbolizes the dark half of personality. (81)

As referred by Jung, psyche works like structural binary. Most of the time mind decides everything into negative and positive entities. These entities later on determine the understanding of the world. As referred by Bill Ashcroft et al, "an extreme instance of this is a resonance as a symbol that

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made in an archetypal term of discrimination and prejudice." The writer further differentiates both characters' views about this by writing, "His father made a speech. Oscar did not believe it. His father said the pudding was a fruit of Satan. But Oscar had tasted the pudding. "It did not taste like the fruit of Satan" (Carey*, Lucinda* 10). This shows that how the archetypes carried by Oscar's father were attempted to change by Oscar. Furthermore, Oscar also tries to make some changes in the ideas that angles of God can come to the human beings and how people believe and try to fix some kind of specific evidences towards these ideas by showing illogical man-made justifications. Jung states:

> While such identity categories are not entirely dismantled or refused, they are also not taken as given. They are also critiqued, de- naturalized and, importantly, de- mystified. This amounts to an archetypal Social constructionist 'in between' stance of critical engagement with identities alongside a concern with placing these identities in material social structures. (227)

It depicts that the identity is also matter of identity politics position arise is archetypal in nature. Thus, it constitutes the reality principle and makes people to believe in its incomplete arbitrary interpretation. It rules the collective psyche of the society. Thus, the chances of contention and opposition are very less. Mostly, it is accepted by all and circulated through all societal agencies. However, these archetypes can come in questions once confronted by different ideology. We read that Oscar denies to his friend Tommy Croucher's claim of seeing an angel and a sign left by that angel as a proof of its existence.

> His friend Tommy Croucher claimed to have seen an angel. He said it was ten feet tall and his mother had seen its head above the milking shed. He took Oscar and showed him the angel had left behind. There were three small stones which made the points of a triangle. Tommy said they stood for "Father," "Son" and "Holly Ghost." Oscar had not believed Tommy Croucher, but when he saw that the sign was the mathematical symbol for "therefore it follows." He changed his mind. (Carey*, Lucinda*16)

In some religions, there are certain rituals that hold strong belief in animal sacrifice. People follow a specific set of beliefs or archetypes which believe in sacrifices in order to please their gods. In this novel also we see the event of killing a pig in a cruel way to keep their rituals alive. It also is a significant thing when Oscar continuously dreams about his father that critically reveals many things. His dreams, in which he saw his father symbolizes death and his mother as the genuine happiness of his life. Moreover, dreams describe something serious in this novel. Dreams are the representation of psycho- sexual factors infantilism. The dreams represent unconscious symbolism. All the factors which are considered hysteric or tabooed by the society gets its expression in dreams when the unconscious dominant over the conscious. It is a "pathological phenomenon" (6) it is an "auto hypnoses" (8) and it is a part of pathological association. This hypnosis has no effect when we are unconscious. Thus, they represent the repressed desires which lain the foundation of a disassociation of mental personality.

Dreams are the product of wishful thinking or fear neurosis. For children, dreams work for instant fulfilment. As Sigmund Freud states:

> The steak of hysteria about it, the linking of the anxiety with the reproduction of an appropriate experience or a dream, causes the *pavornocturnus* of children to appear as something special. But the *pavor* can also emerge in a pure form, without any dream or recurring hallucination. (332)

Study of dreams can also foreground mental places has most of traumatic neurosis, take reside in dreams because they are not able to express them publicly matter of share restricted realities, sexual desires, social irrelevance etc. all are compatriot of the unconsciousness. As Freud said in *Beyond Pleasure Principle*:

> None of these things can have produced pleasure in the past and it might be supposed that they would cause less unpleasure to-day if they emerged as memories or dreams instead of taking the form of fresh experiences. They are of course the activities of instincts instead to lead to satisfaction; but no lesson has been learnt from the old experience of these activities having led instead only to unpleasure. In spite of that, they are repeated, under pressure of a compulsion. (15)

However, we also study that in the novel both father (Theophilus) and son (Oscar) are carrying two different kinds of archetypes regarding the belief system of their religion. They both think that they are following the wrong way. Oscar thinks that the deeds and activities done by his father can lead him to go to the hell. Whereas his father thinks that eating the Christmas pudding will definitely send his son to the hell. We see Oscar worrying and praying for his father when Carey writes; "He was praying that his papa would not die. He felt cold and tight across his chest. The pain in his arms did not seem related to buckets, oh lord! Do spare him please, even though he is in grievous error. Let not his blood be poisoned in thy smiting, let him not be taken I ignorance. Dear Jesus, who died for us, lifts the scales from his eyes so he may see true light. Let him not be-cast down. Let him sit with your saints in heaven." (*Carey, Lucinda* 17) This shows how Oscar is worried about his father's deeds and he prays for his father so that God can bless him with some light of awareness about what he is doing. This event also throws some light on the changes that Oscar tries to bring in the archetypes adopted by his father. So the faith and archetypal symbols is the product of societal condition, when a group of people stay at one place for a long time, in order to fulfil the gaps in their understanding, they start covering up with half-truths. These half-truths become the part of their existence and they start having them as higher realities.

Later we find out how Oscar's father's inherited ideas that we consider archetypes are different from that of the Oscar's. We read in the novel "his father would not tolerate any questioning of his faith.

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He imagined God spoke to him. Oscar was moved to pity by his misunderstanding." On the other hand, Oscar thinks about his plight. the writer allows us to know his innermost thoughts when he writes, "He wished he were a pig, that had no mortal soul, that he be made into sausage and eaten, release from the terrible pleasure of eternity" (*Carey, Lucinda* 30). This shows the type of archetypal revealed by the novelist that how people believe pigs are not concerned with the matter of eternity. In some communities like Islam, people think it is a sin to call the name of a pig. Here, we find that these kinds of archetypes are not sometimes wise. As in the matter of pigs, people do not think it necessary to accept pigs as the creation of the same God.

Meanwhile when Oscar goes to the University of Oxford, there he finds some different kinds of archetypes being believed by the people around there. Oscar experience some odd events and activities strictly followed by the students, "The Baptist boys made him eat dirt. They made him sing songs he was not allowed to sing. They showed him everything of a Pagan statue from the crystal palace. They put coarse mud on his skin because they can't bear it so soft and white" (32) and at this place "He was not from "Here" He was from "There"." Peter Carey has also depicted a very specific kind of archetypal symbol with the character sketch of Lucinda by describing her dare to change the conventional beliefs for women by inheriting a glass work factory and by developing a strange passion for gambling and playing cards. Our societies do not allow the women to pioneer to make their own ways to the life. But Lucinda dares to alter this archetypal belief. However, gambling is one of the major archetypes in the book. Katherine Adam discusses this and writes:

> Coalition work brings us face to face with the absence of universal truths, the danger of safe assumptions, the falsity of common sense – or the lack of any supposed common basis in reason or rationality that promises to simultaneously transcend and unite difference. Rather today's diverse political communities require approaches to discourse that will promote negotiation among divergent identities, histories and desires… coalitions also seek address differences without reifying them or falling into binary logics (2).

Soon they start deciding their understanding into binary categorization. This constitutes their consciousness and soon this consciousness denies by binary thinking. We see that even Oscar is a religious person and gambling is something that is not wise for his character. But according to Oscar some amount of evil is necessary and is allowed by God. But Lucinda tries to change those archetypes according to her own status and circumstances. Albeit Oscar also believe in gambling in order to make it as a way to endure life. In addition, if we study the character of Oscar in the light of 'The Innocent', a type of archetype given by Carl Jung, Oscar is a character who meets all the characteristics of this kind of archetype in the novel. This kind of persons tries to uplift and support others by their positive ways of life. This is what Oscar does for Lucinda when he decides that he will help her to transport the glass church on its destination. 'The Innocent' always tries to seek good things in his surroundings and always remains hopeful. But this kind of archetype always suffers just because of doing something wrong. And

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Oscar even in the end of the novel suffers just because he commits a mistake of not telling Lucinda about his strong feelings of love for her.

Another quality of this archetype that we see in Oscar is the faith and open mindedness. But in this respect both Oscar and Lucinda are innocent represented by their expressions of gambling. Conclusively, they do so just for their keen desire for change and reformation. On the other hand, Lucinda who is the heroine of the novel belongs to 'The Orphan' type of Jung's archetypes. She holds the characteristics of this kind of archetype as she always searches for belongingness in the society and in the world. She finds many kinds of companies even the gambling, playing cards and running of the glass work factory just in order to seek a place in which she can fit herself to lead a good life. Furthermore, both Oscar and Lucinda represent a type of Jung's archetypes which he names as 'The Hero'. The both represents the qualities of 'The Hero' but they mend it by having their own justifications to the activities that the does in their lives. Oscar is an Anglican Priest, educated from the Oxford while Lucinda is a young heiress a representation of feminism. But yet they both gamble. As Yoshihisa states:

> Selves, like novels, movies, fairy tales, myths, program music, and other kinds of stories, may be organized around abroad variety of themes such as jealousy, revenge, tragic heroism, injustice, and unattainable love, the innocence of a child, inseparable friendship, discrimination, and so forth. This thematic variety, however, does not exclude the possibility that culture provides us with limited amounts of basic themes that function as organizing frames for the understanding and interpretation of life events (3).

So, heroes are the product of self-identification process. As hero represents broad variety of themes like a metaphor in polyphonic novels, he represents contrasting qualities but always remain noble at heart.

Moreover, in terms of Shadow Archetype, we can analyze the novel from different perspective in which the characters are defined. Shadow Principle represents the id irrational part of our own existence. It is always within us and resurface at the time of weakness and troubled times. It mostly consists of unpleasant realities and project itself in negativity. Jung states:

> But if we are able to see our own shadow and can bear knowing about it, then a small part of the problem has already been solved: we have at least brought up the personal unconscious. The shadow is the living part of the personality and therefore wants to live with it in some form. It cannot be argued out of existence or rationalized into harmlessness. (20)

Furthermore, the shadow existence lies in positivity and distantly exists until the time it finds the person in dilemma and takes possession of our ego unconsciousness. Jung in his book '*Psychiatric Studies*' states:

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A man who is possessed by his shadow is always standing in his own light and falling into his own traps. Whenever possible, he prefers to make an unfavorable impression on others. In the long run luck is always against him, because he is living below his own level and at best only attains what does not suit him (123).

In case of Lucinda, she is possessed by his passion of gambling and playing cards. In order to make her life more enjoyable and bias free she becomes the victim of neglecting real meaning of life. She loves Oscar and does not dare to reveal it to Oscar. Likewise, Oscar also comes out from the kind of life he was living since his childhood and started enjoying gambling. Towards the end of the novel he does not find any appropriate state of life, rather he suffers. Carl Jung also gave the principle of Anima and Animus. Anima is a feminine quality which is in existence in both male and female. Anima is an archetype of male in which can be found in both male and female, "Anima means soul and should designate something very wonderful immortal" (26). It is not a documental sense but a philosophical content. It is "a natural archetype statistically sums up all the statements of the unconsciousness, of the primitive mind, all the history of language and religion. It is a fact in the proper sense of the word unconscious" (27). Animus on the other hand is a male principle and Jung explains it as:

The animus is obstinate harping on principles, laying down the law, dogmatic, world-reforming theoretic, and word- mongering, argumentative, and domineering. Both alike have bad taste: the anima surrounds her with inferior people, and the animus lets him be taken in by second-rate thinking. (124)

In the novel Oscar and Lucinda Oscar represents animus privilege and Lucinda represent anima. However, they are some overlapping in some moments. Oscar shows his feminine side and Lucinda shows the power of her will. It shows that both of them are complimenting each other, as Jung states:

Anima is fickle, capricious, moody, uncontrolled and emotional, sometimes gifted with daemonic intuitions, ruthless, malicious, untruthful, bitchy, double-faced, and mystical. The animus is obstinate, harping on principles, laying down the law, dogmatic, world-reforming, theoretic, word-mongering, argumentative, and domineering. (63)

In the novel Oscar is obsessed with the qualities such as shyness, love for glass, and fear of water and inexpressive. Thus, the archetypes portrayed by the author are the part of deeper unconsciousness. These are the emblems of collective consciousness which express the collective psyche of the society.

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Potential Communication as an Imperative Tool of Library Users in the Current Professional Marketing Scenario

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Abstract

This paper is an attempt to highlight 'communication' as an imperative tool for library users in the current scenario of professional marketing and project communication as a process for one who needs much more constructive thinking and doing in everyday life so as to communicate for the purpose of sharing their ideas, feelings, emotions, knowledge and information with others effectively. This paper also concentrates on the library user's manner of talking and style of enhancing relationship through communicative skills, making it a point so clearly that communication is found to be an imperative tool in all respects such as attitude, aptitude, acquiring the knowledge, enhancing the reading skills in a proper, effective and even in a convincing way.

Keywords: communication, professional marketing, use of library, Net Resources, knowledge and information

What is truly held and understood is that very word 'Communication' may be said to be 'a part and parcel of everyone's life.' As Dr. R. Senapathi puts it, "All individuals need to communicate to share their knowledge and information with others." (P 1). However, the degree of its effectiveness does solely depend on one's personal communication skills, in any sphere of life-situations, i.e., in scientific advancements, literary achievement, social inclination, official correspondence, friendly ties, familial relations, commercial activities, marketing orientations, library usage, information technological prospects, workshop methods, conference proceedings, Seminar participation as well as presentations, life-styles and cultural leanings, computer network and e-governance, effective management strategies and research pursuits. Honestly speaking, the better are one's communication skills, the better is one understood by a person.

The general forms of communication which are very much in practice now are oral or verbal or even written communication. Whatever may be the forms of communication either for personal or professional development, effective communication skills are considered to be now an imperative professional requirement which is actually acting or functioning as a vital tool for obviously converting one's performance either professional or personal or societal or commercial into success,

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that too, in a better and convincing way. In the words of T.S. Matthews, "Communication is something so simple and difficult that we can never put it in simple words" (P 1). Whether it is one's professional life or one's personal discourses, Communication does significantly play an indispensable role in all walks of life. A very simple definition is given by W.H. Newman and C.F. Summer Jr. here thus:

"Communication is an exchange of facts, ideas
Opinions or emotions by two or more persons" (1).

Peter Little goes one step further by defining Communication as follows:

"Communication is the process by which
information is transmitted between
individuals and / or organisations so that
an understanding response results."

So, 'communication' is nothing but the art of transmitting information not only about tangible facts and determinable ideas and opinions but also about emotions what has to be understood very clearly is that a communicator passes on or transmits some information, he may also, either intentionally or unconsciously, be communicating his attitude or the frame of his mind. What is imperative is that the communicator is expected to be more relevant to the reality that is being communicated. In simple terms, communication is the method by which people share their ideas, information, opinions and feelings with other people. People who are now and then sharing ideas, information, opinions and feelings may consequently contribute to the operations of teams and the work of individuals. As Yoder, Hugenberg and Wallace put it, "Communication is the use of verbal and non-verbal communication between people trying to create shared meaning. Generally speaking, one who wishes to communicate has to communicate family members, friends and neighbours, people around one at work place, in the community and also some unfamiliar persons and even strangers. Now communication factor takes its firm roots and stand in information technology field official system, digital library Networking System and administrative work activities. Touching all aspects of the communication process satisfying to the students and scholars of business communication' and Information Technology with digital library system orientation, William Scott in his book ***Organization Theory*** gives a comprehensive definition thus:

"Administrative communication is a process
which involves the transmission and accurate
replication of ideas ensured by feedback for the
purpose of eliciting actions which will accomplish
organisational goals"

This definition highlights such four important points as

i)   the process of communication involves the communication of ideas

ii)   the ideas should be aptly replicated or reproduced in the receiver's mind.

iii)   the receiver's response is well communicated back to the transmitter by way of feedback.

iv)   the very purse of communication is to elicit response or action-oriented reply.

In short, seeking information or persuading others to a certain point of view can be important objectives of communication, bringing home the point that the sole purpose of communication is to inform or to bring round to a certain point of view or to elicit action. Dwyer is right in saying: "communication is any behavior, verbal, nonverbal or graphic that is perceived by another" (P 3).

Everyone has the ability to deliver a talk or engage in conversational communication. There is something besides the mere words in a talk which counts a lot in affecting good results through conversation communication by all-especially library users. Commonly speaking, many speakers or communicators are found ignoring purposefully their hearers, staring over their heads or at the floor. They seem to be seen delivering a soliloquy making it clear to the effect that there is no sense of communication, no give and take attitude between the audience and the speaker. That kind of attitude would kill a conversation and it also kills a meaningful speech in all respects. Good delivery is conversation tone and directness get enlarged by that tone. A good communicator is advised not to imitate others. If he speaks spontaneously, he will speak differently from anyone else in the world and put his own individuality and thereupon put his own characteristic manner into his delivery.

If a communicator, especially visitor to the library for reference work, has to talk to his hearers or co-workers or co-visitor or any user of library as he expects them to stand up in a moment and talk back to him or her. If the users were to rise and ask you a few questions, your delivery would almost be sure to improve rather emphatically, that too, at once. Friendly approach in conversational communication will definitely warm and humanize the library user's manner of talking and style of enhancing relationship through communicative skills. There are a few essential things that all users do unconsciously in earnest conversation.

i)   They do stress on the use of important words in a sentence and subordinate the unimportant ones.

ii)   They give every word including 'the', 'and', 'but' approximately the same amount of attention.

iii)   They allow the pitch of their voice to flow up and down the scale from high to low and back again – as the pitch of a little child does while speaking.

iv)   They are keen on expressing important ideas through conversational English drills.

Generally speaking, the inexperienced, untrained speaker or communicator may encounter a variety of problems when first beginning a speech or talk, "one person may talk much too fast, another may stutter hesitantly, while a third person speaks just above a whisper in an almost inaudible voice" (Rogers 43). Once again, overcoming such problems is a matter of training, of taking things step by step. The best way to train oneself to begin a speech or start a conversation or

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initiate communication rather confidently and smoothly is to practice with a simple uncomplicated matter or story – a short but complete story that has a beginning, a middle and an end. In other words, he has to tell a joke, or describe an event or narrate an incident or relate a life situation or even relate a humorous anecdote.

No doubt, the beginning speaker often experiences a general loss of control at some point during his speech. Whenever a communicator speaks to a group, whether standing before them or addressing them at the conference table or in class or in library, there is an implied physical as well as psychological distance. The intimacy of the one-on-one experience is gone because he is in the presentational mode. What is to be remembered is that the thinking part of one's brain is divided into two hemispheres, the right brain and the left brain. It is the function of the right brain to make all the adjustments in spatial relationships and the left brain deals more with words, language and abstraction. The use of non-verbal fillers as er, ah, and umm can also be a problem for inexperienced and sometimes even well-seasoned talkers or communicators. It is extremely discomfiting to have even a half second of silence elapse while they are speaking in public. Instead of Stopping to think in silence, such people do develop a nervous habit of making non-verbal sounds to fill the pause. This may comfort the speaker or communicator, but it often drives an audience wild with some sort of irritation.

A communicator may choose a topic that falls into any of the following:
i)   a talk or speech or conversational skill may support a political candidate or initiate discussion on any social or political issue.
ii)   a talk or speech   one might be called on to make as part of your job.
iii)   a talk or speech or conversation may ask people to support a charity.
iv)   an inspirational talk or communication may support one's professional growth.
v)   a talk or speech may support the discussion in a restaurant.
vi)   an enlightened communication may effect a sense of sharing, try something new, learning how to do a procedure, understand an idea, share one's experience, feeling of intimacy and unity, respond generously with a commitment of time / money, unite behind a particular action by forming a committee and cherish human value – added relationship.

In modern educated society, library is out and out indispensable and Reading books or magazines or newspapers is considered to be one of the best of recreations, thereby combining pleasure with profit, entertainment with proper usage, association with attainment, relationship with enrichment intellectual ties with academic excellence, personal attachment with knowledgeable output, conversational style with cultural, enhancement coupled with joy and profit for which communication is found to be an imperative tool in all respects for a healthy attitude, aptitude and approach towards the goal of achieving, attaining, acquiring and enhancing with pleasure the proper and effective usage of library facilities available in the so- called libraries which are now functioning rather neatly and effective with Wi-fi connectivity and modern technological Networking system paving the way for neat profitable and beneficial uses of the library facility.

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In these modern days the ever-growing civilization with technological advancement, one must come forward not only to read so as to keep abreast of the times but also to keep up healthy friendly ties and intellectual relationships through conversational practice which is expected nowadays of each and every library user. "When science is progressing apace when the world is full of almost daily changing political movements, when epoch-making discoveries are made, one cannot afford to remain in the dark about all these" (Sarkar 522). It is only through books, newspapers and magazines that all this information is obtained, for which an easy conversational practice with others' will automatically reduce the time spent for knowing all about the world and its surroundings making the library users not only get ahead in the art of knowing men and matters but also go ahead in maintaining relationships rather intellectually, that too, from a global perspective.

Through the conversational skill and practice, even the poorest man eager for knowledge, intellect, friendship with profitable equipment and use can without having to spend anything, avail himself of this wonderful opportunity and enrich himself intellectually with friendly touch and approach. Those who can manage to spend a small sum of money monthly can become members of common library and can read books they are entitled to receive as members of the library or users of library where Reference books, which are everyday necessities to the educated public, are usually too costly to be brought by the man of average means and the library maintains such standard works of reference books and anybody to requiring to consult such books may do so for which, the public generally have to pay nothing, for as a rule, reference books are kept in the free-reading room being open to all free of any change. Likewise, the users of library need not pay anything if they like to learn, know, acquire, enrich and obtain something good, new innovating and unknown facts by involving intellectually and academically in conversation or communication technology with those who have already known and studied all such stand and reference books and magazines. Reading becomes not at all necessary if the library users involve or engage in communication or conversational practice with those users who have already spent time on going through all books, newspapers, magazines and also Reference books kept available in the library for the library users or visitors.

In our general education, we are taught many things. We learn to read and write, we learn something of science, mathematics, geography and history. Some delve into music or art. Unfortunately, the most fundamental aspect of knowledge has not been taught; how to manage one's own mind and emotions to develop and enjoy the fullest of what human life can offer. No other knowledge is more valuable in determining the quality of one's life and assessing or evaluating true knowledge and intelligence than effective communication skill. Students and scholars, young or old, who have not yet accumulated a lot of stress and tension, do exhibit an abundance of energy, enthusiasm, profound joy and unconditional love. These qualities that manifest spontaneously in a student scholar or teacher scholar do demonstrate the truest, unadulterated essence of humanness. No doubt, we are "all born with the well-spring of love and joy. These qualities are not emotions, but they are the essence of our existence" (Shankar 1). To nourish and cherish this essence of existence, healthy attitude and approach filled with real taste and involvement in communication or conversational practice with others become absolutely necessary and imperative.

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Truly speaking, everyone wants to be winner. To quote rather aptly here:
"To change the world, upon need only perceive it
  in a different light" (Staples 11).

Nobody could ever deny the truth in this statement. Subconsciously, deep down, everyone wants to be successful – to "win" at life. Many people fervently believe that they are worthy of it and deserve it. All the while, most are confused and disappointed that true success hasn't yet come their way. It is a curious fact that many people don't realize that there is a process to become successful. If one wants to harbor 'success' thoughts he needs to acquire the empowering beliefs of the world's super communicators / achievers who achieved and attained supremacy and excellence in both academic and personal lives through effective communicative skills and practice.

The atmosphere found in the library is very ideal so as to breath a peaceful and impressive air for effective communication skills for the library users. There is adequate information gathered by the visitors to the modern libraries through dialogues or talks or conversational practice with other visitors or users, for any library is a place to enjoyed and utilized to the effect that the users of library can get as much profit or benefit as possible through the art of communication and that is why communication is considered as an imperative tool for library users in the current professional marketing scenario.

Quite honestly speaking, India is undergoing a major social and economic revolution through new information processing technology of communications and computer Networking system. The Information Technology, in many interconnected forms, is transforming news gathering and transmission in the Premier news agency of the country, the Press Trust of India. Besides, it is transforming the system of big hotels, railways, airways and theatre bookings, meter reading and weather forecasting. The Personal Computer is found marching into the offices where it is replacing paper work and improving productivity, customer service and job satisfaction for some. Thus, Information Technology and Computer Networking find applications in almost all sectors of our life including business and social sectors. Whatever be the progress, social or political or economic, communication. Technology plays a vital role in the all-round growth and progress of the country. A new trend of providing an information highway through Satellites is emerging. Several Networking system and telecommunication industries in association with space agencies, are planning revolutionary super-highways in space that would change perceptions of communications and perspectives of time and space.

It is known to each and every one that one of the sine-que-nons of 'success' is the ability to communicate one's thoughts and feelings effectively. No doubt, if one cannot talk well, or speak freely and express on self eloquently and adequately, one will be seriously handicapped in going up the ladder and reaching the top. Speech, the ability to communicate subtle and intricate thoughts and items from one to another by making appropriate sounds, is something which the human beings alone among the animal species, have brought to high degree of perfection. So, ability to talk and speak is one of the great gifts of God to man and we are all here to make the maximum possible use

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of this rare gift, that is, talent and ability to communicate. This is out and out applicable to library users in the modern days in the present context and situation. We all know that "Knowledge is Power" and "Ideas Rule the World". But no matter what is the extent of one's knowledge is how much ideas are there in one's mind, one will be absolutely powerless and ineffective if one cannot communicate one's knowledge and express one's ideas to others and to the entire world in a forceful, convincing clear and coherent manner.

Actually, "reading is a very rewarding leisure time activity. It is to the mind what food is to the body" (Dhillon 249). It is a blessing for modern educated man who feels crushed under the pressures of daily life. It is a pleasant hobby and offers diversion from the stresses and strains of daily life. Most cities have well-stocked libraries. Where there are books on the subjects. Modern man who is had pressed for time finds magazines periodicals and journals immensely useful. He' often complains that there is no time to read a book. But a magazine can be picked time to read a book. But a magazine can be picked up and glanced through even if one has limited time knowledge or information gathered from books can easily be imparted by a good communicator. Just as a good book, a poem or a play opens a whole new world to the reader, a good communication opens a new vision or a healthy association with another conversationalist or communicator or a visitor or even a stranger. Good conversations or communications are said to be perennial thereby containing the wisdom of good and wise men down the ages. Truly speaking, "youth and students are today need a strong motivation and guidance for the choice of profession and success and their career" ("Preface" in Towards Success) Good planning and consistent work coupled with effective analysis and understanding will definitely form the basis for successful foundation in any endeavour, for which communication seems to be highly imperative.

Physically, man is a comparatively weak animal. He cannot naturally run like the horse, nor fly like the birds. He is no match in strength for the elephant, the lion or the bear. He has no natural weapons of defence like the tiger's fangs and claws. Yet he conquers all these strong and fierce beasts, and forces some of them to be his servants. It is "his superior knowledge and intelligence and communicative skill that make him the master of creatures superior to him in physical strength" (Martin 37). The new Millennium is fast witnessing a major change in business organizations – their practices and strategies brought about by the sudden expressing of Information Technology. The rules of the game have changed. Organisations either perform to excel or perish. Humanity itself is making a pressing demand on science and Technology. So far, Science and Technology have reached the people indirectly through the intermediation of the industry and market forces but row it is already affecting the way we think, the way we work and the way we organise ourselves. It certainly continues to be a major instrument in creating wealth, growth, progress and prosperity for the nation and all-round development for the individuals for which communication has to serve as an effective tool that too, in a forceful and convincing manner so as to make the individuals go ahead in education and get ahead in professional career thereby culling information and gathering knowledge through the practice of conversation and communication.

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What has to be understood in general is that gaining proficiency in English, which is a second language for us, is not an easy task. Hard work and focused conversational or communicative practice alone will help one achieve his goal. There is no shadow of doubt that "mastery over English language is a must in the current global business environment and this must drive one to acquire effective communication skills in English" (Dhanavel XI). It is generally commented that "face is the index of the mind and eyes are the windows of the soul" (Late V). There are, after all, time-tested words of wisdom which are applicable to the people of all ages, nowadays the users of library and other professionals.

Ours is an age of changes and challenges. Every morning when the sun dawns on us, it whips into human world a challenge that all of us are goaded into a pursuance of. Every change is indeed a challenge and every challenge trigger another change. The chief characteristic of this rapidly changing world is its increased complexity. As the complexities of life have increased with a fast-paced life style, human beings are beset by the question of making choices every now and then. In order to be able to meet the future challenges, job market is more geared to the needs of tomorrow and constantly seeks to rope in those who not only can successfully negative the requirements of the present but may also be able to deal with the upcoming challenges of future. Amidst improbable advancements, staggering proliferation, an aggravated sense of competition and convoluted layers of man's aspirations, there exists in every soul and intense desire to succeed in life. This desire is felt with greater intensity in the corporate world. In a society that capriciously thrives on the cult of success, it is imperative for all to feel commuted for this pursuit and for achieving this, one has to be good at the art of communicating effectively to others. This is out and out applicable to the library users in all respects, not only developing competence and mastery in English but also developing communication skills so as to help them sail successful strength personal interviews as well as job interviews. All library users are expected to master the art of communication and conversational practice to achieve professional competence pursue their goals and cultivate rather richly their other corporate skills so as to stand in good stead throughout their life and their career.

To conclude, it may be said that success in this competitive environment depends not just on acquiring bookish knowledge and hard skills, but also on developing effective communication skills. So, 'communication' has become almost as an imperative tool for all library users so as to cherish and nourish social and professional relationships.
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Feminism in the Select Novels of Kamala Markandaya

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Any world is to be explored, whether real or fictional:
What is worthy to be explored, is worthy to be exposed.
About literature and society

Rene Wellek

Literature is a social institution, using its medium language, a social creation. . . But furthermore, Literature represents 'Life', and 'Life' is in a large measure, a social reality, even
though the natural world and the inner or the subjective world of the individual have also been objects of literary "imitation". As a member of society, Rene Wellek says

"A writer inevitably expresses his experience and total conception of life". (95)
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A creative artist is not merely a member of the society as others are, but a representative of the society. He cannot shut his eyes to the happenings of the society, become numb to the sufferings of his fellow beings and be a passive listener or an indifferent observer of what is happening around him and become immune to the degradation of values in society.

The creative artists are deeply concerned about the sufferings and shortcomings of the society. Greatly moved by the misery of the common people, they react in different ways:

Some of them simply expose the pitiable state of the people, some others voice against the causes of the problems, and yet others, boldly fight against the evils in the society, and to remove them, if not abolish them from society.

A novelist is first and foremost an individual with a personal vision. But he is a personality living in a specific period of time, in a specific place, in a specific social environment. He is an individual and a

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member of the society and society will inevitably play its part in his or her fiction. The novelists may in sympathy with his social environment, or in rebellion against it, try to reject it, but its picture will be there.

Indian English novel has a late beginning. It began to appear in the nineteen twenties and gathered momentum in the following two decades. When India became free, Indian English novel had already established itself as a branch of literature. The ideals of Indian struggle for freedom are reflected in many novels. Nineteen sixties and seventies are remarkable for a huge output of Indian English novel. The growth of Indian English novel is not regular. V. A. Shahane opines: It is among these prominent writers that Kamala Markandaya had established herself a place of prominence and fame. A brief look into her life in the real world and a short sojourn through her fictional world would be but a fitting effort for the good, before endeavoring to analyse her art and genius in the field of fiction.

It is to her credit that A.V. Krishna Rao comments,
"Kamala Markandaya's novels, in
comparison with those of her contemporary women writers, seem to
be more fully reflective of the awakened feminine sensibility in modern
India."(55)

Stephen Ignatius Hemenway praises her highly: "she is
definitely one of the most productive, popular and skilled Indo-
Anglian novelists and a superb representative of the growing number
of Indian women writing serious literature in English" (52).

Kamala Markandaya was born in a well-to-do Brahmin family of Mysore in 1924. Her father was a transport officer. Owing to her father's transfers, Kamala's education was not steady. At the same time, her lot of travelling was a good training for her. Going to England and Europe she acquired considerable knowledge of Western civilization. Her travelling proved to be very useful to her for her writings. In an interview she herself has stated,
"the role of observer which every traveller
assumes is good training for any writer it makes a good starting
point."
After a short schooling in Mysore, Kamala entered Madras University at the age of sixteen. She left the university without achieving a degree and began to write. She completed her graduation later. Markandaya is the author's pen name. Before her marriage she was Kamala Purnaiya, but she started writing with the pen name Kamala Markandaya. After leaving university, Kamala Markandaya worked as a journalist for a short-lived weekly news paper and after that she worked as an army liaison officer. Soon she quit this job and began to work as a freelance journalist in Madras and Bombay. She went to England in 1948, but she could not succeed in getting a job as a journalist. For some time she worked as a proof reader and as a secretary in some private firm. Kamala Markandaya married John Taylor and she had one daughter. On 16 May 2004, she died at her peaceful home in suburban London at the ripe age of eighty.

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Kamala Markandaya was awarded the National Association of Independent Schools Award (USA) in 1967 and the Asian Prize in 1974. Joseph Hitric had called her one of the crispest and most warmly persons of Indian writers. It is easy to find in her work intensity and depth exceptional even among her highly talented contemporary novelists.

Kamala Markandaya has written ten novels:
1. Nectar in a Sieve (1954)
2. Some Inner Fury (1956)
3. A Silence of Desire (1960)
4. Possession (1963)
5. A Handful of Rice (1966)
6. The Coffer Dams (1969)
7. The Nowhere Man (1972)
8. Two Virgins (1973)
9. The Golden Honeycomb (1977)
10. Pleasure City (1982)

Shortly after her death her daughter found a typewritten copy of her novel and it was published posthumously with the title The Catalyst: Alias Bombay Tiger.

To understand Kamala Markandaya's concept of life and concern for society, evolution of genius, and art and technique, one must have a bird's eye-view of all her novels. The main themes of her novels are hunger, poverty, love and sex and East-West cultural encounter, through which the personality and the attitude of the author are revealed.

H. M. Williams points out, "She treats the themes of tragic waste,
despair of unfulfilled or ruined love, the agony of artistic ambition, the
quest for self- realization and truth by the young, all themes popular
with European and American novelists of recent decades, (Camus, Saul
Bellow, Updike)" (54).

Among Indian women novelists, Kamala Markandaya painted woman as the centre of concern in their novels. A woman's search for identity is a recurrent theme in their fiction. Kamala Markandaya is one of the finest and most distinguished woman novelists in Indian literature of the post colonial era. She recognized for her masterpiece work 'Nectar in a Sieve' published in 1954. For her literary achievement in 1974 she has achieved a world-wide distinction by winning Asian Prize award. As an Indian woman novelist, she depicts Indian women issues and problems very deeply in her novels. A woman's quest for identity and redefining herself finds reflection in her novels and constitutes a significant motif of the female characters in her fiction. She explores the emotional reactions and spiritual responses of women and their predicament with sympathetic understanding.

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In most of her novels Kamala Markandaya shows the female characters as a constant search for meaning and value of life. In her novels she presents an existential struggle of a woman who refuses to flow along the current and refuses to submit her individual self. Such characters exhibit a sense of insecurity due to their traumatic psychic experiences and also due to the collapse of one value system and the absence of any enduing values. Kamala Markandaya traces a woman's journey from self-sacrifice to self-realization, from self-denial to self-assertion and from self-negation to self-affirmation. The feminist voice plays a vital role in all her novels. In her first epoch-making novel, 'Nectar in a Sieve' (1954) the narrator-heroine, Rukmani emerges a greater and stronger character than her husband. The author displays Rukmani's life which is full of hopes and frustrations, pleasures and pains, triumph and defeat, rise and fall. Before writing this novel Kamala Markandaya went to live in a village, which gives her an opportunity of getting the first-hand experience of village life and the problems of rural folk and therefore this novel is mainly a product of her personal experience in rural living.

Kamala Markandaya shows that before the advent of tannery the life of Rukmani with her family was simply peaceful with her simple joys and sorrows. She was proud of the love and care of her husband. She needed nothing else, no wealth, no luxury, and no material pleasure. Her calm and placid life suddenly begins to change under the impact of the industrialization i.e. the establishment of a tannery by an Englishman. The building of tannery brings about a change in the life of Rukmani and her village. From the very beginning Rukmani opposes the advent of tannery, the symbol of modernity and industrialization which spoils the natural calm and beauty of the countryside. Rukmani feels great pain in her heart when her tranquil and serene life is spoilt by the din and bustle, the filth and dirt. The loss not only of natural beauty but also of human virtues and values is the natural outcome of industry. The sweet peace and tranquility of the village fade away giving rise to the urban squalor and vice. Rukmani stands for the traditional values of life and so she revolts emphatically against the encroachment of the western industrial values on rural life. The simple rural human values are replaced by those of materialism. Rukmani becomes a mute spectator to this horrible scene, while the tannery flourishes and creates havoc in her life.

She says, somehow, I had always felt the tannery would eventually be our undoing. It had changed the face of our village beyond recognition (133-34).

Tannery had effaced the identity of the village and its inhabitants. Till now Rukmani along with other rural folk was living in a world which had got a name and habitation, which had got an identity of its own. The urban culture is encroaching upon their simple and peaceful life, leading the two elder sons of Rukmani, Arjun and Thambi to join the tannery. Another son Murugan goes to the city in search of a job. When a woman is married in India whether in a city or a village, she gradually finds a name and recognition, though this name is invariably associated with her husband, for she is generally called the wife of such and such a person, still she is known by her distinct virtues. If the inmates of the house live in peace and harmony, she finds a kind of fulfillment, sharing the joys and sorrows of the family. She has got a name and a habitation. Kamala Markandaya highlights the stoic patience of its heroine in the face of suffering.

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Rukmani has imbibed the spirit of acceptance and endurance. This helps her to put up with the adversity that follows the period of drought. (Chatterjee: 87)

Harrowing poverty and terrible drought lead to the death of her younger son Raja. Her daughter Ira revolts against the false norms of traditional society because she is unable to bear the starvation of her family any more. She is forced to take resource to prostitution to save her younger brother. Under the impact of modernity and industrialism, she thinks the preservation of life more pious than the observation of so-called moral values which fail to feed her family. Tannery is indeed the root cause of tragedy in the life of Rukmani and her family. The author suggests here that the spirit of resignation and stoicism strengthens one like Rukmani in times of suffering. The advent of tannery has resulted in the loss of the traditional values, in social degradation and moral debasement and ultimately it leads to the disintegration of Rukmani's family. Thus, the encroachment of industry causes the decay of human values and creates havoc in village economy. Industrialization pollutes completely the serene atmosphere of the village with its smells and clamors and corrupts the values of people (as in the case of Ira) and dehumanizes them completely. However, Rukmani, unstrung by the bug of industrialism, displays her faith in human dignity by assimilating the destitute leper boy Puli into the nectar of her love and warmth (a natural feminine virtue) and gets him cured of his disease. Thus, by infusing meaning into his life, she finds a new meaning in her own life.

Kamala Markandaya's fifth novel A Handful of Rice (1966) concerns itself like the first novel with the theme of conflict between oriental stoicism and western revolt. Like the first novel, this novel also gives vent to Markandaya's anguish over social injustice. In the first novel she has treated it in a village, now she shows it's effect in a town. In the first novel Rukmani's son Murugan leaves the village hoping to make a better living in town. Ravi, the protagonist in A Handful of Rice, follows the same pattern. The first novel has a female protagonist Rukmani, the narrator heroine. The fifth novel has a male protagonist Ravi. Rukmani in Nectar in a Sieve and Ravi in A Handful of Rice, in village and town respectively, represent starvation, social injustice and exploitation of poor people. The first novel shows the hard struggle for existence in a rural society, the fifth one displays the same in a modern city. The former novel depicts this struggle in the life of Rukmani, and the latter novel shows it in the life of Ravi. Here Markandaya probes deeper into the misery of human predicament and sows the seeds of revolt in the heart to fits hero.

Poverty pollutes the characters of Markandaya's fiction. She shows that extreme poverty is a gateway to all kinds of crime. In the first novel poverty leads to the exploitation of Rukmani's sons and to the immoral life of her daughter. Ravi becomes the victim of the same poverty and exploitation in this novel. Once while caught drunk by a policeman; but going scot-free, he forces his way into the house of Apu, a tailor and father of Nalini, the heroine. Due to his infatuation for Nalini and at the suggestion of Apu he decides to stay there and give up his marauding life for an industrious career. By marrying her he starts life afresh under her love and inspiration. Nalini's pure love inspires him to abandon his immoral ways. For her sake, Ravi decides to reform himself completely. Extreme poverty leads him to violence again. Once he joins a mob with a stone in his hand, but he drops it soon because of Nalini's influence on him. Like Rukmani and Sarojini she stands for the sweetness of home and hearth and a healthy traditional life. Nalini

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exercises a very powerful influence on the life of Ravi turning him into a respectable and honorable person. Thus, she sustains him through all his struggles as a wife, guide, friend and philosopher. Though not very strong, Nalini still works as a force, to be reckoned with, to check him from straying. Sometimes even her voice was a source of consolation and solace to the wounded Ravi. To sum up, we can say that by the force of her character she emerges stronger than Ravi while Ravi avoids the vicissitudes of life; she faces them boldly and proves to be a blessing in disguise in Ravi's life.

In her novel The Nowhere Man (1972) Kamala Markandaya delineates the problem of identity of elderly Indian immigrants. The protagonists, Vasantha and her husband Srinivas find it not only difficult but impossible to create their own identity in England, the land of their adoption. The theme of racial rancor, social reality and feminism more prominently in The Nowhere Man than in any other novel of Markandaya. Vasantha, who embodies the Indian traditional values and virtues of patience, tolerance, love and fellow feeling, dies of despair and frustration in this atmosphere of racial antagonism, leaving her husband in a state of shock. The novel depicts mainly the tragedy of Srinivas, the lonely man in an alien land. Old and alone, Srinivas is be friend by an English widow, Mrs. Pickering who looks after him and protects him and develops intimacy with him still she can never replace Vasantha, Srinivas Indian wife, in her calm and intense spiritual love. Kamala Markandaya observes: But she cannot fill the gap left by Vasantha because the affection between Srinivas and Vasantha is the product of India marriage, the union of two souls. (196). When Fred Fletcher**,** an arrogant Englishman, tells Srinivas that he has got no right to live in England and torments him by abusing and slandering him, Srinivas accepts all this humiliation stoically because he has nowhere to go now. At this moment, Mrs. Fletcher, the good and kindly mother of Fred, apologises to Srinivas, you don't want to pay any attention to Fred … He doesn't know what he's talking about, you've got as much right to live here as what he has. More… (165)

Mrs. Fletcher, though a white woman, is full of love and understanding and tries to right a wrong caused by her son to a good and gentle - hearted Indian, Srinivas. In this novel also woman are shown in a better light than their counterparts. The novelist makes us hear the distinct voice of a woman for the cause of mankind.

By the study of Kamala Markandaya fiction we can sum up that the feminine voice with social reality is heard in nearly all her novels. The one persistent theme that underlies all the novels of Kamala Markandaya is a constant search for identity mainly by the female protagonists. We witness an internal and external conflict in them in their process of discerning and affirming their self identity. A. V. Krishna Rao observes that in her novels Kamala Markandaya has shown "the creative release of the feminine sensibility in India." (Rao: 84:50)

Her female characters such as Rukmani, Mira, Premala, Roshan, Sarojini, Caroline, Anasuya, Nalini, Helen, Vasantha, Lalitha and Mohini all have asserted their identity in their own way. They have been in quest to locate their acceptable place and identity. Nearly all of Markandaya's women characters exhibit a positive and optimistic outlook on life and emerge much stronger than their male counterparts. Each one of them responds in her unique way to her dreams for a better and meaningful life. By exercising

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their own free will, exhibiting their own self, they get fulfillment and recognition in life. In this way they are able to establish their true identity.

In her novels Kamala Markandaya has shown that women are not lesser human beings, rather they are sometimes more dignified than men because of their greater human virtues and qualities. It is they who enhance the beauty and charm of life and provide grace and dignity to it. They provide the solid foundation to the edifice of family which is impossible without their active participation. They need to be given their rightful place and dignity in the family and society for their well-being. Markandaya has made us hear the pronounced voice of women in her fiction, as it may lead to the welfare of entire mankind. The suppression of the feminist voice may cause havoc in our life. In her fiction Kamala Markandaya has shown a woman's gradual journey from self-effacement to self-realization, from self-denial to self-assertion and from self-sacrifice to self-fulfillment. She has traced a woman's transformation from self-sacrificing Rukmani in her first novel to self-asserting Mohini in her ninth novel, kindling her son Rabi with the flame of revolution.

Read with keen interest her novels have elicited wide critical acclaim from both the Indian and foreign critics of repute. She is really the glory of India and pride of the world. By creating such female figures in her fiction, which leave an indelible imprint on our hearts, Kamala Markandaya has immortalized herself in English literature.

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Exploring the Free Play Patterns of Children with Autism Spectrum Disorders: A Pilot Study

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Abstract

Free play opens up a natural and potentially powerful window for the assessment and treatment of children with autism spectrum disorders. The current study employed a cross sectional study design to investigate the nature of play behaviours in 12 children with autism spectrum disorders between the age ranges of 2-5 years. Play behaviour were video recorded in a clinical environment for duration of 10 minutes. The play behaviours were analysed using ELAN software. The particular play behaviours observed were coded by three speech language pathologists. Statistical analysis revealed a significant difference between play behaviours. The results suggested the preponderance of sensorimotor play along with deficits and or delay in other advanced play namely functional play in children with autism spectrum disorder.

Keywords: autism spectrum disorders, free play, sensorimotor play, functional play, symbolic play, ELAN, video analysis

Introduction

Autism spectrum disorders (ASD) are a group of neurodevelopmental disorders characterized by marked deficits in social communication, interaction & the presence of restricted repetitive patterns of interest or behavior (American Psychiatric Association, 2013). Early identification of children at risk for ASD, probably at a younger age is still challenging for the professional as well as medical practitioners even in the presence of several standardized checklists and assessment tools. One of the reasons highlighted could be the lack of culturally valid and reliable assessment tools. As the early identification of children at risk for ASD at a younger age is solely based on the behavior manifestation and is been influenced by the culture of an individual living in a specific ethnographic location, availability of culturally based tools plays a key role. Another reason could be the difference in the response eliciting method, i.e., most of the time a diagnosis of ASD is made based on the parental reports of child's behavior. An over concerned and anxious parent may state

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positively even the slightest change in behavior as challenging or atypical leading to the identification of a child at risk for ASD.

On the other hand, an overprotective parent may ignore the behavior challenges of a moderate degree in their children and report the extremely challenging behavior as only challenging. In both the cases, chances of overestimation, as well as underestimation of the true condition, are higher. Play being a ubiquitous and universal aspect of early childhood and the most comprehensive form of child`s expression, can control the extraneous variables and aid in the early identification of ASD whose diagnosis is solely based on spontaneous behavior expression. Knowing the importance of play in the younger period of life, the field of school psychology appreciated the possibility of play in the assessment and intervention for decades. Studies of (Piaget, 1962) and (Vygotskiĭ & Cole, 1978) discussing the changes of play behavior in children along with their development popularized the possibilities of play in the rehabilitation of children with special needs. As play can unveil the social communication, interaction and imagination of a child and these are the core triad deficits pronounced in children with ASD, lots of research was initiated to study their play skills. The paucity of pretend play in children with ASD is well documented too.

Early research in this direction focused on defining the play categories to have a better understanding of play behaviors in both typical and atypical population. A difference of opinion exists in the definition of pretend play. (Libby, Powell, Messer, & Jordan, 1998) referred pretend play as an umbrella term consisting of both functional and symbolic play. When a child uses an object as its function denotes, it can be called as functional play and if the child treats an object as if something else, there appears the symbolic play, typically emerge by 20 months. Leslie (1987) argued that pretend play includes only symbolic play. He extended it with the description of three forms of symbolic play namely a) object substitution b) attribution of false properties and c) reference to an absent object. Infants engage in other early play behaviors before the emergence of pretend play. Sensorimotor play emerges in the first year of life, often repetitive & not functionally determined. This includes spinning, oral exploration & banging of the object. Subsequent to the first year of life, relational play emerges wherein child combines objects in play such as piling of objects, placing one object inside the other (Fein, 1979). The present study adopted the play categories defined by (Libby et al., 1998).

A child begins to play by interacting and exploring with the environment. Hence assessing play to elicit the spontaneous response of children would be ideal in a natural situation. But studies reported that clinical environment can serve as a systematic, reliable and predictable environment for children in the assessment of play (Stagnitti Unsworth & Rodger, 2000). In order to control the confounding variables and to deal with the inherent problems with reliability, the study incorporated clinical setting familiar to the child.

Initial research into the early play behaviors of children with ASD identified the predominance of sensorimotor play (Tilton & Ottinger, 1964)4). A group of researchers including (Lewis & Boucher, 1988a), (Ungerer & Sigman, 1981), and Whyte & Owens (1989) pointed the

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functional and symbolic play deficits in children with ASD but the other group (Baron-Cohen, 1987) found deficits only in symbolic play limiting to object substitution. Previous studies reported that with the support of prompt and adult modeling, advanced forms of functional & symbolic play appears in children with ASD (Bornstein, Maurice Haynes, Legler, O'Reilly, & Painter, 1997 ; Charman2 & Baron-Cohen, 1997). (Dominguez, Ziviani, and Rodger (2006) compared the play behaviors of children with ASD to typically developing children revealed significantly greater participation of children with ASD in exploratory, sensorimotor & relational play than the typically developing group. The researcher failed to observe a significant difference for engaging in functional and symbolic play between two groups. Thus, there exist inconsistencies and varying results in terms of deficits in functional play, as well as symbolic play and only few studies, accounts on early forms of play i.e., relational play. Thus, the present study made an attempt to add on to the existing literature by studying the spontaneous play behaviors in young children with ASD.

Purpose and Objectives of the Study

The purpose of the study was to explore the natural and spontaneous play patterns of young children with autism spectrum disorders on a free play session. The present study looked into the following research questions specifically

a) Do children with autism spectrum disorders exhibit any specific play patterns while engaging in a free play session?

Methods

Participants

A total of 12 children with Autism spectrum disorders (ASD) between the ages of 2 and 5 years participated in the study. Four children with Autism spectrum disorders from each age group namely, $>2.0 \leq 3.0$ years; $>3.0 \leq 4.0$ years and$>4.0 \leq 5.0$ years represented the total participants. The children with autism spectrum disorders were selected from an early intervention center in Kerala. Each child had received the primary diagnosis of Autism Spectrum Disorders following the criteria stated in the Diagnostic and Statistical Manual-5 (American Psychiatric Association, 2013) and Childhood Autism Rating Scale (CARS) (Schopler, 2002). An Informed written consent was obtained from the parents to participate in the study. All the participants were enrolled in the study prior to the intervention classes.

Materials

The material consisted of a set of traditional toys. The toys were selected following the guidelines given by (Srinivasan, 2014) in Toy kit for Kids with developmental disabilities and also glean support from the study of (Libby et al., 1998) . A Sony Camcorder fixes in a tripod stand was used to record the free play of children as it was portable as well as convenient for videotaping in clinical rooms.

Procedure

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The procedure was designed to be naturalistic and flexible owing to the known difficulties in engaging young children with Autism spectrum disorders. The video recording was carried out in an intervention room with only required furniture and open space for placing the toys. A set of toys were laid out in random order in a semicircular fashion on the floor. The child was made to sit in the middle of the toys and allowed to play. This arrangement was chosen as it allows the child to access the toys at an ease as well as it gives a visual cue to explore all the toys. The parents were allowed to sit either on the same line or behind the child for moral support. They were instructed to respond naturally if their child showed distress or even approached them during recording and to refrain from giving direction or demonstrating particular play behavior. The child was videotaped playing with the toys for a total of 10 minutes. Videotaping was continuous, unless the child wandered out of the view of the camera or became disengaged with the objects for longer than 60 seconds. When this happened, the examiner asked the parent to try and gain their child's attention towards the objects. Videotaping was resumed when the child once again became engaged with the toys. Throughout this process, the examiner tried to remain as unobtrusive as possible.

Scoring

An overall ten minutes of free play of each child were analyzed for coding the types of Play behavior and the toys engaged for the play. The object play with the toy was coded for different types of play behavior following the play coding scheme developed by Libby et al., (1998). ELAN software was employed for analyzing the video recordings. The instances of play behavior and the toys engaged were analyzed and coded for the number of times the child holds the toy. The current study particularly focused on the occurrences of five types of play behavior, Exploratory, Sensorimotor, Relational, Functional & Symbolic play behavior respectively.

Inter-rater reliability measures

Inter-rater agreement for classification of play behavior was calculated using Kappa Coefficient on all of the 12 videos. The scores for the categorization of play behavior ranged from 0.947 to0.997. These obtained scores represent excellent agreement.

Analysis

Non-parametric measures were employed in the study as the variation in the sample failed to follow a normal distribution. Friedman test was performed to find out if the types of play behaviors varied significantly across the whole 12 participants. At the same time, a Kruskal Wallis test was also carried out to find out specifically if the types of play behaviors varied significantly between each age group, namely 2-3 years; 3-4 years & 4-5 years respectively.

Results
Play Behaviour

Table 1 provides an overview of the frequency data in percentage for different types of play behavior across three age group, $>2.0 \leq 3.0$ years,$>3.0 \leq 4.0$ years &$>4.0 \leq 5.0$ years respectively.

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Analysis of results using Kruskal Wallis test revealed that there was no significant difference in play behaviours across age groups. Friedman test indicated a significant difference between the play behaviors of children with autism spectrum disorders with a χ2 (11) = 23.85, p=0.00 (p<0.01). Subsequent to that a post hoc analysis with wilcoxon signed -rank test was conducted to find out the specific patterns of play behaviors exhibited by children with ASD.

Table 1: Percentage of different types of play behaviors

Participants	Age Range (yrs)	Exp	Sen	Rel	Fun	Sym
S1		6	3	0	39	0
S2		21	9	0	24	0
S3	>2.0 ≤ 3.0	59	41	0	0	0
S4		50	17	17	6	0
S5		35	3	6	29	0
S6		23	58	0	0	0
S7	>3.0 ≤ 4.0	2	0	1	8	0
S8		22	13	31	38	0
S9		3	59	0	3	0
S10		20	0	0	0	0
S11		31	19	0	0	0
S12	>4.0 ≤ 5.0	8	0	0	25	0

Note: Exp=Exploratory, Sen=Sensorimotor, Fun=Functional, Rel=Relational, Sym=Symbolic

The results were discussed under the following headings:

Delay in the developmental stages of play.
Exploratory play in relation to other play behaviors.
A statistically significant difference was observed between Exploratory and Relational play (z=-2.668, p<0.05) as well as Exploratory & Symbolic play (z=-3.059, p<0.05) indicates that children with autism spectrum disorders exhibit a delayed play pattern wherein they engaged more in early stage of play namely Exploratory play with a failure to move on to the subsequent developmental stages.

Functional play in relation to Symbolic Play.
A similar delayed pattern was observed in Functional play with a statically significant difference of z Value of -2.52 (p<0.05) wherein children with ASD occupied their play time significantly with few instances of functional play (z Value of -2.52 (p<0.05) in comparison to absent instances of symbolic play suggesting of a delay in the advanced symbolic play.

The preponderance of Sensorimotor play
There was no significant difference between sensorimotor Play and other types of play behavior ie Exploratory, Functional & Relational Play. ie children with ASD showed more interest in the sensorimotor features rather than experiencing the functional potential of toys though not

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significant. However, there exists a statistically significant difference between the instances of Sensorimotor play and Symbolic play among children with autism spectrum disorders(z=-2.668, p<0.05) suggesting that children with autism spectrum disorders exhibited more sensorimotor play & it limits them to move on to the subsequent complex play behavior, namely symbolic play.

More Functional play in comparison to Relational Play.

Contrary to the above findings of a delayed pattern of play behavior, children with autism spectrum disorders exhibit significantly more Functional play compared to Relational play (z=-2.103, p<0.05), which was a typical performance in the development of the play.

Discussion

The present study explored the play behaviors of preschool children with ASD on a free play session. The results suggested that children with ASD showed a greater tendency to sustain in sensorimotor play though they exhibit few instances of exploratory play, relational play & functional play. This dominance of sensorimotor play actually restricts the children from engaging in more complex symbolic play which was also evidenced in the current study as there were no single instances of symbolic play observed.

In a free play, children with ASD often get fascinated by the sensorimotor features of the object & develop an unusual interest, thereby ignoring the functional & symbolic potential of the object. This atypical interest in sensorimotor feature limits the children to move into the subsequent complex stages of play ie symbolic play (C Jarrold, Boucher, & Smith, 1993) (Libby et al., 1998). Studies have shown that symbolic play abilities are more apparent in older children with ASD in structured play situations (Lewis & Boucher, 1988b; (Whyte & Owens, 1989). This could be reasoned to the fact that the prepotent sensory responses are controlled and the functional & symbolic features of the object are made accessible to children in structured play/Adult-directed play. (Meirsschaut, Roeyers, and Warreyn (2011) also supported the dominance of sensorimotor play in ASD. They explained that the heightened sensorimotor play in children with ASD limits their ability to explore, gain knowledge & experience about the functional aspects of the object. Thus, resulting in a delay in the development of play behaviors in them. The findings of the present study also evidenced a delay pattern wherein the instances of exploratory play were more in comparison to the advanced relational & symbolic play.

Similar findings were reported by (Baron-Cohen, 1987) studied the pretend play of 10 children each with Autism spectrum, Down`s syndrome and typically developing children. The 5-minute long session of toy play of these children was coded & analyzed. The results revealed that children with ASD exhibit more sensorimotor and less pretend play, than the other two groups

Theoretical underpinnings were provided to explain why children with ASD show deficits in symbolic play. Two prominent theoretical explanation proposed were deficits in theory of mind (Baron-Cohen, 1987) & deficits in executive function (Christopher Jarrold, Butler, Cottington, & Jimenez, 2000). The former theory explained that children with ASD had difficulty in symbolizing

thought, engaging in false belief task due to the deficits in theory of mind. Research attributing play deficits to the impairment in executive functions focused on the difficulties in planning, mental/cognitive flexibility (set shifting), inhibition, generativity, and self-monitoring skills of children. Most of the studies in line to this revealed an inconsistency in results. This could be due to the fact that not all children with ASD exhibit deficits in executive function & those who had mostly have a different profile too.

Some other perspective accounted poor pretend play in these children to lack of interactive context of shared meaning &inter subjectivityi.e. mostly in joint attention activities (Hobson, Hobson, Malik, Bargiota, & Caló, 2013). Few studies conducted in this line revealed that joint attention can predict the development of pretend play in typically developing as well as communication delayed children (Toth, Munson, Meltzoff, & Dawson, 2006 ; (Rutherford, Young, Hepburn, & Rogers, 2007).

As observed in the present study, exploratory play stands next to the sensorimotor play in all but one participant. This was in good agreement with the findings of the study by (Boucher (1999) and Williams (2003), reporting the tendency of children with ASD to engage more in exploratory play in comparison to normal peers & developmental delay group.

In consonance with the findings of previous studies, the present study too witnessed the presence of functional play behavior though limited in children with ASD. According to Leslie, (1987), engaging in potential functional play behavior is crucial for the development of pretend play. Hence children with ASD who engaged in less elaborated, less diverse functional play have a greater probability to show marked deficits in symbolic play. Research investigating the functional play behaviors of children with ASD has pointed out both qualitative as well as quantitative difference. Libby et al., (1998) failed to observe a significant difference in the duration of functional play between children with autism & language matched control group, in contrary to the finding of significantly reduced functional play behaviours in children with autism than typically developing controls (Christopher Jarrold, Boucher, & Smith, 1996; Lewis & Boucher, 1988b). The qualitative deficits of functional play behavior in these children accounted a less varied, integrated, and other-directed play than those produced by controls matched for general mental age (Atlas, 1990; (M. Sigman & Ungerer, 1984).

Few schools of thoughts were proposed to explain the functional play behavior deficits in children with ASD. The proponents of executive dysfunction hypothesis suggest that autism being an executive disorder have difficulty in generating novel & alternative schema, so they showcase simple, less diverse, repetitive play behavior (Christopher Jarrold et al., 1996). According to Social deficit hypothesis, the less elaborate functional play in children with autism may arise as a result of their difficulty in interacting with the people (Williams, Costall, & Reddy, 1999). Parents and Caregiver play a pivotal role in making the child understand the functional aspects of objects through imitation, modeling & shared activities such as joint actions, joint attention activities etc. Since such

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kind of social mediation process is disrupted in children with autism, they are unable to use this aid in understanding their own use of objects (M. D. Sigman, Kasari, Kwon, & Yirmiya, 1992).

Conclusion

This study examined the spontaneous play behaviors in children with ASD in a free play session. The preponderance of sensorimotor play along with deficits and or delay in other advanced play namely functional play was observed. No single instances of symbolic play were observed in these children. Future research should be undertaken to investigate more specific subcategories of functional, symbolic play in a larger population.

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Self-Learning Materials Development: Lessons from an English Language Teacher Education Project in Distance Mode

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Abstract

This paper discusses the practical realities of engaging in a Self-Learning Materials (SLMs) development project for distance English Language Teacher Education (ELTEd). In an educational collaboration between the Commonwealth of Learning (COL), Canada and Gauhati University, India one-year project was undertaken, leading to the launch of a distance ELT diploma. The materials developers comprised a group of ELT practitioners, most of whom had ventured into the field of SLM development for the first time. The experience of developing learning materials in an unfamiliar format brought up challenges that had not been factored into the planning of the project. There were specific challenges in the baseline survey for needs analysis, during the training workshops and in the SLM writing phase. These challenges were overcome through trial and error, and through collaborative endeavours at all the various stages of the project. This paper documents the experience of solving the myriad issues that arise in completing such materials development projects, with the hope that it will help future SLM developers prepare adequately for course delivery of ELT programmes through distance mode.

Keywords:

Introduction

The demand for teacher education courses offered through Open and Distance learning (ODL) remains popular with the ever-increasing need of nations to provide quality education in schools, especially in a developing country like India. Echoing this, Dhanarajan (2005, p. xiv) opines that distance learning is one of the options to deliver teacher training quite 'aggressively' in developing nations to reap maximum benefits within a short period of time. Teacher training in distance mode is both cost effective and time saving as it provides the trainee teachers the opportunity to maintain their productivity by pacing their study hours at their own convenience. The National Curriculum Framework for Teacher Education (NCFTE), also recognizes the role

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of ODL in offering both pre-service and in-service teacher education and as a powerful instrument for providing continued professional support to the teacher practitioner (2009, pp. 16-17). However, preparing an ELTEd programme through distance mode has its share of challenges. Unlike content driven subjects, English Language Teacher Education needs to equip teachers with skills that will enable them to develop learners' language skills in the classroom. An ELTEd programme, therefore, is expected to have a practical pedagogy focus through the learning materials.

This paper discusses the various challenges that developers may encounter during preparation of teaching materials. It reviews the process of Self Learning Materials (SLM) development of an ELTEd programme at Gauhati University in terms of the challenges faced by the materials developers and how they were resolved. It is hoped that this paper will throw some light on issues that might emerge during SLM production and provide practical guidelines to those hoping to implement a similar endeavour.

Developing Learning Materials for the Distance Mode: A Review of Guidelines and Probable Challenges
In this section, we highlight the challenges of developing learning materials for distance education as discussed in the toolkit by COL and Asian Development Bank (ADB). Further we discuss what is suggested to have hassle free distance learning materials development and what can be done to resolve issues that come up during the development process.

As mentioned in the toolkit by COL and ADB, materials in the distance mode can be adopted, adapted or created. In the toolkit, creating original materials has been considered as the most expensive option out of the three. When it comes to challenges it is mentioned that developing materials needs more lead-in time as compared to adopting or adapting materials. The process of materials development may also turn out to be quite stressful as the amount of work required may be underestimated in the beginning. In terms of building capacity and expertise in the field of materials development, it is stated that staff need to be trained and skilled in the area. The adequate resources for materials development should also be readily available for materials developers to work on. Sometimes, after putting a lot of effort, training staff, spending time and money and finally developing the materials, people still may need to be persuaded and convinced about the products' worth (1999, pp. 2-7 - 2-10).

The same toolkit also provides a checklist or a list of criteria which should be kept in mind while developing effective distance learning materials (pp. 2-10 - 2-12). Emphasis is given on the following to make the distance learning materials effective:

- defining learning objectives

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- designing learning materials based on learner needs
- sequencing and segmenting the materials appropriately
- prompting learners' interaction with the materials
- providing feedback wherever applicable
- motivating learners
- helping learners identify their existing knowledge and skills
- guiding learners to apply their existing knowledge and skills in the new context
- selecting appropriate media and medium of instruction
- providing learners with timely and appropriate opportunities to assess themselves on their comprehension of the materials and also to practice applying their newly learnt skills
- making sure that the learners receive their materials on time, have easy accessibility to the materials and can avail learner support services

A smooth and comparatively less challenging distance learning materials development and delivery involves comprehensive planning and management. Melton (2004, pp. 141-144) talks about the necessity of regular meetings between material developers and content specialists to have a planned outline of the materials development process beforehand and to resolve any issues that come up during the process. He states that the whole process of materials development should very much remain a team approach. Content specialists and materials developers must come to a mutual agreement about all the decisions regarding the materials development process. A common framework should be worked out to present the learning materials in a coherent manner. He emphasizes that all the materials developers should be familiar with a reasonable summary of the development process within the outline plans. He adds that materials developers must know what is expected of them at each stage, key dates and deadlines by which products from each stage should be made available for review purposes. During materials development there will be times when earlier ideas will need to be refined. Such refinements will not create an obstacle as long as the course team considers them as logical. At this point Melton mentions that throughout the process of materials development a great deal of informal interactions do take place between course team members which help towards maintaining coherence and sharing ideas.

Developing Self Learning Materials (SLMs) for ELT

The first issue that faces Self Learning Materials development for a pre service teacher education programme is the degree of difference between SLM and traditional classroom-based teacher training materials. SLMs for any programme are specially written or adapted materials with specific course objectives. They are designed in such a way that learners can mostly learn through the mediation of the learning materials in the absence of a teacher. Acknowledging the fact that in a distance learning programme learners 'rely very heavily on **specially prepared teaching materials**' Rowntree (1999, p. 11) states that such materials 'will have been largely

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pre-planned, pre-recorded, and pre-packaged.' (highlight original). A teacher education programme not only introduces a trainee teacher to principles, methodology and theoretical underpinnings, it provides them the opportunity to practice teaching in real life classrooms and may even help them develop their command over the language. In the absence of the physical setting of the classroom and the teacher, SLMs for ELT face several challenges: they must motivate the course takers towards the courses, take into account their background knowledge and experience, present methodology plans, provide a space for implementation of the methodology, reflection and feedback, provide participants with age and culturally appropriate examples, assess their knowledge and finally guide them towards further learning through sources other than the SLMs. SLMs must be capable of performing all these tasks.

Traditional vs SLM for TE

In traditional or conventional teacher training programmes, trainee teachers, both pre-service and in-service, meet regularly in their classroom and most of their learning happens in the presence of a trainer. They get to interact with their trainer and their peers at regular intervals, participate in group discussions, get feedback on classroom activities and clarify their doubts whenever they want to. Further, learners in traditional face-to-face settings spend as much time learning on their own as they do in the classroom. But they have the advantage of clarifying their learning issues with their teachers in the classroom. They do not need to be provided with private study materials created especially for them. Their learning involves using books and journals that already exist (Rowntree,1999).

SLMs for teacher education (TE), on the other hand, are constructed in such a way that learners mostly learn through the mediation of the learning materials, in the absence of a teacher. In the words of Rowntree (1999, p.11), 'The materials must carry out all the functions a teacher or trainer would carry out in the conventional situation –guiding, motivating, intriguing, expounding, explaining, provoking, reminding, asking questions, discussing alternative answers, appraising each learner's progress, giving appropriate remedial or enrichment help…and so on.' According to Choudhary (2018, p. 8), learning through SLMs is like having an invisible teacher built in who effectively facilitates learning in the same way a classroom teacher does in the face to face setting.

The Context of the ELTEd Programme at Gauhati University

In 2013, the Department of ELT, Gauhati University, India in collaboration with Commonwealth of Learning (COL), Canada, initiated a project to develop a one-year diploma in ELT with ICT skills for pre- and in-service teachers of English at the primary level. The duration of the project was one year, during which the department developed the course modules for the distance diploma programme and then launched it through the Institute of Open & Distance

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Learning (IDOL), Gauhati University in August 2014 under the name *Diploma in ELT with ICT Skills for Teaching English at the Upper Primary Level*.

The Self Learning Materials (SLMs) for the diploma were developed in a period of eight months from July 2013 to February 2014. This paper discusses the various challenges that the developers encountered during SLM production and how they were resolved.

The SLMs for the diploma were developed in five stages. First, there was a baseline survey to study the needs of the prospective course takers and the prevalent scenario of English Language teaching at the primary level. Then two workshops on Instructional Design and Materials Development took place. Afterwards, the trained workshop participants were engaged in draft module preparation for the diploma. Later, a review workshop was organized whereby module writers received further guidelines to modify their drafts and complete the SLM writing process. Finally, the modules were produced and after being vetted by a COL expert they were ready for the course takers.

In the first of the two workshops to train the prospective module writers, the SLM developers were introduced to the foundational principles of SLM design and the template for the proposed diploma was designed. In the second workshop the structure of the syllabus and the content of each unit were finalized. The SLM developers were divided in five groups and each group was responsible for producing one of the five modules of the proposed diploma. A group leader was also chosen for each group. The group leader was called the module author, responsible for compiling the units produced by the group members, edit them and finalize the modules after doing the necessary modifications.

After the workshops the module writers or SLM developers were allocated a period of two months to produce the drafts of the modules. However, most of the draft units remained incomplete till the time of the review workshop and several materials developers opted out of the process for various reasons. From the original group of 22 materials developers, only16 lent their services in the end. In the review workshop the syllabus was reviewed and a revised outline for the syllabus was produced. In this workshop the detailed templates of the modules and writer's guidelines had to be redesigned, and a model unit was produced. Each participant was provided with the model unit and the writer's guidelines for reference at the end of the workshop. The module writers continued writing the units and the complete versions of the units were sent for vetting three months after the review workshop, after the deadline for submission was extended.

SLM for ELTEd: Needs Analysis, Challenges, and Lessons
Needs Analysis: The importance of needs analysis of target learners prior to developing SLMs can never be overestimated. In this SLM for ELTEd project, the first step towards meeting

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the objective of producing a learner centered course which would contribute towards improving classroom competence of English teachers at the primary level, was to conduct a baseline survey on stakeholder needs. As observed by Mary Burns (2011, p. 154), learner centered teacher education courses are based on learners' needs which aim at making learning as authentic and relevant as possible. For that, teachers' practical, classroom-based experiences are taken into account in both the design and delivery of the course. For this diploma, data was collected from four groups of stakeholders i.e. teachers, teacher educators, administrators or heads of schools and guardians of students. The survey questionnaires covered areas of existing English language pedagogy and stakeholders' perceptions of the English language needs of primary students and the need for teacher training. The survey was conducted in one urban and one rural district of Assam to get comparative perspectives on two kinds of contexts of English language teaching at the primary level.

Wearing Multiple Hats: During the baseline survey it was realized that the views of the stakeholders are seldom taken into account prior to new education policies, government initiatives or new syllabi. This was attested by the eagerness with which several groups of stakeholders (e.g. guardians & teachers) expressed their opinions during the baseline survey. The data collectors had to wear multiple hats: that of data-collector, counsellor and messenger on multiple occasions, which they had not anticipated during their data collection orientation. For example, during the survey, they had to become listening boards on multiple occasions for teachers and guardians who rarely had an opportunity to have their voices heard. Many guardians of this survey also showed their reluctance in filling the questionnaires as they feared their responses might affect their wards at school. This is a challenge that needs to be factored into pre-project materials development baseline survey and needs analysis. Data collectors there need to be sensitive while approaching guardians with a survey questionnaire relating to their wards' experience at school.

Local Language Challenges: Another learning point that emerged from the baseline survey experience of the project is that it is useful to engage field investigators who speak or are able to communicate in the local language for data collection. For example, in this project, data collection slowed down in some cases in the rural district as most of the investigators were unable to communicate with teachers, administrators and guardians in the local language Bodo, or the target language English. Only one investigator spoke the local language, and he had to translate most of the questions. In some cases, translation also became very difficult.

Fear of Retribution: Most teachers of government institutions are uncomfortable with surveys, especially when they feel it is a government initiative. When they are not convinced of the academic/research intentions behind conducting a survey on their teaching experiences and classroom practices, they are apprehensive that their responses may affect their careers and may

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even be used against them. While eliciting data from teachers and teacher educators, therefore, it is important that investigators spend some time explaining the objectives behind the data collection, and also the purpose for which the data will be used.

SLM for ELTEd: Structure

SLM contents are delivered to learners in segments. Learning points are sequenced and framed into sessions with a time interval between every session. These sessions are usually called modules and each module covers several learning points. A cluster of such learning points is usually called a unit. The ELTEd diploma offered by Gauhati University had five modules and they consisted of five units each, except for Module 5, where the fifth unit was a practical unit and there was no written component. It was decided that all the units would have a minimum of four and a maximum of 6 learning points so that learners do not get overwhelmed by the length of a unit. To make all the units consistent and uniform materials developers were provided with a unit template and there were prescribed word limits for every section or subsection in a unit.

Familiarity with Both Concepts and SLM Structure: In the group of the materials developers, except two members (including the coordinator), none of the SLM developers had had any previous experience of developing ODL materials prior to the first workshop. As a result, the potential SLM developers got overwhelmed by the sheer number of new theoretical concepts on ODL they were introduced to, without any previous experience, in the initial training period. To resolve this issue, training methodology was modified to include more experiential learning through group work. During the course of training workshops, it was realized that in projects involving SLM development for pedagogy programmes, it is essential to incorporate participatory pedagogy to enable participants to learn new concepts.

Word Limit and Related Issues: Later while writing the units, some of the materials developers found it quite challenging to stick to the prescribed word limit. Units were either falling short of words and in some cases, inclusion of activities and case studies made it difficult to meet the word limit. Unlike the first two training workshops where the materials developers were working in groups, sharing ideas and availing the opportunity to consult each other, working in isolation in the post workshop period, resulted in such issues for some of the materials developers. This issue was only resolved in the review workshop, when the consultant expert and the coordinator provided detailed module plans and writers' guidelines to materials developers. The module plans had detailed descriptions of what should be included in various sections of the units. The writers' guidelines provided information on the style of writing and described the rationale for including particular sections in a unit. Given below is an example of a part of a unit plan (extracted from a module plan), provided to materials developers after the review workshop. The example depicts how a subsection was planned within a unit.

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Unit name and number	Subsection name and number	Writing guidelines
Unit 1.2 Teaching English and teaching other subjects	1.2.3 Developing language skills through content: using other materials	This learning point introduces the concept of ● using authentic materials ● writing own materials to resemble real life content, such as a page torn out from a diary, a wedding invitation card ● using technology as a source for materials, such as a mobile phone menu Reflective activity: Asking the teacher what kind of materials she uses in the English classroom (then suggesting the different types of materials other than the textbook which can be used in the classroom) CS: A success story of a teacher who used other materials *

*N.B. 'CS' stands for case study in the table above.

The outcome of providing the materials developers with the module section and subsection frame and writer's guidelines was that their workflow was streamlined. Breaking up the content into smaller, manageable information chunks resulted in a clearer focus on the job at hand. The materials developers attested to this in their questionnaires and personal interviews.

SLM for ELTEd: Content

Content Delivery in SLM: In case of a traditional classroom-based course in ELT, textbook content is basically expository. On the other hand, contents of Self learning Materials for a teacher education programme in ELT includes a study guide, activities, feedback, self-assessment, examples, case studies, summaries, related links, audio- video files and so on. An SLM unit begins with an overview of the unit, followed by the objectives of the unit. The overview gives an overall idea about the unit and links the unit to other related units. The objectives make the distant learner aware of what he or she can perform or achieve after completion of the unit. In a way, both the overview and the objectives motivate the learners in the beginning of a unit. Then comes the main body of the unit - the content, constituting the learning points, activities, and case studies that further illustrate the learning points in real life contexts. Unlike face to face TE programmes, however, in SLMs, presenting the learning points and asking the learners to do the activities is not enough. SLMs must incorporate ways in which a teacher in a traditional classroom elicits responses based on their background knowledge or uses some reflective activity in the classroom before presenting new learning points. Unlike a

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regular textbook, a unit in an SLM module must include an answer key so that the learners may compare their own responses to questions against possible a 'correct' answer, provide feedback and also include a discussion on why some responses are considered incorrect while others are correct. The learner is taken from what he/she knows and introduced to the unknown, in the process of presenting new learning points. Further, examples or case studies are provided which exemplify the learning points in real contexts. Learning points are also followed by activities. A unit in the SLM mode ends with a summary which recapitulates all the learning points in the unit and also references to other related sources or materials.

Pedagogy Focused SLM: Teacher education programmes need to demonstrate and model suggested pedagogy. The diploma in ELTEd therefore sought to build in pedagogical practices such as activity oriented, self-directed learning, and constructivist learning based on experiential pedagogy. This had to be reflected in every type of input, such as all activities, including reflective activities or for checking learners' understanding. Developing such activities keeping in mind the word limit of the unit, turned out to be a challenging task for the materials developers. Given below is an example of a reflective activity used for motivating the learners - two drafts and the final version of the activity.

The Drafting Process
First draft:

Let us try to choose the correct answer for the following questions. We will understand the situation better if we answer the questions.
1)   Why do we teach a language to our students?
Ans.   a) To make the students able to use the language in speaking, reading and writing

 Or

            b) To make the students memorise facts of knowledge from language textbooks as
               in the case of   History/Geography
2) Do all the students of the same level in the whole country speak the same language?
Ans.   a) Yes, they speak the same language.
                      Or
             b) No, they have different mother tongues.
3) Does explaining the lesson from a language textbook in the classroom teach the students to use the language in speaking or writing?
a) Yes, explaining the lesson and even translating the lesson into the mother tongue teaches the students how to use the language for speaking and writing.
 Or

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b) No, merely explaining and translating the lesson from the language textbook does not help the students. In this way students do not develop their speaking and writing skills in the target language.

In the first draft, the activity was used for checking learners' understanding of a learning point. After being sent to the module author for reviewing, it was suggested that the activity be used as a reflective activity, reworded and put in a tabular format for economy. The conclusion to the activity and feedback were also missing in the first draft. These shortcomings were also worked upon in the second draft.

Second draft:

In the table below you will find two questions on teaching of English at the Upper Primary level and two statements for each question. Read the questions and the statements and choose the statement you think is correct.

Question	Statement 1	Statement 2
i) Why do people need to teach English at the Upper Primary level?	To make the students able to use the language in speaking, reading, writing and listening	To make the students memorise information from language textbooks as in the case of History/Geography
ii) Do you think explaining and translating the lesson from an English textbook in the classroom teach the students to use the language in speaking or writing?	Yes, explaining the lesson and translating the lesson into the mother tongue teach the students to use the language for speaking and writing.	No, merely explaining and translating the lesson from the language textbook does not help the students. In this way students do not develop their speaking and writing skills in the target language.

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Did you choose statement 1 for question i) and statement 2 for question ii)
From this exercise you understand that teaching English at the Upper Primary level is not about:

- making the students memorise information from language textbooks just like History or Geography and
- translating the lesson into the mother tongue to teach speaking and writing in English

When the second draft was submitted for reviewing, no further revisions were sought. However, it was edited and modified further before being transformed into the final version. The final version showed what the activity was missing. The unit where this activity was used as a reflective activity began abruptly without an introduction. In the final version, the module author added an introduction prior to the activity and reworded it to suit the learners' level of understanding.

Final version:

…. In the table below are two questions on learning English at the Upper Primary level and two statements/ for each question. Which statement, according to you, answers the questions?

Question	Statement 1	Statement 2
i) Why do people teach English at the Upper Primary level?	To make the students speak, read, write and listen to English confidently	To make them understand the information in the lesson, just as they learn History or Geography
ii) Is explaining and translating the English a good way to make students develop English?	Yes, explaining the lesson and translating it into the students' mother tongue teaches the students how to improve their English.	No, explaining and translating the lesson from the language textbook may help students understand the contents, but will not develop their English skills.

Statement 1 for question (i) and statement 2 for question (ii) are the appropriate answers; they tell us that teaching English at the Upper Primary level is not about:

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- making the students memorise information from the textbook just like History or Geography, such as answers to comprehension questions given at the end of each lesson
- explaining the 'meaning' of the lesson (i.e. paraphrasing the lesson in simpler English or the mother tongue) by assuming that students cannot understand on their own

As this example shows, the module developers struggled with incorporating an appropriate teacher voice and with consistently using an inductive approach to introducing new content.

Case Studies in SLM: SLM developers had faced problems in writing case studies too. Case study is a research methodology format used in social and life sciences. In SLMs inclusion of case studies provides learners a glimpse of pedagogical situations where teaching and learning experiences in real classroom contexts are described, to which the learners can relate. In case of the ELTEd diploma, the case studies had to present narratives of both pre and in-service English language teachers in the upper primary classroom in both urban and rural setting. The SLM developers had to remember that the case studies had to address issues like teachers managing large classrooms, unmotivated students, inadequate teaching learning resources, low proficiency of the teachers themselves and so on. Unlike scientific research projects where actual events are recorded over a period of time in the form of case studies, materials developers did not have access to such events. They had to create realistic situations based on second hand descriptions from other teachers and make these reflect actual practice. It was decided that every unit would consist of two case studies.

Although the materials developers got the opportunity to interact with the data collectors of the baseline survey who had seen and experienced the English teaching and learning scenario at the primary level, many of them were not very familiar with ground level realities in context. As a result, the materials developers found it difficult to put themselves in the shoes of an English language teacher at the upper primary level. Narrating an event related to the teaching learning scenario from the teacher's perspective, talking about actual problems faced by the teachers and how they were resolved, proved a challenge for some of the module writers. Further, materials developers were suggested to contextualize the case studies and make them realistic. The case studies had to illustrate the learning points for which they were used and provide more information about them rather than merely restating them. Finally, materials developers were asked to consider case studies as stories having a closure and also to exercise gender sensitivity and neutrality.

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The materials developers communicated their dilemma to their respective module authors and the problem was discussed during the review workshop too. To resolve the issue, it was decided that during the review workshop the basic structure of all the case studies would be provided, and the materials developers would receive guidance in articulating the case studies. The SLM developers' feedback on their case study development experience reveal that the participatory format in which case study development was conducted during the review workshop was more productive in terms of materials production than working individually. This process helped generate more ideas and it also provided them with the opportunity to have a critical perspective on the drafts.

SLM for ELTEd: Language

While writing SLMs, extra care is taken to present the content in simple and clear language. The effectiveness of SLM delivery depends to a great extent on the language used in the materials, as difficult and ambiguous language may have the adverse effect of de-motivating the learners. Using simple and clear language does not however mean that learners need not be introduced to new vocabulary or terminology. In SLMs, a conversational style is used to present the learning points as this helps to build a rapport between the inbuilt teacher in the SLM and the learner, and new vocabulary is presented in contexts with appropriate meaning markers. (Choudhary, 2018, pp. 22-23)

The results of the baseline survey of the ELTEd project for needs analysis revealed that it may not only be students who need to develop their English language proficiency at the primary level; even teachers and administrators lack proficiency in English. This was established by the sheer number of teachers and administrators who could not write their responses in English or understand the questions on their own. The data collectors had to translate the questionnaires in the mother tongue and help the stakeholders construct their replies in English to fill in the questionnaires. It made the data collection procedure time consuming. Later during materials development too, unit developers were specially advised to keep the language simple and lucid to help the readers. There was even a suggestion to offer the diploma in two languages i.e. in Assamese (the state language of Assam) and English. The suggestion was, however, dropped, as offering the diploma in a language other than English would mean compensating with the quality and objective of the diploma.

Conclusion

On the surface the SLM development process seems strenuous only because it involves long working hours and pressure of meeting deadlines. But the challenges faced during the ELTEd SLM development showed that the process is not only about long working hours and meeting deadlines. Based on the needs of the learners for whom the materials are being designed, the contexts vary and accordingly the challenges too. The data collectors of the baseline survey

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had to become listening boards for the stakeholders, there were issues with language for communication and fear of retribution of the stakeholders at times. Data collectors in similar contexts may face such challenges and they can be made aware of such situations during their orientation before data collection. The structure of the SLMs and style of presenting the contents are quite different from developing textbooks for regular courses. It is very important to train the staff well for SLM development and at the same time it should be kept in mind that SLM developers need constant support and guidance from their fellow developers and subject specialists during the writing process. Regular meetings and communication between the SLM developers make meeting deadlines easier and at the same time participatory format contributes towards more idea generation as seen in the results of the review workshop for the ELTEd diploma. Simple and lucid language is a key to develop effective SLMs and it also helps to keep the distance learners motivated. It was something the materials developers had to constantly keep in mind while working on the various modules as the language of the materials had to match the low proficiency level of some of prospective course takers.

In short, SLM development requires an orientation into both content and structure, and SLM development for ELTE has the additional dimension of demonstration of pedagogy. A carefully planned SLM development structure, template and timeline reduces the challenges considerably. A pre-programme orientation to materials developers resolves many of the challenges beforehand, smoothing out differences in writing styles and content presentation.
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Developing Learner Autonomy Using the Mobile App *Edmodo* - An Evaluative Study

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Learner Autonomy is the ability to take charge of one's own learning. This ability is acquired rather than inborn. Developing learner autonomy has an important role in the theory and practice of language teaching. Language learning is a lifelong endeavour, not one that begins and ends in a language classroom. Learners have to work within and beyond the classroom to develop their language skills. The notion of learner autonomy moves into an area where learners can direct their own learning. It could mean those learning activities which take place without the immediate intervention of the teacher (Najeeb 2015).

Learner-centredness and Autonomy are rooted in Humanism and Experiential Psychology. In experiential learning, students are placed at the centre of the learning process, and their immediate personal experiences are taken as the point of departure for the learning process. Humanistic Psychology attempts to make sense of experience at the point where sociology and psychology intersect. Learner Autonomy allows the learners to plan their own learning activities, monitor their progress, and evaluate their outcomes (Nunan 194).

Personal computers or laptops help the students learn in a non-classroom environment when they are at home, in front of their personal computers online or offline. Mobile phones or m-learning platforms provide the students with the opportunity to learn when they are in the bus, at home, or at work doing their part-time jobs (Miangah and Nezarat 310). Using mobile technology, they can learn any time anywhere.

Mobile-Assisted Language Learning (MALL) deals with the use of mobile technology in language learning. In contrast to classroom learning, in MALL there is no need for the learners to sit in a classroom or at a computer to get language learning materials. MALL can be considered an ideal solution to language learning barriers in terms of time and place (310). It can be used effectively to develop the language skills of the school and college students.

Mobile assisted language learning (MALL) is a subarea of the growing field of mobile learning (mLearning) research which increasingly attracts the attention of scholars. This study provides a

systematic review of MALL research within the specific area of second language acquisition during the period 2007-2012 in terms of research approaches, methods, theories and models, as well as results in the form of linguistic knowledge and skills (Viberg & Gronlund 2012).

Various researches show that studies of mobile technology use in different aspects of language learning support the hypothesis that mobile technology can enhance learners' second language acquisition. However, most of the reviewed studies are experimental, small-scale, and conducted within a short period of time.

There is also a lack of cumulative research; most theories and concepts are used only in one or a few papers. This raises the issue of the reliability of findings over time, across changing technologies, and in terms of scalability. In terms of gained linguistic knowledge and skills, attention is primarily on learners' vocabulary acquisition, listening and speaking skills, and language acquisition in more general terms (Viberg & Gronlund 2012).

Objective of the Study

The objective of the study is to find whether the Mobile App *Edmodo* based Online Spoken English course helps in developing Learner Autonomy in college students at undergraduate level.

Hypothesis of the Study

- Speaking skills of the undergraduate students can be developed using *Edge On* Online Spoken English course.
- Learner Autonomy can be promoted in the undergraduate students using Mobile apps like *Edmodo*.

Location of the Study

The location of the study is Chevalier T. Thomas Elizabeth College for Women which is situated at Sembium in Chennai.

Samples for the Study

The undergraduate students of Chevalier T. Thomas Elizabeth College for Women are the samples of the study. The samples belonged to various departments like B.A. (English), B.Sc. (Maths), B.Sc. (Physics), B.Sc. (Computer Science), BBA, BCA, B.Com. (Corporate Secretaryship) 'A', B.Com. (Corporate Secretaryship) 'B', B.Com. (General) 'A', B.Com. (General) 'B', B.Com. (A&F), B.Sc. (Chemistry), and B.Sc. (Psychology).

Methodology

Edge On Online Spoken English Course introduced by the Postgraduate and Research Department of English, CTTE College for Women, Chennai, is designed based on the Outcome Based Education (OBE) Bloom's Taxonomy model. It is designed using the Learning Management System (LMS) Edmodo.

Edge On Online Spoken English Course is a 10-week course. It contains 10 Modules with 6 Units each. Each unit is designed based on the 6 levels in Bloom's Taxonomy (Remember, Understand, Apply, Analyse, Evaluate, and Create) (Parveen 2018).

5 levels in each unit contain listening exercises with multiple-choice questions which are automatically evaluated by the Learning Management System (LMS) *Edmodo*. These online quizzes are a part of the Formative Assessment done through the LMS. Students send their recorded responses for speaking tasks through *WhatsApp* to their respective General English teachers. The teachers evaluate the responses using a speaking rubric.

All the I year undergraduate students in the college are allowed to enroll and complete *Edge On* online Spoken English course during their course of study. Exit polls and survey questionnaires are used to collect and analyse student feedback.

Major Findings
- Out of 771 first year undergraduate students of CTTE College for Women, Chennai, 623 of them enrolled for *Edge On* Online Spoken English course.
- (i.e.) 81% of first year students have registered for the certification program.
- Out of 623 students who have registered for the course, 455 students have completed all the listening activities using Edmodo student app.
- (i.e.) 73% of the students who have registered for the course have completed all the listening activities using *Edmodo* student app.
- Out of 623 students who have registered for the course, 134 students have completed the speaking activities using *WhatsApp* voice recording facility.
- (i.e.) 22% of the students who have registered for the course have completed the speaking activities using *WhatsApp* voice recording facility.

The results indicate that most of the first-year undergraduate students are interested in learning language online. They show more interest in listening to audio and video through *Edmodo* app, rather than recording and sending their speaking responses through *WhatsApp*.

141 of them completed the course before the deadline with high credit scores and received Special Certificates. 142 of them completed the course after the deadline and received Course Completion Certificates.

The researcher used *Survey Monkey* questionnaire to get quantitative feedback on *Edge On* Online Spoken English course from the students of CTTE. Oral feedback was collected from the students to evaluate the qualitative feedback on the Online Spoken English course. These were done by the researcher to find out whether the students like / hate using mobile technology to learn or practise Spoken English, outside the classroom.

Students' Quantitative Feedback in *Survey Monkey*
Q1 How do you evaluate yourself, in general?
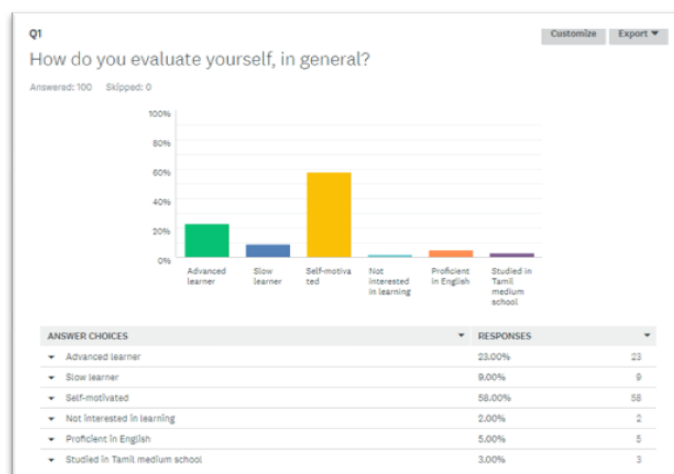
- 23% of the survey participants consider themselves as advanced learners.
- 9% of the survey participants consider themselves as slow learners.
- 58% of the survey participants consider themselves as self-motivated.
- 2% of the survey participants are not interested in learning.
- 5% of the survey participants are proficient in English.
- 3% of the survey participants have studied in Tamil medium school.

Q2 Are the listening activities useful to you in improving your listening skills?
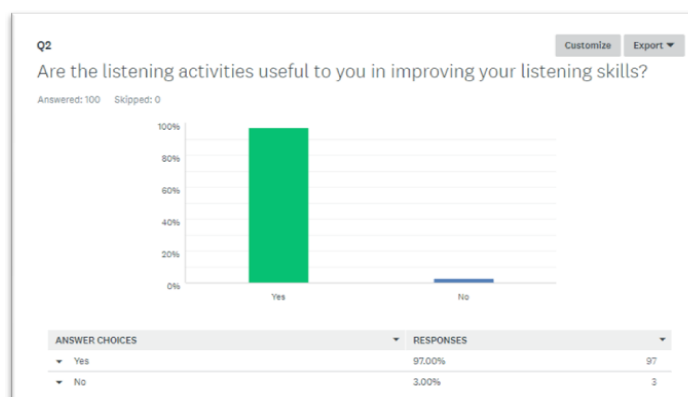
a) 97% of the survey participants consider the listening activities useful in improving their listening skills.
b) 3% of the survey participants consider the listening activities not useful in improving their listening skills.

Q3 Are the speaking activities useful to you in improving your speaking skills?
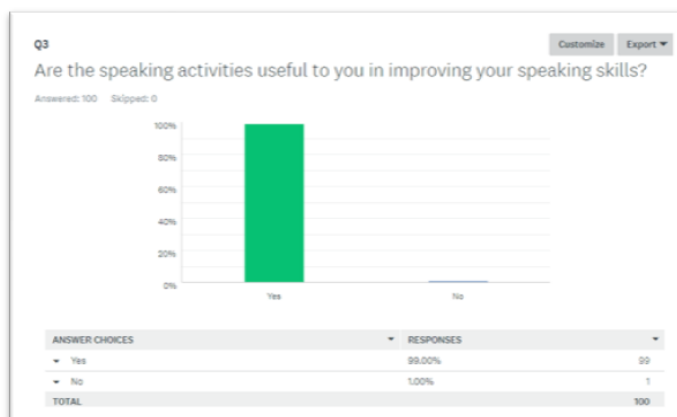
- 99% of the survey participants consider the speaking activities useful in improving their speaking skills.
- 1% of the survey participants consider the speaking activities not useful in improving their speaking skills.

Q4 Which one do you prefer the most - Quiz-based Listening Activities or *WhatsApp*-based Speaking Activities?
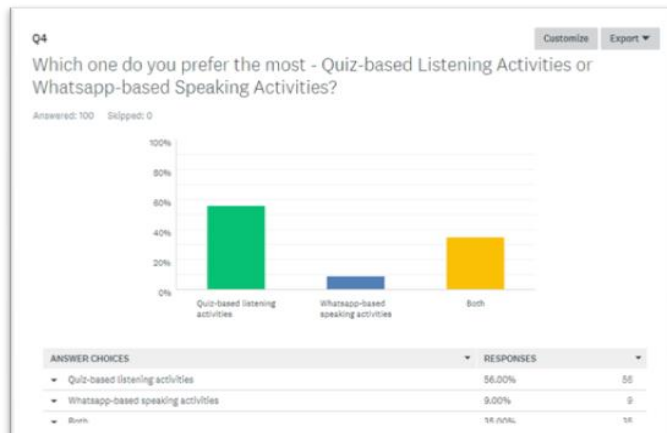
- 56% of the survey participants prefer Quiz-based Listening Activities the most.
- 9% of the survey participants prefer WhatsApp-based speaking activities the most.
- 35% of the survey participants prefer both Quiz-based Listening Activities and WhatsApp-based speaking Activities.

Q5 Which one do you prefer the most - Classroom Based Spoken English Course or Mobile-App (*Edmodo*) Based Spoken English Course?

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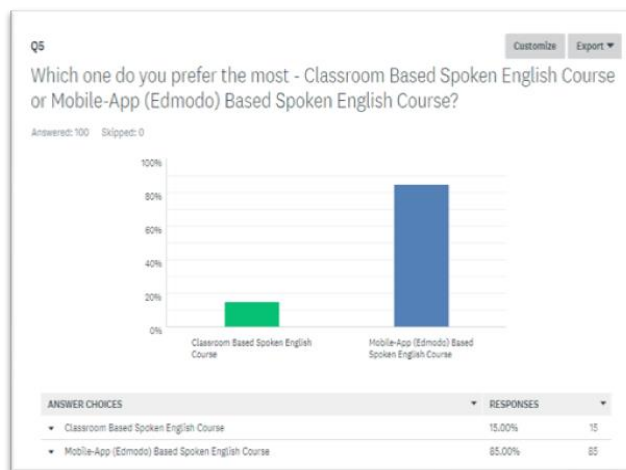
- 15% of the survey participants prefer Classroom Based Spoken English course the most.
- 85% of the survey participants prefer Mobile-App (*Edmodo*) Based Spoken English course the most.

Q6 Are the audio and video exercises interesting?
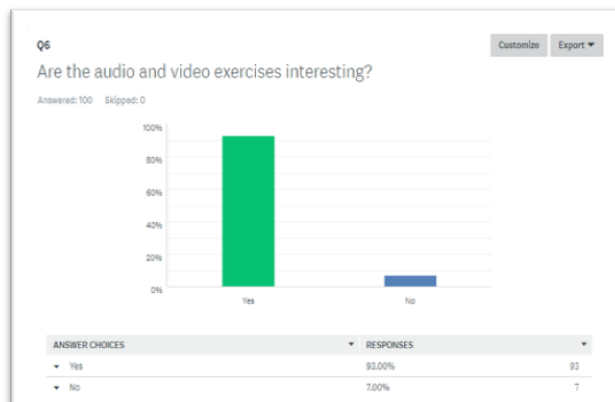
- 93% of the survey participants consider audio and video interesting.
- 7% of the survey participants consider audio and video not interesting.

Q7 Are the *Whatsapp* groups useful for Edge-On course related communication?
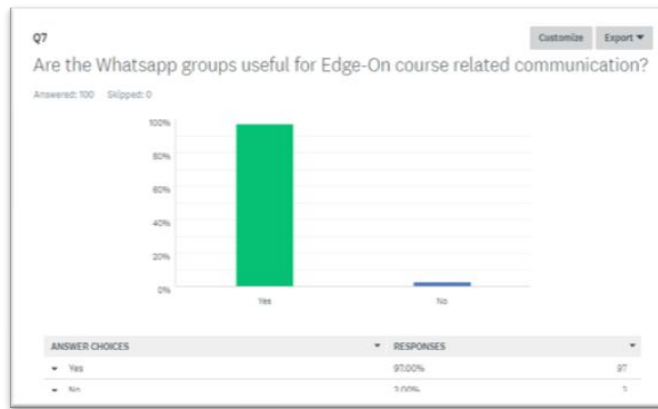
- 97% of the survey participants consider the *WhatsApp* groups useful for Edge-On course related communication.
- 3% of the survey participants consider the *WhatsApp* groups not useful for Edge-On course related communication.

Q8 How do you evaluate *Edmodo* app?
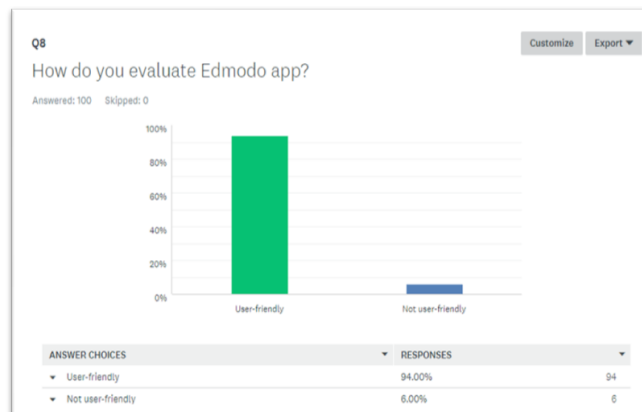
- 94% of the survey participants consider *Edmodo* as user-friendly.
- 6% of the survey participants consider *Edmodo* as not user-friendly.

Q9 How do you evaluate Edge-On Online Spoken English course?
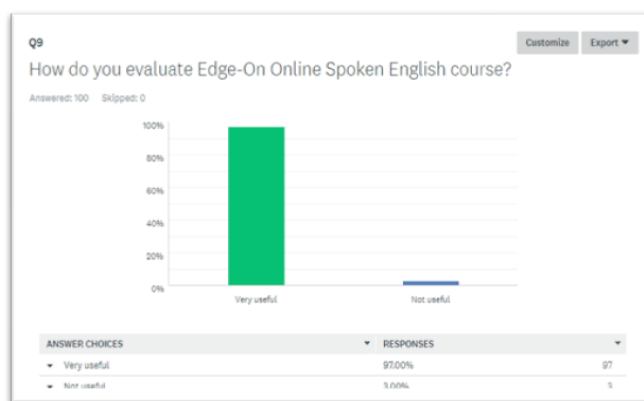
- 97% of the survey participants consider Edge-On Online Spoken English course very useful.
- 3% of the survey participants consider Edge-On Online Spoken English course not useful.

Q10 How do you evaluate your performance / progress in Edge On?
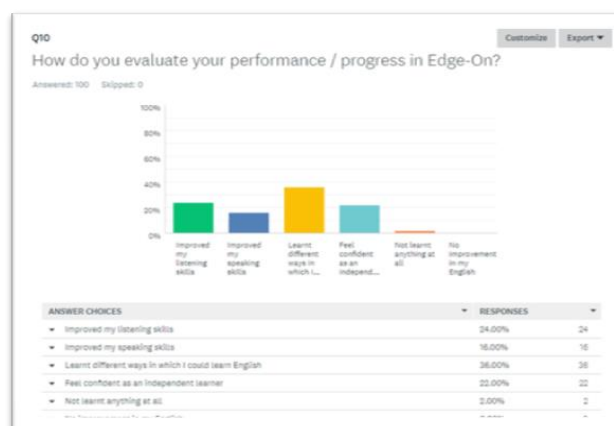
- According to 24% of the survey participants, *Edge On* Spoken English course has improved their listening skills.
- According to 16% of the survey participants, *Edge On* Spoken English course has improved their speaking skills.
- 35% of the survey participants have learnt different ways in which they could learn English.
- 22% of the survey participants have become confident as independent learners.
- 2% of the survey participants have not learnt anything at all.
- None of the survey participants has chosen the option 'No improvement in my English' which implies that *Edge On* Online Spoken English course has created an impact on all the course participants at the undergraduate level.

Students' Qualitative Feedback on *Edge On* Online Spoken English Course

The researcher interviewed the course participants (the undergraduate students of B.A., B.Sc., BCA, B.Com., BBA) to know about their general opinions about the *Edge On* Online Spoken English. As the undergraduate classes contained mixed ability students, some of them opined that the course was easy while others felt that it was difficult.

Some students found the speaking activities very difficult. They wanted a basic level Spoken English course. A few others said that there was no development in their language skills; they needed advanced level course in *Edmodo*. Some of the difficulties faced by the students were:

- Installing the *Edmodo* app took too much time.
- There were too many advertisements while using *Edmodo* app.
- The phone hanged due to memory overload.
- Videos downloaded very slowly.
- Some students said that the videos were very slow, and they had to skip the video to avoid boredom.
- Some students remarked that the videos were boring.
- Video volume was very low.
- Listening exercises were more in number.
- Some questions were difficult to understand.
- One week was given to complete one module. Even that time limit was too short for a few students.
- They wanted extra time, to avoid being pressurised to do their assignments.
- Some felt bored while doing the listening and speaking activities.
- Some students accepted that they were too lazy to do the speaking activities.
- For some of them, the accent used in the animations or videos was very difficult to understand.
- Some of them said that the speaking activities were very difficult.

Some of the positive comments given by the course participants were:

- Most of the students preferred quiz-based listening activities to WhatsApp-based speaking activities.
- Most of them felt that listening activities were easier than speaking activities.
- Listening activities were interesting as the videos were clear, and the multiple-choice questions were easy to answer.
- Some students suggested giving a sample activity before every speaking exercise to get an idea about how to proceed with it.
- Some students had got help from their siblings, helping them improve their speaking skills too.
- Many students remarked that they felt conscious about doing the speaking activities. After recording their speaking response in *WhatsApp*, they had heard it again, checked for errors, and corrected them before sending to the teachers. This had helped them gain confidence which would be helpful while attending interviews.
- Some said that after doing this course some students had started talking in English in the class.

- Some of the students felt that there was no scope for talking in English inside the campus. Speaking activities in *WhatsApp* created space for them to talk in English.
- Students remarked that WhatsApp groups were useful for communication purpose. Reminders sent in the WhatsApp groups were quite useful.
- These groups were beneficial for the students to clarify their doubts quickly.
- Students who were not in the *WhatsApp* group faced difficulties in following the deadlines in doing the exercises.
- Many students said that *Edmodo* was very useful, and they learnt a lot from the course.
- Many students said that they were motivated to do the course. A few students remarked that they completed the course only out of compulsion.

Students' Poll in *Edmodo* app
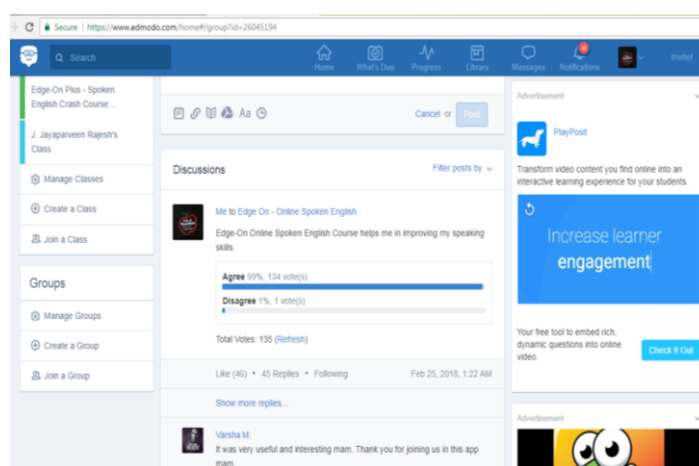
- 'Student Poll' is launched in the *Edmodo* app. 134 out of 135 students have answered positively to it showing that 99% of the student participants find Edge-On Online Spoken English Course useful to them in developing their listening and speaking skills.

5.1 Table Showing the Students' Completion Rate of *Edge On* Spoken English Course:

Name of the Department	No. of students completed *Edge On* Online Spoken English course	Percentage of students completed *Edge On* Online Spoken English course	No. of students who have not completed the course	Percentage of students who have not completed the course
B.A.English	23	37	39	63
B.Sc.Maths	21	50	21	50
B.Sc.Physics	16	64	9	36
B.Sc.Chemistry	13	54	11	46

B.Sc.Psychology	26	74	9	26
B.Sc. Computer Science	28	74	10	26
BCA	20	39	31	61
B.Com. (General) 'A'	32	48	34	52
B.Com. (General) 'B'	37	54	31	46
B.Com. (CS) 'A'	14	29	35	71
B.Com. (CS) 'B'	6	10	53	90
B.Com (A&F)	27	44	35	56
BBA	16	38	26	62

5.2 Graph Showing the Students' Completion Rate of *Edge On* Online Spoken English Course:
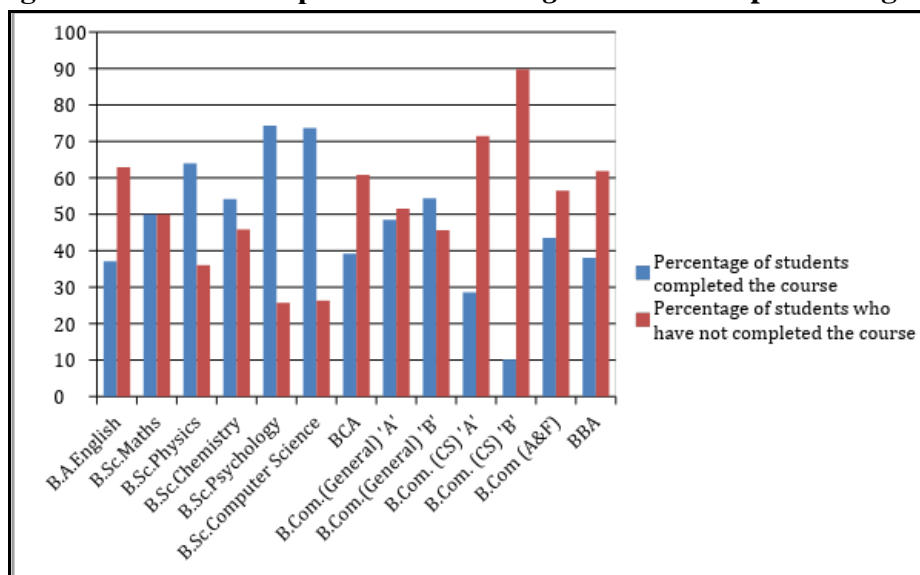
- 63% of I year B.A. (English) students have not completed the mobile app Edmodo-based *Edge On* Online Spoken English course.
- 50% of I year B.Sc. (Maths) students have not completed the mobile app Edmodo-based *Edge On* Online Spoken English course.
- 36% of I year B.Sc. (Physics) students have not completed the mobile app Edmodo-based *Edge On* Online Spoken English course.
- 46% of I year B.Sc. (Chemistry) students have not completed the mobile app Edmodo-based *Edge On* Online Spoken English course.
- 26% of I year B.Sc. (Psychology) students have not completed the mobile app Edmodo-based *Edge On* Online Spoken English course.
- 26% of I year B.Sc. (Computer Science) students have not completed the mobile app Edmodo-based *Edge On* Online Spoken English course.
- 61% of I year BCA students have not completed the mobile app Edmodo-based *Edge On* Online Spoken English course.

- 52% of I year B.Com. General 'A' students have not completed the mobile app Edmodo-based *Edge On* Online Spoken English course.
- 46% of I year B.Com. General 'B' students have not completed the mobile app Edmodo-based *Edge On* Online Spoken English course.
- 71% of I year B.Com. CS 'A' students have not completed the mobile app Edmodo-based *Edge On* Online Spoken English course.
- 90% of I year B.Com. CS 'B' students have not completed the mobile app Edmodo-based *Edge On* Online Spoken English course.
- 56% of I year B.Com. (A&F) students have not completed the mobile app Edmodo-based *Edge On* Online Spoken English course.
- 62% of I year BBA students have not completed the mobile app Edmodo-based *Edge On* Online Spoken English course.

Key Findings

Though majority of the students enjoy using the mobile app *Edmodo* to learn, only the motivated students in each class have completed the Edge On Online Spoken English. This implies that mobile technology can sustain the interest of the learners and help the motivated students learn and perform better, but it cannot develop 'learner autonomy' in the least motivated students.

Recommendations

To develop or promote learner autonomy, teachers or instructors can try using the procedure suggested by Nunan (196-202):

1. Make instruction goals clear to learners
2. Allow learners to create their own goals
3. Encourage learners to use their second language outside the classroom
4. Raise awareness of learning processes
5. Help learners identify their own preferred styles and strategies
6. Encourage learner choice
7. Allow learners to generate their own tasks
8. Encourage learners to become teachers
9. Encourage learners to become researchers

Limitations of the Study
- The samples belong to only one college.
- They all are in first year undergraduate course.
- Their medium of instruction in school is not considered.
- Their socio-economic backgrounds are not taken into account.

Scope for Further Research

- Use of mobile app *Edmodo* in English as Second Language (ESL) Learning can be analysed in detail.
- The influence of mobile technology in developing the students' LSRW skills can be discussed in detail.
- The effectiveness of *Edmodo* can be compared with other LMS like *G-Suite*.

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Evaluating Critical Thinking Skills in an EFL Writing Classroom of Saudi Female Students

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Abstract

Application of critical thinking skills is a growing trend in EFL teaching – learning profession. EFL teachers are being demanded to develop not only knowledge and comprehension skills but also skills of critical thinking such as analyzing, synthesizing, evaluating, and researching. Focus in the profession is to make these skills a part of advanced communicative abilities envisioned in the outcomes of a learning program. This research paper evaluates ability of critical thinking with reference to English language proficiency among Saudi female undergraduates. The research is conducted in Intensive English course 011 at the Community College (Female), King Khalid University (KKU), Abha, Saudi Arabia.

Keywords: Critical thinking, language proficiency, Saudi undergraduates

Introduction

Literature Review

Origin of critical thinking lies in Greek scholarship. Originally, the term" critical is related to the Greek word "ideal ", or standard to judge. The main object of critical thinking is to determine the quality and value of your beliefs. It is mainly concerned with how someone thinks and how he builds his conviction on solid reason through using a whole set of criteria in the techniques, attitudes, and principles Michael Scriven argued that "critical thinking is an academic competency akin to reading and writing. He defines that critical thinking is a skilled activity required for active interpretation and evaluation of observations and communications, information and argumentation. Siegel has defined critical thinking as an "education in knowledge of rationality (Vero & Puka, 2018).

Critical thinking is an active and cognitive process that involves learners in curiosity to learn something in organized way and to confirm through evidences. It is applicable from

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classroom learning to life situation through using reasoning, reflection, responsiveness, and thinking ability. It is expected from language teachers to design such learning activities that can enable learners to use skills of critical thinking as the basis for more learning and learning independently. The similar view has been shared by communicative language teaching (CLT) aims to enables learners to express values and judgment about oneself and others. (Richards & Rodgers: 1994)

EFL teachers are supposed to develop communicative competence among the learners so they can meet their daily needs successfully. Developing skills of critical thinking among the learners is also a significant aspect in English language education. The aim is to make the learners proficient in language use as well as in expressing intellectual perspectives on all contemporary topics of global significance. Critical thinking shapes academic aptitude of the students and enables them to defend their perspectives in globalized industry of knowledge and learning. To make such an effective learning, EFL teachers need to raise the level of teaching from knowledge and comprehension to inculcating researching, reflecting and evaluation abilities. It makes learners competent to share on issues such as value conflicts, cultural differences, local and global problems & their solutions, taking judgments with all intellectual seriousness based on well-grounded reflective thinking (Browne & Keeley, 2007).

Precisely, we can define critical thinking as an approach to a subject in which a learner applies a number of skills such as collecting information from different sources, analyzing and synthesizing information from different perspectives and a range of sources, supporting information with references, participating constructively in debate / discussions to support a judgment, engaging in cross-cultural collaboration, developing evidence-based personal responses, and to communicate effectively and appropriately inside and outside the classroom' (Browne & Keeley, 2007).

Most of the public universities in Saudi Arabia have included the acquisition of skills of critical thinking in their all English undergraduate courses. In the case of this research, Intensive English program at King Khalid University, Abha, Saudi Arabia has adopted inculcation of skills of critical thinking as an integral part of the curriculum. Recommended text books i.e. Unlock Listening and Speaking Skills and Unlock Reading and Writing series have exclusive activities and tasks to inculcate skills of critical thinking like brainstorming, categorizing, evaluative and analytical. The critical thinking activities and tasks and projects in Unlock are based on Benjamin Bloom's classification of learning objectives. The Unlock series aims to develop lower- and higher-order thinking skills, ranging from demonstrating knowledge and understanding to in-depth evaluation.

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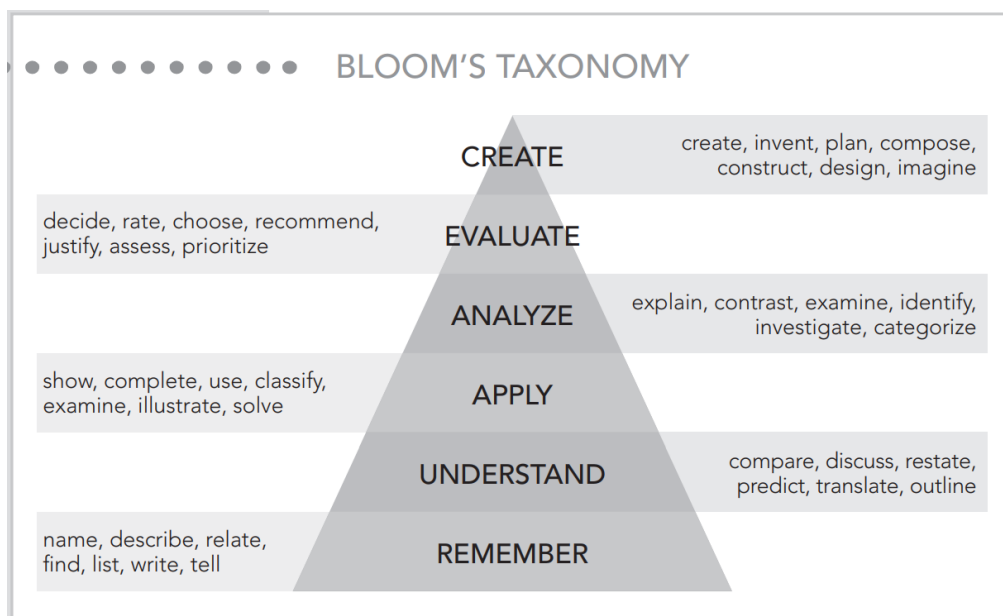
(Day, 2014)

This research is based on the same classroom context where students are given treatment in skills of critical thinking. The research paper shows how students responded in lower order thinking skills and higher order thinking skills. Lower order thinking skills consist of knowledge and understanding while higher order thinking skills include evaluation.

Research Design

This research paper evaluates critical thinking skills in Saudi female learners' EFL writing at Community College (Female), King Khalid University, Abha, Saudi Arabia. It is investigative research in which subjects of the study are Saudi female students who are enrolled in Intensive English program taking English as a compulsory course for their professional diploma courses in computer sciences and business administration. It is an investigative research moves that evaluates contribution of students in response to a writing skill activity with reference to the low order skills and high order skills given in Benjamin Bloom's classification. The researcher gave a statement 'Everybody loves money…' and asked 50 students to add 2 to 3 premises to support the statement. The researcher evaluated three first classifications (knowledge, comprehension and application) as communicative competence while three others (analysis, synthesis and evaluation) as critical thinking skills. To rate the performance of the learners and the concerned cognitive abilities, the researcher used a scale consisting of three components. (Kennedy: 2006).

Scale Chart

Components of scale	Communicative competence	Skills of critical thinking

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Emerging	low proficiency of language	minimal critical thinking
Developing	average proficiency of language	average critical thinking
Mastering	advanced Proficiency of Language	high critical thinking

Results & Discussion
Table 1:

Cognitive Levels		Verb examples that represent intellectual activity	Emerging	Developing	Mastering
Communicative Competence	Knowledge	arrange, define, duplicate, label, list, memorize, name, order, recognize, relate, recall, repeat, reproduce state	34 (68%)	10 (20%)	6 (12%)
	Comprehension	classify, describe, discuss, explain, express, identify, indicate, locate, recognize, report, restate, review, select, translate,	34 (68%)	10 (20%)	6 (12%)
	Application	choose, demonstrate, dramatize, employ, illustrate, interpret, operate, practice, schedule, sketch, solve, use, write	34 (68%)	13 (26%)	3 (6%)
Skills of critical thinking	Analysis	analyze, appraise, calculate, categorize, compare, contrast, criticize, differentiate, discriminate, distinguish, examine, experiment, question, test	37 (74%)	9 (18%)	4 (8%)
	Synthesis	arrange, assemble, collect, compose, construct, create, design, develop, formulate, manage, organize, plan, prepare, propose, set up, write	37 (74%)	9 (18%)	4 (8%)
	Evaluation	appraise, argue, assess, attach, choose compare, defend estimate, judge, predict, rate, core, select, support, value, evaluate	37 (74%)	9 (18%)	4 (8%)

Graph 1:

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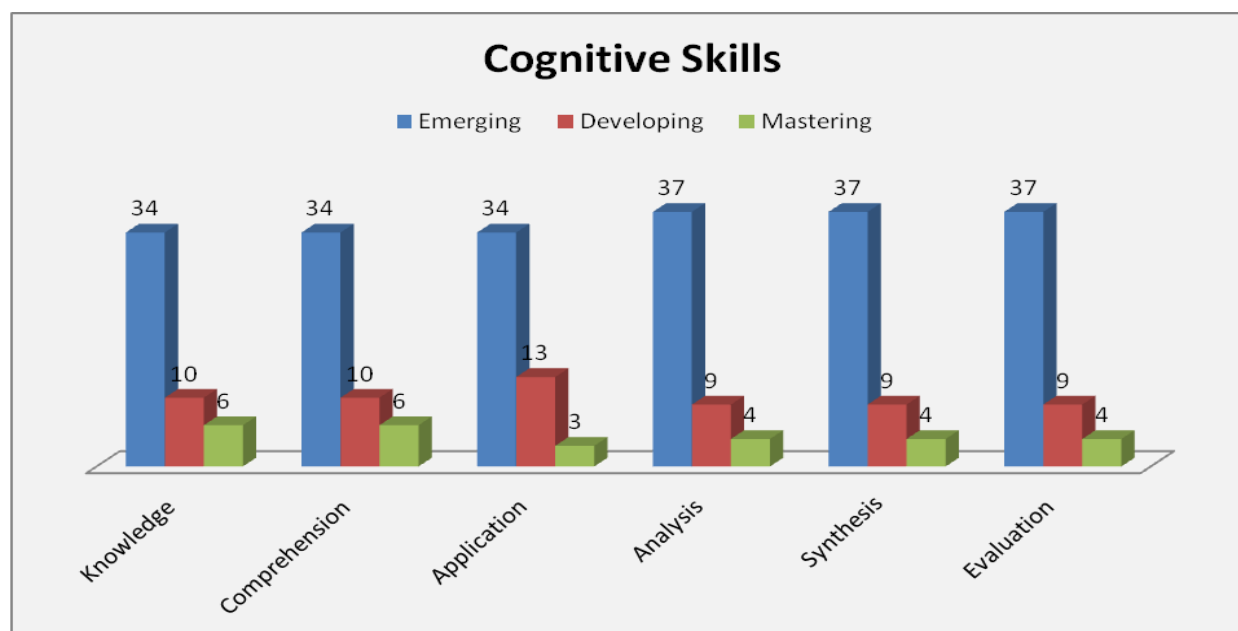
Cognitive Skills

In the category of communicative competence which includes three cognitive skills (Knowledge, Comprehension and Application), 68% of the learners are in the emerging level that refers to low proficiency of language. In the developing level, percent rate of the learners ranges from 20% to 26%, which signifies average proficiency of language. In the mastering stage, 6% to 12% of the learners exhibit advanced level of proficiency.

In the category of critical thinking which includes three other cognitive skills (Analysis, Synthesis and Evaluation) 74% of the learners are in the emerging level that refers to minimal thinking ability. Significantly, percent of students in emerging level in the category of skills of critical thinking are higher than percent of students in the category of communicative competence. In the developing stage, 18% of the learners and in the mastering stage, 8% of the learners demonstrate average and high critical thinking respectively.

The results reveal that more than half of the total population has low proficiency of language. On the other hand, around one third of the population demonstrates minimal critical thinking. This correlation indicates that low proficiency of language results into minimal critical thinking.

The positive aspect of the study is that critical thinking is present at developing and mastering levels. It is possible to develop the scale of critical thinking if effective treatment in language proficiency is given to the learners.

During the observation, the researcher found a strong reason to rely the data shown in table 1 and graph 1. Dominant trends in writing classes move around on selective memorization, restatement and composition. Learners' engagement in writing process is critical and tends more to google-translation and plagiarized composition. Such deficiency of the learners prevents

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majority of them from producing self-composed-processed piece of writing with critical thinking.

Conclusion

Low proficiency of language is one of the reasons behind low use of critical thinking. Other reasons include lack of pro-critical thinking environment in the EFL class, and unawareness with learners' use of skills of critical thinking in his mother tongue.

Recommendation

1. Developing linguistic proficiency should be the prime focus of EFL teachers.
2. Specified tasks with critical thinking should be introduced in the classroom.
3. Teachers should be trained to create a pro-critical thinking environment in the classroom.

Limitation

This research is conducted on small group of students and does not represent all Saudi students. Data collected for the research is limited to male learners. Rubric and methods of assessment may be extended.

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Use of Power Point Presentations (PPT) in Promoting Constructivist Learning at College Level - A Study

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Background of the Study:

Constructivism says that learners bring their personal experiences into the classroom and these experiences have a tremendous impact on students' views of how the world works. Students come to learning situations with a variety of knowledge, feelings, and skills, and this is where learning should begin. This knowledge exists within the student and is developed as individuals interact with their peers, teachers, and the environment. Learners construct understanding or meaning by making sense of their experiences and fitting their own ideas into reality (Schulte 25). Children construct thoughts, expectations, and explanations about natural phenomena to make sense of their everyday experiences. Their explanations form an intricate framework that often differs from scientific views and are referred to as misconceptions, alternative conceptions, or alternative frameworks.

As the learner experiences this conflict between their misconceptions and newly discovered scientific explanations, a state of disequilibrium occurs, and the student becomes uncomfortable. Constructivists believe that actual learning takes place through accommodation, which occurs when students change their existing ideas in response to new information (26).

The theory suggests that humans construct knowledge and meaning from their experiences. Constructivism is not a specific pedagogy. Piaget's theory of Constructivist learning has had wide ranging impact on learning theories and teaching methods in education and is an underlying theme of many education reform movements. Research support for constructivist teaching techniques has been mixed, with some research supporting these techniques and other research contradicting those results.

Teachers who incorporate the constructivist model into their classrooms may need to change the way they plan and use activities in order to encourage student interactions, decision-making, reflection, debate, and problem solving. Constructivist teacher must use outside resources and materials such as additional books, videotapes, and computer programs and not rely solely on a textbook to enhance learning. In planning a lesson, teachers must not overestimate or underestimate the learning abilities of each student. Constructivist teachers must observe the students' actions and listen to their views without making judgments or trying to correct answers (Schulte 26).

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Constructivist approach teaching methods are based on constructivist learning theory. Along with John Dewey, Jean Piaget researched childhood development and education. Both Dewey and Piaget were very influential in the development of informal education. Dewey's idea of influential education suggests that education must engage with and enlarge experience and the exploration of thinking and reflection associated with the role of educators. Constructivist learning theory says that all knowledge is constructed from a base of prior knowledge (*Funderstanding.com*).

How Constructivism Impacts Learning

Instruction–Under the theory of constructivism, educators focus on making connections between facts and fostering new understanding in students. Instructors tailor their teaching strategies to student responses and encourage students to analyze, interpret, and predict information. Assessment-Constructivism calls for the elimination of grades and standardized testing. Instead, assessment becomes part of the learning process so that students play a larger role in judging their own progress (*Funderstanding.com*).

Constructivism in Classroom

Constructivist teachers pose questions and problems, and then guide students to help them find their own answers. They use many techniques in the teaching process.

For example, they may:

● Prompt students to formulate their own questions (inquiry)
● Allow multiple interpretations and expressions of learning (multiple intelligences)
● Encourage group work and the use of peers as resources (collaborative learning) (*Thirteen.org*).

Teaching with Constructivism:

The educational system is not conducive to comfortably support constructivism in the mainstream classroom. But there are small things educators, and parents, can do to support a child's learning and development through constructivist theory. Through constructivism, the main way of learning is the senses, causing the brain to build a full understanding of the surrounding world. This leads us back to the understanding that each child is an individual creating unique responses and experiences. This encourages greater bonds between adult and child, and deeper educational experiences resulting in higher knowledge and self-esteem (Lipoff n.d).

Advantages in Constructivist Teaching

There are some advantages to constructivist teaching. This method of teaching is effective for students who learn better in a hands-on environment and helps students to better relate the information learned in the classroom to their lives. The constructivism curriculum also caters to the students' prior knowledge, encourages teachers to spend more time on the students' favourite topics and allows teachers to focus on important and relevant information. In a constructivism

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classroom, students often work in groups. This helps students learn social skills, support each other's learning process and value each other's opinion and input (Roberts n.d).

Role of Students in Constructivist Learning

The expectation within a constructivist learning environment is that the students plays a more active role in and accepts more responsibility for their own learning.

● The role of the student to actively participate in their own education.
● Students are very reluctant to give up their established schema/idea & may reject new information that challenges prior knowledge
● Students may not be aware of the reasons they hold such strong ideas/schemata
● Learners need to use and test ideas, skills, and information through relevant activities
● Students need to know how to learn or change their thinking/learning style (*UCD Dublin*).

According to Audrey Gray the characteristics of a constructivist classroom are as follows:
● The learners are actively involved
● The environment is democratic
● The activities are interactive and student-centered
● The teacher facilitates a process of learning in which students are encouraged to be responsible and autonomous (*Constructivist Teaching Method*)

Need for the Study

● Teachers use PPTs in the classroom to teach lesson concepts. Nowadays students create PPTs as a part of their classroom projects or assignments. It becomes necessary to evaluate the use of PPTs in the teaching-learning process.

Objectives of the Study

The objectives of the study are:
● to find the technology tool most preferred by college students
● to evaluate the use of PPT in constructivist learning

Hypothesis of the Study

● Students use PPTs promoting Constructivist Learning in college students.

Location of the Study

● The location of the study is Chevalier T. Thomas Elizabeth (CTTE) College for Women, Perambur, Chennai.

Samples of the Study

The samples of the study are II B.A. (English) students of Chevalier T. Thomas Elizabeth (CTTE) College for Women, Perambur, Chennai.

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Research Tool

A survey questionnaire with 10 multiple-choice questions is designed using *Survey Monkey*.

Steps Involved in the Study

II B.A. English students who use PPT/ Video Presentation as a part of their regular learning are chosen as the samples for the study.

● The survey questionnaire with 10 multiple-choice questions (designed using *Survey Monkey*) is sent to the samples through their class *Whatsapp* group.

● The samples click on the link and complete the survey questionnaire.

Data Analysis and Interpretation:
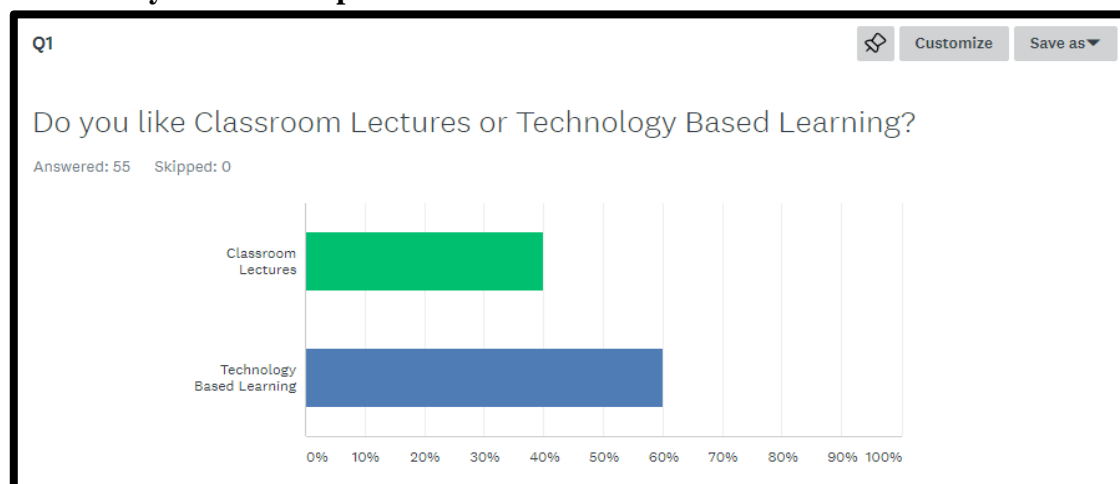
● Out of 55 students, 22 students (40%) like Classroom Lectures.

● 33 students (60%) like Technology Based Learning.

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Q2

Do you think technology tool(s) can help you in learning the language lesson(s) better?

Answered: 55   Skipped: 0
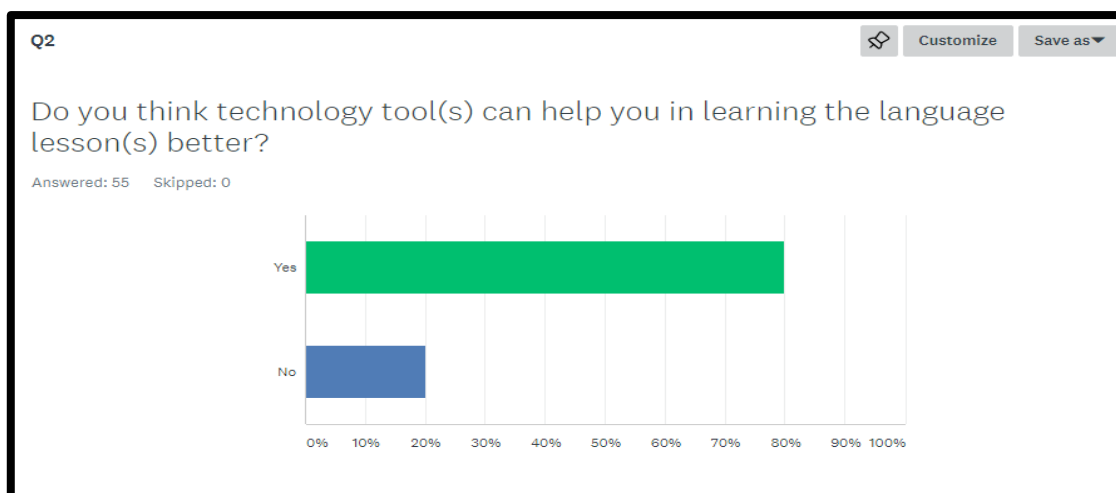
ANSWER CHOICES	RESPONSES	
▼ Yes	80.00%	44
▼ No	20.00%	11
TOTAL		55

●   Out of 55 students, 44 students (80%) agree that technology tool(s) help them in learning language lesson(s) better.

●   11 students (20%) state that technology tool(s) do not help them in learning language lesson(s) better.

●

Q3

Which technology tool(s)do you use frequently?

Answered: 55   Skipped: 0

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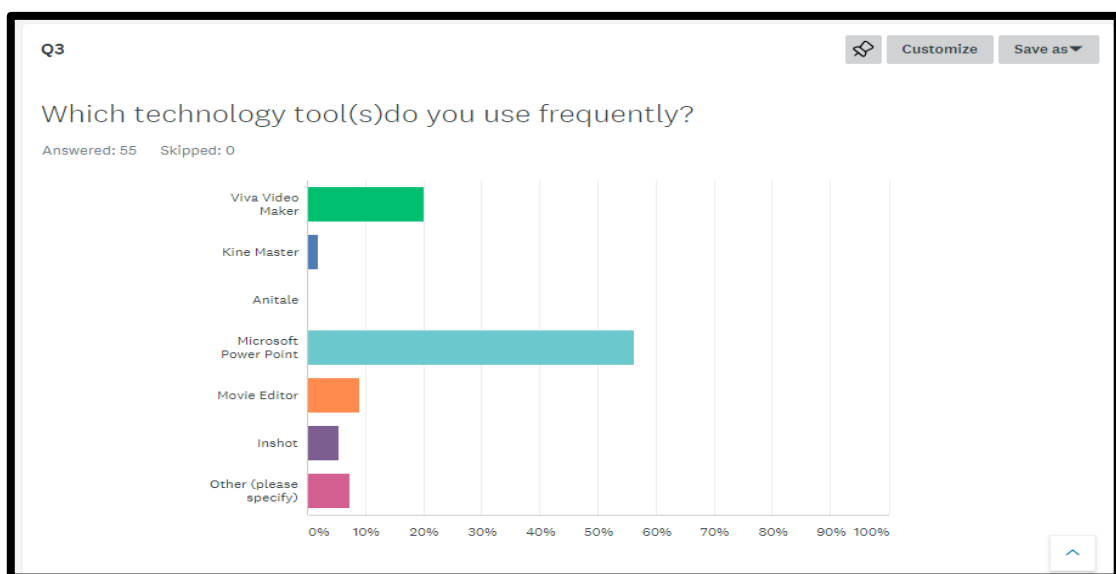
ANSWER CHOICES		RESPONSES	
▾ Viva Video Maker		20.00%	11
▾ Kine Master		1.82%	1
▾ Anitale		0.00%	0
▾ Microsoft Power Point		56.36%	31
▾ Movie Editor		9.09%	5
▾ Inshot		5.45%	3
▾ Other (please specify)	Responses	7.27%	4
TOTAL			55

● Out of 55 Students, 31 students (57%) uses *Microsoft* Power Point technology tool frequently.

● 11 students (20%) use *Viva Video Maker* technology tools frequently.

● 5 students (9%) uses *Movie Editor* technology tool frequently.

● 4 students (7%) specify the name of other technology tool they use frequently.

● 3 students (5%) uses *Inshot* technology tool frequently.

● 1 student (2%) uses *Kine Master* technology tool frequently.

● None of the students uses *Anitales* technology tool.
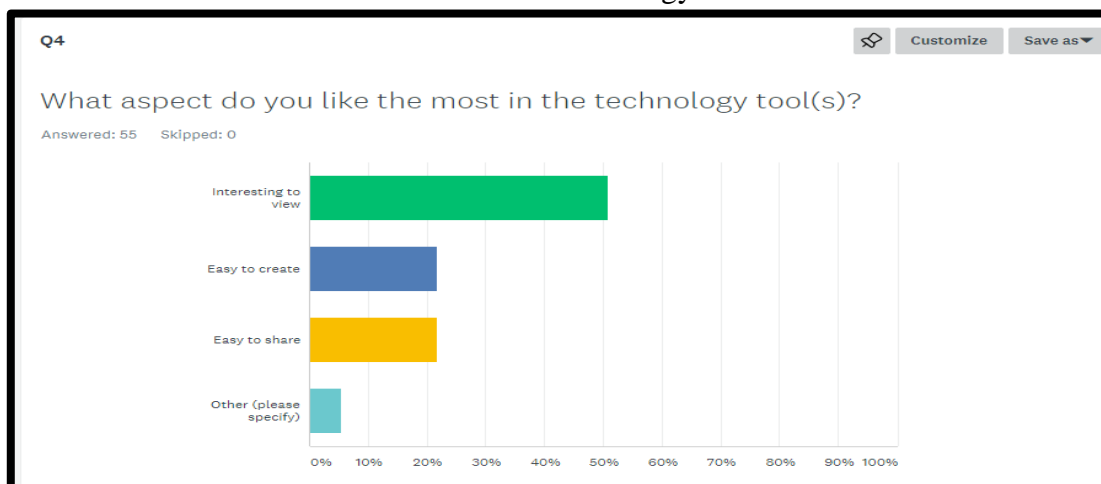
ANSWER CHOICES		RESPONSES	
▾ Interesting to view		50.91%	28
▾ Easy to create		21.82%	12
▾ Easy to share		21.82%	12
▾ Other (please specify)	Responses	5.45%	3
TOTAL			55

● Out of 55 students, 28 students (51%) like PPT or Video presentation as it is interesting to view.

● 12 students (22%) like PPT or Video presentation as it is easy to create.

● 12 students (22%) like PPT or Video presentation as it is easy to share.

● 3 students (5%) specify other features they like the most.
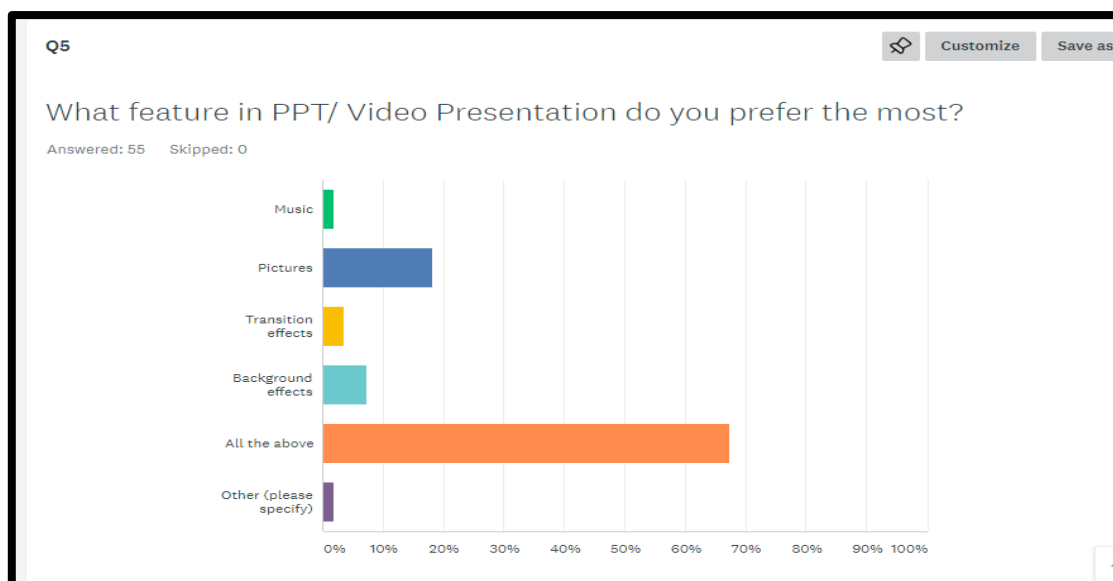
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- Out of 55 students, 1 student (2%) prefers Music feature in PPT / Video Presentation.
- 10 students (18%) prefer Picture feature in PPT / Video Presentation.
- 2 students (4%) prefer Transition effects in PPT / Video Presentation.
- 4 students (7%) like Background effects.
- 37 students (67%) like all the features mentioned above.
- 1 student (2%) mentions the other feature she prefers the most in PPT / Video Presentation.

Q6 How much time do you spend to create PPT/ Video Presentation?
- 18 students spend 1 hour to create PPT / Video Presentation.
- 13 students spend half an hour to create PPT / Video Presentation.
- 18 students spend 10-20 minutes to create PPT / Video Presentation.
- 3 students spend more than an hour.
- 3 students state that time taken to create PPT / Video Presentation varies according to the content.

Q7 What kind of problem(s) do you face while creating PPT/ Video Presentation?
- 8 students state that inserting pictures and video is difficult while creating the PPT / Video presentation.

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- 17 students find changing background effects and formatting style difficult.
- 29 students don't face any problem while creating PPT / Video Presentation.
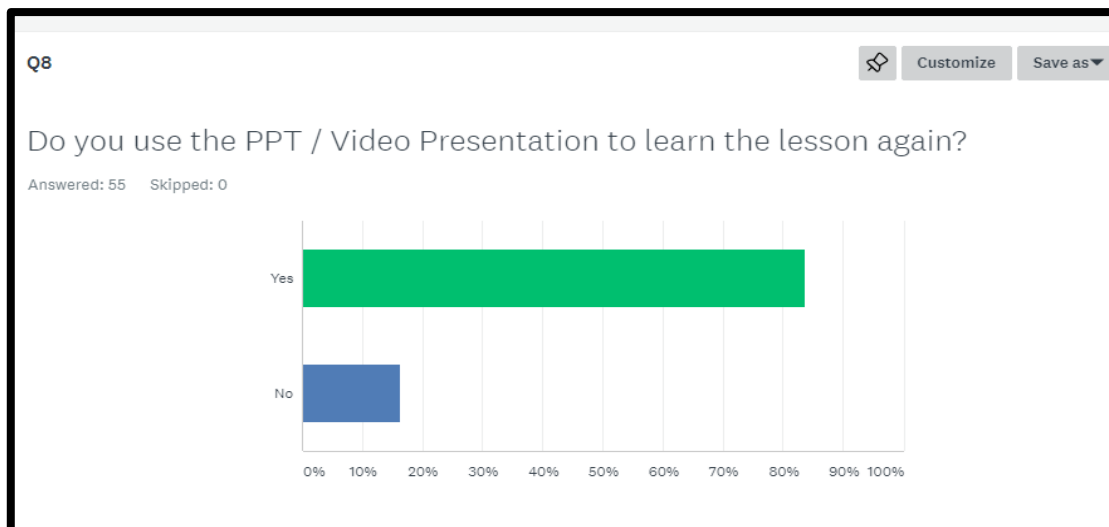
- Out of 55 Students, 46 students (84%) state that they use PPT / Video Presentation to learn the lesson again.
- 9 students (16%) state that they do not use the PPT / Video Presentation to learn the lesson again.

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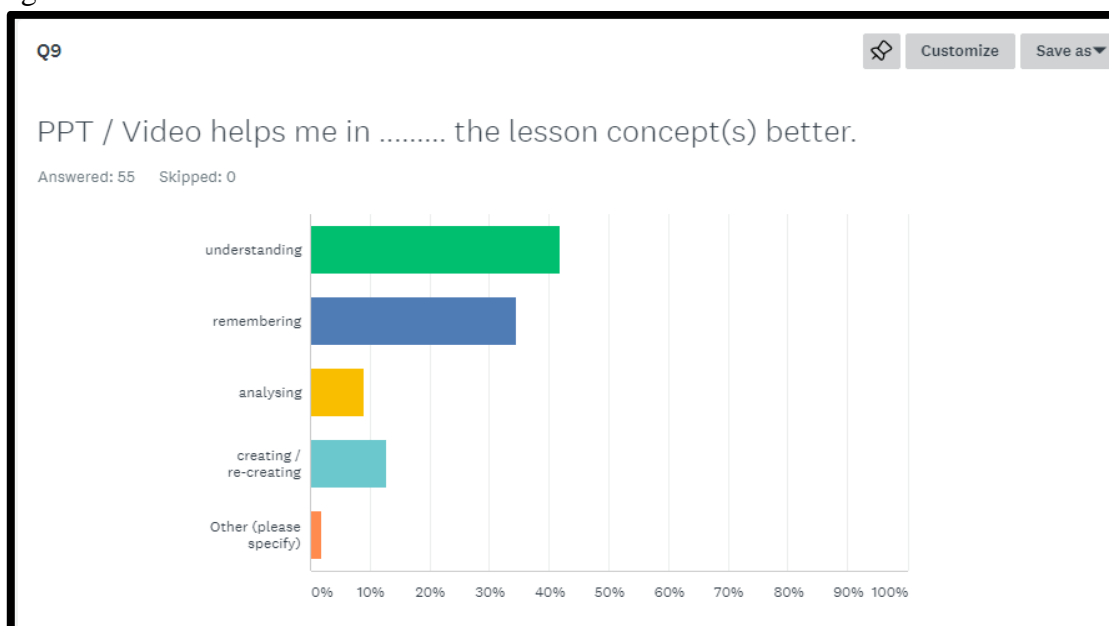
ANSWER CHOICES		RESPONSES	
▾ understanding		41.82%	23
▾ remembering		34.55%	19
▾ analysing		9.09%	5
▾ creating / re-creating		12.73%	7
▾ Other (please specify)	Responses	1.82%	1
TOTAL			55

● Out of 55 Students, 23 students (42%) believe that PPT / Video Presentation helps them in understanding the lesson concepts better.

● 19 students (35%) agree that PPT / Video Presentation helps them in remembering the lessons concept better.

● 5 students (9%) state that PPT / Video Presentation helps them in analysing the lesson concepts.

● 7 students (13%) believe that PPT / Video Presentation helps them in creating / re-creating the lesson concepts.

● 1 student (2%) states that PPT / Video Presentation presents a different way of understanding lesson concepts.

●

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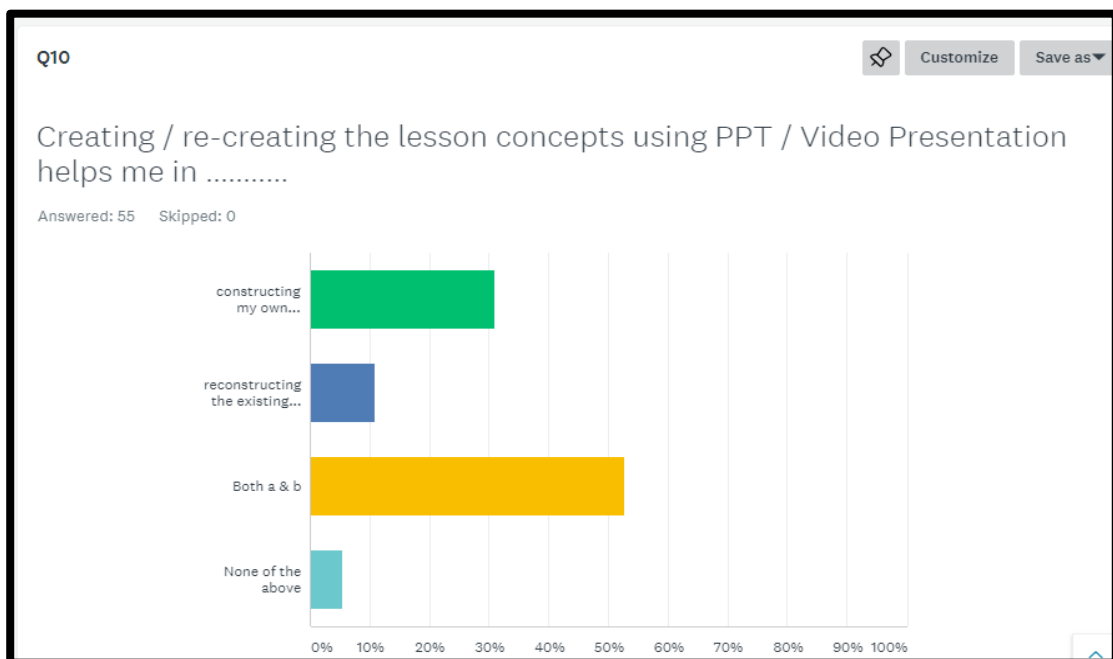
ANSWER CHOICES	RESPONSES	
constructing my own knowledge about the lesson concepts	30.91%	17
reconstructing the existing concepts in the lessons	10.91%	6
Both a & b	52.73%	29
None of the above	5.45%	3
TOTAL		55

● Out of 55 Students, 17 students (31%) state that creating / re-creating the lesson concepts using PPT / Video Presentation helps them in constructing their own knowledge about the lesson concepts.

● 6 students (11%) believe that creating/ re-creating the lesson concepts using PPT / Video Presentation helps them in reconstructing the existing concepts in the lessons.

● 29 students (29%) state that PPT / Video Presentation helps both in constructing new knowledge and reconstructing existing knowledge.

● 3 students (5%) do not agree that PPT / Video Presentation helps in constructing or reconstructing knowledge.

Major Findings
● Most of the students prefer technology-based learning.
● Power Point Presentation (PPT) is the technology tool most frequently used by the students.
● Students understand the lesson concepts better by creating PPT / Video presentations.
● Students construct new knowledge or reconstruct existing knowledge while creating PPT / Video presentations.
● Power Point Presentation (PPT) promotes Constructivist Learning in college students.

Recommendation
● Students can be encouraged to share their Power Point Presentations (PPTs) with their friends for peer-learning or group-learning purposes.
● They can be encouraged to add their names using watermarks and share their PPTs in websites like *Slide Share* for public viewing, sharing, and wide usage.

Scope for Further Research
● Evaluative studies can be conducted to study the effect of PPTs in improving the exam scores of the students.
● Further research can be conducted to find the relevance of PPTs in collaborative learning.

ANNEXURE
SURVEY QUESTIONNAIRE

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1. Do you like Classroom Lectures or Technology Based Learning?
a) Classroom Lectures
b) Technology Based Learning
2. Do you think technology tool(s) can help you in learning the language lesson(s) better?
a) Yes
b) No
3. Which technology tool(s) do you use frequently?
a) Viva Video Maker
b) Kine Master
c) Microsoft power point
d) Anitales
e) Other (please specify)
4. What aspect do you like the most in the technology tool(s)?
a) Interesting to view
b) Easy to create
c) Easy to share
d) Other (please specify)
5. What feature in PPT/Video presentation do you prefer the most?
a) Music
b) Pictures
c) Transition effects
d) Background effects
e) All the above
f) Other (please specify)
6. How much time do you spend to create a PPT/ Video Presentation?
_____
7. What kind of problem(s) do you face while creating PPT /Video Presentation?
_____
8. Do you use the PPT /Video presentation to learn the lesson again?
a) Yes
b) No
9. PPT / Video presentation helps me in _____ the lesson concept(s) better.
a) Understanding
b) Remembering
c) Analysing
d) Creating / Recreating
10. Creating/re-creating the lesson concepts using PPT / Video presentation helps me in_____
a) Constructing my own knowledge about the lesson concepts
b) Reconstructing the existing concepts in the lessons
c) Both a and b
d) None of the above

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Preliminary Phonological Description of Rathvi

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Abstract

The present paper is a descriptive study aimed at a preliminary phonological analysis of Rathv is spoken in the North-eastern tribal region of Gujarat. Even though considerable work has been done in the fields of literature, anthropology and folk tales, nothing significant has been done in terms of linguistic descriptions or analyses of the language. The current study, therefore, attempts to provide a preliminary phonological description of Rathvi, in the hope to provide a basic foundation for more advanced linguistic studies of an otherwise lesser-known and linguistically undocumented language.

Keywords: Rathvi, Phonological description, Lesser-known language, vowels and consonants

1. Introduction

Rathvi (also spelt Rathwi) is a Central Indo-Aryan language spoken in the Chhota Udepur, Jabugam and Nasvadi talukas of Baroda District in Gujarat. Choksi (2009) points out that Rathvi is also spoken in the neighbouring state of Madhya Pradesh, but with the added vocabulary of Hindi, so that the varieties of Rathvi spoken in Gujarat and Madhya Pradesh show a clear difference in terms of the influence of Gujarati and Hindi vocabulary, respectively. According to Grierson (2005) the Bhil dialects spoken in the Alirajpur and the Barwani states have been reported under the names of Bhilali and Rathvi Bhilali. He claims that it is a mixed form of speech and the characteristic features of these dialects merge into Rajasthani or more specifically with Nimadi.

Rathvi is a minority language which is on the records as a Non-scheduled language. According to the 2011 census (Report no. 543 of NSS) the population of Rathvi speakers in the Chhota Udepur district of Gujarat was 6,42,000.

2. A Brief Ethno-Linguistic Sketch of the Rathwa Community

The tribals of Central India are divided into Mundas and Gonds. The Mundas are further divided into Bhils, Savars and Korkuns. Rathwa (1999) classifies the Bhils into the Bhiloris, the Mankars and the Rathwas, while Singh (1998) further subdivides the Rathwas into Bamania, Thebaria and Mahania.

The Rathwa community has two religious sects - the Bhagat sect (the followers of Hinduism; the higher 'priestly' sect that abstains from consumption of non-vegetarian food and alcohol) and the Jagat sect (the 'lower' sect that freely consume alcohol and non-vegetarian food, and worship a deity called Baba Pithoro who is appeased by carrying out the rituals of Pithora painting and animal sacrifice).

3.   Methodology

This paper uses the structural approach to present a preliminary study of the segmental phonology of Rathvi. The data provided in this paper has been mainly collected through intensive field work carried out over a period of six months. The direct and indirect elicitation methods were employed for collecting the data. The data set used for elicitation consisted of a word list of core vocabulary compiled using the CIIL list of basic vocabulary. Over one thousand words were transcribed using the IPA symbols. After each session of data collection, the data was cross-verified from other members of the community and the validated data was further sorted into separate inventories based on the distribution of the sounds in minimal pairs.

The primary informant selected for this work was a literate native speaker of Rathvi belonging to the Bhagat sect, who had his primary education in the Gujarati medium.

4.   Phonological Analysis of Rathvi

This paper establishes the consonants and vowels of Rathvi, based on the principles of phonological analysis. The section on consonants includes the inventory, the description, and the contrast between consonants, as well as the rules for allophonic alternations. The section on vowels provides the inventory of vowel segments, their description and their contrast.

5.   Consonants of Rathvi

This paper proposes thirty-one consonants of Rathvi, which were identified based on the principles of phonological analysis.

5.1   Inventory of Consonant Segments

As shown in the table below, the inventory of Rathvi consonants includes, sixteen plosives consisting of bilabials, dentals, retroflexes and velars showing contrasts between the voiced-voiceless, aspirated-unaspirated phonemes; four palatal affricates; alveolar and glottal fricatives; bilabial, dental and retroflex nasals; an alveolar lateral and trill; a retroflex flap and two semi-vowels - a bilabial and a palatal.

	Bilabial	Dental	Alveolar	Retroflex	Palatal	Velar	Glottal
Plosive Voiceless Unaspirated	p	t̪		ʈ		k	
Voiceless Aspirated	pʰ	t̪ʰ		ʈʰ		kʰ	

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	b	ḏ		ḍ		g	
Voiced Unaspirated	b	ḏ		ḍ		g	
Voiced Aspirated	bʱ	ḏʱ		ḍʱ		gʱ	
Affricate Voiceless Unaspirated					c		
Voiceless Aspirated					cʰ		
Voiced Unaspirated					ɟ		
Voiced Aspirated					ɟʱ		
Fricative Voiceless			s				h
Voiced							(ɦ)
Nasal	m	ṉ		ṇ			
Lateral			l				
Trill			r				
Flap				ṛ			
Semi-Vowel	ʋ				j		

Table 1: Inventory of Rathvi Consonants

5.2   Description of Consonants and their Phonemic Contrast
5.2.1   *Plosives*

Rathvi plosives include voiced and voiceless, aspirated and unaspirated segments of the bilabial, dental, retroflex and velar kind. These plosives occur in initial, medial and final positions of words.

The following minimal pairs illustrate the contrast between various plosives.

Bilabial Plosives /p/ /pʰ/ /b/ /bʱ/

/p/ :/b/	/puːṭʰiː/	'heel'
	/buːṭʰiː/	'blunt'
/p/ :/pʰ/	/pər/	'on'
	/pʰər/	'to turn, to revolve, to go for walk'
/bʱ/ :/pʰ/	/bʱaːš/	'brother'
	/pʰaːš/	'extremely intoxicated with drinks'
/b/:/bʱ/ˆ	/baːbi/	'grandmother'
	/bʱaːbʱi/	'brother's wife'

Dental Plosives /ṯ//ṯʰ//ḏ//ḏʱ/

/ṯ/:/ḏ/	/ṯaːṛu/	'lock'
	/ḏaːṛu/	'sun'
/ḏ/ :/ḏʱ/	/ḏoro/	'thread'
	/ḏʱoro/	'gutter'
/ṯ/ :/ṯʰ/	/ṯaːriː/	'yours/your'

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	/t̪ʰa:ri:/	'plate'
/d̪ʱ/:/t̪ʰ/	/d̪ʱa:k/	'fear'
	/t̪ʰa:k/	'fatigue'

Retroflex Plosives /ʈ/ /ʈʰ/ /ɖ/ /ɖʱ/

/ʈ/ :/ɖ/	/moʈo/	'big'(masc.)
	/moɖo/	'late'
/ʈʰ/ :/ɖʱ/	/ka:ʈʰo/	'hard'
	/ka:ɖʱo/	'remove' (imperative)

Velar Plosives /k//kʰ//g//gʱ/

/k/:/kʰ/	/ci:ku:/	'fruit'
	/ci:kʰu:/	'spicy'
/g/:/gʱ/	/uga:ɽi:/	'to grow'(past participle)
	/ugʱa:ɽi:/	'open'
/k/ :/g/	/ka:kɽi:/	'thin cucumber'
	/ka:gɽi:/	'crow' (fem.)
/kʰ/ : : /gʱ/	/kʰu:ʈi:/	'peg'
	/gʱu:ʈi:/	'ankle'

5.2.2 Affricates

Rathvi affricates include voiced and voiceless, aspirated and unaspirated segments of the palatal kind. Affricates occur in initial, medial and final positions of words. The following minimal pairs illustrate the contrast between the palatal affricates.

Palatal Affricates /c/ /cʰ/ /ɟ/ /ɟʱ/

/c/:/cʰ/	/pɔcca/	'fun fair'(pl.)
	/pɔccʰa/	'money'
/ɟ/:/ɟʱ/	/ba:ɟ/	'hawk'
	/ba:ɟʱ/	'a plate made by sewing together large leaves'
/ɟ/ : /c/	/ɟi:ru:/	'cumin seed'
	/ci:ru:/	'a slice'
/ɟʱ/ :/cʰ/	/ɟʱi:thra/	'long hair of a male child grown for the fulfillment of a vow'
	/cʰi:thra/	'garment'(pl.)

5.2.3 Fricatives

There are two types of voiceless fricatives, alveolar/s/and glottal/h/, which have been established as phonemes, through minimal pairs.

| /s/:/h/ | /si:ro/ | 'shade' |
| | /hi:ro/ | 'actor' |

5.2.4   Nasals

There are three basic nasals in Rathvi - bilabial, dental and retroflex. The bilabial /m/ and dental nasal /n̪/ occur in all positions but the retroflex nasal /ɳ/ has restricted distribution in that it does not occur word initially. The following minimal pairs illustrate the contrast between the nasals.

/m/:/n̪/	/kɔm/	'work'
	/kɔn̪/	'ear'
	/ma:ro/	'nest'
	/n̪a:ro/	'coal'
/n̪/:/ɳ/	/va:hən̪/	'vehicle'
	/va:həɳ/	'vessel'
	/bʰa:n̪i:/	'sister's daughter'
	/bʰa:ɳi:/	'plate'

5.2.5   Laterals, Flaps and Trills

There is one basic lateral available in Rathvi and it is the voiced alveolar lateral /l/, which occurs in all distributions. Similarly, the voiced alveolar trill / r / occurs in all positions. However, the retroflex flap /ɽ/ occurs in restricted distribution; it occurs in word final and word medial positions only and never occurs word initially. Since the trill /r/, flap /ɽ/ and lateral /1/, belong to the class of liquids, they are contrasted with each other through minimal pairs. The voiced retroflex plosive /ɖ/ and flap /ɽ/, both being retroflex are also contrasted, in order to establish the flap /ɽ/ as a phoneme.

/l/:/ɽ/	/t̪a:li:/	'clap'
	/t̪a:ɽi:/	'toddy'
/r/:/l/	/ɡa:r/	'mixture of cow-dung and sand used to make floor'
	/ɡa:l/	'cheek'
	/le:t̪i̪:/	'take'(past, feminine)
	/re:t̪i̪:/	'sand'
	/həlku:/	'light'
	/hərku:/	'similar'
/r/:/ɽ/	/mõru:/	'tasteless'
	/mõɽu:/	'mouth'
/ɖ/:/ɽ/	/ɖoɖo/	'cob of corn'
	/ɖoɽo/	'eye'

5.2.6   Semivowels (glides)

There are two types of semivowels –voiced bilabial semivowel/ʋ/which occurs in all distributions while the voiced palatal semi vowel /j/ does not occur in word initial position and hence

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has restricted distribution. The following minimal pairs illustrate the contrast between the two semivowels.

/ʋ/:/j/	/ʋa:ʋru:/	'storm'
	/ʋa:jru:/	'to sweep'(past)
	/pa:ʋ/	'bread'
	/pa:j/	'drink' (Causative)

5.3 Allophonic Alternations

Phonemes in Rathvi have single allophones which get realised, in all contexts, in their respective phonemic form. However, the dental nasal/n̪/and the alveolar fricative/s/have more than one allophonic alternation in different distributions.

5.3.1 *Allophonic alternations of dental nasal* /n̪/

The dental nasal/n̪/has three allophones –[ɲ], [ŋ] and [n̪].

/n̪/assimilates with the following palatal segment as [ɲ], as in

[pəɲɟo]	'foot/palm'
[pəɲcu]	'five paise coin'
[kaɲja:]	'hair'

/n̪/assimilates with the following velar segment as [ŋ], as in

| [rəŋg] | 'colour' |
| [ɔ̃ŋgri:] | 'finger' |

/n̪/remains as [n̪] in all other contexts.

[bən̪d̪ʰ]	'close'
[kɔn̪]	'ear'
[n̪a:kʰ]	'to throw'(imperative)

5.3.2 *Allophonic alternations of alveolar fricative*/s/

The alveolar fricative/s/has two allophones –[s], and [š].

/s/assimilates with the following front, high vocalic segment/i/as a palatalized fricative[š], as in

[šĩho]	'lion'(pl.)
[ošĩ:gu]	'pillow'
[pʰopəši:]	'soft'

/s/remains as [s] in all other contexts, as in

[sərdoi]	'a black diving bird'
[hɔ̃so]	'swan'(pl.)
[hɔ̃s]	'swan'

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5.3.3 *The issue of the glottal fricative* /**ɦ**/

A voiced glottal fricative [ɦ], often surfaces in the speech of the native speakers. However, from the available data the phonemic status of the [ɦ] is not clear. On the one hand there are no minimal pairs found in the data to establish the contrast between [ɦ] and the other fricatives like [h] or [s]. On the other hand, the occurrence of [ɦ] shows no restriction as it is seen occurring in all distributions like the other fricatives:

[ɦo:lu]	'dove'
[ci:ɦi]	'bottle'
[ma:ɦ]	'flesh'

For the present, one could perhaps view the occurrence of the voiced glottal fricative [ɦ] as part of an emerging subsystem. However, this claim needs to be investigated further by collecting more data.

6.   Vowels of Rathvi

This paper proposes fifteen vowels in Rathvi. These include eight oral vowels and seven nasalized vowels.

6.1   The Inventory of Distinctive Vowel Segments

The vowels show contrast in the tongue position, the tongue height and the rounding of the lips. Based on a cursory observation it appears that vowels in Rathvi get relatively longer when they occur in stressed syllables. However, length of vowels and the stress pattern of Rathvi have not been dealt within this work.

	Front	Central	Back
High	i		U
Mid High	e	ə	O
Mid Low	ɛ		ɔ
Low		a	

Table 2: Inventory of Rathvi Vowels

6.2   Description of Vowels and their Phonemic Contrast
6.2.1   *Front Vowels*

Front vowels in Rathvi include unrounded segments that occur in high /i/, mid high /e/ and mid low /ɛ/ positions. The following minimal pairs illustrate the contrast between them:

/i/:/e/	/si:ro/	'shade'
	/se:ro/	'sweet dish made of wheat and jaggery'
/e/:/ɛ/	/ʋela:/	'creeper'(pl.)
	/ʋɛla:/	'early'
/ɛ/:/ a/	/n̪e:r/	'canal'

/n̪a:r/   'drain pipe'

6.2.2   Central Unrounded Vowels

Central vowels in Rathvi include unrounded segments that occur in mid high /ə/ and low /a/ positions. The following minimal pairs illustrate the contrast between them:

/ə/:/a/	/pər/	'on'
	/par/	'across'
	/ʋəru/	'wolf'
	/ʋaru/	'good'

/ə/:/ɔ/	/gər/	'swallow' (imperative singular)
	/gɔr/	'jaggery'
	/d̪ʰəro/	'hold' (imperative plural)
	/d̪ʰɔ:ro/	'white' (masculine singular)

6.2.3   Back Rounded Vowels

Back vowels in Rathvi include rounded segments that occur in high /u/ mid high /o/ and mid low /ɔ/ positions. The following minimal pairs illustrate the contrast between them:

/u/:/o/	/pəɲɟu/	'fivepaisa coin'
	/pəɲɟo/	'palm'
	/pəɲcu/	'garment worn around the waist'
	/pəɲco/	'village jury'

/o/:/ɔ/	/koɽi:/	'a bundle of twenty wooden logs used to make aroof'
	/kɔɽi:/	'axe'

/ɔ/:/u/	/d̪a:ɽɔ/	'day'
	/d̪a:ɽu/	'sun'

6.3   Nasalised Vowels

It is found that all the oral vowels in Rathvi, except/o/, have nasalised counterparts, such as/ĩ/,/ũ/,/ẽ/,/ə̃/,/ã/,/ɛ̃/,/ɔ̃/. The nasalised vowels occur at three levels, i.e., Allophonic level, Phonemic level, Morpho-phonemic level.

6.3.1   Allophonic level

The occurrence of certain nasalised vowels seems contextual, i.e. they occur as nasalised allophonic alternants of the oral vowels, when a nasal consonant occurs in the immediate environment, as seen in the examples below:

/i/ gets nasalised as /sĩŋgoɽu/ 'water chestnut'
/u/ gets nasalised as /mũd̪u/'head'
/e/ gets nasalised as /mẽd̪a:n̪/'plain'(noun)

/ə/gets nasalised as /n̪ə̃d̪i/'river'
/a/ gets nasalised as /mãcʰli:/ 'fish'
/ɛ/ gets nasalised as /gɛ̃n̪d̪o/ 'rhinocerus'
/ɔ/ gets nasalised as /cɔ̃n̪d̪o/ 'moon'

6.3.2   *Phonemic level*
Nasalized vowels are also found in contexts, where there are no nasal consonants in the immediate environment. Since it has not been possible to establish contrasts between oral and nasalized vowels through minimal pairs, it appears that these nasal vowels are surface level phenomena and that they are derived through a historical process from an underlying nasal consonant /N/. As Campbell (1998) notes, vowels often become nasalized in the environment of nasal consonants. The typical scenario is for the nasalized vowels to become phonemic (contrastive) when later in time the nasal consonant is lost. The derivation is as follows:

UR	/ʋiNʈi/
Nasalization	/ʋĩNʈi/
Nasal deletion	/ʋĩʈi/

S R	/ʋĩʈi/

The following nasal vowels can be said to have been realized through the kind of derivation described above.

/ĩ/	/ʋĩʈi/	'finger ring'
/ũ/	/d̪ʰũcjo/	'crow pheasant'
/ẽ/	/gʰẽʈu:/	'sheep'
/ɔ̃/	/kɔ̃ʋəʈio/	'Monday'
/ã/	/hã:sḍi/	'necklace'
/ɛ̃/	/bɛ̃kro/	'bench'
/ɔ̃/	/kɔ̃hko/	'comb'

6.3.3   *Morphophonemic level*
The nasalized vowel /ɔ̃/ occurs, at the morphophonemic level as a plural marker. Words ending in /u/ take /ɔ̃/ as their plural marker, as seen in the examples below:

/ha:rku/	'bone' (sg.)	/ha:rkɔ̃/	'bone' (pl.)
/ʋa:d̪ru/	'sky' (sg.)	/ʋa:d̪rɔ̃/	'sky' (pl.)
/ʈəpocu/	'eyebrow' (sg.)	/ʈəpocɔ̃/	'eyebrow' (pl.)

At the morphophonemic level, only /ɔ/ occurs as a nasalised vowel. This may be seen as the beginning of the phonemic process of vowel nasalisation in the language.

7.   Conclusion
Most writers of grammars agree that grammatical description is never finished, and that allowing a progressive approach opens up the possibility for modifications, corrections and

additions. The present study, therefore, attempts a preliminary description of the segmental phonology of Rathvi, in the hope that it can open up possibilities for more advanced linguistic studies of an otherwise lesser-known and linguistically undocumented language.

The present study establishes thirty-one consonants and fifteen vowel phonemes of Rathvi based on the principles of phonological analysis. It also provides the inventory, description, and the contrasts found among consonants and vowels as well as the allophonic alternations observed in the consonants.

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Abstract

Social media are web-based services that can be used all around the world and used in different purposes like education, health, business, building social relations with other people, sharing activities, ideas, career interests, images, etc. The aim of this paper is to know the effect of social media on Arab students' education and to explore the most common social media used by Arab students at Aligarh Muslim University (AMU). Both qualitative and quantitative methods were used in this study. The data were collected from 285 Arab participants who were studying in AMU by questionnaire. The date were analyzed by Statistical Package for Social Science (SPSS) descriptive statistics to know the mean and standard deviation of every item. The results of this study indicated that, there are two sides for the effect of social media on Arab students' education. Firstly, positive effects which include improving skills such as speaking and writing, helping in group discussions, consulting teachers online anytime and anywhere, enhancing the relationship between colleagues and teachers, etc. Secondly, negative effects like time wastage, distracting studies, wrong information, hacking, etc. Furthermore, the results for positive and negative effects of social media on Arab students indicated that positive effects have highest mean with 2.691, whereas, negative effects have the mean of 2.674. So, Arab students tend to use social media in their education positively more than negatively. The highest social media site used by Arab students is YouTube with 14.8% while the lowest social media site used by Arab students is skype with 4.7%. Briefly, social media platforms have a positively significant effect on Arab students' education performance in India tertiary institution.

Keywords: Arab students, Aligarh Muslim University, social media, education, SPSS

1. Introduction

Nowadays, social media sites have become a vital part of every one's life which includes online education, shopping, business, etc. Most of the users in this era connected with each other by using social networking websites such as YouTube, Facebook, Twitter, Twitter, WhatsApp,

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Viber, Instagram, Google, Snapchat, etc, mainly in their daily life for chatting and making friends. Moreover, some users use social media sites to keep touch with their families, teachers and colleagues. Indeed, they are used to develop a career, events, building a business, posting news, making fan clubs, seeking for job, posting articles, advertisement and so on.

There are two aspects of the effects of social media on the communities. Firstly, positive aspect in that social media platforms can act as invaluable tools for many purposes like seeking businesses or opportunities. Moreover, social media are also used to network efficiently and to build social relations with new people and enhance creativity. Furthermore, social media are used for instating messaging, enhancing relationship, sharing photos, videos and some joke massages. Secondly, negative aspect as in addiction, identity theft and fake contacts, privacy concerns, hacking, cyberbullying and fraud and scams.

According to Heiberger and Harper (2008: 19) "learn to use the variety of electronic media available in positive ways: to stay connected to college social networks, promote relevant events, and help students feel safe and at home on campus".
Rambe (2012: 132) stated that:

The essentialist view that new technological innovations (especially Social Media) disrupt higher education delivery ride on educators' risk averse attitudes toward full scale adoption of unproven technologies. However, this unsubstantiated logic forecloses possibilities for embracing the constructive dimensions of disruptions, and grasping the tremendous academic potential of emerging technologies.

According to Anton Son and Christopher (2018) there are two kinds of social media users; firstly, digital natives are the ones who were born after 1980, they came to this life or world when the digital media existed. Secondly, digital immigrants are the ones who were born in this world before 1980 and adapted their lives to digital media.

According to Kaplan and Haenlein (2010: 61) social media as "Internet based applications that allow the creation and exchange of content which is user generated". Moreover, Kaplan and Haenlein divided social media into the following categories; collaborative project (Wikipedia), blogs and micro blogs (twitter), content communities (YouTube) and social networking sites (FB, 2go, BB chat). Furthermore, they adding another categories virtual game World (world of war craft) and virtual second world (second life).

The study conducted by Amin and Mansoor (2016) titled "Impact of Social Media of Student's Academic Performance" is revealed that the real effect of social media sites is positive

effect. While, Gok (2016) pointed that social networking sites have negative effect on students' studying and habits in vocational school of higher education. Kaya and Bicen (2016) stated that Facebook used more than other social media sites for different aims like communicate, sharing picture, videos, ideas, etc.

2. Objectives of the Study

❖ To know the effect of social media on Arab students' education at Aligarh Muslim University, India.
❖ To explore the most common social media used by Arab students at Aligarh Muslim University, India.

3. Research Questions

❖ What are the effects of social media on Arab students' education at AMU, India?
❖ What are the most common social media used by Arab students at AMU, India?

4. Research Methods

Primary data were used in this study through questionnaires (See Appendix A). The sample of 285 participants (males and females) were collected from Arab students which are studying in different departments at AMU. Both qualitative and quantitative methods were used in this study. The date were analyzed by Statistical Package for Social Science (SPSS) descriptive statistics to know the mean, standard deviation, frequency and percentage for every item.

Table 1: Distribution of Arab participants according to their age, gender and education level

Items	Variables	Frequency	Percentage %
Gender	Male	209	61.8%
	Female	76	22.5%
Age	below 20	55	19.3%
	21 - 30	73	21.6%
	31 - 40	110	32.5%
	above 41	47	13.9%
Education Level	Bachelor	82	35.7%
	Master	76	33.0%
	PhD	72	31.3%

Table I shows that the total number of Arab participants in this study 285 was distributed into 209 males and 76 females, while there are 4 age groups; the first group is below 20 with 19.3%, second group is 21 – 30 with 21.6%, the third group 31 – 40 is the highest one with 32.5%

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and the last group above 41 is the lowest one with 13.9%. Furthermore, there are 3 groups of education; bachelor, master and Ph.D.

5. Analysis of the Study
5.1. The Effects of Social Media on education
There are two sides for the effect of social media on Arab students' education; positive and negative as shown below:

5.1.1. Positive Effects of Social Media on Education
❖ Submitting assignments by E-email.
❖ Useful in higher educational institutions.
❖ Useful in communication application with classmate and teachers.
❖ Helpful in group discussions.
❖ Helpful in receiving announcements from lecturers and faculty.
❖ Offering personalized course material in a simple way.
❖ Improving skills such as speaking and writing.
❖ Sharing books, information, ideas, and suggestions among colleagues from various sources.
❖ Enhancing the relationship between colleagues and teachers.
❖ Consulting teachers online anytime and anywhere.
❖ Increasing awareness among students for better understanding.

5.1.2. Negative Effects of Social Media on education
❖ Time wastage
❖ Distracting studies
❖ Playing online games most of the time
❖ Money wastage
❖ Wrong information
❖ Hacking

Table 2: Descriptive statistics for positive effects of social media

Positive Items	Mean	Standard Deviation
1. I submit my assignments to my teacher in the suitable time by E-email.	2.80	1.308
2. I use social media site because it is very useful in higher educational institutions.	2.00	1.212

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3. I use social media because it is very useful in communication application with classmate and teachers.	2.49	1.299
4. I use social sites media because it is very helpful in group discussions such as WhatsApp group.	2.86	1.349
5. I use social media because it is very helpful in receive announcements from lecturers and faculty.	2.91	1.282
6. I use social media sites because it is offering personalized course material in a simple way.	2.75	1.376
7 I use social media sites for improving my skills, such as speaking and writing.	2.96	1.542
8. I use social media for sharing books, information, ideas, and suggestions among colleagues from various sources.	2.77	1.369
9. I use social media for enhancing the relationship between colleagues and teachers.	2.84	1.262
10. I use social media for consulting teachers online anytime and anywhere.	2.54	1.212

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Figure 1: Frequencies for positive effects of social media

The results as shown in table 2 and figure 1 above indicate that the highest item of positive effects of social media is (improving skills such as speaking and writing) with 2.96 mean and 1.542 standard deviation. However, the lowest item of positive effects of social media is (useful in higher educational institutions) with 2.00 mean and 1.212 standard deviation.

Table 3: Descriptive statistics for negative effects of social media

Negative Items	Mean	Standard Deviation
11. I spend most of my time on social networks and this takes from my studying time.	2.24	1.329

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12. Social media influence negatively on my academic performance because it distracts my studies.	2.50	1.406
13. I play a lot of online games, so I find it so hard concentrating on study.	2.86	1.362
14. There are some social media sites with wrong information posted which may lead most of students to failure.	3.04	1.205
15. I lost most of my money on social networks rather than buying books.	2.78	1.359
16. I lost my information concerning study files books because of hacking.	2.63	1.415
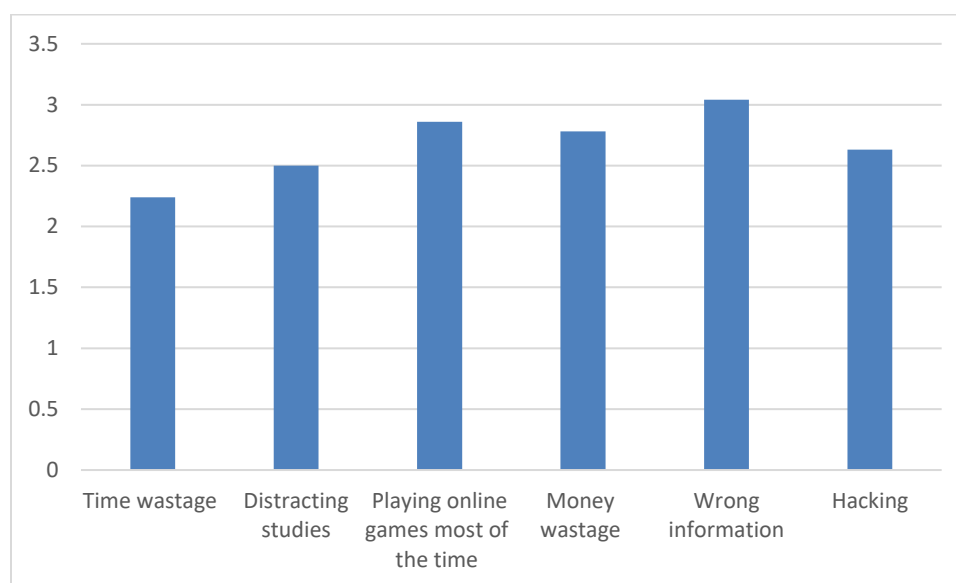
Figure 2: Frequencies for negative effects of social media

The results in table 3 and figure 2 indicate that the highest item of negative effects of social media is (wrong information) with 3.04 mean and 1.205 standard deviation. However, the lowest item of negative effects of social media is (time wastage) with 2.24 mean and 1.329 standard deviation.

Table 4: Descriptive statistics for positive and negative effects of social media

Scales	Mean	Standard Deviation
Positive	2.691	0.371

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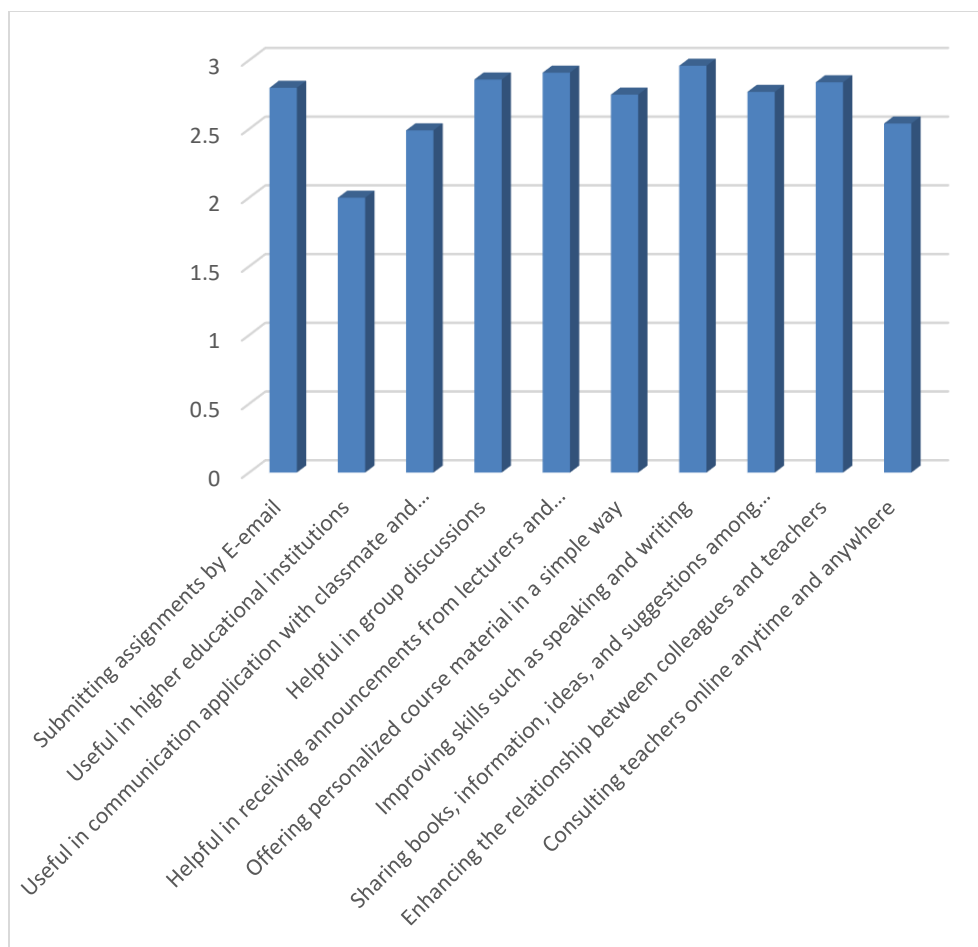**Language in India** www.languageinindia.com **ISSN 1930-2940 19:4 April 2019**
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Negative	2.674	0.536
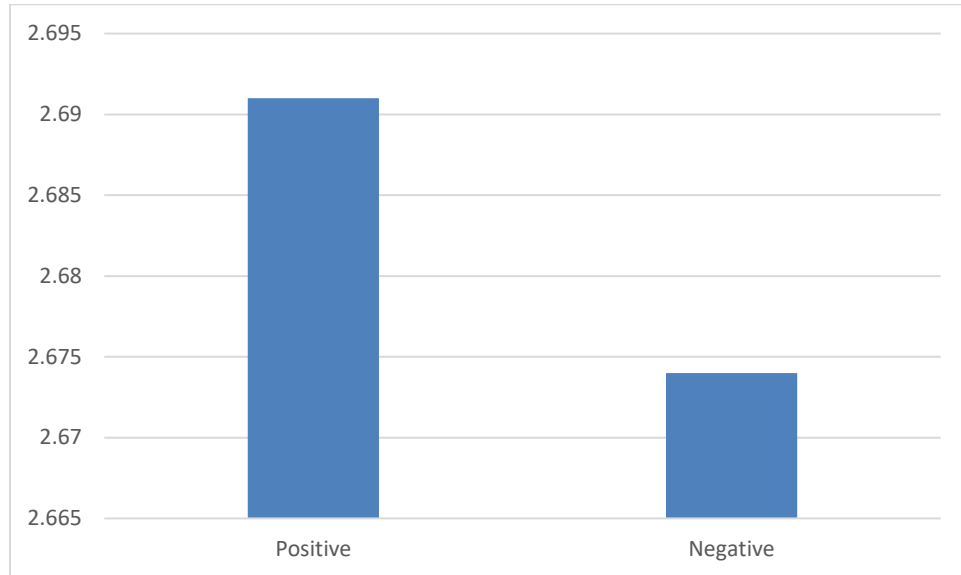
Figure 3: Frequencies for positive and negative effects of social media

The results of positive and negative effects of social media on Arab students indicated that, positive effects have the highest mean with 2.691 and 0.371 standard deviation, whereas, negative effects have the lowest mean of 2.674 and 0.536 standard deviation. Briefly, Arab students tend to use social media positively more than negatively.

5.2. The Most Common Social Media are Using by Arab Students at AMU

Table 5: Percentages of social media according to Arab students at AMU

Social Media	Frequency	Percentage
YouTube	50	14.8%
WhatsApp	48	14.2%
Facebook	39	11.5%
Instagram	39	11.5%
Snapchat	35	10.4%
Messenger	30	8.9%
Viber	28	8.3%
Skype	16	4.7%

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Total	285	100%
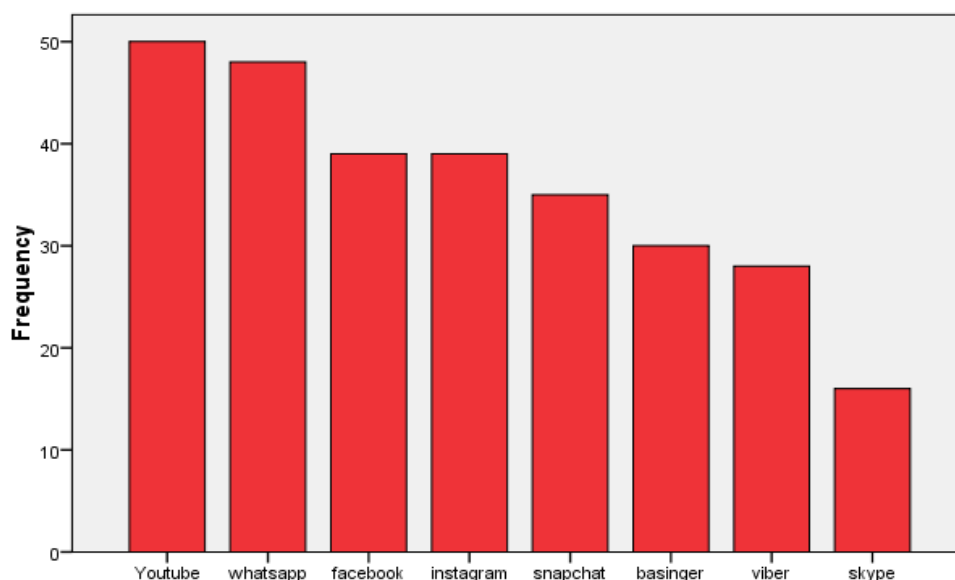
Figurer 4: Frequencies of social media according to Arab students at AMU

The results in table 5 and figurer 4 indicates that the highest social media site used by Arab students is YouTube with 14.8%, followed by WhatsApp with 14.2%, while the lowest social media used by Arab students is Skype with 4.7%.

6. Conclusion

The aim of this paper is to know the effect of social media on Arab students' education at (AMU). Both qualitative and quantitative methods were used to analyze the date in this study. The data were collected from 285 Arab students through questionnaire. The date were analyzed by Statistical Package for Social Science (SPSS) descriptive statistics to know the mean and standard deviation of every item. The findings of this study indicated that, there are two sides for the effect of social media on Arab students' education. Firstly, positive effects which include improving skills such as speaking and writing, assessing in group discussions, consulting teachers online anytime and anywhere, enhancing the relationship between colleagues and teachers, sharing books, information, ideas, and suggestions among colleagues from various sources and offering personalized course material in a simple way. Secondly, negative effects which include time

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wastage, distracting studies, wrong information, money wastage, playing online games most of the time and hacking. Moreover, the highest item of positive effects of social media is (improving skills such as speaking and writing) with 2.96 mean, while the highest item of negative effects of social media is (wrong information) with 3.04 mean. Furthermore, the results for positive and negative effects of social media on Arab students indicated that positive effects have highest mean with 2.691, whereas, negative effects have the mean of 2.674 so Arab students tend to use social media in their education positively more than negatively. The highest social media site used by Arab students is YouTube with 14.8% while the lowest social media used by Arab students is Skype with 4.7%. Social media platforms have a positively significant effect on Arab students' education performance in India tertiary institution.

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Appendix (A)
Questionnaire for Arab Students at AMU
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Dr. Muhammed Jubran AL-Mamri, Ph.D.
Mustafa Abdulraheem Saeed Alsabri, Ph.D. Research Scholar
Amgad S. Khaled, Ph.D. Research Scholar
The Positive and Negative of Social Media on Arab Students' Education at AMU, India   285

Dear student:

You are most humbly requested to answer all the questions. The aim of this questionnaire is to know the effect of social media on Arab students' education and to explore the most common social media used by Arab students at Aligarh Muslim University, India. Your answers will be kept confidential.

Age: Gender:

Occupation: Place of birth:

Mother tongue: Level of education:

Father's place of birth: Mother's place of birth

Items	SA	A	N	D	SD
Positive items					
1. I submit my assignments to my teacher in the suitable time by E-email.					
2. I use social media site because it is very useful in higher educational institutions.					
3. I use social media because it is very useful in communication application with classmate and teachers.					
4. I use social sites media because it is very helpful in group discussions such as WhatsApp group.					
5. I use social media because it is very helpful in receive announcements from lecturers and faculty.					
6. I use social media sites because it is offering personalized course material in a simple way.					
7 I use social media sites for improving my skills, such as speaking and writing.					
8. I use social media for sharing books, information, ideas, and suggestions among colleagues from various sources.					
9. I use social media for enhancing the relationship between colleagues and teachers.					
10. I use social media for consulting teachers online anytime and anywhere.					
Negative items					
11. I spend most of my time on social networks and this takes from my studying time.					

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12. Social media influence negatively on my academic performance because it distracts my studies.					
13. I play a lot of online games, so I find it so hard concentrating on study.					
14. There are some social media sites with wrong information posted which may lead most of students to failure.					
15. I lost most of my money on social networks rather than buying books.					
16. I lost my information concerning study files books because of hacking.					

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Water: The Sole Witness of Injustice in the Context of Society and Literature

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Abstract

Social activists believe that if there is going to be a third world war, water would be the main reason behind it. The transformation of water from the role of 'protector' to the role of 'destroyer' is not far away so as the day one country throws missiles on another country just to conquer the water resource. Nevertheless, in a country like India, conflicts for water have been occurring for several centuries. Water, being one of the basic survivals, also plays a symbol of prestige for discriminating-people and discriminated-people. Challapalli Swaroopa Rani, a Dalit feminist, gives a vivid picture of issues for water through her poem "*Water*". The poet recollects her childhood memories of how water made her run for her family's daily needs. She accuses the water which plays both ends against the middle. She concentrates not only on caste issues in water but also throws light upon various politics and business commodities behind water. In addition to her poem, this paper seeks the social pragmatism which reflects in literature penned by other writers in the same genre.

Keywords: Challapalli Swaroopa Rani, *Water,* Dalits, oppression, untouchability, water scarcity, social issues.

Introduction

Almost every village in India depends on common well for basic needs. Usually, in those days, the well would be situated in the centre of the village. In fact, people set their shelter nearby the place where they can get water easily. Almost all living things on earth need water to survive. 'When water fails, functions of nature cease, you say; thus, when rain fails, no men can walk in 'duty's ordered way'' goes the great saying by Thiruvalluvar. Without water, life could not even be imagined. Hence, water is the driving force of all nature.

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Religious Beliefs about Water

Nevertheless, some evils in the form of human beings have formulated certain rules and regulations to access the well and they restricted a group of people in the name of caste. Those restricted people are commonly referred to as untouchables. They should not touch the well and if they touch it, even if accidentally, the water would be considered as impure. As a result, the untouchable person who touched the water would be punished severely. Challapalli Swaroopa Rani portrays such kind of issue in her poem "*Water*". She says that the well knows untouchability would never disappear. She adds a lot of reliable facts to stand her statement through her poem.

> "It knows the agony of the panchama,
> who, not having the right to draw a pot of water,
> waits all day near the well
> with his empty pot
> until a shudra arrives." (Water 138)

Through these lines, Swaroopa Rani bangs the pathetic conditions of the untouchables. As they are not supposed to touch the well, they have to wait near the well to get a pot of water. Someone from upper caste would come to draw a pot of water from the well and the person would draw a pot of water for the untouchable who is waiting near the well for hours and pour it into the pot of untouchables from a distance with a cautious mind of not touching the pot of untouchables. If they touch it, it would be considered as defame. Here, the poet ironically uses the term "shudra" to call the oppressor who oppresses the people in the name of caste.

Moreover, the same kind of incident comes in a Tamil poet, Vairamuthu's debut novel "*Kallikaattu Idhigaasam*" in which the protagonist Peyathevar helps a Dalit girl who waits near the well with an empty pot. He accidentally touches the pot of the Dalit girl. As a result, he is dragged to stand as a convict in village panchayat and he is given punishment too. Likewise, the same kind of incident happens in Rabindranath Tagore's play "Chandalika", in which a girl gets abused for doing so. When we look at these incidents, it is clear that the same issue is in practice in all states of India without any difference.

In "*Ode to Nightingale*", John Keats says that nightingale stands as a living witness of all the historical events which occurred over generations. Likewise, in "*Water*", Swaroopa Rani mentions that water is the sole witness of the social injustice which has been occurring for several centuries. There are numerous people died in the fight of obtaining the basic rights in the society, i.e., to get equal rights in drawing water from the common well. So many battles have happened regarding this issue. Swaroopa Rani compares it in her own style,

> It is the Mahad struggle at the Chavadar tank.
> "A single drop of water embodies
> tears shed over several generations.

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In the many battles we fought
for a single drop of water,
our blood flowed like streams.
But we never managed to win
Even a small puddle of water." (Water 139)

Discrimination over water is in practice mostly in villages and even in some cities. In Premanand Gajvi's short story "*A Sip of Water*", he portrays how city folks see this social injustice as a strange incident. The city people have not beheld it and so they shoot it in their camera when they see it in villages. They admire how these people can withstand this and practised to live within these limits. City people can see the practices of village, but they could not understand those practices properly. Gajvi vividly portrays this like a conversation between a Dalit and a non-Dalit. Without giving any names to the characters, Gajvi uses numbers to represent the characters and used them as his mouth piece. A Dalit-sibling asks his master,

"We don't have water to drink. The city folk come and take our photos. The village folk come and break our pots and throw them out. How are we to live, my lord?" (Ghotbhar Pani)

To obtain equal rights in using the common well, several people including women and children have shed their holy blood and it flowed as a stream on earth. But in result, they get nothing, and their agony continues still as it is. In these battles, a massacre happened at Karamchedu in Andhra Pradesh is one of the most important and unforgettable incidents. Swaroopa Rani reminds the incident as,

"It knows the righteous rage
of Karamchedu Suvarthamma
who opposed the Kamma landlords
with her water pot
when they asked her not to pollute the pond water." (Water 139)

Suvarthamma, a woman who belongs to the oppressed community, could not tolerate the injustices and so she raises her water pot by saying that she is going to draw water from the common well. In return, she faces a lot problems and numerous Kamma (name of an upper caste) landlords who were oppressing the untouchables could not resist her action and this issue ends in a massacre of over a dozen Dalits at Karamchedu including Suvarthamma on July 17th, 1985.

Dalit women also go to the well where the higher caste women use to draw water. The same water fulfils the needs of the people, but its reputation gets changed based on the pots in which it is filled. The upper caste people throw the pots of Dalit-siblings away just because their royal pots touched the pots of so-called upper caste people's pots. Even the diseased people like lepers are

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allowed to draw water from well but the sound-health Dalit-siblings are not suppose which denotes Dalits are considered as worse than lepers. In a song by an anonymous poet, it is mentioned as,

> "Our women go to the well for water.
> But you push their pots away.
> Just because our pot touched yours,
> you get the smith to remake it.
> You let the lame, the blind, and the lepers
> come to your well for water." (Jambavapuranam 4)

Water reminds the memories of the author which happened in her childhood days. To incline this, she uses a refrain "When I see water / I remember". She recollects her childhood memories how she was running for water for her family's daily needs.

Usually the oppressors of Untouchables denote that Dalits are impure; they would not take bath regularly; and because of that there comes a bad smell from their body. In reality, Dalits were not given sufficient water to take bath regularly. Subsequently, with the problem of water deficiency, expecting them to be the symbol of purity and sanctity is purely madness. The so-called personnel who think that they burden the responsibility of preserving the purity of the village in their shoulders, as Atlas in Greek mythology burdens the earth, made the untouchables to stay away from cleanliness.

There is a famous proverb which describes the significance of cleanliness, i.e., "Cleanliness is next to Godliness" (The term 'cleanliness in this proverb may signify not only the outer cleanliness but also the inner cleanliness of one's own). Consequently, due to the absence of cleanliness, untouchables are made to stay away from Godliness too.

Except the untouchables, the entire village take bath luxuriously, that too, twice a day. But the poor untouchables are forced to the situation of taking bath weekly once only. The poet inscribes this pity as,

> "When I see water,
> I remember
> How we welcomed our weekly bath
> As if it was a wondrous festival!
> While the entire village bathed luxuriously—
> Twice a day." (Water 139-140)

The Indian Constitution clearly mentions in its Article 15 (2) that "no citizen shall, on grounds only of religion, race, sex, place of birth or any of them, be subject to any disability, liability, restriction or condition with regard to the use of wells, tanks, bathing Ghats, roads and places of public resort maintained wholly or partly out of state funds or dedicated for the use of the

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general public." But they would not bother about this article and do what they want to do. Poor marginalised people are still being oppressed due to lack of awareness.

After a certain limit, Dalit-siblings sensed tiresome in the struggle of getting reputation and equal rights in water. They felt fighting against these people would not bring them any benefit. Therefore, they decided to quit and looked back their journey in this struggle where they find something which Pydi Theresh Babu penned as,

> "Enough,
> we have lost enough streams,
> until now.
> Enough,
> we have lost enough self-respect
> until now." (The Great Hindu Ocean 53)

Here Babu mentions they have lost enough streams. The term 'enough streams' leads to dual meanings; one is water streams; another one is blood streams on these issues. Only the poet can say which stream he mentioned there. Dalits want to be respected as equal as other caste people. They felt their self-respect completely disappeared in this water issue.

Being tired in this struggle, Dalits decided to quit and stand still for their basic needs without depending upon the higher caste people. The upper caste people own the freely flowing water and hampering the Dalits not to touch it. At least wells are dug by themselves and so they can order a group of people not touch it. To some extent it is acceptable because well is an artificial resource. But these Dalits are not allowed to touch even the natural resource like river. Nature gives it to the people and comes from somewhere and in its journey towards sea, it fulfils the needs of the people. In its journey, animals like buffaloes, dogs, goats, frogs are free to take bath as per their wish. But it is all the poor Dalits are not supposed to touch the river at anywhere and at any cause.

> "Water comes from clouds, flows down rivers and streams they flow into the sea. That goes up as steam, then clouds, then water from clouds so who owns that water."
> (A Sip of Water)

The same sort of problem takes part in Munshi Premchand's short story, *Thakur's Well*. The central character of the story is a Dalit woman, Gangi, who has drawn a pot of water to her ill-health husband to drink. The pity is some animal fell into the Dalits' well and drowned to death. As a result, water has turned rotten and smells too terrible to drink. Even though he could not withstand the smell, he has no other go and decided to drink that weird water by closing his nose. On seeing this pity, Gangi plans to draw (steal) a pot of good water from the village well by late night when everyone in village fall asleep as of dead-bodies. when she confesses her plan to her husband, he gets shocked and warns her not to do so. He tells her what will happen if she gets caught.

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> "You'll come back with your arms and legs broken, that's all. You'd better just sit down and keep quiet." (Thakur's Well)

On behalf of the Dalit-siblings, they dug separate well for their basic need, as they do not want to continue their age-old conflict for drawing water from the common well. Even then they could not enjoy their right over their own well. A few miscreants contaminate the separate wells and avenging those peoples by any means. By the end of 2016, there was an incident took place at Melakkur (a village in Tamilnadu) proves that the existence of untouchability in most of the places. The caste Hindus dumped a hearse in Dalits' well. This issue required the presence of revenue and police officials to hold peace talk between Dalits and caste Hindus. However, the relationship bridge between Dalits and caste Hindus has been broken completely and it will take a long period to renovate it. The incident has been published in newspaper too.

> According to sources, a funeral procession of a deceased 75-year-old caste Hindu woman, Chinnammal, was taken out on Thursday evening. The body was later buried at a burial ground near the Dalit settlement. The villagers suspected that after the last rites, a few miscreants dumped the hearse into the well, which was one of the drinking water sources of the settlement. (The New Indian Express)

Water feeds the thirst of living things without seeing any partiality unlike the six-sense animals do; now and then it declines to satiate the thirsty throats; and occasionally it kills the people by its horrible force. (Floods, cyclone). Water shows its anger in the form Tsunami that swallows the village after village. Therefore, Swaroopa Rani appropriately calls water as the Preserver and Destroyer. The poet marks it as,

> "It can give life
> But it can also devour lives.
> The water that refused to quench parched throats
> Became the killer tsunami wave,
> That swallowed whole,
> Village after village." (Water 140)

The poet concentrates not only on Dalit issues on water but also the invasion of water by the corporate companies. They suck water like a leach and renamed it after "mineral water" and sell it in bottles. Eventually, they made the whole world to believe that it is the safest and most hygienic water and the senseless people too buying it. In addition to this, the business-minded corporate companies add something in water; changes its colour as well as its taste and nature; and incarcerate the freely flowing water in small bottles and selling it in market in the name of cool drinks. Swaroopa Rani writes,

> "This water…
> … slowly, surreptitiously,

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<div style="margin-left:2em">

Dances its way into the Pepsi man's bottle.

With its new name 'mineral water'…

…Now

Water is no mean matter.

It's a multinational market commodity." (Water 140-141)

</div>

The poet satires the politics behind the water between the states in India in this poem. She condemns that water is the trouble-maker which creates a lot of battles in its journey from the village well to the pots of untouchables. Similarly, in its journey from one state to another, water provokes conflicts among the people.

<div style="margin-left:2em">

"Between the village and the wada

Between one state and another,

This water can ignite many struggles and strife." (Water 140)

</div>

Water drinks lives of different states and different castes. Even then its thirst for blood is not parched and still it is dying for more bloodshed in the name of struggle to hold the right over water (river or well).

<div style="margin-left:2em">

"It can make the blood run in streams.

But it can also sit innocently

In a Bisleri bottle." (Water 140)

</div>

Water is considered as one of the most important elements in five prime elements of nature — Land, water, fire, air and sky. While the fire among the prime elements has no such defile and impure problems in its state, it is all this poor water only has been defiled by the untouchables. If a person is defiled by touching an untouchable accidently, he uses water to restore his purity. If the water has the power of turning one from impure to pure, how would it be defiled by the contact of an untouchable?

Water, as a dumb creature, witnesses all these issues which has been occurring for several ages, and remains as mute. All these issues on water are being done by evil human beings, on contrary Swaroopa Rani accuses the water itself for this. It is, just like a doll in the hands of children, being played accordingly. It is not the fault of innocent water but the fault of human beings. However, water avenges the convicts by giving a collective punishment and holds back the justice in the course of time. Present central government has initiated some steps to make India as Cashless-country. Likewise, one day it will become casteless-country. If caste should be eradicated from the nation, there should not be a place for caste in three places such as graveyard, water and temple. If this happens, probably there would be no issues in the name of caste.

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Acquisition of English by Teaching LSRW Skills

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English is a global language. In the Indian educational scenario, English is considered as a second language. Teaching English as a foreign language is one of the important subjects in all the educational environments. English is an art in which imagination and creativity is more important and it is also a skill subject rather than a knowledge subject. Skill is an ability to do something in an effective way. For example, learning the accurate spelling of a word is really a skill. Acquisition of a language is possible by getting the basic skills. In the sense English can be attained by LSRW skills. By teaching the four skills effectively, a student could be a master in it.

Listening Skill

Listening is an important component of language teaching. A teacher plays a vital in the listening process. A teacher should create the interest and confidence to listen.

Sub -Skills of Listening

The sub -skills that can be emphasized in listening exercises include:

1. Listening for specific information
2. Following topic shifts
3. Predicting
4. Recognizing transitions and sequence
5. Recognizing word boundaries
6. Identifying keyword

Listening is more essential for two reasons: listening for comprehension and listening for perception.

Listening for Comprehension

The learner is given practice in developing listening for understanding by giving listening materials and conducting listening activities. Listening for comprehension is more relevant at the middle and secondary school level. In this the listening material is based on particular context and the learner is given practice in specific areas of listening, which are related to their needs.

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Listening for Perception

Listening for perception is practiced more at the primary level to get introduced to the language. In this practice, the learners are given many exercises by identifying the speech sounds and intonation patterns of spoken English. The listening activity is based on perception. Listening exercises do not use visuals so that the listeners concentrate more on the sounds of words.

Listening Activities

The following listening activities can be done by a teacher in teaching English language.

1. Dictation
2. Listening to a telephone call and writing the message
3. Listening to a sports commentary

Speaking Skill

Speaking is an act of conversing or expressing one's thoughts and feelings through the spoken language. Speaking a new language is an art. The second important skill in teaching LSRW skill is Speaking. A child, gradually speaks a language through a thorough listening by observing each and every word keenly. It is the vital role of the English teacher to teach the following speaking activities to the students to become a good speaker in English.

Speaking Activities

1. Role Play
2. Narrating a story
3. Simulations
4. Describing Information
5. Information Gap

Role Play

Role Play is one of the important practices in teaching speaking skill. The students should be given a role and asked to enact in English. The teacher, should provide the information to the learners such as, Who they are? and What they think or feel? The teacher has to monitor the students and rectify the errors by correcting them.

Narrating a Story

By this activity, a student could possibly convey the story in a sequential manner. It is a good activity for the students to remember about the story and narrating in an effective way. It also helps the students to know more vocabularies and to frame the sentence structure.

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Simulations

Simulations are very similar to roleplay but, what makes simulation different than roleplay is, more elaborate. In simulations student can bring the items to the classroom to create a realistic environment. For instance, if a student is willing to prepare coffee he/she would bring the necessary things to the class room to make the class lively.This practice makes the speaker to get rid of their hesitation.

Describing a Picture

This activity can be done in groups. Each individual will be given a picture and asked them to describe what is in the picture? This activity fosters the imagination and creative skill among the students.

Information Gap

This activity is done by making pair among the students. The information will be given to one student whereas the partner does not have. By sharing the information, the gap can be filled. It is one of the important activities to make all the participants to speak confidently.

Reading Skill

Reading a language is a skill. Reading a language with appropriate speed is an art. Reading is a cognitive process. For instance, if a reader reads a content, he should have the ability to understand what he reads. The reading skill can be divided into:

    1.Basic Reading
    2.Mastering the Basic Reading

Basic Reading

It includes Vocabulary Acquisition and Textual Comprehension

Vocabulary Acquisition

A reader, who learns to read a foreign language will be struck by words in the beginning stage. If the learner, is given continuous practice in reading English books he/she will receive the vocabulary acquisition.

Textual Comprehension

It is not a easy process to grasp the ideas and understanding the text in the initial stage itself. Since reading is a cognitive process, the reader should have continuous practice to comprehend the text. After taking continuous reading with strenuous effort the reader can grasp the content and understand the text.

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Mastering the Basic Reading

It includes skimming and scanning. By practising these two activities, one can master the basic reading.

Skimming

Skimming is used to get the important information rather than reading the whole thing. By practising this skill, the learner learns to select the words, phrases and sentences and knows to discard the unwanted things.

Scanning

Scanning is typically reading through quickly in search of specific key terms and phrases.

Writing Skill

Developing the skill of writing is an important factor in teaching English. It is a creative process. Writing is putting the speech in the form of letters. It is a formal skill. The learners should equip themselves with the components of different forms of writing.

Writing skill can be developed by working on the following:

1. Basic skills of short composition
2. Writing sentences by own
3. Using appropriate vocabularies in a sentence
4. Description
5. Note Making / Note Taking
6. Editing a passage
7. Formal and Informal Letter Writing

Learning a language is a tough process. Getting mastery over a language is a skill. By equipping with basic skills, one could be a master. LSRW plays a vital role in the acquisition of English Language.

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Transcendence of Boundaries and the Operation of Power Structures in Arundhati Roy's *The God of Small Things*

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Abstract

The Booker Prize winning *The God of Small Things* by Arundhati Roy is a highly political novel that revolves around the lives of the fraternal twins Estha and Rahel. A strain of pessimism touches throughout the strands of the non-linear narration of the novel. The novel discusses issues of sex, caste, religion etc. in the most obvious manner. It lays bare the double standards of the society, and the overt gap between preaching and practice. *The God of Small Things* questions how certain people are relegated to the margins, and how crossing the prescribed limits take a heavy toll on their lives. The people in authority, be it the institutions of law, religion or education have formulated different laws for different people. The indifference Ammu faces is mainly because of the fact that she is a woman, who is "unworthy" of being educated. Similarly, Velutha's relationship with Ammu was at the cost of his life. The paper seeks to demarcate the establishments of power the novel discusses and how in close association are these establishments with the boundaries or the limits they dictate. The boundaries make a clear distinction of who the powerful are and who aren't, since only the former have the capability to prescribe who should stand where.

Keywords: Arundhati Roy, *The God of Small Things*, power structures, marginalization, relationships.

Introduction
"They all broke the rules. They all crossed into forbidden territory." (Roy 31)

The God of Small Things by Arundhati Roy is set in Ayemenem, a place in the district of Kottayam in Kerala. The novel is built upon the concept of boundaries, which enables a clear demarcation of places, people, events and actions in the novel. Boundaries are closely associated with the power structures, since both of them have significant influence over each other. These boundaries attribute power to certain groups, while depriving the rest to the status of the Other. The novel presents a gamut of characters, ranging from the Dizygotic twins Estha and Rahel to the Imperial Entomologist Pappachi. All characters can be observed as transcending the limits set on them either by the society, family or even themselves in one way or the other. The question of who sets the limit, and creates the laws is of importance and is asked by the narrator time and again.

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The novel opens with a comparison of the months of May and June, when in the latter the countryside turns to an "immodest green" (Roy 1). The immodesty might be due to its reluctance to stick to the mould set by the authority. The bluebottles, without knowing the limits enforced upon them, hit themselves against the windowpanes and die. Quite evidently can the condition of the bluebottles be compared with that of Velutha, who had to meet with the predicament of his own death for not abiding by the "laws". The cultural context of India is much familiar with the cases of honorary killings where either a member or both be killed when they enter a love relationship or marriage disregarding the age-old caste system. The characters in the novel traverse the geographical, social, physical and psychological boundaries laid on them.

All members of the Ayemenem family leave their ancestral home at some point of their life. The shift of the whole family to and from Delhi for Pappachi's job; Chacko's migration to England for higher education; Ammu's journey to Calcutta to visit her aunt and from there to Assam following her marriage; Baby Kochamma to Madras for her training; Estha to be Returned, and Rahel for her higher education are all a part of geographical transcendence, and the objective of this movement differs from character to character. Margaret Kochamma decides on spending the Christmas at Ayemenem to recover from her sense of alienation. Baby Kochamma through her T.V is in a way crossing the boundaries that separate people. The plants in her garden are allowed to grow free and wild, and through them Baby Kochamma might have been aiming at the liberation of her suppressed desires for Father Mulligan.

Instances of physical imposition extends further when Chacko acts as an intruder to *Paradise Pickles and Preserves* which initially was a project of Mammachi, but as he came back from London and took the factory over, Mammachi was reduced to the status of a sleeping partner. Even when Ammu did as much work in the factory as Chacko, she had no legal claim to the property because of the mere fact that she is a woman. The Meenachal River is categorized by the children into different sections like the Really Deep and the Other Side. If they hadn't attempted to cross the river, the fate of the characters would have been different.

History and the Love Laws dictated by the authors of history restricted the relationship of Ammu and Velutha by classifying Velutha to the category of the Untouchables. Ammu and Velutha transgresses the prescribed laws that disapproved their relationship and enters both in a physical and love relationship. On seeing Ammu on the riverbank for the first time, Velutha feels a sudden chill doubting Ammu to be a "delectable bait" arranged by the "people in the bushes" (Roy 334). The people hiding in the bushes could be the makers of the history, the creators of the discourses that are the people in power. It was instinctual and blameless from the part of Velutha to have the qualms since such cons are a part of his everyday life. The discourse that governed Velutha and Ammu was framed by the Touchable patriarchal society, that laid different rules for different people, and assumed itself as the centre of everything.

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The patriarchal power produces the reality, and "truth", but the same discourse acts differently for the powerful. Mammachi turned a blind eye towards Chacko's libertine relationships with the factory women. The concern of them belonging to the Untouchables doesn't affect Mammachi since she saw that only as a part of "a Man's Needs" (Roy 168). "Neither Mammachi nor Baby Kochamma saw any contradiction between Chacko's Marxist mind and feudal libido" (Roy 168). Mammachi is a product of the patriarchal construction, who concedes to Chacko's relationships, but takes the cost of a life when it came to Ammu. Mammachi secretly gave the factory women some money so that they'd keep everything a secret. The women who were in need of money due to their young children, old parents, and drunk husbands were being exploited by the people with the money power.

Mammachi's distinguished treatment for Chacko can evidently be traced throughout the course of the novel. For Mammachi, since her husband was almost non-existent in her life after Chacko's threat, her son became "Her Man. Her Only Love" (Roy 168). Features of Jocasta Complex can be traced here, since Mammachi was highly inclined to Chacko and did anything for his welfare. *Analytical Psychology* defines Jocasta Complex thus: "It is an obsessive fixation of mother on her son, which is intensified by latent desire and creation of an adoration cult of son". Even at the time of Sophie mol's funeral, Mammachi was more devastated by the sorrow of Chacko than by the death itself. Mammachi was forever indebted to Chacko, for him being the one who saved her from the violence instigated by Pappachi. "Her tolerance of 'Men's Needs' as far as her son was concerned, became the fuel for her unmanageable fury at her daughter" (Roy 258). While Chacko's emotionless physical relations were acceptable in nature for Mammachi, she finds Ammu's love for Velutha as defiling the generations.

Ammu and Chacko had separate laws to abide by beginning from their youth, as can be seen in the case with their education. After their completion of school education, Pappachi felt it "an unnecessary expense" to give college education for a girl (Roy 38). Ammu crosses the boundary when she got a chance as she took advantage of her visit to her aunt at Calcutta, where she meets Baba and marries him. Ammu boldly moves out of the marriage when she found it necessary. It is a common thought widespread among the patriarchal society that women shouldn't have much education, for that is either unnecessary or will make them defiant.

A development in the self-reliant nature of Ammu can be witnessed, as the narrator points out how Ammu had in her, "The Unmixable Mix – the infinite tenderness of motherhood, the reckless rage of a suicide bomber" (Roy 321). Ammu transgresses Baby Kochamma's expectations and goes to the police station to enquire about Velutha. Baby Kochamma never thought of Ammu publicly admitting her relationship with Velutha. She discarded the feelings of Ammu by saying that it was only a "Small Price to Pay", while in effect it destroyed four lives (Roy 336). The dichotomy of the "Men's Needs" and the "Small Price" is created and the importance is determined by those in power.

Married women aren't given a place in their ancestral home, and when a woman like Ammu, divorced from an inter-faith marriage comes back to her ancestral home she is unwelcomed. But paradoxically, Margaret Kochamma was coming back to her ex-husband and was given a grand

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welcome at his house, though Mammachi despises her. When Estha and Rahel are called "millstones", the whole family stages a play to please Sophie when she arrives. Sophie's arrival draws a division in the course of novel, by dividing the events that precedes and succeeds Sophie's arrival. The status and power that the characters attribute to the West is also revealed. Every action of the family members upon Margaret's arrival revolve around the apprehension of "What will Sophie Mol think?". The attribute of being white delineates a clear division between Sophie Mol and the twins. Baby Kochamma's attempts to prove her knowledge in front of Margaret and Sophie, Chacko's dressing up for the arrival of his family, Baby Kochamma's focus on the twins' pronunciation of English are all pointers towards their obsession with the West.

Comrade Pillai's admiration for Rahel's arrival from America, his acts of being proud to have a guest like Chacko at his house, his urgency to showcase Lenin's talent to deliver English speech are also some other instances of the obsession Indians have towards the West. Contrary to the admiration, we could see how Margaret's father hated her decision to marry an Indian, for he felt Indians to be sly and dishonest. Thus, a clear demarcation of power distribution can be seen throughout the novel. The preoccupation with the Imperialist power can also be noted in Pappachi's disbelief in Ammu's story, for according to him none of the English men could covet another man's wife. Comrade Pillai's conscious inclusion of English phrases, the exclamation of the lady in Estha's train at his proficiency in the language are also some other examples.

The prominent classification, the novel makes is that of the Touchables and the Untouchables. While Ammu's family belongs to the Touchables, Velutha and his father are Untouchables, who are left unconcerned by the mainstream communities. "Their Work, abandoned by God and History, by Marx, by Man, by Woman, and by Children, lay folded on the floor" (Roy 310). The limited opportunities the Untouchables had is brought to light as Mammachi admits how Velutha would've been an expert engineer if he wasn't from the lower caste. Thus their caste, and the prejudices of the people restricts them to the lower strata of the society.

Velutha and his ancestors converted into Christianity to escape the mistreatments and marginalization they faced as Untouchables among the Hindus, and that resulted in them having a separate church with a separate bishop, thereby marginalized yet without availing any benefits from the government. Neither their religious orientation nor their political orientation saves them from their crises. Ironically enough, it was Rahel's great grandfather who built a school at Ayemenem for the Untouchables.

The Marxist ideology which aims at the creation of an egalitarian society is defied through Comrade Pillai, who abandons Velutha and refuses to provide a support for him. Comrade's apathy to the needs of the factory workers, and his attempts to fool them by pretending his concern are quite contradictory to the Marxist principles. At one point, Comrade Pillai even urges Chacko to send Velutha off from the Factory. Marxism aims at the creation of a classless society, but here the actions of the so-called "Communists" like Comrade Pillai and Chacko contributes to intensify the gap between the classes. Chacko exploits the women workers of the Factory through his "Needs" and the

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other workers by not granting the deserved wages for them. This segregation follows the Untouchables even after their death, for they are buried in the "themmadikuzhy" (the pauper's pit). The same institutions which are meant to protect the rights of people, like the political parties, religious institutions, police force act as the primary perpetrators of inequality, "As though they were the leash and he (Velutha) were the dog. History walking the dog" (Roy 288).

The dizygotic twins, Rahel and Estha, overcome the physical separation birth had given them, through possessing a single Siamese soul, "Because whatever She was, He was too" (Roy 86). Despite the fact that they are Dizygotic, and non-Siamese, they had a single soul that connected them wherever they were. All throughout their childhood, "Esthappen and Rahel thought of themselves together as Me, and separately, individually, as We or Us." (Roy 2). Instances are there when they were able to share even their dreams- Rahel caught herself one-night chuckling at a funny dream Estha had. But after twenty-three years, "Edges, Borders, Boundaries, Brinks, and Limits" began appearing on their separate horizons (Roy 3). The circumstances and the people associated with them have forced the separation between them. Roy even makes a clear border of the tiptoeing of the children's childhood and the sliding in of silence through the "Yes" of Estha.

Each character finds varied alternatives to transcend the boundaries. While the twins use their souls to blur the boundaries, Ammu and Velutha finds sex as the means to do so. Ammu draws a definite line between what is "dirty" and what is not. She expects the children not to blow spit-bubbles, and not to make themselves dirty. But as the novel reaches the end Ammu, out of her love for Velutha disregards her worries about getting dirty, and have the intercourse with Velutha on the river bank, by being one with nature. Pappachi can be seen as violating the physical boundaries and intruding into the space of Mammachi by means of domestic violence. Pappachi could never accept Mammachi growing independent over him or establishing an enterprise herself. For him, violence was a way to exercise his power over the other, and a way to vent out the depression of his unachieved aspirations. Estha and Rahel also employ incest as an instrument to build the gap time and people had imposed upon them.

Every event the novel depicts has some association with the power structures, on whose leash the powerless and the people of the Small Things are mere puppets. The difference in the treatment of the elephant, Kochu Tomban can also be seen as ironical, for his cremation consumed eighty tins of pure ghee, while many of the people struggled to find a living. It can be observed how Ammu stops her children from the "proprietary handling" of her body as "It was Hers", and it was her right what to do with her body which she does in every situation (Roy 222). She decides to withdraw from Baba's marriage, when her body was treated as an object of pleasure; from the pampering of her body by her children; and she was in authority of her body and that she decides to share with Velutha.

Conclusion

The God of Small Things by Arundhati Roy is an account of the lives of the people of Ayemenem, who were influenced and ruled by the social structures around them. As the title suggests, being an Untouchable, Velutha is the God of Small Things, and the God of Loss while the people at

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the top level of the hierarchy make decisions on the Big Things in the world. The police officer knows how to twist the laws without hampering his reputation; Comrade Pillai directs every situation in his own favour. Even Margaret Kochamma's marriage with Chacko can be observed as an attempt to rebel against herself, a mode of psychological transcendence, after being too much servient to the rules of the society.

"They all broke the rules. They all crossed into forbidden territory. They all tampered with the laws that lay down who should be loved and how. And how much. The laws that make grandmothers' grandmothers, uncles' uncles, mothers' mothers, cousins' cousins, jam jam, jelly jelly" (Roy 31)

All characters of the novel crossed their territories, the intensity of the effect of which varied, and of them a few had to sacrifice their lives. The laws that determine how grandmothers, mothers, jam, jellies are expected to be are framed by the influential lot. While the patriarchal society makes laws on women, government does it with the consistency of jam, the rich on the poor, the Touchables on the Untouchables, Bourgeoisie on the proletariat etc. This hierarchy of power influences the lives of everyone in different levels. How far have we come and how much have we transcended the established societal structures are a matter of grave importance in a century when the choices people make are capable of killing them, whether that be the religion they follow, the food they eat or the person they choose to live with. As long as there exist the boundaries dictating who one is and how important it is to know one's own place, *The God of Small Things* will stand the test of time questioning all social norms and the standards instituted by the people in power.

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Shakespeare's Dramatic Skill in Depicting
Lady Macbeth as 'Malignant' and Cleopatra as 'Charismatic'

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Abstract

This paper is an appraisal of Shakespeare's dramatic skill in exposing the 'Malignant' attitude of Lady Macbeth in *Macbeth* and 'charismatic' attitude of Cleopatra in *Antony and Cleopatra*. This paper clearly presents Shakespeare as one of the greatness men of genius whose mind, soul and his essence are extraordinarily superior in his sensitive and sentimental approach to women through his heroines of his plays. Thus, Shakespeare's exposure of varied emotions such as over-flowing ambitions, valour, love, passion etc. are well portrayed in this paper.

Keywords: Shakespeare, Lady Macbeth, Cleopatra, ambition, valour, assertivenss, heroines, womanliness, magnificent, emotions

Undoubtedly, almost everyone agrees that William Shakespeare is the greatest writer in the English language. He wrote more great plays of different kinds than anyone else in the world. Shakespeare became a great dramatist because he was a professional man of the theatre. He learnt to write by seeing and acting in plays written by others. As is known to all, every age has its own difficulties in the appreciation of Shakespeare. The age in which he lived was too near to him to see him truly. From his contemporaries and those rare and curious inquirers who collected the remnants of their talk, it is learnt that "his plays took well" and that he was "a handsome, well-shaped man; very good company, and of a very ready and pleasant smooth wit" (Raleigh 1). The easy-going and casual critics who were privileged to know him in life regarded him chiefly as a successful member of his own class, a prosperous actor-dramatist whose energy and skill were given to the business of the theatre and the amusement of the play-going public.

Such a supreme actor-dramatist was born in April 1564, at Stratford-on-Avon in the country of Warwick. His mother Mary Arden descended from nobility and his father John was a prosperous businessman of the village and Mary had eight children – four sons and four daughters. William Shakespeare, the third and first son, was christened on 26th April 1564. It is widely accepted that Shakespeare's supreme gift is his universality. He was not of an age but for all times, because his

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characters are true to the eternal aspects of human life and not limited to any contemporary society. John Seldon observed, "No man is the wiser for his learning; it may administer matter to work in, objects to work upon but wit and wisdom are born with a man" (Narayan, 103).

"Not of an age but All Time". Johnson elaborates this aspect of Shakespeare: "his characters are not modified by the customs of particular places, unpracticed by the rest of the world; by the peculiarities of students or professions, which can operate but upon small numbers or by the accident's transient fashions or temporary opinions: they are the genuine progeny of common humanity, such as the world will always supply and observation will always find." Enright points out how the dramatist belongs to a 'timeless, spaceless order.' An Indian student need not pick intellectual crumbs at the table of the English critics, as themes and thoughts are universal. Modern psychology makes one aware that there is no such thing as a fixed and thoroughly consistent character. Man is full of surprises and contradictions, full of paradox and unpredictableness, inscrutable and elusive. This has pinpointed the relevance of Shakespeare to our age. No logic can formulate human behavior. The complexity and contrariety of the Shakespearean men and women must help us to discover ourselves in our potentialities.

The universality of Shakespeare is in his ability to lend himself to interpretation; the myriad minded dramatist is plastic enough to be moulded to shape wished for by the whims of the reader. "It is we who are Hamlet" illustrates the point. The speculative mind sees affinity in a character endowed with meditative temperament but unable to act. Psychological probe can see Oedipus complex as the malady of Hamlet. Frank Kermode in his essay "The Patience of Shakespeare" observes:

"In one respect he is on his own, and that
is in his enormous patience, his ability
to answer to anything and everything,
to absorb speculation" (P 108).

No doubt, Shakespeare is "the greatest of all dramatists because his characters seem real and he included all kinds of people. We laugh or suffer with them and leave the theatre happy or sad because of what we have learnt about life" (P 6). Shakespeare's plays give pleasure to people of all times and help them to understand life better. This is partly because the plays are full of exciting scenes and wonderful speeches, and the characters are still real for us because they have a special way of speaking that suits them personally. The range and variety of women characters in Shakespeare has tempted many critics to assert that Shakespeare has comprehensively covered the entire gallery of women in his plays and that his portraits of women have never been surpassed. Critics have also taken pains to classify his heroines. Mrs. Jameson's classification may be accepted as briefer and simpler than most others. The common sense classification, however, would be to differentiate them as clever and assertive like Portia in *The Merchant of Venice*, Beatrice in *Much Ado About Nothing*, and Rosalind in *As You Like it*. The next group will be the loving and fanciful like Juliet, Helena, Viola, Ophelia and Miranda. In the third group would come the tragic heroines,

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Desdemona and Cordelia, even Hero in **Much Ado About Nothing** as also, Hermione. The last group would comprise aggressive and dominant creatures like Lady Macbeth, Goneril and Regan and Cleopatra.

Women who stand out for their cleverness, their assertiveness and who come out unscathed from the conflicts in which they are involved are the favourites among Shakespeare's heroines. Among these may be included Viola, Beatrice and Rosalind of Shakespeare's most brilliant comedies, as also Portia in **The Merchant of Venice**. These glittering heroines, bright, beautiful and witty, always hold the front of the stage. They achieve the purpose by their practical wisdom and single-mindedness. Lady Macbeth has a negative shade to her character. She arouses fear and less pity in the hearts of others. She is a "fiend like queen as portrayed by Malcolm and this shows how abominable she is to him. No trace of pity is found in the words of Malcolm.

Lady Macbeth is endowed with a strange masculine valour. In her case, the principal motive behind her valour is her ambition. Every woman, not Lady Macbeth alone, is ambitious and is by nature more ambitious than man. Ambition varies from woman to woman. Some are ambitious of possessing wealth and the best garments, still some others are ambitious of being known as the prettiest woman, and many desire the praise. "Was this of the face that launched a thousand ships to sail" as Helen of Troy or "Age cannot wither her" as Cleopatra. But married women are ambitious on behalf of their husbands and it is to this category that Lady Macbeth belongs to. The only ambition that has risen to its fullest height is to be the Queen of Scotland. Lady Macbeth has a ravenous hankering for greatness and imagines herself a queen and her husband a king and the people of Scotland honouring and respecting them. Macbeth has the same ambition but is bound to reason, but Lady Macbeth is unaware of men and their power of reasoning.

Lady Macbeth brings to light the true nature of Macbeth. She knows that he is ambitious and can do any foul deed to achieve what he wants but he appears to her as denuded of all 'spirits' and 'valour'. She wants to lend her valiant spirit and encourage him to attain the kinship.

> "That I may pour my spirits in thine ear
> And chastise with the valour of my tongue
> All that impedes thee from the golden round
> Which fate and metaphysical aid doth seem
> To have thee crown'd with all"
>   (Act – I – Scene – IV, Lines 24-28)

Lady Macbeth is in high spirits. She is rapt for she knows that she can provoke her husband to achieve what he wants. Her joy becomes double when the news of the king's arrival to the castle is conveyed to her. But suddenly all her masculine strength is lost and the woman in her comes up. She becomes frail. She fears that her womanliness may crop up in her way and sabotage her attempts. So, she cries out in agony:

> "….. Come, you spirits

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That tends on mortal thoughts, unsex me here,
And fill me, from the crown to the toe, top-full
of direct cruelty!" (Act-I, Sc-v, Lines 41-44).

Lady Macbeth is no doubt, devilish but yet she wants Heaven not to intervene and interrupt her cruel deed. Macbeth's arrival gives her joy and she is not an ordinary woman to sit beside her husband and shower accolades on his achievements, nor is she so sensitive to enrapture him with all her feelings of love and relate to him how separation was never so painful. As A.C. Bradley puts it,

"On the moment of Macbeth's rejoining her,
After braving infinite dangers and winning
infinite praise, without a syllable in these subjects
or a world of affection, she goes straight to her
purpose and permits him to speak of nothing else.
She takes the superior position and assumes the
Direction of affairs – appears to assume it even
More than she really can, that she may spur
Him on" (P 367).

When Macbeth tells her that Duncan is arriving there to Inverness, she questions when the king would leave. Macbeth tells her that he would leave the next day. Though Macbeth is full of treachery and ambition, he is incapable of immediate action as he lacks resourcefulness. But Lady Macbeth wants to take every advantage of the situation, she being more resourceful than him. Every step she takes is towards her Queenship: Whatever makes it possible for attaining this is good and whatever hinders her attempts appears bad for Lady Macbeth. She, in an excitement, as a response to Macbeth's words utters:

"O, never
Shall sun that morrow see!
Your face, my thane, is a book where men
May read strange matters: to beguile the time
Look like the time, bear welcome in your eye,
Your hand, your tongue; look like the innocent flower
But be the serpent under't. He that's coming
Must he provided for, and you shall put
This night's great business into my dispatch.
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom"
                         (Act-I, Scene – IV, Lines 59-69)

She cautions her husband to look as normal as others look. She warns him to conceal his wicked thoughts and look as innocent as a blossom. Even today in our normal life. We find woman

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like her, woman more ambitious, woman who want their husbands to rise up to fame and encourage them to achieve the so-called greatest end through the foulest means. They are dauntless and Lady Macbeth exhibits great valour in her persuasions. She is the one who is the cause of the whole action. The seed of ambition is sown, and it grows and bears fruit in Lady Macbeth. Lady Macbeth tells her husband.

> "Only look up clear;
> To alter favour ever is to fear;
> Leave all the rest to me" (Act-I, Sc-V, Lines 69-71)

Macbeth is certainly not a henpecked husband, but he needs her support at least in this foulest deed. Such is the boldness of Lady Macbeth. Lady Macbeth displays greater courage in receiving Duncan and rendering him hospitality. King Duncan hails her 'honoured hostess'. In the words of Mrs. Jameson,

> "In the mind of Lady Macbeth, ambition
> is represented as the ruling motive, an
> intense overmastering passion, which
> is gratified at the expense of every
> first and generous principle and every
> feminine feeling. In the pursuit of
> her object, she is cruel, treacherous and
> daring. Her remorse arises from a wounded conscience.
> It is as strong as her soul, deep as
> Her guilt, fatal as her resolve, and
> Terrible as her crime" (P 105)

Lady Macbeth is firm in the execution of her plan. She contrives the murder of Duncan after his supper. She has no patience to ponder or to wait. She tells Macbeth that when Duncan is asleep, she will make his two guards fully drunk, so that when Duncan has been murdered, the suspicion for murder might fall upon those guards who would be found lying in the stupor of drunken sleep. Macbeth is fully convinced by her reasoning and all his apprehensions and moral hesitations are driven away by her vehemence and persistence and logic. Lady Macbeth is in a state of more frenzy after the murder. The sight of her husband causes self-repulsion in her. When looking at his blood-stained hand, she says,

> "A fooling thought, to say a sorry sight"
> (Act-II, Sc-ii, Line – 24).

When her husband paints a gruesome picture of the murdered king and relates that the vehemence of his excessive love for the king made him forget his reason power and he in a rage killed the murderers, she swoons as if hit on her head by a heavy hammer.

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"Help me hence, oh!

                         (Act – II, Scene – iii, Line – 100)

Laxmikant Mohan brings out a psychological point left unexplained by A.C. Bradley:
"Lady Macbeth is a sort of megalomaniac. Now
megalomania is a mental disease caused by
incessant and excessive desire for greatness,
a desire which goes beyond normal human bonds.
Such persons are high strung, though
not very rare and took normal when the
circumstances at a given time do not
concern their desire. They are mentally
like a malarial patient whose temperature
raises high but falls low when the
fit is off … Now, Lady Macbeth's
psychology can be well-understood by
her motto; "to catch the nearest way"
…. Lady Macbeth who is emotional and
who has not fore felt the impact of the
murder and its aftermath, is naturally
shocked now and swoons, not having
been 'unsexed' by the spirits" (PP 52-53)

What concerns most in this context is not her megalomania but her anxiety to save her husband from the imminent peril. A right exhibition of her valour through her swooning even in such a drastic situation, though dramatic, is highly commendable. Macbeth usurps the throne and Lady Macbeth attains what she desired most; the queenship only to be followed by restless days and nights. Remorse sets in Lady Macbeth as she herself expresses:

"Naught's had all's spent,
Where our desire is got without content
This is safer to be that which we destroy
Than by destruction dwell in doubtful joy"
                         (Act – III – Scene – ii, Lines 4-8)

At last, she realizes what peace of mind is to an individual in her attainment of queenship, she has lost everything and there is no contentment in her mind. She is a perfect blend of a companion and a comrade. In the sudden emergency of the banquet scene she makes a prodigious and magnificent effort and her. strength which seems to be lost returns and she saves her husband from an open disclosure. No doubt, Lady Macbeth is a prudent woman and good hostess, but she is obsessed with doubts and suspicious. The future appears hazy. The assassinations of the king results

in socio-political cyclone that keeps on increasing in is intensity. She grows pessimistic as she is worried about Macbeth's safety. She has fanned the fire of ambition in him and she wants to put it down. The most courageous becomes the most-timid. She feels that she is the cause of his mental illness and unstable political position. She undergoes a psychological trauma and she becomes somnambulistic and her soliloquies portray to us her pathetic situation. Her innocence in the successive murders is brought out in the words:

> "The thane of Fife had a wife;
> Where is she now? – What, will these
> Hands ne'er he clear? – No more O'
> That, my lord, no more O' that: you
> Mar all with starting" (Act – v, Sc-I, Lines 41-44).

Her mental agony is clearly brought out as she says,

> "Here's the smell of the blood still; all the
> Perfumes of Arabia will not sweeten
> This little hand, oh, oh, oh!"
>   (Act – v, Sc-I, Lines 49-51)

She cannot bear darkness anymore. She carries a light in her hand during her sleep walk. The doctor who has watched her sleep walk and her strange utterances finally declares that the disease is beyond his practice. Lady Macbeth even in a state of mental trauma thinks of her husband and is quite concerned about his safety.

> "To bed, to bed; there's knocking at the gate;
> Come, come, come, come, give me your hand;
> what 's done.
> Cannot be undone; to bed, to bed, to bed"
>   (Act – v, Sc-I, Lines 65-69)

The repetition of the word 'come' and 'to bed' shows the intensity of her anxiety. She has trusted too much to an unsafe reliance upon her human will. She needs the divine more than the physician. Despite the advice of the physician and he desperate effect of the gentle women in keeping sharp things away from her, she commits suicide. Lady Macbeth is wretched as appears to be. But her desire that her husband should usurp to throne drives her mad. The thought is with her day in and day out and she exhibits the greatest valour in the execution of her plans. Later, she finds herself in a miserable state. There is no trace of repentance in her remove for she was too strong a woman to repent. To sum up in the words of A.C. Bradley, "The greatness of Lady Macbeth lies almost wholly in courage and force of will (P 371).

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The next to be considered among Shakespeare's women characters but certainly not the least of them is Cleopatra whose ability to attract and hold men like Pompey, Julius Ceasar and Antony lies in her skilful wit and feminine changeableness. Enobarbus says about her thus in the following words:

"Age cannot wither her, nor custom stale
Her infinite variety, other women cloy
The appetites they feed, but she makes hungry
Where most she satisfies"
                              (Act – II, Scene –ii, Lines 239-242)

These words of Enobarbus to his friends Agrippa and Maacenas do sufficiently portray the manifold graces of Cleopatra. The charms of this magnificent lady do not wane with age nor does familiarity make her beauty stale and insipid. The more one knows her, the more one desires her. Her actions, unpredictable and her form, fresh render the Egyptian Queen an incredible charm. Shakespeare has taken utmost care in the depiction of this marvelous maverick. Plutarch in his 'Life of Antony' attached a little importance to Cleopatra but Shakespeare has exalted and glorified the Egyptian Queen and has given her a prominent place equal to that of Mark Antony proclaiming to the woman that woman in no more a weaker sex. A.C. Bradley opines:

"Finally, in *Antony and Cleopatra*, the heroine
equals the hero in importance" (P 64)

Cleopatra is a woman born to rule with an unquenchable thirst for supremacy. She is possessive, demanding that everything around her should be hers and a change in this would drive her crazy. She confines not only herself but also everything to her sphere of influence and this is because she possesses a strange valour which is inherent but floats to the surface in her death. Cleopatra stands for true feminine freedom. She expects no favours and bestows favours on none. The only favour which she gives is 'love' – not as a sacrifice of the self, but as a profound seeking of the pleasures for self. Cleopatra never talks of marriage. She binds him in love and mutual pleasure than in the ambiguous emotions of honour and duty. Her inner strength makes her feel so confident in her relations with Antony that she feels marriage as a cowardly compromise of society. Shakespeare renders incredible charm to Cleopatra. In the opening scene of *Antony and Cleopatra*, Philo, Antony's friend, brings to light her mysterious influence on Antony:

"Look, where they come
Take but good note and you shall see in him
The triple pillar of the world transform'd
Into a strumpet's fool: behold and see"
                              (Act – I, Scene –I, Lines 10-14.)

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Though Cleopatra is looked at with contempt as a strumpet, she is indeed the queen of Antony's heart. His love for her is immeasurable as is evident from the words between the lovers:

"Cleopatra: I'll set a bourn how far to be belov'd
Antony: Then must thou needs find out new heaven
new earth"
<div align="center">(Act-I, Scene-I, Lines 18-20)</div>

His love for Cleopatra is extremely massive. It is a wonder how Mark Antony, a synonym of courage, a man who could convince and fire the Roman mob with his reasoning power at Caesar's funeral could become a slave to the charms of a woman and to put it in the words of Philo could 'cool a gypsy's lust', but it is not simply the physical attraction that plays a priest role in their relationship. As the saying goes, "Birds of the same feathers flock together", this man of valour might have seen something valiant in the Egyptian Queen that he could not prevent himself from being drawn to her. Cleopatra exerts so much influence on Antony that the whole world loses its charm for Antony and even the message from Caesar cannot force him into action. In the intoxication of her love, he utters:

"Let Rome in Tiber melt and the wide arch
of the ranged empire fall! Here is my space.
Kingdoms are clay; our dungy earth alike
Feed beast as man the nobleness of life
Is to do thus; when such a mutual pair
And such a twain can do't in which I bind
on pair of punishment, the world to meet
we stand up peerless"
<div align="center">(Act-I, Scene-i, Lines 32-40)</div>

Arthur Symons is all praise for Cleopatra. He calls ***Antony and Cleopatra*** the most wonderful of all Shakespeare's plays because Cleopatra is the "most wonderful of Shakespeare's women" (P 1).

To conclude, it may be stated that Shakespeare appears to be feminist in his treatment of women. The works of Shakespeare testify him to be a staunch supporter of women. No doubt, Desdemona's endurance, Lady Macbeth's ambition and Cleopatra's majority and valour – these qualities produced in them all captivate the readers to the core. Shakespeare's works are, no doubt, not confined to a period or a place as learnt from the thorough study of his characters. It is really a marvel how Shakespeare could delineate women in their varied emotions say love, passion, ambition and make them valiant through these emotions. One can find a number of Desdemona, Lady Macbeth and Cleopatra often in the present-day society. Shakespeare may be called one of the greatest men of genius whose mind, soul and his glassy essence get unmistakably revealed in his

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works bring home the point that Shakespeare is a man with a woman's heart which is neatly evident in his sensitive and sentimental approach to women.

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