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Grammaticality in Written Language of Bilingual-Biliterate Children with Learning Disability

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Abstract

It has been well established that children with Learning Disability (LD) have deficits in their grammatical knowledge. Additionally, research involving the assessment of written language difficulties in both the languages of biliterate students is not routinely conducted. Need for such research in a country like India is indispensable since majority of the citizens in India are bi/multilinguals.

Thus, the purpose of the present study was to investigate whether language (Kannada vs. English) and genre of writing (Expository vs. narrative) has an influence on the grammatical abilities in the written language of children with LD. The participants were 15 Kannada-English bilingual- biliterate children with LD and 14 Typically Developing Children (TDC) within the same age group (9 to 10 years of age) and similar linguistic background.

Children were asked to produce written compositions in response to verbal prompts to one expository and one narrative task in both Kannada and English. Total number of grammatical T-units (Gram T-unit) in the sample was calculated using the SALT software.

On comparison of the percentage of Gram T-units, it was found that TDC performed better than children with LD on most of the tasks. In Kannada, there was no significant difference between the performances of children between the two tasks. In English, there was a significant difference in the performance of children when the narrative and expository tasks were compared. The reasons for the effect of task on L2 and the absence of a similar effect in L1 have been looked into. The results have been discussed in terms of how the amount of exposure to a particular language determines the grammatical abilities in a particular language. Furthermore, how language and nature of the tasks (Expository vs. narrative) influence written language of children have also been discussed.

Keywords: biliteracy, written language, expository task, narrative task, grammatical T-units, grammaticality, written language, learning disability

Language Skills

Speaking and writing are the two main types of communication used by human beings. Writing is a complex skill which involves the interaction of various cognitive as well as physical factors (Bromley, 2007). This is because a writer has to keep in mind several things simultaneously

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such as the reader, the type of text and the matter to be written (Bain, Bailet & Moats, 1991) which require sound cognitive capacities. Berninger (2000) refers to reading as "language by eye" and writing as "language by hand". This reference by Berninger emphasizes that writing involves language too. Writing requires a huge set of linguistic faculties such as a good vocabulary system, anaphoric references, knowledge of text structures etc., which implies that a well-developed, organized and elaborate linguistic system is obligatory for writing (Pontecorvo & Zucchermaglio, 1989).

Importance of Writing

Given that writing is a linguistic skill, writing is of paramount importance since children are conventionally assessed based on their performances in written exams in school settings (Hooper, 2002). Thus, children with Learning Disability (LD) who might exhibit written language difficulties would be at a huge disadvantage. In this regard, assessment of written language skills in children with LD becomes very important. In this study, the term 'Learning Disability' is used to refer to 'Specific Learning Disability'. Specific Learning Disability has been defined as " a disorder in one or more of the basic psychological processes involved in understanding or in using language, spoken or written, which disorder may manifest itself in the imperfect ability to listen, think, speak, read, write, spell, or do mathematical calculations. Such term includes such conditions as perceptual disabilities, brain injury, minimal brain dysfunction, dyslexia, and developmental aphasia. Such term does not include a learning problem that is primarily the result of visual, hearing, or motor disabilities, of mental retardation, of emotional disturbance, or of environmental, cultural, or economic disadvantage" (IDEA, 2004).

Review of Literature

Majority of the research on children with LD have concentrated on the reading difficulties while research on written difficulties has often been neglected. Contrary to research on reading difficulties, research on written language difficulties has seen an increase only since the past two decades (Hooper, 2002). Berninger (2006) conducted a study where a follow up of people with dyslexia who were participants of earlier treatment studies was done. It was found that long after the reading difficulties were remediated, the writing difficulties in these individuals still persisted over the years and they found it difficult to find appropriate remediation for their writing difficulties. Thus, more research in the area of written language difficulties is required in order to better understand the nature of difficulties so as to aid the professionals in assessment and management of such difficulties.

A good composition of text involves the appropriate use of grammatical rules, complex sentences, subject- verb agreement and pronouns. It has been reported that children with LD use simple sentences, reversed sentences, manifest inaccuracy in subject verb agreement along with errors in using tenses and pronouns (Lerner, 1993). Amoolya & Shanbal (2012) used a grammaticality judgment task to examine sentence comprehension skills in children with LD in the age range of 6 to 12 years. The results of the study demonstrated less accurate and slower responses in children with LD compared to age matched typically developing children. Some of the grammar classes, in which the children with LD showed deficits included tenses, comparatives, conditional clauses, causatives etc. The results of the study also demonstrated that children with LD were less sensitive to subject-verb-agreement in comparison with typically developing

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children. Abrahamsen and Shelton (1989) investigated the reading comprehension in children with LD. The results of their study demonstrated that the reading comprehension abilities of children with LD improved when syntactic modifications alone and both semantic and syntactic modifications were done to the text. On the other hand, semantic modifications alone did not result in such improvements in reading comprehension. This study reveals that the syntactic deficits in children with LD affect their literacy abilities. Several other studies have also demonstrated that children with LD show problems in various aspects of syntax such as center embedded sentences, passive voice (Huggins & Adams, 1980), grammatical morphemes (McClure, Kalk, & Keenon, 1980) etc.

According to DSM-V TR criteria, written language disorders include deficits in the areas of grammar, spelling, punctuation as well as clarity and organization of written expression. Thus, the present study focuses on the grammatical deficits manifested in the written language of children with Learning Disabilities, which is one of the core deficits exhibited by these children.

Bilingual Children and Language Acquisition
Another challenge in the area of research in written language is the study of children who are acquiring language and literacy in more than one language. These children are referred to as 'biliterates'. Dworin (2003) defines biliteracy as the development of competency in two written languages with development occurring either simultaneously or successively. Studies that have been conducted on the development of written language have focused mainly on the development in one language but not both (Gort, 2006). This approach has been criticized by Grosjean (1985, 1989) as viewing bilinguals in a monolingual fashion and posits that this way of research partially represents their linguistic knowledge. Gort (2006) further notes that many studies on L2 writing (In the bilingualism literature, the native language has often been referred to as the first language or L1 and the language acquired later has been referred to as the second language or L2) compare their findings to the monolingual data. Krapels (1990) puts forward that this is an important limitation in the area of biliterate writing research since there is an inherent assumption that L1 writing competence influences L2 writing competence.

Especially in a country like India, which is a multilingual and multicultural country, this issue is all the more relevant. In India, children are often required to learn at least two languages while growing up or in school. De Silva (1998) suggests that it is crucial to understand how bilingual children develop written language in both the languages so that developmentally, linguistically and culturally appropriate assessment and treatment strategies can be developed. Also, out of the few studies which have been conducted on bilingual-bilterate children, most of the research on literacy in bilinguals has focused on how the early skills such as inventive spelling, phonological processing, word reading etc are acquired (Bialystok, 2007; Geva, 2006; Shanahan & Beck, 2006). Thus, research on how biliterate children compose lengthier texts (narrative texts, expository texts etc) is lacking.

In an Indian study conducted by Shanbal (2010), the development of literacy in Kannada-English emerging bilingual-biliterate children studying in the fifth, sixth and the seventh grade was studied. A part of her study involved the participants of the study composing an expository text for the topic 'My school' in both Kannada and English. The results of Shanbal's (2010) study

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revealed that children produced greater number of grammatical T-units in Kannada compared to English. Shanbal (2010) hypothesizes that this could be due to the fact that development of written language is dependent on the development of oral language. Better grammatical abilities in the written language of children in Kannada might be since Kannada was the native language. On similar lines, poorer performance in English could be because skills could still be developing in English, which was the L2/ academic language of these children.

Thus, the present study was conducted as a preliminary step to answer a few questions that have not been widely addressed in the area of written language research in developing Kannada-English bilingual-biliterate children.

Purpose and Objectives of the Study

The purpose of the present study was to explore the grammatical abilities in the written language of Kannada-English bilingual-biliterate children with LD when compared to age and language matched Typically Developing Children (TDC). The present study looked into the following research questions specifically:

1) Do the grammatical abilities in written language differ between Kannada-English bilingual-biliterate children with LD and TDC?

2) Is there a difference between the performance of the participants in Kannada (L1) and English (L2) language?

3) Is there a difference between the performance of the participants with respect to the two tasks / genres of writing (Narrative versus Expository)?

Method
Participants

A total of 14 Typically developing children (TDC) (7 males and 7 females) and seven children with Learning Disability (LD) (6 males and 1 female) were included in the study. All the children studied in the fourth grade and aged between 9 to 10 years. Kannada was the native language/ first language (L1) and English was the second language (L2)/ medium of instruction for children in the school settings. All the participants learnt Kannada in their early years and were gradually exposed to English mostly after starting schooling. Therefore, all the participants in the study were considered as sequential bilinguals. By the time of the present study, all the participants were already exposed to the English language for a period of about six to seven years. All the children in the present study, including those with a Learning Disability had the ability to read and write both in Kannada and English. However, Kannada was taught as a single subject in school and all other subjects were taught in English, since English was the medium of instruction. The typically developing children were chosen from a school in Mysore and were screened using WHO Ten Questions Disability Screening Checklist (Singhi, Kumar, Malhi & Kumar, 2007). Those children with behavioural, sensory or neurological issues or a history of delay in development were not included for the study. In order to ensure that the children included in this group did not have any written language difficulties, they were also screened using the Tool for screening children with writing difficulties (ToSc-WD) (Shanbal, 2003).

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Children with LD were chosen from those who came to avail Speech-Language therapy services at an institutional setup with a complaint of academic problems. Speech-Language Pathologists (SLPs) along with Clinical psychologists diagnosed children with LD. SLPs used Test of Early Reading skills (ERS) for Indian children (Loomba, 1995) to identify children with Learning Disability. The children who performed two standard deviations below their grade level on the Test of Early Reading skills were chosen as participants for the study. Clinical psychologists assessed the IQ of children with LD and those children with Performance Intelligence Quotient (PIQ) greater than 80 according to Raven's progressive matrices were chosen for the study. The children with LD included in the present study were those without a speech and language delay. However, they had low performance on the syntax section of Linguistic Profile Test in Kannada (LPT; Karanth, Ahuja, Nagaraja, Pandit & Shivashankar, 1991) with their scores ranging between 55.95 to 69.07. These scores suggested that children with LD performed at the level of 7 to 8 years old typically developing children. All the children in the LD group had poor reading and writing skills in both Kannada and English.

The revised version of the NIMH Socio-economic status scale (Venkatesan, 2011) was administered and only those who belonged to the middle socio-economic status were chosen for the study. Language use questionnaire (Shanbal, 2010) was given to the parents of all the participants so that they could rate the children's amount exposure to the languages and their capacities in each of the two languages. The results acquired from the questionnaire revealed that, on an average, the children had greater exposure to Kannada (75% to 100%) at home, whereas, they had greater exposure to English (75% to 100%) at school. It was also found that children, on an average, had better abilities of comprehending spoken Kannada (75% to 100%) compared to English (25% to 50%).

Test Material
The participants were instructed to produce written compositions to two tasks, one belonging to the expository and the other belonging to the narrative genre. The topic for the expository task was "My favorite game" and that for the narrative task was "My family vacation". Along with the topic, verbal prompts were also used in order to elicit better compositions. The topics and the prompts were chosen after giving it to five experienced Speech-Language Pathologists (SLPs). The SLPs were asked to rate whether the topics and prompts were appropriate for 9 to 10-year old Kannada-English bilingual-biliterate Indian children.

Procedure
Children were asked to compose written texts for the same topic in both Kannada and English on different occasions. So, the children were asked to produce four written compositions on four different occasions and the order of presentation was counter balanced. The four written composition tasks included Kannada narrative task, Kannada expository task, English narrative task and English expository task. Children were given thirty minutes to complete each task. The topics and the prompts were discussed in short before the children started writing. The children were encouraged to write in complete sentences.

The written compositions collected were transcribed verbatim into Microsoft office word. T-units were identified in the written compositions and coded. T-units have been defined as "the

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shortest, grammatically allowable sentences" (Hunt, 1965, p. 21; cited in Danzak, 2011). A sentence including an independent clause along with its subordinate clauses (Hunt, 1965) and modifiers (Gutiérrez-Clellen & Hofstetter, 1994) is considered as a T-unit. After coding the T-units, the T-units that conformed to the grammatical rules of the respective languages were considered as grammatical T-units which were identified and coded. After coding the grammatical T-units, the total number of grammatical T-units was calculated by the Systematic Analysis of Language Transcripts (SALT; Miller & Chapman, 2001) software. Later, the percentage of grammatical T-units was calculated as the number of grammatical T-units divided by the total number of T-units in the sample multiplied by 100.

GRAM T-Unit= Number of T-units without errors/ Total number of T-units* 100

This procedure was carried out for both narrative and expository tasks in each of the two languages (Kannada and English).

Results

Shapiro-Wilk's test for normality was carried out for the data which revealed that the data followed a normal distribution ($p > 0.05$). Therefore, a parametric test, mixed ANOVA was carried out with group (TDC versus LD) as the between-subjects factor and tasks (Narrative versus expository) as well as language (Kannada versus English) as within-subjects factor. Mixed ANOVA was done to examine the main effect of group, language and task and the interaction effect of group and language; group and task; task and language; group, task and language. Since 3- way interaction effect was found, paired t-test was done to compare the languages (Kannada versus English) in each task in addition to comparing tasks (narrative versus expository) in each language separately for TDC and LD. Similarly, independent two sample t-test was done to compare TDC and LD in each language and task.

The results of mixed ANOVA revealed that there was a main effect of task ($F_{(1, 27)} = 21.314$, $p < 0.01$) and group ($F = 30.405$, $p < 0.01$). On the contrary, it was found that there was no main effect of language ($F_{(1, 27)} = 3.192$, $p > 0.05$). Also, an interaction effect of group with language ($F_{(1, 27)} = 6.439$, $p < 0.05$) was found. But, an interaction effect of group with task ($F_{(1, 27)} = 0.314$, $p > 0.05$), task with language ($F_{(1, 27)} = 1.599$, $p > 0.05$) was not found. A total interaction effect of group and task and language ($F_{(1, 27)} = 8.878$, $p < 0.01$) was revealed by the analysis of results of the present study.

Comparison between TDC and LD

Independent two samples t-test was carried out for comparing the two groups (TDC and LD) in each language and task.

Table 1: Mean percentage of grammatical T-units in TDC and children with LD across tasks and Languages

Groups	Language	Kannada		English	
TDC	**Task**	Mean	SD	Mean	SD
	Narrative	78.05	17.25	51.66	19.42
	Expository	83.86	15.64	70.83	20.39

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LD	Narrative	26.36	19.34	46.31	32.34
	Expository	58.84	23.65	45.72	25.26

When the performances of TDC and children with LD was compared for the narrative task in Kannada language, it was found that there was a significant difference (t (27) = 7.577, p < 0.01) between the performance of children in the two groups. It was found that TDC (Mean= 78.05, SD= 17.24) produced greater percentage of grammatical T-units than children with LD (Mean= 26.36, SD= 19.34) (see Table 1). When the performance of TDC and children with LD were compared for the narrative task in English, it was found that there was no significant (t (27) = 0.534, p > 0.05) difference between the performances of TDC (Mean= 51.66, SD= 19.42) and children with LD (Mean= 46.31, SD= 32.34) (see Table 1).

When the performance of TDC and children with LD was compared for the expository task in Kannada, it was found that there was a significant difference (t (27) = 3.333, p < 0.01) between the two groups, with TDC (Mean= 83.86, SD= 15.64) performing better than children with LD (Mean= 58.84, SD= 23.65) (see Table 1). Comparison between the performance of TDC and LD for the expository task in English revealed that there was a significant difference (t (27) = 2.933, p< 0.01) between both the groups. The analysis of results showed that TDC (Mean= 70.83, SD= 20.39) produced greater percentage of grammatical T- units compared to children with LD (Mean= 45.72, SD= 25.26) (see Table 1).

Within Task Comparisons and Within Language Comparisons for TDC and LD
The results of paired t-test for TDC revealed that there was a significant difference between the percentage of grammatical T-units in Kannada and English for the TDC group (t (13) = 4.051, p < 0.01) in the narrative genre of writing. The results revealed that the percentage of grammatical t-units were greater for Kannada (Mean= 78.05, SD= 17.24) compared to English (Mean= 51.66, SD= 19.42) (see Table 1). When Kannada (Mean= 83.86, SD= 15.64) and English (Mean= 70.83, SD= 20.39) (t (13) = 1.906, p > 0.05) languages were compared with respect to expository tasks, it was found that there was no significant difference between the performance of TDC in both the languages.

When the percentage of grammatical T-units was compared in Kannada between narrative (Mean= 78.05, SD= 17.24) and expository tasks (Mean= 83.86, SD= 15.64), it was found that there was no significant difference between the two genres/ tasks (t (13) = -1.101, p > 0.05). When the percentage of grammatical T-units were compared in English between narrative and expository tasks, it was found that there was significant difference between the two genres/tasks (t (13) = -2.772, p<0.05) with greater percentage of grammatical T- units in the expository task (Mean=70.83, SD=20.39) compared to the narrative task (Mean=51.66, SD= 19.42) (see Table 1). Therefore, the results of the study suggested that there was an effect of the genre of writing on the written language of children in the English language, whereas no such effect was seen in the Kannada language.

Within task comparisons between languages for children with LD, **t**he results of paired t-test for the LD group revealed that there was a significant difference between narrative tasks for English and Kannada languages (t(14) = -2.33, p<0.05) with greater percentage of grammatical T-

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units in English (Mean=46.32 , SD=32.34) compared to Kannada (Mean=26.36, SD=19.34). The results of paired t-test for the LD group revealed that there was no significant difference (t (14)=1.211, p>0.05) between expository tasks for Kannada (Mean=58.84, SD=23.65) and English (Mean=45.72, SD=25.26) languages (see Table 1).

The results of paired t-test for the LD group across tasks for Kannada language revealed that there was a significant difference between narrative and expository tasks (t (14) = -4.438, p <0.01) , with the percentage of grammatical T-units being greater in the expository task (Mean= 58.84 , SD= 23.65) compared to the narrative task (Mean= 26.36 , SD= 19.34). The results of paired t-test for the LD group across tasks for the English language revealed that there was no significant difference (t (14)=0.074, p>0.05) between narrative (Mean=46.32, SD=32.34) and expository tasks (Mean=45.72, SD=25.26) (see Table 1).

Discussion

When the performance of TDC and children with LD were compared, it was found that TDC produced significantly higher percentage of grammatical T-units compared to children with LD in the narrative and expository tasks in Kannada as well as expository task in English. These results are in consonance with several earlier studies that have put forth the grammatical difficulties present in children with LD (Abrahamsen and Shelton, 1989; Amoolya & Shanbal, 2012; Huggins & Adams, 1980; McClure, Kalk, & Keenon, 1980).

However, there was no significant difference found between the performance of TDC and children with LD on the narrative task in English. This could be because TDC in general produced significantly lesser percentage of grammatical T-units for the narrative task in English compared to the expository task. This could possibly be due to the nature of the narrative task, which the children might have found more difficult compared to the expository task.   This result is similar to the results obtained by Cragg and Nation (2006) where they analyzed the written narratives in children with poor reading comprehension in comparison with those who had good comprehension abilities. The participants had to compose written narratives in response to a sequence of fifteen pictures. They found that the children with poor reading comprehension did not differ significantly from those with good comprehension abilities with respect to syntactic complexity and length. However, the researchers found that children with poor comprehension produced narratives which did not capture the content of the story entirely, had reduced number of main ideas, and their story structure was less complex which led the researchers to conclude that they had not grasped the causal meaning of the story. Perhaps, in the present study, the children found writing about their favorite game more interesting compared to writing about their family vacation. Probably, the demands on memory imposed by the narrative task where children had to remember the places they had been to and what they had done during the vacation was greater compared to writing about their favorite game. This could be since children usually played almost every day and experienced playing games regularly which reduced the load on their working memory compared to remembering a vacation they had experienced just once and probably a long while ago. The load on their working memory imposed by the narrative task might have curtailed them from using more grammatical sentences in the narrative compared to the expository task. This could be because the children in the present study were emerging writers who could not draw on all the linguistic and cognitive resources required for writing simultaneously.

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The results of the study revealed that there was a significant difference between Kannada and English in the narrative genre of writing. TDC were found to perform better in Kannada than English. This could be because of the greater number of years of exposure to spoken Kannada in their early years compared to English since Kannada was the native language of children. Also, children used Kannada most of the time at home as shown by the results of the language use questionnaire. Despite the fact that children were introduced to written language of Kannada and English almost at the same time, greater knowledge of spoken Kannada might have led to the better performance in Kannada compared to English. Shanbal (2010) also found similar results in her study where the children in her study were found to perform better in Kannada compared to English. Therefore, Shanbal (2010) concluded that development of written language is concurrent on the development of oral/ spoken language. This finding further supports the fact proposed by various researchers that written language and oral language are the components of the linguistic system and differ only in terms of the sensory input/motor output i.e., oral language is either "language by ear" (aural) or "language by mouth" (oral) whereas written language is "language by hand" (Berninger, 2000; Berninger, Abbott, Abbott, Graham & Richards, 2002). Thus, it has been deduced that written and spoken language are not separate (Berninger, 2000; Berninger, Abbott, Abbott, Graham & Richards, 2002).

There was no significant difference between languages in the expository task. This could be because the participants in the study might have found writing on the topic 'My favourite game' easier than the narrative task of writing on the topic 'My family vacation'. This is also supported by the finding that TDC produced lesser number of grammatical T-units in the narrative task compared to the expository task. Since the children found the expository task easier, the limited knowledge of the English language might not have shown an effect when compared to the narrative task where the difference between the languages was significant.

When the tasks were compared within Kannada language, it was found that there was no significant difference between expository and narrative tasks. This could be because Kannada was the native language of children. Therefore, the sound grammatical knowledge children had in their native language (L1) was not affected by the nature/ difficulty of the task (expository or narrative). On the other hand, in English it was found that children performed significantly better in expository task compared to narrative task. This could be probably since English was their second language and hence the nature/ difficulty of the task affected the children's performance. We can also conclude that the grammatical knowledge in these children was still emerging since it was their second language (L2), which did not match the number of years of exposure to their L1 since they were mostly sequential bilinguals. Previous research has also found that children's syntax was more refined in expository tasks compared to narrative tasks (Berman & Nir-Sagiv, 2007; Danzak, 2011; Nippold, Hesketh, Duthie, & Mansfield, 2005).

In the narrative task, it was found that there was a significant difference in the performance of children with LD between the two languages. Children with LD performed significantly better in English compared to Kannada. This could be because children with LD in the present study had syntactic difficulties in Kannada demonstrated by their poor performance on the syntax section of LPT in Kannada. However, their syntactic abilities might have been better in written English since

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they were more exposed to English in academic settings compared to Kannada. In the expository task, when the performance of children with LD was compared between Kannada and English, no significant difference was found. This finding is similar to the finding obtained for TDC also. Children with LD might have found the expository task easier compared to the narrative task and thus might have performed comparably in both the languages with respect to the expository task.

Comparison of performance of children with LD in Kannada between the two tasks, revealed that they performed significantly better in the expository compared to the narrative task. This could be since children with LD might have found the expository task easier than the narrative task since the expository topic might have put lesser memory demands compared to the narrative tasks. This pattern was similar to that found in TDC. In English, when the two tasks were compared, it was found that there was no significant difference between their performance for narrative and expository tasks. This could be due to the fact that children with LD had similar grammatical abilities in English, to which they were exposed to more academically in comparison with Kannada. Therefore, they performed similarly in English regardless of the task.

Summary and Conclusions

To summarize, the results of the present study revealed that, in general, TDC performed better than children with LD on all the tasks except narrative task in English. This finding highlights the grammatical/ syntactic deficits present in children with LD. Thus, our first research question as to whether TDC and children with LD differ in terms of their grammatical abilities has been answered. Our next research question was whether there was a difference between the performances of children with respect to the two languages. It was found that with respect to the narrative task, TDC performed significantly better in Kannada than English while there was no significant difference between the two languages for the expository task. In children with LD, children performed significantly better in English compared to Kannada, whereas no significant difference was noticed in the performance of children in expository task between Kannada and English. Regarding our third research question as to whether there was a difference in performance according to the tasks/ genres of writing, it was found that the participants performed better in the expository genre compared to the narrative genre. Similar findings have also been reported in the previous literature.

With the results of the present study we can conclude that language and genre of writing has an effect on the written language of children. Our study further emphasizes the grammatical deficits present in children with LD and the fact that the syntactic deficits in oral language are reflected in written language as well. Thus, it can be concluded that, oral and written languages are not distinct entities. From the present study, it can also be concluded that, greater the amount of exposure to a particular language, better the grammatical abilities of children in that particular language. The present study is a preliminary attempt to understand how language and genre of writing have an effect on the grammatical abilities in written language of emerging bilingual-biliterate writers. Studies in this direction could guide the selection of tasks/ genres of writing to be worked upon during intervention. The present study also highlights that bilingual- biliterate children must be assessed in both the languages along with different genres of writing in order to gain a complete picture of their abilities as writers and that conclusions should not be drawn just by evaluating their written language abilities in just one genre or language (Danzak, 2011;

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Hedman, 2012). Danzak (2011) suggests that bilingual- biliterate children should be provided with opportunities to write in both the languages (L1 and L2) whenever plausible and also make overt comparisons between the morphological and syntactic systems of the two languages. Danzak (2011) suggests that this can be achieved through structured translation activities so that metalinguistic awareness and general linguistic knowledge in children improves rather than knowledge in a specific language. Remediation of written language difficulties should concentrate on providing meaningful opportunities for writing in children in an assimilated fashion and provide language specific instruction whenever necessary.

On the other hand, an important limitation of the present study is its limited sample size. Future studies with larger sample sizes are warranted to make generalizations. Further studies can also include levels of language such as lexical, syntactic, discourse systems, etc., and how they interact with languages and genres of writing.

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Utilisation of Relevance in Answering Questions in a Context by Typically Developing Tamil Speaking Children

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Prakash Boominathan, PhD in Speech & Hearing and
Usha Rani A. PhD in Linguistics**

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Abstract

This study explored whether incorrect answers of children for questions that are pragmatically demanding, was due to an inability to assimilate the relevant information from a particular scenario. One hundred and thirty-eight typically developing Tamil speaking children from 6;1-9;0 years of age participated in this study. While answering 'why' questions, or understanding indirect answers to questions, the child has to use the inferences that can be generated on the basis of the words used. When children grow older, the ability to process implicature occurs by inferring the 'why' questions which helps in the recovery of implicature. Ten scenarios in Tamil were developed based on implicature using 'why' /jen/ question. Children were asked questions after a scenario was described to each child individually. Later all the responses were analysed based on correct and incorrect answers with respect to the implicated meaning. The incorrect answers were divided into three subcategories; world knowledge, irrelevant and don't know for further analyses. The results revealed that the number of incorrect answers were highest in 6;1-7;0 year old children when compared to other two older groups. Also, it was evident that children answered the scenarios more easily when; the picture stimuli were shown compared to the verbal only scenario. Results are discussed in relation to Relevance theory of communication and the clinical implications.

Keywords: Pragmatic language, Incorrect answers, Implicature, Tamil

Introduction

Children's questions have significantly caught attention in different research fields, such as the educational, linguistics, cognitive psychology, and in speech language pathology. Children ask specifically "why" questions, to obtain more information to fill in gaps in their knowledge (Piaget 1929). Isaacs in 1930 explained, that children ask "why" questions, when they have to deal with differences, deviations, or contrasts in a communication, that have stimulated a sense of apprehension. During the development of "why" questions in children's speech, Brown (1968) had indicated the presence of some recurrent discourse patterns, which consisted of sentence and constituent exchanges, which are the basis of a learning process. Tyack and Ingram (1977) explored on how children develop different patterns of questions, especially comprehension and expression of questions to identify the patterns of question acquisition. They explained how children first learned the use of "what" and "where," as early as two years of age, and then in chronological order the uses of "why," "how," and "when" questions. More recent works (Chouinard, Harris, & Maratsos 2007; Loukusa, Ryder, & Leinonen 2008) have shown how children's abilities to answer questions and to explain their answers are developed between the ages of 3 and 9. Besides these studies, Frazier and colleagues (2009) examined children's questions and their reactions to the answers they received in conversations with

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adults. They observed that children more often agree and ask follow-up questions following adult explanations and, conversely, more often ask their original question again and provide their own explanations.

It is common for children to answer questions in a given context. Children between three to six years of age are able to integrate the relevant information from a given context using their previously acquired world knowledge (Ryder & Graves 1998; Winer et al. 2001; Sperber & Wilson 2002). Children in the age range of two and three years relay on world knowledge while answering questions which is evident in their responses. World knowledge is based on personal knowledge/experiences about the specific communicative situation. According to Robinson & Whittaker (1987), three and four-year old children were able to use their world knowledge in preference to the meaning of the linguistic expression or the speaker's intended meaning while answering questions. When they were unable to answer relevantly, it indicated that they interpreted the questions literally or that the abstract thinking was not yet developed (Marinac & Ozanne 1999).

According to the Relevance Theory (RT), individuals have an inherent ability to infer which is guided by the cognitive system (Sperber and Wilson 1995). This helps in processing implicature (the implicated meaning) which occurs gradually as the child interacts with others in the early years. For example, when a boy is playing with his mobile phone, his mother says, "complete your homework first". The boy must know that he has to write his homework before playing games on his mobile phone. This meaning is possible to comprehend when the world knowledge ("playing with mobile phones for long time is not good/healthy"), and with physical and verbal context ("homework has to be completed on time or else his teacher might scold him the next day") and "he has to write without any more delay").

Various studies on pragmatics have been reported on how children become proficient in using the pragmatic functions as they develop skills and knowledge beyond normal language acquisition. The understanding of implicated meaning in context is therefore dependent on the processes of inference. When children grow older, their ability to process implicature occurred by inferring 'why' questions which helps in recovery of implicature. There is not much clarity on whether children's incorrect answers to questions reflect a reliance or preference for inferring meaning (i.e. semantic meaning or knowledge from memory) and further, whether their answers reflect difficulty in processing implicature, or whether incorrect implicatures are generated.

Thus, to understand the process of how children's incorrect answers can be examined in terms of whether they reflect inferring semantic meaning using world knowledge, or whether they reflect integrating knowledge and given information from context, Relevance theory was used. Children's incorrect answers are expected to reflect a developmental trend in utilising relevant context to understand the focus of the question. In this study children's incorrect answers to questions were examined based on short scenarios. Thus, it was hypothesized that incorrect answers will reflect a reliance on world knowledge, inferring meaning on the basis of the words used in the scenario and the question asked.

Aim

Thus, the aim of the study was to examine if children's incorrect answers reflect an inability to integrate relevant information from the scenario when answering pragmatically demanding questions.

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Method

Current study was approved by Institutional Ethics Committee, Sri Ramachandra University, (Ref: PhD IECNI/11/FEB/21/07).

Participants

A total of 138 typically developing children participated in this study (Table 1). Children were selected from mainstream schools in and around Chennai. Informed consent was obtained before the data collection. Children with normal speech and language development with Tamil as their native language only were considered for the study. Assessment of Language Development (ALD) by Lakkanna, Venkatesh & Bhat (2008) which is a standardized test for assessing language skills was administered to rule out if any child had language delay. An informal hearing screening was done to rule out hearing difficulty. Those children who had difficulty in hearing, any articulation or fluency issues, poor attention and concentration, reading and writing difficulty and any other neurological conditions were excluded.

Table 1
Details of typically developing children who participated in the study

Age range (years)	Average age (years)	Male	Female	Total
6;1-7;0	6.5	25	25	50
7;1- 8;0	7.4	25	23	48
8;1-9;0	8.6	20	20	40
Total		**70**	**68**	**138**

Procedure
Material and Task Design

The material was based on 10 routine scenarios from commonly occurring day-to-day activities. Three sequence scenarios were developed in Tamil based on the pragmatic function 'implicature'. Specific probe questions were framed in Tamil (/jen/ 'why' - questions) for each scenario. All questions were kept grammatically simple and on familiar themes for children in the age range of six to nine years. The material developed consisted of 5 visual and 5 non-visual scenarios. Each scenario was presented to the child followed by a probe question. The whole session was video recorded. In visual task, three sequence pictures for 5 scenarios were presented to the child one by one. The researcher explained the scenario in the picture and a probe question was asked targeting the implicature aspect in the question. The child had to answer verbally by integrating the information explained in the short scenario and using his/her world knowledge. In non-visual task, the next 5 scenarios were orally presented without any picture stimulus. The child had to listen carefully and answer the question asked in these five scenarios. Both tasks were performed in order to obtain information and generate an implicature question to answer successfully. Each child was seen individually in a quiet room in their school premises. They were explained about the task before recording.

Analysis and Scoring

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In this study children's incorrect answers and how they utilise context when attempting to answer pragmatically demanding questions were analysed. Children's answers for each task were therefore coded according to the context utilised in the answer. Four categories were apparently used to analyse the responses: 1. Contextually correct, 2. World Knowledge 3. Irrelevant and 4. Don't know (Ryder & Leinonen 2014). The data was transcribed orthographically from videotaped sessions. The inter-rater reliability (Interclass Correlation Coefficient, ICC) was calculated between two raters. The overall ICC score of 0.975 indicated a good inter-rater reliability. Children's incorrect answers for each task were therefore coded according to the context utilised in the answer. Also, the effect of visual versus non-visual scenarios was compared across the age group for their responses.

The incorrect answers were analysed as follows:

(1) *Contextually Correct (CC):* When the child comprehended the scenario based on what they have heard and considered what is meant by the question according to relevance theory. The comprehended information has been utilised in the response made to the probe question. Thus, the answer includes what was in the context and not any repetition of words used in the scenario.

(2) *World Knowledge (WK):* The question has triggered the child to use world knowledge and experience of similar situations in their life. That is, they have utilised knowledge from memory based on the words in the text or the question.

(3) *Irrelevant (IRR):* The child gives an answer which is not relevant in the given context and does not appear to be the result of world knowledge/experience or reflect an ability to consider the focus of the question.

(4) *Don't know (DK):* The child says they don't know the answer.

Illustrations of each answer type are given in the "Appendix 1".

Results & Discussion

Frequency analysis was carried out for all the responses exhibited by the children in each group. The number of correct and incorrect answers was converted into a percentage score. The incorrect answers were categorized into subcategories such as world knowledge, irrelevant and don't know. For each child, the number of incorrect answers for each subcategory was converted into a percentage score.

Performance of children for implicature questions

The overall percentage of responses for correct and incorrect answer types of children from 6;1-9;0 years is indicated in Figure 1.

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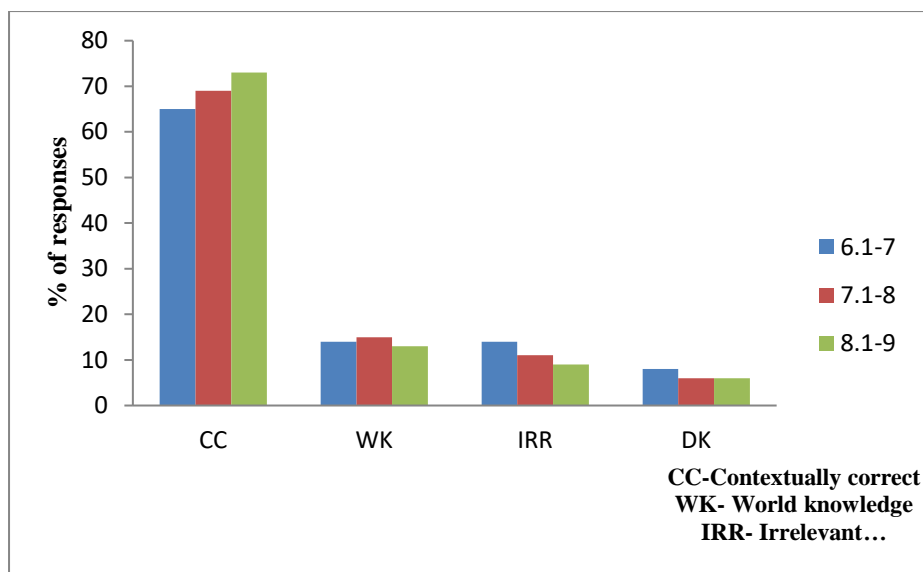
Figure 1 Percentage responses of implicature questions in children from 6.1- 9 years

The overall correct responses for implicature questions in Tamil reached a maximum score of 73% in 8;1-9;0 year-old-children. On analysis of the incorrect responses, 8;1-9;0 year-old-children exhibited 13% of responses in the subcategory 'world knowledge', and 9% of responses in the subcategory 'irrelevant'. Similarly, in 7;1- 8;0 year-old, 15% of responses were present in 'world knowledge' and 11% of responses in 'irrelevant' subcategory. Whereas, in 6;1-7;0 year-old-children, 14% of responses was present in 'world knowledge, and 14% of responses in 'irrelevant' subcategory. The percentage of responses in 'don't know' subcategory in youngest group (6;1-7;0), was only 8%. Thus, it is evident that typically developing children in all the age group were able to use world knowledge while answering a /jen/ (why) question better than responding to the answers irrelevantly or not saying the answer. Children attempted to provide an answer to almost all the questions, thus there were a few 'don't know' answers in all the three age groups. The number of incorrect answers within each category reduced with increase in age. Thus, children acquired the ability to use relevant context in interpretation of questions in a gradual manner.

According to Sperber and Wilson (2002) children consider the first relevant interpretation that came to their mind while answering "why" questions. Also, Paul in 1990 reported that children use their world knowledge or experience in inferring the answers for pragmatically demanding questions. These interpretations were either based on the semantic meaning of the word in the question or recalling something that they have known. The children's answers reflected a developing ability to use context even if they have not understood the intended focus of the question. The irrelevant answers by children elucidate the inability to integrate the contextual information from a given scenario.

This study has given an oversight on how children develop the ability to integrate information (and possibly to understand the communicative intention of the speaker). The ability to recover implicatures in a question occurred as their experience of language situations increased. While providing an irrelevant answer, children make inferences based on world knowledge (something which is familiar in their experience) but which is irrelevant in the context of the scenario and question.

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Sperber and Wilson (2002) suggested that children stop at the first available interpretation rather than showing that they have difficulty in understanding (or attending to) the focus of the question. It is not clear from the model how the children move on from this phase, but a child is said to develop the ability to judge the intention of the speaker as they grow older. In early language development, changes in external contextual demands are said to result in shifting of the child's attention from one content word to another. This experience of shifting attention is said to result in self-organised patterns and the stability of these vary over time.

Also, it was found that children's performance increased with visual support. The visual context facilitated children to comprehend scenarios and questions more accurately. The pictorial information helped children to direct their attention to the relevant part of the context and to concentrate on the specific questions asked. In line with an earlier study with English children (Ryder & Leinonen 2003) a similar developmental trend was found for implicature questions.

Conclusion

This study examined if children's incorrect answers reflect an inability to process relevant information while answering pragmatically demanding questions. The results revealed that children gradually develop the ability to integrate given information and utilise relevant context based on their previous knowledge (something which is familiar in their experience). Children's experience on questions being answered depends on recovering implicatures and it varies with age. Children's ability to combine different sources of information to process language is constrained by their experience of language use. It is common to use open ended questions and imply meaning rather than giving an explicit instruction. In view of the developmental nature of pragmatic interpretation, this may mean that some children do not understand what is being asked of them, particularly children who maybe language delayed. Results of this study suggested that the pragmatic language difficulties of children with speech and language impairment and pragmatic language issues must be considered in language evaluation and therapy to make them understand that, in a situation where the combining of information is required, the relevant information should be identified by the child.

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Appendix 1

Illustrations of incorrect answers for each subcategory

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1. **A scenario with picture:**
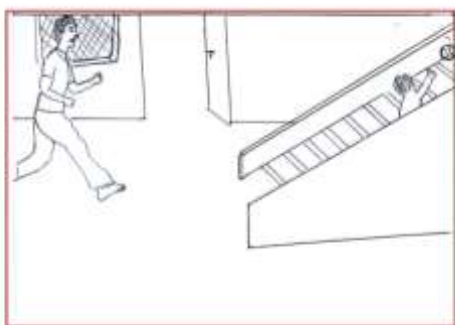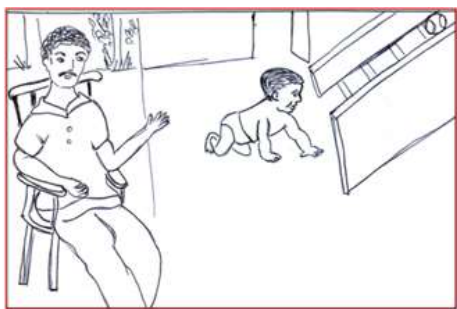
Scenario 1: /oɾɨ pa:pa: ba:lvilaja:diʈe thanija: mottama:dikku padila jeɾɨpona:, appa avanga appa: avalapa:thuʈu vegama: ava kiʈɨ odipona:ɾɨ/

Translation: A baby was playing with a ball and she started climbing the stairs alone. Seeing this her father ran towards her quickly.

Question: /appa: jen odɨpoɾaɾɨ?/

Translation: Why did the father run?

Contextually correct answer: /kuɻandaikiɻa viɻundɨdɨva:nɨappa: odɨpoɾaɾɨ/

Translation: The father ran towards the baby as she might fall. (previous text explicitly states that the baby is climbing the stairs alone)

World knowledge answer: /adi paʈɨdumnɨ/

Translation: She will get hurt (World knowledge of situations when one might get hurt if we climb the stairs without proper grip).

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Irrelevant answer: /paːpa: thanija mottamaːdikku ponaː jaːraːvdhupudichiʈu poidɨvaːngɨ/
Translation: If the baby goes alone upstairs someone might catch her and go.
(The child's answer is irrelevant in the context, as there is no one else in the house).
==

2. **A scenario with without picture:**

Scenario 2: /orɨmaɾatula niɾaija kiliŋga iɾundɨchan. Aŋga niraijɨ paʈam iɾundndhuchan. aːnaː oɾunaːl ellakiliŋgalum antha maɾatulairundɨ veɾa maɾatuki poiɾicha:m/
Translation: There was a tree in which many parrots lived. The tree had lots of fruits. One day all the parrots had left this tree to live in another tree.
Question: /kiliŋgaellam jen oɾumaɾatulairundɨ veɾamaɾatukkɨ poiɾukum?/
Translation: Why did the parrots went away to another tree?
Contextually correct answer: /paʈam ellam kaːliajirukum/
Translation: All the fruits would have got over (from the text the child understands that the parrots need to find food for their survival).
World knowledge answer: /maɾam kanʧɨ poiɾukum/
Translation: The tree would have dried (world knowledge about the condition that if trees are dried then they don't bear any fruits).
Irrelevant answer: /rumba naːlaː iɾunda, boradichirukkum/
Translation: If they lived in the same tree for a long time, they would have got bored (This child's answer is irrelevant to the context as it birds cannot get bored).

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Balancing Two Different Cultures: A Critical Study of Kiran Nagarkar's *God's Little Soldier*

S. Anandh Raj, Ph.D. Research Scholar and Dr. K. Padmanaban

Courtesy: https://www.amazon.com/Gods-Little-Soldier-Kiran-Nagarkar/dp/8172236336
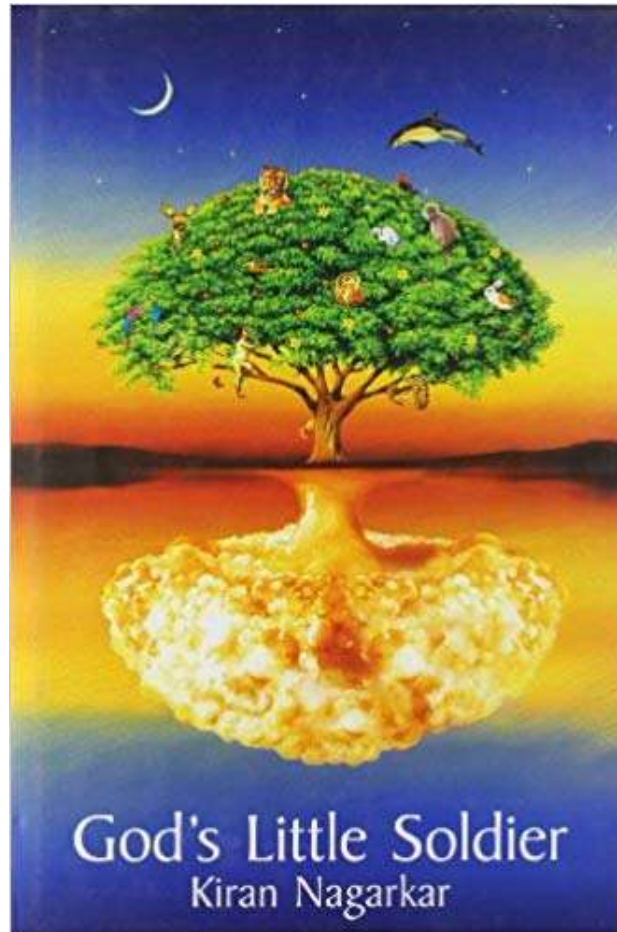
Abstract

This paper assesses the synthesis of portrayal of two different cultures in Kiran Nagarkar's *God's Little Soldier*. The novel is set in Bombay, Afghanistan, America, and Kashmir terrains. The novel is called "literary terrorism" because Zia attempts to kill famous novelist Salman Rushdie at the literary seminar in Cambridge University. Zia's life passes through three religious avatars Islam, Christian, and Hindu. He changes his name in each of the religions as Zia Khan, Brother Lucens, and Tejas Nirantar. He attempts to find peace and pleasure through these three religions' faith but fails and he becomes fanatic and terrorist. He regards himself as protector of Islam and follows the sinful lifestyle. In the novel Nagarkar has employed extreme humour, metaphor, epistolary style, and digression method. Nagarkar's protagonists do not have cohesive selves but possess fragmented

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identities. They are trans-cultural, trans-national, and individual struggling to balance the two seemingly different cultures.

Keywords: Kiran Nagarkar, *God's Little Soldier*, Cultures, Fragmented Identities, Individual Struggling, Trans-Cultural, Trans-National

Kiran Nagarkar

Kiran Nagarkar is a literary ace who writes against malefactors and encounters the consequence with courage. He is one of the finest Indian novelists of English novels of our time but has not yet been recognized as he deserved to be. He writes about the failures of today's destructive and selfish society. He also touches the human behaviour such as love, hate, and machinations. He explores the social milieu and the latent pressures with boldness, imagination and an exceptional humour.

God's Little Soldier

The novel, *God's Little Soldier,* explores contemporary violence of society. It is presented in the form of global terrorism and existence in the psyche of contemporary society. Nagarkar states that he does not perceive terrorism in isolation but as an essential part of the entire society. He focuses on tragic incidents of 1993 bomb-blast in Mumbai, 9/11/2001 terrorists' attack on World Trade Center in America, 26/11/2006 attack in Mumbai and recent attack on 13/11/2015 in Paris and bomb-blast incidents in the various places across the world. Terrorism has become headache to the entire world and every nation is fighting against the international terrorism.

Peter Zemla, a German scholar, extols the novel in the following remarks:

> With *God's Little Soldier*, Nagarkar has written the portrait of a man who always wants the good and always achieves evils. It is a parable about the very fine line between reality and intense book, which in spite of its length never loses its breakneck speed, this curious collection of human foolishness will remain important far beyond this literacy fantasy, religiosity and fanaticism, humbleness and violence, in our times. This colourful and intense book, which in spite of its length never loses its breakneck speed, this curious collection of human foolishness will remain important far beyond this literary autumn. (2)

Structure of the Novel

The novel, *God's Little Soldier,* consists of three parts and set in different locales across the world. Sometimes these worlds are found within the same city, and within the same family. It is a tale about Zia Khan who is protagonist of the novel. He was born in a liberal family in Bombay. He is a brilliant student of Mathematics in the school. The family of Zia is very liberal in which his father, mother, and brother are liberal minded, whereas his aunt, Zubeida Khaala is very obsessive and fanatic. She loves Allah and hates other religions. This novel deals with extremism and global terrorism. Zia Khan attempts to defend Islam and its preaching. He wanders across the world and keeps changing his identity as Muslim, Christian, and Hindu. He observes the three religions and compares them with each other. Every kind of belief is examined and questioned by Zia Khan. Nagarkar relentlessly pursues his quest for contemporary terror world and various religious beliefs. At present the world is facing a highly structured terrorism which is very difficult to eliminate. Fundamentalism is one of the terrorisms which stems out from cultural exclusion and most significantly from religious unrest. The common denominator of fundamentalism is the enemy of rational debate and intellectual inquiry.

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Zia Keeps Islamic Rites

Zia belongs to highly educated, liberal, and middle-class Muslim family. He is an expert, scholar, and prodigy in mathematics. His brother Amanat is a well-known novelist. Obsession, extremism, fanaticism, and terrorism are the themes of the novel. In the beginning chapters, author highlights Islamic rites, culture, and customs. Every religion has its rites, ritual, and traditions. Zubeida, Zia's aunt, tries to pursue him towards obsessive ideology. She preaches him that he is a wilful child and future of Islam. Zia's aunt is obsessive and fanatic of her religion and intolerant towards the other religions. Ramadan is a holy month for Islamic community and everyone keeps the Rojas in the month. Zia also keeps fast and prays with his aunt. He tastes Islamic cuisine like the tandoori chicken, tangadi kebabs, bund gosh, the sherbets, the bhajias and kachoris.

Ramadan permits to believer twotime meals as after sunset and before sunrise. In the end of second week of Ramadan, Zia realizes that his monumental starvation and dehydration are in vain. He comes to home from school and his teacher forces him to drink a solution of water, salt, sugar and lemon juice. Zia becomes sick due to keeping fast of Rojas and his father and mother know that he had kept Rojas. Zubeida is ever distressed about the condition of her own people whose faith in Islam is flawed. She thinks that Allah has chosen her, the meek and submissive; it is her holy responsibility to mould and guide the little boy into a great saint.

Discovering New Enemies Everyday

Zia is impressed and nurtured by Zubeida's preaching. He everyday discovers new enemies and his brother refers to him as 'a religion of extremism'. He even goes through a phase of being a terrorist. As a young boy he stabs the panwallah's dog, he used to play with. He disregards the idol of Lord Ganesha. He feels very guilty because his aunt and mentor catch him in the act and refuses to have anything to do with him. He goes out and stabs dog with a knife. When he doesn't succeed in killing the animal, he destroys his innocent mind. His immersion in Islamic doctrine at the urging of his devout aunt makes him a defender of Islamic values in a degenerate and immoral world.

Zafar Khan is father Zia who is well known civil contractor and his family lives at Firdaus lane in Bombay. After some days his business collapses and he becomes bankrupt. He could not pay the bank loan and as a result of it bank seals his house. Khan Family lives in poverty. Khan family shifts to a new house called Suleiman Mansion on Sardar Vallabhai Patel Road near Bhendi Bazar. The Mansion is a seven-storey building which has blocks of one, two, and three-room apartment each. Zia experiences new world and he feels miracle of the new colony of Bhendi Bazar. He observes that multi-caste and multi-religion people are living in Suleiman Mansion.

Zubeida Khaala, Zia and Bhendi Bazaar

Zubeida Khaala becomes delighted because whatever she wanted, she has got in the atmosphere of Suleiman Mansion. She takes Zia along with her every day to scout the alien terrain, the wild jungle full of tigers, hippos, and mad elephants. She shows him Jumma Masjid, well known mosque in Mumbai. His aunt takes him often for a private prayer to Dawoodi mosque. His aunt shows him Chor bazaar and he gets impressed by seeing the thief market. Zia observes Bhendi Bazaar's dark side in his own sights, sounds, and smells of the city's underbelly. It is the shadow of the Jumma Masjid where Zia is indoctrinated into the ways of puritanical Islam through of his aunt. Thus, seeds of terrorism and extremism are sown from that place.

Bhendi Bazar is perhaps the most conservative Muslim locality in Bombay. Nagarkar has presented reality of famous Bhendi Bazar in following statement:

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In the evenings, as the electric bulbs swayed on long wires in the droughts generated by the slow, lugubrious movements of the ancient fans, vials of attar picked up the feeble light and twinkled like distant stars, and the Durbar-e- Akbar turned into a living, breathing fire that expanded and contracted with the pendulum movement of the lights. Business seemed to pick up as the sun went down. Young and old men, some with bracelets of flowers wrapped around their wrists, thrust forward the backs of their hands while the salesmen brought out bottles, one by one, from the cupboards and rubbed on an infinite sisal quantum of the attar with the glass stick of the stopper. (52)

Bollywood Connections

Nagarkar portrays the Bollywood connections of Zia and his beloved Sagari. She is the most popular child actress in the nation. Her four films have already been released. Two of them celebrated Silver Jubilees all over India. Zia watches all four of them, but he likes a movie, "Sona aur Mona." In this film Sagari plays the role of twins - Sona and Mona. Sona is lively, vivacious, and full of mischief while Mona is serious, studious, and timid.

The Focus

The novel's focal point is the manner in which it handled setting. Nagarkar has portrayal of Suleiman Mansions in Bhendi Bazaar, multi-culture of Mumbai. He has covered the extremely cold mountain fastness of the Mujahedeen in Afghanistan, and breathtaking descriptions of the Trappist Monastery and Hindu ashram. Nagarkar interweaved his magical worlds with the dexterity of a master weaver creating new patterns on his word-loom. There is galaxy of memorable characters including the fascinatingly devout Zia, the enigmatic and self-deprecating Amanat the angel of mercy, child actress Sagari who becomes the guardian of the khan family, Abbajaan, Ammi, Zubeida Khaala, Countess Antonia and her daughter Vivian.

The novel is powerful which forces one to re-examine previously held beliefs about religion and commonly held stereotypes and churns up one's established notions of integrity, honour, reverence, tolerance, and love. In the quest for the right and good life, neither Zia's approach ultimately worked nor worked nihilism. He spares no opportunity to lampoon the American way of life, arms deals, the new Russia, and more. This distends *God's Little Soldier* virtually to breaking point, almost turning it into a ragbag of pieces: some effective, some not, and some straying very close to hollow mockery. The novel has many rooms: here, there are spaces set aside for satire and irony; areas demarcated for psychological reality and yet other corners occupied by work that is socially engaged. In the last phase Zia's identity is a Hindu name Tejas Nirantar and he provides weapons to the terrorists in the Kashmir territory.

Shakta Muni is shown as modern swami and deceiver of his devotees in the ashram. Author has shown that every religion has extremists and these extremists are responsible of spreading intolerance in the society. According to me reasons why one becomes a terrorist may include poverty, illiteracy, and unemployment, difficult situation in family and obsessive faith. These aspects may be responsible for provoking one to this violent path of fundamentalism. I would like to sum of the novel with author's quote about terrorism:

> "I'm a story-teller and while looking into why a terrorist does what he does. I reached
> a pertinent conclusion that for a terrorist their religion is terrorism. The novel has no
> message and if there is any endeavor in my story it is this desire to eliminate the

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distance between us and them-the terrorist is really inside us. ("Greatest Indian Novel: Interview with Kiran Nagarkar" 3)

It would not be wrong to say that we have been experiencing different shades of terrorism for the last six decades. We and our government have not succeeded in eradicating the root causes of terrorism.

Nagarkar does not prevent his imagination from running riot. As Lucens leaves the monastery, he begins to dabble in the stock exchange and comes up with plans to save America from legalized abortion and teenage pregnancy. Organizations are formed, followers recruited, and money rose for these purposes, before Lucen's eventual downfall. Here, his activities include making massive profits in the stock market, running a campaign against abortion and setting up an organization called the Guardian Angels dedicated to nothing less than the moral rejuvenation of godless, sinful America. Later his fertile and febrile imagination takes the terrorist across many continents and puts him through situations, which looks too farfetched. One cannot imagine a Christian monk willing to get into big league and sell nuclear weapons to the terrorists in Afghanistan for raising funds for his zero orphan's institute.

To Conclude

Nagarkar has displayed extensive knowledge including knowledge of several religions like Islam, Hinduism, Christianity, and Kabir's philosophy about God. Nagarkar has described rites, rituals, and culture of these three major religions and his mastery over the language that has made the novel, *God's Little Soldier,* conspicuously readable. The novel has explored the social milieu and the underlying tensions with boldness, imagination and a rare humour. Author has explored violence and obsessive faith of contemporary society both in its outward manifestation in the form of global terrorism and extremism existence in the minds of today's restless and violence prone-generation.

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A Morphological Study of Kalidasa's *Raghuvansham*, Canto II

Dr. Aniruddha A. Mandlik, M.A., SET, Ph.D.
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Abstract

Morphemes, minimal semantic units, in a word may vary in numbers. Compared to other Indian languages there are more types of morphemes in Sanskrit. Patanjali, one of the great Sanskrit grammarians, has defined morphemes **'के पुनर्व्यवसिताः?'** (What are the Morphemes?) and stated six types of morphemes (व्यवसित) in Sanskrit language: धातु (Roots), प्रातिपदिक (crude-form), प्रत्यय (Suffix or Terminations), आगम (Incoming-prefix), आदेश (substitution) and निपात (Indeclinable) (Pandit, 2010, p.151) On the basis of these six main types of morphemes, the present study aims to analyse and explain suffix morphemes (प्रत्ययव्यवसित), used by Kalidasa in his epic *Raghuvamsham, Canto II*. This study focuses on two main types of suffix morphemes: Closing (अवसानीय) and Non-Closing (अनवसानीय). Closing (अवसानीय) morphemes are further classified as तिङ् (Verb Suffix) and सुप् (Case Suffix). Since a word (except verb) always ends with सुप् Closing Suffix (अवसानीय) and never ends with a Non-Closing Suffix (अनवसानीयप्रत्यय), the present paper attempts to study the use of verbs in closing suffix morphemes and participial adjective (derived from roots) suffixes in non-closing suffix morphemes with closing case suffixes in the second canto of Kalidasa's *Raghuvamsham*. Some of the main observations of this study are given in this paper.

Key words: Sanskrit grammar, *Raghuvansham,* Second Canto, Morphology, Suffix Morphemes, closing suffix morphemes and Participial adjective suffixes.

Introduction

The great Sanskrit litterateur Kalidasa's period is considered to be between the First Century B.C. and Sixth Century A.D. He has seven compositions to his name - two lyrics *Meghadoot and Ritusanharam;* two epics *Kumarsambhavam and Raghuvamsham,* and three plays – *Abhidynan-Shakunatalam, Malvikagnimitram and Vikramorvashiyam.* Kalidasa`s compositions are very beautiful in all classical literature. *Raghuvamsham* can be considered a good example of classical literature. On Kalidasa`s great work Arabindo Ghose, a great Sanskrit scholar has said, ''The best part of every great work is always inexplicable: it is good because it is good; and innocently gracious, opening as the green of the earth, and falling as the dew of heaven'' (Godabole, 1965, p.28).

Scientific literature has developed fairly in India. It has occupied almost every aspect of Indian life i.e. cultural, social and spiritual. These sciences seem to have been created for physical or material development and inner peace. Many sciences such as Medicines, Economics, Grammar, Linguistics, Mathematics, Zoology, Botany, etc. are developed over the course of time. Renowned linguist Pandit has stated in appreciation of these sciences that they cover any subject under the sun and any subject beyond the sun. (Pandit, 2010, p.1) While studying different sciences one comes to know that language is the means of conveying as well as understanding the thoughts and needs of mankind. Linguistics is a science that studies a language deeply and thoroughly. It is a systematic study of sound conventions produced by human beings. It is based on natural and artificial aspects

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created by human beings. The study of natural aspects falls under sciences like physics and chemistry, etc. whereas linguistics is one of the artificial sciences developed by human beings. The Goddess of language is called as *Vagdevataa (**वाग्देवता**)*. One can also find the prayer of the Goddess in Vedic Literature. **वागिति तद् ब्रह्म | वाग्वै ब्रह्म |** (छान्दोग्योपनिषद् 7.26.1) [*Vagiti tad braham| vagvyabraham*] (*Chandogyopanishad* 7.26.1)

Ancient scholars of Sanskrit language have studied each and every aspect of language. While studying any language, one has to take into consideration phonemes, letter of its alphabet, morphemes (words), syntax, tenses and accentuation (आघात) as well as principles of language and ancient and current status of the language. In other words, one has to study every aspect of a language. Ancient scholars like *Maharshi Panini, Maharshi Patanjali, Gargya, Appishali, Shakatayan, Bhartruhari, Shakalya* are important while studying ancient linguistics. Besides, works like *Rukpratishakya, Yajuspratishakya, Shiksha,* grammar are also important. *Patanjali*, one of the great Sanskrit grammarians, has defined morphemes **'के पुनर्व्यवसिताः?'** धातु-प्रत्यय-प्रातिपदिक-आगम-आदेश-निपाताः| (What are the Morphemes?) and stated six types of morphemes (व्यवसित) in Sanskrit language: धातु (Roots), प्रातिपदिक (crude-form), प्रत्यय (Suffix or Terminations), आगम (Incoming-prefix), आदेश (substitution) and निपात (Indeclinable) (Pandit, 2010, p.151).

Based on ancient Linguistics, the present paper attempts to study the use of verbs in closing suffix morphemes and participle (partly verb and partly adjective) (Virkar, 2004, p.711) suffixes in non-closing suffix morphemes with closing case suffixes in the Second Canto of Kalidasa's *Raghuvamsham*, one of the epic poems of Kalidasa.

The purpose of selecting *Raghuvamsham* is that this is a very fine example of an epic and beautifully describes the story of King *Raghu* and his dynasty. The Second Canto of this epic consists of the conversation between King *Dilip, Kamdhenu*and the Lion. King *Dilip* tries to save *Kamdhenu* (the cow). This conversation reveals the honest and virtuous feelings. This is an irresistible reason behind the selection of this canto. The canto also shows richness of the language of Kalidasa. All the words in this canto are suitable to the plot of the epic. The canto contains nine hundred and sixty-seven (967) words (Mandlik, 2006, p.4). Suffix morphemes based on verbs and participial adjectives have been analyzed in this paper. This analysis may help to understand how the poet has made effective use of these suffix morphemes according to the requirement of poetry. It also helps to know the poet's preference for verbs instead of participial adjectives and vice versa. The examples given below help us to know the way analysis is carried out.

The following formulae show how to find Closing and Non-Closing suffixes.
- (प्रातिपदिक) (crude-form) + सुप् (अवसानीय) Closing suffixes = पद (word)
- धातु (Roots)+ विकरण (Conjugational Sign) + तिङ् (अवसानीय) **(**Closing suffixes**)** = क्रियापद (verb)
- धातु (Roots) + कृदन्तप्रत्यय (अनवसानीय)(Non-Closing Gerund suffix)+ सुप् closing suffix (अवसानीय) = धातुसाधित (participle)
- A Closing suffix (सुप्) is added to a crude-form of noun or pronoun. Similarly,
- A Non-Closing suffix is added to the root and a Conjugational Sign (विकरण) after wards, a Closing तिङ् (Roots) suffix is added to it.

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- After adding a Non-Closing Gerund suffix (कृदन्त) to the root to form a participial adjective, a closing (सुप्) suffix is added.

For example,

<div align="center">

उत्तिष्ठ वत्सेत्यामृतायमानं वचो निशम्योत्थितमुत्थितः सन् |
ददर्श राजा जननीमिव स्वां गामग्रतः प्रस्रविणीं न सिंहम् ||रघु.2.61

[*Uttishtha vatsetyamrutayamanam vacho nishamyotthitamutthitah san |*
Dadarsha raja jananeemiva svam gamagratah prasvineem na simham||Raghu.2.61]

</div>

(**Translation:** Hearing the words gladdening like nectar – Rise, my child, uttered there, the king rising, beheld the cow standing before him like his own mother, with milk dripping down (from her under), and not the lion.) (Kale,1922, p. 16)

1) अमृतायमानं (*Amrutaymanam*):- This is a participial adjectives of (वच: *vacah*) - **अमृताय** (*Amrutaya*) (the speech is like a nectar **अमृत** (*Amruta*)**.** This root morpheme is made of noun **अमृत** (*Amruta*) [प्रातिपदिक (crude form) व्यवसित] + **य** (*ya*) (non-closing morpheme used for making a root) + **मान** (*mana*) (non-closing participial adjective suffix morpheme) + **अम्** (*Am*) (closing सुप् (*sup*) (case) suffix morpheme).

2) उत्तिष्ठ (*Uttishtha*) :- **उद्** (*Uth*)+ **स्था** (*stha*) + **अ** (*a*) + | - this is a verb form of Imperative. **उद्** is Prefix morpheme, **स्था** is a root morpheme, **अ** is a marker of root(विकरण). No suffix morpheme is used for this Verb form of Imperative.

Analysis of Morphemes

Closing तिङ् (*tin*) Suffixes related to verb and closing सुप् (*sup*) Suffixes related to Cases are related to Non-Closing participial Adjectives. The classification of these suffixes is shown through the following tables.

Table 1 Closing suffix morphemes of (case) सुप् (*sup*)

Singular 79 (among all genders and cases)			Dual (9)			Plural (14)			Case (102)
Masculine including all cases	Feminine	Neuter	Masculine	Femini-ne	Neuter	Masculine	Femini-ne	Neuter	
44	20	15	4	1	4	6	1	7	102
27	10	7	--	--	--	3	1	1	Nominative - 49
4	8	7	3	1	2	--	--	1	Accusative - 26
5	1	--	--	--	2	2	--	4	Instrumental - 14
1	--	--	--	--	--	--	--	--	Dative - 1
1	--	--	--	--	--	--	--	--	Ablative - 1

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4	1	--	1	--	--	--	--	1	Genitive - 7
2	--	1	--	--	--	1	--	--	Locative - 4
Total									**102**

This table mentions Closing सुप् Suffixes in all numbers and cases. They are also classified according to genders. The following analysis deals with one hundred and two (102) Closing सुप् suffixes which occur with participial adjectives in the selected Canto II of *Raghuvamsham.*

Here, we can see that the poet has used forty-four (44) masculine, twenty (20) feminine and fifteen (15) neuter suffixes out of seventy-nine (79) in singular number in all cases. In dual, out of nine (9) suffixes, four (4) are masculine, one (01) is feminine and four (4) are neuter suffixes while out of fourteen (14) suffixes in plural, masculine suffixes are six (6), feminine one (01) and Neuter seven (7). Among the use of case in all genders and all cases, highest number of forms in nominative case is forty-nine (49).

It seems that the poet has used the masculine forms most. It is because they are participial adjectives mainly used to describe King *Dilip* and the Lion. They are mostly used with nouns and seldom used as or instead of verbs.

Let's consider some examples of how verb is used instead of participial adjectives and vice-versa.

Example 1

In verse 14, the poet has used present active participle non-closing suffix 'मान' (*mana*) in the word गाहमाने (*gahamane*) and also a closing सुप् suffix 'ए' (*ae*) (ङि) (*gni*) of the locative case. Such kind of a form is used in the syntax of Absolute Locative (सतिसप्तमी). The poet could have used the verb form प्रविशति सति (*pravishati sati*) instead. But, it was not appropriate to use this form as it would have disturbed the structure of the verse. Hence, the poet has used the adjective form of गाहमाने (*gahamane*) in Absolute Locative सति-सप्तमी to get the desired meaning.

शशाम वृष्ट्यापि विना दवाग्निरासीद्विशेषा फलपुष्पवृष्टिः |
ऊनं न सत्त्वष्वधिको बबाधे तस्मिन्वनं गोप्तरि ***गाहमाने***॥रघु.2.14
[*Shashama vrushtyapi vina davagniraseedvishesha falpushapavrushtihi|*
Unam na sattvashvadhiko babadhe tasminvanam gopatari gahamane||Raghu.2.14]

(**Translation:** As he, protector, entered the wood, the forest conflagration became extinguished even without a shower (of rain), exuberant was the growth of fruits and flowers and among animals, the strong did not oppress the weak.) (Kale, 1922, p. 11)

In the above verse if the poet might have used ***प्रविशति सति*** (*pravishati sati*) instead of ***गाहमाने***, (*gahamane*) then it would have not only disturbed the structure of the verse but also affected the impact. Hence the poet has used तस्मिन् (*tasmin*) (राजनि) (*rajani*) adjective to maintain the meter.

शशाम वृष्ट्यापि विना दवाग्निरासीद्विशेषा फलपुष्पवृष्टिः |
ऊनं न सत्त्वष्वधिको बबाधे ***स***वनं गोप्ता***प्रविशति सति***॥रघु.2.14

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[*Shashama vrushtyapi vina davagniraseedvishesha falpushapavrushtihi|*
Unam na sattvashvadhiko babadhe sa vanam gopatari (*pravishati sati*) ||*Raghu*.2.14]

The use of the verb **_प्रविशति सति_** (*pravishati sati*) would have disturbed the structure of meter of the verse breaking the rhythm of poem. Hence, the poet has used the word **_गाहमाने_** (*gahamane*) to get the appropriate meaning and maintain the meter and rhythm of the poem, i.e. poetic quality of the literary work.

As per the analysis in Table 1, the suffix मान (*mana*) in **_गाहमाने_** (*gahamane*) is a non-closing suffix of Present Active Participle and is used with ए (ङि) a closing suffix of Locative case.

Such examples are in abundance in canto II of *Raghuvamsham*. However, due the constraint of space and in order to avoid expansion those have not been mentioned here.

Example 2

स न्यस्तचिह्नामपि राजलक्ष्मी तेजोविशेषानुमितां दधानः |
_आसीद_नाविष्कृतदानराजिरन्तर्मदावस्थ इव द्विपेन्द्रः || रघु.2.7(उपजाति 11,11,11,11)
[*Sa nyastacihnampi rajalkshmi tejovisheshanumitam dadhanah|*
Aseedanavishakrutadanarajirantrmadavastha iva dvipendrah||Raghu.2.7] (*Upajati*)

(**Translation:** Possessing kingly fortune (or royalty) which, with its insignia cast aside, could be inferred from the super-eminence of majesty, he resembled a royal elephant, inwardly in condition of rut but without the lines of ichor manifested externally.) (Kale, 1922, p. 10)

स न्यस्तचिह्नामपि राजलक्ष्मी तेजोविशेषानुमितां दधानः |
_भूतो_ऽनाविष्कृतदानराजिरन्तर्मदावस्थ इव द्विपेन्द्रः ||रघु.2.7 (Meter does not match here.)
[*Sa nyastacihnampi rajalkshmi tejovisheshanumitam dadhanah|*
bhooto ऽnavishakrutadanarajirantrmadavastha iva dvipendrah|| Raghu.2.7]

In this verse, **त्** (*t*), a closing suffix of तिङ् of simple past tense (अनद्यतन भूतकाल) is found. In Sanskrit, instead of a verb, one can use participial adjectives derived from the root. According to it, through the non-closing suffix of Past Passive Participle, the poet could have used the form **भूतः** (*bhuth*). But, once again this would have disturbed the meter of the verse. So, the poet has used the verb form **_आसीत्_** (*aseet*). However, a verb is more important factor than participial adjectives to complete a sentence. (For more examples see Appendix no.2)

Table 2 Participial adjectives – Non-closing suffixes

Participial Adjective (Borvankar 1951)	Present Active Participle	Present Passive Participle	Impersonal Present participle (depend on verb)	Past Active Partici-ple	forty-five are Past Passive Participles + 16 in the compound = 61	Impers-nal past (depend on verb)	Passive Potential Participle	Active Future Partici-ple

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4 + 102 = 106	2 + 20	1		12	1+61	02	05	1+1
	अत्, मान,अय (प्रयोजक विकरण +, अत्, अत्, अय (प्रयोजक विकरण) + त,	मान	----	तवत्, त	त, प (प्रयोजक विकरण+ त	त, त	आनीय, य	स्य (विकरण) + अत्

This table includes closing suffixes of participial adjectives. Present Active, Present Passive, Past Active, Past Passive, Potential Passive, Future Active forms of participles have been used. There are one hundred and six (106) Closing suffixes used here. Kalidasa has most commonly used Past Perfect forms of verbs. Similarly, he has also used Past Passive Participle forms of Non-Closing Morphemes. Out of One hundred and six (106) Non-Closing Morphemes, forty-five (45) are Past Passive Participles (adjective suffixes) and they are used in the compound forms for sixteen (16) times.

Here twenty (20) Present Active participles have been used. These suffix morphemes are used with closing suffixes of two Causative Conjugational Signs (प्रयोजक विकरण). This includes अत् (*At*), मान (*mana*), त (*ta*) (Present Active Participle), मान (*mana*) (Present Passive Participle), Nil (भावे Impersonal present), तावत् (*tavat*), त (*ta*) (Past Active Participle), त (*ta*) (Past Passive Participle), त (*ta*) (भावे Impersonal past), आनीय (*aneeya*), य (*ya*) (Potential Passive Participle), स्य (*sya*) (Future Tense) + अत् (*at*) (Active Future Participle).

When closing सुप् suffixes are attached, then the word gets its full form and therefore these are all closing suffixes. Accordingly, in Table 1these closing suffixes are analysed. Above all suffixes are mentioned in Panini's *Ashtadhyayi* (see Panini's formulae 4/1/2).

There are ten verb - suffixes - दशलकार (Ten *lakars* (लकार)- Started from 'la') –वर्तमानकाल (present), सामान्य भूतकाल (Aorist), अनद्यतन भूतकाल (Simple past / Imperfect-Past), परोक्ष भूतकाल (Perfect past), प्रथम भविष्यत्काल (First-future), द्वितीय भविष्यत्काल (second future), आज्ञार्थ (Imperative), विध्यर्थ (potential), संकेतार्थ (conditional), आशीर्लिङ् (benedictive). The following table provides the details (Pandit, 2010, p.156).

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Table 3 Closing Morphemes of Verb- तिङ् (क्रियापद)- 81

Type of Verb	Pres-ent	Imper fect-Past	Perfect past	Aorist	First -futur e	second future	Imper ative	potent ial	Bene dic-tive	Conditi onal
लकास्र : Lakar ah	लट् Lat	लङ् Lang	लिट् Lit	लुङ् Lrung	लुट् Lut	लृट् Lrut	लोट् Lot	लिङ् Ling	लिङ् Ling	लृङ् Lrung
➢ पाणिनि referenes from Ashtadh yai	वर्त मा-ने लट्| 3/2/123 (Va rta man elat)	अनद्यत ने लङ् |3/ 2 / 111 (Anady atne Lang)	परोक्षे लिट्| 3/2/115 (Paroksh e Lit)	अनद्य-तने लुङ्| 3/2/1 10 (Ana dya-tane Lrun g)	अनद्य तने लुट्| 3/3/1 5 (Ana dyat-ane Lut)	लृट्शेषे च|3/3/13 (LrutS heshe ca)	आशि षि लि ङ्लोटौ| 3/3/17 3 लो ट्च 3/3/16 2 (Ashis hi Ling lotou)	आशि षि लि ङ्लोटौ| 3/3/17 3 (Ashis hi Ling lotou)	आ शिषि लि ङ्लो टौ|3/ 3/17 3	लिङ्निमि त्ते लृङ्-क्रियातिप त्तौ| 3/3/139
Meanin g of Verb ➢	The event s takin g place	To indica te the events taken place before the day	To indicate the events taken place in our absence	To indicat e the happen ing of present events	To indic ate the even ts not takin g plac e in pres ent	the events taking place in the presen t and future	Action s, Invitat ion, Blessi ng, questi ons, prayer	To indica te that there should be Invitat ions, Blessi ngs, questi ons, prayer	Bless ings	Events taking place and if then
81	12	09	43	02	--	01	10	04	--	--
Ex.	अर्ह सि (Ar h-asi) (Rag u. 2.58)	अनूद ति-ष्ठत् (Anud st-ishthat) (Ragh u.2.24)	अनुसंविवेश (Anusan-viraghves ha) (Raghu.2. 24)	अभू त् (Abh -ut) (Rag hu 2.5)	--	अभिधा स्ये (Abhi d-hasye) (Ragh u. 2.43)	अवेहि (avehi) (Ragh u.2.54 , 63)	भवेत् (Bhav et) (Ragh u.2.48 , 55)	--	--

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Kalidasa has used eighty-one (81) verb forms of closing morphemes in the second Canto of *Raghuvamsham*. There are forty-three (43) verb suffixes of Past Perfect Tense (परोक्ष भूतकाल), Present tense (वर्तमानकाल) forms are twelve (12), nine (9) forms are of Imperfect-Past (प्रथम भूतकाल), two (2) belong to Aorist (सामान्य भूतकाल), one (1) is of second future (द्वितीय भविष्यत्काल), ten (10) are of Imperative (आज्ञार्थ) and four are of potential (विध्यर्थ). Kalidasa hasn't used the forms of First future (प्रथम भविष्यत्काल), Benedict-ive (आशीर्लिङ्), conditional (संकेतार्थ). He felt no need to use them. It can be highlighted that the poet has used परस्मैपद forms of verbs everywhere. Only at three instances of Passive, we find that he has used आत्मनेपद forms of verbs.

Out of eighty-one (81) तिङ् Suffix Morphemes, thirteen (13) are of आत्मनेपद (*Atmanepada*) and sixty-eight (68) are of परस्मैपद (*Parasmaypada*) Third person Suffix Morphemes of Past Perfect Tense have been used most. Present Tense suffix morphemes and Past Tense suffix morphemes have been used less. The poet has used only one Future Tense form of a verb. Out of ten (10) forms of verbs, Kalidasa has given more importance to Past Perfect Tense (See Table 3 and appendix 1).

There are seventy-four (74) singular forms in all persons, fifty-seven (57) in Third, and fifteen (15) in Second and two (2) in First. In Dual, we see only two (2) forms while in Plural five (5) forms of Suffix Morphemes can be seen.

This shows that Singular form of verb suffix morphemes have been used most in the II Canto of *Raghuvamsham*, because it is either used for the cow or the lion or *Dilip*.

Kalidasa has used total one hundred and eighty-three (183) Closing suffixes of सुप् (*sup*) and तिङ् (*tin*) (102 + 81 = 183) and one hundred and six (106) non-closing suffixes of Participial Adjectives. They are followed by one hundred and two (102) closing suffixes of सुप् (*sup*).

Conclusion

Kalidasa must have used such forms to maintain the meters. He must have used Participial adjectives or verbs considering the limitations or expansion of words to maintain the meter. It can be inferred that Kalidasa had a fair knowledge of linguistics without which such an impressive syntax was impossible.

This study indicates that morphemes play an important role in the composition of poetry. Since this poem is based on a myth, use of Past Perfect and Past Passive forms of morphemes is necessary. It is also easier to use Past Passive Participles than Passive forms of the verbs. This study is not only a numerical count of different types of morphemes, but also is helpful in deciphering the meaning and linguistic process of poetry. Besides, it is also beneficial for new learners to understand meanings of the words in poetry. Finally, the study would be more useful to prepare a dictionary based on grammar which would help the linguists for further interpretation of such texts.

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Appendix-1
The tables showing verb closing suffixes according to number and person:-

Table: 3.1

	Singular 02	Dual	Plural	Person
वर्तमानकाल (present)	**1**in p.p[*]	**--**	**--**	
अनद्यतनभूतकाल Imperfect-Past),	--	--	--	
परोक्षभूतकाल (Perfect past),	--	--	--	
सामान्य भूतकाल (Aorist),	--	--	--	
प्रथम भविष्यत्काल (First-future),	--	--	--	**First person Total -2**
द्वितीय भविष्यत्काल (second future),	**1** in p.p.	**--**	**--**	
आज्ञार्थ (Imperative),	--	--	--	
विध्यर्थ (potential),	--	--	--	
आशीर्लिङ् (benedictive).	--	--	--	
संकेतार्थ (conditional),	--	--	--	
[*]p.p. – (Parasmay-pada) परस्मैपद				

Table: 3.2

	Singular 15	Dual	Plural	Person
वर्तमानकाल (present)	05 in p.p.[*]	**--**	**--**	
अनद्यतन भूतकाल (Imperfect-Past),	--	--	--	
परोक्ष भूतकाल (Perfect past),	--	--	--	**Second person Total -15**
सामान्य भूतकाल (Aorist),	--	--	--	
प्रथम भविष्यत्काल (First-future),	--	--	--	

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	Singular 57	Dual 02	Plural 05	Person
द्वितीय भविष्यत्काल (second future),	--	--	--	
आज्ञार्थ (Imperative),	6 in p.p./ 4 in p.p. = 10	--	--	
विध्यर्थ (potential),	--	--	--	
आशीर्लिङ् (benedictive).	--	--	--	
संकेतार्थ (conditional),	--	--	--	
*p.p. – (Parasmay-pada) परस्मैपद				

Table: 3.3

	Singular 57	Dual 02	Plural 05	Person
वर्तमानकाल (present)	04 in p.p.*		02 in p.p.	
अनद्यतन भूतकाल (Imperfect Past),	09 in p.p.	--	--	
परोक्ष भूतकाल (Perfect past),	38 =8 in a.p.* + 30 in p.p.	02 in p.p.	03in p.p.	
सामान्य भूतकाल (Aorist),	2 in p.p.	--	--	
प्रथम भविष्यत्काल (First-future),	--	--	--	**Third person - 64**
द्वितीयभविष्यत्काल (second future),	--	--	--	
आज्ञार्थ (Imperative),	--	--	--	
विध्यर्थ (potential),	4 in p.p.			
आशीर्लिङ् (benedictive).	--	--	--	
संकेतार्थ (conditional),	--	--	--	
*p.p. – (Parasmay-pada) परस्मैपद, *a.p - (Atmane-pada), आत्मनेपद				

Appendix-2

Other Examples:

Used in Verse	Instead of	Verse No.		Reason
गताभ्याम् (Gatabhyam)	गमनाभ्याम् (Gamanabhyam)	रघु.** (Raghu.)**-2.18	Does not match here	Meter* is not complete
अलंचक्रतुः (alancakratuhu) (Perfect past, (Verb)	भूषितवन्तौ (Bhushitvantou) (Past Active Participle)	रघु. 2.18	Does not match here	Meter is not complete, perfect tense
मुमोच (Mumoca) (Perfect past) , (Verb)	मुक्तवान् (mukatavan) (Past Active Participle)	रघु. 2.1	Does not match here	Meter is not complete, perfect tense
अन्वगच्छत् (Anvagacchat) (Imperfect-Past)(Verb)	अनुसृतवती (anusrutavatee) (Past Active Participle) /	रघु. 2.2,6	Does not match here	Meter is not complete

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Used in Verse	Instead of	Verse No.		Reason
	अनुगतवती			
न्यषेधि (nyashedhi) (Verb)	निवर्तितः (nivartita)	रघु. 2.4	Does not match here	Meter is not complete
पश्यन् (pashyan) (Present Active Participle)	पश्यति च (pashyati ca) (Verb)	रघु. 2.17	Does not match here	Meter is not complete
भेजे (bheje) (Perfect past) , (Verb)	सेवितवान् (sevitavan) (Past Active Participle)	रघु. 2.23	Does not match here	Meter is not complete, perfect tense
प्रत्याययौ (pratyayayou) (Perfect past),	आगता (agata) (Past pasive Participle)	रघु. 2.67	Does not match here	Meter is not complete, perfect tense
पापुः (papuhu) (Perfect past),	पीतवत्यः (peetavtyah) (Past Active Participial)	रघु. 2.73	Does not match here	Meter is not complete, perfect tense
आससंज (asasanja) (Perfect past),	स्थापितवान् (sthapitavan) (Past Active Participle)	रघु. 2.74	Does not match here	Meter is not complete, perfect tense

- **رघुवंशम्, **Raghuvamsham, (Mahakavi Kalidasa`s Epic)
- *उपजाती (Upajati) वृत्त (Meter) : त, त, ज, ग, ग (5,6) (ta, ta, ja, ga, ga)

ज, त, ज, ग, ग (ja, ta, ja, ga, ga) (5, 6) - 11, 11, 11, 11 (Eleven Phonemes in every line)
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Familial Relationships: Healing the Impact of Separation in Zora Neale Hurston's *Jonah's Gourd Vine*

Dr. Anitha R., M.A., M.Phil., Ph.D.

Courtesy: https://www.harpercollins.com/9780061350191/jonahs-gourd-vine/
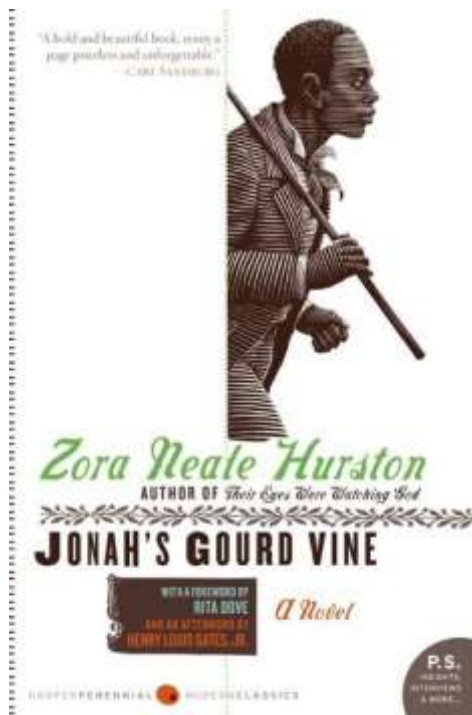
Zora Neale Hurston

Zora Neale Hurston in her novel depicts human life, placing the characters within the positive and the negative stance of the family circle. She emphasises family relationships, emotional nuances of family members, their interactions and the role of family in an individual's life. The family patterns and the relationships seem to reflect the hiatus in the familial circle. Hurston's novels present family in all its complicated brilliance and pain, forgiveness and perseverance, heart break and loss leading to better discovery.

Jonah's Gourd Vine

The novel *Jonah's Gourd Vine (1934)* deals with family relations in a black family living in an all-black town. The setting of the town is a collage of different towns near Eatonville. The protagonist John Pearson is modeled after Hurston's philandering, preacher-father John Hurston and Lucy Pearson after her mother Lucy Ann Potts. The novel describes socio-economic

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difficulties feared by black mothers who "socialize their children to survive in the world fraught with racism, patriarchy and the uneven distribution of wealth" (Collins 126). The image of black mothers is of guidance, love and astuteness. The mother in African American community is considered the influential and dynamic force behind their children. This is reflected in *Jonah's Gourd Vine* as Hurston depicts Lucy as a special tie between love and strength.

Pragmatic Amy Crittenden

John's mother, Amy Crittenden, is the wife of a share cropper Ned Crittenden. Amy and Ned's household is emblematic of the grinding poverty in which many sharecropper's lived after the Civil War. Amy is portrayed as the strong black woman who resists oppression, caused by racism and sexism. She constructs the most prominent family dynamic and the most basic family unit, the mother-child relationship.

Potent and resilient, Amy Crittenden is a pragmatic woman, who cares for her family as best as she could. She defends them against Ned's inconsiderate treatment and at the same time she tries to instill in her husband the need to love their children. She is successful within the relative safety of her house in the humanization of her children and teaching them resistance to oppressing hegemonic forces.

Amy is the mother of six sons, the oldest being John Buddy, born to white plantation owner during slavery. She struggles to create a safe place where her children can live at peace. She protests Ned's ill treatment of John when Ned calls him "de house – nigger" and threatens to hit him. Amy protests:

> Ned Crittenden, you raise dat wood at mah boy, and you gointer make uh bad nigger outa me.... Naw you ain't tried tuh chesstize 'im nothin' uh de kind. Youse tryin' tuh fight 'im on de sly. He is jes' ez obedient tuh you and jes' ez humble under yuh, ez he kin be.Yet and still you always washin' his face wid his color and tellin''im he's uh bastard. He works harder'n anybody on dis place. You ain't givin' 'im nothin'. He more'n makes whut he gets.I don't mind when he needs chesstizin' and you give it tuh 'im, but any time you tries to knock any des chillun 'bout dey head wid sticks and rocks, Ah'll be right dere tuh back dey fallin'. Ah'm dey mama. (JGV 4-5)

Ned Crittenden - John's Stepfather

The harsh and emasculated Ned Crittenden is John's stepfather. He lacks the ability to move his family beyond its impoverished conditions. Amy's role as a wife and a mother, managing to avoid political and economic destructive forces, exhibits her autonomy through resistance. Amy's household echoes Patricia Collins view:

> [By assuming] that male domination in the political economy and the household is the driving force in family life and that understanding the struggle for individual autonomy in the face of such a domination is central to understanding motherhood. (57)

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To Amy, her home becomes a source of great power that affords her the strength to instill in her children the device that will prepare them to deal with the intimidating legacy of the remnants of slavery. She believes that the power and the willingness to resist must be implemented to face patriarchal domination prevailing in her household. The shame associated with powerlessness on the white man's land plagues Ned; this precarious humiliation turns to anger and is expressed through domestic violence. He continuously abuses John, his stepson, who is a physical reminder of the white man's dominance of him. To get rid of John he plans to bond John to a white landowner, Captain Mimms. Amy decrees, "you ain't gwine put no child uh mine under no Mimms" (JGV 8).

Resisting Ned to Protect Her Children

Amy attempts to resist but at the same time tries to include Ned into her home place, but he thwarts Amy's efforts by maintaining his racial and patriarchal ideals. She tries to have a voice within her marriage. She longs for a better and safe place for her children. She tells Ned, "what us needs tuh get offa dis place. Us been heah too long. Ah b'longs on de other side de big creek anyhow, never did lak it over heah. When us gather de crops dis yeah less move" (JGV 7). But Ned's measures to enslave Amy through beatings "killed the cry within her" (JGV 9).

Realizing her exploited condition, she tries to protect her children from the prevailing austerity in her home.

In her exertion to protect John from Ned, Amy sends him to the plantation of her former slave master, Alf Pearson. She walks with John to the creek and gives him a dollar that she had saved amidst racial and patriarchal domination. She tells him:

> Go in Notasulga and ast fuh 'im [Pearson]. Tell him whose boy you is and maybe he mought put yuh tuh work and if he do, son, you scuffle hard so's he will work yuh reg'lar. Ah hates tuh see yuh nucklin' under 'round heah all de time. G'wan, son and be keerful uh dat foot-log; cross de creek. (JGV 12)

Amy as the Source for Survival

Amy's acceptance of John's getaway from family leads to his maturity as the leader of the black church. Creation of a home space by Amy provides her children, especially John the basic device to help him resist and survive in a racialized world after the Civil War. Amy's significance as the source for survival is emphasised as she erects a home place for healing and affirmation. Amy contradicts Ned's insults of John. She defends him by saying "he ain't de onliest yeller chile in de world. Wese uh mingled people", and "Yes'day is – Jes ez good ez anybody else" (JGV 10). Amy's words have a soothing effect on her son John who otherwise was ill treated by his stepfather.

As Bell Hooks avers, Amy through her care and support provides her children a safe place where they can "affirm one another, and by so doing, heal many of the wounds inflicted by racist domination" (42). John inheriting the strength to resist oppression from Amy begins his

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journey of self-identification and succeeds in becoming the leader of the southern congregation, when the community was still struggling against the remnants of slavery.

Inherited Interpretive Symptoms

Hurston's portrayal of John and Lucy Pearson's family follows the "inherited interpretive" symptoms stated by Kanthak. John inherits Amy's strength to resist and survive the demeaning socioeconomic oppression. Crossing over the creek he raises his social status to become the pastor of Zion Hope. On the contrary, he inherits the most precarious model from his stepfather Ned and his white father Alf Pearson. He becomes the inheritor of "a kind of masculinity that is fundamentally childlike in its emotional dependency and irresponsibility" (Meisenhelder 43).

In the relationship between Ned and Amy though Ned exhibits his dominating nature, at many instances he sulks like a child. He becomes child-like when he is defeated in an argument. As Kanthak elucidates:

> When one half of an adult couple chooses the role of a child, the other half
> is nominated for the role of a parent. Amy Crittenden accepts this role and enables
>
> Ned's childish behavior by acting like a mother to him. (115)

Ned Behaves Like a Child

Ned behaves like a child, sometimes lashing out his feelings when hurt or sometimes sulking to do his daily chores. Ned's childish behavior is reflected in John. The relationship of Lucy and John projects Lucy as the mother figure. She becomes John's backbone. As Kanthak states, John "had the dumb luck to marry a master puppeteer" (121). Lucy like Amy constructs a home place to nurture and care for John and their children. John as Alf Pearson tells Lucy is "ain't nothin' but uh stinkin' coward or he wouldn't always be dodgin' back uh yuh" (JGV 77). Lucy's creates a home place showering love and gently chastisizing John and her children. When he gets into trouble for his philandering acts he runs to Lucy like a lost child, asking, "whut mus' Ah do?" Lucy provides him the necessary help like a mother to handle situations.

Lucy as a Mother

Lucy's motherhood provides her the necessary emotional fulfillment. She is "the preserver and builder of the new generation" (Jain 145). She becomes mammy, mamma, matriarch, and the superwoman through the strength and power over her family. Lucy's relationship with her children is strong and portrays her as the embodiment of the numerous overlapping characteristics of black motherhood. Patricia Hill Collins in *The Black Feminist Thought* states:

> motherhood can serve as a sight where black women express and learn the power of self-definition, the importance of valuing and respecting ourselves, the necessity of self-reliance and independence, under belief in black women's empowerment. (176)

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Motherhood is a central theme and plays a crucial role in the reconstruction of black womanhood.

Lucy's longing for liberation is accentuated through her relationship with her daughter Isis. Lucy in her death-bed shares a special bonding with Isis. Lucy attempts to protect Isis from oppressions of all kind. Speaking of education, she enlightens her daughter saying, member tuh git all de education you kin" as she believes only education can liberate women from the clutches of racism and sexism. Lucy provides her daughter the necessary confidence to attain self-identity. She professes that

> you got de spunk, but mah po' li'l' sandy-haired chile goin' suffer
> uh lot 'fo' she git tuh de place she kin 'fend tuh herself. And Isie,
> honey, stop cryin' and lissen tuh me. Don't you love anybody
> better'n you do yo'self. Do, you'll be dyin' befo' yo' time is out.
> (JGV 110)

Though physically ill, Lucy exhibits her mental strength as she reminds Isis that resistance and education are the tools to overcome oppression. Her words, "Don't you love nobody better'n you do yo'self. Do, you'll be dying befo' you' time is out' (JGV 110). Her words reveal fear of oppression which she feels would affect her daughter. As a mentor she advices Isis to free herself from the shackles of any oppression. The novel ensures that Hurston pays special attention to mother-daughter relationship as she makes Isis the spokesperson of Lucy. Lucy in her death bed asks Isis to speak for her to others. The trust between the mother and daughter strengthens their relationship. Lucy also gives her bed, the only property to Isis providing a stronger link to their relationship. Alice Walker in her In *Search of Our Mother's Gardens* praises her mother as, "Whatever rocky soil she landed on she turned into a garden", and she believes that daughters, should draw power and spirit from their mother's legacy following their bravery to identify their needs (Alice 241). Mothers in this novel are the pillars of strength and inspiration to their families.

A Semi-autobiographical Novel
The novel is semi-autobiographical and the characters John and Lucy are replicas of Hurston's parents John Hurston and Lucy Ann Potts. Hurston's discussion of the mother-daughter relationship is based on the relationship with her mother. Lucy Ann Potts like Lucy in the novel shared a special bonding with her daughter Zora Neale Hurston. Hemenway in his biography states:

> It was her mother who made Zora her special child and had the most
> influence on her early life. She did not want to "squinch" Zora's sprit and turn
> her child into a "meaty mouthed rag doll". Small in stature, large in spirit, Lucy
> Hurston possessed the steely toughness", which "caused her youngest daughter to
> blossom. (15)

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Lucy Protecting Children from Enslavement

Victimized by familial oppression by her husband's philandering attitude, Lucy Ann Potts wishes to protect her children from such enslavement. She is the backbone of the Hurston family. She believes that education alone can save the African Americans from the social and political oppressions of the time. Hurston avows, "Mama exhorted her children at every opportunity to jump at de sun. We might not land on the sun, but at least we would get off the ground" (DTOR 13). Hurston in both her autobiography *Dust Tracks on a Road* and her autobiographical novel *Jonah's Gourd Vine* discovers the need for a smooth functioning of familial relationships and her characters underscore the idea of self-awareness. Family serves not only as the inspiration for her characters but also as a means for Hurston to work out her own thoughts and feelings about her parents in this first novel.

The death of Lucy Hurston, the only force which was holding the family together brought total calamity and disintegration. After which they never got to be living together under the same roof. Disrupted family takes Zora Neale Hurston far away from home to wander in search of education and identification of self. Both Lucy Pearson and Lucy Ann Potts provide solace to their children's suffering caused by their irresponsible fathers. Their "Motherhood opens the pathway to greater self-awareness and becomes the vehicle for the retrieval of the lost self-support" (Braxton 33). Though both of them die early they leave a long-lasting impact on their families. They remain in their children's memories acting as the source of self-confidence and mending their broken hearts to progress in their respective journeys of self-discovery.

Motherly Functions and Roles

Fivush and Nelson in their psychological research point out the role of the mother in providing linguistic scaffolding for her children's development of language: [the] "linguistic 'scaffold' that helps to form the child's attention and organize the event into a coherent whole "(574). Likewise, Lucy in *Jonah's Gourd Vine* and *Dust Tracks on a Road* helps her daughter's initial association with language. However, the death of Lucy becomes a turning point in Isis and Hurston's life as "these ties are cut" and [their] link with place and tradition is broken (Braxton 147).

In both *Jonah's Gourd Vine* and *Dust Tracks on a Road* Hurston projects the hazards of domestic violence in African American families. While speaking of the Crittenden household, Hurston exposes domestic violence. His lack of ability to support his family causes a sense of inferiority in Ned. As a result, he is always in a foul mood, forever chiding or even beating his children. John being the stepson is most of the time at the receiving end of Ned's anger.

Domestic violence is portrayed as a pattern of abuses through coercion, humiliation and persecution to execute the ruling power within the family. Ned Crittenden feels that he has less power than his woman; hence he is more physically abusive towards her. Poverty plays a major role by aggravating the effects of domestic violence. Ned quarrels with Amy, telling of his decision to send John away from home, so that he has less number of children to feed. When Amy stresses that she would not support such a thing he "brought the whip down across Amy's back" (JGV 9).

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As Dr. Oliver Williams affirms:

> African American men who better must consider that if societal
> oppression influences their life, then African American women are
> also affected by the same oppression of sexual abuse [caused by
> them]. (91-103)

Seeking an Authentic Place for Expression of Autonomy

Hurston too believes that if a change in the mindset of African American men towards a better living is achieved then the familial setting of their homes can be turned into a place of harmony.

Hurston's characters amidst their bonding with the members of their family seek an authentic place for an expression of their autonomy. Their desire is similar to that of the ethos and telos of black religion. They battled against dominant culture while trying to assert their own aesthetic and spiritual privilege. They show how this confronts issues of identity to claim a distinct sense of self through spiritual perspectives. Hurston's characters as stated by Connor:

> [become] aware of the forces of oppression that operate within and
> without to deny people full humanity and recovers a sense of the
> sacrality of each life, one begins to realize that the movement of the
> human agenda is inclusive and that all spiritual searches are the same
> in the eye of God. (viii)

In many ways these relationships directly affect an individual's well-beings. Strong, positive relationships help an individual to cope with stress and change. Familial relationships always render support and makes man feel worthwhile. Thus, it is obvious that emotional nuances of family members, their interactions and family patterns closely affect the individual's role with the external world.

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Representation of Memory in Toni Morrison's *Beloved*

Dr. Anjali Verma
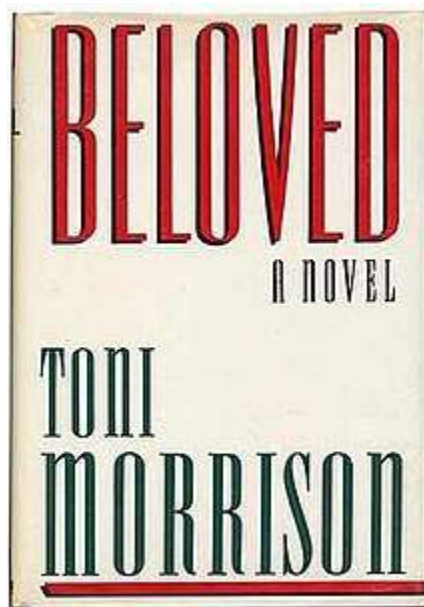
Courtesy: https://en.wikipedia.org/wiki/Beloved_(novel)

Beloved

Toni Morrison's *Beloved* remembers the horror and pathos of the Black Slaves prior to their emancipation and their emotional status after their legally won freedom. The novel brilliantly displays the emotional response of each character to unimaginable loss and suffering. The narratives by the main characters are actually documented thus making Beloved a historical novel woven within a fictional plot. *Beloved* has been categorized as a gothic romance, a ghost story, a holocaust novel, a feminist tract. The writer has used history, language and imagery to create a gripping novel which shakes the readers out of complacency and forces them to live and relive the trauma of slavery.

Role and Function of Memories

Our character and actions are to a large extent decisively determined by our memories and our memories are no idle vestiges of the past but active agents of our conduct in the present. *Beloved* portrays the continuous searing emotional conflict in the psyche of its protagonist. Through flashback to past tragedies, *Beloved* explores the hardships endured by a former slave woman and her family during Reconstruction Era. Sethe, a representative of the holocaust of black slavery. Not only has her body been violated, but her emotions have been treated as saleable

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commodities by the power –to-be. The central incident in *Beloved* is the murder by a fugitive slave of her infant daughter to spare her from a life of ignominy and slavery.

The writer has amply used '**repetitive frequency**', i.e., narration of the 'same' event several times, but with difference of 'duration' (the narrative length of representation of the event) and 'focalization' (the angle or perspective from which the event is represented). Nearly every important event of the past in Beloved is remembered or narrated more than once. *Beloved* is marked by repetitive narrative memory. It entails the narrative aesthetics of a quaint interaction of order, duration and frequency.

Memory in African American Narratives

Rebecca Ferguson in her essay, History, Memory and Language in Morrison's [1]Beloved states that for many Afro-African novelists 'memory' become a crucial concern in their writing because they realize that their history has been 'disremembered and unaccounted'[2] for. Ferguson observes, "theirs (the Afro-Americans) is a history of oppression, but one that must be remembered, accounted for, and while the language of the dominant culture and the written work itself have all too often been potent instruments in that oppression, not to have made of them, is to be rendered impotent in ways that matter greatly" (109). So his memory and language become a crucial part of the writings of novelists like Alice Walker and Toni Morrison.

In order to give an authentic portrayal of history, memories are essential and in order to construct this repressed history through memories, we necessarily need language. So, language becomes framework within which they inscribed history and its corresponding memories. Ferguson argues that Morrison's language in *Beloved* is in some ways modernist because most of her novels are located, 'in a time of radical transition,(110) a time when the west was registering the impact of industrialization and 'great transformation from the old world to the new', while Africa was being subjected to a parallel and extreme experience of dislocation and it is in such time that Morrison locates the inception of modernism. History and memory are of central concern in Beloved and survival of women within and beyond structures of slavery.

Civil War and *Beloved*

Toni Morrison's *Beloved* is set in Cincinnati in 1873, eight years after the end of the Civil War. The passage of time has neither healed or anesthetized the pain and effects of slavery. Instead the characters in Beloved are formed and deformed by their experiences in slavery. Sethe, an ex-slave has escaped from slavery and captivity in Kentucky to Cincinnati eighteen years earlier in 1855.[3] "her three children she had already packed into a wagonload of others in a carvan of Negroes crossing the river"(9). Sethe's children consist of two boys, Howard Buglar and her daughter, the crawling already? Baby (99) she gives birth to her fourth and last child, Denver, named after Amy Denver, a white girl who helps Sethe on her flight to freedom.

Humiliation and Dissection of Slavery – Memory and the Novel *Beloved*

Paul D., Sethe, Baby Suggs, Stamp Paid, Ella have been mortally humiliated in countless ways about which the reader comes to know from different angles. So, we travel back and forth across the scene of slavery such that the narrated circumstances begin to crystallize into a tight verbal net from which no feeling or emotion can slip through unfelt. *Beloved* can be labeled as

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multi-narrative because numerous voices retell the same events, each from a different perspective, without one perspective getting privileged over the other narratives of the same event.

Beloved dissects the consequences of slavery's tragedy through a three generational tale of mothers and daughters. Not only is *Beloved* a haunting tale of mothers and daughters, it is also a touching dirge for anynomous victims--sixty million and more--survivors and victims of slavery. Cynthia Wolff observes, "Toni Morrison's retrospective account can do two things that were not possible in Stowe's era: it can present an entirely unsentimental account of slavery's brutality, and it can deal with the tragic inheritance that slavery has bequeathed to African-American women:" [4]

Morrison states, 'yet no slave society in the history of the World wrote more-or more thoughtfully-about its own enslavement. The milieu, however, dictated the purpose and style. The narratives were instructive, moral and obviously representative… Popular taste discouraged the writers from dwelling too long or too carefully on the more sordid details of their experience.[5]

Morrison further observes that 'the writers pull the narrative up short with a phrase such as, "But let us drop a veil over these proceedings too terrible to relate." [6] in shaping the experience to make it palatable to those who were in a position to alleviate it, they (slave writers) were silent about many things, and they 'forgot many other things'[7] and Morrison asserts that 'the public ought to be made acquainted with its monstrous features, and I am willing to take the responsibility of presenting them with the veil drawn (aside).'[8]

Morrison says that, 'Moving that veil aside requires, therefore, certain things. First of all, I must trust my own recollections of others. Thus, memory weighs heavily in what I write, in how I begin and in what I find to be significant.'[9] The subaltern history of the Blacks which is also the cultural heritage of the whites is a 'revisionist' version of a public past. A major historical past is 'rememoried' in addition to the private accounts of slavery as borne by the former slaves. Sethe voices Morrison in beloved when she tells her daughter, Denver: "Some you be walking down the road and you hear something or see something going on. So clear. And you think it is you thinking it up. A thought picture. But no. it's when you bump into a rememory that belongs to somebody else… The picture is still there and what's more. If you go there –you who never was there –if you go there and stand in the place where it was. It will happen again: it will be there for you. waiting for you." (36)

Hence the profile of memory is integral to the novel. The narrative structure becomes the representation of memory of the characters. The narrative manipulations become the framework within which the memories are flashed on against the background of American history. So, memories become integral to the identity of the novel.

Two Periods of History
The two principal periods between which *Beloved* oscillates are 1850-55 and 1873-74. These two stretches of time also culturally characterize slavery in the antebellum South and the period termed as Reconstruction. This 'span' of time also accommodates Sweet Home, the Kentucky Farm managed by Mr. and Mrs. Garner with the help of five male slaves, i.e. three Pauls, Otalle and Sixo and one female slave Sethe,who replaced Baby Suggs ,and 124 Bluestone Road

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on the outskirts of Cincinnati. Finney observes: 'The past is the confederate South, the present is the union North, and the meeting point between the two is the Ohio river that symbolizes a geographical, historical, cultural and ethical divide which the major protagonists of the novel have to cross-not once but many times in the unfolding of the syuzhet.'[10]

The novel's present time extends from the summer of 1873 with Paul D's arrival at 124 to the spring of 1874 when he returns there in the penultimate chapter after the neighborhood women exorcise the ghost of Beloved. Beloved narrates the events in the past during the crucial year 1855 and in the present, 1873-74, in a disjointed manner. Often some aspect of the present triggers of memories piecemeal. The past in Beloved is specially confined to the period 1850-55 though Baby Suggs' memories extend back to before 1850. 1850 is the year in which Mr. Garner buys the 13-year-old Sethe to replace Baby Suggs in the kitchen. The following year Sethe chooses Halle (son of Baby Suggs) as her husband and they subsequently have four children. In 1855, Mr. Garner dies and Mrs. Garner invites Schoolteacher to take over the farm because, 'she didn't want to be the only white person on the farm and a woman too.' (36)

Schoolteacher comes with his two nephews and assumes the controls of Sweet Home. Schoolteacher's harsh treatment of the slaves is so bad that, "for years Paul D. believed Schoolteacher broke into children what Garner had raised into men. And it was that that made them run off' (220) and this makes them hatch a plan to escape that August. Sethe, fully pregnant with her fourth child, manages to escape but not before she is sexually assaulted by the nephews and flogged by schoolteacher for informing Mrs. Garner about the outrage. Halle goes insane after helplessly watching nephews abuse Sethe. Sixo is burnt alive by schoolteacher Paul D. is sold to Brandywine. Sethe delivers her fourth child, a daughter on her flight to freedom to rejoin her children at 124. Twenty-eight days later, schoolteacher, his nephew and Sheriff arrive at 124 to reclaim Sethe and her children and succeed in murdering Beloved: "I couldn't let all that go back to where it was, and I couldn't let her nor any of them live under schoolteacher. That was out." (163)

We learn about these events of the past in a fragmented manner in the present, in 1873-74. Some aspects of the present triggers off the memories and we get a splintered, discontinuous revelation of the past. Paul D.'s arrival at 124 in 1873 the first chapter of Beloved triggers off the memories of the past, i.e., arrival of Sethe at Sweet Home, the Kentucky farm. He remembers Sethe as, "Halle's girl-the one with iron eye and backbone to match... Halle's woman. Pregnant every ear including year she sat by the fire telling him she was going to run"(9) memories of Sethe from 1850 to 1855 in 1873 present Sethe as an iron willed and "iron-eyed"(10)woman, who choose Halle, Baby Suggs' "eighth and last child ,who rented himself out all over the country to buy her away from there"(23). Sethe decides to go the clearing (the place where Baby Suggs used to hold prayers and give sermons) "to pay tribute to Halle" (89). Sethe remembers Baby Suggs and blames "herself for Baby Suggs' collapse" (90), because she feels that "grief at 124 started when she jumped down off the wagon, her newborn tied to her chest in the underwear of a whitegirl looking for Boston" (90).

Sethe remembers Amy Denver, the whitegirl who helped her in delivering Denver. Memory of Amy Denver, Stamp Paid and Ella is triggered off by Sethe's visit to the clearing. She

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also remembers how Baby Suggs nursed her back to health, even when she was "convinced her son was dead" (94). In the clearing ,sitting on her mother-in-law's preaching rock, she remembers that she had twenty eight days of unslaved life and she got to know the other Negroes and "that's how she got through waiting for Halle. Bit by bit, at 124 in the clearing, along with the others, she had claimed herself." (95)

Another instance of the present triggering off a past event occurs four weeks after Beloved enters 124. Sethe, Denver and Beloved collect the rain-soaked clothes and come inside their home. Sethe starts toweling Denver's hair and Beloved asks Sethe "Your woman she never fix up your hair?" (60)

To Conclude

The 'fabula' can be reconstructed from discontinued flashbacks:1855- Beloved's murder, Sethe and Denver's imprisonment for 3 months, while Baby Suggs becomes bed-ridden due to despair;1862-63-Denver attends Lady Jones's 'School', 1863-65: Denver becomes dumb after learning of her mother's act of infanticide:1864-65 Howard and Buglar leave home:1865-Baby Suggs dies. Simultaneously we also learn about Paul D's history since being sold to Brandywine in 1855. *Beloved* employs redundancy or the repetition of the events of the 'fabula'. Almost every significant event of the past is remembered on more than one occasion. Repetition of the past reflects the difficulty the major characters have in talking about their experience of slavery. In every person, there is a concentrated set of specially charged memories that is inseparable from his/her self-identity.

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Debunking the Stereotypical Image of Indian Muslim Women Through a Study of Their Literary Works

Dr. Ayesha Siddiqua, B.Com, B.Ed., M.A., M.Phil., Ph.D.

Courtesy: https://www.amazon.com/Woman-Substance-Memoirs-Begum-Khurshid/dp/8189013319
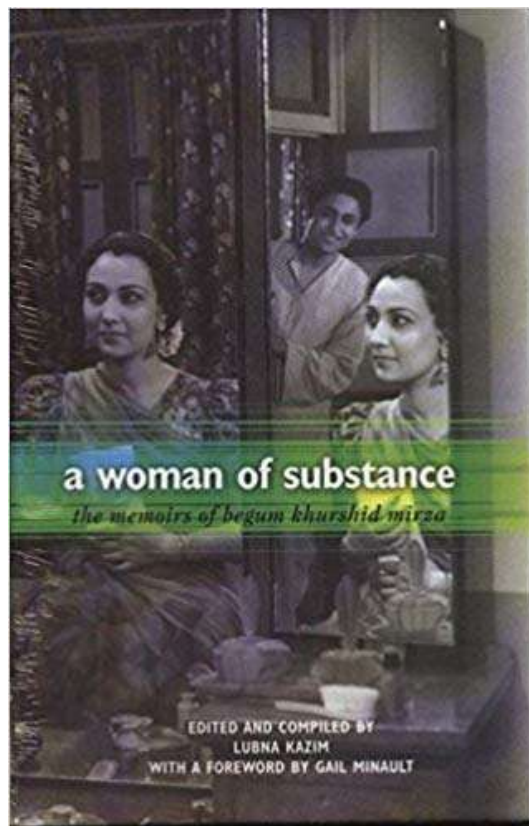
Abstract

  This research article attempts to debunk the stereotypical image of Indian Muslim women, who are considered as illiterate, silent, invisible, having no voice, and living in seclusion in the Western Feminist discourse. This is done by presenting a study of the literary works of Indian Muslim women, written during the twentieth century.

  Literary works in English literature means creative writing works which includes prose, poetry, plays, fiction, and many kinds of nonfictional writing like, life narratives and essays. Life narrative is a narrative written by the author about his/her own life experiences. The life narratives or autobiographies chosen for study in this article are Sultan Jahan Begam's *An*

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Account of My Life (1912), Ismat Chugtai's *A Life in Words: Memoirs (1979)*, Begam Shaista Suhrawardy Ikramullah's *From Purdah to Parliament (*1963*)*, and Begum Khurshid Mirza's *A Woman of Substance: Memoirs of Begum Khurshid Mirza (1982)*. These life narratives are the representation of Indian Muslim women as educated, having a voice and self-reliant.

This research paper may be regarded, as a contribution to the field of Marginality Studies. The term **'***Marginality' i*s generally applied to interpret and analyze socio-cultural, political and economic spheres, where underprivileged people struggle to gain access to resources, and equal participation in social life.

Needless to add, Muslim woman stands out as a typical marginalized entity in view of both her gender and for being part of the Muslim minority community in India. Even the Western feminist discourse has traditionally been very patronizing to the third world woman. The typical third world woman has been defined as family oriented, domestic, religious, semi-literate and indecisive. The Third World 'other' is contrasted with the white woman who is depicted as sexually liberated, educated, secular and always in control of her life. This attitude has its roots in the western belief that the third world woman has not 'evolved' as much as her white counterpart and will be able to do so only when she adopts Western definitions and specifications. In such contexts, the significance of the local gender relations and cultural specifications are ignored altogether.

The article concludes, that Western perceptions of third world women are not always true and universally applicable. Even early literary works by third world women, when judged in their own historical, political and ethnic contexts, prove that the third world woman was not always a powerless victim of the patriarchy but was educated, aware and secular in her own way. All these Indian Muslim women in their life narratives have attained a social standing in the society. They challenged the patriarchal set up and made their own identity in their respective lives thus debunking their stereotypical image.

Keywords: Indian Muslim Women, Life narratives, Third World, Minority, Marginality Studies, Literary work.

Introduction
This research article attempts to debunk the stereotypical image of Indian Muslim women, who are considered as illiterate, silent, invisible, having no voice, and living in seclusion in the Western Feminist discourse. This is done by presenting a study of the literary works of Indian Muslim women, written during the twentieth century. Literary works in English literature means creative writing works which include prose, poetry, plays, fiction, and many kinds of nonfictional writing like, life narratives and essays. Life narrative is a narrative written by the author about his/her own life experiences. The term life narrative includes all types of self-referential writings like confessional writings, memoirs and autobiography. Therefore, the terms life narrative and autobiography are used interchangeably in the whole article.

The life narratives or autobiographies chosen for study in this article are Sultan Jahan Begam's *An Account of My Life* (1912), Ismat Chugtai's *A Life in Words: Memoirs (1979)*, Begam

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Shaista Suhrawardy Ikramullah's, *From Purdah to Parliament (*1963*)*, and Begum Khurshid Mirza's *A Women of Substance: Memoirs of Begum Khurshid Mirza (1982)*. These life narratives are the representation of Indian Muslim women as educated, having a voice and self-reliant.

Marginality Studies

This research paper may be regarded, as a contribution to the field of Marginality Studies. The term '*Marginality*' is generally applied to interpret and analyze socio-cultural, political and economic spheres, where underprivileged people struggle to gain access to resources, and equal participation in social life. Likewise, literature of Marginality is the literature that deals with the marginalized class of the world who are kept devoid of their fundamental rights to participate in the social, religious, cultural, political, educational and economic spheres of their lives and are kept aloof, alienated, or segregated physically from the general public.

Needless to add, Muslim woman stands out as a typical marginalized entity in view of both her gender and for being part of the Muslim minority community in India. Even the Western feminist discourse has traditionally been very patronizing to the third world woman. The typical third world woman has been defined as family oriented, domestic, religious, semi-literate and indecisive. The third world 'other' is contrasted with the white woman who is depicted as sexually liberated, educated, secular and always in control of her life. This attitude has its roots in the western belief that the third world woman has not 'evolved' as much as her white counterpart and will be able to do so only when she adopts Western definitions and specifications. In such contexts, the significance of the local gender relations and cultural specifications is ignored altogether. The life narratives of the Muslim women chosen for study in this article, when read in this perspective, reveals that Western perceptions are not always universally applicable. Even early literary works by third world women, when judged in their own historical, political and ethnic contexts, prove that the third world woman was not always a powerless victim of the patriarchy but was educated, aware and secular in her own way.

Early Representation of Indian Muslim Women

These four life narratives written by Indian Muslim women may be regarded as the early representation of Indian Muslim women. All these Muslim women have attained a social standing in the society. They challenged the patriarchal set up and made their own identity in their respective lives.

Synopsis of Nawab Sultan Jahan and her Life Narrative:

Nawab Sultan Jahan Begam was the last female ruler of Bhopal State. She was born in 1858. Apart from being an efficient ruler, Sultan Jahan was a writer and activist. She wrote a number of books discussing the aspects of human life, the book *Al Hijab* is one of them, which deals with the matter concerning purdah or veil system for women. She also participated in the All India Women Conference held during the twentieth century. The last ruling Begam Sultan Jahan was also deeply set in her religious ways but was wise and far-sighted enough to recognize the need to adjust to the change of times.

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The life narrative of Sultan Jahan Begam *An Account of My life (1912)* was written in three volumes, wherein she gives a detailed account of her life as well as an account of her Great grandmother Qudsia Begam, grandmother Nawab Sikander Begam, mother Nawab Shah Jahan Begam's reign and how these women provided benevolent services to the people. The volumes also talk in great detail about the internal politics of the Royal families in the most fascinating manner. In her autobiography Sultan Jahan Begum wrote the history of the Bhopal state in which she gave the biographical accounts of the previous female rulers of Bhopal and reflected upon her system of governance. The autobiography describes at length the various reforms undertaken by Sultan Jahan's mother, grandmother and by her, as female rulers. The autobiography of Sultan Jahan focuses on three major themes, the reform theme, female identity and the female seclusion (Purdah). (Please check this link for the text of this interesting narrative: https://archive.org/details/accountofmylifeg00sult).

The autobiography of Sultan Jahan provides the most valuable details about an outstanding, exceptional female dynasty of an Indian princely state during the British rule giving all the intricate details of the three generations of Bhopal State's Muslim female rulers, who ruled the State most effectively. The autobiography of Sultan Jahan focuses on two main themes the reform of the Bhopal state undertaken by her family members, Sikandar Jahan, and Shah Jahan and the reforms undertaken by her as a ruler. Sultan Jahan in her autobiography goes so far as to describe her grandmother's role in Bhopal as being comparable to that of Emperor Akbar within the Mughal Empire, both rulers, she claims, came to throne at a "critical" point, overcame the immediate "dangers", then brought the government to such a "high state of efficiency" that it continued to be "recognized and praised in every civilized country"(p. 5) Sultan Jahan eulogizes the female rule of her Grandmother Sikandar Jahan in Bhopal by asserting that "Sikandar Begam endowed with all sterner attributes of a ruler, she possessed, in addition, that softer quality, the love of peace and mercy, which only attains its full development in a woman's heart, and by which alone true happiness can be spread"(p.3). Sultan Jahan describing the previous queen in such words also has an implicit criticism of the British who had criticized the Indian men that they lacked the ability to govern because of their debased degenerate condition.

Sultan Jahan in her autobiography is full of praise for the reforms undertaken by her grandmother Nawab Sikandar Begam, in her autobiography she mentions that "the benefits of this happy reign may be summarized as follows, the state army was entirely remodeled, the revenue was increased from eleven to twenty-four lakhs, roads were widened to admit every kind of vehicle, and were properly illuminated at night; two large schools were opened; one the Sulaimania School, for the education of the inhabitants generally, and the other Victoria School for teaching trade and handicrafts" (p.14). Sultan Jahan says that "Not only did this achievement of Sikandar Begam bring credit and profit to Bhopal, but it raised the Begam, as a ruler, high above many of her contemporaries who could boast of wider and more ancient territories; and it showed to the world that a woman can rise superior to the weaknesses of her sex, and can challenge competition even in those spheres of action which demand qualities that men only are supposed to possess" (p.6). It is interesting to note that Sultan Jahan is critiquing the whole idea of what society determines a woman can do and what a man is capable of. According to the Indian society of twentieth century a woman is to be disciplined and controlled by religious authorities, but not for

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Sultan Jahan. Even though she is not challenging the male supremacy directly but asserting it through the capabilities of her grandmother Sikandar Begam that, given a chance, women can rule better than men.

Synopsis of Ismat Chugtai and Her Life Narrative

Ismat Chugtai was the best-known author of modern Urdu short stories of twentieth century. She has remained Urdu Literature's most courageous and controversial writer. Ismat Chugtai (1911-1991), was born in Uttar Pradesh, but grew up largely in Jodhpur as her father was posted there as a civil servant. She was educated at Aligarh and permanently settled in Bombay. Chugtai has so far written over a hundred short stories. Her better-known collections of short stories are, *Kaliyan*,(1945) *Choten*(1943), *Ek Bat* (1942), *Chhui Mui* (1952) and *Do Hath*(1955). She has written a few plays as well. Her novels *Ziddi*, *Terhi Lakir, Ma'soomah and Saudai* display the usual gift of style and arrangement of facts. Chugtai has written six novels so far. Ismat Chugtai was the most controversial writer of her time as she was the first Muslim women writer to write on the issue of women's sexuality and women's emancipation in the conservative Muslim society of her time.

Courtesy: https://www.amazon.in/Life-Words-Memoirs-Ismat-Chugtai/dp/0143420313
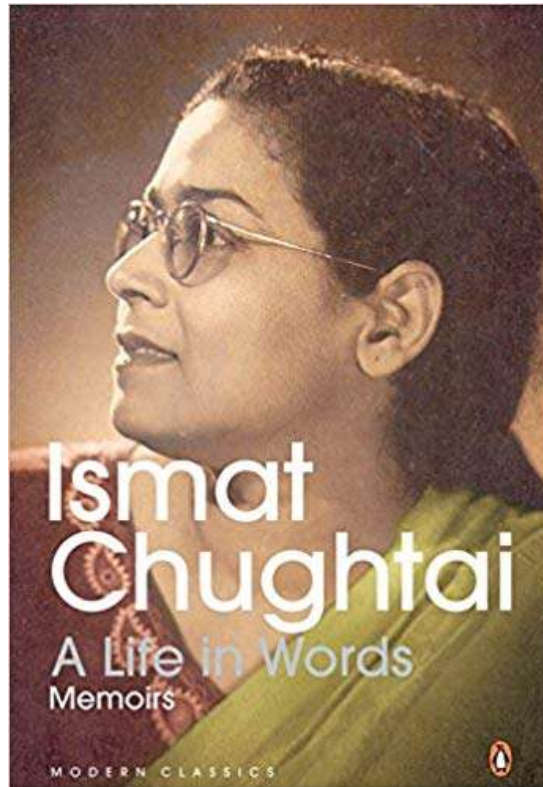
The autobiography of Ismat Chugtai *A Life in Words: Memoirs (1979)* is a curious piece of work, it is about Ismat's life, her family and her growth and development as a writer. The most important themes of Ismat Chugtai's autobiography are, female seclusion (Purdah), education, religion and female sexuality.

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Ismat rebelled against the conventions of her family of denying a girl child higher education and get her married. "All the doors of my education closed suddenly. I begged and pleaded to be allowed to stay in the boarding house but met with a stern refusal. Girls who stay in the boarding house were thought to go astray. No one listened to my pleas" (p.106) Ismat Chugtai's life epitomizes a Muslim woman's struggle for education during the twentieth century India. She belonged to a conservative Muslim family who viewed higher education for women unnecessary.

Ismat describes her struggle for getting higher education "I would rather get an education and become independent. From that day I decided that I was going to be the sole navigator of my own life boat" (p.112). "In such a large family I stood alone in my battle" (p.113). Ismat Chugtai was a social rebel. She wanted to get educated and be self-reliant. Ismat exemplifies the struggle of woman to empower herself especially through education. Ismat's struggle to gain autonomy is reflected in her zeal to get educated and become independent.

Synopsis of Begam Shaista Ikramullah Suhrawardy and Her Autobiography

Begam Shaista Ikramullah Suhrawardy was a writer, politician, and diplomat. Throughout her life Shaista made significant literary contributions. She began by writing short articles on reformist topics for Urdu women's magazines such as *Tehzib-un-Niswan* (Lahore) and *Ismat* (Delhi) and later published in English-language newspaper such as *Dawn* (Karachi). After Partition she also wrote essays for the government's Information Department on Muslim ceremonies and Customs, these were collected in a book titled *Behind the Veil* (1953). Shaista Ikramullah was, the first Indian Muslim woman to gain a Doctorate from the University of London in 1939.

From Purdah to Parliament (1963), the autobiography of Begam Shaista Suhrawardy Ikramullah is an extremely interesting account of a Muslim Lady brought up under old Islamic traditions and culture, acquiring modern education at the same time, and gradually emerging as a modern, educated woman taking not only a prominent part in the social life of pre-partition India, but starting with political propaganda at social parties and finishing up as a member of the Constituent Assembly of Pakistan. The basic theme of Shaista's autobiography is that how she, being a Muslim woman from a cloistered family, skillfully combined adaptability and diplomacy that permitted her to come out of purdah and enter a domain of politics.

Shaista recalls in her autobiography how her father argued with one of the relative in educating Shaista "I am only doing what everybody else will do in another twenty years' time. Those who begin something new are always criticized, but if nobody had the courage to begin something new the world would never progress" (p.30).

And in 1948 when Shaista became a member of constituent assembly in Pakistan, she recalls an incident in her autobiography when she had to argue with the Prime minister of Pakistan, Liaquat Ali Khan on the matter that the constitution making body should meet in both provinces East and West Pakistan. Shaista supported the idea, but the Prime minister rejects it by saying "Women never understand practical difficulties to which I retorted if we had considered the difficulties in our way we would never have supported the demand for Pakistan. There was an

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applause at that. So I began my parliamentary career with a dissent, and continued in this manner for as long as I was in the Assembly, and outside it" (p.158). This particular incidence shows how a Muslim woman from a cloistered atmosphere of her home was able to make her voice heard in constituent Assembly among its male members.

Synopsis of Begam Khurshid Mirza and Her Autobiography

Begam Khurshid Mirza was an actress by profession. She was the daughter of Sheikh Abdullah and Waheed Jahan Begum, the founders of Aligarh Women's College. Her father was a leading advocate of Aligarh and educationist who was keen to bring education and enlightenment to Muslim women. Khurshid Mirza grew up in Aligarh and married in 1934 to a Deputy Superintended of Police, Akbar Mirza. Khurshid Mirza is one of the bold women who took up the challenge to choose the profession of an Actress at a time when working in film industry by women from respectable family was seen as a taboo.

The autobiography of Begam Khurshid Mirza *A Women of Substance: The Memoirs of Begum Khurshid Mirza (1982)* discusses at length about Khurshid Mirza's childhood, her education, her parents struggles in establishing the Aligarh Girls school. The autobiography gives an account of her early marriage to Akbar Mirza, her bold move to take the profession of an actress, even though she was criticized by both the families, her parents and in-laws, her leaving the Bombay film industry to take her of children and home. The autobiography also discusses the partition of India and Khurshid Mirza's subsequent migration to Pakistan, her life in Pakistan where she worked as an English newspaper critic, as an activist in All Pakistan Women's Association, as a radio artiste and finally she worked in T.V. Serials. The most important themes of the Khurshid Mirza's autobiography are, Women's education, women's economic rights and woman as a creative artist.

Khurshid Mirza, rejected the orthodox and conservative families on both sides (her parents and in-laws) and pursued her career as an actress. Her autobiography scrutinizes the close, almost claustrophobic kinship ties in Indian society, that can become oppressive and place major obstacles in the search for an individual identity and autonomy. Khurshid Mirza's husband opposed her decision of taking up a film career which she recalls in her autobiography "Akbar had decided against my taking up a film career. I had adopted a film name, Renuka Devi, to escape recognition but it did not mask my identity" (p.139). Khurshid Mirza's acting in film brought upon her the wrath of the Muslim community which she narrates "criticism and prejudice reared its ugly head and articles began to appear in local journals about Muslim girls from educated families setting a bad example to others. The newspapers were particularly vicious about Sheikh Abdullah, who was advised to stop his daughter from any further work in films. My father had to make a public statement to the effect that the responsibility for the behavior of married woman lay upon her husband and not on her father. My mother wrote asking me not to visit Aligarh until the hue and cry had died down. As a result, I did not meet my family for nearly two years" (p.139).

Even Khurshid's father-in-law showed his displeasure which she recalls " Abbaji was equally shocked and even though he wasn't pleased at all, he said philosophically that it was a matter to be sorted out between his son, Akbar and his wife. A close friend and class fellow of my brother-in-

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law, Maqbool Mirza, came to their house to find the family sitting somberly looking down at the carpet, deep in shock and shame what they had just heard" (p.142). During the time when Khurshid Mirza acted in films, society did not approve of a girl from a respectable family performing before a camera. When she did that the conservative society of Aligarh vented its anger on her. Khurshid Mirza a Muslim woman from a respectable family entered the world of films, defying tradition and creating an identity for herself. She had the boldness to take the challenge. Khurshid Mirza never regretted her decision in working in films in fact she says after working in her film *Bhabi* she brought gift for all her family members with the money she got form working "I returned home with Rs.500 in my pocket, after having bought presents for everyone. Proudly, I presented my husband with an English tweed combination suit and sent off saris to my sisters" (p.141).

From Diverse Families, Important Stages in the Development of Muslim Women

These four life narratives thus mark some important stages in the development of Muslim women in some important historical stages and they unfold a map of differential perceptions of Muslim women's achievements in diverse fields.

The four autobiographies were produced by women who belonged to diverse Muslim families in India. Sultan Jahan Begam was the ruling queen of Bhopal and belonged to the ruler's dynasty in the Bhopal State. Ismat Chugtai was a writer and was from a middle-class Muslim family of Uttar Pradesh. Shaista Suhrawardy Ikramullah was a writer, politician, and diplomat and was from an upper-middle class family of Calcutta. Begam Khurshid Mirza was an actress, activist, critic, Radio and T.V. artist, and was from an upper-middle class Muslim family of Aligarh. All the four life narratives were written during the twentieth century.

Primarily Twentieth Century Experience

Even though the four literary works have different dates of their publishing the experience these Muslim women autobiographers record is around the twentieth century in India. Sultan Jahan Begam was born in 1858 and died in 1930. She records the experience of late nineteenth to early twentieth century in her autobiography. Ismat Chugtai was born in 1911 and died in 1991. She records the experience of early twentieth century in her autobiography. Begam Shaista Ikramullah was born in 1915 and died in 2000. Begum Khurshid Mirza was born in 1918 and died in 1989.

Sultan Jahan's autobiography *An Account of My Life* was written and published in 1912. The narrative spans from 1877 to 1911. Ismat Chugtai's autobiography was written for Urdu journal *Aaj Kal* from 1979 to 1980 which was later translated in English in 2012. The narrative of Ismat Chugtai's autobiography is not recorded in chronological order as well as it does not give the information with dates, it is a fragmented and jagged account therefore it does not show the accurate span it covers. Shaista Ikramullah's autobiography was written in 1964 in English and the narrative spans from 1915 to 1953. And Begam Khurshid Mirza's autobiography was written for the monthly magazine *Herald* in a nine-part serial from in 1982 to 1983. Later Begam Khurshid Mirza got it published as a book in 1986. The narrative of Khurshid Mirza's autobiography spans from 1857 to 1983.

Education of Muslim Women

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The socio-political reform movement of the nineteenth and twentieth century of the Muslim community in India and their encounter with the colonial modernity provided Muslim women with educational opportunities. The goal of the men involved in the movement for women's education among Indian Muslims was to create women who would be better wives, better mothers, and better Muslims. This vision was entirely in keeping with the ideology enunciated by male social reformers in the late nineteenth century, in which women were to be trained better to fulfill their traditional roles, not to undertake new ones.

But the education which Muslim women received prepared the ground for the emergence of a new self-aware Muslim woman who questioned not only the traditional oppression but also the new ideology which continued to assign women a position where they were hardly allowed to face their life on their own terms and in their own way. Education facilitated the growth of individuality, a degree of enquiry and of self-expression. The four Muslim women autobiographers who are examined here are among the newly self-aware Muslim women. These women developed rational arguments in support of their point of view. Therefore, they are iconic of their times.

Upper Middle-class Muslim Women in Urban Areas

The autobiographies of these four Muslim women, gives details of four lives in the context of a changing environment. As these women were reacting to specific situations, a primary concern was naturally with their personal lives. The position of the upper middle-class Muslim women in the growing urban areas, had undergone substantial change. Some of these changes are explicitly mentioned in their autobiographies, other are merely hinted at. Three subjects which come up for clear and frank discussion are those of Muslim women's education, changing patterns of relationship between the sexes within and outside the home, and the taking up of profession by Muslim women. These Muslim women writers wrote their life-experiences, particularly about their positions in their families and communities. Their conceptualizations of their selves reveal the dominant structural barriers of the broader society.

These women are very diverse as they live in varied socio-economic circumstances even though they belong to Muslim community, and thus these women offer a spectrum of voices. They have written their autobiographies within different contexts which may already have their own distinct sets of values, distribution of power, and norms of interaction. These contexts include structures such as the family, class, profession, village and city in which these women find themselves. Within these structures, women are taught certain conventions, traditions, morals, which in most cases deeply influence their behaviour, their conceptions of themselves and of everything surrounding them, and their relationship with other people.

Importance of Time and Place of the Narratives – Creation of Own Identities

Apart from these factors the time and place in which an autobiography is written are important, for value change from one period to another and from one place to another. If one reads these Muslim women autobiographies by current standards, one might find their achievements very ordinary, if one reads them according to the standards of their own time, one might consider them revolutionary.

Ismat Chugtai, and Khurshid Mirza through a bold and defiant examination of their own intimate relationships, have rebelled against them to create their own identities in their life. Both the women Ismat, and Khurshid have taken a bold stand in writing about these oppressive relationships, they were also fully conscious of the sanctity in the Indian society of the very ties that they speak against. These autobiographers have written down the problems they faced in life, to create their own identities.

Family Relevance

Sultan Jahan Begam and Shaista Suhrawardy Ikramullah had the support of their family members in getting education. Sultan Jahan was given an education by her grandmother Sikandar, that intended to prepare her for the rigorous demands of statesmanship. She became a ruler of the Bhopal state and her husband assisted her in running the state till he was alive. In Shaista's family her father and husband helped her to create her own identity. Her father provided her a modern education against the wishes of his relatives and her husband allowed her to pursue a career in politics. In Shaista's progress towards autonomy, her husband's contribution was considerable.

Sultan Jahan Begam, Shaista Ikramullah, and Khurshid Mirza had a happy childhood as they hailed from highly educated and elite families. Whereas Ismat Chugtai did not enjoy her childhood days and have to rebel against the whole family for getting a higher education.

Placing each women writer within her relevant context is essential, for her act of writing is directly informed by it. The family seems to be the dominant context for most, if not all, of these women whose texts are examined here. Their consciousness is mainly embedded in familial ideologies, although other networks of social relations (such as friendships and circles of acquaintances through their professions) also affect them deeply. Although the act of writing one's life story is an act of self-acknowledgment in one way or another, these women could only assert their identities when they sought a departure from the restrictions of the family. The more daring the departure is, the clearer the sense of identity and selfhood.

Common Features

The four life narratives have some common features in them. First, the autobiographers are the rebelling spirits who attempted to live and act against the established norm about women. They challenged the social expectations and stepped out of the stereotyped roles through their strong sense of individuality and self-awareness. Second, the creative force in them is the source of their unconventional thinking and defiance of social, cultural and sexual patterns. Moreover, the education which they received facilitated the growth of individuality, a degree of enquiry and of self-expression in them.

Conclusion

All the four life narratives chosen for study in this article are the self-expression of Muslim women in Indian during the twentieth century. These autobiographies enhance our understanding of how Muslim women view themselves, how they establish connections between their experiences, their beliefs and the evolution of their concerns and aspirations and finally their achievements.

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In this process of evolving consciousness of the self and a celebration of their achievements in writing, we recognize the constraints and influences of the gendered ideologies of their times. These four life narratives are testimonies of how these women autobiographers changed their mindset to acquire independent identities and independent thoughts, how they struggled a lifetime of conditioning to work for what they thought was right and just. These Muslim Women autobiographies have tried to debunk the stereotypical image of Muslim women, ingrained in the Western Feminist discourse as invisible, silent, having no voice, and living in seclusion.

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Licensing Semi-syllables in Northern Yemeni Arabic: Evidence from Bedouin Dialects

Basheer Mufleh and Sami Alquhali

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Abstract

In this paper, we investigate the licensing of semi-syllables in Northern Yemeni Arabic Dialects (henceforth, NYAD). According to Kiparsky's classification, there are three types of Arabic dialects; CV dialects, VC dialects and C-dialects. C dialects exist when semi-syllables (unsyllabified consonants, adjoined to the higher prosodic word) are licensed. In this paper, we present data from Northern Yemeni dialects which show that, of all the Yemeni dialects, only Bedouin dialects license semi-syllables and can be classified as C-dialects. The other dialects are CV dialects.

The essential argument for a C dialect is the licensing of –CCC- clusters. Some Yemeni dialects do allow –CCC- clusters and group with C-dialects in licensing semi-syllables. The reason is that the constraint *Reduce* is high ranked in VC and C-dialects, License-μ is lower-ranked and *Strict Layering Hypothesis is* violable in Arabic. The violation of Strict Layering Hypothesis is due to affiliating the unsyllabified mora with the lowest possible superordinate category which results in violating the constraints on *foot size* and then the possible affiliation would be the higher prosodic word which is not restricted to any size considering an affiliation of this type. The analyses here are formulated from an OT and PRAAT perspectives.

Keywords: Semi-syllable, C-dialects, Yemeni Arabic Phonology, Optimality Theory.

1. Introduction

Yemeni Arabic is one of the Arabic varieties spoken by around 25,000000 million people in Yemen; a country in the southern part of the Arabic peninsula. Yemeni Arabic can be divided roughly into several main dialects, each with its own slightly distinctive vocabulary and phonology. The most well-known dialects are San'ani, Ta'izzi, Adeni,Tihami , Hadhrami, Ibbi, yaffi'ii, Thamari.

In the northern part of Yemen, which we are investigating here, dialects can be classified into Urban and Bedouin dialects. Urban dialects are the ones spoken in cities like Sana'a, Taiz, Ibb, and the main cities of governorates like Amran, AlMahweet and Hajjah. The dialects spoken in the outskirts of these governorates are Bedouin dialects. The dialects spoken in Aljawf governorate, the northern parts of Amran governorate, Saadah Governorate, and Tihamah (a large area of northern Yemen including Alhudaidah and Hajjah governorates) are also classified as Bedouin dialects (henceforth, Bed-NYAD). Both Urban and Bedouin dialects have the common five or six syllabification types, for example; six as in Taizzi (Al-Samadi, 2011) and five as in Amrani, (Saif Bareq, 2017). In Kiparsky's (2003) and Watson's (2007) classification, the Yemeni dialects (al-Hudaida, San'ani, Yariimi, Ibbi), Egypt (Cairene, Middle Egyptian dialects), Saudi Arabia (Meccan) are CV dialects.

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In this paper, we claim that Bed-NYAD differ from those NYAD in the syllabification types and semi-syllable licensing in particular. They are grouped as C dialects, not CV dialects as previously classified, an argument that is discussed in the paragraphs to follow. Such difference is really interesting and absolutely worth investigating. With the aim of approaching some interesting findings, the researchers here are going to investigate syllable types, syllabification patterns and semi-syllable licensing in NYAD and Bed-NYAD.

2. Data and Methodology
2.1. Data

As mentioned above, –CCC- clusters are proposed to be the main criterion for determining the type of a dialect. Therefore, words where –CCC—clusters are possible are recorded by speakers from NYAD & Bed-NYAD. These words are shown in the table below. For the NYAD, the second author of this paper is a native speaker of Amrani dialect, which is one of the NYAD. He also helps in testing the data we found in previous works on NYAD like Ta'izzi dialect-Samadi (2011) and Sana'ani dialect-Watson (2007). For the data collected for Bed-NYAD, the first author of this paper belongs to one of the Bed-NYAD spoken in the north of Amran. Speakers of other Bed-NYAD like Aljawf, Mareb and Saadah were recorded as well. The device used for recording is Samsung cellphone. No high-tech noise cancelling device is needed because the purpose of recording is simply seeing whether a vowel is present or deleted in the second syllable. This is clearly achieved using the smartphone device.

Table 1: words selected for analysis

NYAD, CV dialect	Bed-NYAD,C-dialect	Meaning
Gul.ta.lih	gul.**t**.lih	said to him
Yik.ru.mo	yik.**r**.mo	they give generously
Sir.ta.lih	sir.**t**.lih	went to him
Saa.hi.bi	saa.**h**.bi	my friend
ɣa.la.tak	ɣaa.**l**.tak	your aunt
Sa.laa.ma.tak	sa.laa.**m**.tak	Your safety

2.2. Optimality Theory (OT)

Optimal theory (OT) is one of the recent theories and most powerful methodology in phonology that came to replace the derivational rule-based theory. It is a constraint-based theory which was initiated by Prince and Smolensky (1993). The core of the optimal theory is that the correct surface or outputs of the phonological inputs are determined by the interaction of universal, violable constraints. These correct outputs are called Optimals.

According to Prince and Smolensky (2008), There are three components in OT: GEN (generator), EVAL (evaluator), and CON (constraints). The function of GEN is to generate a universal set of candidates for a given input, one of these candidates is selected as the optimal form which is determined by how well it satisfies the constraints in CON which is the universal set of violable constraints present in the grammars of all languages. The final OT component EVAL evaluates in parallel the set of output candidates according to how well they satisfy the constraint hierarchy and determines which output form is optimal.

John J. McCarthy & Alan S. Prince (1995) discuss two types of constraints: faithfulness and markedness constraints. Faithfulness constraints demand identity between two strings (such as an input and an output), while markedness constraints favor structurally unmarked forms at the expense of

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modifying the input. The optimal or actually occurring output forms can violate lower-ranked constraints if such violation secures satisfaction of higher-ranked constraints, which its competitors violate. The winning candidate, then, is the most harmonic form that best satisfies the high-ranked constraints. For more mutual understanding and further details (see Archangeli & Langendoen: 1997. Kager: 1999, and McCarthy: 2002).

2.3. **PRAAT**

Besides the OT analysis, we run a PRAAT analysis for two sounds; one belongs to the NYAD and the other belongs to Bed-NYAD. The word selected for the PRAAT analysis is Sir.ta.lih (went to him). The presence of these three syllables indicate the absence of semi-syllables but the deletion of the vowel in the second syllable results in a –CCC- cluster (-rtl- sir,ta.lah). Due to constraints of foot size, the (t) cannot join the previous or the following syllable and is forced to join the higher prosodic word resulting in a semi-syllable. The purpose of this analysis is   showing practically how CV and C dialects work and using PRAAT to present semi-syllables in a more explicit way. PRAAT is downloaded at www.praat.org . The version used in this paper is PRAAT 6.0.36. See section 9 for the PRAAT analysis.

3.   Semi-syllables in Prior Studies
3.1. Kiparsky's Account on Semi-syllable

Kiparsky (2003) has conducted a study on Arabic dialects and classified them into three groups CV, VC and C-dialects. C-dialects include the dialects in North Africa (Morocco and Tunisia), CV dialect exists in Egypt and the Libyan Dessert (with little reference to North Yemen dialect), and VC dialect which includes Syria, Lebanon, Palestine and Iraq.

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According to Kiparsky (2003), the characteristics of the three dialects (CV, VC, C) include:

a. Phrase-final clusters occur unrestrictedly only in CV and C- dialects. They can be broken up by an epenthetic vowel, under conditions that vary according to style and dialect. E.g. / katab-t/ katabit, katabt (CV-dialects), ktabt (C- dialects) ˍ I wrote ˍ.VC-dialects either permit no -CC clusters (kalib) or permit them only with falling sonority (kalb, but katabit) .Therefore, such –CC clusters that violate sonority sequencing in the coda occur only in CV- and C-dialects.

b. Phrase-initial onset CC-clusters are allowed in VC- and C-dialects which accordingly allow the pan-Arabic process that deletes high vowels in open syllables to reduce even initial CiC- to CC- .The resulting clusters are often broken up by a prothetic vowel (which in turn is phonetically proceeded by a glottal stop, in satisfaction of Arabic's undominated ranking of Onset) e.g. ʔislaah, ˍ plowshare ˍ ʔiklaab ˍ dogs ˍ (silaah, kilaab in CV-dialects).

c. Medial – CCC- clusters are broken up as –CCiC in VC- dialects, and as –CCiC- in CV dialects. E.g. Iraqi gilitla, Cairane ʔultilu, Moroccan qaltlu I/you (M) said to him. In other words, Medial –CCC- clusters can be parsed in VC and C-dialects by making the middle consonant a semi-syllable, e.g. /gil.t.la/ -- (word level) (gil).tμ.la – (postlexical) (gi.li)tμ.la in VC dialects, but /ʔul.ta.lu/-- /ʔul.ti.lu/ in CV-dialects.

d. ‖ Metathesis ‖ of medial CCiC- to –CiCC occurs only in VC-dialects, e.g./yi.ktib.u/ yikitbu they write.CV dialects always retain –CCiC- (yiktibu), and C-dialects simply drop the vowel in the corresponding cases (yiktbu)

e. High vowel deletion occurs after geminates only in VC- and C-dialects, e.g. /y-kallim-u/ (y)ikal(l)mu ˍ they talk to someone.All CV dialects retain the vowel, e.g. yikallimu.

Kiparsky argues that the three groups of Arabic dialects mainly differ in licensing–semi-syllables: "A semi-syllable arises where a constraint **License-μ** which requires all moras to be licensed by syllables, is outranked by markedness constraint on the form of syllables and feet". The direct consequence of the low ranking of the Constraint License-μ is the violability of the *Strict Layering Hypothesis* which requires that every non highest prosodic or metrical element to be in its entirety a constituent of an element belonging to the next higher category on the prosodic hierarchy.

3.2.**Watson's Account**

Watson (2007), after studying Kiparsky'classification, has found other groups which do not confirm to the three sets provided by Kiparsky. She refers to the dialects which combine characteristics of two groups as Cv dialects, with a lower case v. Watson has studied many

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Yemeni dialects like (Sana'ni, al-Hudaida, Yariimi, Yaafii). The finding was that these dialects form an intermediate class, falling between CV and C-dialects. She proposes a fourth typology which is Cv with a lower case v. In Cv dialects, semi-syllables are not permitted at either lexical or post lexical level. Mora sharing is permitted if the syllable rhyme contains a long segment.

Watson (2007) argues that — "a closer look at some of the data and consideration of new data shows that the analysis cannot cope with all syllabification phenomena for all dialects. Dialects that fail to exhibit predicted phenomena most consistently are those in which derived CCC clusters are typically syllabified as CCVC—Kiparsky's CV dialects. As a result, she extended Kiparsky's three-way-typology to a four-way-typology, adding Cv with a lower case v, for those dialects that share characteristics of both CV and C- dialects" (p.336). We are not going to argue more about Cv for it is not relevant to this study so we will refer to them as CV, the only purpose for highlighting this study is to prove that a closer look at new data in Northern Yemeni dialects shows that Kiparsky's analysis can't cope with all syllabification phenomena for all dialects, especially the Bedouin ones. The data below show that Bedouin dialects are C dialects as they allow semi-syllables.

4. A Rule-Based Account for Semi-syllable in NYAD

NYAD enjoy the following types of syllables: light syllable, heavy syllable and super heavy syllable. Samadi (2011):

Table 2: Types of syllables as set out in Samadi (2011)

Syllable	Light	Heavy	Superheavy
1-	CV : ji: (come)	CVV : maa (water)	CVVC : baaʕ (sold)
2-		CVC : Shil (take)	CVCC : gult (I said)
3-			CVCCC: ma.kuntsh. (I was not)

5. Characteristics of NYAD (CV Dialects)

1. NYAD do not allow phrase initial onset CC- clusters. There is always an epenthetic vowel breaking this cluster. This cluster is, however, permitted in both VC and C- dialects.

Table 3: Initial onset clusters

VC and C-dialect	CV
ʔihmar	Himar
ʔiktaab	Kitab
ʔiklaab	Kilab

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2. Some dialects like Bedouin Amrani allow –cc clusters in the coda position
    (a pattern shared   by C and CV dialects) where they are allowed unrestrictedly,
      They occur in some words and are broken by a vowel in
      other forms.

        Katabt (I wrote)   Thakart   (I remembered)

        Katabit (she wrote)   Thakarat   (she remembered)

c. In CV dialects, the –ccc- clusters are allowed only in negation which takes place word- finally
    permitting no semi-syllable. Interestingly, in C-dialects, -CCC- cluster does occur in the middle
    resulting in an unsyllabified consonant adjoined to the prosodic word.

6. Bed-NYAD as a C Dialect

We have argued above that Bed-NYAD is a C dialect. In other words, it allows semi-syllables both at the word level and at the post lexical level. Obviously, most of the above-mentioned data indicates that Bed-NYAD is a C-dialect rather than a CV dialect .However, In almost all the positions where semi-syllable is allowed, there are data that do not confirm to this, they group with CV structures in banning semi-syllables through vowel epenthesis.

The occurrence of this unrestricted licensing of semi-syllable is a result of other dialect-specific phonological processes and rules. For example, medial initial cluster –CCC- is not possible when the first consonant is an affricate.

        Yik.t.bu (they write)   yiŝ.ta.ru (they buy)
        Yig.t.lu (they kill)   yidʒ.ma.ʕu (they collect

Figure (1)

Figure (2)

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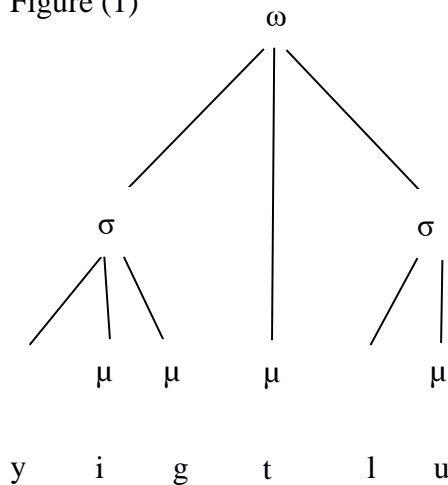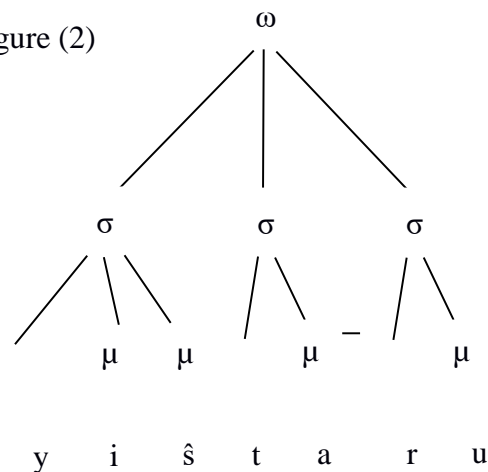
7. Across-Dialectal Look at Semi-syllables

It has been pointed out that the main criterion for determining whether a dialect is CV, VC, or C-dialect is the treatment of morphologically and phonologically –CCC- clusters. Regarding –CCC-clusters, in CV dialects a vowel is epenthesized to the right of the unsyllabified consonant, as in San'ni /gult-lah/ /gul.ta.lah/, in VC dialects the vowel epenthesis takes place to the left of the unsylabified consonant, as in Iraqi / gilt-la/ / gil-it-la/, in C-dialects no vowel epenthesis takes place.

Table 4: Semi-syllables across dialects

Sana'ni (CV)	Cairane (CV)	Iraqi (VC)	Morrocan (C)	Bed-NYAD ©
Gultalah	gultulu	Gilitla	Gultlu	Gultlih

The following syllabification trees would show the difference between the Sana'ni dialect as CV dialect, Iraqi as VC and Moroccan and Bed-NYAD as C-dialects.

Figure (3): Sana'ani
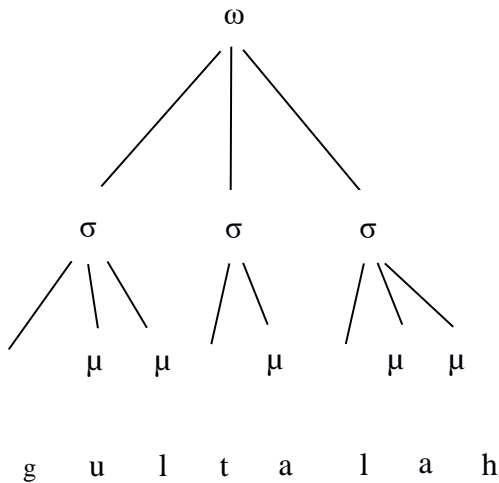
Figure (4): Iraqi
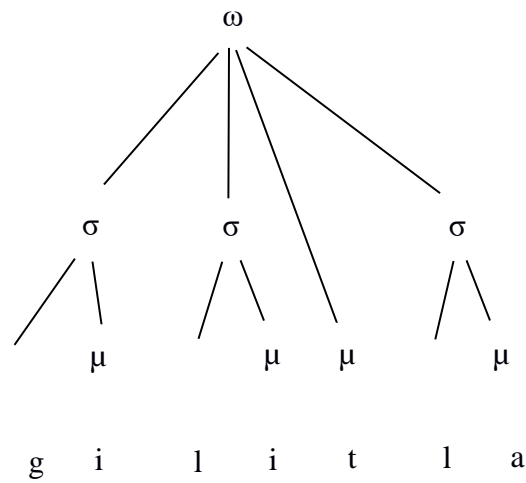
Figure (5): Amrani

Figure (6): Moroccan

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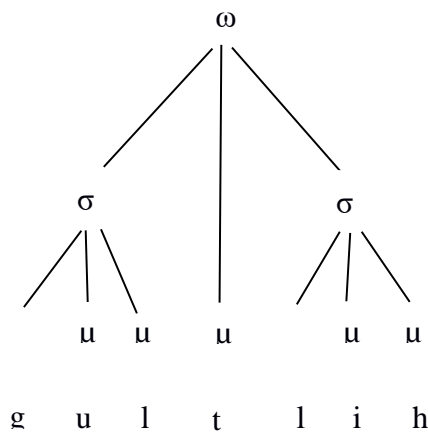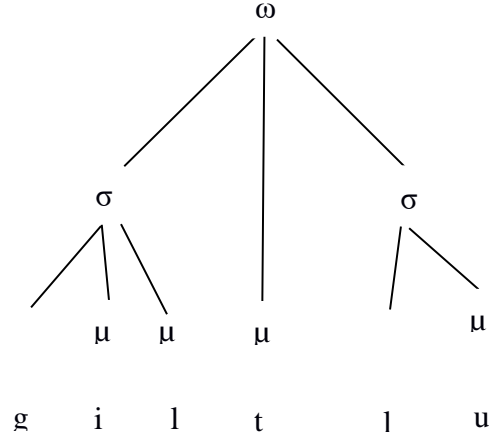
8. An OT account on semi-syllable in Bed-NYAD
8.1. Active Constraints
8.1.1. License-µ

This constraint requires every mora to be licensed by a syllable. Adjunction of a mora to a higher node other than a syllable is a violation of this constraint. For example, in a word like saa.hµ.bi, h is unsyllabified consonant which is not licensed by a syllable. This unsyllabified consonant is adjoined to the higher prosodic word which violates Licence-µ constraint.

8.1.2. Reduce

This constraint is motivated to delete the moras (high vowels) of the light non-final (CV) syllable. For example, in the word /fihimna/. Reduce requires the deletion of the short high vowel following f resulting in /fhimna/, syllabified as / f.him.na/ with f as unsyllabified consonant.

8.1.3. Max-µ

This constraint dictates that moras in the input and output to be the same. A deletion of a mora in the output is a violation of this constraint. Since onset represents no mora, a deletion of a mora in the rhyme violates Max-µ.

8.1.4. Dep-µ

This constraint does not allow an epenthesis of a mora. Moras in the input must be the same as moras in the output and the epenthesis of mora is a violation of this constraint.

8.2. Analysis

The following tableau shows the ranking of these constraints in non-Bedouin NYAD. (CV dialects)

Table 5: Tableau of 'sahibi' in NYAD, CV dialects

CV-dialect Input: { saa}.{hi.bi}	License-µ	Max-µ	Reduce	……
1a. saa.h.bi	*!	*	**	
2a. sah.bi		**	**!	
3a. ▶ saa.hi.bi			***	

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According to the tableau above, candidate (3a) is the optimal because of the high ranking of Licence-µ, no unsyllabified consonant takes place. Since license-µ is high ranked, all moras are licensed by a syllable and no mora is adjoined to the higher prosodic word. It is the high rank of this constraint that does not allow CV dialects to have unsyllabified consonants.

On the contrary, the following tableau shows that Bed-NYAD has the characteristics of C dialects since it gives low ranking for the constraint License-µ.

Table 6: Tableau of 'sahibi' in Bed-NYAD, C dialects

C-dialects Input: { saa}.{hi.bi}	Reduce	Max-µ	License-µ	……
1a.► saa.h.bi	**	*	*	
2a. saah.bi	**	**!		
3a. saa.hi.bi	***!			

As we can see in the tableau, Reduce is high ranked. Reduce requires, as we discussed above, the raising of short low vowels or the deletion of short high vowels. Since Reduce is high ranked, deletion of short vowel takes place resulting in an unsyllabified consonant which can't be licensed by the syllable. Rather it is adjoined to the highest prosodic word. License-µ which requires every mora to be licensed by a syllable is low-ranked in C-dialects so Semi-syllables take place.

9. PRAAT Analysis of Semi-syllable

The above section shows how semi-syllables behave in Bed-NYAD and how the concepts of CV and C dialects work. It highlights how the deletion of vowels result in a C dialect with the consonant attached to the higher prosodic word due to the inability of attaching it to the syllable. Here, we provide a PRAAT analysis to show practically the deletion of vowels in C dialects leaving the consonant hanging alone. The word we choose for the PRAAT analysis is 'sir.ta.lih' (went to him) in two dialects; the Amrani NYAD and Aljawf Bed-NYAD. The former is a CV dialect whereas the latter is a C dialect.

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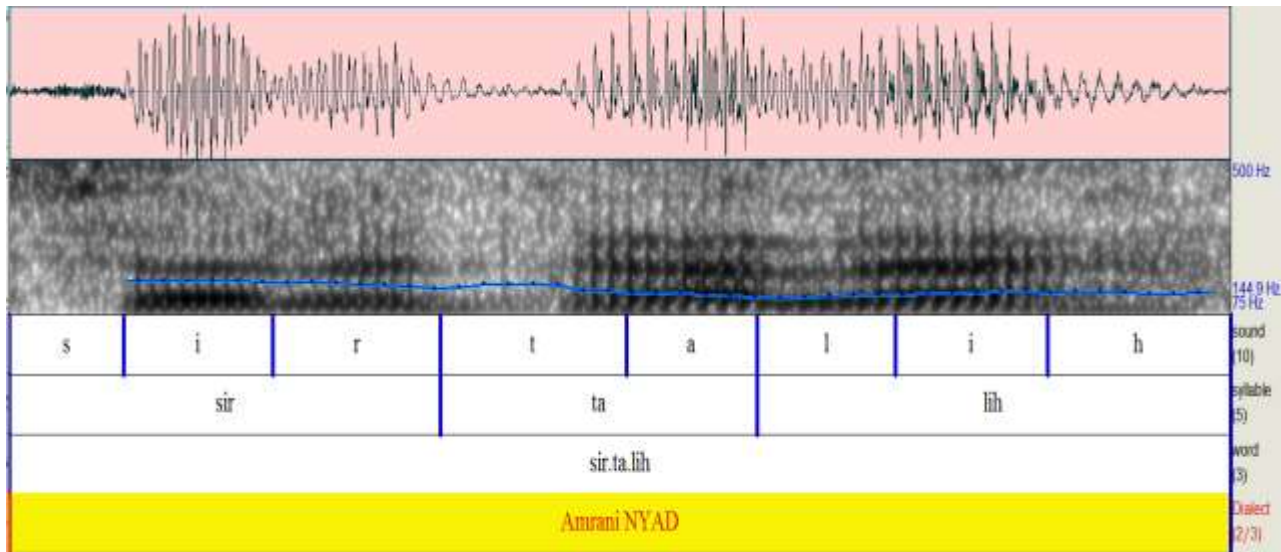
Image 1: Amrani, NYAD, CV Dialect

As the picture above shows, there are three syllables: /sir/, /ta/ and /lih/. There is no vowel deletion in this CV dialect and no medial –CCC- cluster is permitted. All syllables have a nucleus and are licensed as independent syllables. This is the typical syllable structure in all NYAD CV dialects. They tolerate no vowel deletion.
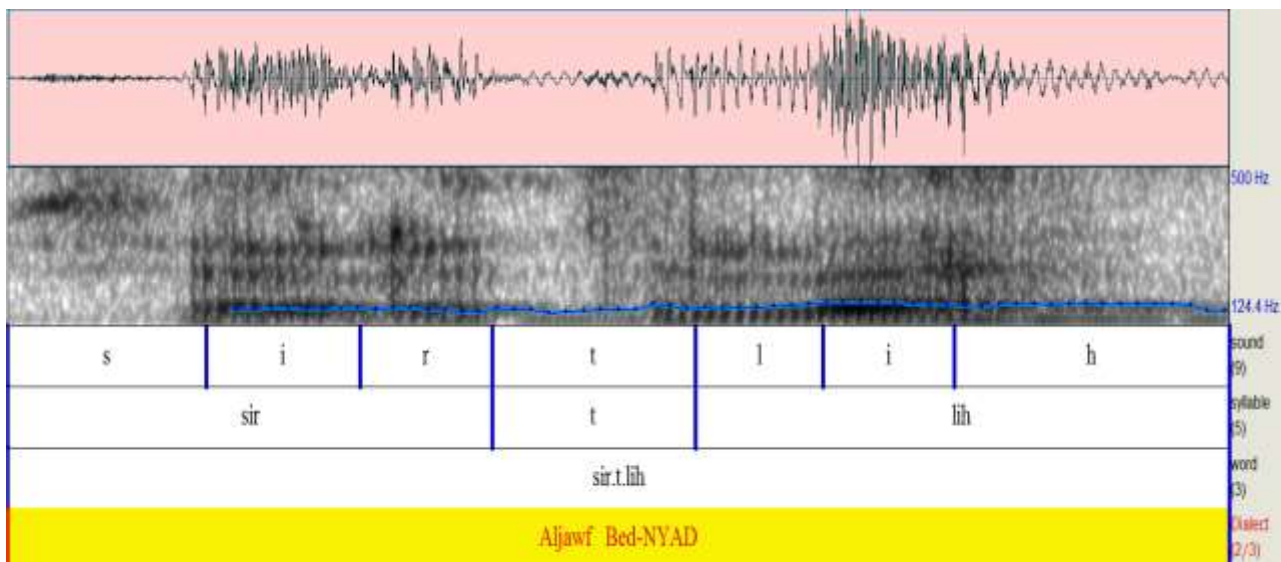
Image 2: Aljawf, Bed-NYAD, C Dialect

In this image, however, the case is different. As you can see the second syllable consists of the /t/ only. The deletion of vowel results in a medial –CCC- cluster. The remaining part of the syllable can join neither the previous nor the following syllable as it violates the foot size constraints. /t/ cannot be part of the syllable because it lacks the nucleus which is the essential part of the syllable. Therefore, it is attached

to the higher prosodic word yielding in what we call a semi-syllable. Semi-syllables like this occur in all the Bed-NYAD.

10. Conclusion

We have argued above that there exist CV and C-dialects in north Yemeni Arabic Dialects. Bedouin dialects are C-dialects which are distinct from many other Yemeni dialects which follow the CV pattern. Both the OT account and the PRAAT analyses show that there exist semi-syllables in Bed-NYAD. The data provided above show that Bed-NYAD allow unsyllabified consonants (moras unaffiliated to syllables, they are adjoined to the higher prosodic word). As –CCC- clusters are proposed to be the main criterion for determining the type of dialect, allowing –CCC- clusters mark either CV or C-dialects and disallowing them indicate CV-dialects, Bed-NYAD do allow – CCC- clusters and group with C-dialects in licensing semi-syllables. The reason for licensing semi-syllables is that the constraint **Reduce** is high ranked in VC and C-dialects. Reduce which requires the deletion of short high vowels creates semi-syllables after deleting the vowel and leaving the consonant unsyllabified. On the contrary, License-µ is lower-ranked and Strict *Layering Hypothesis* is violable in Arabic so semi-syllables exist.

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Borrowing or Loanwords in Manipuri

Mayengbam Bidyarani Devi, Ph.D.
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Abstract

The present paper contributes to the study of the borrowing in Manipuri, a Tibeto-Burman language. There are large numbers of borrowed words or loanwords that are being used in present day Manipuri. Linguistic borrowings became a practical necessity as well as socio-cultural and religious changes that took place to expand the existing vocabulary in Manipuri. Loanwords or borrowing from other languages contain certain phonemes which are non-existent in Manipuri after that the native speakers naturalized loanwords by substituting the foreign sounds by the nearest equivalent sounds available in Manipuri. From different sources, Loanwords are borrowed in day to day activities. It analyses the borrowing which enriches Manipuri vocabulary i.e. lexical development.

Keywords: Manipuri, Borrowing, loanwords, vocabulary and lexical.

1.   Introduction

Linguistic borrowing involves the taking up of words from another language and making them a part of its own vocabulary. These words are called loanwords.

According to A.S. Dil, (1972), borrowing is defined as 'the attempted reproduction in one language of patterns previously found in another' and the reproduced words may be either loanwords (show morphemic importation without substitution), loan blends (show morphemic substitution as well as importation) or loan shifts (show morphemic without importation).

According to R.L. Trask (2000), borrowing is defined as 'lexical copying, sometimes also lexical change, narrowly, the transfer of a word from one language into a second language, as a result of some kind of contact (language contact)'.

According to David Crystal (1985), borrowing is defined as 'a term used in comparative and historical linguistics to refer to linguistic forms being taken over by one language or dialect from another: such borrowings are usually known as loanwords'.

One language may possess words for which there are no equivalents in the other language. There may be words for objects, social, political, and cultural institutions and events or abstract concepts which are not found in the culture of the other language. The royal chronicle Cheitharol Kumbaba maintains an uninterrupted historical record of the land and its people since 33 A. D. Throughout the history, the Manipur valley was the core region where the distinctive Manipuri culture and way of life took shape and where political developments having repercussions throughout the Indo-Aryan is traced as far as the 15th century A.D., during the regime of king Kiyamba (1467-1508) of Manipur. Some Sanskrit scholars from outside came to Manipur and settled there (Jhaljit 1965). Until the year 1891 A.D., Manipur continued to remain as a sovereign kingdom. But after the defeat of Manipuri king Kullachandra by the British forces in the Anglo-Manipuri War in1891, Manipur lost its sovereignty and it came to be under dominion of British Government of India which already ruled

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the mainland of India. Until India regains its independence from the British on the 15th August 1947, Manipur was also ruled by the British Government during the period of 57 years (1891-1947 A.D.) of British ruled in Manipur. During the same period, some British missionaries like Pettigrew (1912) started spreading education in Manipur with English as the medium of instruction and thus, the English language started entering into the Manipuri lexicon.

Most of the loanwords in Manipuri originate from the Indo-European family of languages and only a few loanwords in the language originate from families of languages other than the Indo-European family. Indo-European family has three subfamilies, namely, the Indo-Aryan sub-family (Sanskrit, Hindi, Bengali, Assamese); the Iranian sub-family (Arabic, Persian, Turkey, Pashto) and the European sub-family (English, Portuguese, French, Spanish). The maximum number of loanwords came from the Indo-Aryan and European sub families. The numbers of loanwords imported to Manipuri from both the Indo-Aryan and European sub-families of languages are nearly equal. The languages of the Iranian sub-family also contributed significantly a number of loanwords in Manipuri, but the number of such loanwords is much lesser than the number of either the Indo-Aryan loanwords in Manipuri or the European loanwords in Manipuri.

No complete survey of the exact number of loanwords in Manipuri and no study regarding the etymological affiliation of the loanwords have been reported in the literature as yet; even the relative ratio between the number of loanwords in Manipuri and the native words is not known as yet. Even the proper names have been affected due to linguistic and cultural borrowing; many proper names of Manipuri are found to be Indo-Aryan and English origin.

Manipuri is a Tibeto-Burman language spoken in the North-Eastern state of India. Development of vocabulary in modern Manipuri shows various works of different ideologies aided by the expanding social base of participants in the cultural literature. Till now there is not much work on the lexical development in Manipuri, so there is an urgent need to research this topic from a linguistic perspective. The present paper would focus on the study of borrowing in Manipuri and also the development or enrichment of lexical items will be analysed.

2. Borrowing in Manipuri

The etymology of loanwords in Manipuri may be traced through their original source language. Manipuri has a large number of borrowed words or loanwords imported from other languages. All the loanwords or borrowed words in Manipuri are categorized into two, namely (i) Direct Borrowing (loanwords which directly appear in Manipuri as source language as well as their extension, and adoption by immediate contact between the peoples through oral speech), (ii) Indirect borrowing (loanwords which appear in Manipuri via an intermediary language by indirect contact through written speech).

Through the study of etymology of loan words in Manipuri we find that most of the loanwords are derived from Indo-European languages namely Indo-Aryan family (Sanskrit, Hindi, Bengali and Assamese); Iranian family (Arabic, Persia, Turkey and Pashto); European family (English, Portuguese) and other languages such as Tamil, Malaysia, Chinese, Japanese, etc. Number of loanwords in Manipuri is more than four thousand (Binodkumar Hajarimayum, 2006).

The Sanskrit loanwords in Manipuri are either direct borrowing from the Sanskrit language itself or indirect borrowing from Sanskrit through Hindi and Bengali while Hindi, Assamese and Bengali loanwords in Manipuri are direct borrowing from the concerned languages. Among the Indo-Aryan family, maximum loanwords are found in Sanskrit and less number in Assamese language. All

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of the Iranian loanwords in Manipuri are found to be indirect borrowing taking place via Hindi and Bengali. They are fewer in number. Among the European loanwords in Manipuri, English language contributes the maximum. All of the English loanwords in Manipuri are found as direct borrowing while other European loanwords in Manipuri except English are regarded as indirect borrowing and they got their entry into Manipuri lexicon via Bengali, Hindi as well as English. Other languages such as Tamil, Malay, Chinese and Japanese are found very few in number as compared to the above languages mentioned and they are found through direct borrowing. The following table 1 shows the loanwords in Manipuri, but do not mention the whole loanwords borrowed from the other languages.

Table 1: Loanwords in Manipuri

	Source Language	Loanword in Manipuri	Gloss
Sanskrit	arth∂	arth∂	meaning
	asa	asa	hope
	atma	atma	soul
	b∂yri	b∂yri	enemy
	bʰugol	bʰugol	geography
	vidya	bidya	knowledge
	c∂m∂s	c∂m∂s	spoon
	dan	dan	offering/charity
	gun	gun	quality
	kalpana	k∂lp∂na	imagination
Hindi	alu	alu	potato
	andol∂n	∂ndol∂n	agitation
	bandi	b∂ndi	prisioner
	bora	bora	a sack
	c∂pp∂l	c∂pp∂l	sandle
	citʰi	citʰi	letter
	curup	curup	cigarette
	d∂hi	d∂hi	curd
	g∂mla	g∂mla	flower pot
	dona	dona	a leaf-cup
Bengali	∂ŋka	∂ŋka	arithmetic
	almari	∂lmari/∂mbari	almirah
	beson	beson	gram flour
	b∂n	b∂n/ bon	forest
	bondʰu	bondʰu	friend
	c∂uki	c∂ukri	chair
	cara	cara	young plant
	gʰot	gʰot	water pot
	jayga	jaga	place
	k∂l∂m	kolom	pen
Assamese	t∂mbu	d∂mbur	tent
	k∂bi	kobi	cabbage
	mekʰela	mekʰ∂la	lady's dress/wrapper
	pukʰuri	pukʰri	pond
	kʰorom	kʰurum	wooden sandal

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	kʰar	kʰ∂ri	a kind of alkali powder used for preparation of dish
Arabic	baqi	baki	credit balance
	duniya	duniya	world
	galica	galica	carpet
	h∂k	h∂k	right
	huk∂m	hukum	order
	ijj∂t	ij∂t	honour
	j∂haz	j∂haj	ship
	Jila	Jila	district
	mal	mal	goods
	sabun	sapon	soap
Persian	ain	ain	law
	agur	∂ŋgur	grape
	andaz	∂ndaj	guess
	∂yn∂k	∂nok	spectacle
	berfi	berpʰi	a variety of sweet
	badam	badam	almond
	bazaar	bajar	market
	dag	dag	a mark
	dalan	dolan	building
	dukan	dukan	shop
Pashto	acar	∂car	pickle
	g∂rb∂r	g∂rber	tension
	guŋda	gunda	dissolute person
Turkey	baba	baba	father
	beg∂m	beg∂m	lady of rank
	naspati	naspati	pear
	top	top	cannon
English	∂pil	∂pil	appeal
	fain	fain	fine
	fes∂n	fes∂n	fashion
	fi	fi	fee
	bol	bol	ball
	petr∂uliŋ	petroliŋ	patrolling
	tikit	tiket	ticket
	pravit	praibet	private
	hitar	hit∂r	heater
	glas	gilas	glass
Portuguese	armario	∂lmira	cupboard
	eŋlis	∂ŋgrej	English
	alfinete	arpin	pin
	balde	baltin	bucket
	fita	fita	tape
	igreja	girja	church

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	estirar	isti	iron
	kajju	kaju	cashew-nut
	mestre	misti	misti
	pistola	pistol	pistol
Tamil	dosa	dosa	rice pancake
	ideli	id∂li	stream rice-cake
	sabʰ∂r	s∂mb∂r	a spiced lentil and vegetable curry
Malaysia	godoŋ	godam	godown
	kampoŋ	k∂mpaund	compound
Chinese	ca	ca	tea
	ciku	ciku	chichoo
	lycʰi	lici	litchi
Japanese	judo	judo	judo
	jinrikisha	rikso	rickshaw
	samurai	samurai	Japanese sword

From different sources loanwords are borrowed in day to day activities - words used as means of transport, names of equipment and instruments, names of elements and chemicals, words related to education, words used in administration and law, words used in games and sports, words used in measurements, words used in medicine, words used in art and culture, and words used in household commodities.

3.   Conclusion

Borrowing is a consequence of cultural contact between two languages. In Manipuri, loanwords or borrowings are basically two types; they are direct borrowing and indirect borrowing. Among the languages Sanskrit and English contribute maximum number of loan words. All of the English loanwords, Hindi, Assamese, Bengali, Tamil, Malay, Chinese and Japanese loanwords in Manipuri are regarded as direct borrowing. The Sanskrit loanwords in Manipuri are either direct borrowing from the Sanskrit language itself or indirect borrowing from Sanskrit through Hindi and Bengali. All of the Iranian loanwords in Manipuri are found to be indirect borrowing taking place via Hindi and Bengali. Borrowing enriched Manipuri vocabulary.

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A Thousand Splendid Suns by Khaled Hosseini: A South Asian Saga of Gender Apartheid and Emancipation

Debdulal Banerjee, M.A., Ph.D. Research Scholar

Courtesy: https://www.amazon.com/Thousand-Splendid-Suns-Khaled-Hosseini/dp/159448385X
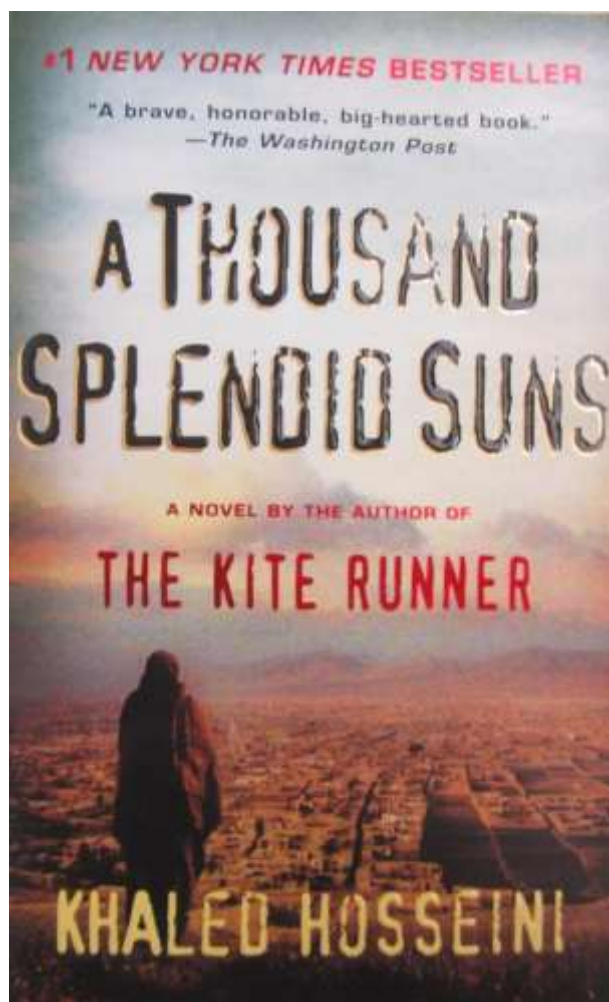
Abstract

   A Thousand Splendid Suns by Khaled Hosseini published in 2007 is a modern epic of woman subjugation within the complex socio-political history of Afghanistan and it is not just-as many readers take it to be- a one dimensional love story or a mother-daughter tale or an imaginative fiction of two struggling Afghan women. In the backdrop of post-Taliban post 9/11 Afghanistan, this novel portrays myriad forms of social, political, cultural or familial injustices that had inexorably been meted out to the Afghan women even before the advent of Taliban regime in the country. Apart from caste and class one of the most prominent issues that the text grippingly engages with is gender apartheid. This paper endeavours to deal with almost all such nuances which contribute to the critical intrigue of the text and attempts to revisit the horrid socio-political past of war-ravaged Afghanistan.

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Keywords: Khaled Hosseini, *A Thousand Splendid Suns*, subjugation, caste, class, gender apartheid, intrigue, nuances, socio-political past.

Introduction

Wali M. Rahimi the author of *Status of Women: Afghanistan* categorically points out that "The position of women in Afghanistan has traditionally been inferior to that of men. This position has varied according to age, socio-cultural norms and ethnicity. In fact Afghan women, even until the beginning of twentieth century were the slaves of their father, husband, father-in-law and elder brother. Her most valued characteristic was silence and obedience" (6). This observation may faithfully be taken as the preamble of *A Thousand Splendid Suns*. The novel has inextricably intertwined the personal and the political from the beginning and for this purpose the lives of two women protagonists belonging to two successive generations are yoked together by having their hopes and dreams, sufferings and endurance, struggle to survive, to constitute a family and to find an anchor crucially integrated to the contemporary socio-political turmoil of the land. Afghanistan is not a nation of homogeneous urbanized middle-class people and obviously it is not just Kabul which, in spite of witnessing the severest form of women oppression during the Taliban rule, has relatively been- according to Hosseini- "a hub for female autonomy" (Hosseini 410). On the contrary, rural Afghanistan especially south and east along the border of Pakistan suffers from a stark socio-cultural gap with the liberal reformist Kabul. In these tribal regions the women are traditionally made to suffer lives of confinement, illiteracy, burqa, public beatings, child or forced marriage and servile domestication. Thematically the narrative dwells on the binaries and convergence of the lives of two women protagonists i.e. Mariam and Laila, their mutual endurance and resilience, and finally their emancipations, not unexpectedly, in divergent ways.

Mariam: Uneducated Lower-class Subaltern -
Birth and Parentage

Mariam, a bastard girl-child born to a lower-caste mother Nana and upper class/caste father Jalil, is one of the two protagonists whom Hosseini portrays as a representative of the shattered rural Afghan family and the society as well. Mariam's mother Nana who had once been a maid servant in Jalil's household happened to get impregnated by Jalil and for that criminal offence on 'her' part she had to be marooned in a 'Kolba' which is a distant settlement from Jalil's own lavish apartment inhabited by his three 'legitimate' wives and their nine children. Nana is unacknowledged by Jalil, suited then unwedded by a young parakeet seller from Shindand, and finally disowned even by her own father. Jalil who is one of the Herat's wealthiest and best-connected men, friend of the mayor and the provincial governor, is consistent in adopting the same 'face-saving deal' in shedding off his responsibility by settling Nana in a 'Kolba' and marrying Mariam off with Rasheed. Whereas Mariam mourns her mother's death heartily, she immediately severs her relationship with Jalil the first time she realises that her father indeed has always been ashamed of her. "It ends here for you and me. Say your good-byes" (55). Gordan and Almutairi justifiably assert in their article on the novel that "Mariam demonstrates the battles of the Afghan females who live in the conservative/orthodox community and the knowledge she obtained from decades of sustained various sufferings as a woman. They indicate the females who are split between the conventional principles and discovering their personal feeling of self-turned off from community and responsibility" (244).

Educational Experiences

Mariam's childhood is basically beset with three persons, Nana, Jalil and Mullah Faizullah an elderly village Koran tutor. All of them educate Mariam in their own typical way. Jalil who appeared to be a man of "vast and worldly knowledge"(05) to Mariam always talks to her at length about Persian cultures- writers, painters, and Sufis, about Queen Gauhar Shad who had raised the famous minarets as

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her loving ode to Herat back in the fifteenth century, and about the great poet Jami. He makes Mariam recognize the rich romantic past of her birthplace which, in turn, makes her oblivious of her own bastard origin. However, the ivory tower of her childhood imagination crumbles down as she gets to face the harsh reality because of her own father Jalil. Mullah Faizullah teaches Mariam, in addition to primary reading and writing, the five-time *namaz* prayers and tutors her in Koran recitation. The man tries to empower Mariam spiritually with such knowledge as "God's words will never betray you" (17). However it is Nana, her mother, whose worldly teachings seem to shape Mariam's psyche to the maximum extent. She is taught a significant lesson which sounds like a foreboding by her experienced mother "Learn this now and learn it well, my daughter: Like a compass needle that points north, a man's accusing finger always finds a woman. Always. You remember that" (06). While Mariam is desirous of learning in an actual school, in real classroom situation, she is advised by her mother to learn that "There is only one skill a woman like you and me needs in life, and they don't teach it in school...that is *tahamul,* endure" (18). Eventually Mariam proves to be a dedicated student of endurance all through her life until she meets Laila.

Marriage with Rasheed
Mariam's marriage with Rasheed appears to be in many ways a re-enactment of Nana's exile in the 'Kolba' particularly when Jalil's role in both the events is considered. It might be coincidental that both the acts lead to the unnatural death of the mother and the daughter. Now Rasheed is that crucial zone where the two women protagonists come in contact with each other and the personal and the political get entangled. An upper class Farsi speaking Pasthun of Kabul, Rasheed is a widower who marries Mariam a girl of barely fifteen, only to father, as it appears, a son. He is supremely conscious of his 'naang and namoos' i.e. honour and pride and makes no delay in declaring his legacy to the newly wedded bride "But I am a different breed of man, Mariam. Where I come from, one wrong look, one improper word, and blood is spilled. Where I come from, a woman's face is her husband's business only. I want you to remember that" (69). Hakim, Laila's father, who allows her wife Fariba walk on the streets all the time without burqa, is deemed by Rasheed as a man having no control of his wife. Rasheed is essentially a familial or domestic version of the Taliban. He makes burqa a compulsory for his wife much before the Taliban does the same for all Afghan women. Mariam is reduced to the stature of a subhuman being by his Taliban-like-force of verbal intimidation. The text bears ample references when Mariam is described as a cat, cockroach, goat or hag. Persecution reaches perhaps its zenith when Rasheed compels Mariam to eat pebbles just for some sort of mistake in cooking on her part. In fact it is Mariam's inability to deliver a son that actually provokes a staunch male chauvinist like Rasheed to unleash such a violent and inhuman punishment. "'Put these in your mouth'...His (Rasheed's) powerful hands clasped her jaw. He shoved two fingers into her mouth and pried it open, then forced the cold hard pebbles into it. Mariam struggled against him, mumbling, but he kept pushing the pebbles in, his upper lip curled in a sneer. 'Now chew.'" (102)

Laila: Educated Upper-Middleclass Subaltern
Birth and Parentage
Laila, the other woman-protagonist comes off an upper middle-class liberal Kabul family. Her parents Hakim and Fariba who had once been first cousins got married out of love. Laila's upbringing marks a stark contrast with that of Mariam. Amidst parental affection and lover's (Tariq) care, friends' (Giti, Hasina) cosy company and proximity with enlightened teachers Laila has had a sprightful childhood. Barring her mother's too much obsessive care for her *jihadi* brothers and her own one or two encounters with Khadim who is later taken care of by Tariq Laila's childhood is almost a perfect one.

Education

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Two persons Babi, Laila's father and Shanzai, Laila's school teacher has been instrumental in instilling liberal and progressive views in Laila's nature. Babi is sensible enough to perceive that "Women have always had it hard in this country...But they're probably more-free now, under the communists, and have more rights than they have ever had before" (133). A teacher by profession Babi is a conscious civilian who quite pragmatically teaches his daughter that it was perfect time to be woman in Afghanistan and Laila could take advantage of that. He is well aware of the fact that the Tijaks, who are ethnic minority, have always felt slighted as the Pasthun kings ruled Afghanistan for almost two hundred and fifty years whereas the Tijaks for all of nine months back in 1929. In spite of this history of deprivation Babi is not an ethnicist and amidst all chaos he can dream of Afghanistan as a nation. It is evident from his views on ethnicism which he shares with her young daughter Laila- "It's nonsense and very dangerous nonsense at that- all this talk of I'm Tijak and you're Pasthun and he's Hazara and she's Uzbek. We are all Afghans, and that's all that should matter. But when one group rules over the others for so long ...there's contempt. Rivalry. There is. There always has been" (128). He wants women like Laila to be educated to serve free Afghan nation as he believes that "When the war is over, Afghanistan is going to need you as much as its men, may be even more. Because a society has no chance of success if its women are uneducated, Laila" (114). Teacher Shanzai who was upright enough to declare herself as the daughter of a poor peasant from Khost, framed Laila's 'inqilabi' bent of mind with the ways she led her daily life and the radical notions she cultivated. Shanzai strongly believed in gender equality and thought that there had been no reason women should cover if men did not. She internalizes the spirit of patriotism amongst the young students and in Laila it manifests vividly in her final desire to leave the life of seclusion and peace with Tariq in Pakistan for her homeland i.e. Afghanistan.

Marriage with Rasheed: Conglomeration of the Subalterns

War wreaked havoc in Laila's family and altered the course of her life diametrically to the effect of making her orphan and, by a swift and tragic turn of fate, Rasheed's second wife. If Rasheed then a man of sixty devises a plot to father a son by Laila, a girl of barely fourteen, Laila who is already pregnant with Tariq's child, too, has not been schemeless. Therefore, in a number of ways, Laila's installation in Rasheed's household marks the inception of resistance. Rasheed's preference for Laila over Mariam as expressed metaphorically by the terms Benz and Volga for Laila and Mariam respectively is a latent recognition of Laila's schooled 'inqilabi' spirit. Interestingly Mariam who has endured all excruciating pain inflicted upon her by Rasheed without a single word of protest, gets almost metamorphosed by the proximity of Laila and registers her note of dissent for the first time ever in her life although against Laila whom she initially takes to be her contender. However these two subalterns do not delay in identifying their common enemy. Importantly both Laila and Mariam mutually adopt each other's most prized values -Laila's rebelliousness and Mariam's endurance. Laila proves to summit the pinnacle of endurance while she has to undergo a caesarean operation without anaesthesia. She confronts Rasheed at first intellectually, by registering her ideological protest against his empathy for the Talibani oppressive power structures and then physically by making an attempt to escape Rasheed's household and the country as well along with her child and Mariam. That the Taliban state is a direct sponsor to patriarch coercion is obvious from Laila's encounter with the police:
"Police officer Rahman: 'As a matter of policy we don't interfere with private family matters, *hamishara.*'

Laila: 'Of course you don't. When it benefits the man'" (260).

Laila is equally critical against the Talibani 'fatwas': "They can't make half the population stay home and do nothing...This isn't some village. This is Kabul. Women here used to practice law and medicine: they held office in the government..." (271). Her unbending spirit of endurance and resilience glitters even more splendidly when she persists on visiting Aziza at the orphanage in spite of being beaten repeatedly by Rasheed and the Taliban militiamen. On the other side Mariam radiates

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with the spirit of rebelliousness- a rare quality in her nature- when she blows the fatal strike of the shovel against Rasheed. "It occurred to her that this was the first time she was deciding the course of her own life" (341).

Burqa or Veil

Burqa which perennially occupies centrality in feminist discourse has deliberately been incorporated in the socio-cultural politics of this text. But whereas the obligation of wearing this burqa usually suggests the covert patriarch agenda of objectifying women, the text here reckons quite ironically the 'comfort factor' associated with it as expressed by the two women protagonists, Mariam and Laila. Mariam is made to wear burqa for the first time in Rasheed's house and the physical uneasiness she feels is obvious- "The padded headpiece felt tight and heavy on her skull and it was strange seeing the world through a mesh screen...the loss of peripheral vision is unnerving and she did not like the suffocating way the pleated cloth kept pressing against her mouth" (71). Rasheed disapproves of her female customers who bare their feet to get fitted for shoes but he finds no fault in watching obscene magazines. He is careful enough to ask and help her wife wear burqa. It is quite interesting to note that Mariam discovers the comfort factor of the burqa when she is able to see the outer world without being seen through it- "And the burqa, she learned to her surprise, was also comforting. It was like a one way window. Inside it, she was an observer, buffered from the scrutinising eyes of strangers. She no longer worried that people knew, with a single glance, all the shameful secrets of her past" (72). However, 'modern' Afghan women whom Mariam comes across in the Chicken Street of Kabul appear to have been exempted from wearing this exclusive female cloth:

> "The women in this part of Kabul were a different breed from the women in the poorer neighbourhoods-like the one where she and Rasheed lived where so many women covered fully...modern Afghan women married to modern afghan men who did not mind their wives walked among strangers with makeup on their faces and nothing on their heads" (74).

In Hakim's family neither his daughter nor his wife wears burqa. Shanzai, Laila's school-mistress, as mentioned earlier did not care to wear burqa and she encouraged her girl-students not to wear it. Under Taliban threat the lady doctors had to wear burqa even while operating. "'They want us to operate in burqa' the doctor explained..." (284). The utility of burqa is perhaps more realistically conceived by the women prisoners living in Walayat women's prison. They are compelled to wear it to avoid the leered gaze of the guards' there: "... the guards smoked outside the window and leered in, with their inflamed eyes and wolfish smiles ... they muttered indecent jokes to each other about them. Because of this, most of the women wore burqas all day and lifted them only after sundown, after the main gate was locked and the guards had gone to their posts" (352).

Laila's experience with burqa is quite similar to that of Mariam. In spite of the problems she has to face for it while walking she too seems to love the anonymity it provides. "... she found some comfort in the anonymity that the burqa provided. She would not be recognised this way if she ran into an old acquaintance of hers" (226). Laila is again seen to assert the utility of the burqa when it enables her to hide from Aziza the pangs she feels for having admitted her (Aziza) into an orphanage. Robert J.C Young comments in regard to this 'veil' or 'burqa' that "For many westerners the veil is a symbol of patriarchal Islamic societies in which women are assumed to be oppressed, subordinated and made invisible. On the other hand, in Islamic societies and among many other Muslim women in non-Islamic societies the veil (hijab) has come to symbolise a cultural and religious identity, and women have increasingly chosen to cover themselves as a matter of choice" (78).

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Conclusion

Khaled Hosseini in his novels tends to disturb the traditional political discourse of Afghanistan by speaking out for the first time the unheard history of the subalterns of the land. The two major women protagonists in *A Thousand Splendid Suns* truly epitomise the Western feminists' assumptions of the third-world women which have effectively been encapsulated by Mohanty as: "a group or a category [that] are automatically and necessarily defined as: religious(read 'not progressive'), family oriented (read 'traditional'), legal minors (read 'they-are-still-not-conscious-of-their-rights'), illiterate (read 'ignorant'), domestic (read 'backward') and sometimes revolutionary (read 'their-country-is-in-a-state-of-war-they-must-fight')" (40). The novel therefore sheds light on hitherto the darkest niche of the socio-political reality of Afghanistan in a number of ways. It sketches out the original image of gross patriarchal, misogynist and male-dominated substructures of orthodox Afghan society. Not only as a tragic tale grippingly told *A Thousand Splendid Suns* will ever be read as a faithful historical record of Afghanistan and Afghan people of the time.

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The Need for ELT Training

Sarat Kumar Doley, Ph.D.

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Abstract

Second language acquisition (SLA) studies mainly explore how human beings, having mastered their mother tongues, acquire their second language. Second language acquisition theories systematically investigate the nature and the acquisition process of a second language. Roughly speaking, second language acquisition researches began in the west at the end of 1960s or at the beginning of 1970s. Originally, second language acquisition study was a branch of applied linguistics and it mainly aimed to provide helps for language teaching. However, with the emergence of interlanguage hypothesis, second language acquisition broke away from applied linguistics and transformational generative linguistics and became an independent discipline. English language teaching (ELT) has been a commercially viable area within SLA studies. Claims for the need to train teachers in ELT have been vibrant in recent times. This paper is an attempt at an understanding of this claim.

Recent Trends in SLA studies

Second language acquisition (SLA) theories have developed rapidly in the last 40 years. These second language acquisition theories, however, hold different point of views. Each theory brings forth some characteristics and rules of second language acquisition from its own perspective. Ellis (1985) summarized seven second language acquisition theories or modes. They are -acculturation mode, accommodation theory, discourse theory, monitor theory, variable competence mode, acquisition theory, creative conformation theory, and universal hypothesis and neuro-functional theory. It has been categorized into process-oriented and condition-oriented theories. Process-oriented theories emphasize the psychological process that the second language learners must experience. Condition-oriented theories emphasize the teaching skills and classroom conditions that activate the psychological process of second language learners.

Nurture and Nature Theories

We may classify the second language acquisition theories into nurture and nature theories. Second Language Acquisition theories based on nurture include zone of proximal development of Vygotsky, Skinner's verbal behavior, Piaget's view of language acquisition, the competition model, language acquisition view of cognitive theory, discourse theory, the acculturation model, accommodation theory, the variable competence, the inter-actionist view of language acquisition, and the connectionist model. Second language acquisition theories based on nature include neurofunctional theory, the universal grammar theory, Fodor's modular approach and the monitor model.

Influence of SLA Studies

The first language acquisition is the inborn ability of a person while the second language acquisition is not. The similarity between first language acquisition and second language acquisition lies in the fact that language learners must have the conditions and abilities to acquire a language and they are in a language acquisition environment. The learners must follow certain cultural rules to acquire pronunciation, vocabulary and grammar. The first difference between the two is the differences related to the acquirers. The mother tongue knowledge of an acquirer will exert positive or negative influence on the acquisition of the second language. First language acquisition occurs in a person's childhood while usually the learners of the second language are beyond their childhood.

The differences also lie in the acquisition environment and styles. More often, first language is acquired under natural environment. Second language learners are not the same in this respect. Second language is learned, in most cases, in classrooms. In first language acquisition, spoken skill is learnt first. In second language acquisition, usually both spoken and written skills are learnt at the same time.

In addition, the emotional state and learner motivation of the two are different too. A person acquires his or her mother tongue in order to meet his or her basic needs and there is no learner motivation problem. However, the emotional state of the second language acquirers is influenced by various factors and varies from person to person.

Acquisition and Learning

Acquisition refers to the fact that learners subconsciously acquire a language through large amounts of contacts and usage of the target language. During this process, what learners care are the meanings of language and not language forms. Learning refers to conscious learning. During this process, language form is the core of learning. Acquisition also includes conscious learning. Conscious learning may help learn some unexpected knowledge unconsciously. Considering its complex nature, second language acquisition should contain two basic concepts, conscious learning and unconscious acquisition. Therefore, second language acquisition researchers cover not only informal learning environment, but also emphasize on formal learning environment and classroom teaching.

Too Animated a Claim for ELT?

A great many linguists and teachers concerned with English language teaching (ELT) in India have expressed their disappointment on the fact that second language teaching in India has not been viewed and dealt with an approach embedded in a framework provided by English Language Teaching, and that refractory areas of investigation, particularly those in which such pedagogical issues and practices are involved, have not received any fruitful exploration. An article by Raj Kumar Khanna, **"THE NEED FOR ELT TRAINING FOR COLLEGE LECTURERS" (1995)** is one such first large-scale attempt to incorporate the major thrust areas of English Language Teaching within the Indian pedagogical situations, it merits and will undoubtedly receive careful attention. Raj Kumar Khanna is noted for his contributions to the study of English Language Teaching in India. The article under review is the product of a study

of the contemporary English language education in India involving various higher education institutes across the country. The article has been fairly widely circulated, and there are quite a few references in the English Language Teaching literature to its major ideas.

The problem to which this article is addressed is that of giving a description of the shallow ideological abhorrence to ELT reflected in the current teaching practices in English Language classrooms in India. The ideological abhorrence involves the general attitude of hostility shown to ELT training by college teachers and professionals together in terms of their reluctance to accept any teaching approach, method, or technique loaded with ELT perspective. Raj Kumar Khanna calls for an identification of the problems of English language education in India and specification of how they should be addressed to bring about a change for a better future with regard to fruitful English language education. Furthermore, the change of attitude will create an atmosphere of research in the field of language education that has the potential to make a direct impact to pedagogical practices in a classroom. In other words, the goal of the article is to provide a case for ELT training for college lecturers which will put a stop to the illogical and irresponsible teaching practices in language teaching classrooms in India once and for all.

Raj Kumar Khanna complainingly states that majority of the lecturers recruited in India have literature background, "be they M.A., M.Phil., or PhD" and these lecturers are "perorating on poems or plays or novels" in the name of teaching language skills. Even the general atmosphere of the universities and colleges in India is such that any attempt to change the approach to language teaching by bringing in ELT perspectives into the course syllabus is doomed to fail as the "hapless maimed teacher needs the crutches of the book." This is so even though majority of the "Subsidiary English Classes" allotted to each of the lecturers far exceed the Honours classes. The immediate result of such a lopsided approach is that "no learning of language takes place in all the three years that the students are at college." Some meaningful steps in the past to improve the situation had often been disturbed as ELT training attempts were "derided and looked down upon." But, it is a trite to state that only ELT training to Lecturers and proper implementation of ELT based course designs in colleges have the potential to make any difference as the "college teacher may be himself a model for the students to imitate" and he "needs to have been trained' in the niceties of the language. Moreover, there are various areas of research and investigation in ELT potentially as intellectually challenging as 'existentialism or the deconstructionist idea,' but which are pedagogically more relevant. More than the prospects of research in syntax, semantics, and psychology is its engaging fact that in ELT, social "factors come into play." An ELT teacher creates motivation for learning as he focuses on 'communicative competence.' Finally, Raj Kumar Khanna dwells on the need for proper language testing as "our examination papers are perhaps most outmoded in the entire developing world." He ends his article in a hopeful note that valid language tests, in addition to some other aspects of ELT like error analysis, will give "a proper direction to English language teaching at universities and colleges."

Usefulness of Literature in ELT
A careful study of this article forces us to observe, however, that the tall claims for ELT made at the expense of the utility of literature are far from justified. Furthermore, to think that a mere shift of focus from literature to ELT training for the college lecturers with a view to

equipping them with language teaching skills, though quite genuine, will do away at an instant with the problems of English language education in India is not based on a logical understanding of the gravity of the situation. The complexity of the real-life teaching situations that act as a contact zone of various socio-political and economic factors touching the stakeholders is such that it interferes with most language learning projects. Since Khanna's article has an overtone of animosity against the use of literature in language classroom and an undertone of indifference to factors other than linguistic, a word or two about them will not be out of context here.

Does Literature Work?

The use of literature as a technique for teaching both basic language skills and language areas is very popular within the field of foreign language learning and teaching. According to Collie and Slater (1990:3), there are four main reasons for the use of literature in the language classroom and they are-- valuable authentic material, cultural enrichment, language enrichment and personal involvement. In addition to these four main reasons, they have also discussed some other secondary reasons for the incorporation of literature into the teaching of language. Among them, universality, non-triviality, personal relevance, variety, interest, economy and suggestive power and ambiguity are the most significant factors justifying the use of literature as a powerful resource in the language classroom.

Poetry has the potential to pave the way for the learning and teaching of basic language skills. As Çubukçu (2001:1) mentions, poetry is a rewarding and enjoyable experience with the properties of rhyming and rhythm both of which convey "love and appreciation for the sound and power of language." Talking about the educational benefits of poetry, he says that it provides readers with a different viewpoint towards language use by going beyond the known usages and rules of grammar, syntax and vocabulary. It triggers unmotivated readers owing to being so open to explorations and different interpretations. Poetry evokes feelings and thoughts in heart and in mind and makes students familiar with figures of speech due to their being a part of daily language use.

Drama is also a good resource for language teaching. It is through the use of drama that learners become familiar with grammatical structures in contexts. Students learn about how to use the target language to express, control and inform. Moreover, the use of drama increases the students' awareness of the culture of the target language.

Novels can also be used as a resource of language learning in language classrooms. As Helton, C.A., J. Asamani and E.D. Thomas (1998:1-5) pointed out that the open-ended questions of novels enable students to predict outcomes, make comparisons and contrasts, and draw conclusions. Discussions of various socio-economic issues such as sexual harassment and abortion, which are often an integral part of the plot of a novel, can provoke interesting debate and in turn they can also facilitate vocabulary development.

Are the Teachers Only to be Blamed?

So far as the second issue is concerned, there are a number of factors need to be looked at before joining the chorus of blame game at the expense of college lecturers with English

literature background for the deterioration of English education in India. The biggest of these factors are the question of the medium of instruction, size of the class, and the importance given to English at the undergraduate level.

A school is either an English medium school or a vernacular medium, but a college is not so, especially at the undergraduate level where more than one language is used as the medium of instruction. So, there is a homogeneity, at least to an extent, in the level of proficiency in English among the learners in a school. But, the learners in a college come from varied language background in terms of their medium of instruction at the school level and as a result, to an extent, there is a huge disparity in proficiency level in English among the learners. The obvious casualty in such a situation is the common teaching agenda that is suitable, more or less, to all the learners without which no teaching method looks practicable.

The situation worsens in a large class which has been a common problem almost in all the colleges in India. The grouping of the students into various sections in accordance with their performance in an entry level diagnostic test in English isn't practicable in most teaching situations in India as it appears to be. Especially because of the fact that English is no longer given importance in colleges as it was since the learners have the option of writing their semester examinations in the vernacular medium. Although, there is a compulsory paper in English, it exists only as a paper to qualify which have no significant role in relation to the final grade a student obtains in the achievement tests.

So, the college authority, along with the teachers and students, do not appear to be too enthusiastic to go too far in the matters of designing different course materials and devising of methods and techniques of teaching English so that they match the individual needs of the learners.

What is the Way Forward?
Second Language Acquisition theories and studies have been influential in bringing about a revolutionary change in the basic teaching perspectives of second language education. Considering the individual differences of foreign language learners, teachers now take into account the actual learning situation of foreign language teaching, and scientifically explore the linguistic process, psychological process, pedagogical process, and learning rules of learners of foreign languages so as to find out the most appropriate foreign language teaching mode and improve students' foreign language learning efficiency. In the efflorescence of such thoughts and concepts in the field of Second Language Acquisition studies, teachers and stakeholders engaged in second language education should be able to resolve various other difficulties faced by second language learners.

Notwithstanding, it is not easy to accept the view that English has been losing its ground in colleges, especially in the contemporary context of globalization and its baggage of opportunities, and most of the ELT designs devoid of the literature component do not work in most English language teaching situations in India. Yet this appears to be a fair description of the situation as it stands today. If this is correct, we can predict that any attempt to upgrade the standard of English language education in India by scrapping the literature component in

English accusing it for the failure of language teaching classrooms in colleges in India and at the same time overlooks the other important factors, will achieve very limited success. Literature must be incorporated into English Language Teaching programmes as a useful tool in language classrooms because of the fact that it is practicable in most teaching situations and at times the only. If these two major branches of knowledge try to exclude each other from their domain of operation, it seems inevitable that the entire project of language learning will remain a Utopian dream.

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John Bunyan's *The Pilgrim's Progress* and Krishna Pillai's *Iratchanya Yathirikam*

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Abstract

This paper throws light on the art of characterization in the works of John Bunyan and Krishna Pillai. Characterization masters their work. They both established their art as roots from morality play and epic. The characters in the work of Bunyan are like puppets. Through the characters, he gives life to fiction. He beautifully depicts the characters as 'minor characters' and 'flat characters'. Both the writers give epic dimensions to their characters. Krishna Pillai has also introduced the same characters in *Iratchanya Yathirikam* as in *The Pilgrim's Progress*, but he gives Tamil translation to the names. Bunyan and Pillai portray both good and bad qualities in their characters. Through portrayal of the characters, they bring humor, satire and irony to their works to fertilize the minds of the readers. Both of them are good enough to show their individualistic work in exemplary art of characterization in their works *The Pilgrim's Progress* and *Iratchanya Yathirikam*.

Keywords: John Bunyan, *The Pilgrim's Progress*, Krishna Pillai, *Iratchanya Yathirikam,* God, Fiction, Individual, Journey, Companion, Irony.

John Bunyan

One of the great religious prose writers and preachers during 1628-88 was John Bunyan, who followed his father's trade as being the son of a tinker in Bedford. At the age of sixteen, he was a combatant in the Civil war; after his being discharged from the Army in 1949, he got married. In 1653 he became non-conformist preacher in Bedford by reading some of his wife's religious books which evoked in him an amazing emotional experience of sin, despair, and repentance. In 1656, his wife died and after that, he took care of their four children. Three years later, he re-married, as a non-conformist he refused to give up preaching and he was arrested because of this after the Restoration and was imprisoned in Bedford jail for twelve years from 1660 to 1672. While in prison, he wrote nine books. Freed in 1672, Bunyan was appointed Pastor to his old church in Bedford and preached there until he underwent a further term of imprisonment in 1675. During that time, he probably wrote the first part of *The Pilgrim's Progress*.

The Pilgrim's Progress

During seventeenth-century in English Puritanism, John Milton was the supreme spokesman in the field of poetry, but in prose, John Bunyan was found to be an excellent and supreme spokesman. In the prose fiction his work *The Pilgrim's Progress* occupies an important place. Although not novels in the true sense of the word, its romantic furniture of giants and dragons and of exciting adventures is reminiscent of the moments of chivalry; its humorously natural scenes forecast the realistic novel of manners that flourished in the eighteenth century. By using direct narrative method, Bunyan influenced his novel, by writing for the middle classes rather than for the landed gentry and by making his symbolical characters perfectly real and not frigidly artificial. The times in which Bunyan lived and preached were remarkable for conflict-political and religious conflict was wide-spread. Puritanism had brought vast learning to the door steps of the common people. Bunyan

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was rich in popular culture. To live in that milieu was to acquire knowledge by breathing the air of the period. Bunyan absorbed the thoughts, dreams and feelings of the people and worked out their synthesis within him and he supplemented these with his own experiences. He had given us these masterpieces as he spent his life in turmoil and conflict. Solitude in prison makes him more creative and he utilized it for good purpose. He not only came to know himself but put the stamp of his individuality on everything he borrowed from his age. It was in this broad sense that Bunyan was cultured, and he turned this culture into a weapon in his fight against false religions and in the service of God. He, along with all Puritans, believed firmly that "God worked through their will". "God is the author of our works" wrote Calvin. In all humility, Bunyan could proclaim himself "God's instrument" he preached and wrote so as to spread the word of his Master.

As much as Bunyan, Milton imposed invented characters and invented incidents upon biblical material. Milton set out to justify the ways of God to men in a very long poem which an exacting mental and spiritual exercise. In *The Pilgrim's Progress*, by using simple parable with homely characters and exciting events Bunyan's aim was to lead men and women into God's way, and the way of salvation. As Puritans, though not Puritans of the same complexion, both Milton and Bunyan distrusted fiction; both of them were considered as Masters of the art of fiction because of their imaginative creation and invented narratives. No doubt, Bunyan was an unwitting artist, but he was one all the same," says Walter Allen (117). Though most of its readers accepted *The Pilgrim's Progress* ostensibly for its moral allegory, their real enjoyment of it was for other reasons. For the plans and incidents in his books, Bunyan owes a heavy debt to reality and the dependence upon autobiography. Maurice Hussey observes:

> "The author's experience in the Civil War, in law courts, in prison and in the countryside, all appears; more important than these, however, are episodes which depict spiritual striving. This striving in dramatized and given a convincing and objective public form in what may be regarded as a crucial literary experiment. An innocent desire for diversion was admitted at the sometime, and all the sources of the author's at enabled him to contribute largely to the growth of classical novel in this county" (Qtd. in Kanwar 117).

Stream of Consciousness

In the twentieth century novel, the Stream of Consciousness has become so popular, which owes its debt to Bunyan for externalizing his inner conflicts. Bunyan, in a metrical introduction, tells his readers the circumstances under which *The Pilgrim's Progress* was written:

> "When the author had first taken up his pen, he had had no intension of writing an allegory; in fact, he has had quite another purpose in mind. But so many ideas about the "way to glory" crowded into Bunyan's head that he resolved to set them down; this he did, mainly for his own entertainment and without the thought of what the world would say about it. When he had finished writing down these many novel ideas, he showed the completed work to others to hear their opinion about publication. Here Bunyan was confronted with a dilemma, since some advised him to print the work, while others opposed publication. Finally, although he did not wish to offend anyone, he resolved to put his work into print and thereby allow the reading public to form their own judgment" (Methuen 3).

He points out that nothing in life is complete or perfect; for rain to fall there must be dark clouds; a fisherman can never catch every fish; and a fowler must allow some birds to escape. So, it is with his book: although it does not pander to every taste, it is "not without those things that do

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excel" (P3). ***The Pilgrim's Progress*** is supposed to be a dream, and to allegorize the life of a Christian from his conversion to his death. His doubts are giants; his sins a bundle or pack; his Bible a chart; his minister Evangelist; his conversion a flight from the city of Destruction; his fight with besetting sins a struggle with Apollyon; his death a toilsome passage over a deep stream; and so on. The second part tells of the adventures of the Heart along the same road to join Christian, who had gone before.

The Pilgrim's Progress, hailed as the first English novel, has all the requisites of a good novel. A.C. Ward writes:

> "The Pilgrim's Progress has all the basic requirements of the traditional type of English novel: a good story, interesting (even though readymade) characters, arresting conversation, invid description… Almost the only quality of a novel proper that is absent from The Pilgrim's Progress is imaginative development of character" (p. 277).

The characterization masters the work, though the characters have no development. The characters belong to the long-established morality plays. They are puppets with label names like Talkative, By-End, Obstinate, Hypocrisy, Mr. Loyality, etc. The characters may bear the names of certain abstractions, but blood flows through their veins; they are Bunyan's compatriots, moving through the English towns and country side he knew so well. Each character has an extraordinary freshness and individual interest such as no earlier characters of the morality type possessed. They also possess the initial third dimension having depth and step away from the background. Christian is the principal character, by using his moral stature it dominates all the others. He is a man of action displaying a remarkable insight into the nature of men including his own. As a courageous person, whatever may be the hurdles on the way, he is determined to reach the Celestial City. He is also learned, with keen intelligence and quick grasp and comprehension.

John Bunyan gives life to the fiction with interior truth and coherence. In his character, one can see a blend of the universal and the individual. Christian is for the most part of the pilgrimage the subject of universal experience-the way-facing pilgrim of tradition. When he retains individual quality, they are those which Bunyan was interested in or which correspond closely to his own experience. When he set out for his journey, he was steadfast in purpose and motive, his motive was two-fold: to escape from the city of Destruction; and in the Celestial City to seek peace for his soul. From the very start, these are no turning back. With full of energy and conviction, he moves towards his goal. His will and courage grow stronger when he comes across greater solitude, the harder the road he passed and when faced with the lions, giants and monsters. He wavers only when his intelligence is taken unawares, and thus it is that wordly-wiseman's arguments tempt him to stray from the path.

No doubt, he is a man of action finding peace of soul in the tumult of battle, forgetting danger in the moment of facing it. Struggle intoxicates him and his resistance to temptation and weakness grows harder every day. Critics have accused Christian of having no heart for he deserts his family to seek his own salvation but if he had given way to remorse or grief or self-pity, he would have yielded to pride or despair. Reserve is an English virtue which Bunyan admired, and he endowed- Christian with it. His English reserve never allows him to show anyone a warm and over-indulgent affection, but he has a friendly and reverent curiosity about others. Christian is the author detached from him and because of Christian; ***The Pilgrim's Progress*** is a work of art in which the author has effaced himself behind the immortal creature he has brought to life.

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Characters in *The Pilgrim's Progress*

In the part of the pilgrim's journey along with Christian, Faithful becomes the fellow – pilgrim, who has been introduced as a foil to Christian. He possesses courage and will, but he lacks intelligence, imagination, and sensibility. No burden rests on his shoulders, he does not have cross slough and for him the lions do not even design to roar. His conversion is sudden, and his spirit is steadfast. "His martyrdom is Vanity Fair awakens many inhabitants to religion life, while the arduous journey is reserved for Christian" (Talon 63). Hopeful is another vital character, but much more colourless and insubstantial. To personify a Christian virtue, he is introduced to use allegory. He often counsels the Christian not to despair by playing the role of comforter. He also saves Christian when the latter is in Deep waters.

> "These troubles and distresses that you go through in these waters are no sign that God hath forsaken you but are sent to try you, whether you will call to mind that which here to fore you have received of his goodness and live upon him in your distresses" (65).

Hopeful is another character who is not a well-blended character. He is made up of bits and pieces badly joined together. Large pieces from ***Grace Abounding*** find their way into the making of Hopeful unchanged. Bunyan systematically reproduces his own spiritual experiences instead of developing a psychology suitable to this character. Christiana is another character who is a very sensitive woman, for she suffered from being obliged to wait, and the memory of her absent husband often made her cry. Her conversion was a movement of human love and of the intelligence upheld by divine grace. For Christiana has a lively and intuitive intelligence – 'a woman of quick apprehension'. N.C. Kanwar quotes: "This good wife is also an excellent mother. Her love spreads over her children. The obedience she gets from them in the fruit of persuasion and love. Bunyan forgets both himself and his allegory a little when he describes Christiana as the beside of her ill son" (P 66). In the words of Henri Talon,

> "The picture we get of her is of a loving and worthy woman with a suggestion of vivacity in her disposition and a great deal of courage. When circumstances demand it she can defend herself and strike at the adversary. Was Christiana suggested to Bunyan by his second wife, Elizabeth? It is very possible" (P 66).

Another character is Mercy who seems to be more fragile and more charming than Christiana, with her youth and her pretty face-often blushes with humility. Mercy has no dreams, nor-visions, nor sense of crushing guilt; her conversion is a movement of the whole soul. She is charitable and hard-working, but she is not without a touch of mischief; for instance, she shows her mischief when she teases her sweet heart, Mr. Brisk. Even through the delineation of minor characters, Bunyan's artistic skill has been seen. Literary art is displayed in full subtlety; it is the art of the traditional popular sermon judiciously fusing moral doctrine and dramatic reality into economical vignettes. Though these characters are 'minor characters' or 'flat characters', they are all capable of 'turning-round', by giving an impression of human depth. Their appearances and conversations are highly suggestive, for they awaken the imagination of the readers. These minor characters like Talkative, By-Ends, are types and individuals. In Talkative, an inhabitant of Prating Row, one recognizes a Puritan in words. In an eloquent oratorical flow, he says:

> "I will talk of things heavenly or things earthly, things moral, or things evangelical, things sacred or things profane; things past or things to come, things foreign or things at home, things more essential or things circumstantial, provided that all be done to our profit" (***The Pilgrim's Progress*** 277).

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Here Bunyan is seen mildly satirizing the hypocritical Puritans, who only prattle about religion, without practising it. Another minor character on whom Bunyan has lavished his literary skill and ironically hinted at Latitudinarians is By-Ends. In portraying this character, Bunyan shows hatred for wealthy men. He is a comic figure, for every word he utters provides humour and Bunyan delights in portraying him. His easy-going Christianity is clearly revealed when he says,

> "Why, they after their headstrong manner conclude that it is duty to rush on their journey in all weathers, and I am waiting for wind and tide… they are for religion, when in rags and contempt but I am for him when he walks in his golden slippers in the sunshine and with applause" (TPP 139).

Bunyan, aware of the path of a Christian that is narrow and straight, only laughs at By-End while depicting him and makes us laugh with him. The didactic damsels of 'House Beautiful'- Piety, Prudence, Discretion and Charity, apart from being allegorical characters, remind us of middle class Puritan families of Bunyan's time; and the House Beautiful is a typical English Puritan household. All the important characters met along the road can be recognized as universal as well as typical. In the portraits of heretics and back-sliders, we slip away from allegory to genre studies. Such generic names like Love-wit and Wishfort are later seen in the satiric types of Restoration comedy. To create an immediate effect on the structure of the work, Bunyan uses his profound skill in choosing names like Mr. Blindman, Mr.No-good, Mr. Malice, Mr. Love-Lust, Mr. Live-loose, Mr. Heady, Mr. High-mind, Mr. Enmity, Mr. Liar, Mr. Cmelty, Mr. Hate-Light, Mr. Implacable. By creating such characters, Bunyan is said to have paved the way for the great novelists to introduce characters of flesh and blood often to represent a species- as their names sometimes declare. Mr. Honour, Heartfree and Alworthy in Fielding's novels recall Bunyan's representative names for personages like Madam Wanton, Valiant - for Truth and Ignorance. Bunyan has been gifted with an excellent discerning of persons and it is this keen power of insight which gives permanent value to his work. Thus, *The Pilgrim's Progress* is remarkable for the reality of its impersonations and for the rapidity and power with which its characters are drawn. They are no mere shadowy abstractions moving about in a mystical region far away from us, but real men and women living in our own everyday world. In a word, it may be said that Bunyan's great gift as a writer was his power to give life to the figures of his allegory.

Iratchanya Yathrikam

Krishna Pillai's monumental work namely *Iratchanya Yathrikam* is epic form which retains almost all the characters of Bunyan's *The Pilgrim's Progress* with a few exceptions. All the main characters of *The Pilgrim's Progress* have their role to play in *Iratchanya Yathrikam* also, but these characters attain epic dimensions in the hands of Krishna Pillai.

Aristotle wrote:

> "In respect of character, there are four things to be aimed at. First and most important, it must be good…. The second thing to aim at is propriety… Thirdly character must be true to life… The fourth point is consistency" (PP 54-55).

The deformation of characters in epic neatly fits Krishna Pillai's characters in *Iratchanya Yathrikam*. Characters in *The Pilgrim's Progress* are introduced in *Iratchanya Yathrikam* with much more literary finesse and given epic dimensions. One cannot but admire the courage and valour of the main characters - Christian, Faithful and Hopeful, their steadfastness till the end. Their

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weaknesses that leads them away from the King's way shows them as mortal beings, who, with all their trust in the lord, slip again to the path that is narrow and straight. Christian is referred to by the same name throughout *The Pilgrim's Progress*. But Krishna Pillai gives him various names like Athima, Visari, Vethyan, Nivarthan, Vithakan, Panavan, Maraikkizhavan, Aryan, Meivisari, etc. which all reveal many facets of his exemplary character and help the poet to maintain the spontaneous flow of poetic language.

It is strange to note how Krishna Pillai has chosen the name Nithani for Faithful, the companion of Christian who dies as a martyr in the city of vanity. In the Tamil translation of *The Pilgrim's Progress* Faithful is translated as Truthful (Unmai). The poet must have been so taken up by the steady and undaunted faith of Faithful. Recognizing his calm and unperturbed manner during the trial while placing his point of view before the jury, he fittingly gives him the name Nithani. While Krishna Pillai gives his characters names not exactly the ones found in Rev. Samuel Paul's translation, his rendering into Tamil reveals his imagination, poetic nicety and appropriateness. Obstinate and Pliable are poetically and aptly referred to as hard-hearted, i.e., Vannenjan, and Soft-hearted i.e., Mennenjan instead of the literal translations in Rev. Samuel Paul's *Motchap Pirayanam*, Pidivatham and Inangan Nenjan. Apollyan is Azhiamban, one who destroys a fitting title for him indeed and no doubt, Alappan for Talkative is a better translation than Vayadi used in *Motchap Pirayanam*. In one place, Krishna Pillai is seen introducing three characters whom we do not come across in *The Piligrim's Progress*. Pliable who accompanies Christian for a short distance falls into the slough of Depond and goes back to the city of Destruction.

According to Bunyan,
> "He gave a desperate struggle or two and got out of the mire on that side of the slough which was next to his own house. So, away he went, and Christian saw him no more" (*The Pilgrim's Progress* 45).

But Krishna Pillai introduces three characters Kama Mohithan (Love Lust), Pirabanjan (Wordly) and Thoorthan (Destruction) "who eagerly ran out to take pliable out of the slough" (Iratchanya Yathrikam 91). He vividly brings out the despicable nature, when he describes about the three characters. In a few places, Krishna Pillai gives names to certain characters that Bunyan has just mentioned but left nameless. After Christian's burden rolled away and he received gifts from the shining ones, he was on his way to Palace Beautiful. On the way, in the pleasant Arbour he fell asleep:

> "Now as he was sleeping, there came one to him and awaked him, saying 'Go to the ant, thou sluggard, consider her ways and be wise,' and with that Christian suddenly started up and sped him on his way and went apace till he came to the tops of the Hill" (*The Pilgrim's Progress* 75).

To this person who helped Christian to wake up from his sleep Krishna Pillai gives a name, Punniyan. We come across a flatterer in *The Pilgrim's Progress* who is described as "a man black of flesh but covered with a very slight robe" (P172) and misled the Pilgrims that they fell into a net and got entangled. This description of a man without a name reminded Krishna Pillai of Kar Vannan in Tamil literature, dark of complexion. So, he gives this typical Tamil name to this person who wantonly misled the Pilgrims. The graphic description that Krishna Pillai gives of Kar Vannan is one that is familiar to students of Tamil literature. There is no harm in giving names to characters that remain nameless in the original. In fact, these names give an emphasis to specific feature and evoke our imagination to a better understanding of the same. The nobility of Krishna Pillai is one of the

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reasons for his changing the names found in his original. John Bunyan, being a staunch Puritan, had such great hatred for the Roman Catholics that he even described the Pope as a demon:

> "I espied a little before me a cave, where two giants, Pope and Pagan, dwelt in old times by whose power and tyranny the men whose bones, blood, ashes etc., lay there, were cruelly put to death" (p. 100).

But Krishna Pillai, in all his magnanimity, does not want to condemn other regions. So, when he gives Tamil names to these characters, he does not indicate them as represented in the original. His cultured mind makes him describe one of them as 'an evil one, day blind' i.e. Pahar Kurudaya Theeyan and the other as 'another wicked one who destroyed the good' i.e. Koviyal Ozhitta Mattore Kodiyavan.

In Bunyan's *The Pilgrim's Progress*, Christian and Hopeful meet Atheist after they are released by a shining one from the net into which they were snared. He laughs at these pilgrims and tries to dissuade them from going on, saying that there is no such place as Celestial City. But Christian and Hopeful are not carried away by his words. In Krishna Pillai's *Iratchanya Yathrikam*, we do not come across this character. But Pillai makes Christian fight with Atheism as well, when Christian had to confront Apollyan (Azhimban). Of the many armies sent by Satan to attack Christian, there were Atheism and Materialism also which were triumphantly destroyed by victorious Christian. *Iratchanya Yathrikam* is an adaptation of *The Pilgrim's Progress* and the characters are not of creation. It is followed as if in *The Pilgrim's Progress.* Though the characters are portrayed as if in *The Pilgrim's Progress* they possess individuality and bear the stamp of Tamil literature, whereas in Bunyan's characters *The Pilgrim's Progress* the characters very much resemble the common men and women of contemporary English society.

These confirm opinion that Christ is the hero of this epic *Iratchanya Yathrikam*. But this cannot be accepted. Dennis Hudson holds that both Christ and Christian share the title hero. This epic emphasizes the journey of Christian, bringing out the hardships on his way; and so it is only Christian who is the hero of this epic. It is not the journey of Christ, but only that of Christian walking in the footsteps of Christ. The poet shows how the Pilgrim Progresses gradually from being a sinner till he becomes qualified to be a citizen of the Celestial City. Learning from the word of God, from his experiences of ups and downs on his path and from others, this progress is a slow and steady one; and with God's grace he reaches the gates of Heaven to be in the presence of the Lord Jesus Christ. We cannot call this character development as in any other literary piece. This is only the progress that every Christian who becomes a pilgrim on God's highway aspires for. In this task, the hero Christian shows his exemplary character and steadfastness.

Both Bunyan and Krishna Pillai excel in depicting the characters, good as well as bad and also the ones who can be classified as neither good nor bad. These characters portrayed by both, no doubt, add colour to their works with their variety, grandeur, irony, humour, satire, subtle wit or seriousness. To conclude, it may be said that in character delineation, both John Bunyan and Krishna Pillai have excelled in their own individualistic way.

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Identity Crisis in Anne Tyler's *Morgan's Passing*

Eeva Nesanargunam E., Ph.D. Research Scholar and Dr. J. Arul Anand

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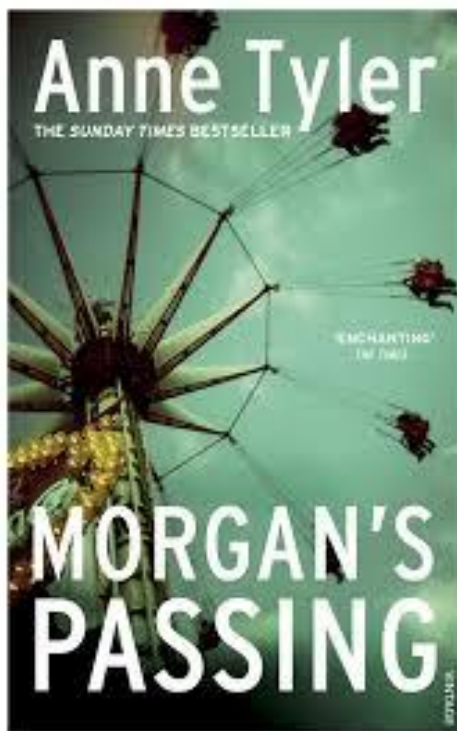
Abstract

Anne Tyler's novels deal with the issues of families wherein individuals have their essential roles to maintain unity. It is impossible to deny that family is an indispensable part of humanity. When individuals fail to understand one another, the family disintegrates. This loss of stability and pain of insecurity lead to a search for self-identity in one or more members of the family. *Morgan's Passing,* one of the novels of Tyler, is about a fragmented family man named Morgan. Throughout the novel, Morgan is found changing his roles quite often. He is always accompanied with orderlessness and uncertainty; almost a marginalized state which drives him into a search for self-identity. He craves for an orderly life which he tries to attain by assuming the roles of various personae. This paper attempts to explore how Morgan in his life journey tries to achieve the orderliness and thereby a stable identity.

Global Village

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The world has become a global village thanks to the advancement in science and technology. People living in distant parts of the world are connected easily. Moving around the world and meeting people has become a cake walk now. Often there occurs a talk of cultural carnival too – a tendency to accept, respect and celebrate the practices that are foreign to a native culture. This paves way for the masses to multiply their acquaintances through the remarkable social networks, but there is an irony that they feel insecure. They have a struggle within themselves unable to find a trustworthy person. Trusting others seems a far off quality for them which eventually lead them to the following questions: Who am I? What is the purpose of my living? Is there anyone who really does care for me? Thus people begin to search for their identity. Fromm, a German psychoanalyst stresses the significance of identity by writing that, "the problem of the sense of identity is not...merely a philosophical problem...the need to feel a sense of identity stems from the very condition of human existence, and it is the sense of the most intense strivings" (Bickford 191).

Identity Crisis

Identity becomes a crisis when one feels a lack of clear identity. This state experienced by people is concretized in literature. According to Blanche H. Gelfant, "the search for identity in modern literature takes on the form of a pursuit – a curious pursuit, because the object is often undefined and unvisualised" (133). Many writers have taken up this issue that persistently revolves around the humankind. Anne Tyler is one among them and she is a Pulitzer Prize-winning American novelist. Since childhood she has been interested in imagining what people's lives are like. She is interested in portraying a detailed picture of eccentric characters in fragmented families who "negotiate disorganized, isolated lives." Some of her popular novels are *Dinner at the Homesick Restaurant*(1982), *The Accidental Tourist* (1985) and *Breathing Lessons* (1988).

Morgan's Passing

The novel *Morgan's Passing* is about Morgan Gower, a man who does not have a clear identity of his own. The story is spun around 1967 to 1979, the years in which changes happen in the life of Morgan, and therefore the people related to him. Morgan is in his forty two when Tyler begins this novel. He is introduced as a doctor who delivers the baby girl of Emily and Leon, the puppeteers. But one may wonder at the way Morgan delivered the baby with no medical equipments. Because the role played by him as a doctor is one of the many identities which he assumes. So there grows a sense of suspect in the personality of him. And this is brought to the light in the course of the novel, even though there is a hint given by the author in the opening chapter. Morgan is a father to his seven daughters, the youngest of them being almost eleven. But he has not been portrayed as a responsible father though he has nurtured them with love when they were young because he is as "unpredictable" as the climate of Baltimore, a man who has "always been in pieces", an "unassembled" character. There is also "something fragmented about Morgan's house". It is full of "the particles of related people's unrelated worlds" (19).

Morgan's wife Bonny, his mother Louisa and sister Brindle are also in the house. Though there are lots of people around him he feels that nothing is in its place. He is managing the Cullen Hardwares, an inheritance from Bonny's side. But he is not at all fully involved with the

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profession. He does not want anyone to restrict him and that is why he tries out many different jobs. As noted earlier he has the habit of assuming different personalities through which he searches for his identity. He is identified as a priest one day, the other day as a doctor, and then as a mailman. He has many outfits, say, a sailor's, a soldier's, river-boat gambler's, which he puts on to perform the respective roles. To add to these, he is a chain smoker too. He can be understood more comfortably that he is more or less like a collage. In all the roles he assumes each new day he tries to find out who he really is.

With all his eccentric behavior - those hats, his cigarettes, his humming – he is given no importance these days by his daughters. Even on their vacation to the Delaware Beach, he is unable to make himself attached to the family. He believes that his life has come to a naught. He is like the "classified ads" in the newspaper which is "full of private lives". He has an interest to take a glance at it. A reviewer's remark on Morgan as an imposter is found in Robert W. Croft's *Anne Tyler: A Bio-bibliography*, "Like [Tyler], [Morgan] is a small-scale imposter who laments having one identity" (60). So Morgan's desire is to make the classified life of him unified.

Since his first accidental meeting with the Merediths–the puppeteers, Morgan has awe for them, Emily in particular. He manages to find their whereabouts from the telephone directory. He begins to trail behind them because he does not want to show himself up as Dr. Morgan. He does not want to hide himself into the identity of a doctor once again. Eventually the Merediths suspect his following. When they find no harm of him, they consider him "something to be adjusted to, as a matter of course...part of the furniture of their lives" (51). He thinks always about becoming a solid person with a definite self identity. Even when he returns from a movie with Bonny, he ponders over the lives of the characters in the movie.

> Everyone had been so sure of what everyone else was going to do. The hero, who was some kind of double agent, had laid all these elaborate plans that depended on some other, unknowing person appearing in a certain place or making a certain decision, and the other person always obliged. Sentries looked away at crucial moments. High officials went to dinner just when they usually went to dinner. Didn't B ever happen instead of A, in these people's lives? (45)

Bonny

Morgan's wife, Bonny, on the other hand, hails from a rich family. She unlike Morgan is quite aware of her being. She knows who she is. The Cullen Hardware is an inheritance from her grandfather and their house too is a gift from her father. Morgan seems to have married her for her money and the "definiteness" that gives. Now the house experiences a slipping down with Morgan drifting apart from it. Morgan thinks that Bonny is not serious about things. She goes along with them just as she is with Morgan.

Confronting Merediths

At last Morgan decides to confront the Merediths. He no more wants to procrastinate. He arrives at this decision when he feels standing aloof during the wedding party of her first daughter. He senses that he has not been given the due place in his family–the identity as a father and a husband. He comes to know of the wedding arrangement all of a sudden. It seems that the

ongoings of the house are not conveyed to him properly. He is in his quest for an identity. So he goes in search of the apartment of the Merediths with a sign board Crafts Unlimited to get along with them. The Merediths are taken aback by his visit. They do not like the way he has been trailing behind them for they are such sort of people who do not "veil anything". Emily tells, "You could have come straight up and said hello, like ordinary people" (105). Now Morgan confesses that he is not a doctor but a hardware store manager. Emily who has been seething now makes a twist. She almost has given a green signal by saying, "he just has to get out of his life, sometimes" (108). Mary F Robertson writes, "Finally he is let into their lives as a valued friend. After a few years he reciprocates by allowing them into the life of his family" (*CLC* 217).

The Gowers and the Merediths meet often at dinners. In fact, Bonny too likes Emily, unaware that Morgan desires for a life with Emily. Morgan has started to incline more towards Emily. To him, "she was the most perfect person he had ever met" (205). The reason behind is the orderliness. Mary F. Robertson writes, "Tyler also has a suitable wry sense that the most disorderly characters themselves have a fascination with or craving for order" (*CLC* 222). Morgan shakes Emily's purse and says,

> "Look at that!" he said. "You're so orderly." Emily retrieved her belongings and put them back in her purse. Morgan watched, with his head cocked. "I too am orderly," he told her. "You   are?" "Well, at least I have an interest in order. I mean, order has always intrigued me. When I was a child, I thought order might come when my voice changed. Then I thought, no, maybe when I'm educated. At one point I thought I would be orderly if I could just once sleep with a woman," ... Emily said, "Well?" "Well, what?" "Did sleeping with a woman make you orderly?" "How can you ask?" he said. He sighed. (117)

Emily

Meanwhile the love bond between Leon and Emily begins to disintegrate as Emily finds herself more comfortable with Morgan. They both confess their love for each other. Morgan who is in his fifty-one and Emily who is in her twenty-nine decides to elope when they confirm Emily is pregnant with Morgan's child. Bonny sends away Morgan from their house with all his belongings whereas Leon offers to leave the house.

Morgan and Emily, with their son Joshua and Gina, Emily's daughter through Leon, involve themselves in giving puppet shows. Morgan plays the role of Leon both as a husband and a partner in the puppet show. He has taken up the identity of Leon. He has reached the zenith of his determination. He has joined hands with Emily to cast off all the clutter that has made him feel lost, but he realizes that "clutter is life's inescapable condition." Even at the end a lady has mistaken him for a mailman and the words "rich with possibilities" make the readers understand that Morgan may change his identity in the future. The unasserted personality of Morgan can be understood as the result of the "separation anxiety" a phrase which Tyler uses to describe the use of fairy tales in her works.

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A Search for Complete Freedom in Richard Wright's
The Outsider

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Dr. S. S. Nirmala
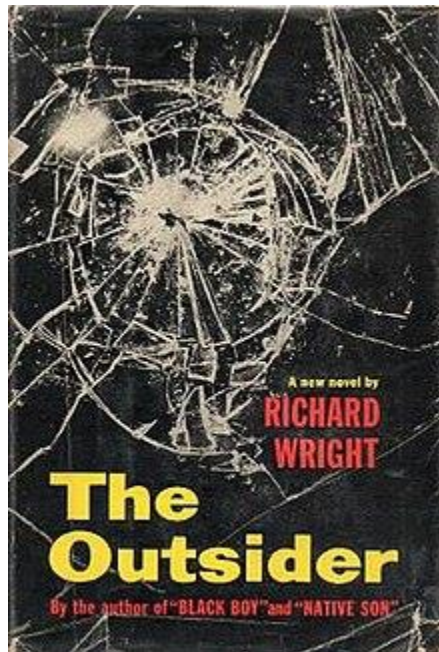
Courtesy: https://en.wikipedia.org/wiki/The_Outsider_(Wright_novel)

Abstract

The Problems concerning the Afro-American's identity crisis and repressed manhood are dealt with by many prominent Black intellectuals and authors but Richard Wright wrote extensively about the racial problems of the Blacks, and was much concerned with the problems of all the suppressed people. The main theme in all Richard Wright's fiction expresses the search for self-identity and freedom. Richard Wright's first major work in the second period of his fiction writing is *The Outsider*. It is a hybrid work whose protagonist, Cross Damon, can trace ancestors from two centuries and several cultures. The complexity of the novel derives from Cross Damon's alienation from himself and society. The alienation is deeper than that of his American forbears, on one hand, yet; on the other hand, he seems to be more influenced by environmental factors.

Keywords: juxtaposition, freedom, fear, racial environment, identity.

Cross Damon - Bound To Live in a World That Demands an Identity

Early in the novel, Cross Damon begins preparation for escape from his environment. He feigns a dementia, slaps his wife, and is consequently asked to leave the family home.

Through the contrived literary device of a subway accident, Cross is assumed dead and seizes the opportunity to escape from his problems. The idea of letting the public believes he is dead appeals to him and he experiences an intuitive sense of freedom. Believing that the chance to start afresh would solve all his problems, he realizes that all his life "he had been hankering after his personal freedom and now freedom was knocking at his door" (OS 84). This quest for freedom seems to be influenced by his desire to "escape his identity, his old hateful consciousness and shape…the kind of life he felt he wanted" (OS 86).

Nevertheless, this decision does not bring the long-sought happiness, because he soon realizes that he is bound to live in a world that demands an identity, which implies limitation. He starts his new life by assuming the identity, Charles Webb, a Black from the Deep South, who had worked as a porter in a drugstore.

The Name Charles Webb -

Living under the name Charles Webb does not transform Cross. Practical joker that he is, his amusement and curiosity about the reports of his death imply much more than a concern for legally establishing himself dead. It is a manifestation of his interest in society. His desire for alcohol and sexual gratification remains unabated, indicating that his personality has not changed. Although he would like to break all ties with his past, he experiences a morbid curiosity about the reactions of his wife, Gladys, and his mistress, Dot. On the other hand, he is saddened by the thought of not seeing his sons again. As he looks at his mourning mother, he feels to confess and beg for forgiveness, but is afraid she might die of shock.

Cross, alias John Clark

As Cross, alias John Clark, student from Chicago, witnesses "his funeral" from a rented room overlooking the church's entrance, he is bothered by a very human concern. He would not be able to discuss this with any one because he has alienated himself from society. This incident dramatizes his predicament, because of his non-identity he is robbed of the freedom to communicate with other people.

Shortly after "his funeral" he feels compelled to reveal himself to the prostitute, Jenny. Luckily, she does not believe him, for a few minutes later, he murders his friend; Joe, who has recognized him. Cross ambivalence is evident, he murders Joe because he fears that his dream of being free would be destroyed, on the other hand, he expresses a desire to leave his dream-world by confessing to Jenny.

Juxtaposition of A Dream-World with the World of Reality

One of the techniques used in *The Outsider*, is the juxtaposition of a dream-world with the world of reality. Nevertheless, to maintain his non-identity he has to pay attention to reality which requires discipline and negates his absolute freedom. In retrospect, Cross is not sure whether he is justified in murdering Joe, but he realistically plans to escape to New York, and thus divert suspicion from himself.

During the journey to New York, Cross, alias Addison Jordon, graduate of Fisk University is still defined by his Blackness; He discusses the problems of his race with Father Seldom, and district attorney Ely Houston. The Black Waiter, Bob Hunter, identifies with Cross, and he in turn attempts to help the waiter during an accident involving a white woman. However, he soon realizes that he will be unable to testify on behalf of Bob Hunter, because of his false identity, and his non- identity. As he assesses his problems he concludes. "To live amidst others without an identity was intolerable. In the strict sense he was not really, in the world, he was haunting it, pleading for entrance into life". (OS 132).

Interior Monologue of Anxieties

Cross' anxieties, expressed in this interior monologue conflict sharply with his dictum, "man is nothing in particular" (OS 135). He realizes that in order to belong to the world, he has to be something in particular, or, in other words, have an identity. His problem is that he cannot define what he wants to be.

When he decides to take on the identity of a dead man, he goes about it methodically, looking for the name of someone with his own racial background, and around his own age. By doing this, Wright depicts his protagonist's lack of freedom. Later, he plays the part of an illiterate, ignorant Black, and deceives the Bureau of Vital statistics into giving him the birth certificate of Lionel Lane. Ironically, while he is striving to achieve absolute freedom, he is obliged to live in a world which thrives on stereotypes and demands conformity.

Combination of Symbol and Event

Throughout the novel, Wright uses a combination of symbol and event to dramatize Cross quest for freedom. The hero's involvement with members of the communist party, Fascist Langley Herndon, and impressionist painter Eva Blount, illustrates this.

Having arrived in New York and painstakingly created the alias Lionel Lane, Cross Ventures into the world of modern political realities and becomes intrigued by the   power of the communist party. One of its Organizers, Gilbert Blount, defines the stance of the party as follows "The Party wants you to obey! The party hopes you can understand why you must obey, but even if you don't understand, you must obey" (OS 183) Cross joins the party hoping it would "transform his sense of dread, shape it, objectify it, and make it real and rational for him". (OS 188).

As Cross observes Gilbert Blount wielding power over his wife, Eva and Bob Hunter, he recognizes that the communist party operates on a system of master and slave.   Besides identifying with the communists, he also experiences an affinity with the impressionist artist, Eva Blunt, who has been trapped by the communists and prevented from displaying her work. He himself is an artist who creates new identities.

A Symbolic Death and Rebirth Cycle

In dramatizing the story of Cross Damon's life, Wright employs a symbolic death and rebirth cycle that is frequently used in Afro-American literature. Towards the end of the novel, Cross Damon Black, neurotic, philosophy student and existential man, is reborn to the world of reality. He longs for human companionship and confesses his crimes to Eva Blount, hoping she will give him the moral

support needed to return to society. However, she is so shocked that she commits suicide, and he is once more an isolate.

It is not surprising that the protagonist of *The Outsider* wishes to take his place in society after a bizarre life of deception and crime. Characterized by his scholarly disposition, he carries the experiment of living with false identities and striving for absolute freedom to a point which proves its futility. Early in the novel he is questioned about the books he reads and replies, "I was looking for something "(OS 7). At the end of the novel he confides. "The search can't be done alone…. Alone a man is nothing". (OS 439)

Although the novel is dominated by ideas, and philosophy takes over to the detriment of art, it has its own uniqueness. In order to portray the complexity of the experience it presents, it blends racism, the naturalistic literary tradition, psychology, and existential philosophy into a memorable novel. Its structure derives from its depiction of man's pursuit for an understanding of his identity and sense of freedom. Ihab Hassan's description applies to *The Outsider.*

> As the fictional Hero attempts to mediate the contradictions of culture and even create a new consciousness, so does the form of the novel itself attempt the task on a deeper level. Realism and surrealism….event and symbol tend to fuse in evasive forms, equal to the perplexities of the day. (Hassan 25)

Cross Damon critically portrays the predicament of living without an identity, or with false identities. He also illustrates that the desire for absolute freedom is an illusion. His behaviour seems to be a response to his racial and social environment, which by denying him the recognition he sought, drove him to extreme measures in pursuit of an identity. Nevertheless, it is difficult to sympathize with the logical criminality that emerges out of his confused sense of identity and his illusion of complete freedom which   only relinquishes on his death-bed.

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Use and Perception of Linguistic Taboos in the Mizo Society

Laltleipuii, R. and Lalruatdiki
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Abstract

This paper investigates the various categories of linguistic taboos existing in Mizo Society and their euphemistic usage. It examines the attitudes of Mizo speakers and the socio-cultural factors contributing to taboos and euphemism. This paper shows how the different linguistic taboos are strategically replaced with more acceptable terms with processes such as employing euphemistic substitution and creation of antonyms. It also argues that this substitution is conditioned by the socio-cultural norms of the Mizo society. Two main research instruments used in the collection of data for this study are questionnaires and interviews.

Keywords: Mizo, Euphemism, Linguistic taboo.

Introduction

Language serves as one of the fundamental elements that constitutes a human society. The way a language is used by an individual is considered to reflect the society in which the individual belongs. There are certain linguistic norms that conditions the way an individual uses words to express suitably based on different circumstances. A breach in the accepted linguistic norm is considered as a linguistic taboo.

Languages may contain certain lexical items or words that are considered unacceptable by the speakers of the language, such words are taboo and are usually avoided by the speakers of the language. Linguistic taboo can be seen in every society and culture and used by individuals in a society at some point. This study on the linguistic taboos of Mizo is to analyze the socio-cultural factors contributing to the taboo words, to study the various categories of linguistic taboos and the attitude of the Mizo people.

Sociolinguistic Setting

Mizo is a language spoken in Mizoram, a state in the North Eastern region of India and belongs to the Tibeto-Burman family. Earlier, each tribe in Mizoram had their own specific dialect which differs from one another due to regional differences. Darchuailova Renthlei (2013) mentioned in his article 'Aspects of Mizo Language' that the lingua franca of Mizoram is considered to be the Lusei dialect although how or when it has been adopted or accepted as the common dialect is indeterminable. It has been assumed to have originated during the Sailo kings rule whose dialect has been adopted by the general population and used up to this day. The language had no script till the end of 19th Century till the advent of the Welsh missionaries who studied the language and developed a script. The script was Roman and developed based on the common dialect of the general population i.e., Lusei which was then used in the translation of the

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Bible and in educational institute solidifying its status as lingua franca of Mizoram. Lusei has also been interchangeably used with Duhlian. However, the general term adopted for the lingua franca of Mizoram is popularly said to be Mizo Tawng (Mizo language).

Theoretical Model

Various models of linguistic taboos endeavor to categorize linguistic taboos in association with socio cultural norms of a community. Recent studies also investigate the attitudes of individual in a society towards taboo words and the substitution processes.

Jay (1996) categorizes linguistic taboos into eight types. i) taboo or obscene language ii) blasphemy iii) profanity iv) insults and radical slurs v) expletives (emotional words speaker used to release frustration not directed at anyone) vi) vulgarism (crude and rude expression to devalue things or an individual) vii) cursing and viii) slang.

Qanbar (2011) in her study of Linguistic taboos of Yemeni society classifies it broadly into two parts: Context specific and general taboo words which are then sub categorized. The context specific words are neutral non-taboo words which gets tabooed is specific context and also words relating to physical or social deformity. On the other hand, general includes the unmentionables which are euphemized, and mentionable which words contain minimizers which help in veiling or coating the harshness of the derogatory or tabooed words.

Ghounane (2013) in her research on the Algerian society investigates the various categories of taboo words relating to sexual organ, woman's chest, woman's behind, illegitimate child, adultery, names of unmarried women, names of old men and women, pregnancy, death and sudden deaths. Ghounane studies the various psychological and cultural pressures that results in substitution of certain words with more acceptable terms. Her study also investigates the attitudes of the individuals in the community towards taboo words.

Methodology

Two main methods used for this study are: questionnaires and oral interviews. Firstly, sets of questionnaires were constructed and put forward to 30 participants between the age of 18 yrs. to 50 yrs. The questionnaire consists of eleven sets of questions comprising of nine close ended questions and two semi-closed ended questions. The participants were briefed beforehand on the concept of taboo words and euphemisms with examples provided where necessary. The questionnaires were handed out to the participants utilizing the Random Sampling method.

Additionally, oral interviews were held in a closeted environment where group of people were gathered for a more open and comfortable discussion. The data collected are given in tabular forms with detailed description of analysis.

Types of Linguistic Taboos in Mizo Society

The investigation reveals that Mizo taboos can be categorized into two: 1) with euphemism and 2) without euphemism. These are then sub- categorized.

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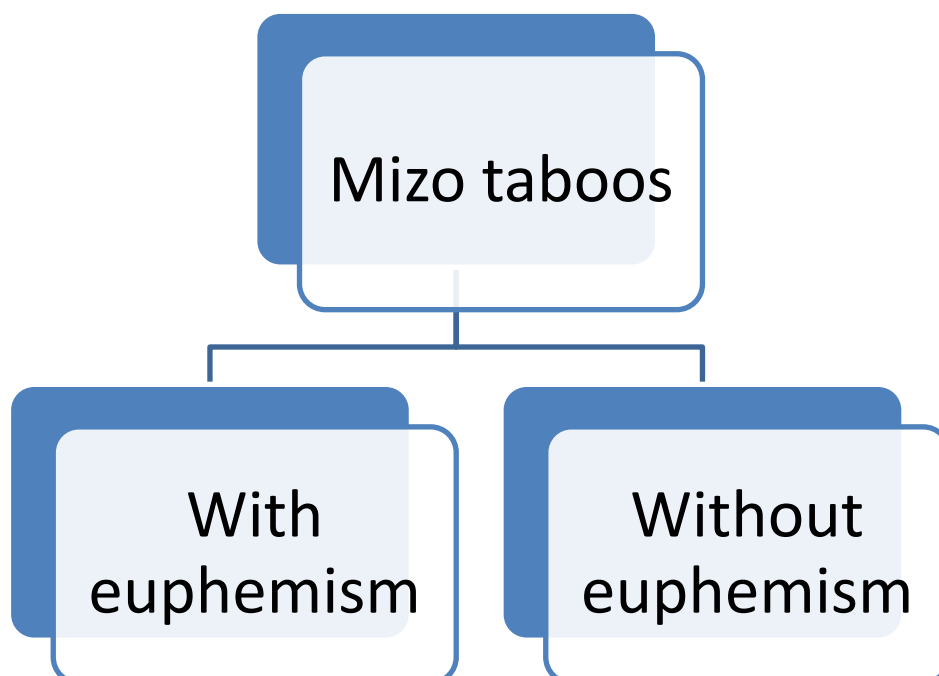
Figure 1: Categorization of Mizo taboos.

The following table consists of the sub-categorization of the two different types of taboos of Mizo, their literal translation, euphemism and gloss.

Table 1: Sub-Categorization of Linguistic taboos in Mizo

Taboo words	Literal translation	Euphemism	Literal translation	Gloss
WITH EUPHEMISM				
Sex				
In lu **In ti**	To penetrate Sexual intercourse copulate	Mu dun Mipat-hmeichhiat Chesual In Pawl	Sleep together Being male and female Accident To mate	Sexual intercourse
Sexual Organs				
Zang **Tilte**	Penis	Sazu Kap (both) Thil (both) Zahmawh (both)	Mouse Between legs Something Private parts	Penis
Chhu **Kakuk**	Vagina	Serh		Vagina
Homosexuality				

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Mawngkawhur	Perverted asshole	Tuai Pherh Nu	Feminine male Drag Feminine	Gay
Patil	Masculine penis	Pa	Masculine or tomboy	Lesbian
		Anpui ngaizawng	Liking someone of same gender	
Affairs				
Uire	Adulteress	Rinawmlo	Not faithful	Adultery
Ma	Man bringing home another woman while still married and kicking out the wife	Nupui then	To separate from wife	To divorce (by force)
Menstruation				
Thi nei	To have blood	**V**	No literal translation available. (indicates the shape of private part to discreetly describe menstruation)	To menstruate, to have period
Excretion				
E	to defecate	Inthiar Daikal	To relief oneself To go to the outskirt	Feces
Death				
Thihna	death	Boral Chatuan ram pan Chawl Muhil hlen Fam	To disappear forever Gone to heaven Rest Sleeping forever To go away	death
Disability				
Piangsual (this includes all forms of disabilities)	Born wrong	Rualbanlo Mi anglo	Falling behind other people Unlike others	Disabled

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Mit del	Blind eye			
Ke bai	Limping leg			
WITHOUT EUPHEMISM				
Insults and radical slurs				
Mawl	Dumb			Idiot, stupid
Chhaw	Half-witted			-
Chhawih	Mentally deficient, brainless			-
Buh	Slow, dim			-
Zawnga	Monkey			Akin to asshole
Uicho	Mad or stray dog			Akin to bastard (or other bad swear words)
Hang	Dark complexioned			Dark skin
Dum	Black			Dark skin
A	Mad, crazy			Mentally incompetent
Hmelchhia	Bad face			Ugly
Expletives				
Zawng ho	Group of monkeys			Bunch of idiots/jerks/buffoons (almost same with previous but this is not as bad)
Hmel ho	Group of faces			
Awi Lalpa!	Oh God			Oh! My God!

Analysis and Discussion of Data
The Questionnaire

As aforementioned, Random sampling method was used to administer the questionnaire, so the speakers were not chosen beforehand. Firstly, the questionnaire aims its focus on identifying whether taboo words were limited to a certain age group, gender and social background. The use of euphemisms by the participants was then investigated. Each participant was encouraged to suggest their own euphemised words for taboos. In addition to these, the questionnaires designed were to determine the attitudes of the participants towards taboo language

Results of Analyzed Data
1. Do you use taboo language?

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Table 2: Use of taboo language

CHOICE	FEMALE	MALE	TOTAL
YES	14	16	30
NO	0	0	0
TOTAL	14	16	30

The result in the above table shows that 100% of the sample population use taboo words regardless of age, gender and social background.

2. How often do you use it?

Table 3: Frequency of taboo usage

CHOICE	FEMALE	MALE	TOTAL
Many times a day	0	0	0
Once a day	0	0	0
Sometimes	10	8	18
Rarely	4	8	12

60% of the participants claimed that they use taboo words sometimes, 40% who claimed to use it rarely, while there were none who claimed to the regular use of taboo words.

3. Which of the following can lead to the use of taboo language?

Table 4: Reason for using taboo language

CHOICE	FEMALE	MALE	TOTAL
Anger	2	4	6
Insult	4	6	10
On an impulse	6	4	10
Intentionally	2	2	4

The above result shows that the reason for use of taboo language does not differ much between male and female. On an average, females majorly chose 'on an impulse' as their main reason, while the male chooses to use taboo words for hurling insults. 13.33% admitted to the intentional use of taboo words, while 20% admitted to using it while in anger.

4. According to your point of view, which of the following is the most offensive?

Table 5: Most offensive taboo

CHOICE	FEMALE	MALE	TOTAL
Sex	8	8	16
Excretion	0	0	0

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Death	0	6	6
Disability	6	2	8
Menstruation	0	0	0
Obscene language	0	0	0

From the above table we can see that 53.33% of the participants believed that sex related words are the most offensive while 20% believed it to be words related to death. 26.66% believed that words relate to disability to be the most offensive.

5. In which environment do you prefer discussing taboo related to sex?

Table 6: Environment for discussing sex.

CHOICE	FEMALE	MALE	TOTAL
Intimate friends	14	16	30
Family	0	0	0
Work colleagues	0	0	0
Public	0	0	0

100% of the sample population states that the discussion or use of taboo words is only preferred within the confidence of intimate friends

6. Do you agree that women use taboo language?

Table 7: Use of taboo language by women

CHOICE	FEMALE	MALE	TOTAL
Agree	6	10	16
Strongly Agree	8	6	14
Disagree	0	0	0
Strongly Disagree	0	0	0

Women in Mizo society are expected to conform to certain norms and are viewed or assumed to be gentler and less aggressive than the men. This test was to see if such social confinement restricts the women from using taboo words. 53.33% of the participants argues that the social restriction whatsoever has no hold on the use of taboo by women and agrees that women do use taboo words. 46.66% of the sample population strongly agreed to it. While there were none neither disagreed nor strongly disagreed.

7. Do you agree that men use taboo words more than women?

Table 8: Men use taboo words more than women

CHOICE	FEMALE	MALE	TOTAL
Agree	10	8	18

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Strongly Agree	4	2	6
Disagree	0	6	6
Strongly Disagree	0	0	0

Mizo society being a patriarchal society, there are much lesser social restrictions curbing the men leading to the assumption that men uses taboo words more than women. 60% of the participants agreed that men do use taboo words more than women while 20% strongly agreed to it. 20% of the participants who disagreed to it were all male.

8. Do you use euphemism?

Table 9: Use of euphemism

CHOICE	FEMALE	MALE	TOTAL
Yes	14	16	30
No	0	0	0

100% of the participants agreed that they are more comfortable employing euphemism instead of saying the taboo words and admitted to using it.

9. How often do you use it?

Table 10: Frequency of use of euphemism

CHOICE	FEMALE	MALE	TOTAL
Sometimes	6	10	16
Often	8	6	14
Rarely	0	0	0

53.33% of the participants agreed that they use it sometimes while 46.66% agree to using it often.

10. How do you refer or say death?
    The most frequent euphemised word that came up was '*Boral'*.

11. Do you use euphemism to describe the following taboos?
    SEX- ***Mu dun***, *Mipathmeichhiatna*
    SEXUAL ORGANS- *Serh,* ***Thil****, Sazu*
    HOMOSEXUALITY- *Pherh,* ***Tuai****, Mawngkawhur*
    AFFAIRS- *Uire, Kawp*, ***Rinawmlo***
    MENSTRUATION- *V,* ***Period***
    EXCRETION- ***Inthiar****, Daikal*

    The words in bold are the most common euphemisms mentioned by the participants.

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The Interview

According to the interviews conducted, it was observed that the interviewees all had negative attitude towards tabooed words but nevertheless admitted to using it. The interviewees gave various socio-economic reasons contributing to the use of taboo language. The social upbringing of a child can have deep rooted psychological influence on the child which may lead the child to unflinchingly use taboo words or to hesitate before using it. The social environment of a person like friends or peers and colleagues in workplace can influence the individual in the use of taboo language. Psychological factors like anger, annoyance and frustration were also mentioned as one of the contributing factor. Among the interviewees even though there was positive responses among the younger generations, there was an unresponsive reaction from the older age group i.e. late thirties and above, as they were sceptical about admitting to the use of taboo language.

The interview was also conducted to investigate the attitude and views towards the euphemised words. The interviewees mentioned that even within the euphemised words there are certain words that they are more comfortable with, in using, than others. Hence, the euphemised words were then divided in accordance with their level of sensitiveness. Some were considered highly sensitive, some mild and some low, based on the level of comfort in use by participants. The interviewees refrain, if possible, from using highly sensitive euphemised words while favouring the use of euphemism which is mild or low in sensitiveness.

Table 11: Level of Sensitivity of Euphemised Words.

SENSITIVITY			
	HIGH	MID	LOW
SEX	Inpawl	Mipat Hmeichhiatna	Mu dun
			Chesual
SEXUAL ORGANS	Serh	Sazu	Kap
		Zahmawh	Thil
HOMOSEXUALITY	Tuai	Nu	Anpui ngaizawng
	Pherh		
EXTRA MARITAL AFFAIRS			Rinawmlo
			Nupui then
MENSTRUATION	V		
EXCRETION		Daikal	Inthiar
DEATH		Boral	Chatuan ram pan
		Muhil hlen	Fam
			Chawl
DISABILITY	Rualbanlo		
	Mi anglo		

Conclusion

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From analyzing the results of the questionnaires, it has been concluded that amongst the Mizo, the uses of taboo words are not restricted to particular gender or certain age group. Women, it has been observed, use taboo despite the presupposed assumption that they generally do not use it. Men, on the other hand adhere to the popular assumption as the result shows that they indeed use taboo more than women.

It has also been observed through the questionnaire that sex and sexual organs are regarded as the most sensitive taboo related topic and avoided by the general population as it is considered vulgar and crude for normal discourse. Death comes second and is mentioned euphemistically so as to avoid offending other people. Contrary to their negative attitudes towards taboo words, the participants reveals that they do not fall short in using it. The result shows that the participants chose close intimacy with friends as the most comfortable environment for discussing or using taboo words. In general discourse, taboo words are replaced by their euphemistic alternate.

The interviews showed that use of euphemisms may vary from one person to another based on their social conditions. Social upbringing of a child and the social environment are the general contributing factors. Various psychological reasons like anger and insult are mentioned to induce a person to use taboo words in unusual circumstances. It has also been gathered that even amongst the euphemisms in existence there is a certain varying degree of acceptability. Some euphemisms are deemed more intolerable than others.

Through the various investigations and analysis, a conclusion has been drawn that Mizo has two types of taboos: 1) one with euphemism and 2) another with euphemism, which are further sub-categorized (Table 1). The euphemisms are then divided into three levels of sensitivity i.e. high, mid and low (Table 11). The study also provides insightful information relating to the socio-cultural background which influences the linguistic and the attitudes towards certain topic in the Mizo community.

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Awareness and Knowledge of Stroke among Undergraduate Arts students

Thomas Mahima, MSLP, Benny Amrutha, MASLP, Varghese Mary Viji, MASLP, Francis Roslin, MASLP and Abraham Sara Grace, MASLP

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Abstract

Aim: To evaluate the awareness and knowledge of undergraduate arts students about stroke.

Background: Stroke being a medical emergency requires fast response and action to minimize its consequences. Awareness and knowledge about its risk factors, signs and symptoms are essential to prevent stroke and its further management.

Introduction

Stroke is a medical emergency. It is a global health problem and a leading cause of adult disability worldwide. (Donnan, Fisher, Macleod& Davis, 2008). It is the fourth major cause of death in India, the rate being 0.6/ 1000. (Strong, Mathers& Bonita, 2007).

Despite considerable improvement in primary prevention, diagnostic workup, and treatment, stroke is in second or third place on a mortality list, and projections indicate that it will remain so in the year 2020 (Smajlović, 2015). Furthermore, stroke is a leading cause of disability. Therate of stroke reached from 105 to 152/100,000 person per year, while the occurrence of stroke vacillated from 44.29 to 559/100,000 persons in different parts of India during the last ten years. These values were found to be higher than those of high-income countries.(Sureshkumar, Aashrai, Venkata, Shifalika& Kuper, 2015),

Lifestyle dynamics which escalates the hazard of stroke includes high blood pressure, smoking, diabetes, high cholesterol level, heavy drinking, high salt and lack of workouts. Stroke awareness and knowledge of its various signs and risk factors are in general poor, even among those with a history of stroke or in those with risk factor for stroke. (Travis, Flemming, Brown, Meissner, Weigand, 2003)

The recognition of stroke symptoms by the public and activation of emergency medical service are the most important factors in instigating pre-hospital stroke care.

Though general awareness of diagnosis and treatment of stroke is present in students, the percentage is less when it comes to knowledge and awareness about risk factors and symptoms of stroke. A descriptive study conducted to explore the level of awareness and behavior regarding strokes among nursing students indicated that that students had only moderate

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awareness levels of stroke risk factors, but very low awareness levels of stroke warning signs. (Islam, Geum, Lee& Kim 2017)

Need for the Study
- To identify the stroke awareness among undergraduate arts students with in age range of 20-22years.
- To identify the knowledge about strokes signs, symptoms and treatments among undergraduate arts students.

Aim
To know how much knowledge and awareness undergraduate arts students have about stroke signs, symptoms and risk factors and management options.

Objective
1) To identify the overall percentage of the students aware of stroke.
2) To identify the number of students aware of symptoms.
3) To identify the number of students aware of risk factors.
4) To identify the number of students aware of treatments and diagnosis of stroke.

Method and Material
A close ended questionnaire (Appendix A) used in a previous study (G.MuthuLaakshmi, 2015) was administered to 100 undergraduate arts students (20-22 years) randomly.
Information regarding stroke awareness and knowledge of risk factors and warning signs was collected and analyzed.

Assessing Knowledge of Stroke
Eleven questions of the questionnaire (Appendix A) pertained to the general awareness of stroke (questions 1-8, 19, 20, 25). There were five questions each related to the warning signs of stroke and the risk factors, and four questions pertaining to the current treatments of stroke.

Scoring
Answers of respondents to the questionnaire were true, false or I don't know, except questions one, five, eight, eighteen, twenty-three, twenty-four. For each participant, the number of correct responses was computed. The percentage of responses on a question by question basis was computed.

Result
The questionnaire was administered to 100 undergraduate arts students between the ages of 20 to 22 years. 32.52% of the students had a general awareness of stroke, its risk factors and signs and symptoms.

Table 1 shows the knowledge about the risk factors of stroke among the students. The best-known risk factors were diabetes and epilepsy. Percentage of awareness of stroke symptoms

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is represented in Table 2. Slurred speech and hemiplegia were the most commonly known symptoms. Table 3 represents the knowledge about stroke treatment.

Table 1. Percentage of awareness of risk factors among students:
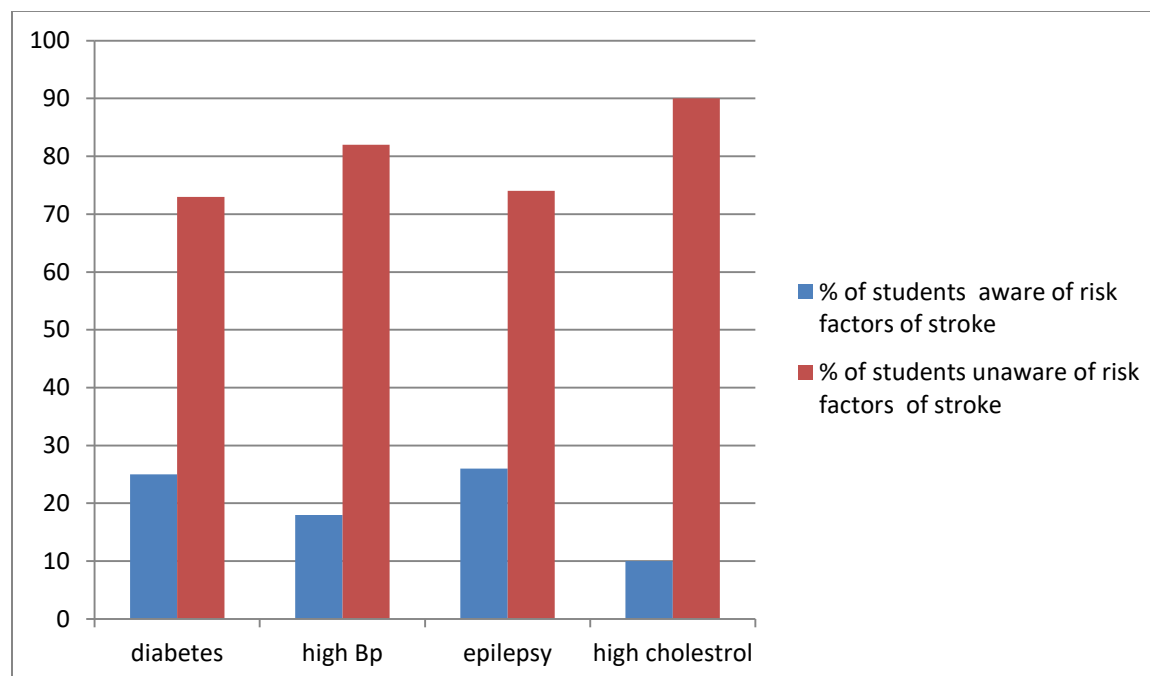
Table 2. Percentage of awareness of symptoms of stroke among students

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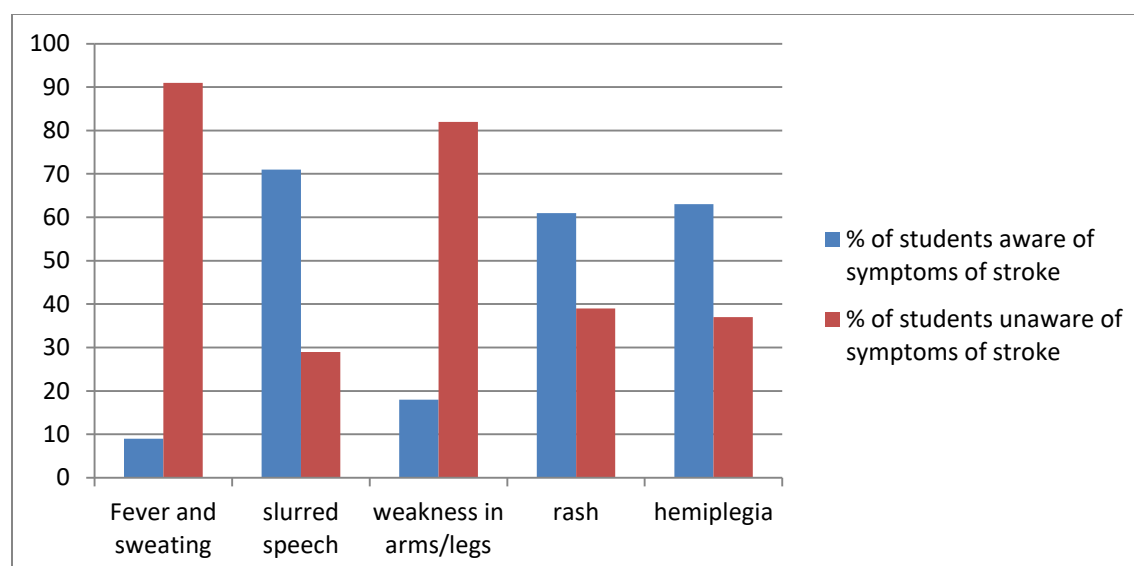
Table 3. Percentage of knowledge about diagnosis and treatment of stroke among students:
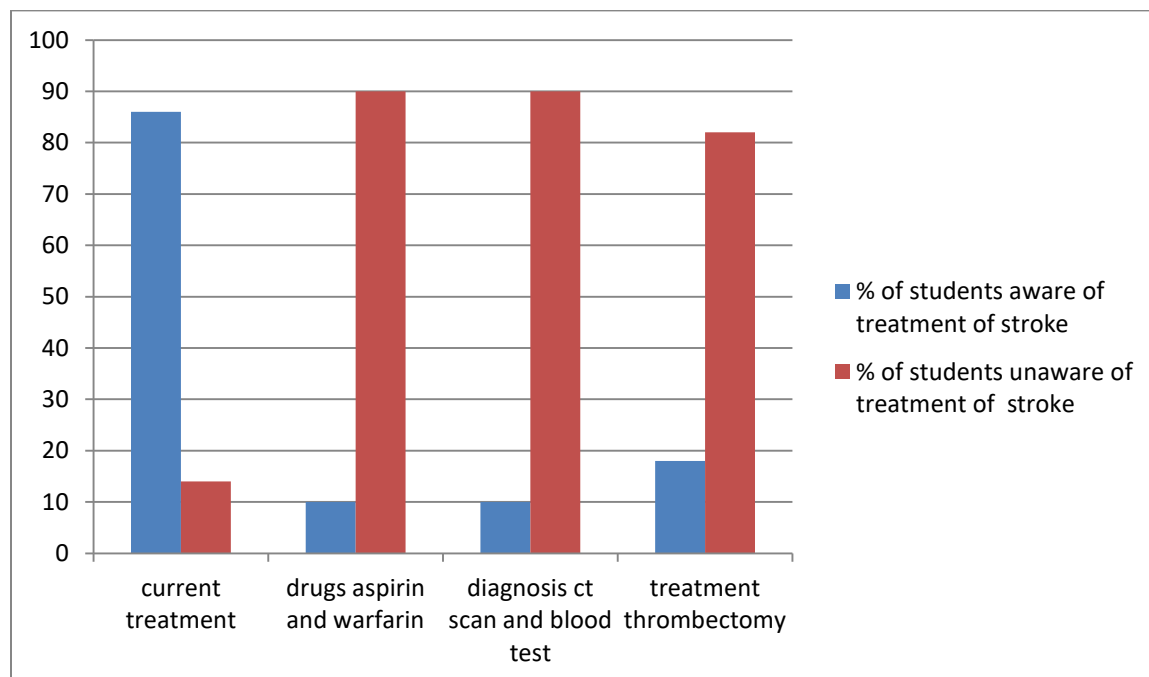
Discussion

Around 57% of the students are aware that stroke happens in brain and 41% of them consider it to be a medical emergency. 67% of the students are not aware that stroke is due to lack of blood supply to the brain. 71% of them are unaware that a quarter of strokes occur in people under the age of 65 years. More than half the students agree that stroke mainly occurs in women and that it's not common in children. Only 15% of them know that ischemic stroke is the most common and more than half of the students (69%) are unaware of the sudden onset of stroke. An overwhelming 91% of the students do not know that fever and sweating can be considered as signs of stroke, although 71% of them know that slurred speech is a sign of stroke. 60% of them do not consider rash as a stroke sign and a similar percent agree that weakness in arms and legs indicates a sign of stroke. 37% of the students know that hemiplegia is a consequence of stroke. Sadly, only a low percentage of the students are aware that diabetes, high Blood pressure and cholesterol are risk factors increasing the chances of stroke. (25%, 18% and 10% respectively). Chances of stroke can be reduced by exercise was agreed to by 81% of the students. Only 26% is aware that family history can contribute to increased incidence of stroke and 54% are unaware that full recovery can be made after stroke. 86% of the students know that there are currently treatments available for stroke but only 10% of them are aware that drugs aspirin and warfarin is prescribed for the same. A low percentage of the students know that CT scan and blood tests can be used for stroke assessment and that thrombectomy, angioplasty and stenting can be used for stroke treatment (10% and 18%). 47% of the students know that stroke survivors suffer from post stroke depression.

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Conclusion

With increasing lifestyle changes the incidences of stroke is increasing and with the higher impact of science and media, students are aware that stroke is a medical emergency and requires proactive measures. Though aware of its emergency nature a low percentage of students are able to identify its risk factors and recognize the lesser known signs and symptoms. Though a small survey, the responses highlight the lack of awareness and hence poor responsiveness to the disorder thereby delaying the treatment strategies and overall prognostic value.

Awareness regarding stroke, its risk factors, signs and symptoms can be increased in students through various social media, health campaigns and camps, and posters. With improved awareness programs and information faster medical care can be provided ensure a better prognostic outcome for the patients.

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Questionnaire: (Appendix A)

1) Stroke happens in brain	(Heart/Brain/Muscle/I don't know)
2) Stroke is due to lack of blood supply to brain	True(True/False/Idon't know)
3) Stroke is a medical emergency	true (True/False, I don't know)
4) A quarter of strokes occur in people under the age of 65	True(True/False/I don't know)
5) Stroke is more common among	True(Men/Women,I don't know)
6) Stroke is more common among children	false (True/False/I don't know)
7) The most common type of stroke is ischemic stroke	true (True/False/I don't know)
8) Do symptoms of a stroke usually come on	Suddenly(Gradually/Suddenly/I don't know)
9) Fever and Sweating is a sign of stroke	true (True/False/I don't know)
10) Slurred speech is a sign of stroke	true (True/False/I don't know)
11) Weakness in the arms/legs is a sign of stroke	True(True/False/I don't know)
12) Rash is a sign of stroke	false (True/False/I don't know)
13) Stroke normally affects both sides of the body	False(True/False/I don't know)
14) Diabetes increases chance of stroke	True(True/False/I don't know)
15) High blood pressure increases chance of stroke	True(True/False/I don't know)
16) Epilepsy increases chance of stroke	false (True/False/I don't know)
17) High cholestrol increases chance of stroke	true (True/False/I don't know)
18) Which of these could help reduce the chance of stroke	exercise (Fresh air/Vitamin C/exercise/I don't know)
19) Family history contributes to stroke	True(True/False/I don't know)
20) Nobody makes a full recovery after a stroke	False(True/False/I don't know)
21) Is there are any current treatments for stroke	True(True/False/I don't know)
22) Drugs prescribed for stroke are aspirin and warfarin	True(True/False/I don't know)
23) diagnosis of stroke can be done by	both ct scan and blood test (CT Scan/Blood Test/Both CT Scan and Blood test/I don't know)
24) Is thrombectomy, angioplasty and Stenting done for stroke	Yes(Yes/No/I don't know)
25) Stroke survivors suffer from post	stroke depression

Lakshmi M.G., 2015

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An Analysis of *Kathatmaka Satakam* Based on *Maruti Satakamu*

Ms. Harita Bhatlapenumurthy, Ph.D. Research Scholar

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Abstract

This paper in Telugu aims to analyze K*athatmaka Satakam* as a special genre in Telugu literature. The analysis is done based on *Maruti Satakam* – a Kathatmaka Satakam written by a 19th century poet by name, Gopinatha Venkata Kavi.

In the first section, the changes in the Sataka literature in 19th century in terms of the variety in the subject chosen and in terms of volume of works written were discussed in brief. In the second section, *Maruti Satakam* was introduced; its content and the meter in which the poems were written were touched upon.

In the third section, the arguments that place *Maruti Satakam* under a *Khanda Kavya* were refuted and it was identified as a *Kathatmaka Sataka*m. In the last section, the genre of *Kathatmaka Sataka*m was analyzed based on *Maruti Satakam* and the reasons why it couldn't flourish as a separate genre in Telugu literature were identified.

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కథాత్మక శతకం – విశ్లేషణ – మారుతి శతకము ఆధారంగా

kathātmaka śatakaṁ – viślēṣaṇa – māruti śatakamu ādhāraṅgā

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సంక్షిప్తి:

ఈ పత్రం మారుతి శతకం ఆధారంగా కథాత్మక శతకం అనే మిశ్ర ప్రక్రియను విశ్లేషిస్తుంది.

మొదటి విభాగంలో 19వ శతాబ్దంలో తెలుగు సాహిత్యం సాధించిన నవ్యతను గూర్చి, ఈ నవ్యత శతక సాహిత్యంలోనూ ప్రవేశించి, శతక వస్తువులో తెచ్చిన మార్పులను గూర్చి, కావ్య కథ శతకంలోకి చేరి కథాత్మక శతకంగా మారిన వైనాన్ని గూర్చి సంగ్రహంగా స్పృశించడం జరిగింది.

రెండవ విభాగంలో మారుతి శతకాన్ని పరిచయం చేసి, మూడవ విభాగంలో మారుతి శతకాన్ని ఖండ కావ్యమన్న వాదనలను తిరస్కరించి, కథాత్మక శతకంగా చూపించడమైనది.

నాలుగవ విభాగంలో కథాత్మక శతకాన్ని మారుతి శతకం ఆధారంగా విశ్లేషించి, కథాత్మక శతకం ఒక ప్రక్రియగా స్థిరపడకపోవడానికి గల కారణాలను విశదీకరించే ప్రయత్నం చేయడం జరిగింది.

1. పరిచయం

తెలుగు సాహిత్యంలో 19వ శతాబ్దికి విశిష్టమైన స్థానముంది. తెలుగు సాహిత్యాన్ని సంప్రదాయ పద్ధతులనుండి మళ్ళించి కొంతపుంతలు తొక్కించిన ఘనత ఈ శతాబ్దిదే. ప్రక్రియా వైవిధ్యం రీత్యా కూడా ఈ శతాబ్ది విలక్షణమైనది. ఒకవైపు అనూచానంగా వస్తున్న సంప్రదాయ సాహిత్యం, మరొకవైపు

ఆంగ్ల విద్యా ప్రభావంతో తెలుగులో అడుగుబెడుతున్న నూతన ప్రక్రియలు 19వ శతాబ్దపు తెలుగు సాహిత్యాన్ని పరిపుష్టం చేశాయి. ఈ యుగంలో వచ్చినన్ని సాహిత్య ప్రక్రియలు, వైవిధ్యభరితమైన రచనలు మరే యుగంలోనూ రాలేదు. ఈ యుగంలో పాశ్చాత్య సాహిత్య పరిచయంవలన తెలుగులో మొదలైన నవ్య ప్రక్రియలతో పాటుగా, సంప్రదాయ సాహిత్యంలో కూడా కొన్ని నవ్య రచనలు, నవ స్ఫూర్తితో వచ్చిన రచనలు ఉన్నాయి. ఈ యుగంలో వచ్చిన నవ్య ప్రక్రియలలో ఒకటైన కథాత్మక శతకం గురించి ఈ పత్రంలో చర్చించబోతున్నాను.

శతక సాహిత్యానికి 19వ శతాబ్ది స్వర్ణయుగం. రాశిలో అయితే శతక సాహిత్యంలో సింహభాగం ఈ శతాబ్దిలో వెలువడ్డదే. వైవిధ్యం విషయంలో కూడా ఈ శతాబ్దిలో శతక సాహిత్యం అపూర్వమైన దారుల్లో పయనించింది. అంతవరకు ఎక్కువగా భక్తి, నీతి సంబంధిత శతకాలు మాత్రమే కానవచ్చాయి. 19వ శతాబ్ది శతక సాహిత్యానికి విస్తృతిని ప్రసాదించింది. ఈ కాలంలో శతకం కవుల ప్రయోగాలకు వేదికగా నిలిచింది. వస్తువు ఏదైనా శతకంలో ఇట్టే ఇమడసాగింది. తిట్టు శతకం, జీవిత కథాత్మక శతకం, అధిక్షేప శతకం, రాజ కీర్తన – దూషణ శతకం, అనువాద శతకం, సమస్యా పూరణాత్మక శతకం, జీవిత కథా శతకం, కథాత్మక శతకం, చమత్కార(హాస్య) శతకం ఇలా ఎన్నో వస్తువులను తన శరీరంలో ఒదిగించుకుంది శతక ప్రక్రియ. ఇది 18వ శతాబ్దిలో మొదలై 19వ శతాబ్దిలో విస్తరించిన పరిణామం. ఈ క్రమంలో కావ్య వస్తువు కూడా 19వ శతాబ్దిలో శతకంలోకి ప్రవేశించి, కథా శతకం లేక కథాత్మక శతకం అనే కొత్త ప్రక్రియ రూపుదిద్దుకుంది.

ప్రసన్న రాఘవ శతకం – వంగూరి ముద్దు నరసకవి, ముకుంద రాఘవ శతకం – జూలూరి లక్ష్మణ కవి, లవకుమార శతకం – వద్ది తాతయ్య కవి, రామాయణ సంగ్రహ శతకం – మంగిపూడి వీరయ సిద్ధాంతి మొదలైనవి కథాత్మక శతకాల కోవలోకి వస్తాయి. అలాగే ఆత్మకథా రూపంలో వెలువడిన శతకాలు – హరిహరేశ్వర శతకం – మండపాక పార్వతీశ్వర శాస్త్రి, బిల్వేశ్వర శతకం – కొక్కొండ వెంకటరత్నం పంతులు కూడా ఉన్నాయి

ఈ పత్రం గోపినాథ వేంకటకవి రాసిన మారుతి శతకాన్ని అనుసరించి కథాత్మక శతక ప్రక్రియను విశ్లేషించే ప్రయత్నం చేస్తుంది.

2. మారుతి శతకము

మారుతి శతకకర్త గోపినాథ వేంకటకవి నెల్లూరు జిల్లా కావలి తాలూకా లక్ష్మీపురం గ్రామంలో 1813లో జన్మించాడు. వేంకటకవి తొలి రచన మారుతి శతకం. ఆంజనేయుని జీవితచరిత్రను శార్దూల, మత్తేభ వృత్తాలలో కథాత్మక శతకంగా మలచాడు కవి. వాల్మీకి రామాయణాన్ని అనుసరించి, "మారుతీ" అన్న మకుటంతో 116 పద్యాలలో శతకంగా రచించాడు. ఈ కథాత్మక శతకంలో వస్తువు హనుమంతుడి జీవితం. తదనుగుణంగా, ఆంజనేయుడి పుట్టుక, బాల్యం, విద్యాభ్యాసం, రామసుగ్రీవులకు మైత్రిని కుదర్చడం, సీతాన్వేషణం, రాక్షసులను భంజించడం, లంకా దహనం, చివరకు రామరావణ యుద్ధంలో కీలక పాత్ర వహించడం వంటి ఘట్టాలన్నిటినీ క్రమ పద్ధతిలో ఈ శతకంలో వర్ణించాడు కవి. చాలావరకు వాల్మీకి రామాయణాన్ని అనుసరించినా, కొన్ని చోట్ల హనుమంతుడి పరాక్రమాన్ని వర్ణించే అమూలక అంశాలైన మైరావణ వృత్తాంతం, కాలనేమి వృత్తాంతం మొదలైన వాటిని కూడా ప్రస్తావించాడు వేంకటకవి.

మారుతి శతకంలోని 116 పద్యాలలో 35 శార్దూలవిక్రీడితాలు, 81 మత్తేభవిక్రీడితాలు ఉన్నాయి. శతకంలో మొదటి పద్యం కావ్య సంప్రదాయమనుసరించి దైవ, గురు, పూర్వకవి నమస్కారాలతో ప్రారంభం కాగా, చివరి రెండు పద్యాలు కవి ఆత్మాశ్రయాలైన వంశనామాది వర్ణన పద్యాలు. మిగిలిన 113 పద్యాలలో 100 పద్యాలు కథా సంబంధులు కాగా, శతకాంతంలో నిబంధించిన మిగిలిన పద్యాలు మాత్రం హనుమంతుడిని కీర్తిస్తూ రచించిన సంప్రదాయకమైన శతక పద్యాలు.

3. ప్రక్రియా వివేచన

గోపినాథ వేంకటకవి మారుతి శతకం పైచూపుకు శతకమే అయినా ఇది ఇతర శతకాల వంటిది కాదు. ఇదొక విలక్షణమైన శతకం. కథను తనలో ఇముడ్చుకున్న కథాపరమైన శతకం.

శతక లక్షణాలను విశ్లేషిస్తూ, ఆచార్య జి.వి.ఎస్.గారు,

"శతకానికి మకుటం ప్రాణం. సంఖ్యా నియమం, వృత్త నియమం, భాషా నియమం అనేవి శతక ప్రక్రియకు బాహ్య నిర్మాణ లక్షణాలు. ఆత్మాశ్రయ స్వభావం, రసనియమం శతకానికి అంతర్నిర్మాణ లక్షణాలు" అని తెలిపారు (సాహిత్య చరిత్రలో చర్చనీయాంశాలు[2005:147]).

"శతకం అల్పకావ్యమే కావొచ్చు. ఉదాత్తకావ్యశ్రేణిలో నిలవగలిగే శక్తి సంపన్నత దానికి లేకపోవచ్చు. కవితాశక్తి విరాట్ స్వరూపం అందులో పరిపూర్ణంగా ప్రదర్శితం కాకనూపోవచ్చు అయితే శతకంలో ఒక విశిష్టత లేకపోలేదు. అది ఆత్మాశ్రయ కవితారూపం. కవి హృదయాని కది కమనీయ దర్పణం" (తెలుగులో పరిశోధన:శతకాలు, ఉదాహరణలు మొదలగు ప్రక్రియలపై పరిశోధన – చల్లా రాధాకృష్ణశర్మ[1983:122]).

పై ఉటంకింపులవలన ఆత్మాశ్రయ కవితాతత్త్వం శతకానికి అత్యంత ప్రధానమైన లక్షణమని చెప్పవచ్చు. ఆత్మాశ్రయ కవిత్వంలో కవి నేరుగా తన అంతరంగాన్ని వ్యక్తపరుస్తాడు. కవిత్వంలో ప్రతిఫలించేది కవి వ్యక్తిగత స్పందనే. మారుతి శతకానికి బాహ్య నిర్మాణ లక్షణాలైన మకుటం, సంఖ్యా నియమం, వృత్త నియమం, భాషా నియమం కుదురుకుంటాయి కాని అంతర్నిర్మాణ లక్షణమైన ఈ ఆత్మాశ్రయ స్వభావం ఉండదు. అలాగే, శతకానికి ఉండవలసిన మరొక ముఖ్య లక్షణం ముక్తకత. "శతకము ముక్తక పద్య సముచ్చయము. స్వయం సంపూర్ణ భావాత్మకము ముక్తకము. ఏ పద్యమున కది స్వతంత్రమైనది. ఒక పద్యమునకు తరువాతి పద్యమునకు అన్య విషయమునందెట్టి సంబంధముండదు" అని శతక సాహిత్యంమీద విస్తృత పరిశోధన చేసిన కె.గోపాలకృష్ణారావుగారు

పేర్కొన్నారు (ఆంధ్ర శతక వాఙ్మయము [1975:34]). కాని మారుతి శతకము క్రమబద్ధంగా పేర్చబడ్డ పద్యాల వరుస. ఇక్కడ కొనసాగింపు కనపడుతుంది. కనుక మారుతి శతకము పైచూపుకు శతకమే అయినా అంతర్తత్వం మాత్రం శతకానికి కాదు.

మారుతి శతకం మొదటి ముద్రణ ప్రతికి పీఠికను వ్రాసిన శ్రీరాంభట్ల లక్ష్మీనారాయణశాస్త్రిగారు ఈ రచననొక ఖండకావ్యంగా అభివర్ణించారు. ఈ అభిప్రాయాన్ని విశ్లేషించే ముందు ఖండకావ్యానికి కొన్ని ప్రసిద్ధమైన నిర్వచనాలను గమనిద్దాం.

"కవిత్వం కథనుండి విడివడి, కథతో సంబంధం లేకుండా నిలబడి ఖండకావ్యం అయింది. ఖండకావ్యంలో కథ అనేది బొత్తిగా ఉండదు. ఖండకావ్యం యొక్క విశిష్ట లక్షణం యేమిటంటే, పాఠకునిలో ఒకే ఒక అనుభూతిని కలిగించడం. అది పది పంక్తులున్నా, పది పుటలున్నా ఆ లక్షణం ఉండాలి. ఖండకావ్యం యొక్క ప్రాణప్రదమైన లక్షణం అది. రసం అనే మాట వాడవచ్చుననుకుంటే ఖండకావ్య లక్షణం యేక రసవ్యంజకత్వం – యేకైక రసవ్యంజకత్వం" (కథానికా, దాని శిల్పమూ– రాచమల్లు రామచంద్రారెడ్డి).

కథా త్యాగం, భాషా సారళ్యం, వర్ణనల సంకోచం, ప్రబోధ ప్రాధాన్యం ఖండకావ్య లక్షణాలని చేకూరి రామారావు గారు పేర్కొన్నారు (రజత రంజని[1988:274]) .

"ఖండకావ్యాల్లో ఒక అనుస్యూతమైన ఇతివృత్తముంటుందని చెప్పటానికి వీలు లేదు, ఒక్కొక్కప్పుడు ఒకటే సన్నివేశముండవచ్చు. మరొకప్పుడు కతిపయ సన్నివేశా లుండవచ్చు. అంతేకాని మొదటినించి కథ పర్యవసానము దాకా కథ జరుగదు." (కురుగంటి సీతారామాచర్యులు – నవ్యాంధ్ర సాహిత్య వీథులు[1994:267])

పై నిర్వచనాల వల్ల ఖండకావ్యంలో కథ గౌణంగా, అనుభూతి (రసం) ప్రధానంగా ఉంటుందని తెలుస్తోంది కనుక హనుమత్కథా ప్రధానమైన మారుతి శతకాన్ని ఖండకావ్యమని నిర్ధరించలేము.

కథా ప్రధానమైనది కనుక ఖండకావ్యం కాదు, ఆత్మాశ్రయ తత్త్వం లేదు, ముక్తక పద్య సముచ్చయం కాదు కనుక శతక ప్రక్రియ కిందకు రాదు. మరి మారుతి శతకం ఏ ప్రక్రియ కిందకు వస్తుంది అని ప్రశ్నించుకుంటే, "తెలుగు కవులు ప్రయోగించిన, ప్రయోగిస్తున్న ప్రక్రియలు శుద్ధమైన ప్రాథమిక ప్రక్రియలు కావు; ప్రౌఢమైన మిశ్ర ప్రక్రియలు" అని డా. జి.వి.ఎస్ అన్నట్టుగా (సాహిత్య చరిత్రలో చర్చనీయాంశాలు[2005:ప్రవేశిక]) ఈ మారుతి శతకం ఒక మిశ్ర ప్రక్రియా రూపం.

"శతకము ముక్తక లక్షణము నుండి కథాత్మక శతకములలో ముక్తమైనది. తెలుగు శతక వాజ్మయము వికాసమునందిది యొక ప్రధానమైన ఘట్టము. కావ్య ధోరణిలో శతకమును రచించుటకు కొందరు కవులొనర్చిన ప్రయత్న ఫలమిది. కాలక్రమమున కావ్యవస్తువు వలె శతక వస్తువు కూడా విస్తృతమైనది. ఇట్టి శతకములను ఐతిహాసిక పౌరాణిక కథాత్మకములు, జీవిత కథాత్మకములు, ఆత్మ కథాత్మకములు అని మూడు ప్రధాన వర్గములలో పరిశీలింపవచ్చును" అని కె.గోపాలకృష్ణారావుగారు (ఆంధ్ర శతక వాజ్మయము[1975:34]) పేర్కొన్నారు.

పై నిర్వచనాన్ని బట్టి మారుతి శతకాన్ని ఐతిహాసిక కథాత్మక శతకంగా పేర్కొనవచ్చు. అసలు కథాత్మక శతకమన్న మాటే విరోధాభాసకు ఉదాహరణగా చెప్పుకోదగ్గ పదబంధం(an oxymoron). "మకుటాత్మకమగు శత ముక్తక సముచ్చయమే శతకము" (శతక సాహిత్య వికాసము[1976:87]). ముక్తకమైన పద్యాల సముదాయమే శతకమని స్థూలంగా చెప్పుకుంటే, కథ అనేది దానికి పూర్తిగా వ్యతిరేకమైన ప్రక్రియ. కథ అంటే ఒక లక్ష్యం ఉద్దేశంగా వరుసగా పేర్చబడ్డ ఘట్టాల సమాహారం. ఈ విధంగా పరస్పర విరుద్ధ లక్షణాలు కలిగిన ఈ ప్రక్రియను వివేచిద్దాం.

4. కథాత్మక శతకం – వివేచన

కోవెల సంపత్కుమారాచార్యగారు ఛందో రహితమైన కవిత్వాన్ని గురించి చెబుతూ, "సహజమైన తన శరీరాన్ని అనవసరంగా పోగొట్టుకొని ఇతర శరీరంలో ప్రవేశించినప్పుడు – అంటే పరకాయ ప్రవేశం చేసినప్పుడు జీవి పడే ఇబ్బంది అంతా ఆ స్థితిలో(ఛందో రహిత స్థితిలో) కవిత్వము

అనుభవిస్తుంది. పరకాయ ప్రవేశం చేసినప్పుడు జీవికి సుఖంగానీ, సమగ్రత గానీ లేదు" అని అంటారు (తెలుగు ఛందస్సులో వెలుగులు[2011:110]). సరిగ్గా ఇదే స్థితి మనం కథాత్మక శతకం విషయంలో కూడా చూడవచ్చు.

కథాత్మక శతకంలో కథ తనది కాని శరీరమైన శతకంలో ప్రవేశించి నానా ఇబ్బందులూ పడుతుంది.

1. శతకానికి సంఖ్యా నియమం ఉంటుంది కనుక కథను విస్తారంగా, రస వ్యంజకంగా చెప్పడం కుదరదు. ఎంత పెద్ద కథ అయినా శతకానికి నిర్దేశించుకున్న పద్యాలలోనే చెప్పాల్సి ఉంటుంది. మారుతి శతకంలో హనుమత్కథ మొత్తం 100 పద్యాలలోనే పొందుపరిచారు వేంకటకవి.

2. వృత్త నియమం ఉంటుంది కనుక కథలో సందర్భానుగుణంగా ఛందస్సును ఎంచుకునే వెసులుబాటు ఉండదు. మారుతి శతకం శార్దూల, మత్తేభ వృత్తాలలో చెప్పబడింది. సహజంగా ఈ వృత్తాలు ఓజోగుణ ప్రధానమై వీర, రౌద్ర రసాల ఆవిష్కరణకు అనుకూలంగా ఉంటాయి. హనుమత్కథ వీరరసప్రధానమైనదే అయినా, దయనీయ స్థితిలో సీతను చూడటం, ఆమెతో సంభాషించటం, రామునికి సీత కుశలవార్త తెలపటం వంటి కరుణరసాత్మక ఘట్టాలకు కూడా అవే ఛందస్సును వాడవలసి వచ్చింది.

3. మకుట నియమం ఉంటుంది కనుక కవి నిర్దేశించిన భావం పూర్తిగా పద్యంలో చెప్పగలిగినా లేకపోయినా తప్పనిసరిగా పాదంలో మకుటం చేర్చాలి.

4. శతకానికి ముక్తక లక్షణం ప్రధానం కాని కథలో కొనసాగింపు ఉండాలి కనుక కథాత్మక శతకంలో ముక్తక లక్షణం పూర్తిగా కుదరదు. అయితే ఇక్కడ కూడా ముక్తక లక్షణాన్ని, కథలోని ఒక ఘట్టం మొత్తం ఒక పద్యంలో కుదురుకునేలా, ఆ ఘట్టానికి కొనసాగింపు ఉండని విధంగా, సాధించారు కథాత్మక శతక కవులు. కనుక కవి ఒక ఘట్టాన్ని, అది ఎంత పెద్దది అయినా సరే, ఒకే పద్యంలో,

మకుట సహితంగా చెప్పగలగాలి. అందుకే ఈ శతకంలో నాలుగు పాదాలతో పద్యాన్ని గమ్యం చేర్చలేక 13 పంచపాదులను వ్రాయాల్సి వచ్చింది వేంకటకవికి.

ఉదాహరణకు మారుతి శతకంలో సీతను వెతుకుతూ రాముడు అడవిలో తిరుగుతుండగా హనుమ సుగ్రీవుని పనుపున భిక్షకుని వేషంలో రాముని వద్దకు వెళ్ళి, సుగ్రీవుని కథను రామునికి తెలిపి, రాముని తెచ్చి సుగ్రీవునితో మైత్రి కల్పించిన ఘట్టాన్ని ఒక పద్యంలో కూర్చే ప్రయత్నంలో చతుష్పాది కాస్తా పంచపాది అవ్వవలసి వచ్చింది.

తనపత్నిం దిలకింపుచున్ నిబిడకాంతారోర్వి వర్తించు రా

మ నరేంద్రోత్తము పాలి కర్కజుఁడు పంపం భిక్షువేషంబునన్

జని, సుగ్రీవుని చందముం దెలిపి యా క్ష్మానాథు దోడ్తెచ్చి, మె

ల్లన నయ్యుద్ధఱకుం ధనంజయుని మ్రోలన్ సఖ్యసంబంధమున్

వినయం బొప్పఁ ఘటింపఁ జేసినది నీవే కాదొకో మారుతీ! (8)

కవి కావ్యరచన చేసేటప్పుడు మెల్లగా సన్నివేశానికి కావలసిన నేపథ్యాన్ని సమకూర్చి, తను అనుకున్న ఛందస్సులో, తను అనుకున్న రీతిలో రసావిష్కరం కావిస్తాడు. కాని శతకంలో అటువంటి అవకాశం ఉండదు. కథ చెప్పడానికే పూర్తిగా ఆస్కారం లేని పరిస్థితుల్లో, వర్ణనలకు అస్కారముండే అవకాశమే లేదు. ఇన్ని నియమాలతో శతకాన్ని నిర్వహించడం కత్తి మీద సాము వంటిదే. ఇందువలనే ఈ కథాత్మక శతకం ప్రక్రియా పరంగా విస్తృతిని సాధించలేకపోయింది. అయితే తెలుగులో కథ కవిత్వంనుండి విడివడి స్వతంత్రంగా నిలబడే క్రమంలో కథాత్మక శతక ప్రక్రియ ఒక సంధి దశ వంటిదని చెప్పుకోవాలి.

ఉపయుక్తగ్రంథసూచి

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WWW:

1. http://www.kadapa.info/%E0%B0%95%E0%B0%A5%E0%B0%BE%E0%B0%A8%E0%B0%BF%E0%B0%95%E0%B0%BE/ - కథానికా దాని శిల్పమూ – రాచమల్లు రామచంద్రారెడ్డి (డిసెంబరు 1, 2014)

Postmodernism and the Women Protagonists of Sidney Sheldon

Dr. P. Malathy, M.A., PhD

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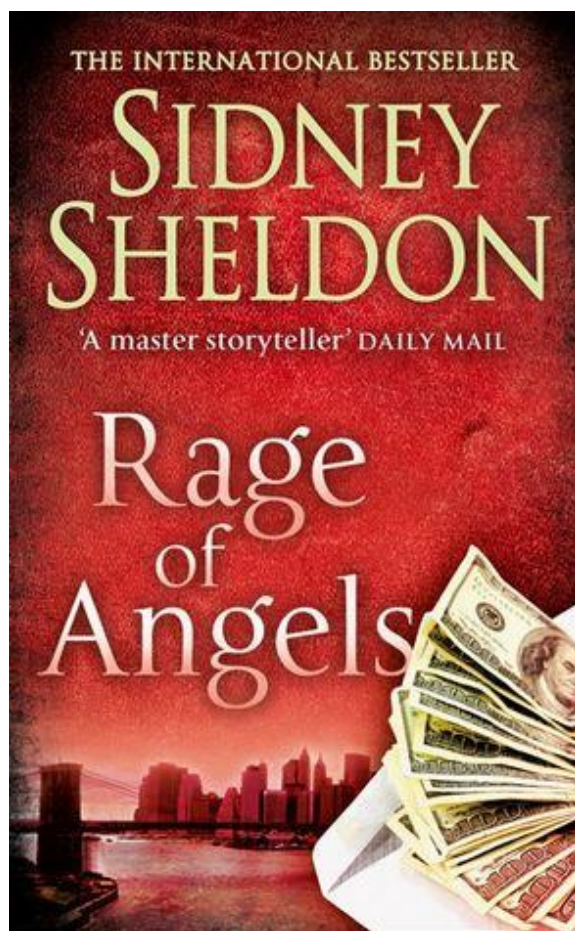
Abstract

The incessant thrill of Sidney Sheldon's novels arises from the psychological impact left by one character over the other. Noticeably, the women characters of Sheldon take a lead role in bringing serendipitous link to his stories. They become psychological tools around whom the entire stories revolve. The delineation of Jennifer Parker in *Rage of Angels* (1980), Tracy Whitney in *If Tomorrow Comes*(1985), and Ashley Patterson in *Tell me your Dreams*(1998) stand a fool proof for the victim versus victor logistics thus unveiling the elements of postmodernism in the society. This perhaps incurs adequate mental agility of the victimized sect especially when it exclusively comprises women. The gradual evolution of a victim into victor in the life span of Sidney's women protagonists is based on the impact of postmodernism which

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entertain their extreme courage, audacity, determination, societal ingenuity, wrath over societal injustice, rage over vulnerable personal atrocities and victimization besides assertiveness combined with diplomacy to run ahead of the race. This paper is an effort to explore theconnection between the postmodernism and psychological outbursts of women protagonists of Sidney Sheldon's novels namely *Rage of Angels* (1980),*If Tomorrow Comes*(1985)and *Tell me your Dreams*(1998).

Keywords: Postmodernism, Sidney Sheldon, Meta-ethical moral relativism in Sidney Sheldon's Women Characters, Psychological outburst of Sheldon's women protagonists, Empowered women protagonists of Sidney.

1.1 Introduction

The American novelist, Sidney Sheldon (11 February 1917-30 January 2007) is world renowned as a dramatist, novelist, screen-playwright, producer and an auto-biographer. Sidney has authored eighteen novels namely *The Naked Face* (1970), *The Other Side of the Midnight* (1973), *A Stranger in the Mirror* (1976), *Bloodline* (1977), *Rage of Angels* (1980), *Master of the Game* (1982), *If Tomorrow Comes* (1985), *Wind Mills of Gods* (1987), *The Sands of Time* (1988), *The Memories of Midnight* (1990), *The Doomsday Conspiracy* (1991), *The Stars Shine Down* (1992), *Nothing Lasts Forever* (1994), *Morning, Noon and Night* (1995), *The Best Laid Plans* (1997), *Tell me your Dreams* (1998), *The Sky is Falling* (2001), and *Are you Afraid of the Dark?* (2004). His swan-song is his auto-biography, *The Other Side of Me* (2005). Apart from these works Sidney has proved his phenomenal style in his plays like *The Merry Widow* (1943), *Jackpot* (1944), *Dream with Music* (1944), *Alice in Arms* (1945), *Redhead* (1959), and *Roman Candle* (1960). The influence of his Russian Jewish ancestry has become prevalent and obvious in many of his literary creations.

1.2 Sidney's Women Protagonists and Postmodernism

Postmodernism has its firm roots in the ironical and cynical attitude of people as a result of distrust towards the ethical practice of societal dogmas. As postmodernism rejects totality, Sidney's women protagonists also dare their decisions empowering themselves to evolve as victors instead of resuming to be victimized scapegoats in their own ways. The audacity of Jennifer Parker in handling Michael Moretti, the scheming of Tracy Whitney in avenging Romano and the altar of Ashley by name Tony committing castrated murders invariably exhibit their intense mental transformation which invigorate them to rise to their vulnerable situational anxiety of avenging the criminals. Jennifer Parker and Tracy Whitney diplomatically destine the doom of their villains by executing a law breach in retaliation to their innocent victimization. Even though they take justice in their hands they play a very safe game to set themselves free the clutches of law. As a matter of fact, Ashley's character delineation edifies a difference here for all her crimes under the refuge of psychological reasons of her ill mental health denoted as Multiple Personality Disorder (MPD) or Dissociative Identity Disorder (DID).

1.3 Postmodernism in Select Novels of Sidney

Sidney's novels generally embark on the traces of post modernism and its pervasiveness in American Society. To enunciate precisely, the post modernistic evidences delineated in his novels exhibit the unethical practices cropping up from avarice, corruption, crime, covetousness,

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greed, jealous, perversion, rage and sexual promiscuity. Postmodernism becomes evident when one takes any vile to execute one's plan or to live a lifestyle of one's wish oblivious of the necessary human ethics as stated subsequently in the select novels of Sidney Sheldon namely *Rage of Angels* (1980), *If Tomorrow Comes* (1985), and in *Tell me your Dreams* (1998):

1. The compromise of Jennifer Parker in *Rage of Angels* (1980), on her professional and personal ethics exhibits the avenues of postmodernism in the plot construction of Sidney's Rage of Angels. The noticeable usage of the contradictory phrases "rage" and "angels" overtly exemplify postmodernism in Sidney's diction which highlights the contradictory conceptualization of 'evil' and 'goodness'. The incidents of sexual promiscuity in *Rage of Angels* also reinstate the elements of postmodernism in the novel.

2. Tracy Whitney's vulnerable predicaments during her imprisonment by lesbian companions along with her which leads to her miscarriage metamorphoses her into a strongly determined avenger through every possible opportunity that comes across her way. At situations Tracy also empowers herself to take risk towards creating an opportunity to avenge her victimization through the bankruptcy and death of her victors. The indulgence of Tracy in unlawful means to achieve her goals well showcase the elements of postmodernism in *If Tomorrow Comes* (1985).

3. Ashley's mental distress caused due to her molestation by her father paves the way for her Multiple Personality Disorder. The altars namely Tony and Alette that get developed in her mind take a vent for her strong emotions like love for worldly fantasy and revenge over men in general. The castrated murders which she commits when she lives as Tony express the elements of postmodernism in *Tell me your Dream* (1998).

1.4 Jennifer Parker's Law Breach and Mood-Swings

Jennifer Parker seems to swing between Adam, a renowned politician who uplifts her profile and a mafia master, Michael Moretti who crumbles down her career of a phenomenal attorney. The thrill of the story gets sustained at every psychological outburst of Jennifer Parker who compromises with her law breach that makes Michael Moretti the beneficiary of her legal ingenuity against her conscience for the sake of her son born of Adam. Her physical relationship with Michael Moretti and astounding offering of her potential arguments for unrighteous causes to represent Michael Moretti serve proofs for her postmodernism in her physiological and materialistic lifestyle.

1.5 Tracy Whitney's Avenge Through Unlawful Means

Tracy in the process of accumulating wealth makes an open challenge to play chess with two expert players where she bets to win one game and assure draw-declaration for the other. The beauty here is her blindfolded game playing of chess without knowing the nuances of it. Her logistics to repeat the move of one great player with that of the other in two different places at the same time edifies her unethical betting. She diplomatically makes one fall a pawn in her hands using her business intellect and adeptness. Her potential go-getting after becoming a prey to the ruthless atrocities through societal evils is actually a postmodern transformation.

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1.6 Ashley's Wrath Over Men Resulting in Castrated Murders

Ashley's wrath over men gets unleashed when her altar Tony commits castrated murders thinking that to be safeguarding measure of a woman from men. This psychological frenzy state of Ashley has its fulcrum of her childhood molestation. Her longing for her mother's love and lack of confidence in men become very evident in many situations. The vulnerable psychic disorders depicted in *Tell me your Dreams* (1998) is certainly a subject of postmodernism. The murders committed by Tony, the altar of Ashley shall not be punished as it doesn't live individually in a separate body. It is here the law breach of Ashley is excused due to her mental disorders. Hence, instead of severe verdict she enjoys rejuvenation through her psychiatrist in the mental asylum to which she is sent. These psychological intricacies of Ashley and their over lapping of law exhibit both postmodernism besides meta-ethical moral relativism.

1.7 Meta – Ethical Moral Relativism in Sidney's Women Characters

The women protagonists of Sidney's novels undergo a drastic mental metamorphosis resulting in their meta-ethical moral relativistic indulgences described in his novels. In fact, moral relativism has not been the crux of significant literary discussions until 20th century. Actually, it is the American sociologist, William Graham Sumner (1840-1910) who briefs on moral relativism in his *Folkways* (1907). Moral relativism deals with discrepancies in the relative significance and appropriateness of an individual's decision-making potentiality with respect to the crucial situations faced. Whereas meta-ethical moral relativism figures out the extreme differences of people's perceptions about their individual practicing of virtues, and justification of their lifestyle through phrases like "good", "bad", "right" and "wrong" in their everyday life. Here their special dictum and discretion is fathomable to their enigmatic situations. The truth or falsity of moral judgments, or their justification, is not absolute or universal, but is relative to the traditions, convictions, or practices of a group of persons (Gowans, 2015).

1.8 Conclusion

The postmodern analysis of Sidney's women protagonists, namely, Jennifer Parker delineated in *Rage of Angels (1980)*, Tracy Whitney depicted in *If Tomorrow Comes (1985)*, and Ashley Patterson projected in *Tell me your Dreams (1998)* explicitly open the avenue for perceiving the meta-ethical moral relativism prevailed in their society. Sidney purposely makes them fall a prey to into the devouring crookedness of villainous society that victimizes them to add thrill and adventure to his genre. The vulnerable atrocities and sufferings undergone by Jennifer Parker, Tracy Whitney and Ashley transform them into the strongest of all in their own respective ways. They all show a drastic change in their personal believes, practices, besides their strategic response through their own ways of retaliation on the society that victimized them.

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Conflicting Ideologies of Fundamentalism Versus Liberalism in Hanif Kureishi's *The Black Album*

Dr. M. Mohankumar, M.A., M.A. (Ling.), M.Phil., Ph.D.

Courtesy:
https://www.abebooks.com/9780571177127/Black-Album-Hanif-Kureishi-0571177123/plp
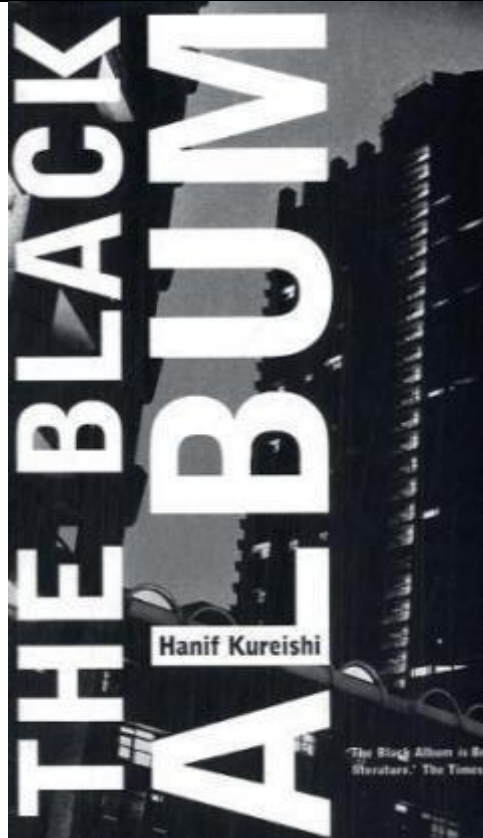
Abstract

   In the globalization scenario, materialism, sectarianism, communalism and fundamentalism have hackneyed words. Traditional conviction to morality and humanism have been put to acid test in the changing phase of post-war society. The west has always been playing the dialectic of 'Self', playing mischief with 'other' and causing havoc in the epistemology of humanism. Edward Said's analysis of Orient vs. Occident is executed based on the conflicting ideologies of whites and non-whites.

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Hanif Kureishi is an empiricist in postcolonial aesthetics. All his fictions depict racism, ethnicism and multiculturalism. His novel *The Black Album* deals with the conflicting ideologies of racism in the form of fundamentalism and liberalism. Racism has been the most favoured subject of Imperialist narratives since the Victorian Age. Be it in America or Africa, racism has wrecked the finer spirit of humanism. In the globalised world, it has taken the other turn towards terrorizing fundamentalism. It always keeps itself in stiff opposition to the western liberalism. Shahid in *A Black Album* is the symbol of conflicting ideologies between fundamentalism and liberalism. He is the spokesman of liberal face of Islam. He is pulled towards militancy by convincing force of Riaz. However, he is dragged into sensuality of Deedee Osgood, who brings him out of militancy and drives him towards the path of liberalism. This paper attempts to analyse the conflicting ideologies between militant fundamentalism and liberal humanism.

Keywords: Hanif Kureishi, *The Black Album,* Religious Ideologies, Fundamentalism, Liberalism, Muslim Minorities, Post-war London.

Hanif Kureishi's Novel on Migrants

London, which was once the imperial capital, has attracted different kinds of ethnic races towards it. In the post-war world, the great city has become the capital of multiculturalism. The white men have learned to adopt themselves in the multicultural milieu. Multiculturalism is the result of the inflow of migrants from the postcolonial countries. Diaspora scenario has changed the shape of the erstwhile colonialism. The erstwhile colonial London has become the postcolonial capital. The novels of the migrants deal with the themes like multiculturality, the conflict between the minorities and whites, and the quest for identity. Hanif Kureishi is a Pakistani writer, who migrated to London. He is a novelist, a filmmaker, and a short story writer. He has written seven novels such as *The Buddha of Suburbia, The Black Album, Intimacy, Gabriel's Gift, The Body, Something to Tell You* and *The Last Word.* He has directed many screen plays. His screenplay *My Beautiful Laundrette* received an Oscar Nomination for the best screen play. He writes about Islam and the West. His novel *The Black Album* portrays the conflict of Islamic minorities with the whites and also the conflict between fundamentalism and liberalism.

Protagonist Shahid

Shahid is the protagonist of the novel. He struggles to survive between fundamentalism and liberalism. His mind is never static. He could not adapt to the westernization. He is racially discriminated. He is frustrated about his dual identity. Shahid feels that Riaz's ideology is moral. Riaz, Shahid's friend wants to be a strict Islamist. But the life in the multicultural London makes him think of his own people. So he tries to maintain a healthy relationship with Riaz. The friendship with Riaz and his mates helps Shahid to regain and to be committed to the religion of his ancestors. For Shahid, the friendship with Riaz is an epiphany to know the humiliation of his community. He studies literature and so he is fond of stories. Chad accuses Shahid's habit of reading stories. He asks Shahid to work for the empowerment of his people instead of reading stories. Shahid tells him to study the book *The Possessed* by Dostoevsky which would impress him. Chad replied to him that no books would ever impress him. He says that his mind always

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wanders around the dispossessed. He means that his people are dispossessed. He says, " . . . people in the West, they think they're so civilized an' educated an' superior . . ." (21). Both Chad and Shahid spend a lot of time talking about their religion. They discuss the extremity of ingratitude meted out to their people under Thatcher's era and among Whites.

Deedee

Shahid loves the friendship of Riaz, the fundamentalist. At the same time, he develops a sensual relationship with Deedee Osgood, the college lecturer. They both spend a lot of time at the college library and at home. They would discuss subject matters and soon their relationship and meetings grow into an intimate affair. In their wandering, Deedee loves to show him the parts of London city. Deedee as an adulteress enchants Shahid through wiles and guiles. Chili, Shahid's brother too never worries about social and moral convictions. He was an epicurean and he wants to 'seize the day'. He desires to sleep with as many girls as possible. Once he slept with a woman even while her husband watched. He is even encouraged by his father. Papa wants Shahid also to be like hedonistic Chili. But Shahid does not like to lead and epicurean life. Papa tries to change Shahid. His attempt of making Shahid to sleep with a girl fails. Whenever Shahid is sent with a girl out, he would be so innocent. He reads the poems of Shelley and Keats to her. When Shahid later migrates to London, he hates the city for its immoral things. But Shahid's relationship with Deedee transforms him wildly and he prefers to lead the wayward life.

Deedee is as enchanting as a sorceress and she speaks of drugs, Pop music and wine which Shahid's mother considers as "wrong things"(56). The friendship of Deedee and the life of London make him transformed into a Londoner. At the same time, he believes that he is strongly indebted to the doctrines of God's work. He often oscillates between morality and immorality, fundamentalism and liberalism. He is unhappy that he loses the life of spirituality, due to the sorcery of Deedee. Deedee regrets for taking Shahid where there are only whites. She is sad that she does not have children while her friends have. She reasons out her adultery.

Chad

Chad advises Shahid to remove the 'impure' from his life. He preaches that they are created by Allah. He denies that they were the descendants of monkeys. Chad threatens Shahid that he will be put in the hell-fire if he disbelieves Allah. He says, "It's hell-fire for disbelievers, you know that" (81). He tells Shahid not to mingle with Brownlow or Deedee Osgood as they have lost their souls.

Chad does not permit Hat to become an accountant as the accountants have to shake hands with the girls. It is considered to be wrong according to the moral code of religion. Riaz and Chad have convinced Shahid and others to have a consciousness of 'their religion', he often questions Riaz about fundamentalism. When Riaz announced that the author of *Midnight's Children* should be punished, Shahid asked him to forgive and forget his attack. Shahid questions Riaz, "Would you kill a man for writing a book?" (172). It shows the liberal outlook of Shahid. Riaz replies that it is needed for the sake of forsaken people. Shahid feels sick at the madness of Riaz to commit such cruel actions. Shahid's ideas on the book of Salman Rushdie are similar to the ideas of Deedee Osgood. She asks Shahid to escape from the fundamentalist group,

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convincing him that he was a blasphemer, atheist and a pervert. But Shahid does not have the courage to deny god. He lives in an in-between state. He was unwilling to leave 'his' religion. He is confused whether to follow the religious ideology or to abandon his relationship with Deedee Osgood. Shahid has tolerance for all the religions and he is the liberalist.

State of Oscillation

In *The Black Album,* Kureishi maintains the neutral stance of Shahid, who straddles between fundamentalism and liberalism.

In his state of oscillation, Shahid is unable to decide which path that he should travel. Finally, he prefers to lead the worldly, sensual life of Deedee. He realizes that man's constant quest for identity finally culminates in liberalism or liberal outlook. Religious moral prescriptions do not liberate, and they bind. Shahid understands that liberalism would supersede fundamentalism.

In London, the Muslim minorities are attacked. Riaz would often address the people about the persecution of Muslims in London. He would also speak about the gays, lesbians and of other minority groups in the world. He would tell his friends that their motto should be to fight against the persecution of their people in Palestine, Afghanistan and Kashmir. He also tells them that the one who does not fight for their people has to answer Allah.

To Conclude

The novel portrays the inhuman treatment of white people meted out to Muslims.

In *The Black Album,* both Riaz and Chad are the self -styled religious mongers. They refuse to deviate into all-embracing liberalism. In their preview, the whites are viewed as the Self or the dominant master class. The Asian Muslims, such as Riaz and his friends, are constantly living under the fear of being persecuted, attacked and tortured by the whites.

On the other hand, the whites view the Muslim as fundamentalist. They refuse to look at the liberalism and humanism of the soft-core Muslims like Shahid. Shahid stands as a connecting link between the racism of the whites and the fundamentalism of London-inhabited Muslims, Riaz and Chad. Shahid represents, he has 'tolerance' towards men of other religions, especially the whites. So, he prefers to sail on the smooth waters of liberalism with Deedee Osgood.

Shahid, as a liberalist, voices out his mild protest against the rioters who proclaim to burn the copies of Salman Rushdie's *The Satanic Verses*. He tries to convince his Muslim friends not to burn it, as they should view the novel as a piece of literature. He stays away from all the fanatics. His middle-position stand makes him a post-colonial man, neither supporting fundamentalism nor condemning racism. He is sentimentally neo-Muslim and anti-racist. He is an epitome of liberalism.

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Use of Address Terms in Urdu as Spoken in Western Uttar Pradesh (Specially in Rampur and Adjoining Districts): A Sociolinguistic Study

Nazish Malik, Research Scholar

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Abstract

Generally, it can be seen that most of the Urdu speakers from the western Uttar Pradesh frequently use address terms in formal as well as colloquial use for everyday conversation. Such usage is considered as an integral feature of socio-cultural aspects in terms of language and society. Such types of usage may be useful for sociolinguistic information especially pertaining to interlocutors, about their relationships and circumstances. In the past few decades such terms are studied in different languages of the world in which scholars have been focussing on identifying different types of 'addresses', for instance, personal names, general and occupation titles, kinship related terms, religion- oriented expressions, honorificity in terms of intimacy, personal pronouns, descriptive phrases, etymologies, etc. This work is an attempt to inquire accurate and proper use of the vast range of choices for addressing individuals of different age groups having various contexts being used by western Uttar Pradesh Urdu speakers. Furthermore, this study also shows a number of culture specific address terms which may not have English or Hindi equivalent.

Keywords: Address Terms, Urdu of Western Uttar Pradesh (specially spoken in Rampur and adjoining districts), Interlocutors, Impact of Khadiboli on Urdu.

Address Terms

In order to have any sort of communication between an individual and society different sorts of strategies are followed. A vital point which dwells around the study of communicative strategy is how people open up conversation and how do address each other in a particular language.

Different forms of address are the outcomes of distinct socio-cultural scenario of a particular society. Many researchers have defined address terms in different terminology. In Oyetade (1995) had viewed address terms "as words or expressions", which are used 'in interactive, dyadic and face-to-face' settings 'to designate the person being talked to'. Similarly, different people have different viewpoint on this topic. Holmes (1992:1) has mentioned that "examining the way people use language in different social contexts provides a wealth of information about the way language works, as well as about the social relationships in a community." Some researchers like Keshavarz (2001) considers that terms of address are linguistic forms that are used in addressing others to attract their attention or for referring to them in the course of a conversation. They are words or linguistic expressions that speakers use to appeal directly to their addressees (Taavitsainen and Jucker, 2003). Yule (2006) asserts that address term is a word or phrase for the person being talked to or written to. But one point is common in almost all the research done in this area i.e. address terms reflect the socio-cultural hierarchy in the society. The vital point on this topic is, each society has its own way to address and that way of address mirrors the level of social, cultural, economic and other sorts of

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hierarchy in a particular society. To address the address terms to lookup the diverse, multicultural and multiethnic nature of Muslim communities in Western Uttar Pradesh. To peep into the issue Mehrotra (1981) expands our horizon where he has elaborated nine different categories of address terms i.e. names, honorifics, titles, situation factors, multiple uses of address forms, greetings, invocation, addressing pets and also avoidance of address terms. People use terms of address to address each other in almost all occasions. There are three reasons for using address terms. First, they are used to attract people's attention, to remind the hearer, one's professional status or the relationship between the speaker and the hearer.   Second, they are used to show politeness and the difference in social class and the degree of respect on certain occasions. Third, they are used to reflect social information about identity, gender, age, status and the complex social relationships of interlocutors in a speech community (Yang, 2010). Notable among other studies, Brown and Ford (1961) proposed the semantic rules governing address in American English based on varied collection data. They found that the most common forms of address are the first name (FN) and the title plus last name (TLN) in American English. This characteristic was later on expressed as the invariant norm of address (Brown,1965).

Review of Literature

In the past decades, many definitions have been provided by researchers. As a classic study in sociolinguistics, Brown and Gilman (1960) pronominal address system highlighted the semantic power and solidarity in relation to address terms. Since then good numbers of studies, with much broader scope and depth, have emerged. Brown and Ford (1964) focused on intimacy and status, Hymes (1967) studied social distance, Pride (1971) approached formality and informality and Moles (1974) explored confidence and respect. Consequent studies on address terms focused on other languages and support the view that address forms identify and construct cultural beliefs (Evans-Pritchard 1964, Manjulakshi 2004, Koul 1995 among others). Brown and Yule (1989:54) argue that "in different social contexts different terms of address will be used." For example, the terms of address used by a social inferior to a social superior may be different from those between peers (Lyons, 1997). someone often calls a friend with his nickname, such as *Jimmy* for *Jamshed* or *Lalu* for *Loving one*. However, in other formal situation, people tend to address someone else by their titles like Mr., Mrs., Professor and other names which refer to the profession they have. Besides, the addresses of My Love, My Dear, or title, one is usually used to show the intimate relation between the addresser and addressee. According to Fasold (1990), there are two main kinds of address forms: a. using the first name, and b. using the title and last name. However, Fang and Heng (1983) points out other possible options such as use of nickname, pet name, milk name and so on. Address terms have not only been largely examined in several socio-cultural settings (e.g. Good Enough, 1965; Fang & Heng, 1983; Fitch, 1991; Aceto, 2002), following the most frequently mentioned study by Brown and Gilman's (1960) work, but also been studied in social institutions and practices such as politics (Jaworski & Galasinski, 2000; Fetzer & Bull, 2004), and religion (Sequeira, 1993; Dzameshie, 1997; Wharry, 2003).

Sceptical of Universals: Specific Languages

In contrast to these 'universal' approaches, Braun, having dealt with terms of address in numerous languages and cultures in her book, ***Terms of Address: Problems of Patterns and Usage in Various Languages and Cultures*** (1988: 304), is sceptical of universals in address terms:

"Universals in the field of address may be very few …, and those which can be found will probably be of a rather trivial nature. One such candidate for a universal is the observation that address is

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differentiated in every language… Universals of this kind are not very satisfactory, but address is so varied that, possibly, one may not find anything beyond the most basic type of correspondence."

Hudson (1980) points out that an important dimension of variation in address terms has to do with cultural patterns that hold for some particular population in general due to their social values, beliefs and customs.

Koul (1995) about Kashmiri language, points out that a study of terms of address in any language plays a very important role in socio-linguistic research. He further continues that these terms are determined by certain factors as social structure, cultural pattern and geographical setting. "The role of human being varies in a particular society according to the requirements of that society the modes of address are determined by socio-economic status, literacy level, caste, age and sex." He continues that the selection of modes of address is influenced by different historical and social factors as well.

Manjulakshi (2004) also notes that terms and modes of address are important in any society for purposes of identification and expression of ideas. To her, the use of these terms depends upon the social rank, age, and the sex of the persons involved in any communicative situation. "The relationship that exists or is perceived to exist between persons addressing and persons addressed to come to control and guide the selection and use of terms and related modes of delivery."

Wardhaugh (2006) also discussed about a variety of social factors usually governs our choices of terms. Among these social factors are the particular occasion, the social status or rank of the other, sex, age, family relationships, occupational hierarchy, transactional status, such as a doctor-patient relationship or priest-penitent, race, and the degree of intimacy.

As far as the scope of the studies is concerned Afful (2006a) notes that studies in sociolinguistics used to be limited to domestic or familial settings. He also thinks that "more recently, studies of address terms (sometimes aided by discourse analysis) are beginning to make forays into other social processes and practices such as politics and religion suggesting the vitality of address terms."

In another study, Afful (2006b) makes a distinction between 'address terms' and 'reference terms' and uses the former as the linguistic expression by which an addresser designates an addressee in a face-to-face encounter. With reference to the social functions of address terms, Afful (2006b) also notes that sociolinguistic studies on address terms tend to show that they are contingent on a number of factors such as socioeconomic status, age, sex, the relationship that exists between interlocutors and the domains of a communicative encounter.

Focus in the Present Study
In the present study, the usage of address terms is collected from Western Uttar Pradesh Region especially from Rampur and nearby Districts which are considered to better reflect social reality by portraying various interpersonal relationships in different situations. The finding indicates that besides the determinants of interpersonal relationship, important role in determining what type of address form is used in Urdu language of Western Uttar Pradesh Region. Here I am talking about Western Uttar Pradesh Region because, in India, Urdu language has its own region-wise spoken quality. Sometimes it is *Lukhnawi*, *Dehlavi*, *Dakkhini*, *Rampuri* and other varieties of Urdu language

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we found in India. This contrast is in Urdu language is based on impact of regional language like Khadi Boli and Braj Bhasha etc.

Before the coming of Muslim rulers, the language of Western Uttar Pradesh Region had Khadiboli and Braj Bhasha, a dialect of Hindi language. But when Muslim rulers came to India and ruled over this region, a new language evolved as Urdu. So, the conversation of Muslim communities of this Western Uttar Pradesh Region has an impact of Khadiboli and Braj Bhasha. In this region we can find many address terms derived from Khadiboli and Braj Bhasha.

In Muslim community name(s) given to a person is/are determined by the Muslim culture. The name(s) is/are derived from a multiplicity of service, both modern and traditional; proper names, nick names, titles, pronouns and prefixes are commonly used as they portray the cultural values and changes over time.

The data collected is presented below follows:
Personal Names
In Muslim communities of Western Uttar Pradesh, Urdu interlocutors addressing a person by personal names may happen with the following possibilities.
   By first name (FN) e.g. *'tauseef', 'burhan', 'ilyas'*
   By last name (LN) e.g. *'wali', 'abbasi' 'chaudhri'*
   By full formal name i.e. first and last name (FLN) e.g., *'abdul qadir'*, *'mohammad ahmad'*

In India, most of the Muslim communities have first and family names and also a middle name. But sometimes they don't have middle name. Different from other cultures calling people by first or given name is not so common in Urdu language. Generally young people and teenagers calling each other and elders calling to children and youngsters with first name (FN). It is not considered respectful to call people by first name (FN). In very formal settings with observable status, a teacher or/and officer may call students or employees by full name. As a result even intimate friend are expected to add an honorific or a term of respect like *'bhai', 'bhaiyye'* (brother) or *'bhai sahab'* before or after the names as *'khalid bhai'* (Khalid brother) *'bhaiyye Taj'* (Brother Taj) *'janab tahir-ul-qadri'* (Mr. Tahir-ul-Qadri.) such expressions often result in more polite behavior that shows respect and formality in interlocutors' speech.

Title Terms
Title is a word or name that describes a person's job. Title refers to given initials of individuals in order to show their social values, ranks, or gender in different circumstances. Here in my study the gender specific titles which muslim community interlocutors make use often in their conversations.

For male addressee –
General Title (G.T.)- *'hazrat'*

GT + Last Name – *'khan sahib'*

Or a combination of all of these, e.g., *'janab nazim malik sahib'* and
'janab asif khan sahib'.

For female addressee – Females are addressed in the same way but by different title terms.

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General Title (G.T.) – *'mohtarma'*

G.T. and First Name (F.N.) can be *'mohtarma nahid'*

G.T. and Last Name (L.N.) *'parveen sahiba'*

Or a combination of all of these, e.g. *'mohtarma nahid parveen sahiba'*

Religious Address Terms

  Muslim interlocutors in Western Uttar Pradesh area generally use many address terms which has religious orientation. In religious address terms we have a sign of respect or to convey such tendency.

General Title – *'hazrat shahid'*

General Title (GT) and First Name (FN) – *'haji ilyas'*

  In such cases when a person who has been done the special religious ceremony of haj, may be addressed by the terms *'haji'* for men and *'hajjin'* or *'hajjan'* for women. In the same way if a person has a religious degree of maulavi in Western Uttar Pradesh is called *'maulavi'* and for woman is *mullani'* e.g. *'mullani Zahira'*. The use of these address terms is also gender bound.

Occupation-bound Terms

  Occupation bound terms are very common in Muslim communities of Western Uttar Pradesh address system. Interlocutors frequently use address terms which refers to particular career or occupation, status is probably as many as the occupations themselves.

Only job Title (JT) e.g. *'daktar'*(doctor), *'injiniar'* (Engineer), *'manejar'*(manager).

Combination of GT and JT e.g., for male *'daktar sahab'*
  For female *'daktanni Sahiba'*

A combination of Job Title (JT) and Last Name (LN) e.g. *'doctor Malik'*

A combination of GT, JT and LN e.g. '*doctor Malik Sahab'*

A combination of GT, JT, FN, and LN e.g. '*Janab doctor Zaheer Malik Sahab'*

Kinship or Family Relative Terms

  In India most of the Muslim families have same address terms to indicate the family relationships but in Western Uttar Pradesh there is an impact of Khadiboli on Urdu language interlocutors. You will see this impact of Khadiboli in my given examples i.e. given below-

Address Terms for Father – *'abba', 'baba', 'babu', 'papa, 'abbi', 'abbu', 'achchey sahab', 'adda', 'abbajan'*, etc.

Address Terms for Mother – *'amma, 'ammi, 'apa', 'mammi', 'ammijan'* etc.

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Address Terms for Brother – *'bhaijan', 'bhaiyya', 'bhai', 'veeran'* etc. and also by their FN and LN

Address terms for sister – *'baji, 'apa', 'bajiya', 'bahen', 'bhinno', 'appi', 'api', 'apiya'* etc. and also by their FN and LN.

Address Terms for Mother's Sister – *'khala', 'khalajan', 'khalaammi', 'khalabi'* etc. and also by their FN + *'khala'* e.g. *'raziya khala'*.

Address Terms for Mother's Brother – *'mamu', 'mamma', 'mamujan', 'mama', 'mamu sahab', 'mamu jani'* etc. and by their FN + *'mamu'* e.g. *'saleem mamu' , 'saleem mama'*.

Address Terms for Father's Brother – Here we have two categories if father's brother is younger than father interlocutors call him *'chacha', 'chachu', 'chachcha'* etc. But in second category if father's brother is elder than father interlocutors call him, *'bade papa', 'tau', 'taya', 'bade abba', 'taya abba'* etc.

Address Terms for Father's Sister – '*phuphi', 'phuphijan', 'bua', 'phuphu', 'phuphi sahib'*.

In day to day conversation when we interact with each other face to face we don't address like you the son of Mr. X or Y, Z or daughter of something but where honorificity is involved then we address cousin brothers and sisters like *'burhan bhai'*, *'shririn api'*, *'nazreen apa'*, *'apa jan'*, whereas we address or introduce about someone then we add extra kinship information like, son of X, daughter of X for example – *'mamu zad bhai'*

Address Term for Grandfather – *'dada', 'dadajan', 'dadu', 'daddu'* etc.

Address Term for Grandmother - *'dadi', 'daddo', 'dadijan', 'dadibi'*, etc.

Honorifics or Terms of Formality
The use of honorifics is a common trait of most oriental languages. In Urdu language we use when a speaker wishes to show respect to the addressee. In Urdu, as in other oriental languages like, Arabic, Persian, Turkish etc. there are numerous types of oppositional expressions which could be used in order to honor or dignify the addressed person. This honorific or honor names includes a collection of religious, cultural, ideological, occupational as well as pet names. In Urdu language honorifics may be used in several forms like before, after, with and without the name of the addressee for example –

'Janab', 'Hazrat', 'Sarkar', 'maulana sahib', 'maulavi sahib', 'massab' (Sir)

As we have mentioned in the above examples *'janab'* it is possible to be used for both the purposes with the FN.

The second example is *'massab'* which is being used in Urdu for specific purpose. We do not use it with the name or before name whenever we use it alone or after the first name. Example – *'massab'* (Sir), *'Rashid massab'* (Rashid Sir)

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Note: In Indian culture we have a pattern of saying like *'imtiyaz massab'* where name of the concerned person precedes the honorific terms, i.e. *'massab'*, *'master sahib'* whereas in British and American culture we have opposite use of combination.

Terms of Intimacy

Urdu speakers of Western Uttar Pradesh region consider the household naming on the basis of a character or feature, like – e.g. *'Gudia'*, *'dulari'* is a name which is common among the Muslim community on the basis of cuteness.

Note: In this, we have division on the basis of gender, like for boy – dulara and for girl *'dulari'*.

In pet names e.g. *'para'* for any male and *'pari'* for any female.

In Western Uttar Pradesh especially in Muslim culture the use of *'para'* (m) and *'pari'* (F) for the purpose of showing their love whenever our elders call us they use these address terms very frequently to show their intimacy.

Personal Pronoun

In Western Uttar Pradesh interlocutors with the possibility to consider in addressing the other sides with pronoun as:

'aap'(You), *'tum'*(You), *'tu'*(You) (second person singular)

The use of above mentioned pronoun in Urdu language the use of '*aap*' as a pronoun is for elder person in honorific address terms for, male and female both. The use of (pronoun) '*tu*' and '*tum*' is used for general/informal conversation for both male and female. (Second person singular). In Western Uttar Pradesh Urdu language speakers, may choose for third person singular '*wo*' to address instead of he and she.

Descriptive Phrases

One more category apart from above discussed category so far Urdu interlocutors use descriptive phrases as courtesy expressions to address others. That terms like *'Izzat maab'*(Honorable Sir), *'aali janab'*(Respected Sir), *'azizoaqarib'*(Friends and Relatives), *'khwatino hazrat*(Ladies and Gents)*'*, etc.

These above honorific terminologies/address terms may have structure like –
Adj + Adj, Adj + N, N + N etc.

Zero Address Terms

When an Urdu speaker is in doubt as to how address people s/he may avoid the difficulty by not using any term. For example, 'salam', 'shabbakhair', 'Allah hafiz', 'khushaamadid'.

As a common strategy to start a polite conversation, addressers may use greetings to capture the attention of the recipient by saying *'salam'* (hello). Alternatively, addressors may use attention like *'Allah hafiz'* (good buy).

With respect to the above observations based on present study reflecting that cultural richness of Address terms used in Urdu on one hand and on the other hand it may also be said that Urdu

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language has got a large number of address terms under each hierarchy which is presented in the above data.

To Conclude

This study may be considered as the pioneer for the researcher working on Address term with special reference to Urdu language. This study also justifies the vast lingual potentiality of Urdu, whereas in this study some terminologies has been presented which is because '*Khadi Boli*' effect like- '*paare viran*' instead of '*Pyaare Bhai*'. One more aspect of change in acceptance about some casually speaking words like- '*bhaiyye*' has got acceptance for elders closely related to youngster's age.

Abundance in the use of honorific term like - aap, janab, mohtaram, etc. shows the curtsy towards elders to welcome them at most of the times.

Present study also reveals the fact that Urdu is very rich in kinship terms, individual terms and other than non-relative or social relations.

Abbreviations used in the data above:
   G.T.- General Term
   F.N.- First Name
   L.N.- Last Name
   J.T.- Job Title

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Hang Woman: Everybody Loves a Good Hanging –
An Ironic Master Stroke by K R Meera

Ms. Neethu K V. and Mrs. R Kavitha

Courtesy: https://www.amazon.com/Hangwoman-K-R-Meera/dp/0143424696
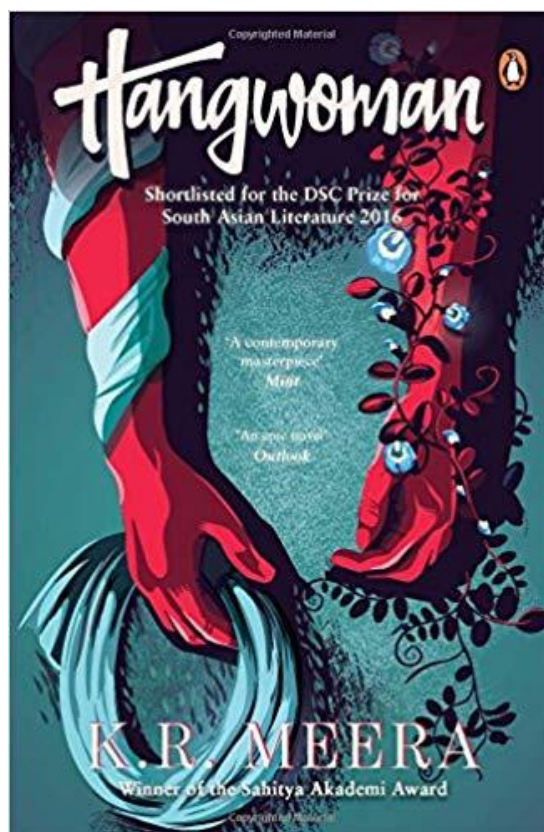
Abstract

   Hang Woman is a bonus for feminist literature as the author K.R. Meera holds on to perceptions of a young lady Chetana Grudha Mullick. The novel is based on India's first hang woman Chetana Grudha Mullick with Bengal as its background. Chetana's rediscovery of herself through her strangling experiences constitutes the life of the novel.

The Novel

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"That night I imagined that he was standing on the top of the platform of death; that I had covered his face with the death mask; that I pulled the lever in 727 ways". The 22-year-old Chetana Grudha Mullick is appointed as the first lady public executioner in the country in the absence of a male member of the family to continue the legacy. The novel is set in Calcutta about a Bengali family. The novel covers various fears of life like love, sex, death, fate, life after death and is full of profound philosophical thoughts. This novel is a perfect juxtaposition of history, myth, imagination and realism. Chetana is going through the historical events of her executioner's family. There was a female executioner in her family history. She is proud of such female personalities, who gave a setback to male domination in the society.

Chetana Mullick

The novel is progressing through the stream of consciousness of Chetana Grudha Mulick, the main protagonist of this novel. K.R Meera is rooted in main feminist way of story-telling, vividly narrates the mental trauma of Chetana Mullick. Chetana, a strong built woman is a unique and exemplary character in Indian Literature. The root of love is sprout in her mind upon Sanjeevkumar Mitra, a media stunt in CNC channel. She was molested and insulted by Maruti Prasad, who sexually harassed her. Sanjeevkumar Mitra also abused her sexually and tried to make her his media business tool. He started a program on the contractual basis with Phanibhushan Grudha Mullick, namely, 'Hangwoman's Diary'. Sanjeevkumar promised her to marry only after the success of his channel program tenured by Chetana. He secretly touches her left boobs and seeks her submission before him for his fulfillment of lust. Chetana for sometimes got trapped in Sanjeevkumar Mitra's carnal love and she makes up her mind to satisfy his lust. But soon she recovers herself and ignores Sanjeev's flesh lust. Chetana constantly tries to escape from the self-serving interest of her lover for she is not an instrument in his life. Her father Phanibhushan Grudha Mullick wants to capitalize on Chetana's sudden public prominence by getting as much as money as he can for her media appearances. The male political as well as social domination entangled women's freedom. Chetana is being hanged. Her breast has grown hard as stone, when she remembers the pain she felt when Maruti Prasad grabbed them; when Sanjeevkumar wrung them; and the police officer touched them with his baton. She got enraged to kill the male chauvinists.

All the men in Chetana's life with the exception of her employer Manodha, accepts her as an individual with self-interest and identity. She feels the tightening of an invisible noose of male domination around her neck. Chetana overcomes all marginalization throughout her life with the help of her dazzling imagination. She attained sheer power from her golden history and those women in her lineage, who stoned the vulture hands of their respective ages.

Sonagachi – Flesh Business

This novel is about violence, injustice and ego that prevailed in our country right before and after British rule. A stone's throw away from where Chetana lives is Sonagachi, one of the city's most ancient red streets. The whores are considered a mere flesh and an instrument for male lust satisfaction. Like the flesh burning smell coming from Nimtala Ghat, the crematorium near Chetana's house, Sonagachi also possessed the dissolved smell of burning flesh with heady fragrance of wilting jasmine. The inhuman flesh business there in Sonagachi emotionally charged the freedom of women. They might lose their hope for normal life. They are living bodies who are instantly being hanged. They are denied love. A system of sexual and economic exploitation they cannot resist.

K.R. Meera does not ignore the strength of women in Sonagachi. She narrates the story of some strong women in Sonagachi who considered men as a mere doll before them. Pinkalakesini, a

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historic woman in the executioner's lineage of Chetana had enjoyed hanging men especially those abused her for her beauty. She didn't stare while hanging men. She got enjoyment out of this act of hanging men. Ratnamalika another heroic woman took avenge upon her denial. Thus, all the characters in this novel are judged by Chetana.

Thakuma

Thakuma, mother of Phanibhushan Gruddha Mullick and grandmother of Chetana is a very strong woman who supports her son for anything and everything. She encourages him even when he killed his own brother, that is Thakuma's second son. She never finds any fault in punishing those who commit sins. She wants Jatindranath Banerjee to be hanged by Chetana for he did a cruel act of rape of a small girl. She even supports men to visit to Sonagachi. As per her opinion it is purely manhood. She also opined that woman should seek shelter under men and that a woman is nothing without a man. Thakuma is a mouthpiece of a typical old Bengali woman. She is proud of her lineage and always encourages Chetana to perform the execution of Jatindranath Banerjee.

Day vs. Night Whoring

Chetana's self-identity is suppressed by most characters in this novel. She tries to become strong, but her father does not let her to stand by her own leg. Phanibhushan is greedy and he forces Chetana to play as per his rules and forces her to undertake the execution of Jatindranath banerjee. Phanibhushan is a usual visitor of Sonagachi. But he has killed his brother's wife when he saw her in Sonagachi nagar. Phanibhushan Mullick is a representative of typical Indian men who do not want their females in family to become 'impure'. Even though they might be the usual visitors of Sonagachi, they in daylight blame whores and perform 'moral policing' in public. They might think that night whoring is not a sin. Above all how can we define sin and sinless? The rape a young girl done by Jatindranath Banerjee is absolutely wrong. During the course of the criminal's prison life and he is waiting for the execution some groups so called humanists raised protest to stay the hanging execution. The court had stayed his execution once. The media undertake it as a source of hot news. Debates are conducted widely whether hanging is mandatory or not. Sanjeevkumar Mitra who needs exciting news, has taken it for granted. Sanjeevkumar Mitra utilized the family issues of Phanibhushan's house to make his media prestige to rise. For that he asks such senseless questions to Chetana in front of Jatindranath Banerjee's family. Chetana got shocked hearing his kindless questions. Poverty death in Kolkata seems less important to Sanjeevkumar Mitra in comparison to Hangwoman's diary. K.R Meera ruthlessly and effectively attacks the heinous unprofessional behavior of contemporary media.

Humiliation of Women – Chetana and the River Ganga

Chetana's heart brushes against the cremation center at Nimtala ghat on the banks of River Ganga, which bustles and hisses with sights, sounds and stench of death around every corner. Bustles of hearses echoed at the holy banks of Ganges. The rivers in India are considered as feminine in gender. The Ganges is a holy river, and her abdomen bears all the ashes of human body. Moreover, she has to bear all the sins of this world. The river Ganges is a metaphor of femininity, fated to bear all the sins in her breast and thus she is on the verge of death. We are polluting rivers and thus pave the way for its death. Holy Ganga is flowing with all the pollutants and stench and dirt. Likewise, Chetana bears the stenching experience by the polluting hands of Sanjeevkumar Mitra, Maruthi Prasad and the police officer. The river's lullaby is a consoling rhythm to Chetana. The ripples of Ganges sung the rhythm of life. Its great commotion and explicit beauty guaranteed to provide a visual as well as transcendental feast. Chetana's charming face and innocence truly reminds us glory of a river. The river of silence embodies the elegance of a beautiful girl. The river has century's old

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and it carries the ashes of medieval and modern history of India. Chetana is roaming through the fabulous myths and minutiae about hangmen and their rituals, milestones of medieval and modern history and all the rough and tumble of daily life in Kolkata, Chetana is exploring her self-identity and thrives to attain a sort of enlightenment throughout the novel. River Ganges might help her to reach the destination because rivers are holy in their origin and are powerful divine source to make it success.

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The Portrait of Cultural Identity and Sensibility in Amit Chaudhuri's Fiction

R. Padma Priya, M.A., M.Phil., Ph.D. Research Scholar
Dr. M. Premavathy M.A., M.Phil., Ph.D.

Courtesy: https://www.amazon.com/Afternoon-Raag-Amit-Chaudhuri/dp/0749399708

Abstract

Amit Chaudhuri is a multi-talented writer of contemporary Indian writings in English. He is a literary critic, essayist, novelist, poet and also a great singer. He is celebrated as an important star of contemporary Indian writers in English. His writings are discernible, observable which strikes and vibrate the heart and mind of the readers. He has given a noted importance for the Indian values in his writings. His works reflect the Indian values coated in Bengali sensibility. Chaudhuri works rebound the Bengali culture, ethnicity and regional sensibility of Calcutta. Amit Chaudhuri has also explored the vitality of Indian culture through his novels and embellished the tradition of Indian English novels with his creative innovations. Chaudhuri's novels have provided a new perspective on the theoretical models of the Indian domesticity. The

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domestic settings of his novels illustrate the material history of the Indian home, associated with religious, social and cultural practices, he also exhibits how these are adopted and reworked by the protagonists. His artistic perception and innovative vision assist him to change the conventional concepts of Indian English fiction. The region is a mere setting or background of his works. It plays an important role in the development of the story and characterization.

The main objective of this paper is a trial to streak the cultural sensibility about tradition, rituals, family, class and identities in the novels of Amit Chaudhuri.

Keywords: Amit Chaudhuri, Culture, Ethnicity, sensibility, Indian tradition, Domesticity, Rituals.

Culture and Cultural Identity

Cultural identity is based on a group that is normally based on similar traits, such as a common language, common heritage, and cultural similarities within the group. Other variables that play a role in cultural identity are the geographical connection to a particular place, common foods and diets, and perhaps a common faith.

Culture is an essential part of human life that has a great influence on the personality of individuals and gives a proper shape to it. So, it has been stimulating the native and non-native writers to evocate their writings with its different theories and existence. Culture is viewed as powerful as life and death sometimes it triumphs over death. Indo-English novels have represented a glimpse of colorful and graceful shades of customs of our country. Literature coming from bilingual culture demonstrates how tensions existing in different cultures, languages and systems can be utilized for narrative purpose.

Culture can be portrayed as the behavior and beliefs, distinctive of an individual social age group while sensibility is defined as conscious of one's moral, emotions, existence, sensations, aesthetic notions and standards. So cultural identity and sensibility suggests awareness towards one's culture while still being able to comprehend other cultures and variations that exists between them. The ability to acknowledge our own selves and others is stepping stone in cultural sensibility.

Amit Chaudhuri's Works

Amit Chaudhuri's works expounds the influence of a particular space on the characters and events of his novels. He has distinguished the hills, the forests, the roads, the buildings, the architecture, the towns and the countryside of his region which gives maximum exposure to them. It has been used as a foreground of his works. The region is much more than a mere setting or background of his works. It plays an important role in the progress of the story and characterization. The region participates in the works of Chaudhuri with all its aspects: nature, culture, legends, customs, conventions, superstitions, topography, and environment.

Amit Chaudhuri's novels acclaim the celebration of local cultures and Individuality. He is an exclusive writer, his writing rests largely on the fact of most sensitive invocation of locality,

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it exhibits the episodic form and holistic narrative. The Locality and Commonplace also developed as similar preconditions in his novels. This paper is an attempt to trace the elements of cultural identity and sensitivity of life in Chaudhuri's novels.

Amit Chaudhuri's Artistic Perceptions – Western and Indian Domesticity

Amit Chaudhuri has stepped into the literary world of Indian English Literature in 21[st]century. He is very vigorous to achieve something differently. He is a multifaceted genius who has depicts his talent in both literature and arts. He is also a musician. He has focused day-to-day living experiences of everyday lives like getting up in the morning, reading newspaper, taking bath, having meals, visiting relations and so on. He has sketches out the real India especially Bengali culture in his novels.

His artistic perception and creative vision assist him to relocate the conventional concepts of Indian English Fiction. Chaudhuri's novels provide new perspectives on the ideology of the Western and the Indian domesticity.

Focus of This Paper

My aim is to explore that how Chaudhuri's novels depicts the importance of the construction of cultural sensibility about class, caste, family and identities. Chaudhuri has picked out the life's every detail with all his perfections of daily existence with depth and compassion in an outstanding manner. Amit Chaudhuri is one of them who also have been narrated in his novels the cultural sensibility through the representation of the lived experience of home in *A Strange and Sublime Address, Afternoon Raag, Freedom Song and A New World.*

Middle-Class Calcutta - A Memory of Traditions and Ideals

Chaudhuri captures life's every detail with all his perfections of daily existence with depth and compassion in an outstanding manner. Chaudhuri's first novel, *A strange and Sublime Address* captures middle class Kolkata, a city of industrial and economic stagnation but with the unique cultural flavor, seen through the eyes of the twelve-year old protagonist, Sandeep, who comes to the city from Mumbai to spend his summer vacation in the household of his maternal uncle.

It has a combination of young and the old, the growing up and the grownups. Chaudhuri thematized the socio-cultural identity in his novels. He adjusts with the colonial reality and has realized that he cannot excuse from it. However, his aim is acknowledging at native culture by projecting it positively. It is known fact that a work of art carries the trace of the social and cultural practices of the community in its evolutional history and play an obvious social role by servicing as a memory of traditions and ideals.

Afternoon Raag- Coming to Terms with Loneliness, Nostalgia and Alienation

Chaudhuri's second novel *Afternoon Raag* is a series of sketches about the life of an Indian graduate student in England, moving back and forth between Oxford, where he studies and Mumbai, where his parents live. The novel focused with the experiences and impressions of a young Indian student of English Literature at the University of Oxford. Chaudhuri recreates the

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state of mind of a young man coming to terms with loneliness, nostalgia and alienation. A raag is a piece of classical Indian music which plays around a set of specific intervals to create a particular mood. Here the mood recreated is one of being adrift in a unique situation, enjoying a very special phase of life between childhood and adult life, expounds significant relationships and the ancient pursuits.

Freedom Song

Amit Chaudhuri's third novel, *Freedom Song*, is set in Calcutta during the winter of 1992-93 against a backdrop of growing political tension between Hindu and Muslim. Accordance to the child Calcutta is still present but has been changed by two decades of communist rule and political violence across the country. Song and raag are much more than lyrical titles of his books. They are an integral part of the writer's life as he is an accomplished Hindustani musician who has given concerts in major Indian metros. Here the title *Freedom Song* does not imply the struggle of liberation, rather it explicit the absence of freedom in a society in terms of individual, economic and political.

A New World

His fourth novel, *A New World*, won Sahitya Akademi Award in 2003. This story is however not just about Jayojit, but is also about the marriage of his parents, and about Bengali life in hot, busy Calcutta. Chaudhuri sets within the four walls of a small flat a contrasting image of marriage: a failed modern-day marriage, and an apparently successful, if extremely traditional marriage where the positions of roles are enquired and accepted by both husband and wife. Chaudhuri writes with great case about Calcutta, his city of birth. His description of daily life is vivid, and his treatment of the story is filled with a subtle tenderness. This novel has also traced the existence of diasporic consciousness through the frame of cultural sensibility.

The Immortals

Amit Chaudhuri's novel *The Immortals* utilizes music, foods, and clothes as a metaphor to show how trans- valuation of values is taking place in the matter- driven modern society. He builds the narrative around the ragas of music to show the difficulty of those artists who are struggling to find their right place in the fashion of popular art culture. While lesser writers obsess over the heat and dust, Chaudhuri charts the by-ways of the Indian soul, and thus marks in the pantheon of contemporary writers. Music plays an essential role in culture by expounding a unique place. Music is also a form of communication using abstract symbols to transfer meaning. Music is generally accepted for constructing realities about life and culture. It plays a vital role in constructing realities.

Bengali Ethos and Indian Values

Bengali ethos and Indian values are primary concern in the writings of Amit Chaudhuri who has a great concern for Indian values and Bengali sensibility. He initiated his literary career with poems and wrote five novels. He seems to have maintained in his writings Indian values, Bengali culture and tradition. Amit Chaudhuri's works explores an influence of a particular space on the characters and events of his novels. He describes the hills, the forests, the roads, the

buildings, the architecture, the towns and the countryside of his region and gives maximum exposure to them. It has been used as a background of his works.

Amit Chaudhuri belongs to the category of writers and depicts Bengali Culture and its people in his novels. Amit Chaudhuri represents both a synthesis of a tension between his Bengali culture and postmodern sensibility. His writings serve as a wonderful key to understanding the vitality and specificity of Indian modernity and of modern transformation of Indian civilization. His works reflect the Indian values coated in Bengali sensibility.

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The Voices of a Lost Generation:
The Gap between Promise and Fulfilment in Remarque's
Im Westen nichts Neues (All Quiet on the Western Front)

Pintu Karak, Ph.D. Research Scholar

Courtesy: https://www.amazon.com/Quiet-Western-Front-Erich-Remarque/dp/1441482652
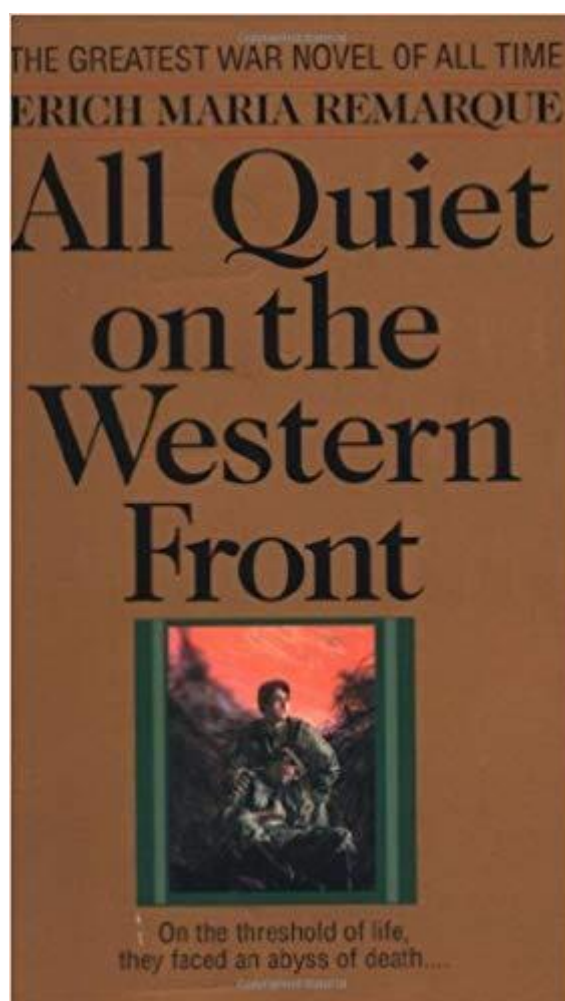
Abstract

Erich Maria Remarque (1898-1970) is one of the most widely known German authors in the twentieth century. Remarque has bitter experiences in the trenches on the Western Front. The novel "Im Westen nichts Neues" translated in English as *All Quiet on the Western Front* is concerned with the German soldier's suffering during the First World War both in physical and psychological level.

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The present paper intends to showcase the seamy side of war, voices the agony and trauma of the soldiers and lays bare the gap between promise and fulfilment. Having joined the army Paul and his comrades very soon realize that the air of patriotism that has urged them to enlist their names as soldiers in the battlefield was false. They are immediately confronted with the harsh realities of war. While recalling his schooldays, Paul remembers how his teacher Kantorek has urged them to enlist their names in the Front. The bloody war-mongers have had their families – children, wives and career. But Paul and his cohort have not yet tasted the nectar of familiar familial ties. In the novel Paul is desperately trying to save himself from the deadly artillery onslaught. Paul, the child, is thus seeking protection from the mother earth. Remarque poignantly sketches the hardship involved in the fighting. Thus, in *All Quiet on the Western Front* Remarque gives an in-depth analysis of the grim reality of trench warfare, the unmitigated horror that the war actually unfurls. The novel buttresses the fact that the sufferings of the soldiers are indeed intolerable. The soldiers are representatives of 'a lost generation' – a term coined by Gertrude Stein. In the novel Paul acts as Remarque's mouthpiece. Paul represents the fragmented selves of the soldiers. The novel portrays the conflict between the horror of war and the intensity of soldiers' friendship. The mutual bond among the soldiers in trench warfare is the only romanticised aspect in Remarque's otherwise unromantic novel.

Keywords: First WorldWar, trauma, agony, death, lost generation

Erich Maria Remarque

Erich Maria Remarque (1898-1970) is one of the most widely known German authors in the twentieth century. Remarque has bitter experiences in the trenches on the Western Front. Most of his novels are influenced by his First World War experiences. Remarque's notable works –*The Road Back* (1931), *Three Comrades* (1937), *Flotsam* (1941), *Arch of Triumph* (1946), *Spark of Life* (1952), *A Time to Love and a Time to Die* (1954), *The Black Obelisk* (1957), *Heaven Has No Favourites* (1961) and *Night in Lisbon* (1964) – have made Remarque a highly popular novelist.

All Quiet on the Western Front

The book that brought Erich Maria Remarque into the limelight was *All Quiet on the Western Front* which was published in 1928. The original novel "Im Westen nichts Neues" was written in German. It was Arthur Wesley Wheen who translated the German version as *All Quiet on the Western Front* that brought a revolutionary change in the entire world. The novel is concerned with the German soldier's suffering during the First World War both in physical and psychological level. The present paper intends to showcase the seamy side of war, voices the agony and trauma of the soldiers, and lays bare the gap between promise and fulfilment.

"War is a massive and complex phenomenon" (qtd. in *The Cambridge Companion to War Writing*,39). Remarque's realistic depiction of trench warfare has struck a chord in the heart of those who survived after the war. In *All Quiet on the Western Front* the novelist describes the excruciating mental and physical agony of the soldiers. Paul Baumer is the narrator of the novel. He narrates the ghastly and ghostly experience of his own and the other members of his group of soldiers who fought on the Western Front during the First World War. Paul and his three friends Leer, Kropp and Muller who were of the same age and from the same class enlisted their names as soldiers. Tjaden, a locksmith, is the biggest eater of the company. Haie Westhus is a peat-digger. Detering is a peasant who often thinks of his wife and family at home. Stanislaus Katczinsky who is better known as Kat is Paul's mentor and the unofficial leader of the group. He has survived the bloody war because of his shrewdness and cunning. During the war Paul and his comrades take rest after being relieved

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from the front lines. After two weeks of continuous fighting Paul's company of 150 men has been reduced to 80 men. They did not even get enough food. The living soldiers think they would get the food of 150 men but the cook openly refuses to do so:

Eighty men can't have what is meant for a hundred and fifty. (p.6)

In the battlefield Paul and his friend Kropp are severely wounded. Kropp's legs would be amputated. It means that he would never be able to pursue his ambition of being a forester. Having joined the army Paul and his comrades very soon realize that the air of patriotism that has urged them to enlist their names as soldiers in the war was false. They are immediately confronted with the harsh realities of war.

Universal Appeal

Remarque's novels have universal appeals. They not only delineate the German aspect but also give a pen-picture of the misery of all people who were directly or indirectly associated with the war. Whereas the novel *A Time to Love and a Time to Die* is concerned with the life of the soldiers on the eastern Front in the early 1940's, *The Three Comrades* deals with life of the soldiers in Germany during the Great Wars. The novel *The Road Back* is a sequel to *All Quiet on the Western Front*. In the very outset of the novel Remarque makes his stance quite clear:

This book is to be neither an accusation nor a confession, and least of all an adventure, for death is not an adventure to those who stand face to face with it. It will try simply to tell of a generation of men who, even though they may have escaped its shells, were destroyed by the war. (p.4)

Remarque was worried about the brutal impact of war on young and innocent minds. Some were compelled to leave their study in order to join the war. The budding youths did not have previous experiences about war. They were completely separated from the normal flow of life. They were deprived of the golden touch of their dear and near ones – their parents, brothers, sisters, wives and above all children. They did not get the opportunity to pursue their materialistic goals. The novelist is thus concerned with the universal language of suffering.

Nightmarish Situations

The novel, as Harold Bloom points out in *Bloom's Modern Critical Interpretations: Erich Maria Remarque's All Quiet on the Western Front*, is 'a succession of nightmarish situations and unrelieved gloom' (29). In the novel Paul and his friend Kropp are victims of all-consuming and corroding effect of war. Kropp's legs would be amputated. It means that he would never be able to pursue his ambition of being a forester. Paul is also anxious about the poor condition of his classmate Kemmerich who has got a serious flesh wound in his thigh while fighting on the Front. He is now admitted to St. Joseph's Hospital. His friends miss him very much. While recalling his schooldays, Paul remembers how his teacher Kantorek has urged them to enlist their names in the Front. He actually brainwashes the budding youths by uttering patriotic slogans and reminding his pupils that it is their duty to save their country from foreign invasion, to protect it from the oncoming danger. Even though some pupils are reluctant to enlist their names, they are forced to join the battlefield. Kantorek, the schoolmaster, is described as 'a stern little man in a grey tail-coat, with a face like a cunning mouse. He was about the same size as Corporal Himmeltoss, the "terror of Klosterberg."' (9) Although a small man in size, he used to create a lot of trouble into his students. He was a vile man who goaded his pupils to join the army. Glaring at his pupils through the spectacles, he told –

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"Won't you join up, Comrades?" (9). A shrewd fox that he is, Kantorek thus coaxes the poor and simple ones to sacrifice their lives for some good causes. On the other hand, Kantorek and his cohort remain busy gratifying their selfish needs. The narrator also realises that people like Kantorek "surpassed us only in phrases and in cleverness ... While they continued to write and talk, we saw the wounded and dying. While they taught that duty to one's country is the greatest thing, we already knew that death-throes are stronger". (10)

The Disillusionment of Paul

Remarque's novel portrays the disillusionment, dissolution and disenchantment of a dreamer Paul. Paul is nostalgic when he ponders over his glorious childhood. He thinks that youth is gradually slipping away. Paul's early life is cut off from the moment he joins the army. He comes to the fatal realization that he has no 'background' – no foot to hold on to. His present is besmeared with boredom and monotone, disillusionment and disappointment. The bloody war-mongers have had their families – children, wives, hobbies and career. But Paul and his companions have not yet tasted the nectar of familiar familial ties. Whenever they try to 'look back' to the past days, they find themselves in total desolation:

> The war swept us away. For the others, the older men, it is but an interruption. They are able to think beyond it. We, however, have been gripped by it and do not know what the end may be. We know only that in some strange and melancholy way we have become a waste land. All the same, we are not often sad. (p.13)

Man is essentially bestial in nature. When man is given a little authority, he wants to exercise his dominance over others. Man delights in tormenting the other. In *All Quiet on the Western Front* human personas are chewed up by a mechanistic force and are only thought as able bodies. During a temporary break in the fighting, both sides get time to repair trenches and recover bodies. In 'Chapter Four', that is, in the graveyard scene Remarque gives a detailed description of the devastating war arising from the artillery bombardment:

> Our faces are neither paler nor more flushed than usual; they are not tenser, nor flabbier – and yet they are changed. We feel that in our blood a contact has shot home. That is no figure of speech; it is fact. It is the front, the consciousness of the front, that makes this contact. The moment that the first shells whistle over and the air is rent with the explosions there is suddenly in our veins, in our eyes a tense waiting, a heightening alertness, a strange sharpening of the senses. The body with one bound is in full readiness. (p.27)

In the novel Paul is desperately trying to save himself from the deadly artillery onslaught. Paul, the child, is thus asking protection from the mother earth. Earth is now Paul's 'only friend, his brother, his mother' (28). Remarque poignantly sketches the hardship involved in the fighting. As per Remarque, every soldier should try to save his own life, thereby forgetting their patriotic duties towards their homeland.

A True International

Remarque is considered to be a German writer who is truly international. "Remarque is a genuinely international figure, while remaining a German writer, interpreting German and European problems for a world audience" (6), declares Brian Murdoch in *The Novels of Erich Maria Remarque*. The well-known novel *All Quiet on the Western Front* becomes a yardstick against which other war novels are measured for a long time. Remarque left Germany after Hitler had come to

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power. Like *Der Weg Zuruck* which is translated in English as *The Road Back*, Remarque's *In Westen nichts Neues* showcases the harsh reality of life and death during and after the First World War. He was condemned by the Nazis for 'betraying the front-line soldier' and his novel was burnt in public in 1933.It is the devastating war that has shattered, battered and tattered every good aspect in Paul. The soldiers are terribly afraid of the harrowing experience of war and unhygienic condition of life at the front. They have lost the opportunity to love the world. They opine that they are disconnected from pursuing their goals in their lives until the war ends. It is significant to note that despite difficulties, Paul and his companions develop cordial relationship among themselves. They become associated with a happy family in spite of the contemptible behaviour of Himmelstoss. They discuss what they would like to do if the war ends suddenly. Paul's companion in the battlefield Detering retorts that he would like to go back to his farm work. The soldiers of Paul's group calculate that there are only twelve men left out of the twenty from their class after joining the army. Seven are dead, four are wounded and one becomes mad.

"No one would want to claim for the novel a place in the ranks of first-class literature" (quoted in Murdoch, 46), declares Alan Bance. Throughout the novel the individual private soldier Paul Baumer sees himself as part of a group. The novel is told in first person plural. Some critics opine that the presentation of the war by a single individual cannot depict a vivid picture of the war. The fictional time of the novel begins in 1917. In the novel Baumer and the other soldiers are hopeless, helpless and hapless. Brain Murdoch reiterates:

> The comradeship in *Im Westen nichts Neues* is born of mutual help in battle...Baumer comments that none of them is young, even if they are only nineteen or twenty. Their youth has been taken away from them, and they feel that they are – this is a common literary motif with other writers, too – a betrayed, a lost generation. (p.53)

Baumer tells one of his friends that 'the war has ruined us for everything' (p.67), that 'We're no longer young men. We've lost any desire to conquer the world. We are refugees...we believe in the war' (p.67). The novel actually started with the reference to the survival of eighty soldiers among 150 men, but the sixth chapter ends with the return of only thirty-two soldiers. The soldiers only believe in chance and they have lost their rationality:

> We have lost all feeling for one another. We can hardly control ourselves when our glance lights on the form of some other man. We are insensible, dead men, who through some trick, some dreadful magic, are still able to run and to kill. (p.53)

The soldiers have turned into dangerous animals. They are not fighting; they are as if defending themselves from annihilation. They are not throwing their grenades against human beings. It is ironical that the war mongers remain aloof from the bloody effect of the front-line war. Baumer stabs a French soldier named Gerard Duval. The French soldier's consequent death brings a shocking realization in Baumer who repents for whatever he has done.

To Conclude

Thus, in *All Quiet on the Western Front* Remarque gives an in-depth analysis of the grim reality of trench warfare, the unmitigated horror that the war actually unfurls. Although Remarque's great novel is written in the German language, it is often thought to be a part of the canon of British literature. In the novel Paul is Remarque's mouthpiece. Paul represents the fragmented selves of the soldiers. The novel buttresses the fact that the sufferings of the soldiers are indeed intolerable. The soldiers are representatives of 'a lost generation' – a term coined by Gertrude Stein. There lies a huge

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gap between promise and fulfilment, aspiration and achievement. The novel portrays the conflict between the horror of war and the intensity of soldiers' friendship. The mutual bond among the soldiers in trench warfare is the only romanticised aspect in Remarque's otherwise unromantic novel.

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The Shakespearean Unseen:
Homosexuality and Heterosexuality in Sonnets

Poulami Ganguly

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Abstract

The canon of Shakespeare includes 154 sonnets which are emblematic of his passion, sexual urge and need of the mind. The Fair Youth sonnet sequence encompasses the concept of male friendship where at the same time the poet craves for the body of his friend. After first 126 sonnets there is a turn from male friendship to a longing for a woman's body. The lady is often termed as mistress and black in skin tone and her morality. The poet makes a candid confession inspite of the hideous appearance and immorality he loves her and wants to be united both physically and mentally. But she proves to be a female fatal being in love with the friend of the poet.

Keywords: Homosexuality, Heterosexuality, Fair Youth, Dark Lady, Sonnet- sequence.

Sonnets of Shakespeare

William Shakespeare, an ever-luminous star in the sky of English literature, explicitly exposes the themes of homosexuality and heterosexuality in almost all of his sonnets. It really remains a matter of dispute whether he is homosexual or heterosexual or both. Critical opinions vary regarding the dates of composition of the sonnets, to whom they are addressed, the identity of Mr. W. H. as well as that of the Dark Lady. But most of the critics tend to say that the sonnets are autobiographical in nature and unlock the mystery of Shakespeare's life which still remains a dark cave after a series of research and scholarly study. Most of the critics agree with the fact that the sonnets were written in the early part of Shakespeare's life and published by Thomas Thorpe in 1609 in a quarto edition. Professor Colin Burrow rightly argues, "Several of the sonnets are very likely to have been composed at the start of Shakespeare's career, and the whole sequence should be thought of as something approaching Shakespeare's life's work, receiving touches of the poet's pen until shortly before its publication" (17).

Thus, the sonnets become a replica of Shakespeare's early life, his marriage and struggle for establishing himself as a dominant playwright during the Elizabethan period.

Bisexuals

Joseph Bristow in his book *Sexuality* claims that the bisexuals fall into two categories: conjunctive (who feel a sensual love in double direction) and disjunctive (who experiences only a romantic gentle love for young men). Bristow argues Shakespeare is a disjunctive bisexual:

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Regarding the latter, Ulrichs declares: Shakespeare perhaps belongs in this category (Ulrichs 1994: 313-314). No doubt the nineteenth- century critical controversies surrounding Shakespeare's sonnets were on Ulrichs's mind when pondering sexual love between older and younger men. The final two categories identify female bisexuals and intersexual persons who bear the physical characteristics of both sexes. (24)

Focus of Shakespeare's Sonnets

Shakespeare wrote 154 sonnets. Out of which first 126 sonnets are addressed to Mr. W. H., the rest of 28 sonnets to the Dark Lady and the last 2 sonnets to a rival poet. *Shakespeare's Sonnets Never before Imprinted* takes the reader only into disillusionment. The sonnets are addressed to William Herbert, 3rd Earl of Pembroke or Henry Wriothesley, Earl of Southampton as well as the patron of Shakespeare. In the Fair Youth Sequence, the poet becomes emotionally attached to his friend and seeks to eternize his beauty through the lineage and the verse as his "fair friend, you never can be old/ For as you were when first your eye I eyed" (Sonnet no 104, p. 84). The fragrance of homosexuality pervades the entire sonnet sequence. In the Dark Lady series, the lines "My mistress' eyes are nothing like the Sun;" (sonnet no 130, p. 97) and "When my love swears that she is made of truth," (sonnet no 138, p. 101) exposes that the poet feels crave for the body of the opposite sex. Heterosexual evidences encircle the entire sequence.

Emphasis on Both the Elements of Homosexuality and Heterosexuality

This paper seeks to emphasize both the elements of homosexuality and heterosexuality in Shakespearean sonnets and bisexual nature of the Bard.

Sexuality

The term *sexuality* is coined in 1800 as a biological term. It is used for reproductive activity that involves male and female apparatus. Sex, in Ulrichs's view, "was always split into two antithetical but none the less complementary forms. His belief that the Urning embodied an inverted sexual identity is generally thought to mark a decisively new stage in Western conceptions of sex. We might perhaps label this the psychiatric model of sexuality, since there is an assumed discordance between the sexual mind and the sexual body in Ulrichs's theory of Uranian desire" (Bristow 24).

Sexuality does not only mean the sexual appetite on the part of a man. "On primitive ground the satisfaction of the sexual appetite of man seems like that of an animal" (quoted in Bristow 18). Rather sexuality depends upon the code of morality in the society, cultural construction, infantile id and conscious state of the mind. In Foucault's concept sexuality is not naturally given; it is a historical construct. Foucault's claim that sexuality is not a naturally given.

Sexuality has a history.

It is the name that can be given to a historical construct: not a furtive reality that is difficult to grasp, but a great surface network in which the stimulation of bodies, the intensification of pleasures, the incitement to discourse, the formation of special

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knowledges, the strengthening of controls and resistances, are linked to one another, in accordance with a few major strategies of knowledge and power. (105–6)

Homoeroticism

Homoeroticism is very frequent the Fair Youth Sequence. In the first 17 sonnets the poet urges his friend to be physically united with women and beget children through whose beauty and virtue he will live by. But after that the sonnet sequence turns to the subject of masculine friendship where the poet lusts after the bodily attachment with his friend. The absence of his friend haunts him in day and at night. In sonnet no 27 "weary with toil" from travelling all day, "I haste me to bed" (p.46) as he transports into a world of romanticism and fantasy where the night "presents thy shadow to my sightless view/ Which like a jewel (hung in ghastly night)/ Makes black night beauteous, and her old face new" (p.46). The erotic passion on the part of the poet becomes a prominent one through his address to his friend in sonnet 20 as "the master-mistress of my passion" (p.42). His friend has both the features of male and female- with "a woman's gentle heart, but not acquainted/ With shifting change, as is false women's fashion" (p.42) and a hue of man, "all hues in his controlling/ which steals men's eyes and women's souls amazeth" (p.42). Shakespeare makes a sportive joke with penis which is meant to give sexual pleasure to women but urges his friend only to be his love: "Mine be thy love, and thy love's use their treasure" (p.42). Sonnet no 20 is a celebration of courtly love as well as the flesh. To quote Smith "may be a poem of courtship, but Shakespeare does not stop there. Like Horace, but unlike most Renaissance poets who write about love, Shakespeare goes on to write about what happens when emotional desire becomes physical act" (252).

The restlessness of the night continues in sonnet no 28: "when day's oppression is not eased by night/ But day by night and night by day oppressed" (p.46). The physical attraction felt on the part of the poet goes on and stimulates his nerves. Sonnet no 43 records an intense and mature attraction when "the beloved has become so deeply fixed in his unconscious that the lover can relax into a slumber of wish-fulfilling dreams" (p.111): "All days are nights to see till I see thee/ And nights bright days when dreams do show thee (to) me" (p.54). The nocturnal agitation, the need to fantasize the beloved, the fixation of mind on him and the coveted dreams of him are not a part of masculine friendship but contribute to homoerotic relationship.

Weininger claims that there "is no friendship between men that has not an element of sexuality in it" (49). From this perspective every same-sex relationship is always eroticized and there is no escape from the all-consuming perversions of sexual drive. Sonnet no 53 contains the pathetic state of the poet because of all-consuming love where the youth is Adonis and he as Echo. It is the passion of one-sided love destroying poet's confidence and personality: "In all external grace you have some part, / But you like none, none you, for constant heart." (sonnet no 53, p.59). Jonathan Bate defines the relationship between the poet and Mr. W. H. in sonnet no 53 in the following way:

> Echo and Narcissus belong in the same story because erotic love itself is a projection of one's own desires and ideals, not an answering to the other. Shakespeare knows that when you look in your lover's eyes, it is a reflection of yourself that you see. (315)

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Fragrance of Same-Sex Love Is Pervading the Entire Sonnet-Sequence

Shakespearean sonnets do not contain the ethos of Christianity which considers sodomy or sex without marriage as a sin. The fragrance of same-sex love is pervading the entire sonnet-sequence. Helen Vendler argues: "the speaker of Shakespeare's sonnets scorns the consolations of Christianity-an afterlife in heaven for himself, a Christian resurrection of his body after death-as fully as he refuses (except in a few sonnets) the learned adornment of classical references - a staple of the continental sonnet. The sonnets stand as the record of a mind working out positions without the help of any pantheon or any systematic doctrine" (294).

Homoerotic desire has become so intense in the life of Shakespeare that he engages himself in a combat against Time and puts himself to the status of vassal. In sonnet no 57 and 58 Shakespeare forsakes his dignity and waits as a page only to enjoy the company of his amorous friend: "Being your slave, what should I do but tend/ Upon the hours and times of your desire?" (p.61) and "That god forbid, that made me first your slave, /I should in thought control your times of pleasure" (p.61).

Sexual jealousy is felt as his friend spends time with others: "Nor dare I question with my jealous thought/ Where you may be, or your affairs suppose / But like a sad slave stay and think of nought / Save where you are how happy you make those" (sonnet no 57, p. 61).

To acquire the love of his friend the poet becomes so eager that Time becomes a monster amid his sexual drive. Sonnet no 64 and 65 incorporate the anxiety of the poet how to protect his friend against the chariot wheel of time. Time defaced the beautiful face of the lover with wrinkle. Even the monuments are broken down in course of Time, so his friend will also meet the same fate, only weeping is left to the poet: "This thought is as a death, which cannot choose/ But weep to have that which it fears to lose" (sonnet no 64, p. 64). Since brass, stone, earth and boundless sea are subject to death and decay, how he could fortify the beauty of his friends against the onslaught of Time. The only solace from this fearful meditation is his reliance upon the miraculously power of verse: "O none, unless this miracle have might, / That in black ink my love may still shine bright" (sonnet no 65, p. 65).

On Adultery and Other Feelings

Sonnet no 85-90 record the profound anguish in the mind of the poet as his friend committed adultery with the same woman whom the poet likes. The love, affection and friendship between two have already declined but Shakespeare willingly wants to heal the bridge between two even compromising with his honour and dignity; "When thou shalt be disposed to set me light/ And place my merit in the eye of scorn, / Upon thy side against myself I'll fight./ And Prove thee virtuous, though thou art forsworn" (sonnet no 88, p.76).

The Master- Mistress of the poet becomes a more complex and symbolic one whose beauty is modelled upon whiteness of the lily and deep vermilion in the rose: "Nor did I wonder at the lily's white, / Nor praise the deep vermilion in the rose; / They were but sweet, but figures of delight, / Drawn after you, you pattern of those" (sonnet no 98, p. 81). The colours red and white are thus "emblematic of eroticism" (Pequigney 116).

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Shakespeare longs for the bodily pleasure and feels the warmth of the breath: "A third, nor red nor white, had stolen of both, / And to his robb'ry had annexed thy breath" (sonnet no 99, p. 82). Of sonnet no 98("From you have I beene absent in the spring") Booth gallantly tries to establish this:

> The language of this sonnet and of sonnet 99 ["The forward violet thus did I chide"] is full of unexploited relevance to sexual love… All these senses remain dormant throughout the poem; they function only to the extent that such a concentration of potentially suggestive terms gives a vague aura of sexuality to the poems…(98-99)

Love Affairs

As a record of love affairs, the poems of Shakespeare to the Fair Youth can be divided into three major phases. It is a three-part story with a beginning (sonnets 1-19, in which the poet feels a strong attachment the Fair Youth), a middle (sonnets 20-99, in which the poet's passion finds orgasm in sexual acts) and an end (sonnets no 100-126) in which the readers can observe the waning of love. The couplet of sonnet no 109 exemplifies something more substantial than sentiment. In the entire universe the poet sees nothing except his 'rose'.

Shakespeare fails to receive the gratification of the sexual pleasure and turns his mind from physical pleasure to the spiritual one which could only be possible through marriage. The allusion is first located in sonnet no 116: "Let me not to the marriage of true minds/ Admit impediments;/ love is not love/ which alters when it alteration finds" (p.90). Through marriage Shakespeare is united with his male friend forever both in respect of sexually and spiritually.

Thus, Shakespeare's sonnets can be termed as "the object of desire. As Horace in his odes, Shakespeare in his sonnets uses erotic images quite indifferently in talking about his affections, whether those affections concern his mistress or the male friend to whom most of the poems are addressed" (Smith 245).

Dark Lady Series of Sonnets

Sonnet no 127-152 evinces a watershed in the attitude of Shakespeare to love and sexuality. The love and passion abruptly shift from his male friend to Dark lady. Though the critics are in dispute regarding the identity of the Dark lady, several names come to the fore. They are Mary Fitton, Lucy Negro or Shakespeare's wife Anne Hathway or Aemilia Lanyer.

Like the previous sonnet sequence these 28 sonnets of the Dark Lady series break the myths of sex in Christianity. Shakespeare here "explicitly calls into question the Puritan accusation of lust and the dichotomous concept of man and universe proper to the Christian and Neoplatonic worldview, in order to gradually destroy and overturn these religious cornerstones while presenting a new attitude towards sexual desire and a novel idea of reality and of man" (Caporicci 132). The Dark Lady series records a kind of heterosexual love on the part of a poet for a woman who is not impressive in respect of her bodily charm and character. Though anti-Petrarchan in tone and style, the themes of the sonnets can best be elaborated through Duncan-Jones words:

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127-152 offer backhanded praise of a manifestly non-aristocratic woman who is neither young, beautiful, intelligent nor chaste [with] muddy complexion, bad breath and a clumsy walk […] celebrating her in swaggering terms which are ingeniously offensive both to her and to women in general. (48)

You and *Thou*

The first 126 sonnets vacillate between *you* and *thou*. But since sonnet no 127 the sonnets are stick to *thou*. Probably Shakespeare has made this change to expose the difference between his 'Two loves'. Though Margreta de Grazia speaks for other differences: "sexual difference is only one differential category in these poems, class is another, so is age, reputation, marital status, moral probity, even physical availability. In each of these categories, the poet is more like the mistress than like the youth; love of like would, therefore, incline him more to the mistress than the boy" (271). The physical desire of the poet for the lady and her own sexual need open up new possibilities to poetry, which is now able, for the first time, to describe lust in action. Lust is the brutal and animal part of human nature but in spite of the fact that mankind in general cannot deny the bliss of sexual consummation. Regarding body and bodily pleasure Luther writes, God commands us to hate it, destroy it, and mortify it. Shakespeare's sonnet no 129 is a celebration of flesh and sexual appetite: "Th' expense of spirit in a waste of shame/ Is lust in action and till action, lust" (p.97). But lust cannot be shunned even when it leads to hell: "All this the world well knows, yet none knows well/ To shun the heaven that leads men to this hell" (p.97). Thus, in sonnet no 129 "despite the final hell, there is no direct equation of lust and sin" (Clark 73).

In England during the medieval and the16th century there was a condemnation for women's flesh, a symbol of sexual urge. As Martin Luther convinces, "we are the woman because of the flesh, that is, we are carnal, and we are the man because of the spirit… we are at the same time both dead and set free" (83). Sonnet no 130 provides a complete opposition of Petrarchan sonnets through the portrayal of the mistress's black hair and dun coloured breasts: "If snow be white, why then her breasts are dun; / If hairs be wires, black wires grow on her head" (p. 97). But he still cherishes love for her as "I think my love as rare/ As any she belied with false compare" (p. 97). The poet is ultimately been defeated as his black mistress is keeping on sexual relationship with other. She is tyrannous and cruel in deeds though to him she is the fairest and most precious jewel" (sonnet no 131, p 98). Her deeds make difference between fair and black: "In nothing art thou black save in thy deeds, / And thence this slander as I think proceeds" (sonnet no 131, p. 98). The distinction between eye and heart is a conventional image in the genre of the Elizabethan poetry which Shakespeare has used to expose his longing and infatuation for the mistress and her growing infidelity: "In things right true my heart and eyes have erred/ And to this false plague are they now transferred." (sonnet no 137, p. 101). She is a bay "where all men ride" (sonnet no 137, p. 101).

Thus, the women's body is polluted through the sexual intercourse with many men. Shakespeare's mistress deceives him in terms of sex as he also tricks with her in sexual intercourse: "Therefore I lie with her, and she with me, / And in our faults by lies we flattered be" (sonnet no 138, p. 101). The division between homosexual passion and heterosexual passion can best understood in sonnet no 144: "Two loves I have, of comfort and despair, / Which like

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two spirits do suggest me still" (p. 104). The "better angel" or a saint is the "man right fair"; the worser spirit is the "woman coloured ill" who threatens the purity and innocence of the good angel by corrupting him. The Dark Lady and the Fair Youth probably had sexual intercourse; thus the poet has found him in Woman's hell, a symbolic representation of her vagina: "Yet this shall I ne'er know, but live in doubt, /Till my bad angel fire my good one out" (p. 104).

The essence of sexuality of the sonnets of the Dark Lady Series can best be summed up in the words of Margreta de Grazia:

It is Shakespeare's gynerastic longings for a black mistress that are perverse and menacing, precisely because they threaten to raze the very distinctions his poems to the fair boy strain to preserve. (276)
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"Marginal aesthetics of resistance":
Race and Resistance in the Poetry of Usha Kishore

Prasun Maji, Ph.D. Research Scholar
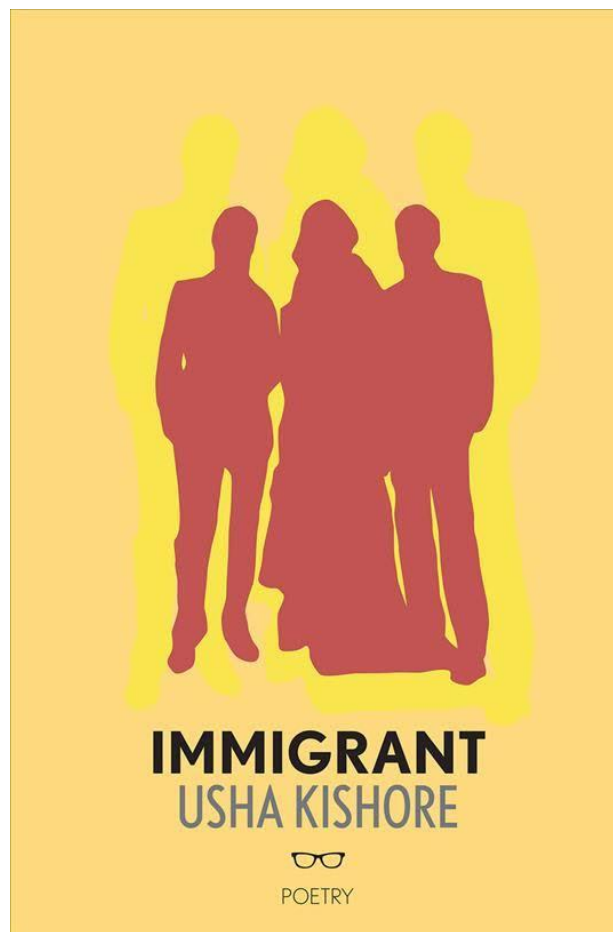
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Abstract

Thematically Usha Kishore's poetry dwells on both India and the UK. Her poems explore the history of postcolonial India, the traumatic history of the Partition, Indian gods and goddesses, Indian spirituality, Indian culture, lifestyle and so on, and at the same time, her experiences as an Indian immigrant in Britain— homelessness, alienation, hybridity, racism or racial discrimination, multiculturism and last but not the least, marginalisation and the sense of otherness. Her poetry argues that the lives of the South Asian immigrants in Britain are haunted by the discourse of race −

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a concept that is founded on biological difference, culture, colour, religion and nationality. Critics like Avtar Brah, Paul R. Lehman and Peter Ratcliffe note that the discourse of race is a marker of power-relation. So, it can be argued that 'race', like any other power-relation, suggests inclusion and exclusion, union and division. This article argues how Usha Kishore represents her experience of racial marginality as a woman of colour in Britain and how she poses resistance against racial discrimination through her poetry.

Keywords: Usha Kishore, immigrant, race, marginalisation, power-relation and resistance.

Introduction

In her interview with Sutapa Chaudhuri, Usha Kishore, a highly acclaimed British poet of Indian descent, argues that as a diasporic writer, she carries with her many group identities, such as, "Indian woman writing in English, diasporic Indian woman writing home and ethnic minority woman writing from the imperial centre" ("I, the dark woman, in the trajectory of your consciousness: Indian born British Poet Usha Kishore in Conversation with Sutapa Chaudhuri", 6). The poetry of Usha Kishore encompasses the two worlds─ both India and the UK, exploring multifarious themes and motifs. Whereas she explicates the British India and its postcolonial history, Indian myth, legends, culture, cityscape, the holy scriptures, the Indian Partition and so on, she also expounds her diasporic experience in Britain as an Indian teacher teaching English in the British academia, an Indian poet crafting poetry in English and above all, as a diasporic subject. As a first-generation Indian immigrant, she is shocked to encounter racism or racial discrimination in Britain, and she takes poetry as the best mechanism to demonstrate her experiences as a racially marginalised woman. In the same conversation, she acknowledges that her poetry "reflects my life, my experiences, multiculturism, women's rights and my reactionary stance of racism" (5). It is interesting to note that through her poetry, she arouses the issues of racial subjugation and marginality and at the same time, she attempts to shatter and batter the discourse of race which tries to impose upon her the stigma of the other. In another interview with the renowned poet and academician Sunil Sharma, she assures that her poetry has been regarded as "*reactionary*, postcolonial, multicultural and of course, *militant*" ("Talking Muses and Myths with Usha Kishore", n.pag; emphasis added). This paper proposes to show how Usha Kishore, the poet, represents the discourse of race which "remains a sort of catch-all term for 'the other'" (Ratcliffe 24) and how she tries to resist and subvert the discourse from within.

Discourse of 'Race' and Politics of Exclusion

An exploration of the concept of race has resulted in certain disagreement and disputation among the researchers. Scientists like Stephen Oppenheimer have accepted ethnic and cultural differences among human beings but denied the idea of multiple races (Lehman 2). But the theorists of critical race studies assume a different idea of race from that propagated by the scientific community (Ratcliffe 2004; Cashmore 2004; Lehman 2009). Prof. Lehman opines:

> To European Americans when the word race is used, the last image that comes to mind is European American. The reason for this is European Americans do not consider themselves as a race of people, they consider themselves to be just simply people, normal people. All non- European people are considered members of a race. (1)

Lehman's arguments of the simultaneous presence of different races, therefore, repudiate and replace Oppenheimer's study of race that speaks about "a single, common lineage" (Barzan, qtd. in Lehman 1). A reading of the varied opinions of the academicians and researchers claims that there is "no

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other concept in the social world which, despite being devoid of scientific validity, has nevertheless retained a hegemonic position in public consciousness (Ratcliffe 15).

Despite variance in opinions among the scholars centring around the disputative concept of race it "still acts as apparently ineradicable marker of social difference" (Brah 95). Race is, therefore, considered as "a social construct" (Ratcliffe 20; Cashmore 334). Race always carries with it an undertone of superiority and inferiority. It results in separation and division. Ashley Montagu is disturbed by the problematic connotations race bears with it and its aftermath upon people's way of life. He, therefore, suggests that the word 'race' should be superseded by the words like 'ethnic' or 'ethnicity' (Lehman 2) as he declares that race is "man's most dangerous myth" (qtd. in Ratcliffe 15).

It cannot be denied that in the European countries and in America, race predominantly deals with the colour of the skin. Apart from the skin colour, race or racism is also based on nationality, religion and culture. Lehman says that the English believes that ancestry is a major factor in determining race (3). The black-white dualism has, therefore, left crucial impact upon race. In the European countries, the colour 'white' is acknowledged as a marker of "*normality, Christianity, privilege, superiority*" (Lehman 9; emphasis added). So, it can be argued that its contested or rather opposite word, the colour 'black' denotes non- Christianity, inferiority and people who cannot enjoy their normality. In her book *Cartographies of Diaspora: Contesting Identities*, Avtar Brah has portrayed a picture of the South Asian and African-Caribbean immigrants in Britain in the post-World War II period. She describes the treatment that the South Asians and African-Caribbeans were bound to go through as 'coloured people'. To quote:

> ...the African-Caribbean and Asian groups experienced the racialisation of the gendered class positioning through a racism which foregrounded their 'non-whiteness' as a common thematic within the discourse of 'coloured people'. Although the precise ways in which these heterogeneous sets of people were racialised were not identical, the condensation of the binary white/ non-white in this discourse constructed equivalence and similarity of experience, as they faced racist practices of *stigmatisation, inferiorisation, exclusion*, and/or *discrimination* in arenas such as employment, education, housing, media, the criminal justice system, immigration apparatus and the health services.
>
> (Brah 96-97; emphasis added)

It cannot be denied that even though there is cultural difference between the South Asian and African-Caribbean immigrants, the treatment that they perceive in Britain is almost the same and it is because of their non-whiteness. The colour 'black' is a political term which "constitutes a political subject inscribing politics of resistance against colour-centred racisms" (Brah 97). The concept of black cannot be read from the essentialist point of view because it is difficult indeed to ignore cultural specifications or cultural particularities among the South Asians and African-Caribbeans. But at the same time, the colour 'black' is the concept that brings together Asians and African-Caribbeans or all the non-white communities under the same shade to form a political unity against racial discriminations that they face in the European countries and the USA in almost all the spheres of their lives.

In race studies, the concept of Eurocentricity has been questioned because it has given birth to hegemony in all forms of cultural and political practice. This hegemony is still playing a significant role in "identifying, categorising and classifying fauna, flora and peoples, asserting its 'scientific neutrality' while marking hierarchies of 'race', class and gender" (Brah 218). The concept

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of Eurocentricity, like any other hegemonic enterprise, camouflages racial prejudice or discrimination which is responsible for the marginalisation of the coloured people. In his book *'Race' Ethnicity and Difference: Imagining the Inclusive Society*, Prof. Ratcliffe attempts to "explore the social significance of 'race' discourse because perceived differences take a *hierarchical* form and provide the basis for *exclusionary behaviour*" (15; emphasis added). In other words, under the garb of "scientific neutrality" (as mentioned earlier), the discourse of race denotes the hierarchical superiority of the west to the people of non-western origin, thereby resulting in the exclusion of the latter. Even the non-western and non-white women encounter a different reality. Brah interrogates the limitation of feminist studies which fails to include the issue of the women of colour. In other words, within feminism, too, we can locate a mode of exclusion. The concept of racism is "neither reducible to social class or gender nor wholly autonomous" (Brah 110). To put it otherwise, the concept of race, in many cases, is related to class and gender. So, it can be argued that within the discourse of race, a white woman can enjoy certain privileges because of the superiority attached to her whiteness, whereas a black woman goes through double marginalisation due to her gender and her non-whiteness.

Brah claims that the proposition of diaspora space depends on "a multi-axial performative notion of power" (239). Race is not an abstract idea; rather, it is a matter of performance. The Asian and African-Caribbean diasporic subjects engage themselves in a power-relation with the Europeans and Americans who feel racially superior due to their whiteness. This racial superiority of the Europeans and the white Americans leads them to suppress and oppress, dominate, marginalise and exclude the coloured people who are regarded as hierarchically inferior in the power-structure. Ratcliffe rightly declares that race is, in the ultimate analysis, "an indication of power" (16).

Racial Marginality in Usha Kishore's Poetry
Most of the poetry of Usha Kishore, especially those depicting her life as an immigrant in Britain, emanates from her experiences as a woman of colour. She can locate that racism engulfs each and every aspect of the lives of the immigrants in Britain. Césaire thinks that racism is the "European disease of colonialism" (qtd. in Ratcliffe 20). In her conversation with Sutapa Chaudhuri (as discussed in the Introduction of this article), Kishore says that she "discovered postcolonial angst, here in the UK" (3). Her own view of racism can be studied from her reply to the interviewer Sunil Sharma's question regarding the racial problem in Britain, as she says:

> Racism is not a political shibboleth in Britain. It is a living and breathing monster. Having worked in this country, I have faced racism in various avatars: verbal abuse, institutional racism, implied racism, racial stereotyping *et al*. A lot of work still needs to be done to eradicate racism from British society. The situation has improved, but recently the successes of South Asians, especially the Indian diaspora in the UK has created a lot of resentment within a considerable section of the host population and this has led to a lot of heart breaks for the Indian community. ("Talking Muses and Myths with Usha Kishore", n.pag)

In her poem "You and Me", Kishore highlights how under the garb of the concept of 'multiculturism', the white British people show their social discrimination or racism which is "aimed at denying members of certain groups equal access to scarce and valued resources" (Cashmore 345). British multiculturism is constituted by the migration of people from the former British colonies like South Asian and African countries to Britain to work especially in the low-waged labour market. But this British multiculturism cannot be described as a melting pot where people/immigrants from different races can assimilate or integrate themselves. Brah assures that in the 1960s Britain, colour

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"acted as a significant additional barrier" (225). In this poem Kishore describes how British political parties crave for support (vote) in the time of elections but refuse to show any interest to the South Asian immigrants when they claim integration that suggests equal opportunities in Britain in spite of racial difference and cultural dissimilarity, as she says that they "...do a disappearing act/ when I speak of integration" (14). Even though they speak about "the brotherhood of man" (14), they inscribe on their walls─ "*Paki, go home*" (14; italics in original). Cashmore says that the "racial discrimination may range from the use of the derogatory labels" (345). 'Paki' is the term used by the British community to label the South Asian immigrants, whereas they define people of African descent as 'nigger'. It cannot be doubted that the concept of multiculturism is used to conceal racial prejudice that the coloured people face in Britain.

In another poem "Marginal or Peripheral", the hollowness of multiculturism becomes clear when the poet questions her own existence and her identity as an immigrant:

> How can I celebrate being British
> and multicultural when the students
> I teach mimic my accent in hyperboles?
> Am I *marginal* or *peripheral*? (19; emphasis added)

The poet is conscious of her marginal identity that she culminates through her teaching experiences. She declares that she cannot enjoy her hyphenated identity. She fails to celebrate her multicultural identity because her racial identity makes her feel otherness. She continues:

> Equality is the new rain, here.
> I breathe in the old rain, the latticed
> winds of racism and anti-racism.
> In swirling mists, I recall *grimaces,*
> *harsh word and jibes reserved*
> *only for the marginal or the peripheral.* (19; emphasis added)

The grimaces, cruel word and epithets and jibes or mocking tones that she experiences as a teacher from the white European students intensify her marginality. In her interview with Sunil Sharma (as already mentioned), she says that she has written this poem as "a reaction to what I was going through: to what I think was a race-related harassment at the workplace" (n.pag, emphasis added).

Her poem "Fussy Militant Rebel" depicts how the European society forces to check and choke the voice of a woman of colour. Whenever the poet attempts to speak against the politics of exclusion ("You want me to be invisible"), the British society categorises her as fussy or fastidious, militant or aggressive and rebel or mutineer. The European society wants to erase her very existence. The poet marks this differentiation:

> I play by your rules,
> but you call me *names*,
> for I am *your other*; *your*
> *reflection in a dark mirror,*
> *your consciousness in colour.*
> I am Caliban, you want to tame me,
> I am the exotic, you want to taste me.
> When I say I am human, like you,

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you get lost in the dual labyrinths
of nature and culture. (43; emphasis added)

Usha Kishore accentuates the argument that before the British eyes, a South Asian is always considered as the other and the inferior. The word 'dark' hints at the black skin colour of the South Asian people in general but most possibly, it also points out the darkness of the British society lying underneath.

This sense of being marginalised pervades a number of her poems. In "Bastard Children of the British Raj", she affirms that the new pedagogues like her are "the literature of marginalisation" (18). In both "Bastard Children of the British Raj" and "Where Do I Belong?", she expresses her failure as an immigrant to discover home in Britain. Her poem "Teaching Tagore to 10A/S", narrates her teaching experience in a British school where she introduces Tagore, an Indian poet, to the European students and "attempt(s) multiculturism" (28), but at the very next moment, the doubts and awkward reactions of the littluns show that multiculturism is a facade or rather a mask -- "Multiculturism, with/ a wry smile, thunders down" (29). The connotations attached to the discourse of race force her to go through hard times, devoid of great expectations which result in her experience of identity crisis.

Resistance against the Discourse of Race
In her poems depicting her diasporic experiences in the UK, Usha Kishore focuses on the overshadowing impact that the discourse of race has left upon all the immigrants, especially upon those coloured ones. As a poet, Kishore thinks that it is her duty to resist the discourse of race. What attracts the readers is that she takes English, the language of the Europeans to subvert the racial discourse of the Europeans. In the course of his interaction with Kishore, Sunil Sharma marks this basic reality of Kishore's poetry when he tells her, "The most distinct feature of your poetry is that you can disrupt the whole discourse from within" ("Talking Muses and Myths with Usha Kishore, n.pag.). In other words, while she is living within the discourse, she is trying, at the same time, to pose her resistance against the same discourse. It has already been discussed that race is a marker of power-relation that causes domination of the South Asians and African-Caribbean immigrants by the Europeans in the UK, but it can also be argued:

> ...power is not always constituted but is produced, and reiterated and challenged, through its exercise in multiple sites. Its effects may be oppressive, repressive, or suppressive, serving to control, discipline, inferiorise and install hierarchies of domination. Yet on the other hand, power is also at the heart of cultural creativity, of pleasure and desire, of subversion and resistance. Power is the very means for challenging, contesting and dismantling the structures of injustice. (Brah 239)

So, the concept of power or power-relation is not fixed at all; rather, the people at the margin can come to the centre by challenging, resisting and subverting the discourse of race that gives supremacy to the Europeans.

Kishore endeavours to throw away the stigma of racially marginalised identity. She attempts to dismantle the hegemony. In her poem "Marginal or Periphery", this idea of resistance is argued when she declares:

Now the periphery invades the centre
and rewrites history in smudged margins,

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> like mischievous schoolboys, who abuse
> their teachers in obscene drawings
> on the margins of dog-eared exercise books
> and on the dark walls of their adolescent minds. (19)

Here the expression "mischievous schoolboys" (19) refers to the non-white immigrants like the poet herself who live in the margin or the periphery and the Europeans are represented as "teachers" (19). Through this metaphorical representation, Kishore reiterates the concept of Brah about the construction and reconstruction of power-relation, as discussed above.

Even though the labels like fussy, militant and rebel have been attributed upon the resistant immigrants like Usha Kishore, the outcry against racial discrimination is reverberated when Kishore announces:

> I want to be seen!
> I want to be heard!
> I want to be thought of!
> I demand non-stop.
> I get my difference, my
> apology, my acknowledgement!
> ...
> Somewhere in me lurks
> a spirit that haunts you
> day in and day out.
> My atavistic wounds
> would not heal otherwise. ("Fussy, Militant, Rebel", 43-44)

In another poem "We Ain't No More Paki Mate", the poet argues that in almost all the significant fields like medicine, politics and last but not the least, academics, the people from the Indian subcontinent play important roles, thereby causing interruption in the European authoritative power that has dominated and subjugated the South Asians for a long period. Besides, the honours and awards won by the *desi* poets who appropriate "imperial tongue" (57) and the study of *desi* writers like Kalidasa, Tagore and many more and lectures delivered by the *desi* scholars in the British academia challenge the hierarchical superiority of the Europeans. In Usha Kishore's poetry, we can mark an optimistic note for the South Asian immigrants, and she assures that it can be achieved by one's effort to break the stereotypical images of predominance of the Europeans in the name of race.

Conclusion

A scrutiny of the poetry of Usha Kishore shows how the hyphenation of identity can appear as a cumbersome burden to the diasporic subjects. She opines that the South Asian immigrants cannot integrate themselves in Europe because of the discourse of race or racism that denies "the designated groups access to resources and services" (Cashmore 345) of the country to which they have migrated. But what makes Kishore different from the contemporary diasporic poets is that she aims at questioning and challenging the hegemony that dictates the racial hierarchy, and redefining and reinterpreting power-relation in the diaspora space.

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Spatio-Cultural Maintenance of Bengali Diaspora in Kerala

Paromita Nandy, Ph.D. Scholar

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Abstract

The desolation or spread of any people from their original homeland across the globe and efferent their culture as they go is known as Diaspora. Diaspora has been now given the nod as a key factor influencing social and economic development of society. Diaspora also abundantly impacts upon linguistic behavior of the society at multiple levels. This study aims to coordinate the relationship between society and the language in a multilingual scenario where each state has its own ethnic group and language. The motive of sociolinguistic study of Diaspora is to sketch the interaction of language and society, i.e. how language relates to social categories and cultural aspects of various kinds such as class, age, gender, etc. The study here focuses on few aspects of linguistic behavior of Bengali Diaspora in Kerala as the Bengalis in Kerala consists of 0.01% of total population, according to 2001 census report. The study will scrutinize how the Diaspora people maintain their language and other cultural entities in their day-to-day life. The research is based on a sociolinguistic survey, conducted among these people to understand how far the Diaspora has affected upon their linguistic behavior and to see the variations prevalent among different strata of Diaspora. Findings suggest that along with extensive codes switching it encompasses slowly emerging changes in the culture.

Keywords: Bengali Diaspora, Kerala, Desolation, Culture, Scrutinize, Code switching, spatio-cultural maintenance

Introduction

The concoction of ideas, customs, and social behavior of a particular community found in human societies forms something known as culture. Culture plays an important role in anthropology, fringe the range of phenomena that are connect through social learning in human societies.

In this paper, I would like to find out the way through which different magnitudes of culture is maintained in a different geographical area. Society, culture and language all flourishes in a certain defined contexts. Mass departure or migration is a common trend in human history and the spreading of cultural practices and language behavior is the result of this phenomenon, as it is a universal nature of language to spread over. Also, it is the normal behaviour of human being to preserve their language and culture in another socio-cultural environment where he/she is living. In this paper, I like to evaluate the measures taken by the Bengali folk in Kerala to maintain their language and culture in Kerala.

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Maintenance of Bengali Cultural Habits in Kerala

The reasons for spreading the Bengali folk in Kerala are many. Mostly it is because of the wide booming of technology in the state that attracted many youngsters across India to join the IT field in Kerala. Many of the educated people in Bengali Diaspora in Kerala migrated here because of this reason while others are part of central government offices like VSSC. Some of them would consider this place as their second mother land, since they have been staying here more than ten years, as part of their job. Even though they are away from their home land, they find time to do and celebrate all the cultural practices and festivals of Bengal.

The spatial and cultural differences of Bengal and Kerala are high and are evident in almost all cultural practices including their language behavior. But we could find certain similarities even in the wide level of divergence. Through these divergence and similarities, the Bengali folk in Kerala maintain their culture and language. For example, a ritual known as *annaprasan* is conducted for the babies when he/she is five or seven months old. This is just to welcome the baby to eat the normal home-cooked food after it crosses the stage of eating baby food pattern which is also practiced by both Bengali and Malayali people. Eventually Bengali living in Kerala also practice the traditional custom by feeding rice pudding (*kheer* or *payash*), but not with the traditional rice (*gobindobhog*), as it is not available in Kerala.

Another ceremonial ritual is marriage, Bengali living in Kerala performs the marriage ceremony but cannot follow the same traditional ceremony like Turmeric ceremony (*gaye holud*), Wedding ceremony (*bibaho/bie)*,*Bou Bhaat*, *Phul Shojja* (flower bed), *Oshto Mongola*, *Shubhochuni Satyanarayan Puja*, because all the essential elements are not available for Bengali diaspora people living in Kerala and as a result, Bengali Diaspora people are bound to follow certain Malayali custom for the ceremonials and rituals.

In a study like this, all the cultural and geographical differences and its varying magnitude may consider as the plot for identifying the natural situation for maintaining culture. In a geographical point of view, both states are situated in entirely different parts of the country. Kerala is in extreme south part of India while West Bengal is located in the eastern part of the country. So we could easily identify the differences in all the cultural practices including food, marriage and other ceremonies, rituals and worshiping. Because of these divergences, it is a task for a Bengali person to maintain their culture in Kerala without considering the cultural norms of the land.

It is the natural phenomenon, in such a cultural context, the culture and language of Kerala is being influenced in many ways among the Bengali Diaspora. The social conditioning like the work environment, nature of work and the cultural space where a Bengali person is settled are the decisive factors.

Use of Language as Cultural Product

The social media, television, Internet all play major role to preserve the culture and other social practices including language behavior. It reduces the spatial difference by providing a space to live in their socio-cultural environment virtually. They are always in touch with the political and social situation of their homeland by reading Bengali newspaper like *Anandabazar*

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Patrika, *Bartaman Partika* that are not available in Kerala. Viewing Bengali TV programmes and Bengali movies by a Bengali housemates staying in Kerala may also consider as a cultural practice for building up homeland's socio-cultural context with in a different geographical area.

Spreading up of art and musical forms are other ways of maintaining cultural behaviour, as the rich tradition of their community signifies through these art forms. Though Boul music and Rabindra sangeet of Bengal are widely acknowledged art forms, they have no base in the cultural context of Kerala. Musician relating with these forms among the Bengali diaspora do all their effort to establish these musical forms in Kerala. Many Bengali persons including children practice these musical forms in Kerala.

In case of language maintenance, it is noticed that Bengali diaspora people living more than ten years in Kerala are having their own land. And, this factor contributes a lot towards their attitude to the languages. From the study, it is observed that informants use Bengali along with Malayalam in certain cultural contexts by using the codes of Malayalam language. In home domain, they use only Bengali. While having in-group conversations they use code mixing of Bengali and English; whereas, in case of mingling with other communities, they try to use only English. Making declarations of love, or praying to a deity they use Bengali only. But in case of children, they mix more than two languages together like English, Hindi, Bengali and Malayalam in one sentence itself which proves the multilingual characteristics of a Bengali Diaspora. It is observed that informants use Bengali language only at home by code mixing of English. The other languages used at home vary between various classes or categories. The second generation of Bengali speakers uses English language in their home domain, whereas old people use only Bengali language. The languages such as English, Malayalam and Hindi are taught in the schools of Kerala. As there is no Bengali language in the school, learning of the Bengali language in Kerala cannot be possible.

An overview of the result regarding language use indicates that next to Bengali language, English is the dominant language and the next is Hindi and then Malayalam. If generation is taken as one of the variable, it is seen that second generation has shifted to English and Hindi for writing and somehow Malayalam for reading and speaking. First generation- Bengali speakers can read, write and speak Bangla. Whereas, the second generation people can only speak the mother tongue; neither can read nor can write properly. However, in the case of the older generations, they use Bengali at home and wherever they met with Bengali friends they use only Bangla as if their satisfactions glitter in happiness of expression. Children speak Malayalam and English with their friends, whereas Bengali with their parents and use English very often. It is also observed that older people show keen interest in Malayalam literature which makes them desire to learn Malayalam language. One of old age informant informed that she somehow manage to read *"Balarama"*. Again, it is also observed that maintenance of native language and local culture by the migrant Bengali in Kerala is going on through various functions at the Trivandrum Bengali Association (TBA), Trivandrum, for last forty six years. In Kerala, there are many Bengali associations and by means of regular meetings, cultural programmes, social and economic endeavors, these social organizations try to bring together all their members under their community customs and to get integrated into its main stream. All the festivals of Bengali in west Bengal such as Durga puja, Kali puja, Lakshmi puja and the arts forms like Dhunochi

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nach, Gita paat etc. are being celebrated and observed by the Bengali Diaspora in Kerala. The majority of the Bengali living in Kerala felt that their children should be proficient in Hindi and English. The negative attitude towards one's mother tongue and a high positive attitude towards English, Malayalam and Hindi predict that the migrant visualizes the practical utility of the language studied and the opportunities available for getting job. Some informants believe that they have no use of learning Bengali because they can communicate in Malayalam with Malayalis and English or Hindi with other people. In the case of Central Government Employees, they use Hindi in almost all contexts, even though their mother tongue is Bengali. So they are not bothered about the mother tongue and their children are learning Hindi or any other foreign language. In the case of IT sector employees, they are using only Hindi or English. The following are the sentences as uttered by Bengali speakers. The influence of Malayalam is evident.

1. *ami cor kʰai*
   I   rice eat.1sg.PRS
   I eat rice

2. *tʰik   ace   ʃeri   ʃeri*
   correct present correct correct
   It's ok

3. *ambalam-e ɟabo*
   temple-LOC. go. 1sg.FUT
   I will go to temple

4. *kɔfi   kaicɔ*
   coffee drink.PST.
   Did you have coffee?

5. *ma   amake   ekʈu cuɖ vellam debe?*
   mother me.DAT. little hot water give.2H
   Mother, will you give me some hot water?

6. *biʃon   ma:ʈa: hoece*
   heavy rain   happen.PST
   It rained heavily

7. *tumi   nona: bolo-na*
   you.2H lie   tell.2H.FUT.-NEG.
   Do not tell lie

8. *aɟ   ɟolikar aʃen*i
   today servant come.PST.NEG.
   Today servant didn't come

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9. *ɖi: edik-e   aje*.
   You.FEM. this side-LOC. Come.1sg.FUT.
   You(f) come here

10. *ami aɟ   vaikiʈʈə big baẓar   ɟabo*.
    I   today evening big bazaar go.1sg.FUT.
    Today evening I will go to Big Bazaar

11. *amra notun vanɖi kineci*.
    We   new   car   buy.1sg.PST
    We purchased new car

12. *ami ʃudu mati: kʰai̯*.
    I   only mati: eat.1sg.PRS.
    I eat only *matti*(fish name)

13. *ami pa:l hɔrliks dije kʰai*
    I   milk horlicks with eat.1sg.PRS
    I drink milk along with Horlicks

14. *ami venɖa:kija: dije dupur-e   bʰat kʰe̯ici*.
    I   okra   with afternoon.LOC. rice eat.1sg.PRS.PRF.
    I have eaten rice with okra (a kind of vegetable)

15. *ami sku:l   tʰeke eʃe   veʃakku:nnu hoecʰilam*
    I   school from come.PST. hungry   become.1sg.PST.
    I was hungry after coming from school

Attitudes Towards Language
    Certain class differences are prominent in the Bengali diaspora in Kerala. The people mentioned above belong to the educated class. The other groups of Bengali folks are those who have migrated from Bengal to this land as labourers. This is because of the static nature of gulf economy that functions as the backbone of state's per capita income. As the class difference is high in all respect, it is high task to consider both class in a common platform for analysing cultural habits and language behaviour. But the common feature is that the laborer class acquires language fast and many factors of communication like code mixing and code switching are functioning more perfectly, in a bilingual or multilingual environment, due to the interaction with the common Malayali folk.

Conclusion
    Language is the most important ingredient in any speech community. It is not a mere means for communication and interaction but also for establishing and maintaining human relationships.

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This study brings certain observations regarding language maintenance and language attitude of the migrant Bengalis in Kerala.

- The migrant Bengalis in Kerala consider English and Hindi as the languages for better social mobility, power and prestige.
- The second generation Bengali immigrant has almost convergence to English and Hindi for all basic needs. Except that his mother tongue is only restricted to the home domain at the oral level. But some people is learning Malayalam to take the potential interest in Malayalam literature.
- This study also shows that Bengali immigrant have a better adaptability of using other languages with mother tongue such as Malayalam, Hindi and English.

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Unmasking Terror and Politics in Manipur:
A Study of Robin S Ngangom's *Words and the Silence*

Raju Ta, Ph.D. Research Scholar
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Abstract

Manipuri literature has overwhelming role in self-discovery of a much-neglected land. It depicts the turbulent time and political and social life of an erstwhile feudal state. Writers portray disturbing situation of a neo-colonial regime. They become inward-looking and adopt ironic and alienated stances to fashion out dark, sombre situation of this land. In Robin S. Ngangom's poetry nostalgic tone and tenor revealing the pathetic situation of a land is very much prominent. He is concerned with the loss of cultural values and the killing of the youths in his land. His poetry is infused with memory of violence and his individual voice paves way to collective tone.

Keywords: Robin S Ngangom, *Words and the Silence,* Manipur, Northeast India, insurgency, conflict, nostalgia,

Northeast Writing

The term 'North East' has special connotation which binds together eight disparate, underdeveloped states with regard to geographical, linguistic and ethnic ideas. These areas are ill-famed for their insecurity, violence, poverty, unemployment etc. Thus, literature of this region is entwined with all these issues. A completely new generation has emerged from North- East. Preeti Gills thinks, 'Having grown up in the shadow of the gun, their desire to analyse the common people's reaction to insurgency is as strong as ever' (Wikipedia, *Literature from North East India).* Poetry is a particular genre to uphold terror, violence, extortion etc. Northeast poetry developed as an opposition to Indian English poetry and it carries on this tradition because the national media have not upheld them. Poetry depicts the saga of the people of the region. This poetry is concerned with the psychological and social difficulties of the common people living in this region. This poetry raises a great deal of issues like identity crisis, looking after roots, ecological problems, socio political and cultural atmosphere. Eulogising the efforts of the poets of the region, Jayanta Mahapatra highlights: 'It is the poets who will not keep us away from one another, who will not separate us. This is the strongest feeling one gets when one reads these poems from the very different regions of the North-east'(xi-xii). This poetry is also besotted with the subject matter of large scale migration, a sense of alienation, ethnic violence, insurgency and counter insurgency etc. North East Indian poetry did not come to the limelight like other regional English poetry. This poetry was marked by the portrait of violence, fear, tension and searching for peace. This poetry is notable for remarkable expression of mythology, folktale. The North Eastern Indian English poets have depicted robust militarism, ethnicity and politics and love for nature.

Socio-Political background in Manipur:

New literature in Manipur springs out from the critical situation of 1960s and 1970s when separatist movement and discontent against Indian rule affected the north eastern region. Secret killing and atrocity

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became common norms there and entire land was permeated with political violence and social degradation. Then Manipur was a crumbling state, subsuming images of violence, bitterness and suffering of the people. The 1970s was a period of insurgency and it impinged upon the poet's memory. Actually the writers saw Manipuri youths being fired by the Indian Armed forces under the AFSPA Act. The youths tried to snatch the power and carry out self-determination programme and the confrontation occurred thus. So, they saw homeland under the stark image. Manipur became the part of the Indian union on 15 October 1949. However, many insurgent organisations were born after this time and those organisations pursued for independent states. The secessionist activities began just after Indian Independence when Hyam Irabot, a noted Maoist communist desired to 'liberate Manipur from feudalism and semi-colonialism of Manipur kings and Indian State' (50, Chandra Jyoti Sonowal). In later period Maoist movement gave birth to other secessionist groups like People's Liberation Army (PLA), the People's Revolutionary Party of Kangleipak (PREPAK), the Kangleipak Communist Party (KCP). These groups played their roles in factionalism in Manipur and brought insecurity and violence in the land. Actually, this land was underdeveloped and the role of the Central government was one of apathy and neglect. So different insurgent movements burst out in protest of the antipathy of Government which tried to curb them with stringent measures and oppressive laws like the Terrorist and Disruptive Activities Prevention Act, 1958 (TADA), National Security Act, 1980 (NSA), Unlawful Activities Prevention Act, 1967 (UAP) etc. All these created disorderly situation and bloodshed, terror spilled over the everyday life. At this background and time period Manipuri poets wrote down their best poetry which was often known as poetry in a time of terror. So when poets write about their land and terrible loss, images of gun and bullets emerge naturally. Manipur was turned into a state of anarchy and different horrifying incidents captured the areas.

Poets in Manipur

Among the poets in Manipur Nilmoni Phukan, Harekrishna Deka, Nilim Kumar, Mamang Dai, Temsula Ao, Robin S Ngangom are famous for their unique tone. Their works are highly inspired by political themes and developed by intense subjective experience and these sometimes wax emotional and lyrical. That poetry contains multi-faceted voices. They are full of natural scenery, scent and sound, myth, legend, tradition and culture. Manipuri poets collect materials from their surrounding atmosphere and the modern Manipuri literature draw the poetic sustenance from the ravages of Great War. It is not infused with visions of grandeur but expression of new poetic mode. It represents economic and political power, rootlessness, depression, fragmentation of home and family, urbanisation etc. The writers are the visionary artists witnessing fractured stature of Manipur and shifting realities of Manipur. Manipuri poetry is now obsessed with representation of ethnic violence, corruption, terrorism, oppression etc. Therefore, moral degradation and socio-economic turbulence are common theme.

Robin S. Ngangom Focuses on Conflict

In north east India, the conflict is a recurrent matter. It has taken frightening appearance and shows the degeneration of soul into bestial form. It exhibits the dark forces that brood over the basic foundations of humanity and exposes the corruption and moral laxity. Robin S. Ngangom witnesses the pathetic incidents, socio-political disturbances and paints the image with his power of imagination. He has tried to sum up the gory picture of Manipur in his poems. These poems are charged with emotional feeling of homeland, but they cannot fail to bring out protestation, resentment of the terrible time and the protection of homeland against all odds.

Sentimental Poetry

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Ngangom has explored the outside world by his sentimental poetry. He wrote in his literary essay 'Poetry in the Time of Terror'-'Manipur, my native place in Northeast India, is in a state of anarchy, and my poetry springs from the cruel contradictions of that land.' He has given vent to his pent-up feelings and desires. However, he cuts off the Meitei culture that shaped the childhood period,yet the folk tradition, the geographical location always haunts him.

His poetry gives vent to troubled periods in the history of Manipur. Manipur has long been captured by insurgency and the beautiful land often is caught by violent protest. However, poet laments that this protest is not issued from one of revolutionary ideals but it is marked by lack of principality and terrorism. Hatred has taken the place of beauty and peace and violence overflows the pristine land. Again B.B. Kumar writes, 'Although a great cultural cauldron, the Northeast of India remains little known and largely misunderstood. The uneasy existence of paradoxical worlds such as the folk and the westernized virgin forest and car-choked streets, ethnic cleansers and the parasites of democracy, ancestral values and flagrant corruption, resurgent nativism and the sensitive outsider's predicament, make this picturesque region especially vulnerable' (ix).

Witness to Political Violence
Ngangom who writes in English and Meitei thinks that some poets have moved beyond recording the events of insurgency. However, he thinks that poets in Manipur tend to take the risk of writing as a witness to political violence. The theme of north eastern poetry originates from the contemporary events. Poetry may not be insurgent art, but insurgency has led to the birth of high quality poetry.

The ethnic clash between Kukis and the Nagas which was known as 'Joupi Massacre' has been represented in his poem 'Native Land':

First came the scream of the dying
In a bad dream, then the radio report
And a newspaper: six shot dead, twenty-five
Houses razed, sixteen beheaded with hands tied.

Ngangom presents culture, custom, tradition and historical background of Manipur. This area is gradually turning into battleground-the battle being fought between armed forces and the terrorist groups.

Ngangom has to undergo crucial period in his youth as everything is uncertain. He thinks about the coming years which may prove grave for any person's existence. He is now tired and looking for some rest. Thus, he is asking this apprehensive question:

Who would have thought behind
my twenty-six year old face
lurks the fear of oncoming years?
                    (Tired As I Am)

Actually, Ngangom has observed many tragic incidents and casualties and his face is marked by the impending fear.

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Homeland I Left

'Homeland I left' is a bitter recollection of his early childhood. Poet left home in his early age and often falters to remember the names related with his early childhood, but he tries to remember the formative years which sooth him. The country has attained freedom, but war has not stopped. The common people fall victims to successive wars that rage throughout the frontier part. Thus, he remembers:

> I hear a wicked war is now waged
> on our soil, and gory bodies
> dragged unceremoniously
> through our rice-fields.
>   (Homeland I Left)

At this time 'newly rich' was ruling the region and the entire land was filled with armed persons. Freedom is unheard thing in his native land.

Manipur has felt deep wound as it has witnessed the fight with the arms. The voice has been suppressed:

> O who will create guns which can throttle
> the ugly fates of our homes before they come to light!
> ....
> ....
> even you couldn't know
> what could happen to your homeland.
>   (To Those Who Went Away Leaving Us: A Tale of Manipur)

Thus, it is very pathetic to think of the homes that he has already left behind but could not left the memory associated with the home.

Childhood Reminiscences

Ngangom's poems reach supreme when they are cast in childhood reminiscences. He laments the conditions of Manipuri people who are 'the remnants of a dying people'. Here the old family order of honour is gradually breaking down. This breakdown of values coupled with recurrent fusillade is the recurrent feature of Manipur. Its natural scenery is fine, but this scenery become faded as the natural landscape is turning worse because 'guns which can throttle the ugly fates of our homes before they come to light!' This is no heroic deed with guns. Instead, this history is marked by destruction and here none laughs but cries in anxiety.

So, Manipur has its own saga which has not found its expression so far. The north eastern poetry tries to raise the much unheard topic.

Degeneration

Ngangom has pointed to another issue, the issue of degeneration in next generation. People have mastered the way of the colonial master, but they have lost innocence and abandoned roots. But the innocence and traditional roots are the eternal features of Manipuri tribal people. They have come away from it yet they struggle to keep them. They have taken shelter in cities

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Curfew and Fake Encounters

Robin S. Ngangom does not write the effervescent piece of poetry celebrating the charming landscape and beautiful image of Manipur because he thinks that justice would not be done on his part if he remains obsessed with positive aspects only. He is not demonstrative of the physical beauty; rather, he depicts the brutality of mental ruggedness through nostalgia and memory. He depicts the image of fake encounter that killed hundreds of youths rampantly in Manipur. The common people have to bear the brunt of this terrible violence. Thus, he brings out the predicament of his place in the poem, 'Curfew':

> The once groaning streets are muted
> no motor sounds can break this spell
> of motionless quiet
> that has descended like fate.
> A fallen leaf from the day's tree
> settling from the town on woods.
> ....
> people were killed in a lawless firing
> and the streets today observe
> hour long silence for the departed. (66)

Poetry in Chains

Ngangom stays away from home but cannot deny the turbulent political situation that has crept into the fine fabric of life. He depicts this state in metaphoric garb and strongly opposes the violence that kills hundreds of people in a 'lawless firing'. Consequently, people observe curfew that is imposed hours after hours. So, he participates with the victims mentally though he has to remain detached physically. In this situation he cannot live in dreamy-magical world and comes down with miraculous power of poetry. However, his physical distance from his native land compels him stand with utter hopelessness and wretched situation. He dives deeper into pessimism, watching the brutalisation of human lives. He is worried about the lurking corruption in his land and the harsh realities that people's conscience is pricked no more. He reiterates his own stance in the poem, 'I Am Sorry to See Poetry in Chains':

> Once prime land, beneficent and fabled
> and now playground of black-marketeers,
> haven for future hunters where
> none misses a heartbeat
> as you feed money, sell honour, peddle justice.
> My love, night upsets us however,
> heightening the day's fears. (69-70)

Ngangom feels distracted by the fact that his poetry would not be able to curb the hellish situation and liberate his state out of it. So, he expresses his tragic undertone without any ambiguity.

Political Corruption

Ngangom also protests against lack of development and Central government's attitude to this region. Consequently, rampant corruption spreads throughout this region and people become victims

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to this wretched condition and only people with wealth and money can draw respect from others. This is the bleak portrait of a damaged society which is torn by fears, sufferings, miseries and insecurities. It becomes quite unpalatable to bear:

> here everything is bought and sold
> to the highest bidder.
> the gunpoint, the hypodermic needle, and currency
> notes: these are the only languages we know.
> Brothers buy brothers and fathers sell sons as a way of life.
> <div align="right">(20, Racial Progression)</div>

The poet shatters down the pathetic picture of his native place. It shows how inhumanity grasps the land and people lose their identity to live with honour. People act in utter callousness and do not care human value and entire land is in topsy-turvy condition. This system has been going on for several centuries and people are only 'remnants of a dying people'. Poet's lamentation knows no bounds in that case. He finds no hope for his countrymen as this land is nurturing the culture of inhumanity. So, he criticises this land thus:

> Capital of thieves, pimps, cutthroats,
> malignant peasants and stray dogs!
> Come for a contest of riches
> at the town's premises.
>
> All seems like a bad dream today. (To My People)

Here the poet ironically points to the growing materialism. Money seems to rule the land now and people are not concerned about any roguish activity. This image evokes threatening moral and social dangers and reveals the reality of life of this region. It is both a wake-up call and an indictment against the society that tolerates the corruption.

Nostalgic Cry

The total picture that the poet reveals is marked by sensitivity. As a poet he cannot remain mute to the tragic happenings around and thus he highlights lurking dangers that are imminent to every Manipuri people. He mourns the past glory that crumbles with the passage of time due to utter carelessness of the people and tear down the harsh realities that are killing people's conscience. Though he stays away from his home, his nostalgia and love is very much prominent. He has expressed his idea through subtle imagery and appropriate symbols with a serious intent. In this way, he has probed into the social condition and the fractured psyche of modern Manipur.

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Strategies for Teaching Indian Languages in the Diasporic Context

Dr. L. Ramamoorthy
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Introduction

We are living in the era of globalization and information revolution. Human societies have borne witness to the continuous process of progression from hunting, food gathering stage to agrarian, to industrial, and industrial to current knowledge-based society. All over the world, mind is replacing the muscle; knowledge has become the highest form of power: the ultimate substitute to characterize a new system in human progression (Singha Roy 2014:2). The contemporary knowledge society distinguishes itself from the previous societies as the institutions and organization of this society enable people and knowledge/information to be developed without limits, and open opportunities for all kinds of knowledge to be mass-produced and mass utilized throughout the world.

ICT and globalization are crucial constituents of knowledge society and have emerged to be indispensable for its sustenance and expansion. The ICT are no longer about simple computing, word processing or tele-talking but about living and about the very essence of experience where life itself becomes all about being digital (Paschal, 2001 cited in Roy 2014:11).

The Modern World is characterized, on the one hand, by globalization and ICT and on the other hand, by massive movement of human beings, for social, economic and security reasons. The planet Earth has, as a result, has become 'small', but has emerged as complex multi-lingual and multi-cultural societies that need specific strategies to maintain the cultural and linguistic diversities as human heritage.

ICT technologies are very widely used in language teaching industries, particularly in the case of world's major languages as MT (Mother Tongue), SL (Second Language) or FL (Foreign Language) and also in case of acquiring specific professional skills, for instance, ESP (English for Special Purposes). But till today, very little is known about the maintenance and the transmission of the linguistic and cultural heritage of the diasporic populations, both at the institutional and societal levels. In the absence of enough empirical quantitative studies on the "language of origin" of the diasporic communities, we have to stick to some of the generalizations on the maintenance and shift of language and cultural identities among the diasporic communities. At present, generally we go by assumptions as to what could be the best way to teaching and learning of the language of origin of the diasporic communities. In this context, this paper analyses the strategies for teaching Indian languages in the Diasporic context, particularly of the indentured Indian diaspora or the Old diaspora, using ICTs.

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Indian Diaspora

        This era has witnessed a huge movement of population from one place to another place in an unprecedented manner. Since the very basic characteristic feature of globalization is mass movement of foods and man power, it is a natural choice for anyone to move away from the place of origin to another place for economic betterment. But the reasons for migration of Indian population during earlier eras were entirely different from the present migration. The Indian diasporas constitute one of the largest diasporas in the world. According to the government of India, more than 30 million Indians are present in 123 countries. They may be classified into three different categories: 1) the indentured / agricultural Indian diaspora, 2) the industrial and 3) the Information Technological. The Indians migrated as indenture labour to far-off places due to recurring natural calamities such as famines, floods, etc., and decaying native industries. Moag (2003) classified overseas Indian communities into two, viz., (1) post-indenture communities and (2) those composed of so-called NRI. The migration of current generation could not be dispensed with since it also faces a kind of identity crisis as other migrants. Hence, the Indian diaspora over generations can be categorized on the basis of the social development as (1) Agricultural based generation, (2) Industrial based generation, (3) e-generation. All these generations vary in terms of key resources, source of power, key tools, pace of change. This will be briefed in the following sections.

Agriculture Generation

        The post-indenture communities were the earliest diasporic people from India. After the abolition of slavery, the European colonial rulers needed cheaper agricultural workers to replace the slave workers in the plantations. More than a million Indians, mostly from the rural agricultural areas, were engaged as agricultural labourers in plantations all over the world. Most of the people belong to this category and came from rural background and they were brought to third world countries as coolies. Singaravelu (1990) reports that the Indian population of Reunion, Guadeloupe and Martinique are still essentially rural. Gillian (1977) places Fiji Indians socio-economically between the expatriate white community and native Fijian. All of them were brought in organized ship loads. The key resources for this generation are natural resources and they depend on land, animal and other natural resources and geographical things. Their major tools are plough and other agricultural implements. The pace of change among this generation is very slow.

        They were mainly recruited from villages and rural areas of different regions like Bihar, Madras Presidency, Bombay and Calcutta. On their arrival at different regions of the world, they were kept together in depots irrespective of their caste, religion and language and were arbitrarily dispatched to various plantations. The need for communication in new multilingual settings that are particularly austere / harsh/severe- conditions, they had to switch to a new language as lingua franca which has resulted in language shift very quickly. After more than a century and a half, most of the languages of origin of the Indian indentured immigrants have all been reduced to symbolic vestiges of identities. These languages, devoid of any communicative function, have all become "sacred" and accompany many ancestral rituals. The need for communication made them overcome their linguistic and cultural differences. Their regional languages are merged to form border categories like Hindustani or Madarasi. They maintain their mother tongue and certain cultural practices to some extent.

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Industrial Generation

Unlike the agricultural generation, the people belonging to this generation migrated to other countries on their own. The key resource of this generation is physical labour and the source of power is either steam engine or electricity. They depend on machine tools that belong to industrial workers. Moag (ibid) called these communities as NRI communities. He further states that these NRI communities are socially diverse comprising illiterate farmers, professionals like physician, advocate, urban sophisticates with Doctorate and university professors whose families enjoy high status at home.

Another critical factor is that the post-indentures' experience broke all bonds of kinship and, for the most part caste as well, whereas the more recent immigrant experience of the NRI's has allowed the preservation of both (Page 1). Unlike the agricultural generation who settled in hamlets, this group settled around major industrial centres. Some of them were settled in technologically advanced western countries. This group has some kind of contact with the mainland and they established association to preserve their language and culture. The internal cohesion is much less compared to agricultural generation (Moag: ibid).

E - Generation

This era shows extensive mobility of the people from rural to urban, urban to bigger cities, and then to Western countries as experts predominantly for economic reasons. Technical knowledge has emerged to occupy the central stage in the same way what coal and iron were to the industrial revolution and the plough was to agriculture. ICT is the present-day equivalent of electricity of industrial era. The major chunk of the people has ICT knowledge and their key resources are mental and intellectual capability. Their source of power is internet. The ICTs have helped to annihilate the barriers of geographical divides for making a virtual world a reality. The combination of ICTs and globalization has helped to expand the scope of cross border trade and service and inter-connected world with new culture and social organizations. Knowledge workers use their brain and intellect to convert their knowledge resource into action. They use their mental power more than physical to produce goods and services for the society. Even though this group migrated and settled in Silicon Valley, they are well connected with the native place through internet. Their roots are well connected with place of origin but with a tag of global citizen. English is the language for global travel and economic prosperity. The pace of change in this group is very fast and encompassing. As far as the language and culture are concerned, they are more prone to lose them in the second generation itself, as unification of languages and unification of cultures are consequences of globalization.

Identities Through Generations

Knowledge society has produced diverse varieties of identities which are different from that of the industrial and the agrarian societies. This generation has shown levels of identity, namely, regional, religion, caste, nation, etc. They depend upon the context. Castells (1997) has provided an elaborate description of the formation of identity. He categorized those identities as

1. Legitimizing identity: introduced by the dominant institutions of the society to extend and rationalize their dominance vis-à-vis social actors.

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2. Resistance identity: generated by those actors that are in position devalued or stigmatized by logic of domination, thus building trenches of resistance.
3. Project identity: when social actors on the basis of whatever cultural material available to them build a new identity that redefines their position in the society.

The domination of Brahmins' in Social and Religious practices through scriptures and priest are examples for legitimizing identity as far as India is concerned. The protest of Dalits' and subaltern people to oppose the dominance in the name of caste and cultural practices are the example for resistance identity. The practices condemned by the dominant groups were taken by the subaltern people as their unique property which is projected for redefining their status falls under project identity. The situation in Guadeloupe falls under project identity through which the community identifies themselves with their relic cultural practices in worship and food habits.

But, in the case of agrarian generation, even though those communities belong to different languages and cultures, there has been a tendency towards group unification (Moag, 1979). Languages of these communities tended to disappear in two or three generations leaving broad categories of Hindustani, indicating North Indian origin and Madarasi from South Indian origin. However, there are cases of maintaining separate identity depending on the power and population of the host place. Though this generation loses their language in three to four generations, they kept their religious practices, temples and rituals to some extent as identity markers.

As far as the NRI community is concerned, the process of group unification is barely perceptible. Moag (1979), after analyzing the Indian immigrants in US and UK, states that they are still divided along regional, religious and linguistic lines. This is an evidence of their strategy in identity construction and religious, linguistic and caste are used as identity markers. To some extent, the NRI groups seem to have a better organized system or structure of identity construction than the previous agrarian / indentured/ old Indian diasporic groups. The Indian-ness is the secondary identity for NRI communities behind their primary regional linguistic and religious identities.

From the foregoing analysis, one can infer that the common thread among these three generations is the cultural and religious practices in the case of language loss.

Language Maintenance among Diaspora
One basic question that arises here is how to evaluate the real role of languages in diasporic identity construction. But we have to assume that language is one of the elements in identity construction. We have seen among the South Asian diasporic communities the religion related practices and rituals have been largely maintained and they play a dominant role in the process of identity construction (Vertovec and others). In many cases the religious practices are accompanied by prayers and songs in the respective languages and are mutually legitimizing the role of each other.

Before attempting any teaching strategies for teaching a language, the status of maintenance of Indian languages in Diaspora has to be studied. The studies on language

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maintenance show that there is a clear trend towards their loss of languages in the Diasporic context. Many regional languages of Diasporic population are giving way to major regional language of the population. Some Diasporic Indians are adopting major languages of the host country. The degree of maintenance of language depends on their relative status in the migrated place. This can be explained by taking Tamil Diaspora as an example (cf Murugaiyan).

From the available Diasporic studies, Tamils living in different countries have different degrees of language maintenance. That may be categorized as follows:

1. Tamils in Sri Lanka
2. Tamils in Malaysia / Singapore
3. Tamils in other Developed countries
4. Tamils in Mauritius
5. Tamils in other regions like Guadeloupe, Fiji and other Caribbean islands, etc.

Tamil Diaspora in Guadeloupe
The Tamil diaspora in Guadeloupe seems to depict a few peculiar features in my observation during my visit in 2015. One could not identify a Tamil by appearance. Guadeloupe, like many other islands like Martinique, La Réunion, is a blend of many cultures, peoples and languages. First, the Tamil population, in course of time as endogamous marriage became less frequent, is a métis population at various degrees due to mixed marriage. Due to ethnic and racial mixing, Tamils look like African or English. Secondly, the total number of Guadeloupians of Tamil origin is less significant. Due to social mobility they were dispersed, and they had to move to different areas of the island. This social mobility on its turn weakened again the role of and the use of Tamil language. Slowly, within a period of two generations, the use of Tamil language is strictly and exclusively associated with the religious and ritual practices. Thus, the Tamil language has become a 'sacred language' of prayers during the ceremonies of Mariyamman and other regional deities and in the performance of dramas during the rituals and funerals. The only feature that Tamils still maintain is the temples, prayer at temples and the songs in praise of Mariamma and other native deities of Tamil Nadu. The identity is also expressed through the food they offered to the ancestors during certain occasions.

The idols in the temple in Guadeloupe are kept in a typical Christian way. There exist an altar and the Mariamma or Kali is placed on the raised platform with a typical decoration of white cloth. Instead of oil lamps, candle like lamps are lighted. Pujari or the priest also performs puja just like priests performing ritual in the Church. He wears a loose white dress which is not a "casual" dress and *mala* beads before entering the temple.

While one comes across many Guadeloupians of Indian descent, what is more striking is the enormous means of adaptation and the ways in which the Tamil or Indian cultural elements have been accustomed to the local ecological and cultural environments. The adaptation of Tamil patronyms, the food habit, the kuḷambu has been re-baptized as 'colombo' and has been accepted by all as the national food, the specific way of celebrating some of the family rituals like funerals, and above all the ceremonies and offerings offered by individual families in honor of Māriyamman, Kāḷi are all living examples of cultural adaptation. This is what is called by French

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anthropologists as '*métissage culturel*'. We are tempted to understand that this very cultural adaptation might be the strategy that has paved the way to the survival of the Tamil cultural elements in these regions even after a century or more. It is to be reminded here, that French citizens of Indian – Tamil descent have lived without any direct contact with their country of origin for more than a century[1]. The temple priest sings songs in praise of god / goddess and finally breaks the coconut to symbolize the end of the puja or offering. Singaravelu (1990) reports that all Indians were today nominally Roman Catholic, but they continue to practice a form of village condition based on worship of the mother goddess. Ghasarian (2003) also gives a fascinating account of how this Hinduism in the form of nominal Christianity is practiced in La Reunion today.

Most of the people in Caribbean island have lost their language in almost all domains of use except in religious and cultural practices. The songs they sing during these occasions are highly influenced by phonetic systems of the creole and French languages. For an untrained listener, even though he is a native Tamil speaker, these prayers and songs in Tamil language are hardly recognizable.

In this context the teaching methods and strategies have to be framed keeping in mind their needs and proficiencies. The Indian languages in these diasporic communities are used only as symbolic means of cultural identity and thus have no communicative function. In other words, the learning of Tamil or other Indian languages is motivated only by the cultural identification. So, we need to model language teaching materials and methods based on cultural models and cultural innovations that would reinforce a Tamil cultural identity in multicultural and multilingual contexts.

Teaching Platforms

The growth of ICT paved way for many kinds of platforms to teach language. Earlier, class room-teaching and broadcasting were the two major platforms available for teaching. Now due to the advent of internet and computers, there is a change in the medium as well as the mode of teaching. Face to face teaching with black board, notebooks moved to audio lingual methods during industrial period. In this era, audio-visual, multimedia and bigger platforms like MOOC, Moodle are created for reaching large number of people. Virtual class rooms with more interactivity are created using technology.

Computers and internet as the potential social transformer have been penetrating at a high speed all over the world. Among all these technologies like telephone and computer, the technologies like internet and mobile have occupied the key position as the ever-greater communicators to revolutionize the process of production, storage, processor transference of knowledge. Creation of content for teaching language and culture through mobile and computer is the challenging task of this era. Integrating various language teaching tools like Dictionary, grammar and other related links are very much essential for teaching to be more efficient. Single platform with more add-on applications and lots of links are essential strategy as far as teaching is concerned in this technological period.

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[1] Personal communication from A. Murugaiyan

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Learner-centered Approach

Language teaching for large population through modern technologies needs huge amount of content ranging from grammar to culture of that language. When such contents are integrated with powerful technologies, learners are allowed to personally interact with content and learn new things. Integrating technology in this manner places the major responsibility of negotiating meaning in the hands of the learners. This kind of learner centered approach allows learners to start with what they know and build their own understanding of culture.

Strategies

The common observation in Guadeloupe situation is that the Tamil songs they preserve as cultural markers are highly influenced by the creole phonetics. They preserve these practices till date since their forefathers brought these. In this context, the following questions come naturally before planning any strategies for teaching.

1. Is it appropriate to correct the language they think that is right and highly sacred one? The songs the priest sings during puja and other occasion are considered to be very sacred.
2. Does the community really want to revive their language? If yes for what purpose?
3. The attitude of the community towards the variety they speak and the main learning variety.
4. Is it the language or the cultural values, they want to revive?
5. A survey of the culture practices still followed should be collected for building content for teaching.

As far as the situation in Guadalupe is concerned the Tamil community has the following assumptions on the Tamil language. Namely 1) The language is sacred. 2) They wish to address their prayers to the Gods, 3) They want to revive their ancestor's language to understand what is sung in India and by the Indians and 4) They feel and are aware of the fact that the Tamil / Indian language they use is phonetically changed and so they want to "correct" their pronunciation. They want also first-hand information on their ancestral culture. The content creation for teaching Tamil should address all those assumptions.

Content and Preparation of Cultural Capsule in Multimedia

True content of the foreign language course is not the grammar and the vocabulary of the language, but the culture expressed through that language. Teachers spend the greatest amount of time and efforts on teaching grammatical and lexical component of the language. Learning culture is the weakest component.

There are principles like known to unknown, easy to difficult, etc., in the selection and introduction of content in language teaching situation. As far as cultural content is concerned, known forms of culture are some aspects of material culture like dress, food items etc., and certain values of culture like belief system and kinship, etc.

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- Generating e-content on language and culture as small capsules.
- Making available all the knowledge modules in the cyber space.
- Preparing multimedia knowledge modules on food, festival, music, dance, dress, kinship addressing manners, welcoming, etc., as cultural capsules.
- Dubbing available video contents in creole into Tamil in colloquial form.

In language teaching methods, two important principles were followed in the preparation of materials and evolving teaching strategies, namely, simple to complex and known to unknown. The same principles may be adopted in the diasporic context as well. We have to design teaching materials from the competency of the community. The competency of the Caribbean population in Tamil is almost minimum. They retain Tamil language in the religious songs and in some religious practices. In such cases, the starting point should be like a new community which intends to learn a language. Hence, set phrases in greetings, welcoming, bidding farewell, etc., may be introduced.

As far as technology is concerned, the social media like Twitter, WhatsApp, Facebook may be used as platform to teach language. In WhatsApp application phrases like Vanakkam, Nalama, Eppadi Irukkinga, etc. may be introduced in the Roman alphabet. This may be later changed to Tamil script.

Twitter platform is the best medium as far as teaching for diasporic context as it has provision to give content 140 characters. Both these applications may be made use of for teaching personal communications. The provisions to form groups also can be made use of teaching language depending on the learners' proficiency level.

Culturally loaded words and phrases with reference to religion, culinary, cuisine, festival, etc., may be identified and propagated through social networks in Tamil scriptas well as in Roman.

YouTube is another technology that may be used as audio-visual media to teach Tamil. The popular video clippings in creole may be dubbed and uploaded in the YouTube. Tamil cuisine, the preparation methods, ingredients can be given in the Roman letter as subtitles. Similarly, French Cuisine may be taught to Tamil voiceover with subtitles.

Cultural practices which are retained still in Caribbean Islands are to be recorded for developing content for teaching through YouTube.

Some of the Questions Related to Content Selection
1. Is it appropriate to give standard Tamil materials for Diaspora?
2. Tamil being a diglossic language, should the lessons be introduced in the spoken variety, then slowly moving to written variety?
3. In spoken language also, lots of dialect variations exist. The standard spoken variety which is close to the form of standard written variety may be considered.

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In our globalized, ICT world, time and space are no more barriers. Making available all the information related to their cultural practices in the Internet would help the community to know and learn more about their language and culture.

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'To Love' or 'Not-to-Love'
A Spiritual Delineation of Anita Desai's Characters' Unconscious Self

Dr. C. Ramya, MBA, M.A., M.Phil., Ph.D.
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Abstract

Love, the universal emotion and an unexplainable experience, has always been talked about, filmed about, written about, sung about and expressed about through various forms of art. But it is unfortunate that it still remains an unknown phenomenon that only hurts, wounds and makes people into a chaotic state of mind. As Osho rightly puts it, one is born fully equipped with the capacity to love and to be loved. But somewhere later in life, man and woman hold a voluminous idea of 'finding a perfect woman/man' in order to reach their life's "happily ever after". And this thirst and hunger keeps them in starvation and finally, most of the men and women are left just starving. According to Buddhism, there are four elements of true love, say, loving-kindness or benevolence, compassion, joy and equanimity or freedom. This article brings out how Anita Desai's characters suffer obnoxiously rather than giving or getting these four elements of true love.

Keywords: Anita Desai, unconscious self, love, emotion, experience, art, phenomenon, freedom, compassion, benevolence

Anita Desai's Characters

"Love is a kind of Politics, Power Politics. Wherever love is contaminated by the idea of domination, it is politics… Love is nothing but politics, sugar-coated, a bitter pill sugar-coated" (TBOW 70). This is a radical idea of universal glorification of the very emotion 'love', 'to love', to-be-loved', and 'being in love', Osho affirms that love is political. Osho, called as an Indian God-Man, was a spiritual leader and his teachings on the insightful religious traditions, mystics and philosophy, though controversial, reached world-wide. Being surrounded by never-ending controversy, his message of sexual, emotional, spiritual and institutional liberation contradicted traditional values and provoked a great deal of anger and opposition world-wide. Osho's characterization of love seems to coincide with Anita Desai's characters: they are the ones who are 'love' personified unconsciously, but at the conscious level, they are the ones who struggle expressing and professing what they love. And hence, all their repressed and suppressed unconscious emotions at the conscious level put them in an abnormal psychic and social milieu. Anita Desai, the most compelling Indian-English writer, is known for her in-depth exploration of human psyche through her characters' projection. But this article gives a spiritual speck of the 'haves' and 'should-haves' of Desai's characters' psyche.

What *Is* Love?

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The most predominant and universal topic of debate or a question, that bought about various facets of answers, and that still entices different forms of answers through Art and Literature is 'What is Love?'. According to Gautama Buddha, it is the happiness of one's inner soul. Bhagwat Gita claims pure and divine love arises from detachment, Christianity proclaims true love towards Jesus Christ is proportionate to one's love towards their fellow beings. On the contrary to all these ideals, Osho defines love as 'domination' – the deep desire to exploit the other. As he puts,

> "There are as many loves as there are people …. there are many layers, many planes of love" (TBOW 70)

It all depends on how different each and every person differs in the hierarchy of love. Love has different layers and planes, stressed Osho, and the one 'Who exists in the lowest rung will have totally a different idea of love than the person who exists on the highest rung. Adolf Hitler's idea of love will be diametrically opposite to that of Gautama Buddha as they are personas of two exactly different extremes.

Voices in The City

Anita Desai's *Voices in The City* is one of her most pessimistic novels where the protagonists remain totally detached and aloof, alienating themselves from the rest of the world. They are more self-centered and nurture silence and stillness.

Grief is definitely love; a form of love that one wants to give but cannot. All of the unspent, unspoken, unexpressed, unreciprocated love gathers in the corners of the eyes, as the lump in the throat, as repressed or as suppressed desires in one's unconscious mind and therefore, Grief is nothing but love that has no place to go. As alienation is the only solace that one can give to oneself, to be away from the noises and voices around them, Desai's characters in 'voices in the city' choose to stay in the shadow and silence. Nirode, a neglected child in 'Voices in the City', is an exact example of Grief-Personified. He mumbles,

> "I am a leper, … leave, me do not come near. I am a leper, diseased with the loneliest disease of all."

He despises his father as he had shown a partisan attitude towards him but he worships his mother. Later after the death of his father, Nirode always sympathizes him and hates his mother as she shares and intimate and unfaithful relationship. With Major Chadha, her neighbour at their home at Kalimpong. When it comes to the relationship with his siblings, there are no traces of his affection and expressions of love towards them. He feels inferior to his brother Arun, the favoured, bright and celebrated child in the family who is encouraged and adored by his sisters because he aspires to becomes a surgeon and he is an active sports personnel bring the captain of his school cricket team. His aspirations and dreams to become a famous surgeon has been set in action with the help of his father's will where a large amount of money allotted to pursue his higher studies in London.

Hazardous personal and social adjustments happens as a result of deteriorated human relationships. The most significant phase is the relationship between the parents and their children. A harmonious parent-child relationship gives the children, a feeling of security and belonging. When there

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is a deterioration in this condition, then predominantly, a havoc happens in their feelings of security and belongingness Elizabeth E. Hurlock rightly puts it as,

> "For boys the Major threat to parent-child relationship during early childhood is the lack of a father to identify with or lack of emotional warmth between father and son…." (DP 148)

Nirode's lack of attention and affection from his parents during his early childhood created a lasting feel of insecurity even after he has become an independent adult. He even acknowledges himself as a 'congenial failure'.

Nirode's sister Monisha covers herself up in her own world and sinks into depression after her despondent relationship with her husband. She feels her actual world is surrounded by harsh, cruel and selfish people and hence she has a stronger existential and nihilistic self, that entices herself to choose death for life. Monisha' lack of identity and her longing for her strong sense of self and her struggles with identity issues usually leads to depression, anxiety and other hazardous psychological issues and hereby, Mrs. Desai portrays Monisha's love for her 'self' which was forbidden for her to be felt on expressed by any means.

Elizabeth B. Hurlock, rightly expresses the developmental psychological patterns in humans' early adulthood during their vocational and family adjustments. Adjustment to a mate, sexual adjustment, financial adjustments and in-law adjustments are the four most important factors for Marital happiness, of the many adjustment problems in marriage. And considering Monisha's Marital life, she had serious adjustment problems on all the factors mentioned above. In B. Hurlock's words,

> "For more important to good marital adjustment is the ability of husband and wife to relate emotionally to each other and to give and receive love." (DP 306).

As the primary factor for Marital harmony is the delightful interpersonal relationship between the husband and the wife, Monisha's endearing self is left unnoticed by his aloof husband for whom, being cold and withdrawn or being haughty is a attitude that he regards as masculine. Men, those who were trained to control the expression of their emotion, may not have learned to show affection just like the way they have learnt not to show fear.
She glooms,

> "Alone, I could work better and I should feel more whole. But less and less there is privacy…. Sisters-in-law lie across the four posters, discussing my ovaries and theirs…… But I wish they would leave me alone, sometimes, to read"

Monisha's yearning, her hankering for being loved for what she really is, her aching crave for the love of being herself, pushes her into a wide valley of despair and despondency that her melancholy drives her to take insanely existential decisions. She inwardly cries,

> "But I have no faith, no alternative to my confused despair, there is nothing I can give myself to and so I must stay. The family here and their surroundings tell one such a life cannot be lived – a

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life dedicated to nothing – that this husk is a protection from death. Ah yes, yes, then it is a choice between death and mean existence and that, surely, is not a difficult choice." (VITC 121)

Basic Requirement

The basic requirement between for a couple, or within any individual person is that there should be harmony and happiness within them and around them. But the problem arises when the prejudices raises on who sought to make whom happy. As a pseudo and fairy tale love promises a 'happily ever after', men and women claim 'love' to be an elixir for a life void of unhappiness or any unpleasant feeling on the contrary, love, actually, is a natural phenomenon that cannot be defined. It is just a flow of life that needn't be shaped to perfection. A loving person would simply love just as he breathes, drinks, eats, walks and sleeps. Right exactly how a person lives, a person loves. One wouldn't say that unless the air is perfect and unpolluted he/she isn't going to breath. In spite of one's being in Australia or Mumbai. We all keep breathing. Hence, in Osho's spiritual ways,

"An alive and loving person simply loves. Love is a natural function….. don't ask for perfection; otherwise you will not find any love flowing in you. On the contrary, you will become 'unloving' (BIL 8).

To Conclude

In a nutshell, looking deep into the psycho sexual development of Anita Desai's characters, one could hardly sense the gratifications and fulfillments of their needs during their psycho-social stages of mental maturity that, in turn, leads towards a spiritual insight of dealing with love and life.
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       International Foundation, 2008.
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'To Love' or 'Not-to-Love' - A Spiritual Delineation of Anita Desai's Characters' Unconscious Self

Idiomatic Usage of Rajbanshi/Kamtapuri Numerals

Dr. Hari Madhab Ray, MA, PhD.

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Abstract

Idiomatic phrases are traditionally seen as being distinct from ordinary and literal language because they are non-compositional in their conventional interpretations; they are not functions of the meanings of their individual parts. The aim of this paper is to study the numerals and its idiomatic usages in Rajbanshi/Kamtapuri language spoken in different parts of North Bengal, lower part of Assam, Rangpur of Bangladesh, Jhapa and Morong of Nepal and so on. It has been observed that numerals not only used in counting system, but these are also used in personal name formation and widely found in idioms, proverbs and riddles. The variety of Rajbanshi/Kamtapuri chosen for analysis is mainly spoken in the district of Coochbehar and Jalpaiguri of West Bengal.

1. Introduction

Idioms are group of words or chunk of words strung together as a single unit which has a specific meaning. The compositional meaning of the constituent parts of the idioms are different from the specified meaning. The meaning of an idiom can be expressed by other words or group of words but the specific meaning which a particular idiom expresses vividly and subjectively in a given context which cannot be matched with other words or group of words. Katamba (1993:291) describes "… idioms (e.g., eat humble pie i.e. 'submit to humiliation') are lexical entities and function very much like a single word although they contain several words and are comparable to syntactic phrases and clauses (e.g., [eat Swiss chocolate] vp). The constituent parts of the idioms neither can be changed nor can be replaced by other synonymous words. The change of any word or its parts will destroy the specific meaning of the idiom or the new combinations may turn into something else with different meaning as for example in Rajbanshi [kɔla kʰa] কলা খা 'banana eat' i.e. 'to get nothing' and [nau baɽi tʰaki kɔcu baɽi] নাউ বাড়ি থাকি কচু বাড়ি (from gourd field to colocasia roots field) i.e. 'talk rubbish/ talk nonsense'. The constituent parts cannot be changed or replaced by other members; the word [kɔla] কলা 'banana' cannot be replaced by [am] আম 'mango' or the verb [kʰa] খা 'eat' cannot be replaced by [pa] পা 'get'.

Hockett (1958) discusses idiom formation and types of idioms in detail. According to him idiom formation is also an important matter in historical linguistics. In every language, new idioms are constantly being created, some destined to occur only once or twice and then to be forgotten, others due to survive for a long time. There are certain matters which are relevant both in understanding how a language works at a given time and also in connection with linguistic change. He observes that each language favors certain patterns in the creation of new idioms. He brings productivity to discuss idiom formation, "… the less productive a pattern is, the more likely it is that if a new form does get coined by the pattern it will have idiomatic value." The syntactic patterns tend to be most productive, inflectional patterns next and derivational patterns least. While discussing types of idioms. Hockett (1958) emphasizes on substitutes, proper names, abbreviations, English phrasal compounds, figures of speech and also slang.

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Saussure (1916) believed that linguistic signs are arbitrary. There is an arbitrary relationship between signifier (sequence of sounds) and the signified (concept). He notices the distinction between motivated and unmotivated signs; partially motivated and fully motivated signs. The numbers (numerals) 1, 2, 3, 8, 10 are unmotivated signs. Nothing about its form (sequence of sounds) represent the number 1, 2, 3, 8, and 10 respectively. Fully motivated signs have compositional meanings because compositionality is defined in terms of its parts. Partial motivation and compositionality; unmotivated signs are non-compositional. Partially motivated or unmotivated signs are stored whole in the lexicon and they are memorized. According to Bloomfield, the lexicon is really an appendix of grammar, a list of basic irregularities (Bloomfield 1933: 274). Aronoff and Fudeman (2010) say that '… irregular items are stored whole in the lexicon—they are memorized.'

The traditional belief of idioms is that they are once metaphorical in their origins and lost their metaphorical sense over time. These exist in the minds of the language users as frozen items or dead metaphors. Idioms are brief and has clear meaning. The subjective meaning is expressed objectively with force and vividness. It does not hurt the sentiment of the interlocutors rather it is an accumulated knowledge of a community which is expressed by simple interpretation. The structure of idioms is limited and there is less flexibility either in terms of syntax or in terms of lexical items. Idioms are lexically frozen and Idiomatic phrases are traditionally seen as being distinct from ordinary literal language because they are non-compositional in their conventional interpretations are not functions of the meanings of their individual parts. It has been understood that the literal meaning of the idioms is rejected as inappropriate and then only the nonliteral idiomatic meaning is accessed through retrieval.

Wray and Perkins (2000) categorize idiomaticity and other immutable strings as formulaic sequence. The working definition of formulaic sequences adopted by them is the following:

"… a sequence, continuous or discontinuous, of words or other meaning elements which is, or appears to be, prefabricated: that is, stored and retrieved whole from memory at the time of use, rather than being subject to generation or analysis by the language grammar."

Psycholinguist and cognitive linguists are in the opinion that idioms are analysable and also compositional to some extent. Meanings of idioms are not arbitrary. People in their everyday lives use and comprehend idioms they make use of metaphorical and metonymic knowledge which provides link between these phrases and their figurative expressions. Idioms were considered as periphery in the traditional grammatical treatment but in Construction Grammar these are treated as unit of grammatical analysis. The constructionsists contend that Children and second language learners presumably learn idioms in a rote manner or simply infer the meaning from the context (Gibbs 2002, 2007).

Dipak Roy (2012) also discusses Rajbanshi numerals in general citing different examples of various numeral and number used in riddles. The paper illustrates idiomatic usage of numerals It also tries to see how the numerals are incorporated in the natural language and its position in a phrase or sentence and its role as quantifying adjectives or in other related grammatical phenomena.

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2. Research Methodology

Rajbanshi/Kamtapuri language[1] is an Indo-Aryan language mainly spoken in the districts of Coochbehar, Alipurduyar, Jalpaiguri, Malda, Dinajpur of North Bengal, Goalpara of Assam, Rangpur of Bangladesh, Jhapa and Morong of Nepal and Purniya of Bihar. The variety of Rajbanshi chosen for the analysis is mainly spoken in the district of Coochbehar and Jalpaiguri of West Bengal.[2] The idioms and number idioms were collected from many native speakers of the language and also from different texts written in the Rajbanshi language. The author also conducted an experiment with some native speakers of the language (See section. 4)

3. Numerals and its idiomatic usage

Idioms are group of words or chunk of words strung together as a single unit which has a specific meaning. In the following examples numerical idioms have specific meaning; [kam pɔeʃɔṭṭi] 'work sixty five' means 'something is over/done/finished'; [poa baro] 'measure twelve' means 'profit or to get benefit'; [uniʃ biʃ] 'nineteen twenty' means 'a little distance or difference'; [nɔe cʰɔe] 'nine six' means 'destroy/obliterate'; [cairʃo biʃ] 'four hundred twenty' or [pʰor ṭuanṭi] 'four twenty' means 'a very bad ill-natured, rogue person.'

The compositional meaning of the constituent parts of the idioms are different from the specified meaning. The meaning of idiom can be expressed by other words or group of words but the specific meaning which a particular idiom expresses vividly and subjectively in a given context cannot be matched with other words or group of words.

According to Chatterjee (1926:784), the numerals present one of the distinct phonetic problems in NIA. Their forms show a remarkable uniformity all over the NIA area, a uniformity which is not in keeping with the several phonetic histories of NIA speeches. It is very difficult to decompose the compound numerals in its meaningful forms and parts. The compound numerals have to be taken into consideration in its entirety, as a whole unit. Mentioned below various compound numerals with its idiosyncrasy.

3.1. [ɛk] 'one'

It is also found in [ɛkka] 'used as one in children's game'; [ɛkla/ɛklay/ɛkay] 'alone'; [ɛkura] 'only'; [ɛkna] 'only one'; [ɛkoṱa] 'unity'; [ɛkṱe/ɛkṱʰe] 'together'; [ɛkanṱo] 'name of a person, alone'; [ɛkaḏɔʃ] 'eleven'; [ɛkaḏɔʃi] 'name of a person, a day people keep fast/ the eleven day of the lunar forthnight '; [ɛkjʰɔn] 'one person', [ɛkhaɟar] 'one thousand'.[3] It is also found in the compound numerals after 10. These are [ɛgaro] 'eleven'; [ɛkɔiʃ] 'twenty-one'; [ɛkṱiriʃ] 'thirty one'; [ɛkcɔlliʃ] 'forty one'; [ɛkanno] 'fifty one'; [ɛkʃɔṭṭi] 'sixty one'; [ɛkaṭṭur] 'seventy one', [ɛkaʃi] 'eighty one'; [ɛkanɔbbɔi] 'ninety one'. It is only in [ɛgaro], the form [ɛk] changes to [ɛg] or [ɛg] is the original form is the matter of historical reconstruction. And how [ḏɔʃ] becomes [raho]? It has to be noted that the basic monomorphemeic number words in Indo-Aryan Languages are found up to ten (10) only and after 10 i.e. from eleven (11) only it is compound type. These compound formations seem to be compositional in some cases and in other instances semantically opaque and phonetically irregular. There has to be some historical reasons to account for this irregularity. However, this is not the scope

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[1] The language Rajbanshi has many names. I have used 'Rajbanshi/Kamtapuri' in this article, though in the text for writing convenience I have used 'Rajbanshi'.

[2] For discussion on Rajbanshi language, see Matthew Toulmin, Christopher P. Wilde, George W. Grierson and others.

[3] The <–k-> is lengthened or doubled in Bengali for emphasis, as in the case of the other consonants: e.g. <ekkekale, ekkebare-> all at once or all at the same time. Sk-785

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of this paper. In Rajbanshi the compound type numerals after 10 formed by basic number [ɛk/g]+ 10 [ḓɔʃ/rahɔ] [ɛgaro] '11'.

3.2. [ḓui] 'two'

[ḓui] 'two' has different forms [ḓo], [ḓui], [ḓi], [ba], [be], [bi] etc.[4] It is found in (ḓoṱɔropʰa 'of two kinds', [ḓocaʃ] 'double ploughing'); [ḓokka] 'used as two in children's game'; [ḓuri] 'two used in children's game'; [ḓono] 'both' [ḓo-mukʰa (ʃãp) 'double standard person' [ḓokla] 'two/both or husband and wife'; [ḓutiya/ḓiṱiya] 'second'; [ḓukuna] 'very little' [ḓuna] 'double'; [ḓoyaḓɔʃ] 'twelve'. Vowel harmony is noticeable as in the following examples [ḓupura] 'noon', [ḓocaʃ], 'ploughed twice'[ḓiṱiya] 'second'.

The forms /ba, bɔ, be/ used for ḓui 'two' in the compound numerals as for example; [baiʃ] 'twenty-two', [bɔṱṱiriʃ] 'thirty-two'; [beyalliʃ] 'forty-two'; [bahanno] 'fifty-two'; [baʃɔṱṱi] 'sixty two' [bahaṱṱur] 'seventy two'; [beraʃi] 'eighty two'; [beranɔbbɔi] 'ninety two'.

3.3. [ṱin] 'three'

In compound words we found the forms [ṱe, ṱi,] as for example [ṱekka] 'three used in children's game'; [ṱiṱiya/ ṱiṱiyɔ] 'third' [ṱipurani] 'Early times'; [ṱilli] 'three used in children's game'; [ṱepɔtʰi] 'tea-pont; where three roads meet'; [ṱepaya] 'tripod'. In the compound numerals [ṱɛro] 'thirteen'; [ṱeiʃ] 'twenty-three'; [ṱeṱiriʃ] 'thirty-three'; [ṱeṱalliʃ] 'forty-three' [ṱirpanno] 'fifty three'; [ṱeʃɔṱṱi] 'sixty three'; [ṱihaṱṱur] 'seventy three'; [ṱiraʃi] 'eighty three' [ṱitranɔbbɔi] 'ninety three'.

3.4. [cair] 'four'

The forms [ca, cɔu, ca, cu, cɔ, cari, cura] etc are used as for example [cɔuri] 'four used in children's game'; [cɔutʰa] 'fourth'; [cɔumatʰa] 'four roads meet'; [cairṱa/caiṱṱa] 'few'; [cɔubʰiṱi] 'in every side'; [cɔuyari] 'cottage having four shades', [dinacari] 'four days/ few days', [cɔupɔhor] '…..' [cɔiḓḓo] 'fourteen'; [cɔbbiʃ] 'twenty four'; [cɔuṱiriʃ] 'thirty four'; [cuyalliʃ/cɔucɔlliʃ], 'forty four'; [cuyanno] 'forty four'; [cɔuʃɔṱṱi] 'sixty four'; [cuyaṱṱur] 'seventy four';'forty four'; [cuyanno] 'forty four'; [cɔuʃɔṱṱi] 'sixty four'; [cuyaṱṱur] 'seventy four'; [curaʃi] 'eighty four'; [curanɔbbɔi] 'ninety four'.

3.5. [pac] 'five'

It appears in different forms /pɔc, pɔnc, poc, pɔy, pɔn/ etc as for example [pɔnco] 'five'; [pɔncom] 'fifth'; [campa] 'five used in children's game', [ponero/pondoro/pɔncoḓɔʃ] 'fifteen'; [pɔciʃ] 'twenty five', [pɔytiriʃ] 'thirty five'; [pɔycɔlliʃ] 'forty five'; [pɔncaʃ] 'fifty'; [pɔncanno/pocpanno] 'fifty five' [pɔyʃɔṱṱi] 'sixty five'; [pocaṱṱur] 'sevnty five'; [pocaʃi] 'eighty five'; [pocanɔbbɔi] 'ninety five'. It has been observed that nasalization in the vowels in the word 'pãc'is also missing in Rajbanshi.

3.6. [cʰɔy] 'six'

The forms are [cʰɔy, cʰa, cʰe, ʃo] as [ʃɔʃtʰo] 'sixth'; [ʃolo] 'sixteen'; [cʰabbiʃ] 'twenty six'; [cʰɔṱṱiriʃ] 'thirty six'; [cʰɔycɔlliʃ] 'forty six'; [cʰappano] 'fifty six'; [ʃaiṱ/ʃaṱi] 'sixty'; [ʃɔyʃɔṱṱi] 'sixty six' [cʰeyaṱṱur] 'seventy six'; [cʰeyaʃi] 'eighty six'; [cʰeyanɔbbɔi] 'ninety six'.

3.7. [ʃaṱ] 'seven'

The forms are [ʃaṱ, ʃɔṱ, ʃɔpṱo, ʃai, ʃ] as for example [ʃɔpṱom] 'seventh'; [ʃoṱoro] 'seventeen'; [ʃaṱaiʃ] 'twenty seven'; [ʃaiṱiriʃ] 'thirty seven'; [ʃaṱcɔlliʃ] 'forty seven'; [ʃaṱanno] 'fifty seven'; [ʃaṱʃɔṱṱi]

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[4]Chatterjee (1927:785). <-dui-> is a genuine Pracya and Magadhi form as preserved in Bengali. It is found in the other Magadhan speeches as well.

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'sixty seven'; [ʃɔṭṭur] 'seventy'; [ʃaṭaṭṭur] 'seventy seven'; [ʃaṭaʃi] 'eighty seven'; [ʃaṭanɔbbɔi] 'ninety seven'

3.8. [aṭ] 'eight'

The forms are [aṭ, aṭʰ, ɔʃṭo] as for example [aṭkalai] 'mixture of different pulses'; [ɔʃṭo] 'eight'; [ɔʃṭopohor] 'twenty four hours/religious ceremony'; [aṭʰaro] 'eighteen'; [aṭʰaiʃ] 'twenty eight'; [aṭṭiriʃ] 'thirty eight'; [aṭcɔlliʃ] 'forty eight'; [aṭʰanno] 'fifty eight'; [aṭʰaṭṭur] 'seventy eight'; [aṭʰaʃi] 'eighty eight'; [aṭʰanɔbbɔi] 'ninety eight',

3.9. [nɔy/nɔo] 'nine'

The forms are /nɔy, nɔo, nɔb, /[nɔbom] 'ninth'[5]; [uniʃ] 'nineteen'; [unoṭiriʃ] 'twenty nine'; [unocɔlliʃ] 'thirty nine'; [unopɔncaʃ] 'forty nine'; [unoʃait] 'fifty nine'; [unoʃɔṭṭur] 'sixty nine'; [unoaʃi] 'seventy nine'; [unonɔbbɔi] 'eighty nine'; [neranɔbbɔi] 'ninety nine' * [unoʃɔ] 'ninety nine', [nɔbom] 'ninth'

3.10. [ḍɔʃ] 'ten'

[ḍɔʃok] 'ten, decade'; [ḍɔʃom] 'tenth', [ḍɔʃomik] 'decimal'; [ḍɔʃoŋgoṭi] 'together, society, effort', [ḍɔʃa] 'rituals after ten days'; [raha]--[egaro] 'eleven' to [aṭʰaro] 'eighteen'..[6]

3.11. Examples of idiomatic constructions

The numerals and its idiomatic construction is given in bold forms in the following examples;

1. **(a)** [mor   jɔibon geil, **tin   kalot**   pɔrluŋ] মোর যৈবন গেইল, **তিন কালোত** পরলুং।

I .GEN youth   go.PST, three   time.LOC   fall.PERF

'My youth is gone, I have become aged/old'

The meaning of the idiomatic expression [ṭin kal] 'three time' will be considered as 'aged/old' in the above context.

(b) [ɔi cɛŋṛiṭa kɔm nomay, umayo **ʃaɽe tin haṭ**] ঐ চেংড়িটা কম নোমায়, উমায়ও **সাড়ে তিন হাত**

That girl.CLF less not, she one and half three hand

'That girl is no less, she is very stubborn'

The meaning of the idiomatic expression [ʃaɽe ṭin haṭ] 'three and half hands' is 'stubborn/arrogant'.

(c) [ma (micca/ɔlpo) **cairṭa** bʰat de kɛne] মা, (মিচ্চা/ অল্প) **চাইরটা** ভাত দেক্যানে।

Mother (less) four-CLF rice give why

'Mother, please give me some rice'. (little)

The meaning of [cairṭa] 'four' here is very little.

(d) [**ʃat bʰatari** bɛṭicʰaɔya] **সাত ভাতারি** বেটিছাওয়া[7]

Seven husband woman

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'ill natured woman'

The idiomatic expression [ʃaʈ bʰaʈari] 'one who seven husbands' is considered to be 'ill-natured woman'.

(e) [na ʃunuŋ tor **ʃaɽe ʃat** kɔtʰa] না শুনুং তোর **সাড়ে সাত** কথা

    Not listen your half seven words

   'I don't want to listen to your irrelevant talks'

The idiomatic expression [ʃaɽe ʃaʈ] 'seven and half' in this context refers to 'nonsense and irrelevant talks'.

(f) [**dɔʃ jʰɔnok** ɖækaɔ] **দশ ঝনক** ড্যাকাও

    Ten-CLF.ACC call

   'Call the members of our community'

The expression [ɖɔʃ ɟʰɔn] 'ten people' refers to 'members of a community'.

(g) [tʰoto tor ɔilla **baro pɛcali** kɔtʰa] খোতো তোর ঐল্লা **বারো পেচালী** কথা

    Keep your those twelve fold words

   'Keep aside all of yours nonsense words '

(h) [biyar pɔr uyar **baroʈa baɟil**] 'বিয়ার পর উয়ার **বারোটা বাজিল**'

    Marriage-GEN after his twelve-CLS ring.PST.3.SING

   'After marriage he is totally devastated. '

3.2. Numerals and Proverbs

    "Proverb /prɒvɛ:rb/ is a short sentence that people often quote, which gives advice or tells you something about life."[8] It can have a religious and philosophical meaning and provide inspiration and food for thought. They exist as little pieces of wisdom or thought in the minds of the speakers in a language. Proverbs are somewhat different from *idioms (i.e. a group of words established by usage as having a meaning not deducible from those of individual words)* [9]by the fact that they tend to convey a direct message or meaning, usually in the form of a phrase or sentence. The words used tend to have a deeper meaning and are not as cryptic or hidden as those used in idioms.

    Idioms and Proverbs are also part of Formulaic language. According to Wray and Perkins (2001), formulaic language is *'a sequence, continuous or discontinuous, of words or other meaning elements, which is, or appears to be, prefabricated: that is, stored and retrieved whole from memory at the time of use, rather than being subject to generation or analysis by the language grammar).*

    These items are conventionalized, frozen, fossilized and differ from creativity. Formulaicity or Formulaic language contrasts with productivity, the ability to use the structural system of language (syntax, semantics, morphology and phonology) in a combinatory way to create novel utterances and in an analytical way to understand them. In other words, we cannot manipulate with the structure of those items, once new words, morphemes, particles are incorporated in the formulaic structure, the idiomaticity, and the proverbial meaning of the items will be lost.

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[8] Advanced Learner"s English Dictionary, Collins Cobuild. Harper Collins Publishers. 4thEd. 2003. Pg. 1150.
[9] Concise Oxford English Dictionary. Oxford University Press. 12th edition. 2011. Pg. 708.

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The knowledge generated in idioms and proverbs in general and in folk literature in particular is the result of experience of not only of one individual but of the community or the society at large. We may call it the wisdom of the people or the learning of the community. This is achieved when acceptance of a particular knowledge system, be it herbal medicine traditions, ethnic ecology, myth chanting, agrarian calendar reckoning through proverbs etc is gained by the community. Here are some proverbs made with numerals given below;

2. (a) [ʈin maʈʰa] 'three heads'
   [ʈin maʈʰar buɖɖʰi nibi macʰer maʈʰa niʈʈo kʰabi] **তিন মাথার** বুদ্ধি নিবি মাছের মাথা নিত্য খাবি
'Take suggestions from many people (brains) and eat head of fish every day.'

(b) [ɖɔʃ ɖin] "ten days' [ɛk ɖin] 'one day'
[corer dɔʃdin girir ɛkdin] চোরের দশ দিন গিরির এক দিন
'Thieves have so many (ten) days, but the landlord has one day.'

(c) [uniʃ biʃ] 'nineteen twenty'
[ʈaka hɔilek bɔɽo ciʃ kʰoɖar ʈʰaki uniʃ biʃ] টাকা হইলেক বড় চিস খোদার থাকি উনিশ বিশ
'Money is great thing, there is a little difference between God and Money'

(d) [tiriʃ cɔlliʃ] 'thirty forty'
[**tiriʃe** bidda **cɔlliʃe** dʰɔn iyar ɔpake ʈʰɔn ʈʰɔn] তিরিশে বিদ্যা চল্লিশে ধন, ইয়ার ওপাকে ঠনঠন।
'Acquire knowledge before thirty years and wealth before forty after that nothing is left'

(e) [haɟar] 'thousand'
[ʃakaler haɔya **haɟar** ʈakar daoya]সাকালের হাওয়া হাজার টাকার দাওয়া
'**The morning breeze is compared to medicines of thousands/invaluable rupees**'

4. Rajbanshi Numerals and Its Idiomatic usage: A Case Study
   The speakers of the language were asked to fill in the blanks in a sheet of paper written in Rajbanshi/Kamtapuri. It contains sixteen fill in the blank types which has idioms and number idioms. The fill in the blank are presented with a context in which the speaker can get the clue of the idioms. If the speaker does not know the idiom, s/he may interpret the idiomatic meaning rather the literal meaning of the phrase. The exercise carried out with ten speakers male and female both aged twenty to thirty-five years. The experimental design is given below in Rajbanshi/Kamtapuri;

<div align="center">

Experiment:

</div>

নামঃ_____ বয়সঃ _____
ঠিকানাঃ_____

(দয়া করি নিচের লাইনগুলা মনোযোগ দিয়া পইরবেন। তারপর শুন্যস্থানোত যে শব্দটা বইসপে সেইটার নিচোত দাগ দিবেনঅথবা শূন্যস্থান পুরন কইরবেন)।

(১) খাড্ডি বুড়িকোনার বয়স ম্যালা- এক শো-এর কাছাকাছি হইবে। একদিন বুড়িটার শরীর খারাপ হইচে। সেদিন বোলে বুড়িটা হাসপাতালোত ভর্তি হইচে। দুইদিন পর বুড়িটার অবস্থা নাজেহাল, মরং বাচং ভাব। তারপর বুড়িটা, _____।
(ক) পোটোল তুইলচে (খ) পোটল তুলির ধিরচে (গ) আলু তুইলচে (ঘ) জল তুইলচে
(২) রমেশ চালাক চ্যাংড়া। পুতিবার ক্লাসোত ফাস্টে হয়। উমায় নাইনে পড়ে। সবসময় রমেশ _____ (সাতপাঁচ, পাচ-দশ, পাচসাত, দুই-এক) ভাবিয়া কাজ করে।
(৩) তুই খিব কথা কইস। আর বেশি করি ভাকার ভাকার না করিস। না শুনুং তোর _____(তের, চৌদ, পাঁচ, বারো, ছয়) পেঁচালি কথা।

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(৪) ঐ বেটিছাওয়াটার স্বভাব ভাল নোমায়। কয়টা যে বিয়াও কইরচে তার ঠিক নাই। উমায় হইল_____ (আট, দশ, পনের, এগার, পাঁচ, সাত) ভাতারীবেটিছাওয়া।

(৫) মানিকের ব্যাটাটা খুব খচ্চর। উয়ার ঠাকুরদা একটা পুতুল আনি দিচে। নগদে পুতুলটা _____ (নয়-ছয়, আট-দশ, একদুই, পাচ-সাত, নয়-পাচ) করি ফ্যালাইল।

(৬) ওই যে কইচে আরো কওয়ার _____ (চাইচে, ধইরচে, পাইচে, পাইবে)।

(৭) টাকা হইলেক বড় চিস খোদার থাকি উনিশ _____ (একুশ, বিশ, আঠারো, উনতিরিশ)।

(৮) তিরিশে বিদ্যা _____ (চল্লিশে, পঞ্চাশে, পয়তিরিশে) ধন ইয়ার ওপাকে ঠন ঠন।

(৯) মুই ভুকাং _____ (পনের, বিশ, দশ, একশ, বারো) জনের বাড়া, মোর বাড়া যায় উত্তর পাড়া।

(১০) সকাল বেলার হাওয়া _____ (একশ, দশ, পাচ, হাজার, কোটি) টাকার দাওয়া।

(১১) উমরা দুইজন কাং কম নোমায়, বাচির গেইলে কাকো _____ (আঠারো, একুশ, উনিশ, সতেরো) কাকো বিশ হওয়া খায়।

(১২) চোরের দশদিন গিরির _____ (একদিন, পাঁচদিন, ছয়দিন, দশদিন)।

(১৩) কামলাটা সকাল থাকি এই দুপুরি রইদোদ হাল বোয়ার ধইরচে। কোনায় খায় নাই। উয়ার আইজকা _____ (তেরো, দশটা, বারোটা, বিশটা) বাজীচে।

(১৪) মা মোক মিচ্চা _____ (চাইরটা, পাঁচটা, দশটা, চাইর, তিনটা) ভাত দে।

(১৫) উমায় আইজকা হামার বাড়িত নিমন্ত্রন খাওয়ার আসিল না। কতবার কওয়া খাইবে? উয়াক মুই কম সে কম _____ (পনের বার, দশবার, চৌদ্দবার, সাতবার) কচুং।

(১৬) তুই কি ভুভুরা খাইস? মোকো _____ (চাইরকোনা, পাঁচকোনা, দুকুনা, একেনা) দে ক্যানে, মোরো খাওয়ার মন গেইচে।

ধইন্যবাদ।

The expected answer as far as the idioms and numerals are concerned are; 1. [poṭol tuilce] 2. [ʃatpac] 3. [baro] 4. [ʃat] 5. [nɔy-cʰoy] 6. [caice] 7. [biʃ] 8. [cɔlliʃe] 9. [dɔʃ] 10. [hajar] 11. [uniʃ] 12. [ɛkdin] 13. [baroṭa] 14. [cairṭa] 15. [cɔiddobar] 16. [dukuna].

The informants 1, 3, and 5 commit errors as far as the correct idioms are concerned No. 1, No. 3 and No. 15. They have taken the literal meaning of the idioms and interpreted No. 1 [poṭol tulir dʰɔrice], No. 3 [cɔiddo] and No.15 [ʃatbar]. The subject 1 also did not fill the blank in No. 8 and she informed that she did not know the answer. The rest of the answers were correct.

5. Findings and Conclusions

The experimental research in psycholinguistics and cognitive linguistics on idioms, proverbs and formulaic sequences have shown that they are not dead metaphors or fully lexically fixed expressions. In fact, they are analysable and decomposable lexically, syntactically and semantically. They are characterized as constructions and not treated as peripheral aspects of language. In the generative tradition constructions are neglected and finds place in the lexicon. Chomsky (1993) contends that "UG [Universal Grammar] provides a fixed system of principles and finite array of finitely valued parameters. The language particular rules reduce to choice of values for these parameters. The notion of grammatical construction is eliminated and with it, construction particular rules." On the other hand, "In grammar the investigation of the idiomatic and are general are the same, the study of the periphery is the study of the core—and vice versa" (Kay and Fillmore 1999). The constructions are defined in Construction Grammar, (Michaelis and Lambrecht 1996: 216);

"…the grammar represents an inventory of form-meaning-function complexes, in which words are distinguished from grammatical constructions only with regard to their internal complexity. The inventory of constructions is not unstructured; it is more like a map than a shopping list. Elements in this inventory are related through inheritance hierarchies, containing more or less general patterns".

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In toto, it can be stated that numerals play an important role in the Rajbanshi/Kamtapuri language. They have normal and idiomatic usages, employed in children's game, riddle formation and personal names. Finally, the Rajbanshi numerals are Indo-Aryan origin (except for some borrowings) and there is no sign of Tibeto-Burman influnce even in the idioms, proverbs and riddles we do not find any trace of Tibeto-Burman ancestry.[10]

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A Need-based Study of Register in English of Engineering Colleges in India

Saba Parween, M.A., M.Phil., Ph.D. Research Scholar
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Abstract

This paper deals with the importance of register in English of engineering students. The development of Science and Technology results the mushroom growth of English schools and institutions outsides the official educational system to uplift the students according to their proficiency level. Studies show that, the graph of engineering students with good proficiency level of English is very low. At which rate English is spreading itself as a medium of instruction in engineering field worldwide; students find it very difficult to cope up with the emerging trends. Involvement of register is a very crucial thing in development of proficiency of English of engineering students because engineering sessions are full of technical jargons. Until students are not fully aware with the jargons related with their field whatever modification institutions do with the language of medium of instruction they will never achieve the hundred percent result and they will not stand in the worldwide market of engineers to compete with the recent situations. This paper gives emphasis on the role of registers that how registers are playing crucial role for engineering students who are involved in the task of increasing their proficiency in English. A need-based study has done to analyse the role of register in English of engineering colleges of India. Some jargons from different branch of engineering have also been collected.

Keywords: Engineering students, English language, technical Jargons, Need Analysis

1. Introduction

In every country engineering is one of the favorable fields by students. India is one of the largest producers of engineers in the world. Now a day's competition is there in every field but engineering is in top five fields in which there is unemployment with the increasing rate of competition. Studies show that only 7-8% engineering graduates are employable in India. According to the news article in India Today (July 13, 2016) titled "*only 7 percent engineering graduates employable: what's wrong with India's engineers*?" mentioned the survey done by Aspiring mind 'New Delhi-based employment solutions company' the survey was based on 150,000 engineering students who graduated in 2013 and reveals that according to the HRD ministry, India has 6,214 engineering & technology institutions which are enrolling 2.3 million students.

Around 1.5 million engineers are released into the job market every year. But the dismal state of higher education in India ensures that they simply do not have adequate skills to be employed (Chakrabarty, 2016). And if we see the whole figure of students, that how many students get enrolled in a particular year then we find the huge gap between the students enrolled

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in every year in engineering courses and student having degree of engineering get employed. Lack of communication skill is one of the reasons behind it.

Like any other field, in engineering also English plays very important role, paper named 'communication skill' in first and second semester of engineering courses is a big proof of it. Although there are several students in the batches who are good in English but still they have to read the paper named 'communication skill' because it is not simple English, it is the door through which an engineer will step into the world of multinational companies. Course designers say that one couldn't achieve a supervisor position unless she/he is not good enough in English to communicate with the staff under his supervision. Pendergrass et al. (2001) pointed out that English is an essential tool in engineering education, and therefore "integration English into engineering, Science and Math courses is an effective way to improve the performance of engineering students in oral and written communication".

After completing the course if someone is interesting to join the multinational company s/he has to face the interview where s/he will accept the need of this paper. In the Indian context, an engineers' success in the on-campus recruitment is mainly based on their demonstration of communication skills. According to the National Association of Software and Services company (NASSCOM) former president Kiran Karnik, only 25 percent of technical graduates are suitable for employment in the outsourcing industry because of their lack of abilities to speak or write well in English (Rayan, 2008).

All the engineers know the importance of English in their field but beside these "Register" play a very crucial role in this type of paper. Register is a variety of language used for a particular purpose or in a particular setting and may not be understood unless you haven't much idea of that field. Basically its vocabulary part makes it different from other language. An engineer with good communication skill and have much knowledge of technical jargons related with their field is always the preferences of multinational companies as compare to the one with less knowledge of jargon related with their field. The main objective of these courses is to enable the students to speak English correctly with confidence and intends to help them to overcome their inhibitions and self-consciousness while speaking in English.

2. **Relation between Engineers, Needs, ESP and Register**
   In this time of globalization where every field is reserving its place in global market, engineering is also settling down itself as the most competitive field. To grab the pace of this field engineers should also boost their speed to cope up with the globalization. But if we saw the present setting we find the downfall in this regard. Globalization require everything in a high-tech manner and here we find the weak point, engineers who are deserving for MNC's are fails to qualify the interview either s/he has good command in their field here comes the thing that what is the reason behind their failure. That's where the question rises that the syllabus of their engineering course should be learners' centered and that's why "Needs analysis came in to existence to fill the gap between learners and their needs; ESP is essential course for the engineers for meeting the requirements of their needs.

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ESP (English for special purpose) courses taught to engineers are designed by experienced course designers, they know the needs of the learners and according to the needs of the learners they design the syllabus taking things in to mind that the syllabus will be the learners' centered and it should fulfill all the goals of the study. English for special purpose defined as "a language course or program of instruction in which the content and aims of the course are fixed by the specific needs of a particular group of learners" (Richard JC, 2010) is an efficacious enterprise. Practically speaking, ESP deals with preparing the learners to be able to use English in academic (students of different fields), professional (people of different profession such as doctors, engineers and nurses). As it is about specific students, therefore, it must be tailored to the needs of these students (Mohammadi,V. 2013).

NA is defined as a means of establishing the "what & how of a course" (Dudley-Evans, 1998), this way the syllabus is likely to be motivating for learners. As students in ESP classes often have restricted time to learn English, it is responsible to teach them just the pre- specified segments of English based on their needs.

Although ESP courses are helpful to cover the needs of engineers but still one thing is remaining which is creating problem in the path of success, although it is a very little thing, but it is creating problem and students facing it, this is 'register'. In Linguistics; a register is a variety of a language used for a particular purpose or in a particular social setting. Halliday (1976) defined register as "the linguistic features which are typically associated with a configuration of situational features with particular values of the field, mode & tenor". The term 'register' was first used by the linguist Thomas Bertram Reid in 1956, and brought in to general currency in the 1960s by a group of linguists who wanted to distinguish among variations in language according to the user (defined by variables such as social background, geography, sex, age) and variation according to use 'in the sense that each speaker has a range of varieties and choices between them at different times" (Halliday et al., 1964).

Fig.1: relation between Engineers, Needs, ESP and Register

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The idea of whole paper is based on the theme of the figure mentioned above. In this figure we can see that there is a broken bridge which shows 'the gap between an engineer and his/her needs' and ESP course build a temporary bridge to connect both and engineers got the communication skill but image after the "skill" shows that they are still struggling because some of their needs are remain and here comes the point of "Register/jargons".

ESP courses mainly emphasizes on the communication skills of engineers but course designers forget that to look more professional it is necessary to represent as you are i.e. the field you belongs and we know that language represent the identity of the speaker so if you are an engineer so it should be represented by your way of speaking and it is only possible when your language consists the words belongs to your field. Here comes the concept of register and from the figure.1. It is clear that it is filling a big hole in the path of engineers towards their success. This is the main objective of the paper to define the role of register in ESP in engineering field and to proof this data has collected, in this regard to know the opinion that is this point is really valid or not? And the study came up with the positive responses.

3. Data Collection, Analysis and Findings
In this study the research method of data collection employed using quantitative approach and the research findings are discussed with the descriptive data collected through questionnaire. The questionnaire data were gathered from 38 participants belongs to different branch and engineering colleges of India.

a. Data Collection
Methodology
The methodology for this data collection was a questionnaire based survey among students of engineering and engineers working in various companies.

Sample of data
For collecting the sample of data stratified random sampling used. Total 38 participants were selected from the different branch and colleges/companies of India. These colleges/companies are situated in northern and southern parts of the country.

It included

Universities- Aligarh Muslim University-UP, Anna University-Bangaluru.

Colleges- LNCT-Jabalpur, HKBK college of Engineering-Bangaluru, Pallavan college of Engineering-Bangaluru, Guru nanak dev engineering college-Ludhiana.

Companies- DeltaX (Bangaluru), UPES (Dehradun), Access Automation Pvt Ltd (Bangaluru), BEL (Meerut Cantt) and Capgemini.

And students/engineers are from different branch of engineering: civil, mechanical, electronics and communication, Architecture, Chemical, Computer Science, Electrical and Electronics, Information technology.

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Participants

Questionnaires were distributed among B.Tech, M.Tech, teaching faculty and engineers working in different companies. All the participants were between 22 to 35 and only one female participant was there.

Description of Questionnaire

Questionnaires were divided in to three parts. First part of the questionnaire considered personal background of the participants including their name, occupation, course, branch, organization/company/institute, first language, address, email regarding information. Second part of the questionnaire consist seven questions which were common to all. In which question 1-4 are related with the importance and necessity of the paper communication skill in the first and second semester of the course. Rest of the question 5-7 is related with how much of knowledge of jargons students have. Third part of the questionnaire consists six questions in which question 8-12 were related with the exposure of students with jargons in interview and these questions were only for those who have completed B.Tech. and appeared for any interview for the job and question no. 13 was for all the participants, which is very important in this papers' perspective.

b. Analysis of the Data

After collecting the data from 38 participants study came up with interesting figures which has shown below with the help of pie chart. Pie chart no. 1 showing the result which is based on the answers of question no. 10 (see appendix) given by participants.
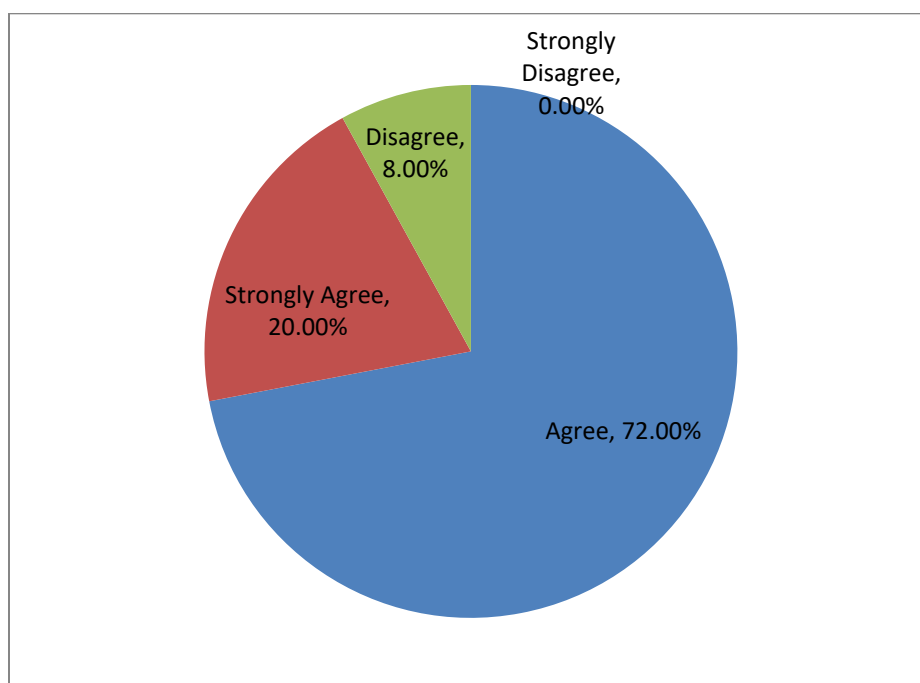
Chart 1: Participant's Views in Percentage.
Total Number of Participants= 25
Agree- 18 Participants= 72%   Strongly Agree-5 Participants= 20%
Disagree-2 Participants= 8%   Strongly Disagree- None= 0%

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Pie chart no. 2 showing the results after asking the question no. 13 (see appendix) from 38 participants.
Total Participants-38
Agree- 20 Participants= 52.631**%**   Disagree- 6 Participants= 15.789%
Strongly agree- 12 Participants= 31.578%   strongly disagree- None= 0%
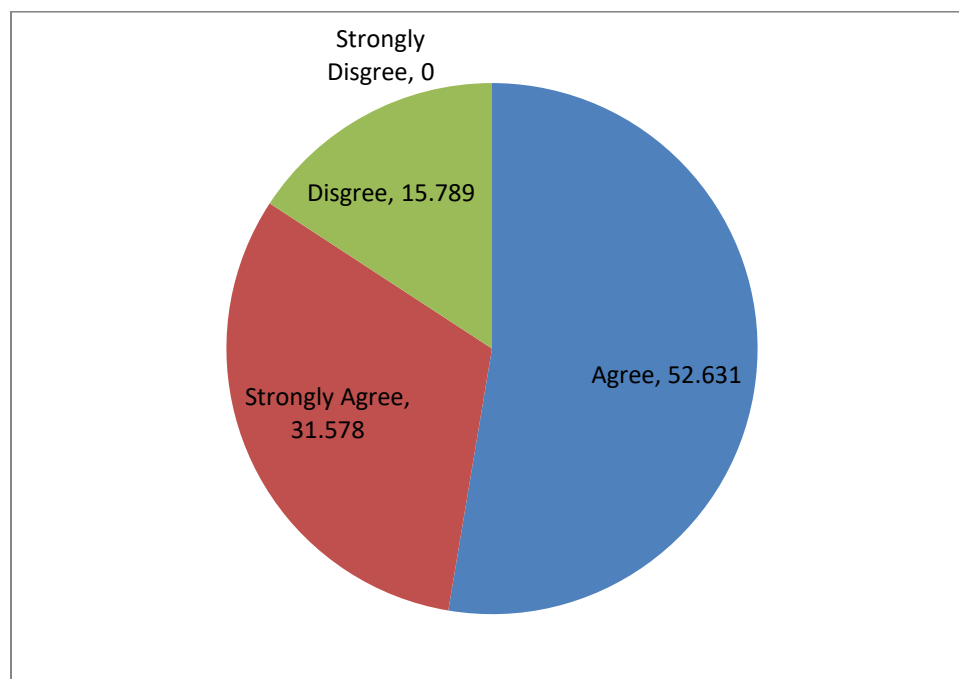
Chart 2: Percentage Participants with their different views.

c. Observation and Findings

Although ESP course is very helpful for the students of engineering, after analyzing study came up with the view that at the initial stage they are not aware of the circumstances that what's going on outsides their campus, they are unable to understand the importance of this course and this results that this is a boring paper for them, Instead of first and second semester if it occur after third semester then at the semester where students are preparing for the interview importance of same paper will change.

The second thing which study came up with is that in the questionnaire, question no. 10 gives very surprising results (see the pie chart no. 1) that, in 25 participants, 18 were agree and 5 were strongly agree and only 2 persons were disagree. It shows the interests of the participant that inclusion of technical terms will make their English more professional.

The third and the main thing which is observed in the study is that (see pie chart no. 2), among 38 participants, 20 were agree and 12 participants were strongly agree that there is a need to include the technical terms or register in the syllabus of their communicational skill course.

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The last thing which is found in the observation is, in questionnaire, question no. 7 (see appendix) is about jargon related with their field and the result is very interesting, study came up with the different jargons related with the different branch of engineering. Some of them are as follows:

Branch	Word	Meaning
Civil	PILE	It refers to a greater depth, it is a type of foundation generally constructed for multi-storied buildings, bridges etc.
	SIEVE	It is a process to remove unwanted contents from soil before its testing.
Electronics & communication	BOTTLE ROCKET	When an application launches, displays something & then leaves a trail of error messages before crashing.
	RS-232	It is a serial interface of asynchronous data communication over a distance up to hundred feet.
Architecture	FACADE	Front of a building
	GANG WAY	Aisle in the auditorium
Petroleum	MONKEY BOARD	Location in Rig
Chemical	CSTR	A constant stirred tank reactor

4. Conclusion

In conclusion, ESP provides useful and Practical information to the engineering students to upgrade their skills but if there will be inclusion of the 'technical jargons' or some concentration on register than it will never be a boring paper for the students and it will fulfill all the competency requirements of the learners as well as job seekers.

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APPENDIX
Questionnaire

Purpose of this survey is to collect the information about technical jargons used in engineering field from the graduate students and those who got the job or struggling. Kindly take the time to fill in the following questionnaire.

Personal Background
Name:
Occupation:
Course:
Branch:
Organization/company/institute:
First Language:
Address:
Email:

1. Is/was the course "English/ communication skill" is/was helpful for you?*(Yes/No)*

2. Are you satisfied with the content of this course?*(Yes/No)*

3. Do you think this course is necessary for the engineering students?
   (Agree/disagree/strongly agree/strongly disagree)

4. Do you find this English is different from the main English?*(Yes/No)*

5. Do you find the English of your engineering main course is full of words that are nowhere present in any other field?*(Yes/No)*

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6. Do you face any difficulty regarding meaning of these words when talking to other colleagues/teachers/interviewer when you come across with the new one?*(Yes/No)*

7. Do you ever come across with the jargon (technical words only related with your field) of your field? (**name any with its meaning*)

Question from 8-13 are only for those who have completed the B.Tech. and have faced the interview for the job/ applying for the job.

8. Do you find the course of English/communicational skill is helpful for the interview you have faced for the job? (*Agree/disagree/strongly agree/strongly disagree*)

9. Do you find the vacancy post in newspapers contain slight tricky words from your field? (*Yes/No*)

10. Do you find the knowledge of these technical words will make your English more professional? (*Agree/disagree/strongly agree/strongly disagree*).

11. Do you ever come across with any technical term related with your field which you never heard before appearing in the interview? (*Yes/No*).

12. After facing the interview do you feel that knowledge of that term is necessary for you? (*Yes/No*)

13. Do you feel the need to add these technical terms to the syllabus of your English for special purpose course? (*Agree/disagree/strongly agree/strongly disagree*)

Thank you for your patience
I will treat the information you have given to me with the strict confidence.

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Through the Lens of English Language: Globalisation and Socio-Cultural Changes in India

Ms. Sadiya Jalal, Research Scholar and Dr. Kausar Husain, Professor

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Abstract

Globalisation, a fashionable catchphrase which is on everybody's lips these days, is an important phenomenon which has not left any aspect of human life untouched; be it language, culture, communication, thought, fashion, lifestyle, business, media, entertainment or education. It is transforming the overall world scenario and India is no exception to it. This paper primarily aims to explore through a small scale quantitative study the rapid cultural, religious, linguistic and lifestyle contouring taking place in Indian households with the increasing use of English language and Information and Communication Technologies in the era of globalisation. In order to understand the cultural transformations that are taking place in India, the researcher has used questionnaires with people of two age groups. One group comprises the youth of age 20 to 35 and the other group includes people of 55 to 70 years of age. The results show that our utmost desire to seek modernity and development in order to successfully survive in the globalised world is slowly and steadily getting accomplished, but it is also transforming us into someone who is not Indian at all, but an alien to our own culture and traditions.

Keywords: Globalisation, English Language, Information and Communication Technology, Socio-cultural changes, Prospects and Challenges on Indian Society

Introduction

Every part of the world and every sphere of our life has the footprints of globalisation deeply imprinted. The definition of globalisation by Steger (2013) as "the interconnections of global economic, political, cultural and environmental processes that continually transform present conditions" validates the fact that globalisation has and will continue to have effects on different aspects of our society. Globalization has brought about a revolution in the world. It encapsulates endless opportunities. In other words, globalization has transformed the entire human persona. For a layman, globalisation means the onset of Information Technology revolution, the availability of 3G, 4G speed internet, the worldwide use of social sites, the changing lifestyle, job demands or the increased use of English by people living all over the world. But actually, globalization is an amalgamation of all this. It was very difficult to visualize in 2003, that the Reliance tagline "kar lo duniya mutthi men - Hold the world in your fist" could stand true. However, today globalization has enabled us to hold the world in our fist. It is Theodore Levitt who is credited to bring the word globalisation into limelight in 1983 in his article published in the *Harvard Business Review*, however, globalization in India was first felt in 1991 with the implementation of the New Economic Policy. As a consequence of globalization, India is now counted among the fastest growing countries in the world. However, globalization has not only affected our economy, but it has also profoundly affected our society, culture, thought and language. Culture refers to the social practice, behaviour,

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food habits and lifestyle of a particular society which changes over time. Culture is not a static phenomenon; it always remains in a state of flux. However, globalisation is attributed to be responsible for the alarming rate at which things are changing today.

In the process of globalization, language and technology play a crucial role. If interaction, integration and negotiation between people without the use of language is impossible, then without the implementation of information and communication technology, the ease with which we connect with people around the world in fraction of seconds would also not have been possible. Since English has been recognised as the lingua franca among the nations of the world, hence, English as the global language and information and communication technology both act as the major force behind the process of globalisation.

Language is a representation of its culture. Schumann (1986) and Byram (cited by Morgan 1993) have argued that one imbibes the culture of the target language while learning it and it is put forth as a positive factor in L2 learning. Today learning English has become a necessity if we want to successfully live and function in a globalised world. It is the one language found in every corner of the world which is slowly and steadily superimposing its culture on us and now it is very difficult for us to free ourselves from this web.

Morgan (1993) has highlighted the importance of positive attitude towards target language culture. Attitudes associated with target language's culture include understanding their way of life, their behavioural conventions, value systems, ways of viewing the world etc. In our context, the target language is English which in the era of globalisation has been recognised as a necessity for survival.

Littlewood (1982) opines that when we try to adopt new speech patterns, "we are to some extent giving up markers of our own identity in order to adopt those of another cultural group. In some respect too, we are accepting another culture's way of perceiving the world..." Thus, he has shown the interrelatedness of language and culture and the effect of attitudes on both (Cited from Morgan, 1993).

Byram (1991) is also of the view that language is inseparable from culture and attitude change is a necessary component of cultural learning. When we learn about a language, we learn about the culture of that language because learning a language implies learning to communicate with people who belong to another culture (Adapted from Morgan, 1993).

These views of different scholars validate the fact that increasing Western cultural influence across the world and particularly in India is because of the widespread use of English which lies at the heart of the globalisation process. However, there are a few more factors which are responsible for transforming our culture.

Naidu (2006) explores the many changes Indian society is going through with the onset of globalisation from cultural, religious, political and societal point of view. Vipin & Sharma (2011) have explained at length the changing Indian cultural scenario in the light of globalisation and have talked about both the pros and cons of globalisation. Hasnain & Gupta (2006) shift the attention from the much talked economic and political consequences of globalisation to its effects on language and culture. They cite the idea by Zwingle (1992) that in the process of globalisation "Goods, people and ideas move, and cultures change" both way but the reality is that goods, ideas, and cultures of the

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West is moving to the rest of the world. However, people from the rest of the world are moving to the West. Hence, despite being counted among the fastest growing countries, India is unable to hold back its finest talents.

Rothkopf (1997) on the other hand remarks "the homogenizing influences of globalization that are most often condemned by the new nationalists and by cultural romanticists are actually positive; globalization promotes integration and the removal not only of cultural barriers but of many of the negative dimensions of culture. Globalization is a vital step towards both a more stable world and better lives for the people in it. (pp.39).

Thus, cultural change seems to be taking place as an involuntary and unavoidable process in these times, and it seems to have both its pros and cons.

Methodology
- **Aim:** The purpose of the study is to explore the changes that have occurred in terms of socio-cultural and religious beliefs as a result of the increasing use of English and constant use of Information and Communication Technology in this era of globalisation.
- **Subjects:** The subjects of the study are North Indians, literate middle-class people of two age groups. Group one comprises the youth of age 20 to 35. The other group consists of elderly people of age 55 to 70 years.
- **Instrument:** Questionnaires
- **Procedure:** The researcher has used two questionnaires with 27 questions. Questionnaire-A deals with the **views or opinions** and Questionnaire-B deals with the **use or practice patterns** of individuals. In order to understand the rapid cultural changes taking place among people, the researcher has taken the opinions and practices of people of two age groups and has compared the results.
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Data Analysis and Results
Distribution of respondents by residence and family structure.(Responses in percentage)

Residence		Family Structure	
Rural	Urban	Joint	Nuclear
30	70	23.3	76.7

The above table indicates the demographic variables namely residence and family structure of the subjects under study. Out of the total respondents, only 30 % claim to be residents of rural areas whereas the remaining 70% of the respondents hail from cities. The other part of the table which is indicative of the family structure reveals that only 23.3% of the respondents live jointly whereas 76.7% live separately. The census report published by The Hindu in 2011 shows that still nearly 70% of the total Indian population live in rural areas. However, since independence this is the first time the number of urban populations has increased while the rural population has relatively declined. The above table concurs with the census data. It is thus evident that with the advent of globalisation more and more people are shifting towards cities and choosing to live separately. The traditional joint family structure which is often recognised as an important characteristic of Indian culture is also fast getting replaced by nuclear ones.

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Table 1: Views on English Language
(Responses in percentage)

S.no.	Questions	Yes		No		To some extent	
		Younger Group	Older Group	Younger Group	Older Group	Younger Group	Older Group
1.	Do you feel embarrassed if you cannot speak in English?	40	33.3	26.7	40	33.3	26.7
2.	Is English important for seeking better jobs, money, status and lifestyle?	80	80	0	6.7	20	13.3
3.	Is English the reason for cultural and lifestyle change?	53.3	73.3	6.7	13.3	40	13.3

Views on English Language

There are thousands of languages spoken across the world but none can match the role that English plays. English is the need of the hour. It is the lingua franca for the entire world. It is the global language which makes communication possible between people of the world and hence, it is almost impossible to successfully operate in a globalized world without English. The above table describes the views of respondents towards English language. It is found that 40% of the young respondents firmly agree and 33.3 % gave the opinion that to some extent they would feel embarrassed if they are not able to speak in English. On the other hand it is found that only 33.3% of the older respondents firmly agreed and 26.7% gave the opinion that to some extent they feel embarrassed if they fail to speak in English. On comparing the result of the two groups, it is found that the younger generation group respondents are more particular about being able to speak in English well as compared to the older group respondents. However, it is not that only the younger group feel embarrassed if they are unable to speak in English, but the older generation also feel the same but in lesser proportion in comparison to young respondents. This means that both the group give English language an extra importance and educative value because of which they often feel embarrassed or ashamed if they fail to speak in English. The table further depicts that knowing English is important for being educationally as well as financially successful. According to the data, 80% respondents of both the groups firmly agree that English is important for seeking better jobs, money, status and lifestyle. None of the younger respondents denied the fact that English is not important for seeking better job, money, status and lifestyle. The results also show that respondent of both the groups, although more of the older generation respondents consider English as the reason for cultural and lifestyle changes. It is found that 53.3 % of the younger group respondents and 73.3% of the older respondents gave the opinion that English is an important reason for bringing cultural and lifestyle changes in India. An important reason for the difference in the opinion of the two groups could be that the younger people give more importance to English. They feel the use and proliferation of English more of a positive thing in comparison to the older people. The older people have also acknowledged the importance of English but they also consider the negative aspects of it.

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Table 2: Views on Effects of Globalisation on Cultural Changes
(Responses in percentage)

S.no.	Questions	Yes		No		To some extent	
		Younger Group	Older Group	Younger Group	Older Group	Younger Group	Older Group
1.	Do you think globalisation has transported western culture to us?	80	66.7	0	0	20	33.3
2.	Do you think globalisation has popularised Indian culture across the world?	33.3	20.0	33.3	26.7	33.3	53.3
3.	Do you think global culture which should bring the best of each culture has its roots in the West which has polluted our culture?	60.0	66.7	6.7	13.3	33.3	20
4.	Do you think globalisation has left us Indian only in blood and colour, English in taste, moral and intellect?	46.7	66.7	13.3	0	40	33.3

Views on Effects of Globalisation on Cultural Changes

Table no. 2 captures the opinion of respondents towards the impact of globalisation on cultural changes. The data shows that people believe that globalisation has indeed affected our culture. The table takes into account the role of globalisation in bringing western culture to us, transporting our Indian culture to the rest of the world, the intention behind bringing global culture and the impact of global culture on us. The data indicates that 80% of the younger respondents and 66.7% of the older respondents agree that globalisation has brought Western culture to us, none denied to this statement and the rest marked 'to some extent'. The next question that the table discusses is the role of globalisation in popularising Indian culture, food and tradition across the world. According to the data 33.3% of the younger respondents and 20% of the older respondents agreed that globalisation has proliferated Indian culture round the world. Thus, it is evident that globalisation has not been much helpful in popularising Indian culture around the world as it has been helpful in popularising western culture. The table further captures the opinion of respondents about the concept of global culture. According to the data, 60% of the younger respondents and 66.7% of the older respondents agree that the concept of global culture which intends to embrace the best of each culture has actually its roots in the West. Lastly, the table brings the opinion of respondents that whether the advent of globalisation has left us Indian only in blood and colour, and

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English in taste, moral and intellect. The data says that 46.7% of the younger respondents and 60% of the older respondents agree to it. The data reflects that more of the younger respondents think that globalisation has been helpful both in transporting western culture to us and also in disseminating our culture, food and tradition around the world as compared to the older generation respondents. But this does not mean that the respondents of younger group do not acknowledge the fact globalisation has been more helpful in bringing Western culture and has not done much for proliferating Indian culture and tradition across the world. The reason could be that the supporters of globalisation recognise western culture as "relativist, pluralist, unproblematically universal and valid for everyone at all times and in all places and on the other hand the rest of the world is perceived as intolerant, dominating and fundamentally dogmatic" (Hasnain & Gupta, 2006). More of the older respondents think that global culture which should bring the best of each culture has its roots in the west and this is rapidly changing the roots of our Indian culture in comparison to younger generation. Likewise, again more of older respondents think that we are left Indian only in blood and colour and English in taste, moral and intellect. Thus, the above table indicates that the younger generation respondents hold a more positive attitude towards globalisation and its role on our culture as compared to the older generation group.

Table: 3 Views on Recent Cultural Trends (Responses in percentage)

S.no.	Questions	Yes		No		To some extent	
		Younger Group	Older Group	Younger Group	Older Group	Younger Group	Older Group
1.	Do you think projection of live-in relationships, homosexuality, extramarital affairs and nudity in Indian cinemas reflect Indian society?	60	60	13.3	13.3	26.7	26.7
2.	Do you think acceptance to live-in relationships and homosexuality is a degradation of our culture and heritage?	33.3	73.3	40	6.7	26.7	20
3.	Do you think educated people with modern lifestyle show more respect for humanity, forgiveness, tolerance and equality?	53.3	26.7	20	60	26.7	13.3
4.	Do you think money, status and career is considered more important than love,	66.7	73.3	20	20	13.3	6.7

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	compassion, compromise, kindness and empathy in today's times?						
5.	Do you think rate of rapes, domestic violence, human trafficking and other such crimes have increased in recent times?	93.3	93.3	0	0	6.7	6.7

Views on Recent Cultural Trends

The data reflects extensive differences in the views of older and younger generation. It is found that the younger generation respondents think these cultural trends normal and obviously the older generation do not equally agree to them. According to the data, 60% of the respondents of both the groups agreed that the projection of live- in relationships, extramarital affairs, homo-sexuality and increasing nudity in cinemas reflects our present society correctly. If we look at the table, it is found that both the groups have similar opinion on it. The table further discusses the views of respondents that acceptance to live-in relationships and homosexuality is a degradation of our cultural practice. The data explores that 73.3% of the older generation respondents agreed that acceptance to these concepts is a degradation of our cultural practices. On the other hand, only 33.3% of the younger respondents find it negative whereas 40% of the younger generation find it positive instead. It is also evident from the data that attitude towards homosexuality, live-in relationships have changed. Sexuality in any form was rarely discussed openly in Indian society however nowadays these topics are often being taken up for discussions and depictions in news, media and cinemas. Thus, a huge gap in the opinion of both the group is because of the fact that older generation find these ideas bold and unacceptable and hence, find difficult to cope up while for the younger generation these ideas are normally acceptable. Table under discussion also indicates that 53.3% of the younger group respondents agreed to the fact that educated people with modern lifestyle show more respect for humanity, forgiveness and tolerance. However, when we look at the responses of older group the ratio is very low. Only 33.3% agreed to it among the older generation. Furthermore, the table shows that 66.7% of the younger generation respondents and 73.3% of the older group respondents agreed that nowadays people give more importance to money, career and status than to love, kindness, compassion and empathy. The older generation respondents could more easily connect themselves to such sensitive issues in comparison to young people. The sudden mushrooming of old age homes and adoption to nuclear family structure could be attributed to this change. Lastly, the table highlights the responses of subjects about recent increase in crimes like rape, molestation, human trafficking and domestic violence. Talking about equality, removing gender disparity and empowering women is common these days but actually the rate of such crimes is increasing despite strict laws against them. It is seen that 93.3% of respondents of both the groups agreed that such crimes are increasing. None of them negated this statement.

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Table 4: Practice regarding the use of Language (Responses in percentage)

S.no.	Questions	English		Hindi		Urdu		Mother tongue	
		Younger Group	Older Group	Younger Group	Older Group	Younger Group	Older Group	Younger Group	Older Group
1.	Which language do you use when writing an application or an email?	100	73.3	0	0	0	26.7	NA	NA
2.	Which language do you use for conversing with people you do not know personally?	66.7	0	13.3	26.7	20	73.3	NA	NA
3.	Which language do you use at home?	20	0	0	0	0	0	80	100
4.	Which language do you use at schools or workplace?	80	13.3	6.6	6.6	13.3	80	NA	NA

Practice Regarding the Use of Language

The above table is reflective of the frequent and constant use of English in different walks of our lives. English to India is the legacy of the British colonialism but the way it has been assimilated in different aspects of our lives that it does not remain a foreign language any more. There is a tendency of Indians to value English and English speakers to such an extent that we often forget that it is not the standard to measure the worthiness or status of a person rather it is just a language like any other. Hence, there has always been an urge to adopt English among us not only because of its communicative and educative value but also as a status symbol. English is found in every corner of India from North to South and East to West. It not only plays an important role in connecting Indians from people of the rest of the world but also successfully functions in connecting one Indian to another. The above data proves the extreme dissemination of English among both the generations but more among the youths. The data shows that 100% of the younger respondents use English when writing an application, letter or an email where as there are only 73.3% of the older generation

respondents who use English while the rest of 26.7% use either English or their mother tongue Urdu. It seems extremely important to mention that most of the older generation do not write e-mails because of their inefficiency in operating the internet and computers. It is also found that the custom of writing letters to friends and relatives is no longer in practice among both the generations. The table further explores that 66.7% of the younger generation respondents use English to converse with people they do not know personally whereas none of the older generation use English in a similar situation. They either use Hindi or Urdu whichever is their mother tongue. The data indicates that 100% of the older generation respondents and 80% of the younger group use their mother tongue at home. However, there are 20% respondents among the younger group who use both English and their mother tongue while talking to their friends, family and relatives. It is found that majority of people use English in formal situations like at work place or schools. According to the data, 80% of respondents of the younger group agreed that they use only English at their workplace or schools while only 13.3% of the older generation respondents use English in similar situations. However, the remaining 97.7% use either Urdu or Hindi whichever is their mother tongue. Thus, once again the number of users of English is more in the younger group as compared to older group.

Table 5: Practice regarding the use of Information and Communication Technology
Table 5- A: Purpose for using internet (Responses in percentage)

S.no.	Questions	Often		Sometimes		Never	
		Younger Group	Older Group	Younger Group	Older Group	Younger Group	Older Group
1.	**Do you use internet for chatting with friends?**	33.3	6.7	60	20	6.7	73.3
2.	**Do you use internet for studying and for other informative purposes?**	46.7	6.7	46.7	33.3	6.7	60
3.	**Do you use internet for leisure and recreational purposes?**	46.7	6.7	40	33.3	13.3	60

Table5- B: Mode of interaction(Responses in percentage)

S.no.	Question	Social media		Mobile Calls		Face to Face	
		Younger Group	Older Group	Younger Group	Older Group	Younger Group	Older Group
4.	**Which of the following mode of communication do you mostly use?**	40	20	46.7	66.7	13.3	13.3

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Table5-C: Duration of using internet (Responses in percentage)

S.no.	Question	1-3 hours		More than 4 hrs		Do not use net at all	
		Younger Group	Older Group	Younger Group	Older Group	Younger Group	Older Group
5.	How many hours do you daily spend on using internet?	46.7	53.3	53.3	0	0	46.7

Practice Regarding the Use of Information and Communication Technology

In today's times, saying no to information and communication technologies is both impossible as well as unwise. However, the data collected, clearly demarcates the digital divide among younger and older generation. The younger generation respondents are mostly frequent users of ICT whereas the older generation are not much technologically efficient. It is found from the data that 33.3% of the younger generation agreed that they often use ICT for chatting and 60% of them use it sometimes. As against them only 6.7 % of the older respondents use it often, 20% agreed that they use it sometimes while a huge ratio of 73.3% of the older group respondents do not use internet for chatting at all. The table further explores that 46.7% of the younger respondents often use internet and the other 46.7 % sometimes use internet for studying and for other academic or informative purposes. On the other hand, only 6.7% of the older respondents responded that they use internet often and 33.3% of them use internet sometimes for academic and informative purposes. The rest 60% of the older group respondents do not use internet even for this reason. Furthermore, the table highlights that 46.7% of the younger respondents often use internet and 40% sometimes use internet for leisure, recreational and entertainment purposes. On the other hand, only 6.7% of the older generation respondents often use internet. According to the data, 33.3% of them said that they sometimes use internet for leisure and other entertainment purposes. Again 60% of them said they do not use internet even for this purpose. Thus, it is clear that there is a huge gap in the frequency of using Information and Communication Technology among younger and older generation.

The study further explores the mode of communication people most often use. It is found that the custom of talking face to face is no more in practice. According to the data, 40% of the young respondents use mostly social media such as WhatsApp, Facebook, Skype, etc., for communication purposes. The remaining, 46.7% use mobile calling and only 13.3% preferred to go for face to face conversation. On the other hand, only 20% of the older respondents use social site, 66.7% of them opted for mobile calling and again only 13.3% said that they engage in face to face conversation.

The last question discusses the time people daily allot for using internet. It is found that 46.7% of the young respondents spend 1-3 hrs, 53.3% of them spend more than 4 hrs daily on using internet. On contrary, 53.3% of the older respondents spend 1-3 hrs on using internet, none of them use it for more than 4 hrs and the rest 46.7% do not know how to use internet at all. It is evident from the above data that ICT has become part and parcel of our lives but still there is a large number of people and especially among the older generations who are digitally illiterate or say less literate although they are quite educated otherwise. On the other hand the younger generation seems quite ICT efficient.

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Table 6: Cultural Practices (Responses in percentage)

S.no.	Question	Sleeping/staying at home		Celebrating with family and friends		In some other way	
		Younger Group	Older Group	Younger Group	Older Group	Younger Group	Older Group
1.	How do you spend a festive holiday?	46.7	26.7	53.3	73.3		

S.no.	Questions	Often		Sometimes		Never	
		Younger Group	Older Group	Younger Group	Older Group	Younger Group	Older Group
2.	How often do you visit your neighbours or relatives?	13.3	46.7	73.3	53.3	13.3	0
3.	How often do you eat outside food?	20	0	80	60	0	40

S.no.	Questions	Indian		Western/ Foreign		Both	
		Younger Group	Older Group	Younger Group	Older Group	Younger Group	Older Group
4.	Which types of clothes do you prefer wearing?	20	60	33.3	0	46.7	40
5.	Which cuisines do you prefer when eating outside?	40	80	40	0	20	20

S.no.	Question	Strictly		Liberally		Do not follow any religion	
		Younger Group	Older Group	Younger Group	Older Group	Younger Group	Older Group
6.	How do you follow your religion?	13.3	73.3	73.3	26.7	13.3	0

Cultural Practices

The above table reflects the current cultural practices of Indian youths as well as the older generations. The cultural practices of the subjects represent an inclination towards the western norms. The traditional Indian practices of living together, celebrating festivals together, eating homemade food, wearing Indian clothes and following a particular religion strictly is getting replaced by new norms which are not at all Indian. However, it is also evident that the older generation are much more attached to their roots as compared to the younger generation. According

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to the data, on a festive holiday, 46.7% of the younger respondents spend the day in sleeping or staying at home and 53.3% of the respondents spend it by celebrating with family and friends. Whereas among the older generation 26.7% practice sleeping or staying at home and the other 73.3% celebrate it with family and friends. It is hence, evident that the practice of not celebrating festivals is much higher among the younger generations. The table further puts light on the practice of visiting neighbours and relatives. The data shows that only 13.3% of the younger respondents often visit their neighbours or relatives whereas among the older generation, the ratio is 46.7%. There are also 73.3% of the younger respondents and 53.3% among the older respondents who sometimes but visit their neighbours, friends and relatives. There is not a single respondent from the older generation who does not visit his/her neighbours and relatives. However, there are 13.3% of the younger respondents who do not visit their neighbours and relatives. Again, the data validates the increasing practice of living separately and not mingling much with neighbours and relatives. Responses of the respondents are also recorded on the practice of eating outside food. It is found that 20% of the younger generation but none of the older generation respondents often eat outside food. The data further shows that80% of the younger generation and 60% of the older generation opted the option sometimes. None of the younger generation respondents denied eating outside food while 40% of the older generation said that they do not eat outside food. The table further records the data on the practice of attire. Only 20% of the younger respondents but 60% of the older respondents prefer wearing Indian clothes. There are 33.3% of the younger generation respondents who wear only western clothes while none of the older group respondents prefer wearing only western clothes. There are also 46.7% of the younger respondents and 40% of the older respondents who wear both types of clothes. On discussing with the respondents, it was found that the younger respondents merely wear traditional clothes and that only on special occasions otherwise they prefer wearing western clothes which is also often the demand of offices, schools and other workplaces. It is also found from the data that the taste bud of Indians is changing. There are only 40% of the younger respondents who show their liking for Indian food, while 80% of the older respondents like to eat Indian cuisines. There are also 40% of younger respondents who prefer foreign cuisines to Indian cuisine but none of the older generation respondents prefer such a choice. There are also 20% of respondents of both the group who like both types of cuisines equally. Lastly, the table explores the religious practices of people. It is found that most of the respondents practice their religion liberally. Very few people practice it strictly and they mostly fall within the older group. There are only 13.3% among younger respondents and 73.3% of the older respondents who strictly follow their religion. On the other hand, 73.3% of the younger group respondents and only 26.7% of the older group respondents practice religion liberally. There are also 13.3% of the younger respondents who do not follow any religion at all.

Discussion of Results

India is a multiregional country; people of different states have their own peculiar language, dialects, history, philosophy, faith, legend, food habits, art, dance, music and architecture which add aroma and flavour to the Indian society. Apart from all these differences there are a few typical ethical norms and cultural and religious traditions which are purely Indian and are characteristics of every Indian house hold irrespective of any region or religion. However, globalisation has changed our deep-rooted culture. Changes in our culture can be seen anywhere and everywhere from the transformation of traditional joint family structure to nuclear ones, the acceptance to homosexuality, live-in relations before marriage, the addiction to social sites, spending hours in chatting with virtual friends whom we do not personally know and isolation from real people like parents, relatives, neighbours, etc.

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Moreover, today money is considered more important than everything even relationships. People are ashamed of meeting and talking to their friends and relatives who are poor or illiterate. The relationships are formed not by blood but by money and power. Our taste buds and food habits have also changed. Bread has taken the place of rotis and spoons have taken the place of eating by hands. There is a trend of global fashion, the clothes we have started wearing are also not Indian. Men as well as women prefer wearing western clothes to Indian dresses as they are symbolic of sophistication and modernization. Traditional dresses have been restricted only to special occasions like festivals and marriages. Festivals have also lost their importance. They are just recognised as a holiday with no cultural or religious value. Instead of celebrating the festivals with family members and spending quality time with them, what we prefer more is taking selfies and posting them on social sites. There is a rising vogue of celebrating Mother's Day, Father's Day and that too only on social sites where we write so many good things about our parents and loved ones. However, we forget to realise that such posts usually hold no meaning to our old parents who have sacrificed their whole life in our upbringing and now when they need us we are unable to take out some time for them. A change in our religious attitude is also visible. Cases of blasphemy are increasing, cases of inter caste, inter religion marriages are increasing. People do not follow their religion very strictly and those who strictly follow their religion are tagged as highly religious and conservative, outdated and prudish. All these revelations about us seem to be more painful for people of older age group but true, and we cannot deny these facts.

Conclusion

It can be concluded that globalisation which is forced by constant use of English language and Information Technology has profoundly influenced the socio-cultural views and practices of people of India but mostly the youths. Change is inevitable and both the generations under study are changing themselves to cope up with today's world but the older generation find it a bit difficult to accept the new changes that globalisation has brought in, where as the younger people who have been witnessing globalisation since childhood or at a much earlier stage of their lives do not find the custom of living separately in small flats in big cities, the types of entertainment, the lifestyle being adopted, the language being used, the games being played strange or unusual. We all like to do things which require least effort. Globalisation understands human nature and accordingly has provided man with everything available at his disposal. Hence, 'fast foods', 'order online', 'call or chat online' and even play 'games online', all these effortless and readymade pleasures have left behind the tradition of arriving at consensus through debate and arguments, teasing our mind to solve riddles and quizzes and the system of storytelling and reading books and magazines. The older people being accustomed to the old traditional notions in terms of living style, food habits, entertainments, religious practices seem a bit reluctant to adopt such changes and are hence more attached to their roots as compared to the younger generation people who are ready to embrace new innovations in every aspect of their lives because they understand the world is this way only.

Like every coin has two faces, globalization also has both pros and cons. There are also endless positive influences of it on our culture. For instance, the significance of human freedom and fundamental rights is something which is not Indian at all but has been borrowed from the West into our culture. Gender disparity, Open defecation, Dowry and Caste system are also part of our culture which still pertain in some or the other form even in the 21st century India. However, with the use of mass media various schemes are formulated and awareness ads and campaigns are promoted on T.V. and on the Internet such as Swach Bharat Abhiyan, Beti Bachao Beti Padhao, etc. to eradicate such ills of our society. Globalization has been very helpful in improving the living conditions of people. It has given us the much-needed exposure to the outside world, the role of MNC's in our economy is

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undeniably important. With the onset of globalisation, almost every Indian household has access to media. Easy access to internet even in rural areas has also compelled us to come out from the darkness of ignorance. With the internet we can learn about any topic, we can google any information in seconds. This has made us much more knowledgeable and aware than before. Globalization has indeed thrown away the monotony from our life and has filled it with excitements and innovations. It has prepared us to work in a multi-cultural world, to think creatively, to be able to judge stereotypes and to recognise global responsibilities as citizens of global community. Hence, it would never be wise saying 'No' to globalisation. As Steger (2003) remarks even those who denounce globalisation are dependent on advanced technologies which are indeed the gift of globalisation. Thus, globalisation is a reality not a choice, we cannot escape from it but at the same time we should not make Lord Macaulay's (1835) vision come true of making a class people Indian in blood and colour and English in taste, moral and intellect.

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Appendix

Questionnaire (A)

This questionnaire intends to explore the rapid cultural, religious, linguistic and lifestyle change taking place in the Indian households as a result of globalisation. The information provided by you will be kept confidential and will be used solely for the present study. I request you to kindly give your genuine responses. Thanks!

Age	
Mother Tongue	
Educational Qualification	
Residence	**Family Structure**
Rural		**Nuclear**	
Urban		**Joint**	

Tick mark the correct responses:
Part 1. Views on English Language
1. Do you think you feel embarrassed if you are not able to speak in English?
   a. Yes
   b. No
   c. To some extent
2. Do you think English is important for seeking better jobs, money, status and lifestyle?
   a. Yes
   b. No
   c. To some extent
3. Do you think English is the reason for cultural and lifestyle changes in India?
   a. Yes
   b. No
   c. To some extent
Part 2. Views on effects of globalisation
4. Do you think Globalisation has transported western culture, food and tradition to us?
   a. Yes
   b. No
   c. To some extent
5. Do you think Globalisation has popularised Indian culture, food and tradition across the world?
   a. Yes
   b. No
   c. To some extent
6. Do you think global culture which should aim at bring the best of each culture has its roots in the West and this has polluted our unique cultural and lifestyle practices?
   a. Yes
   b. No
   c. To some extent

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7. Do you think Globalisation has left us Indian only in blood and colour, and English in taste, morals and intellect?
    a. Yes
    b. No
    c. To some extent

Part 3. Views on Recent cultural trends

8. Do you think projection of live- in relationships, homosexuality, extramarital affairs and increasing nudity in Indian cinemas reflect today's Indian society correctly?
    a. Yes
    b. No
    c. To some extent

9. Do you think acceptance to live- in relationships and homosexuality is a degradation of our culture and heritage?
    a. Yes
    b. No
    c. To some extent

10. Do you think educated people with a modern lifestyle show more respect for humanity, forgiveness, tolerance and equality?
    a. Yes
    b. No
    c. To some extent

11. Do you think money, status and career is considered more important than love, compassion, compromise, kindness and empathy in today's times?
    a. Yes
    b. No
    c. To some extent

12. Do you think the rate of rapes, molestation, domestic violence, human trafficking and other such crimes has increased in recent times?
    a. Yes
    b. No
    c. To some extent

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Questionnaire (B)

This questionnaire intends to explore the changes in cultural, religious and lifestyle practices in the era of globalisation. The information provided by you will be kept confidential and will be used solely for the present study. I request you to kindly give your genuine responses. Thanks!

Age	
Mother Tongue	
Educational Qualification	
Residence	**Family Structure**
Rural	**Nuclear**
Urban	**Joint**

Part 1. Practices regarding the use of Language

1. Which language do you use when writing a letter, application or an email?
   ……………………………….
2. Which language do you use for conversing with people you do not know personally?
   …………………………………….
3. Which language do you mostly use at home for conversing with family and friends?
   …………………………………..
4. Which language do you use at school or workplace?
   …………………………………..

   Tick mark the correct responses:

Part 2. Practices regarding the use of Information and communication Technologies

5. Do you use internet for chatting with real or virtual online friends?
   a. Often
   b. Sometimes
   c. Never
6. Do you use internet for studying and for other academic purposes?
   a. Often
   b. Sometimes
   c. Never
7. Do you use internet for leisure and recreational purposes?
   a. Often
   b. Sometimes
   c. Never
8. Which of the following mode of communication do you mostly use for communication?
   a. Social media (whatsapp, facebook, messenger etc.)
   b. Mobile calling
   c. Face to Face conversation
9. How many hours do you daily spend on using internet?
   a. 1- 3 hours
   b. More than 4 hours
   c. Do not use the internet at all

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Part 3. Cultural Practices.

    10. How do you spend a festive holiday?
        a. Sleeping / staying at home
        b. Celebrating with family and friends
        c. In some other way
    11. How often do you visit your neighbours and relatives?
        a. Often
        b. Sometimes
        c. Never
    12. How often do you eat outside food?
        a. Often
        b. Sometimes
        c. Never
    13. Which types of clothes do you prefer wearing?
        a. Indian
        b. Western
        c. Both
    14. Which types of cuisines do you prefer when eating outside?
        a. Indian
        b. Foreign
        c. Both
    15. How do you follow your religion?
        a. Strictly
        b. Liberally
        c. Do not follow any religion

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Emergence of New Women in the Select Novels of Nayantara Sahgal

Dr. S. P. Sasi Rekha, M.A., M.Phil., Ph.D.

Courtesy: https://www.amazon.in/Day-Shadow-Nayantara-Sahgal/dp/014015468X
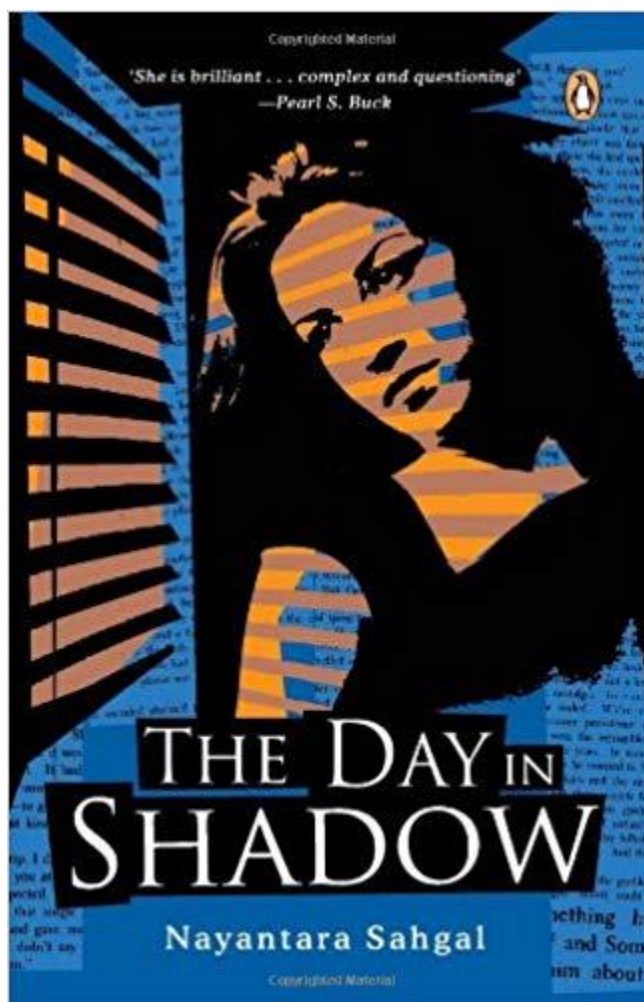
New Women – No Perfect Equality

Sahgal has a very different idea of virtuous woman, different from the stereotype virtuous women in India. But women in her novels represent different kinds of virtues. "A woman must be virtuous, chaste, submissive, homely, graceful and devoted to her husband and his family. She must seek pleasure in these relationships. The faintest of any

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idea that every being exists primarily for the realization of oneself can never occur to her in the wildest of her dreams" (Akhileshwar 95).They do not suffer but take a stand. Indeed, she stands for the new morality, according to which woman is not to be taken as a mere toy, an object of lust and momentary pleasure, but man's equal and honored partner

The new women long for love and communication from her husband. When the love is denied they refuse to surrender the conditioning factors of disgrace. They are mentally prepared to seek self-expression outside the bond of marital ties. They are self-respecting and self-assertive women and expect quality in marriage. They believe that marital relationships are established with the explicit purpose of providing companionship to each other in marriage. Sahgal brings home the essential truth that no man-woman relationship can exist on the principles of perfect equality. "If refusal to be crushed, the attempt to fight and voice protest is the core of feminism" (Bai 139). It is for a woman to have freedom and independence to lead an honourable life. There cannot be any doubt of Simrit possessing this in abundance.

Place and Role of Marriage - *The Day in Shadow*
Marriage, which has been seen as a traditional basis for man-woman relationship, may or may not provide the conditions necessary for individual growth. Arranged marriages ensured a minimum affinity of background but this was in no way an assurance of happiness. In *This Time of Morning* Sahgal widens her area of concern to the kind of freedom young women desire outside marriage. Nita and Rashmi are the products of changed social conditions. Simrit's divorce in *The Day in Shadow* does not imply that marriage has failed as a social institution or that it has outlived its utility. "Though the first marriage with Som was like a canker in her life, the second marriage with Raj has given a solace and true meaning to the wounded life of Simrit" (Sylaja Web). On the other hand, it clearly demonstrates the need for reciprocal relationships in marriage.

Social and Emotional Perspective
Nayantara's view point appears to be a desire to place marriage in the proper social and emotional perspective. She declares that in *Femina* "I have often wondered since at the lifelong damage this stem and implacable expectations inflicts on the young and sensitive, especially those young women who have just begun to spread their wings and had no time to discover even a fraction of themselves" (18).Man-Women relationships whether within or outside marriage needs to be liberated from conventional approaches to it in order to become a satisfying and fulfilling one. This relationship has been subjected to an unusual strain in a number of ways. Reviewer Rahul Singh, while conceding the fact that "Sahgal is the only Indian novelist in English who does not shy away from current political problems' in her writing, comments rather nonchalantly: …she is unable to sustain her theme and towards the end, the novel becomes something of a bore" (10).

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The point of view is that of an observer-narrator whose participation in the action of the novel *A Time To Be Happy* is intermittent or most indirect as for example when he goes to the jail as freedom fighter or gets interested in the village industries as a Gandhian worker or makes an unconventional emotional response to Maya's predicament. Meenakshi Mukherjee rightly observes and says, "This indicates a definite confusion in technique because the narrators love for Maya contributes nothing to the total design of the novel and has no relation to Sanad Shivpals' personal crisis, which avowedly is what the novel is about" (49).

Anglo-Indian Characters

In regard to Sahgal's depiction of the Anglo-Indian characters in *A Time to be Happy*, E.M. Forster's *A Passage to India* seems to be the prototype. MacIver in Sahgal's novel comes very close to Fielding in Foster's novel, though the parallel is not absolute except in a certain breadth of outlook as when MacIvr says:
"The world is in need of a universal culture, a universal language, if not in the literal terms, at least in terms of thought and values" (148).

This Time of Morning

Mrs. Sahgal's artistic sensibility renders a fully integrated group of characters in the novel *This Time of Morning.* Thus even Uma is likely to go back to painting which is used to give her in the old days a feeling of freedom and a sense of release and a joy of working. Thus, Neil Berensen counsels her: "Go, back to it… So often one can't go back to a particular person or situation but one to art and musco and the writing of a poem. The years don't matter, except in the sense that they have enriched and added something, so one goes back with an advantage" (*TTM* 165). It is important at this stage, to correct what seems to be the most obnoxious and objectionable analysis of this novel *This Time of Morning* made by a German sociologist, Kai Nicholson in his book, *A presentation of social problems in the Indo-Anglican and Anglo-Indian Novels*. "Taking the cue from Lois Hartley's review of the novel, Kai argues that it is "a sociological study of urban characters in a contemporary India, rather than work of literature" (24).

The Day in Shadow

In *The Day in Shadow* Raj and Simrit plan to get married, they have enough assurance in their own selves and the future to want to take that step. Marriage has a permanence and stability about it and does not become super fluidity when divorce has become a social realism. What concerns Nayantara most, is the need for a mature approach to marriage, the need to nurture it with love, care and candour. She wants communication not flawlessness, for men and women have their own limitations. Though she is fully aware that men can be as unhappy as women when the relationship is not a satisfactory one, she stresses the point that ordinarily it is women who suffer more and denied the right to self-expression. In her article *Women* Sahgal says that "When I heard someone remark; 'We don't allow our daughters to go out' or 'I can't do that, my husband

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would not like it', it sounded a very peculiar jargon. As if I thought, women are property, not persons" (34).

The women who have strong, well developed characters defy both and are able to overcome their diffidence. Uma Mitra is likewise not truly liberated. It is women like Simrit, who are unable to conform to any pattern and are possessed by a searching need to be honest with their own selves and those around them. Nita moves towards self-awareness through uncertainty and bewilderment, while Rashmi moves to it through suffering and self-questioning in *This Time of Morning*.

Another person, whose move towards self-awareness is significant is Pixie in *The Day in Shadow*. She is different from the majority of Nayantara Sahgal's women characters. Sahgal says in her article *Passion*, "Her virtue is courage, which is willingness to risk the unknown and face the consequences" (84-85).
She is a working girl without the security of an affluent family background and when she decides to cease her relationship with Sumer Singh she has to weigh it against her need for a job and a roof over her head. Her decision to breakaway is thus an act of unusual courage fulfilling a real need for self-realisation.

Leela's attitude to an extra-marital relationship in the novel *This Time of Morning* is one of self-deception and it is a mere habit, helping to keep her marriage on an even keel. There is no, excuse for them, Uma mitra enters into adulterous relationships in a spirit of revenge. Contrasted to her is Rashmi's relationship with Neil symbolizing a reawakening of desire, and the behaviour of Simrit for whom emotional involvement is prelude to sex. In each case, whatever Sahgal implies, should be judged on its own aesthetics whether it is 'guided by love and aspiration, or greed? Is there truth and beauty in it, or only desire for gain? This is the benchmark she applies to the attitudes and an act of her characters.

Simrit is liberated from her shackles only when she abandons the approach of conventional morality. It appears that sexual relationships in her novels have become acts of non-conformity and are free from moral under-tones or over-tones. Sex has ceased to be merely an appetite and has become a fulfillment and a renewal. Sahgal seeks to reinterpret the rigid concepts of virtue and chastity through her women characters who have a kind of 'untouched innocence and integrity'. It is also shared by Rashmi and Simrit who are all women are finally emerging from their shackles or chrysalis and whose urge toward freedom is symbolic for the need for freedom in every living being and they were not shattered.

Many Indian heroines are martyrs. Female self-sacrifice in the name of husband and nation is glorified. The concept of individual freedom continues to be the central concern of the novelist in all the novels. That is why her heroines, so deeply and loyally rooted in Indian culture, are portrayed to be struggling for freedom and trying to assert their

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individuality in their own right. The concept of freedom continues to be the central concern of Sahgal's fiction. Raj and Simrit, who might have been the incarnations of Vishal Dubey and Saroj and Inder in *Storm in Chandigarh*, bask in the sunshine of freedom in the day break and exchange with each other 'the good tidings of great joy' of life, rooted in faith. These elements of character can be traced in her protagonists like Rashmi and Simrit. Sahgal opines in her article *Passion for India* thus:

> In every novel, the heroine has moved up one step further away from the stereotype of the virtuous woman into a new definition of virtue, traditional virtue lies in staying but, suffering. The new woman does the opposite. No more Sati, she is determined to live, and to live in self-respect. Her virtue is courage, which is a willingness to risk the unknown and to face the consequences. (83-84)

The estrangement between man and woman, in these novels under study, has been treated with candid truthfulness and in realistic terms.

Dispassionate Honesty of the Novelist

One can, if one wished, dub and damn these characters using any epithet for them, say, deteriorate dishonest, frustrated, aimless, unrestrained, insane, nihilist, and infidel. But few can refute the dispassionate honesty of the novelist in treating the discordant relationships fictionally. Sahgal carefully avoids being sentimental, nor does she elude facing the situations and destinies. She has also been careful enough not to pronounce her value judgment from the ethical heights. She has only written stories of relationships-especially of incompatible or ill-matched couples, which were earlier considered as taboo for the Indian writer, particularly when the writer happened to be a woman.

Sahgal shows immense confidence in individual freedom and one of her twin themes that run through all her novels is man's growing awareness of the implications of freedom. Sethi says, "And it so happened with Nayantara Sahgal whose life has been entwined with India's Socio-Political culture. Her method is thorough and the ideas for freedom and liberation obvious in her writings which are deeply coherent to her emancipated family background" (1).Liberal in outlook, Sahgal believes in the "new humanism" and "new morality", according to which woman is not to be taken as a sex object and glamour girl, fed on fake dreams of perpetual youth, lulled into passive role that requires no individuality, but as man's equal and honored partner. Haralambos says, "When spouces live together, remain legally married but their marriage exists in name only" (360). Maya in *A Time to be Happy* realizes that a relationship is possible without the narrator, but she immediately erases this possibility as she feels her marriage ties are unbreakable.

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Developing New Relationships

But Sahgal's later heroines like Rashmi, Saroj and Simrit consider other possibilities of developing new relationships outside marriages. Sahgal wants to reinterpret the rigid concepts of virtue and chastity through her women characters like Maya, Kusum, Rashmi, Saroj and Simrit. *The Day in Shadow* not only re-enacts the theme of marital disharmony but also has the sustained moral vision of the novelist. It delineates the emotional and efficient strains of divorce on a woman. Simrit is a passive woman and she let things happen, nothing seems to worry this woman. As Sahgal points out her own character Simrit in *The Day in Shadow* "She is a passive creature to whom things happen...Simrit is not an individual, a patient enduring passivity" (Johnusha 25). For Simrit, divorce does not bring freedom but confrontation with all that is orthodox in this man-centered society.

Out of this shackles there emerged a new-fangled Simrit – a person who makes option, takes decisions and becomes aware of herself as a person, first the mind, then the body opens up to new responses and life affirms itself in a new sense of fulfillment in her relationship with Raj which is an involving and an equal one. Sahgal confesses in an article *Of Divorce and Hindu Women,* "In this book I tried out something that has happened to me-the shattering experience of divorce. I wanted to show how even in a free country like ours, where women are equal citizens; a woman can be criminally exploited without creating a ripple" (154). The marital discord was not due to any divergent pulls but due to the limitations of individual nature. Many reviewers consider this novel as an autobiography, Mukherjee chooses to treat it as "a novel and judges it by its intrinsic merit" (33).

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Training in Peer Review and Self-review as a Learning Strategy A Longitudinal Study of a Japanese Conversation Class

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Abstract

The present longitudinal study was conducted in an Indian classroom of the Japanese language during summer vacation (April-June 2016). The present researcher conducted Conversation Class for 13 weeks and experimented self-review and peer review as a regularized classroom activity in a class of part time learners of the Japanese language. The study showed that there was a considerable increase in the awareness level of the learners regarding communication strategies, and indirect (meta-cognitive) learning strategies such as recognizing the learning objectives self-monitoring and self-evaluation. There is a boost in the self-confidence of the learners while conversing in pairs and groups. Peer review could be seen as a step towards gaining objectivity in self-review. Learners not only commented on linguistic aspects emphasized by the present researcher (expressions, vocabulary, discourse, intonation etc.); but going beyond, they expressed their views on content, gestures and body language too. The learners' evaluation of the group practice and peer feedback (social strategy) was very high.

Keywords*:* Self-review and peer review, learning strategies, metacognition, group activities, direct and indirect strategies, Conversation skills, Japanese language learning

Japanese Language Education

The Japanese language education in India experienced an upsurge in the early 21st century, helping it to begin to catch up with other foreign languages traditionally more popular among Indians, such as French and German. A large number of Japanese companies started entering India and exploring her as a market as well as a manufacturing center.

In recent years, there is further rise in the number of the Japanese language learners. The reasons being an increasing demand of bilingual professionals. Other factors, such as the strengthening of political ties between India and Japan and need of human resources in Japan due to its ageing society, also contribute to this rise in the number of learners of the Japanese language.

1. Background of the Study and Statement of Problem

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In India, particularly in Pune[1], as there are very less opportunities for oral and written communication in Japanese, learners and teachers need to concentrate on and maximize efforts within the classroom time. Most of the private Japanese schools have a form of tuition class and conduct part time classes where the syllabi required to clear the Japanese Language Proficiency Test (JLPT) levels need to be completed in limited hours. The class is usually a grammar and vocabulary-based comprehension-oriented class where learners do not get sufficient conversation practice. The learners tend to focus on the JLPT standardized testing with multiple choice type questions since it is a certification recognized as a standard for employability in the industry. Eventually, in spite of obtaining the JLPT certifications, the **learners tend to have weaker oral communication skills**. The **large numbered classes in universities** along with pressing syllabus and time leave hardly any opportunity for teachers to regularly review the oral or written communication of individual learner's performance during the class proceedings. As a result, the learners get less time to look objectively at their own learning process. This leaves no room for training in self-monitoring and self-evaluation which are recognized as high level meta-cognitive learning strategies.

2. Objective of the Study

To study the possibility of incorporating self-review and peer review in an Indian classroom of adult learners of a foreign language as a step towards **increased level of awareness of the learning process among learners.**

3. Research Done So Far and the Concepts Used in the Present Paper

There has been ample study on 'Autonomous learning' or 'Learner's Autonomy' in the history of education. In the domain of foreign language learning, Henri Holec's ground breaking study on Autonomy and foreign language learning resulted into growing interest in the concept of 'learner autonomy' in the last three decades. Holec (1981) defined "Autonomy" as a capacity or fundamentally critical ability to reflect on one's experience and to "take charge of one's own learning". He defines taking charge of one's own learning is "to have, and to hold, the responsibility for all the decisions concerning all aspects of this learning".

As David Nunan (1996) points out, "Learner Autonomy is an end towards which all teachers and learners ought to work, it is a serious mistake to assume that learners come in classrooms with some kind of natural endowment to choose both wisely and well. … Learners are therefore systematically educated in the skills and knowledge they will need in order to make informed choices about what they want to learn and how they want to learn".

It is perceived that self-monitoring and self-evaluation involved in Autonomous Learning is a result of extremely good metacognitive abilities from the learners' side. However, it cannot be achieved easily in the current Indian teaching scenario of teacher-centric classroom. According

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[1] Pune: A city in Western India with the highest number of the Japanese language learners till 2017.

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to Oxford (1990), "the language learner can benefit from strategy training which seeks to encourage greater responsibility and self-direction in the learner. There is a need to arrange activities that train the learners and teachers for such practice".

4. Rationale of Experimentation

The author from her experience identified 'training in Japanese conversation' as the problem area and therefore it was experimented during the sessions designed for this study. A consistent amount of interaction among learners through communicative activities, is likely to show development in their conversation skills. However, instead of training just in conversation skills and strategies, an attempt was made to go one step further by including **training of learning strategies**. This may raise the learners' awareness of learning process, and initiate application to other language skills.

The meta-cognitive learning strategies (For taxonomy, refer to Oxford, 1990) such as **self-monitoring and self-evaluation,** which have been considered as effective learning strategies are applicable to all language skills. With the help of such learning strategies, the learners are likely to be able to review their own performance and become more aware of the overall learning process. Training the learners in reviewing their own performance regularly may develop the habit of managing, monitoring and evaluating their own learning and it would not require constant teacher intervention. The present study also incorporated **peer review,** at regular intervals **which can be considered as an effective Social Learning Strategy**. It was used as a tool to assist in increasing the speaker's awareness of the listener in conversation as well as in looking at their own performance more objectively.

This study is an experimentation on activities for the conversation class as well as a method of training "indirect strategies". Therefore, a qualitative study, using self-review sheets, interviews, interaction showing peer review and scaffolding was attempted.

5. Scope and Limitation

All participants were the learners who had undergone a grammar and comprehension centered language learning in classroom. Though as many as 75 learners responded to the questionnaire, only fifteen could consistently attend the extensive training for three months.

6. The Design of the Study
6.1 Background and Belief survey
6.2 Pre-test and self-evaluation
6.3 Conduct of sessions with regular self-review and peer review at intervals
6.4 Post-test and self-evaluation

6.1   Background and Beliefs Survey

Before conducting the actual training for the conversation skills (with self-review and peer review), there was a need to check on the learners' past Japanese learning experience and their perception of own needs. Secondly, it was necessary to inquire into their beliefs and

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readiness about the teacher-learner roles, self-review and peer review. The author formulated a questionnaire of twenty-four questions, which were put up before intermediate level 75 learners from various language schools who felt the need to improve on conversation skills. The data collected through the questionnaire survey is given below.

96% agreed to the statement that "A language class should mainly involve communication practice" and 100% said that "Speaking skills can be developed through practice."
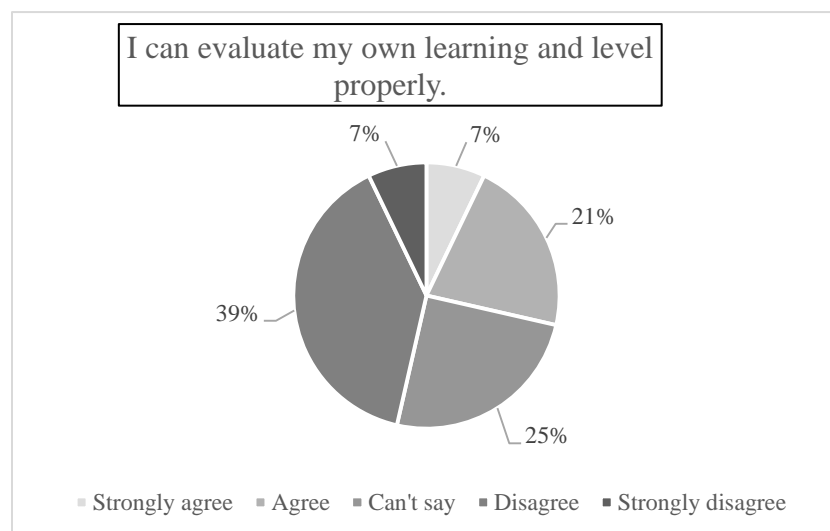
6.1.1   Beliefs on Teacher Being the Centre of the Teaching and Learning Process
Approximately 83% agreed or strongly agreed to the statement "Teacher should always be the controller of the class". This may be due to the teacher centric classroom that the learners had experienced. In the next question, 41% agreed/strongly agreed with the statement that "Teacher is the only source of knowledge learners should depend on." However, 59% learners acknowledged that there may be other sources of knowledge apart from teacher.
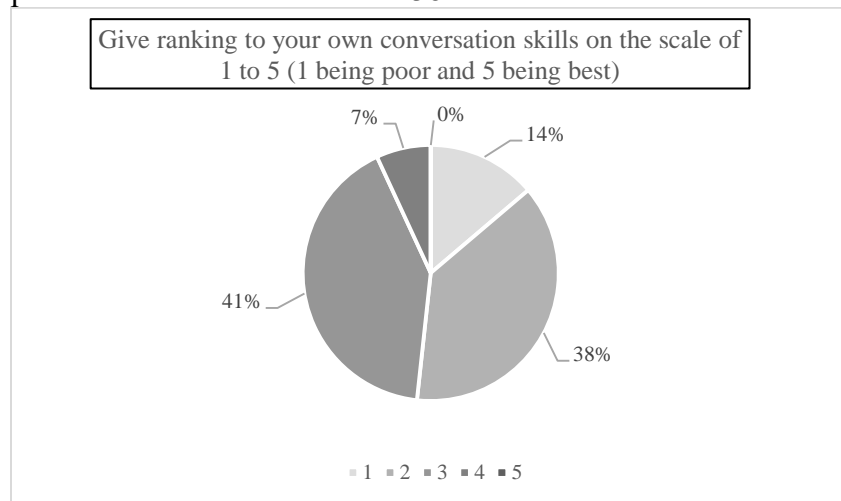
6.1.2   Readiness for Peer Review
69% believed that the peers can assess their performance and give feedback. We can also see openness to Peer Feedback through 86% agreeing to the statement that they would be more comfortable if friends told them whether they were correct or not.75% of the learners were confident that correction of errors by friends will not affect their relation and 96% do not mind their friends knowing their mistakes. The learners are less apprehensive of the error correction in front of the whole class than the author's assumption. As high as 82% did not find it embarrassing.

6.1.3   Readiness for Self-evaluation

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Only 28% learners were confident that they can evaluate themselves properly. 25% learners were not sure and as many as 46% did not think that they can evaluate themselves.

By the end of the questionnaire, the learners' self-evaluation on their conversation skills was asked. 41 % said that they are at level 3, i.e. average. However, 14% rated themselves as poor in conversation skills and 38% rated themselves as below average.

Give ranking to your own conversation skills on the scale of 1 to 5 (1 being poor and 5 being best)

7%   0%   14%

41%   38%

■1 ■2 ■3 ■4 ■5

For the 23rd question, "Which of the following elements in Japanese are the most difficult for a learner? Give ranking 1 for which you think is the easiest and 7 for the most difficult. A) Kanji B) Grammar C) Vocabulary D) Listening E) Conversation F) Reading g) Writing", 47% learners rated 5~7 i.e. "Difficult~ Most difficult" for conversation. **This was as per the present researcher's prediction.**

Then a test to check the problem areas was designed as a pre-test before the course commenced and a 13-session program was designed to train the learners in conversation skills.

7. Observations on the Pre-test Performance
The learners were found generally weak in conversation as they themselves had realised and therefore enrolled for the class. **The following areas were the common weak areas among these learners:**

① **Choice of suitable discourse:** Learners are perhaps not aware of the norms of conversation discourse nor are they trained in this area.

② **Intonation:** Intonation as per the role and content of conversation is not up to the mark. Learners seem to be less exposed to this important area as well.

③ **Choice of correct expressions matching with the purpose of conversation**

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④ **Choice of honorific language** as per the status of the conversation partner, the formality of the situation and content. Though learners seemed to be aware of such a variety in expressions, they do not have enough practice.

⑤ **Smoothness in conversation** lacked which can be again attributed to lack of practice.
Based on the above findings, a suitable training module was designed.

8. Details of the Training

8.1 Time period: Thirteen weeks with one session per week, each session of two hours

8.2 Sample size: 13 learners

8.3 Background and level of target learners
The learners were from part time courses and had finished the basic level of the Japanese language, Nihongo Shoho[2] I and II (which approximately counts up to 300 teaching hours). Their courses were grammar and comprehension based. Five out of the 13 were already employed with an opportunity to use the Japanese language at workplace. They could work on the Japanese language in text format, however felt less confident when they are required to speak. The remaining learners intended to use Japanese in future in order to have better career opportunities. They got less opportunity to speak in Japanese and had rarely participated in live communication.

8.4 Materials Referred to and Used by the Present Researcher
1. Conversation textbooks available in market
2. Practice sheets created by the present researcher

8.5 Sequence of the Class Activities
1. Opening discussion initiated by the teacher and setting goals (8 to 10min)
2. Trial role play (5min)
3. Discussion on materials, listening Teacher's input (30 min)
4. Actual role play practice (40 min) with peer review and self-review
   Feedback activities mainly included one out of the two patterns given below:
   a. Practice among learners and peer review by another pair
   b. Recording of the conversation and discussion in pairs
5. Filling Self-review sheets was common in all sessions. Then the learners need to fill up self-review forms individually. (5 min)

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[2] "Nihongo Shoho" is a grammar based Japanese text book widely used in Western Maharashtra that was published by The Japan Foundation in 1985.

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6. Discussion in pairs and in the class as a whole (10 min)

9.   Working of and Improvisation in the Peer Review and Self-review Forms
The self-review forms were created by modifying the questions from Wenden (1983) to suit the purpose of the training. After the teacher's input, when the groups performed role plays in pairs, the peer reviews were done by an adjacent pair. They gave constructive feedback and even suggested better expressions and /or correct grammar.

The self-review forms to be filled at the end of the session were created by the present researcher with the objective of raising the learners' awareness towards their learning process. Therefore, the questions included points like "The goal for today's conversation": (e.g. Introducing yourself/ Introducing a person to your teacher/boss etc.) and their marking for own performance.

However, it was seen that the understanding of the goals of a particular day was sometimes not captured by a few learners when there was a variety of conversations. In such cases, the present researcher herself provided the first line which described the goal for that day's conversation in the self-review sheet. E.g. learn to ask for explanation/meanings of words you do not understand. Furthermore, the question formulated to summarize was changed to more specific summary by asking them to write **"Today's wrappers or 3 Key terms/ideas"**.

The present researcher introduced a new element as "Today's wrappers (It could be 3 Key terms/ideas)", which enabled learners to have a quick review of the whole session. Some learners have identified key expressions, or language functions as central ideas.
e.g. By the end of session 4, the 3 wrappers given by learners were conversation strategies / language functions / specific expressions:

1. Request to repeat inaudible part, ask meaning, confirming the content heard (L7)
2. Asking meaning, (asking) confirming, asking once again (L13)
3. すみませんが、~はどんな意味ですか、もういちどお願いします、電話は少し遠いよう何ですが、... (L2 DC)

This offered an insight into how the objective and content is perceived by learners and what is retained.

Other questions were specific to the task. Some examples are:

1. Were you able to remember and fluently say all set expressions during revision?
2. Were you able to introduce yourself well when in different roles?

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3. Were you able to introduce someone else in a proper sequence (e.g. First junior to senior etc.)?

4. Was your speech correct (words, structures, conjugations etc.)?

5. Could you use appropriate level of formal language?

   The next part contained more general questions such as:
6. Something *New* or interesting you learnt today from friend/s

7. Areas/points for self-improvement (as specific as possible)

8. Plan for the coming week (time before the next class). What kind of preparation, practice, and revision do you plan?

9. Any particular topic that you would like to be covered in the class?

   Question 6 was designed for training the learners to summarize the peer feedback, look at their own learning objectively, revise the areas for own improvement and plan for further learning.

   When the present researcher realized that the learners were not prepared well for the session and had not revised the contents, the following questions were included in the sheet in the beginning.

1. Did you execute the plan that You had written for the week 2nd May~9th May?

2. Did you refer to the schedule and prepare for today's session? If yes, please specify the kind of preparation that you did.

10. Findings and Discussions
   The data collected before, during and after the experiment was analysed in two ways.

10.1   Quantitative analysis - Pre/Post-test scores and its analysis:
   Though the focus of the study was the training of social strategies like peer-review and group work, meta-cognitive learning strategies like self-review, the training in direct strategies like Conversational strategies, the training has resulted in improvement of the conversational skills of the learners. It can be clearly seen through the pre-test and post-test scores of the learners. Both the tests were evaluated by 1 native speaker teacher of Japanese and the researcher who is an Indian teacher. **The conversational skills seem to be improved particularly in case of the weak areas identified in the pretest.**

   Grand total

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	Pre-test	Post-test
L1	13.5	23
L2	20.9	29.4
L3	11.6	18.6
L4	15.4	23.9
L5	14.9	20.6
L6	16	24.6
L7	10.5	18.5
L8	12.9	21
L9	13.9	20.7
L10	25.1	37.5
L11	15.3	22.1
L12	5.2	11.8
L13	16.8	25.6

t-Test: Paired Two Sample for Means

	Pre-test	Post-test
Mean	14.769231	22.869233
Variance	13.028972	36.835641
Observations	13	13
Pearson Correlation	0.978894	
Hypothesized Mean Difference	0	
Df	12	
t Stat	-17.3198	
P(T<=t) one-tail	3.71E-10	
t Critical one-tail	1.782288	
P(T<=t) two-tail	7.43E-10	
t Critical two-tail	2.178813	

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Remarks

Hypothesized Mean difference '0' means there is no difference in scores due to training p-value is less than 0.05 hence one can reject the null hypothesis of zero difference. i.e. post-test scores are significantly better than pre-test scores.

Secondly, A response to "Whether the activity of self-review and peer-review within groups was helpful": The first response after the first practice session among learners had an average evaluation of 4.5 marks on a 5 point scale on the Usefulness of the activity.

10.2   Qualitative analysis

A thorough analysis of learners' comments from the self-review and peer-review sheets was carried out.

1. **Learners identifying new ways of learning**:

As a response to what they learnt today from peers in session 5, the responses had a variety including specific **new expressions /vocabulary** learnt such as : L9 reporting "Few Phrases like いろいろことがあって... " or **effective communication style** such as "How not to (sound) strict /rude while conversing with others" reported by L4 Or "Adding interesting points to grab the attention of someone you are speaking with" reported by L1. Or "Using different preface (前置き) for making request" as reported by L10. It is seen quite common to be getting **inputs on strategies** like "How to refuse or delay the request." As learning from peer in session 7 reported by L4. Some **inputs on background knowledge** on socio-cultural aspects as reported by L8 as "Some information about Japan which she (L7) experienced during her stay in Japan" in the same session.

It even exposed to a new way of learning such as **"Imagination of new situations"** as a learning from a peer, according to L6, (PK), a proficient learner by end of session 9.

Learners explored peer-review positively, which can be seen in comments like "Our lecture (session) was also interesting in group. We discussed about our experience and we learnt new words from each other." Or "During our conversation, we used to speak continuously without taking a pause. So opposite person doesn't get a chance to use Aizuchi. We also noticed that we use less Aizuchi expressions as compared to Japanese persons".

Other comments on group activities:
1) L4: loved answering in group, it helped a lot to find mistakes
2) L11: It is better to do it in group as it reduces the level of hesitation in you.
3) L15: Working in group is definitely better for conversation skills. Also it helps to come up with new ideas

A new Learning strategy for reviewing own performance was introduced in session 8:

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"Recording our own conversation is a very good idea for practice. This will surely help to improve"/ "It was great to record the conversation and to realize mistakes on our own and recording again for improvement and again doing new" (session 8).

2. **Learners Shifting from Generalized Comments to More Specific Feedback to Oneself and Peers.**

Initially learners tended to comment in a generalized manner such as, L3 saying "Need more practice" (session 1) or L1 saying "Conversation is a must, want to improve", or "conversation was good" or "I enjoyed the conversation" (around session 2). However, it slowly got more focused that is evident in comments such as "I need to improve on the use of polite language" or "I need to put in a lot of efforts to improve my intonation. (session 5)". "Giving responses every now and then in between a conversation was something very new to me. I have never been doing this while speaking in other languages."(L 6 in response to the session on Aizuchi, after session 8).

Some clear observations of self, such as L10 after 2nd session saying "I became more hesitant when given role in front of the class. I need to improve that".

Whereas, a learner like L4 was seen to be very much aware of her own performance level from the beginning. She comments after pre-test, "I was unable to recollect the words, verbs, connectivities (perhaps she meant conjunctions giving connectivity/flow). Even though I knew all these very well at the time of writing".

3. **Comments Started Shifting Gradually from Mother Tongue/ English to Japanese as a Medium of Expression**

Some learners after gaining confidence, though not instructed to do so, slowly switched over to Japanese for comments and opinions. This can be taken as a very positive sign. Though there may be a few flaws in grammar, expression is very genuine as learners have given honest feedback to their peers and themselves.

1) Self-review: 会話を自然に続く(続ける)のはためしました。(L9, a proficient learner, by end of Session 5)
   Interestingly, weaker learners too resorted to The Japanese language for expression.

2) Your role for today's conversation: 私は日本語の学生ですが、日本人はたずねてレシピを教えています（日本人に日本料理の作り方を教えるように頼む日本語の学生 (Translation: I was a learner of Japanese, and the Japanese was teaching me a recipe) (SP, a weak learner by end of session 10, though she has missed writing that it was her role to request the Japanese to teach her the recipe). Same learner in the same session: Review of what was difficult: 場面によって反応をするのは難しいいでした（かったです）(Translation: It was difficult to respond as per the situation. Her response has an error in basic grammar)

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3) L2, an average learner: Review of what was difficult in session 10: 適当な言葉を覚えるのと場面によって返事すること(Translation: Response with appropriate expressions depending on situation)

4. **Learners on Their Own Started Thinking Deeper on Reasons for "What Went Wrong?"** which can be seen as the first step towards problem solving and self-improvisation. L9 (GS), a proficient learner, comments on session 5 saying "Had not practiced well so, it was bit difficult to continue conversation." L4 (NJ) comments on the same session saying "In above said points, there were a few points I could not express properly. May be because of vocabulary". L11, a weak learner says, "I can't remember (recall) fastly (quickly) when (while) talking" whereas L3 gives an affective factor as a reason when says "Found it little difficult to refuse (a request)".

5. **Observations on Smoothness and Conversation Style**
   L8 observes, "Today's session was very interesting one. The flow which was missing from the conversation, was there today as we could fill up the gaps in-between the talk using Aizuchi."

   Clear and frank observations on Japanese communication from a weak learner like L11 (SP) was an unexpected outcome. "learnt some new words i.e. Aizuchi. I (am of) clear opinion that Aizuchi was very interesting but it was very interrupting (for) the flow of conversation.**"** by end of session 8. It shows the growth in learner who now doesn't think of only difficult vocabulary or grammar but observes communication style of another culture from her own perspective.

6. **Learners Trying to Apply the Content of the Past Sessions**
   L 5 (RK) says it was difficult to "Remember appropriate expressions at right time. Forgot Aizuchi.", which was taught 3 weeks before.

   In peer-review, there was a change in the number of categories of feedback and an improvement Change in the precision of comments. By the time of session 10, learners were spontaneously coming up with comments on not only newly learnt expressions, but intonation, Aizuchi, Flow of conversation (discourse) and even body language or content of the conversation such as "reason given for declining an invitation".

7. **Improved Self-confidence**
   Practically everyone has reported a boost in self-confidence. L18, with a poor pretest score, says "I used good language and I could speak very well than all previous lectures" (Session 6). L2 reports by end of session 8, "My confidence level has gone up. Now, I can speak in Japanese, not so fluently, but certainly more fluently than before."

8. **Planning of Further Learning Became More Concrete in Nature**

When asked for the plan for coming week, till the next session, most of the learners say, "Practice what is taught" or "Revise the class work". However, gradually, the plan becomes more concrete with steps such as "Will practice with my friend", or L18(BB), who has been evaluated very low in spoken skills, and has a poor score, says "I (need to) correct and study informal and polite language".

By the end of study 1, when asked "This was the last session of the conversation class. What have you thought about your conversation practice hereafter? Are there any particular points and specific line of action for your own improvement?", the responses were quite positive as the following:

L11 "I will improve myself in the proper flow of the conversation like explained above and improve my grammar, vocabulary, intonation. I am trying hard for that."

L8, a working person says, "Using whatever is taught in this course in daily conversation will help me a lot as I can feel my confidence building up for speaking Japanese with friends, colleagues and so on."

11. Comparison with the Initial Beliefs Survey

We can compare the performance of the learners with their beliefs (regarding the teacher Learner roles and Autonomous learning) known through the pre-session survey. We can say that though **83%** said that they thought that "Teacher is and should always be the controller of the class", the learners very well took charge of their learning in terms of monitoring and evaluation of their performance and some very preliminary planning too. Secondly, **94%** felt that "When I speak for practice, the teacher should correct all my mistakes then and there" which was practically not possible in a large numbered class and yet, the amount of conversation practice had to be secured. The learners took help of peer review and self-recording very positively when it was introduced as a new method of evaluation. Perhaps it can be contributed to the fact that 72% had also expressed agreement to the statement that "It is possible for my classmate to assess my performance in speaking and give me a feedback". Also, 75% disagreed to the statement that "If I correct my friends' errors, it may affect my relations with them" and 96% were fine even if their friends came to know their mistakes.

Though the learners' opinions were quite distributed as to whether they "can evaluate their own learning and level properly" (7% strongly agreed, 21% agreed, 25% were unsure, 39% disagreed and 7% strongly disagreed), they participated very positively in the whole activity of self-evaluation and showed growth as a learner.

12. Scope for Improvement

There is a need of interaction between the teacher and the learner on individual basis regarding the learning that occurs through self and peer review. It will ensure the outcome as well as give more insight into the learners' thought processes. The present researcher can think of

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a provision for teacher's comments on self-review sheets for this purpose, which can also be linked with a follow-up. These sheets can be kept in a common place and accessible to both, teachers and learners to improve interaction.

13. Conclusion

It can be said that more than a challenge, the large number of learners in an Indian classroom can be a good opportunity to initiate conversation practice and some new learning strategies such as peer review and self-review. It can be an effective mode of learning if conducted in a systematic manner and can be developed for other levels and other languages and other language skills too.

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Woeful Women: A Feminist Reading of Vijay Tendulkar's *Ghashiram Kotwal*

Trailakya Roy, M.A. (English), NET

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Courtesy: https://www.amazon.in/Ghashiram-Kotwal-Worldview-Critical-Editions/dp/9382267123
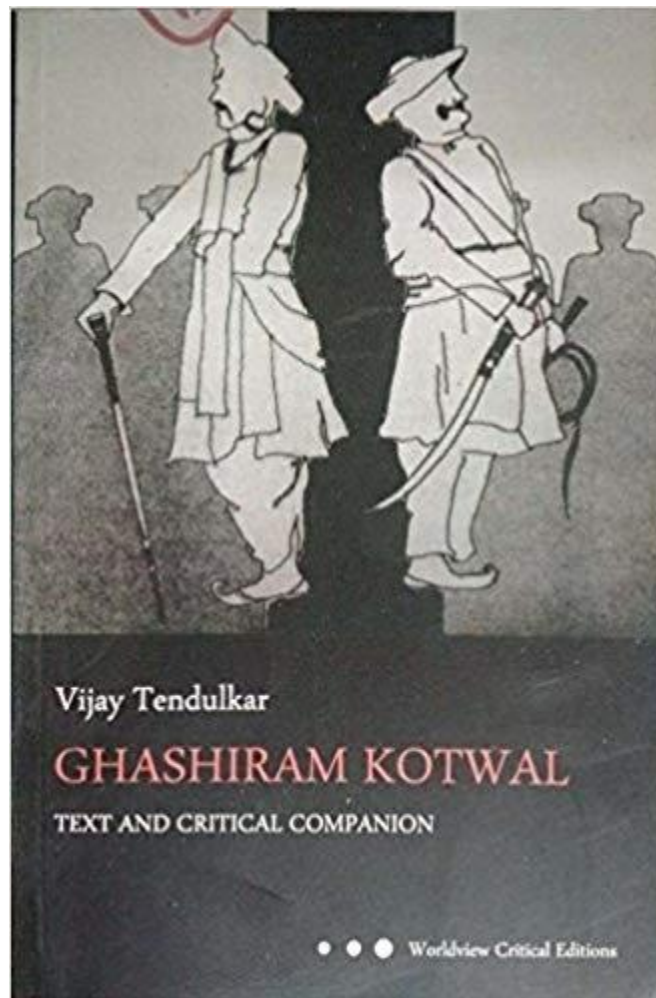
Abstract

The present paper intends to represent feministic approach in Vijay Tendulkar's *Ghashiram Kotwal* in the context of postcolonial gender study. In this play Tendulkar sketched a few female characters that have almost no voice at all throughout the play. His female characters are weak, marginalized and above all victims of patriarchal socio-political oppression and repression. Though

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the play is set in a particular socio-political background of colonized India to develop the idea of authority or power, the interpretation and reinterpretation of the text makes it more relevant about the subjugated condition of women in contemporary Indian society.

Keywords: Feminism, gender study, hegemony, subjugation, authority, power, other, Tendulkar, *Ghashiram Kotwal*

Introduction

Vijay Dhondo Tendulkar (1928 - 2008) is an eminent Marathi playwright, screenplay writer, journalist and social and political commentator. He has 28 long stage plays, 20 children's plays and several one-act plays to his credit. He first came into prominence in the 1950s and 60s with one-act plays like *Ratra*(1957) and *Bhekad*(1969). His plays are based on real life incidents and deal with various social issues. His best-known plays are *Silence! The Court is in Session*, *Ghashiram Kotwal, Kamla, Safar, Kanyadaan, Fifth Woman*. He has also translated plays from other languages, among them Girish Karnad's*Tughlak*(from the original *Kannada*) and some of the plays of the American dramatist, Tennessee Williams. He was awarded and honoured many times during his long career for five decades including Kamaladevi Chattopadhyay Award in 1970 and the Sangeet Natak Akademi Award in 1971. He received the Maharashtra state Government award nine times. He was a recipient of the Jawaharlal Nehru Fellowship. In 1984 he was awarded with Padmabhusan.

Concerned with Social Issues

Tendulkar is a playwright who is concerned with the social issues. He is not a feminist but his plays in general shows the atrocities and cruelties perpetrated by the male characters. Through his large number of plays Tendukar has shown that male hegemonic social order has not only silenced the ignorant women but also the educated and the economically independent women. Simone de Beauvoir's words are fully applicable in case of Tendulkar's women characters. *"They have gained only what has been willingly to grant; they have taken nothing, they have only received."(Beauvoir, xv)* Leela Benare and Mrs Kshikar, Kamala and Sarita, Laxmi and Champa, Gulabi and Gauri – all of them are victims of socio-political patriarchal hegemony in one way or the other. As an iconoclast in Indian drama, his plays deal with not only on the tabooed topics like sex but also depict the violence on women by the patriarchal codes, rituals and habits.

Ghashiram Kotwal: A Feminist Reading

Ghashiram Kotwal (1970) is an always popular, contemporary and controversial play by Vijay Tendulkar. It is a Marathi play in its original form. It was translated into English by Jayanta Karve and Eleanor Zelliot. The play is remarkable and interesting because of its historical setting and treatment of Nana Phadnavis in a totally different way from the historical Nana Phadnavis, a good Maratha administrator, often referred as Maratha Machiavelli. The play was performed nineteen times by the Progressive Dramatic Association. The play created furore in the then society and the President of the Progressive Theatre Association banned the play on the grounds of being anti-Brahman and demeaning the legendary figure of Nana Phadnavis. The performance of the play resumed in 1974 and since then the play is an all-time hit with more than 6000 performances in its original and translated version in India and abroad – a classic in Indian theatre in depicting power politics. The play is set in Poona in the late eighteenth century during the rule of the Peshwa, Baji Rao II. But it goes beyond all times and climes because of its relevance in contemporary Indian society. According to Shukla Chatterjee(Mondal) in the play 'time' is conceptualized as 'wheel' that rotates forever and *"the play therefore suggests that the players can change from Nana Phadnavis to Shivsena and probably to some Mr. X in the future, but the situation and the game of power politics*

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*remain the same.”(Chatterjee, 224)*The present paper is an attempt to figure out how the concept of gender has evolved in it.

The play begins with the first arrival of Ghashiram Savaldas, a Brahman from Kanauj and his ill-treatment by the Poona Brahmans, the elite class who falsely accused him of theft. This caused anger in Ghashiram and swears to come back to Poona and take revenge on the city for making him a Shudra, a criminal. Ghashiram is in search of an opportunity and it comes in the form of Nana Phadnavis's demand of his daughter, Lalitha Gauri. Ghashiram without thinking gives his daughter and compelled Nana to appoint him as the **kotwal**[1] the city. And then Ghashiram's reign of terror begins making the city a hell. These include allowing people to work exclusively under permit, falsely accusing a Brahman of theft, humiliation of a respectable woman as being a prostitute and inhumane punishments like pulling out of nails from fingers and chopping of heads. While Ghashiram is enjoying his reign of terror on the city and its Brahmans, Nana is relishing with the youth and charm of his luscious daughter. However, Ghashiram wakes up lately from his addiction of power when he learns that his daughter is dead, and Nana is marrying for the seventh time. He is angry with Nana, but he is convinced by clever Nana to go with his duty of the kotwal. Again, Ghashiram's reign of terror resumes and it reaches to its climax level soon. Twenty-two men are killed by suffocation in a small cell for stealing fruits and the city demands justice. The Poona Brahmans are furious and demand Ghashiram's death warrant. Nana casually signs the order for Ghashiram's execution and as crowds gather Ghashiram's motionless and lifeless body is seen. Then clever Nana appears on the stage as a Messiah to cure a disease that plagued them all. To mark this a success, he orders festivities for three days.

The outline of the play makes it clear the play deals with social issues, a universal theme. The play is a political satire and has historical elements it. However, it is Vijay Tendulkar's signature style that he uses traditional folk elements of theatre in a historical setting and very carefully deals with a contemporary and postcolonial issue. Tendulkar himself asserts, *“This is not a historical play. It is a story, in prose, verse, music and dance set in a historical era. Ghashirams are creations of socio-political forces which know no barriers of time and place.” (5)*

Women are the marginalized characters in the play. Very little space is given to them in the form of dialogue. Ghashiram, Nana and the Brahmans take up whole of the play. Lalitha Gauri hardly gets a chance to speak. She speaks a few words in her first encounter with Nana when he tries to touch her in front of **Ganapati**[2]. After that she is mute amidst her loss of youth, honour, and when she finally loses her life with a baby in her womb. Ghashiram's wife is absent from the action. Ananya observes the absence of the marginalized, *“Gauri has no identity of her own, she merely plays out Nana's imagination. At the moment where Ghashiram is digging out her body, she has no physical presence on stage, for Nana's illusions have moved past her.” (Feminism In India)* The other woman speaks in the play is Gulabi. She tries to show some authority over Nana when she calls her men to beat Ghashiram and snatches the necklace given to him by Nana. But her status as a public woman, a plaything for men's pleasure reveals the hollowness of her power and authority. Chandra, the mid-wife appears for a moment and she is not given a full sentence to complete. She merely utters, *“There- we buried her there…” (75).*

Voiceless and Powerless

In *Ghashiram Kotwal*, the playwright has made the women characters insignificant throughout the play except as sensual and sexual objects. All the women characters in the play are marginalized and victimized by patriarchal socio-political forces. They are portrayed as the weaker sex. This is clearly indicated in the use of words. Ghashiram's assurance of giving his daughter on

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condition reflects this- *"If the hunter is ready, the prey will be found."(49)* Again reference of Nana as '*wolf' (51)*, '*beast' (51)*, '*devil' (74)*, '*monster' (74)*and Gauri as '*deer' (48)* and '*peach' (52)* reveals that she is weak, vulnerable and fragile in his power. Nana's description of Gauri- '*How beautifully formed! What a lovely figure!*' (49) and *'What a bosom! Buds just blossoming… we'll squeeze them like this! (50)* indicate she is nothing but a sex-object in hands of men of power like Nana.

A close reading of Tendulkar's *Ghashiram Kotwal* reveals the fact that all the women characters are voiceless and powerless in the patriarchal hegemony. The men are the main characters who hold power and authority and take decisions at their whims. In this play, Lalitha Gauri, a young and innocent girl is commoditized between the desires of a power-hungry father, Ghashiram and a luscious ruler, Nana Phadnavis.The father barters his daughter with Nana for the **kotwali**³ of Poona to fulfill his personal vendetta to tyrannize the Brahmans against his humiliation while Nana uses Gauri to satiate his perverted lust. Nandana Dutta in her 'Intoduction' to *Ghashiram Kotwal* remarks,*"They display an equal degree of selfishness and a similar willingness to use people to reach their own goals and Tendulkar's ethical concern is most prominent here – in his understanding of one's relationship to others who are different from oneself, belonging to a lower economic or social status or opposite sex."(7)*

Gayatri Chakravorty Spivak says, *"The ideological construction of gender keeps the male dominant" (Spivak,32)* and this ideology is prevalent throughout the play. In Poona the Brahmans enjoy the highest social order and power. They belong to the 'Centre'- the symbol of power. The postcolonial view, the idea of powerful, dominant West with masculinity and submissive, weak and obedient East with femininity is clearly manifested. Women are considered 'Other'- simply taken to be granted. They have no power and social status except the traditionally prescribed roles-wife or sex-partner. Nana Phadnavis symbolizes the patriarchal hegemony that keeps women subordinated in all places and situations. Lalitha has no choice but to be bartered as a sex toy to Nana. Neither she nor her mother speaks any words against her father's opportunistic decision. They are colonized - they are conditioned not to think or take decisions as if they haven't any intellectual ability.

In this play women are dominated, exploited and inferiorized by patriarchal oppression and repression. The women characters are denied of their personal and intellectual abilities and capabilities. It is the male characters who take decisions on behalf of them. Women are treated in any way by the men as if they are the owners. The fate of Gauri lies in the hands of two males. Nana wants to relish the youth and beauty of Gauri and Ghashiram wants to climb the power ladder. And Gauri fulfills the immoral aspirations of both of them. She is a colonized woman- voiceless and powerless. Her silent acceptance of her father's dictates reveals the fact that in patriarchal society a woman has no choice at all except accepting male dominion. The Brahman wives are not happy with their lecherous husbands, but they are silent in solitary confinement. Nana's wives have 'become' women- voiceless and powerless. They have nothing to do with Nana's decision whether his playing with an innocent girl kills her or in his decision of marrying another girl. They are just ready to accept whatever he does or decides without any comment.

Manipulation of Power

In patriarchal system, males manipulate power in their own way to satisfy their immoral wants. During the **puja**⁴ceremony of Ganapati, Nana comes but he is not listening to the **kirtan**⁵ rather she is looking '*unblinkingly at a pretty girl'(48)*. When he comes close and touches her, she pulls back his hand and reminds him that *"He (Ganapati) will see." (48)* But lustful Nana tries to convince her using religion as a weapon to hunt his prey and says'*he won't say anything' (48)* as

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Ganapati has two wives. When she finally escapes from his hand, he leaves no opportunity to slip finding the *'Erect! Young!Tender!'(49)*girl. To have 'the prey' in his hand Nana fulfills Ghashiram's demand for the kotwali in exchange for his daughter. Nana enjoys his perverted sexuality with her and throws to die when she is pregnant. She dies but even a death ceremony is not provided to her. Ghashiram is angry with Nana for killing his daughter but he is soothed by Nana's philosophical speech. Then 'Sab Theek Hain" - everything is fine, and Gauri is lost from both of their imagination.

In the play all the male characters are dominant and powerful. They are given enough space in the play to defend their decisions and actions. When **Sutradhar**[6] catches a Brahman going to the red-light area, there is a long conversation between them and the Brahman moves his words this way and that way though it is clear that he is going to Bavannakuni. Ghashiram exchanges his daughter with Nana for the kotwali of Pune and there is long exchange of words. Nana's long monologue is a defense on his behalf – *"This time, there are two bullets in this gun. With the first one, we'll fell your luscious daughter. But with the second we will make the city of Poona dance." (55)*As the women characters are weaker, no space is given to them to decide. They are just puppets in the hands of men who make them dance and crush their body and roast their individuality like youngling chicks.

In *Ghashiram Kotwal*, all the women characters are colonized by dominant masculine hegemony. Men are the masters. They have social, political and military power. They belong to the elite class. It is their natural right to rule, control and exploit the women- the 'other'- the servant class. They can do anything with them on their whims. The women are the resources, and their exploitation serves multiple purposes. The exploitation of Gauri gives Ghashiram power to rule- *'Gauri dances, Nana dances, Ghashiram's reign has come'(58)* and pleasure of sex to Nana. The Brahmans make their wives suffer 'solitary confinement' while they lose in relishing the prostitutes of Bavannakhani. Ghashiram uses his own daughter to become a kotwal and he humiliates a respectable woman as a prostitute taking her out from her home. He chokes Chandra, the midwife to death though he knows the real culprit is Nana. Nana has several wives of different ages but again Nana's acquisition of *'a tender blossoming bride' (70)* with a deal of hundred gold coins and big portions of land indicates that women are mere resources and materials that serve only to satisfy the male ego. Here the institution of marriage is used as a tool to subjugate the socio-economically poor women.

Conclusion

In conclusion it can be said that Vijay Tendulkar in the play *Ghashiram Kotwal* has dealt with the harsh realities of the contemporary society. The play from a feminist perspective makes it clear that in a patriarchal society, women are considered almost insignificant except as sex-objects. Women are used, abused, sold, humiliated and suffocated by the amoral ideologies by patriarchal hegemony. They have no pleasures in life but are used as objects of pleasure for the men. Happiness is not even an occasional episode in their lives. They have no voice and choice of their own. The male dominated society is indifferent to their role of taking decisions. They are just conditioned to behave at the wink of a finger as prescribed by the patriarchal hegemony. The play is a brilliant political satire written against the emergence of the Shiv Sena in Maharashtra, but re-reading and re-interpretation of the text makes it a chronicler of male dominance and violence on women in contemporary India.

Notes

[1]**Kotwal** –an official of law and order, equivalent to a police chief.

[2]**Ganapati** – Ganesh, one of the Hindu gods.

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[3]**Kotwali**–the office and work of the kotwal.

[4]**Puja –** religious prayer ritual or the act of worship.

[5]**Kirtan –** Religious song/chant in praise of gods/goddesses, sung primarily in chorus.

[6]**Sutradhar**–Narrator who holds the 'sutra' or thread of a story.

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Leela: Text to Movie - A Visualization of Critical Creativity

Mrs. Devarani B. and Vinu C James, M.Phil. Scholar
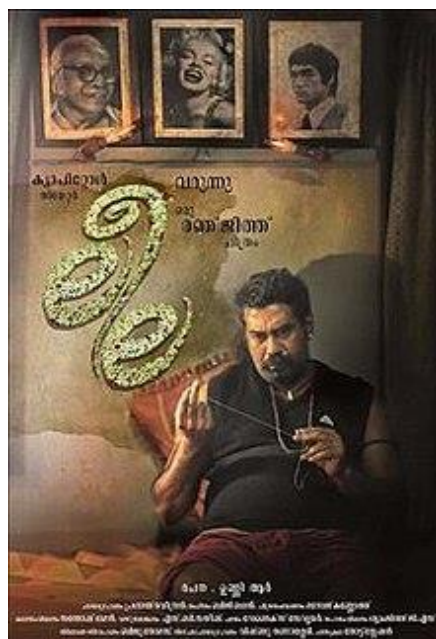
Courtesy: https://en.wikipedia.org/wiki/Leela_(2016_film)

Abstract

It is always a herculean task to transform a literary work into a piece of movie without compromising on the elaborative and imaginary freedom a writer enjoys over a film maker, especially for a post-modern story like 'Leela', written by Unni R. 'Leela' is a daring attempt by renowned director Ranjith, to explore a story through the psyche of Kuttiyappan, a carefree Christian man with instinctive and manic desires. But for a viewer who has not read the actual story written by Unni R, there is every chance of leaving the theatre with a load of unanswered questions and might even crib about the lack of clarity. The director has managed to visualise the climax sequences without losing the much-needed severity that the script demanded, overshadowing the limitations he must have faced until then in visualizing the original story. The close-up shots of an elephant and Kuttiyappan in the climax reminded of the imposing shots of similar kind from the critically acclaimed French movie Dheepan. The epilogue is one pivotal move that reassures the truth that the power of nature is beyond man's imagination and even a slight change in its behaviour can ruin all the plans and dreams that men weave, irrespective of their motives. Overall, 'Leela' is one of those inconclusive movies that provoke disturbing questions about the vulnerabilities of man's natural instincts and is also an attempt to mock the average mallu's hypocritical moral values and ethics. In Ranjith's 'Leela', the protagonist Kuttiyapan steers his jeep across a multi-tentacled wasteland that ravenously gorges on the very

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lives that thrive on it. Hope has almost become extinct, souls have long fled the flesh caverns that they dwelled in and angels lie dangling from electric lines. A scalding indictment of the essential barbarity of humankind that has ingeniously been concealed under sly smiles, Leela is as raw as the bleeding bruises that it vehemently rips open.

Keywords: imaginary freedom, hypocritical moral, natural instinct, and creativity.

Sex and Sexuality in Motion Pictures

Unni R. wrote, "Leela is the first time I am adapting one of the stories into a script. This is a departure from the story, a complete rewriting."

How would you unravel an account of sex and sexuality into the medium of motion pictures? This was the general interest encompassing the making of Leela, part saw, part created and promoted by the business that mainstream film at last is. The producers of this film could take advantage of this curiosity and influence Malayalees to sit tight anxiously for the entry of something the crowd thought would have been another titillating display.

Leela – **Malayalam Dialect Movie**

Leela is a 2016 Malayalam-dialect mocking Indian movie, coordinated and delivered by Ranjith. The film is an adjustment of a short story by a similar name by Malayalam scriptwriter Unni R. which was distributed in Mathrubhumi week after week. Biju Menon does the lead part, while Vijayaraghavan, Suresh Krishna, Indrans, Sudheer Karamana, Parvathy Nambiar, Jagadish, and Priyanka do the supporting parts. The motion picture was discharged on 22 April 2016. It is the primary Malayalam film in history to make its global debut online around the same time of its showy discharge. The film is a parody based deplorable show set in focal Kerala, the film takes after the hero Kuttiyappan, Biju Menon who is on a ridiculous mission. He is helped by his confided in assistant, Kuttiyappan, Vijayaragavan goes looking for a lady who can satisfy his wants. He experiences ED (Erectile Dysfunction) so he is looking for an elephant, a prime tusker for being a piece of his sexual dream.

Kuttiyappan

There is Kuttiyappan in extremely Keralite man. This will be a removal of it. The travel investigates characters Kuttiyappan meets and occasions in these crossing points. Kuttiyappan discovers his prerequisites. He feels feel sorry for a lady he picks and chooses to wed her. In any case, shockingly the elephant he purchased for the time kills that lady. The story slices through open spaces of manhandle and personality's as a blade through margarine in a unique way. Unni R, who composed the screenplay, doesn't appear to be agreeable in changing over his own story while endeavoring to locate the true to life scope in it. There is an absence of sharpness in exchanges to inspire the vague idea of the motion picture, which the content author did capably well in Venu's 'Munnarayippu'. The discussions amongst Kuttiyappan and Dasappan (Indrans), a pimp, has looks of repressed dull cleverness. The over the top utilization of liberal images and pictures and the consideration of a hallucinating blessed messenger to include surrealism were diversions while pursuing the genuine Kuttiyappan on screen. Be that as it may, Venu is cheerful in saying 'It's a fantasy undertaking of sorts. It's a motion picture so it can't be a correct portrayal

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of the story. All things considered, I am totally happy with how the motion picture has turned out.'

Not Losing the Seriousness

The executive has figured out how to picture the peak groupings without losing the truly necessary seriousness that the content requested, dominating the impediments he more likely than not looked until then in imagining the first story. The nearby shots of an elephant and Kuttiyappan in the peak helped to remember the forcing shots of comparable kind from the widely praised French film 'Dheepan'. The peak is one significant move that consoles reality that the intensity of nature is past man's creative energy and even a slight change in its conduct can demolish every one of the plans and dreams that men weave, regardless of their thought processes.

Actor Biju Menon's Role

Ranjith has utilized his performing artists to full impact, particularly Biju Menon, who handles the primary character. Menon glimpsed great inside his customary range of familiarity of light funniness and natural discourse conveyance. The executive investigated the flexibility of Biju Menon by giving him complex circumstances that are practically identical with Mohanlal's part in 'Thoovanathumbikal'. Vijayaraghavan additionally sparkles as 'Pillechan' with his ideal non-verbal communication and signals of a withdrawn old man while for Jagadeesh, the part of 'Thankappan' will be one to be pleased with, in his ongoing vocation studded with cliché jokester parts. Indrans, then, has not a lot to demonstrate after his much-assessed part in 'Munroe thuruth', trying his part 'Dasappan' easily. Parvathy Nambiar completes a not too bad employment as Leela, considering that she needs to keep up a dead face with miserable eyes all through her shots.

Human Relationship as It Occurs

Manic men and powerless ladies have for some time been portrayed in Malayalam silver screen. Leela conflicts with the crush. This film is a festival of dark funniness and it reflects and speaks to everybody in a family, which the dad, mother, girl or spouse can recognize it, believe it and react to it. The film endeavored to depict human relationship the way it occurs, all things considered. As a general public, we will enhance just on the off chance that we sit and observe this reality.

We run over bunches of positive and negative news in regular daily existence. Tragically, the things we tend to detest are huge in numbers. What is the point in overlooking them? We read irritating reports of alcoholic dads assaulting their little girls. There are additionally various occurrences of ladies being constrained into prostitution because of neediness.

Leela

All things considered, pale, anorexic, assaulted by her own dad, Leela is a young lady who through her lack of involvement, focuses a finger at the Malayalee's dishonest thoughts around the matrimonial family, the man centric heaven which moms need to so maintain that they would preferably quiet the fierce savagery against their little girls than break their 'holy thali' string. Young ladies require not be sexually assaulted in families, but rather there is such a

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large amount of viciousness in policing their bodies and wants, in controlling their developments and dreams, in shackling them to the unbending structures of ordinary mores and a customary instruction. The broken family is exceedingly emblematic in Leela: the mother deadened in bed, the dad whose inebriated trance offers him vainglorious illusions of himself as the ruler and defender of his ladies, and the little girl so docile and faithful to the requests of that awesome perfect called the family, regardless of how undemocratic it be.

The sit-tight for Leela had implied something unique for some individuals. It emblematized the desire to perceive how a splendid story that busted the fantasy of manliness could be adjusted to the to a great extent man centric territories of famous silver screen. Unni R's short story was eventually around a weak legend. A saint who could just form accounts around his manly ability, whose outrageous narcissism neglected to observe the truth around him, who required the underdogs of society, sex labourers and pimps, to help his self-assurance by giving him a similarity of virile quality that he needed, all things considered. The story has a saint who weaves an expound sexual exhibition around the 'thought' of having intercourse with a nubile young lady laying on the storage compartment of an elephant. Nonetheless, the brightness of the story is in its peak when Kuttiappan's manliness is uncovered to be an unfilled sign, a scene without any significance. It is right then and there when the barrenness of the male saint, the assumed guardian angel of his ladies, is uncovered in the entirety of its exposure that the grand mammoth of the wilderness finishes the story that Kuttiappan had woven, reclaiming the young lady in a sexual grasp of death.

Fantasies of Manliness and Womanliness

Quite a bit of our prevalent silver screen gets its appeal from the fantasies of manliness and womanliness it makes and tries to sustain as characteristic and true blue. The characteristic of a Ranjith scripted movie, particularly his trademark ones like Devasuram, Aramthamburan and Narasimham and his directorial make a big appearance Ravanaprabhu are these displays of manliness. In these movies, the executive places his story of manliness inside a primitive wistfulness and accordingly re-instates the past 'masters' and 'thamburans' (whom we battled to expel from a common society) unequivocally once again into the well-known creative ability.

From the mid 1990's onwards, this started off a religion of hegemonic manliness in Malayalam silver screen, where a mustache whirling, forceful and sexually virile legend reigns over the majority and furthermore his ladies. Despite the fact that Ranjith endeavored to step far from such sickening exhibitions of manliness in his later films, the apparition he had released upon Malayalam silver screen ended up being its bane. These goliath manly self image goals turned into a social gauge similarly as numerous Malayalee people were concerned.

Working around Narcissistic Sexual Perfect

By adjusting Leela, Ranjith would have the capacity to bust the specific same fantasy he had settled in the brains of the Malayalee group of onlookers. Nonetheless, it's the legislative issues of prevalent that triumphed to a specific level at the cost of Unni R's story that had conveyed the seeds of an unprecedented subversive vitality. The weak Kuttiappan with the intricate ceremonies he works around his narcissistic sexual perfect, the rise of which is pricked toward the finish of the story, is traded for a hero, played to magnificence by Biju Menon, who is

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a heap of erraticism which is moderate to him as a result of his rich heredity. In any case, the film attempts to extend him as a hero, and the climatic arrangement makes them announce that he will give an existence to poor people, hapless Leela by taking her home with him, inferring a wedding.

The short story's weak legend has a smart makeover in the film in the picture of a saint with an endearing personality. For the observing observer, Kuttiappan's whimsies are pieces of information to an extraordinary narcissism as is inconspicuously proposed in the story. In any case, the film neglects to build up that. Along these lines, a motion picture which had the capability of busting the rise of hegemonic manliness in Malayalam film gives in to the rationale of the normal motion picture buff and misses the mark concerning it.

In any case, it's in a radiant throwing that the motion picture triumphs. Biju Menon, through his simple, unconstrained acting, great voice balance and a splendid influenced machismo, is a delight to watch, however this execution hasn't inspired the best from him. The dark amusingness that was such a trademark highlight of the scholarly Kuttiappan is absent in the filmic partner, who is more dismal in his endeavors to maintain the boasting. Vijayaraghavan amazes the eye with a staggering execution, so inconspicuous and underplayed that he looks too normal to ever be true to life. Jagadish is shocking in most likely what could be his untouched best execution. Indran pulls off to a great degree persuading portrayal with perfect aesthetics and control. Parvathy Nambiar is eerie and ethereal, offering a relatively strange impact on the film.

The movie sells out the quintessential tension of well-known silver screen – How to maintain our fantasies of manliness, regardless of how emergency ridden we are?
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Feministic Approach with Ecosystem in the Select Novels of Anita Nair

M. Shanthi, Ph.D. Research Scholar and Dr. Vithyaprabha

Courtesy: https://www.flipkart.com/author/anita-nair
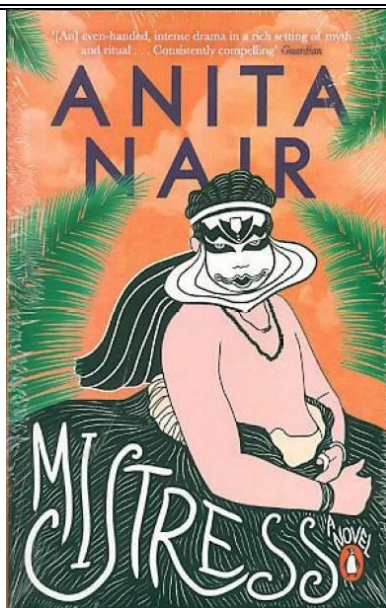
Abstract

This Paper deals with Eco feministic approach in the novels of Anita Nair namely *The Better Man*, *Ladies Coupe* and *Mistress*. Ecofeminism defines movements and philosophies that link feminism with environment. This movement seeks to eliminate all forms of social injustice. Ecofeminism tells the oppression and domination of all subordinate groups (women, people of color, children, and the poor) and domination of nature (animals, land, water, air, etc.). All of these subordinate groups have been subject to harassment, domination, mistreatment, and colonization from the Western male-controlled society that emphasizes and values men. The aim and main objective of my present study is investigation and interpretation of the textual and conceptual essence of ecofeminism in brief in the select novels of Anita Nair. It is essential to discover relevant ecofeminism theories and perspectives through a detailed and vast literature survey.

Keywords: Anita Nair, Feminism, Nature, Ecosystem, Culture, Reformation, Movements

Introduction

Ecofeminism was coined as a word in the 1970s. It has its roots in literature also. It focuses on the natural connection between women and nature as exclusive and supports the concept of 'Mother Earth' and 'Femininity of Nature'. It argues that traditional wisdoms of

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preserving and protecting nature as well as respecting women should be practiced in our contemporary society. Women participated in the environmental movements, specifically conservation much prior, beginning in the late nineteenth century and continuing into the early twentieth century. Women worked in efforts to protect wildlife, food, air and water. These efforts depended largely on new developments in the environmental movement. Anita Nair's novels: *The Better Man*, *Ladies Coupe* and *Mistress* have turned out to be a great success. It is the story of a women's search for strength, independence and women's conditions in a male dominated society and unveils the exploitation of nature, narrated with great insight, solidarity and homour.

Novels of Anita Nair

Anita Nair is a Bengaluru settled writer and ex-columnist from Kerala. She has published various novels, short stories, collection of poems, children's stories and travelogues. She is branded for her novel *Ladies Coupe* (2001), which was translated into more than twenty-five languages all over the sphere. It narrated the lives of six women who happened to share a coupe in a railway compartment. Her major novels on women, environment and empowerment that I have taken for the present paper are her first three novels, namely *The Better Man* (2000), *Ladies Coupe* (2001) and *Mistress* (2005) which are majorly written in the premise of Kerala.

The Better Man

Anita Nair's first novel narrates the story of Mukundan, who after retirement from Government service, has come back to his native place Kaikurussi in Kerala. The novel records his journey through reminiscences, repentances and revelations. He takes back his old house where all his childhood memories lay and makes Bhasi, an outcast painter, to help him with the renewal, which starts questions on his evolution to become a better man like his father. Anita Nair's character portrayal, expressions and plot make the novel rich and earthy. The novel also stresses on one's connection to his land and heritages and the attachment which continues for a life time. The major female characters in the novel, their controlled and broken life, their yet achieved boldness and actualization are narrated along with the uncertain and confused life of Mukundan. Anita Nair, as a person, believes that there is no particular connection between women and nature that men do not possess. She, ideologically, does not support any kind of essentialism, but feels that women are more affected by both the positive and negative impacts of nature. According to her, "Whether it is environmental protection or anything, women are the primary agents of alter. Whatever rules are made, eventually, women are the practitioners of change as they are involved with the daily aspects of life in a daily basis. Women, whether they belong to rural or urban areas, they can initiate change".

Ladies Coupé

The novel portrays the life stories of six women travelling in a Ladies coupe, each of them describing their life to Akhila, the protagonist, who is travelling to find out what she really wants in life. Akhila is a scapegoat for her family, as she has taken all the responsibility of her mother and siblings when her father died. Even though she is an income generating source, most of the time she is not receiving social independence. Aged forty-five and the background demanding her to be a spinster, she feels lost without having a companion and getting exploited by her sister. The novel roams through the memories of Akhila, interconnected by the story telling of fellow passengers and their empathy towards each other. The Coupe becomes a

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platform for them to express themselves and support each other. A bond of sisterhood is suddenly created among the women from different caste, class and age. The story of Marikolanthu, a Dalit woman, remains unique and reveals the multiple layers of exploitation she has faced in her life by being a woman, minor, Dalit, and poor. Akhila finally decides to resume her old romantic relationship and take a bold stand in her life. The novel deals with such issues by asking fundamental questions that not only shake the ideological ground of man's patriarchal role in a traditional society, but also imply the existence of an alternative reality.

Mistress

In this novel Nair has brought to the fore the issue of marital rape, which is often not discussed in public and which does not necessarily amount to violence under the law, because it is the husband who is the perpetrator. Women have been living in pain and silence for ages as victims of male dominance and sexual violence. Anita Nair portrays how women are oppressed and dominated by men through this novel. The novel roams around the contradicting and complimentary life situations of travel writer Christopher Stewart, a Kathakali dancer whom he meets in Kerala named Koman, and the niece of Koman, Radha, who happened to be locked up into the traditional housewife's role. Stewart's and Radha's affection for each other, perplexed situation of Radha's husband Shyam and Koman's life story and his relationships, are slowly revealed in the story. The title of the novel Mistress itself states the dubious status of a woman who is opted out from the prime position. The three major female characters in the novel namely Saadiya, Angela and Radha who belong to different time and space, yet connected to one another, as they can be roughly introduced as Koman's mother, are getting affected by the shift of environment from their natal place to marital life. But they deserve their distinctive identity that is not essentially attached to these titles in the novel. While defining them, it is crucial to comprehend how their identity as 'woman' in the society, devoid of space and time, is inevitable in analyzing their actions and reactions. Finally, she rejects both Shyam and Chris and in doing so, releases herself from the roles of wife and mistress but keep her urban baby, she gives her baby a maternal identity through the maternal care only, by rendering it 'fatherless'. In Eco feminist terms, Shyam sees nature or woman as a resource for the benefit of man. Both nature and women represent the generative powers of fertility and birth. But it exists as a reflection of nature through the reproductive and productive work of giving birth to children, feeding them and ensuring their healthy growth. Shyam runs a resort. He knows that Radha is feminine, but he views her as a passive resource, a decorative asset, in addition to be a material asset. He objectifies her by classifying her mentally as 'soiled goods', and yet she retains considerable value for him in terms of the wealth she owns.

Conclusion

In the three novels we discussed, Anita Nair brings into focus the issue of self-realization. In addition, Mistress focuses on domestic sexual violence. Though Anita Nair is not a feminist, her stories delve deep into the expectations of married Indian women and the choices they make within the relationships. They are entangled in their suffering and rebellion born of that pain, and convey a message of hope, through the change that is out there and can become possible through one's courage and initiative. Nair's India suffers from a system of sex-role stereotyping and oppression of women that exist under patriarchal social organization. Of course, patriarchy, in its different forms, has tried in many ways to repress, debase and humiliate women especially

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through the images represented in cultural and traditional forms. These novels raise the question whether the role of an Indian woman as a representative of other women, living under oppressive male-controlled systems in relation to culture resistance, should be restricted only to their roles as wives and mothers.

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Development of Cooperative Integrated Model CIRC Typed (Cooperative Integrated Reading and Composition) in Intensive Reading Learning

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Abstract

Intensive reading learning at elementary level aims to find the proper meaning of a text. Based on the results of preliminary studies, it is generally found that intensive reading ability of the 5th grade is generally low. This case is due to the use of monotonous and conventional instructional model. The purpose of this research is to develop cooperative model of CIRC (Cooperative Integrated Reading and Composition) model to improve students' intensive reading ability. The research method used is a modified R&D (Research and Development). Cooperative leaning model CIRC type developed in this research is focuses on the steps of learning activities. The results of this research showed that the descriptions of teachers' expectation in intensive reading learning are as follows: (1) active participation of students during the learning process which is determined by high activity and creativity, (2) students' courage to express opinions and comments as well as suggestion about the topic being discussed, (3) students able to actively participate in class discussion. Moreover, the results also showed the descriptions of the students' needs which are: (1) a low-risk, safe, comfortable, and fun learning atmosphere, (2) a learning process that provide students' self-actualizing chances by conveying ideas or discussion between friends, (3)) communication warmth between teacher-students, and (4) the frequent reinforcement in the form of praise and compliment for their positive actions. The improvement of learning outcomes through cooperative model of CIRC type is seen from the average of learning outcomes and the average of observations in each enforcement.

Keywords: Cooperative Learning Model CIRC Typed, intensive Reading, Research and Development.

1 Introduction

The modern era is characterized by extraordinary information disclosure. News in the from many parts of the world can be accessed easily and quickly through printed, electronic and online media. Therefore, the ability to absorb information quickly and accurately is unavoidable. Facing this era, schools need to teach their students various strategies to acquire adequate reading skills. Reading

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skill plays an important role to absorb information from various printed and online media that cover the various aspects of life.

Every language teacher should realize how important reading is for students. In addition, the teacher must also understand that reading is a complex, and inclusive skill as well as involving a series of smaller skills (Tarigan, 2008).

As part of language skills, reading skills have important and strategic positions. This is based on the fact that in this era of openness more and more people depend their lives on various information. In fact, reading has become a necessity of today's society. Therefore, reading skill is important and required not only by the academic community but are also required by everyone.

Considering the important role of reading skill, reading learning, particularly intensive reading, should get the great attention from the education practitioners. Intensive Reading as a Basic Competency of the Indonesian Language Learning Competency Standards is aimed at training students' ability to explore the implied meaning of the text being read. Therefore, students must possess that skill and master it especially at elementary school level.

Intensive reading is reading carefully, thoroughly and in detail to produce an understanding, and a deep and thorough comprehension of the reading text (Tarigan, 2008).

Based on observations in partner schools and discussions with Bahasa Indonesia teachers, students' intensive reading ability is still considered low. One of the causes of this low reading ability the inappropriate instructional model used by teachers. In addition, in the learning process teachers are still applying conventional and monotonous instructional models.

To overcome this, it is required an appropriate, interesting, and effective learning model so that students can participate actively in learning activities. By doing so, it is hope that the learning objectives are accomplish at the end of the class session.

Based on the thorough and further discussion about the problems faced, the cooperative learning model was chosen to improve students' intensive reading skill. In cooperative learning, students learn together in small groups and work to solve a problem, to complete a task or do something to achieve a common goal. In addition, cooperative learning can help students understand difficult concepts and can foster the ability to cooperate, think critically, and develop social attitudes. Cooperative learning has a positive impact on students with low learning outcomes. Cooperative learning models can help students improve positive attitudes, build confidence, and create interaction among the member of groups. Moreover, cooperative learning can also train students to receive friends with different background and competency (Suprijono, 2009).

There are many types of cooperative learning models that meet the characteristics of creative and effective learning, and among them is cooperative Integrated Reading and Composition (CIRC) models. The CIRC type cooperative model is an appropriate learning model to be applied in reading and writing materials at elementary level, as well as in the higher levels (Suprijono, 2009).

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Co-operative Integrated Reading and Composition (CIRC) models have many advantages. There are at least four advantages of cooperative Integrated Reading and Composition (CIC) model according to (Shlomo, 2009), which are 1) cooperative Integrated Reading and Composition (CIRC) learning model is appropriate to improve students' reading skill; 2) teacher dominance in learning process is reduced; 3) students are motivated on the results thoroughly, because they work in groups; 4) students can understand the meaning of questions and check each other's work; 5) help weak students; and 5) improve learning outcomes especially in reading learning. The previous research on COIRC model (Cooperative Integrated Reading and Composition) model is presented in the following explanation.

The first is Jahidin (2009) in a study entitled "The Effect of Cooperative Learning STAD and CIRC on High and Low Academic Students to Metacognition Skills and Mastery of Biology Concept of Bau-bau State High School Students". In the study it is concluded that the cooperative model learning strategy CIRC modification, can improve mastery of biological concepts and potentially improve students' metacognition skills compared with conventional strategies.

The Second is Sri Mudawati's (2008) research entitled "Enhancement of Learning Activity Through Application of Cooperative Learning Model of Reading and Writing (CIRC) on Environmental Principles and Preservation in Grade VIII MTs Negeri Gandusari Blitar". The study concluded that CIRC type cooperative learning model can improve student learning activity during group work, and presentation.

Third, the results of research Nasrul Fuad Erfansyah (2009) with the title "Improvement of Intensive Reading Skills with Cooperative Learning Model Type CIRC Class VI Student MI Maarif Mayak Tonatan Ponorogo Year Learning 2009/2010". The study concludes that CIRC cooperative learning model can improve students' intensive reading ability.

Fourth, the result of Dwi Prisitianik research (2016) with the title "Improving Text Caption by Using CIRC Model on Grade VII Student of SMP Negeri 25 Malang". The study concluded that the CIRC type cooperative learning model can improve students' ability in writing short story text. These improvements can be seen from the activities and student learning outcomes.

No matter how good the learning model is, it remains up to the teacher's ability. meanwhile, the professional teacher is the teacher who always welcomes change and renewal.

Based on the description, the problems are formulated as follows: 1) how is the description of the needs of teachers in intensive reading learning? 2) how is the description of the students' needs in intensive reading learning? 3) can CIRC's cooperative learning model improve students' intensive reading ability? and 4) how students' responses to learning use CIRC's cooperative learning model in intensive reading?

The purpose of this research is: 1) to describe teachers' needs in intensive reading learning, 2) to describe the students' needs in intensive reading learning, 3) to describe the learning process using CIRC type cooperative model to improve students' intensive reading ability, and 4) to know the student's response to learning using CIRC cooperative learning model in intensive reading.

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The theoretical framework describes some of the things related to this research namely, intensive reading that describes the reading of content and has language, cooperative learning model, CIRC cooperative learning model that describes the components, steps and advantages.

2   Methods

This research is an R&D method (research and development) of Borg and Gall (2003), which has been adapted by Sugiyono (2008). The method is used as a reference with modifications as needed in accordance with conditions in the field. The modification does not mean that Sugiono's adaptation R&D method is unsatisfactory, but rather to find the right formulation to achieve the expected learning outcomes.

The selection of R&D method in this research is based on the purpose of the researcher to develop the learning model. The researcher believes that the modified flow of R&D methods is appropriate to develop a learning model.

The R&D flow in detail begins with the literature study, then it continued with field studies to see the pattern of learning applied by the teacher. After analyzing the finding, the researcher designed the learning model that will be tested. The model design is piloted to a specified limited sample, then evaluated and corrected if there are weaknesses. The results of the evaluation and subsequent improvement serve as a hypothetical model. The hypothetical model is then implemented in the learning process in the classroom as the first stage of implementation. It is then evaluated and refined if there are still shortcomings or weaknesses, then re-implemented as the second stage of implementation. After that, it is evaluated and refined again if there are weaknesses. The same process takes place until the research gets the expected results.

The term of enforcement used in this study is a modified form of broad-term testing in the R & D method and is intended to conform to the purposes of this study. The purpose of this study is mainly to know the improvement of student learning outcomes and observation results of teacher and student activities in the implementation of learning models on each enforcement.

The results of this study after expressed to meet expectations for improvement achieved, then the next model is defined as a final model that can be implemented into schools more broadly, especially in high school.

The stages of R & D activities are prepared and implemented by using the model cooperative CIRC type is more as follows.
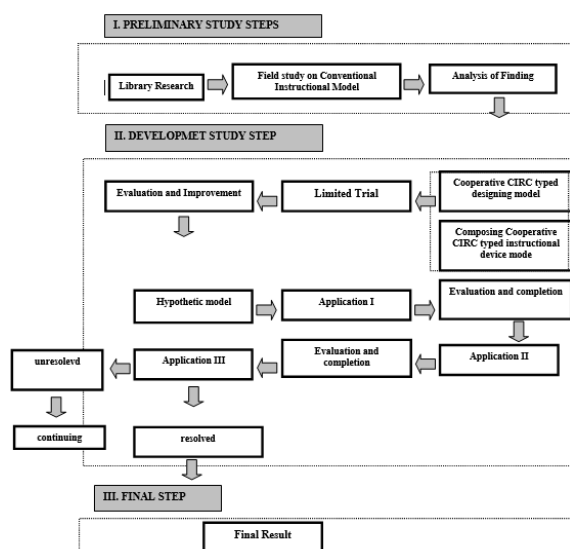
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Figure 1: Stages of Research and Development Activities Cooperative Integrated Reading and Composition (CIRC) Model.

3   Results

In accordance with the objectives, the results of this study can be presented as follows. Concerning the description of teachers 'needs in intensive reading learning it can be identified that 1) the teacher expects student involvement in the learning process, (2) the teacher expects the students' courage to express their opinions and suggestions on the issues discussed in the group, and (3) students are active in following class discussions.

Based on these results the initial findings of learning activities it determines that students are still awkward and afraid to make mistakes both when arguing and when answering questions. Students still lack confidence in their abilities. They are always overshadowed by mistakes. it can be seen from the students' attitude who still seem to be shy in conveying opinion. DePorter and Hernacki (2002) argue that one of the learning constraints of students is the fear of making mistake and failing to do something, whereas he thinks mistakes and failures are a delayed success. He further said that fear of making mistake and failure can keep one person forever confined in a life without challenge, without adventure, no joy, and loss of curiosity. All of that at the end will make a person become steady. The condition of the students gradually can be eliminated in line with the improvement of learning activities conducted in each enforcement.

The students' needs are as follows: 1) students need low-risk, safe, comfortable, and fun learning atmosphere, (2) students need learning process that gives freedom to self-actualization, (3) students need communication warmth between teacher-students, and (4) students need the intensity of reinforcement in the form of praise and flattery for positive activities undertaken.

It is undeniable that the learning situation is safe, comfortable, and fun will make the child feel at home for long stay in the classroom. Similarly, learning situations that give children greater freedom to self-actualize will create class conditions full of ideas and ideas. In addition, a teacher who is truly able to play a motivator and class facilitator, will foster self-confidence in children. In

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addition, the intimate relationship between teachers and students intensely reduces the burden of fear, insecurity, lack of confidence in children. This is in line with DePorter and Reardon's (1999) opinion that the key to successful learning is the ability of teachers to build emotional ties by creating student learning pleasure, harmonious relationships, and removing threats from the learning environment.

The most important thing that most teachers forget about is giving praise or flattery. So far it is often ignored, in fact the provision of reinforcement in the form of praise and compliment can be encouraging to the child's self-recognition.

The improvement of learning outcomes through cooperative model of CIRC typed is seen from the average of learning outcomes and the average of observations in each enforcement. The average score of evaluation of the enforcement I is 61.9, enforcement II is 69.6, and the enforcement of III is 79.1. Meanwhile the rating of the average of observations on the enforcement I shifted from 'poor' to 'fair'. The rating of enforcement II increased to 'good' and the enforcement III became 'very good'. The students' responses questionnaire results are 5.3% classified 'poor' 36.9% 'fair', 44.2% 'good', and 12.4% is classified 'very good'.

4   Discussion

Intensive reading learning using CIRC-typed cooperative model is implemented in three steps of enforcement. The researcher designs the instructional pattern according to the characteristics of CIRC-typed cooperative model which is child friendly. Using this instructional designed, the researchers and partner teachers conduct implementation of learning in the field. Together with the partner teacher, the researcher carried out an intensive recording of the learning process on teacher's and student's activity observation sheet. Researchers follow the ongoing process of learning from the beginning to the end of the activity.

From the three steps of enforcement, the data about the learning process in the form of a description of the needs of teachers is obtained. This data is then discussed and evaluated by the researchers and teacher partners. The results are expected to be the basis for improvement in the learning process on the next implementation. All deficiencies recorded are valuable findings for improvements to subsequent enforcement.

In this step the partner teacher implements the planned CIRC type cooperative model. The partner teacher follows a rough path in each learning step. After concluding the apperception, the partner's teacher subsequently formed a heterogeneous discussion group by setting each group of 4 students.

It is an axiom that discussion is one of the teaching strategies that can encourage students to be active. This is in line with the opinions of Ibrahim and Sukmadinata (1991/1992) the teaching method that can enable students, the simplest one, is the question-and-answer method along with discussion method because these two methods have many similarities. In the learning process of CIRC type cooperative model these three methods accommodate well.

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In the next step, the partner teacher gives the topic that has been set for discussion. The partner teacher asks each group to examine the topic first and raise questions if there is something they don't understand. Partner teachers continually strive to create learning conditions that allow students to be more active and creative. Partner teacher always motivate and direct students to discover their own understanding and knowledge. In addition, partner teachers provide guidance on what students should do and try to generate and lead students to master the problem. While continuing to create a conducive learning atmosphere, partner teachers seek to and find weaknesses that are considered to be an obstacle. At the suggestion of the researcher, the partner teacher continues to identify the ability that is expected to grow and develop and can be mastered by the students after the end of the learning process. From the topic of the problem is expected students can read for each other and find the main idea and can respond to each other. The collaboration among the students is expected to create students' courage to express opinions, and ideas and to accept differences among students. The responses are written in a separate sheet that has been prepared.

On the next activities, the partner teacher asked each group to present the results of the discussions of the topics discussed. The partner teacher also asks other groups to respond to the outcome of the presentation critically and responsibly. Based on the researchers' guidance, partner teachers conduct activities that can lead students to parse and solve their own problems. Students are expected to be able to elaborate the problem logically and scientifically. With the guidance of teachers, students are able to find and answer their own problems.

The teacher gives wide opportunity to the students to express their opinions or comments and suggestions on the topics discussed. Unfortunately, these efforts and expectations did not get positive response from students. At initial enforcement students still seemed passive and had no courage to express opinions or comments on the topics covered. It is seen from the awkwardness of students. When the teacher asks one of the students to try to give an opinion or comment on the topic of discussion, the student still has not shown the courage to contribute. Students still look scared, shy, and lack confidence. In fact, in this activity the teacher expects students to be actively involved in the learning process, convey opinions, ideas, ask questions, and respond. Researchers totally realize that the traditional learning process has influenced students' behavior.

With the guidance and encouragement made by partner teachers intensively, then some students begin to attempt to give opinions or comments on the topics covered. The courage of one of these students gradually followed by other friends.

Teacher partners are really required to be able to play the role well, i.e. as a facilitator and motivator of student activities. With patience, perseverance, and tenacity, partner teachers are constantly trying to motivate students to be actively involved in the learning process. Gradually the activity began to show positive results. With dedication, partner teachers continue to strive to be loyal discussion mediators. All the difficulties he encountered he resolved vigorously and without despair. Constantly partner teachers encourage students to be involved in the learning process.

Furthermore, the partner's teacher provides explanations through short lectures and students were invited to understand the topic correctly. It is expected that in this activity the students are able to find the conclusion of the problem. Student activity is allowed to flow without teacher

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intervention. The short lecture is intended only to clarify the intent of the topic discussed. The lecture is also intended for the issues discussed not to widen everywhere. In line with the statement of Ibrahim and Sukmadinata (1991/1992) that the lecture method is a learning method inherent in every learning process, and the lecture method is used to convey information or explanation on a subject or a problem. Thus, the lecture method that emerges in the midst of this learning process does not become a dominating part at all.

In the next activities, students were asked to report the results of the discussion related to topic discussed. By this activity, it is expected that students are able to conclude the topic discussed.

In the early stages of the learning process through the CIRC cooperative model is implemented, many obstacles are found. Almost all partner schools report difficulty creating dynamic class conditions. Students are not accustomed to explore the material with their own reasoning abilities. However, at a later stage the situation becomes reversed, students begin to enjoy this kind of learning model, especially adventurous students. Meanwhile, other students also began to show rapid development, mainly especially their courage to participate in the learning process.

At the end of learning process, partner teachers gave praise and compliment to the students who dare to contribute to the discussion and proceed with concluding the outcome of the discussion. Praise and compliment is intended to encourage the growth and development of students' enthusiasm while concluding the results of the discussion is intended to strengthen the learning process that has been implemented.

Learning through the CIRC-type cooperative model is not just a model of learning that is concerned only with the end result, but further it can form positive characters and characters. Indra Jati Sidi (2001) stated that the method of learning done by a teacher greatly influences the formation of character and character of a person.

To achieve the success of learning, the picture of the needs of teachers are determined by the involvement of students in the process of active learning, activity and creativity are high, and the courage of students to argue. This cannot be negotiable. Without such comprehensive activity it is impossible to improve students' ability in intensive reading to be achieved.

Meanwhile, the description of students' needs in reading intensive reading can be seen in the following explanation. During the implementation of the CIRC type cooperative model learning, students showed a disquieted expression. It can be seen from the behavior and gestures shown. Researchers are aware the students' anxiety in learning activities at the moment. The learning patterns are completely different than usual. Earlier, the students followed the learning activity merely by sitting, silent and listening without requiring direct student involvement. Therefore, this learning process for students is considered as a new thing, particularly when they are asked to get involved directly.

The learning of the CIRC type cooperative model requires students to be actively involved in the process of discussions that have been designed. The final result is not the main goal, but only the intermediate objective, whereas active student involvement becomes an important concern for the

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teacher, since the principle of student involvement in each learning activity is a reflection of the final outcome.

Based on field studies and interviews with partner teachers before the research was conducted, it was found that currently the partner teachers were fixated on the conventional learning pattern using only the classical method. This is done in addition to the lack of facilities (related reading materials) as well as the demand for curriculum and the final examination of the national examination [UAN]. These demands cause the learning practices out of the path. In fact, a partner teacher informed that students in the final class are no longer getting the usual learning materials. They are only treated and taught UAN preparation materials only, or materials that are tested in UAN later. Even more alarming there are some schools that only hold UAN problems drill of subjects to be tested. The policy really impaired the world of education.

This fact cannot be denied, that currently conventional learning application has internalized in students: the students become passive learners i.e. learning that only requires students to sit, be quiet, and listen to the teacher's lecture. Therefore, it is not surprising that in the early implementation of this type of CIRC cooperative model learning, there were many reports from partner teachers complaining of low student involvement. Similarly, in the learning process the partner teachers reported difficulty creating an active classroom condition. This fact is quite difficult for researchers.

The pattern of conventional learning that is conducted by the teacher so far does not provide space for students to self-actualize, and the conventional learning pattern that has been accepted by the students is only to create passive class conditions. Such pattern of learning can lead to complexity in the organization of learning this time.

During the implementation of learning, data on the description of the needs of students is obtained as follows. Basically, students need safe, comfortable, and fun atmosphere. A safe and comfortable learning atmosphere means that the instructional model is set least threat and pressure, while enjoyable learning is an instructional model that is set up full of friendship, togetherness and freedom. Such learning conditions will generate a conducive classroom atmosphere, furthermore creating a growing interest in student learning. This fact demands a teacher's professionalism in managing the class. DePorter (1999) recounts that a joyful atmosphere will bring joy to learning. The same is presented in the research results of Welberg and Greenberg (1997, in DePorter, 1999) that the classroom social environment is the main psychological determinant that influences learning.

To create such learning atmosphere is on the teacher's hand; how a teacher can build an emotional bond, build a harmonious relationship and instill understanding to the student. A harmonious relationship, and a pleasant classroom atmosphere will have a profound effect on the growth of self-confidence. In line with the opinion of Kaufeldt (2008) that the best way to learn is where there are enough challenges in the low-threatened learning environment. In addition, the learning process which is built full of humanists, giving students the freedom to self-actualize, intensive emotional bonding and communication warmth between students and teachers, will greatly affect the success of learning.

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Based on that fact and the results obtained in the implementation of CIRC cooperative instructional model, it can be concluded that the core of the picture of the needs of students is the creation of learning settings that provide sufficient place for students to self-actualize, low-threatened, safe, comfortable, and fun class conditions, harmonious relationship between teacher-students, as well as a recognition and empowerment by teachers. The latter two factors are capable of bringing a great influence on learning outcomes. Often these problems are ignored. In fact, it is considered insignificant but has a great impact for students. Giving reinforcement in the form of praise or flattery for the positive behavior of students can foster self-confidence.

After obtaining various positive input from the researcher on each application, the intensive reading learning process using CIRC type cooperative model can be implemented well. The atmosphere, attitudes and professionalism of partner teachers gradually can also be well established. Field observations become the basis for improvement and refinement of subsequent enactments, so that all that is expected of the learning process can be achieved.

Description of the needs of students in intensive reading learning activities is a separate input for partner teachers. The partner teacher realizes there are many elements that can affect the success of learning. However, so far, these things are often ignored to meet the demands of UAN curriculum and demands. The dilemma faced by these teachers may be a matter of reflection for us.

4   Conclusions

Based on the results of the research and discussions that have been described, it can generally be concluded that learning using the CIRC type cooperative model can improve students' intensive reading skills if implemented by taking into account the eight learning steps. The eight steps are: 1) the intensity of the student's personal approach; 2) the intensity of giving questions to the students; 3) the intensity of motivation for student involvement; 4) the intensity of attributing students' experiences to the material; 5) the intensity of giving positive reinforcement to student achievement; 6) the intensity of the opportunity distribution to the students in giving opinions and suggestions on the material discussed; 7) the intensity of the distribution of opportunity to the students in answering teacher questions; and 8) the intensity of provocation of feedback questions from students.

Learning through CIRC-type cooperative model applied by taking into account the eight learning steps not only can improve students' intensive reading ability, but also can motivate students' involvement in the learning process, encourage students' courage to express their opinions and contribute to the material discussed, to create student creativity in following the activities of discussion and eliminate shame, fear and lack of self confidence in students.

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Protests of the Kenyan People against European Colonialism in the Select Novels of Ngugi wa Thiong'o

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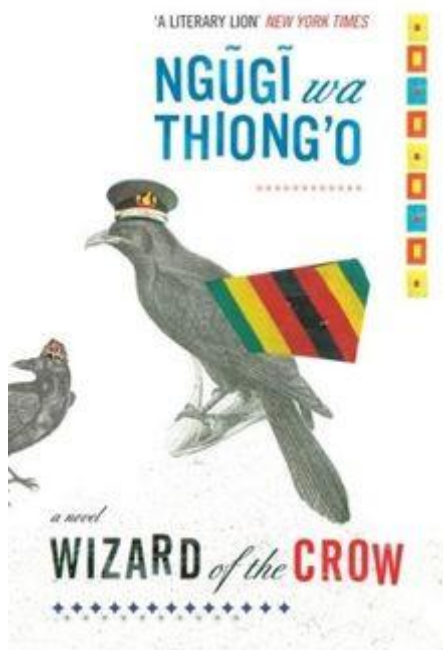
Courtesy: https://en.wikipedia.org/wiki/Wizard_of_the_Crow

Abstract

Creative art impersonates itself as a medium in expressing the insights of its designer's visions. Creative art encapsulates Literature as its substantial fragment. Literature as a discourse encompasses all the occurrences of the past, present and sometimes the future. Writers never fail to record the struggle, revolution, resistance, betrayal, triumphs, and all the momentous endeavours of an age using Literature as a medium. Literature aids in providing the society with the reality of the incidences in the life of the people and acts as a voice to the voiceless. In the Third- world nations Literature is employed as a device by the writers to expose the cruel nature of colonial and neo-colonial state. Especially in the African countries, Literature during the colonialism emerged as revolutionary representing the resistive nature of the people towards colonialism and during the neo-colonial period, the writings are full of lost hope, disillusionment and treachery in the newly formed government. Few writers like Ngugi wa Thiong'o used Literature to trigger the people against the suppression and inhuman nature of the Europeans over the African people even after the independence in the Neo-Colonial state. Ngugi wa Thiong'o is one of the prominent East African writers, who had the courage to protest against the suppressors of the Kenyan people through his writings. This paper focuses on the protests of Ngugi wa Thiong'o against the colonial and Neo-colonial government through his novels.

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Keywords: Ngugi wa Thiong'o, Literature as a medium, Colonialism, Neo-Colonial State, Suppression and inhuman nature of the Europeans, Protest against the suppressors.

Literature as a Weapon

In the Third- world nations Literature is employed as a device by the writers to expose the cruel nature of colonial and neo-colonial state. Especially in the African countries, Literature during the colonialism emerged as revolutionary representing the resistive nature of the people towards colonialism and during the neo-colonial period, the writings are full of lost hope, disillusionment and treachery in the newly formed government.

Weep Not Child

Ngugi's novels expose the true nature of imperialism that led the mass of people to afflict pain for the few who benefit by exerting the sweat of others. Ngugi on no occasion neglected the sufferings of the proletariat in his writings under imperialism. The colonial government had plundered the entire nation making them dependent on the Western countries economically. The character Ngotho in *Weep Not Child* is framed by Ngugi as a sample of the farmers who lost their land during imperialism and was made to work on their own land. This stance expressed by Ngugi can be studied in the view point of Jim Blaut on Lenin's theory of imperialism. Ngotho's own land was confiscated by the white settler and was made to produce the primary materials for the benefit of the capitalist Mr. Howlands. Ngugi in *Weep Not Child* vividly represented the woeful situation of the people who lost land and were made to work as labourers in their own land during the imperialistic era. The natives were forcefully removed out of their lands. Mau Mau became more popular as they fought for the country's freedom sacrificing their life and comfort, more and more people joined Mau Mau by the utter frustration created by the Europeans who treated the natives as slave animals and plundered all their wealth.

> Conditions went from bad to worse. No one could tell when he might be arrested for breaking the curfew. You could not even move across the courtyard at night…. It was said that some European soldiers were catching people at night, and having taken them to the forest would release them and ask them to find their way back home. But when their backs were turned they would be shot dead in cold blood. The next day this would be announced as a victory over Mau Mau (WNC 93).

Petals of Blood

In *Petals of Blood* Ngugi explains how the Europeans had used the native leaders as tool to make the people surrender them for economic and security expenses. The local power mongers who cared only for their own profit exported the primary and raw materials to western countries. Charles Hornsby in his work *Kenya: A History Since Independence* has stated that

> The government supported agricultural exports in every way, including subsidies for settlers and forced African labour… Between 1942 and 1952, the output of the large farms doubled, driven by mechanisation, high and fixed world prices and bulk export deals…. With the danger and costs of maritime trade high, the country was also forced to create several new import substitution industries (38).

These lines clearly coincide with the narration of Ngugi about the state of Kenya aftermath independence. *Petals of Blood* undoubtedly reveals the woeful state of the people whose wealth has been robbed by the local administrators of the Europeans. Accordingly, imperialism and neo-

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colonialism has moved African nations into the situation of entirely dependent on the western countries. Ngugi has sarcastically mentioned this worse state of the nation in his later novels very boldly.

Wizard of the Crow

The Ruler in the novel *Wizard of the Crow* represents the entire force that compellingly pushed the powerful and resourceful country into a pleading state. In the *Wizard of the Crow,* the Ruler's ministers gifted a chart plan for his birthday. The chart plan is named as 'Marching to Heaven', which meant to build staircase to heaven so that their ruler could go to heaven and make a conversation with God every day. The ministers have planned to receive the financial support for the building of Marching to heaven from the World Bank. Ngugi has used this occasion in his novel to imply his real thoughts sarcastically under the cover of his characters. When the World Bank representatives came to Aburiria, the beggars surrounded them begging for money. They were chased off the by the police officers. Later this incident was narrated to Nyawira by her boss Titus Tajirika under whose expression Ngugi voiced his thought ironically as

> "These beggars are just too much," he started telling Nyawira…. "I don't know what should be done with them. How dare they stretch out their hands at the very same place where their own government was…" He was going to say, "stretching out its hands" but he did not like the sound of it and checked himself. ". . . busy entertaining very important guests?" (WOC 101).

Boro in *Weep Not, Child* as Symbol of Resistance

In Ngugi's first novel *Weep Not, Child* Ngugi's ideology of influencing the people to resist the subjugation of colonial force is voiced through the character 'Boro'. Ngotho, whose land has been usurped by the white settlers', continued to work in his field as a squatter to the white settler Howlands. Ngotho's son Boro has returned from the World War fighting on the side of the White people with the hope of getting their country back to themselves after the war. However, once the war got over, he became more disillusioned as he lost his brother in the war and he had no job to keep his family at ease. All the fake promises made by the Westerners to make them fight in their war shattered him psychologically. When Ngotho relented the story of the land of Kenyan people been usurped by the white settlers for their own welfare, it instigated Boro. Ngugi articulates his idea of revolutionary thoughts through the voice of Boro as

> As he listened to this story, all these things came into his mind with a growing anger. How could these people have let the white man occupy the land without acting? And what was all this superstitious belief in prophecy? … To his father, he said, 'How can you continue working for a man who has taken your land? How can you go on serving him?' (WNC 27).

These lines by Ngugi clearly portray the irate state of the author by the inactiveness of the Kenyan people against the oppression. He in a way questioning Ngotho, questions the entire African country about their lethargic nature against the White people who confiscated the ancestral wealth of Kenya for their own income. This was the first attempt by the African writer to instigate the people against their subjugation and it was the first revolutionary thought instilled by the author to the African people. The African people blindly believed in the prophecy according to which, the white people the blind behaviour of the African people and urges them to act against the oppression of the

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Westerners through the words of Boro. These lines of Ngugi clearly trace the growth of Ngugi as a vigorous revolutionary writer in the following decades.

We, with one voice, must rise

An additional episode that can be quoted from Ngugi's first novel *Weep Not Child* through which the author directs to take up the organized proletariat headed revolution is the strike of the workers demanding to increase the wages. Ngugi firmly encourages the African people to upheave against the repression of the European power. The lines "Today, we, with one voice, must rise and shout: "The time has come. Let my people go! We want back our land! Now!" (WNC 62) energize the African people to renounce the belief of waiting for a saviour to come and rescue them but rather to act daringly against the European power that plunder them unceasingly. As Fanon rightly puts it:

> When the peasants' takes a gun in his hands, the old myths grow dim and the prohibitions are one by one forgotten. The rebel's weapon is the proof of his humanity. For in the first days of the revolt you must kill: to shoot down a European is to kill two birds with one stone, to destroy an oppressor and the man he oppresses at the same time: there remain a dead man, and a free man: the survivor, for the first time, feels a national soil under his foot. At this moment the nation does not shrink from him; wherever he goes, wherever he may be, she is; she follows, and is never lost to view, for she is one with his liberty (WOE 19).

Matigari

Matigari, the revolutionary novel of Ngugi is renowned for its sarcastic portrayal of the neo-colonial state of Kenya. *Matigari* illustrates the objective of Ngugi's writing to drive the people to resist against the suppression of the proletariat and peasants. The novel also pictures the wide difference among the people in the neo-colonial Kenya where the proletariat are plundered of their hard work and wealth by the self-regarding capitalist society. Lenin calls for the revolutionary party formed by the proletariat to capture the dictatorship of the proletariat of the state. He believed that the dictatorship of the proletariat could only be achieved by the demolishment of the capitalist society through resistance, rebellion and revolution. Ngugi pictures the state of the proletariat under the capitalist run state in the novel *Matigari* as

> I have worked with the company for ages, and the words Matigari has just spoken are absolutely true. I have been a servant to those machines all my life. Look at how the machines have sapped me of all strength. What is left to me? Just bones. My skin withered even as I kept assuring myself: A fortune for him who works hard finally comes; a person who endures, finally overcomes. What can I now expect when I retire? …. Old age without pension (Matigari 59).

The proletariats though have never participated in any of the strike in the fear of losing the job, was left to starve with the family after retirement. After that, they would not have the ability to work, as the capitalist have already sucked their complete strength and power; while the capitalists have grown richer and richer by the hard work rendered to them by the proletariat as an exchange for their livelihood. Ngugi argues that to change this stage of the proletariat society, they have to take up the revolution against the capitalist society that lives on the sweat and blood of the working class. The end of the novel *Matigari* suggests the people to adopt the revolutionary struggle involving violence to trounce the capitalist system and establish the dictatorship of the proletariat. Matigari's resolution to return to violence at the end of the novel suggests the prime intention of Ngugi to take

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up the revolutionary arms to defeat the capitalist system. In the words of Ngugi "One could not defeat the enemy with arms alone, but one could also not defeat the enemy with words alone, One had to have the right words; but these words have to be strengthened by the force of arms" (Matigari 131). These words of Ngugi initiate the people to take up the arms against the suppressive forces to resume their rights over their own production. *Wizard of the Crow*, the latest novel by Ngugi is distinguished as the most popular novel from the African continent is known for its sarcastic representation of the neo-colonial state of Africa. This novel of Ngugi openly dares to expose the brutalities of the neo-colonial government.

To Conclude

Ngugi as a writer had succeeded in portraying the brutalities of the European nations on the third world nations and the protests of the proletariats of the third world nations vividly through his novels being a writer from third world country. To conclude, all the novels of Ngugi, especially the last four novels fiercely depicts the precluded realities of the Third World Nations and the protests of the Kenyan people against the callousness of the European Nations.

ABBREVIATIONS

WNC - Weep Not Child
WOC - Wizard of the Crow
WOE - The Wretched of the Earth

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Re-inventing the Self: A Study of Nalini Jameela's
The Autobiography of a Sex Worker

Ratan Das, M.A., M.Phil.

Courtesy: https://www.amazon.com/Autobiography-Sex-Worker-Nalini-Jameela/dp/8189975110
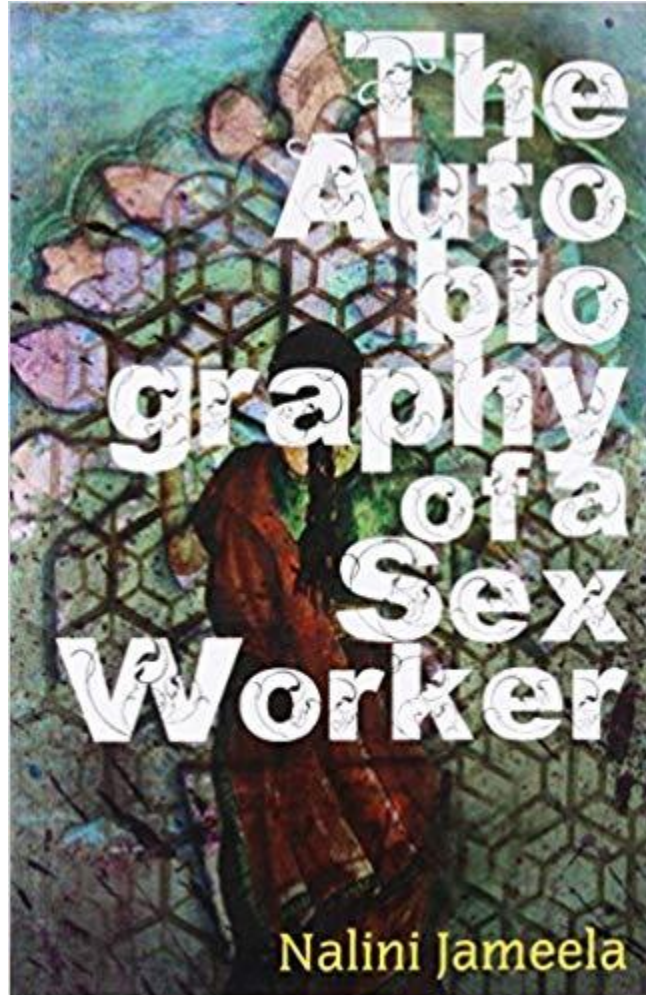
Nalini Jameela

"I am 51 years old. And I would like to continue to be a sex worker" (Jameela, 1). This is how the candid and defiant opening statement in Nalini Jameela's autobiography in Malayalam, 'Oru Lymgika-thozhialaliyude Atmakatha' goes. It at once throws a challenge at society's double standards – harsh on prostitutes and soft on the clients. Nalini Jameela, who is the coordinator of the Kerala Sex Workers' Forum, reveals her story with ease. By writing her

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autobiography Nalini Jameela wants to regain her 'loss of identity' and to represent her-self in this present society. Like American feminist poet, Paula Gunn Allen, she also enjoys the music of life to sketch herself on the pages.

The Word *Self*

The word 'self' is rather a conflict term in the current critical and theoretical space. The idea of self has always captivated a prime position in literary creations. Self is figured in literature in myriad forms, ranging from partial to comprehensive glimpses into the self of the writer. Testimonies, memories, diaries and confessions generally deal with this central concept of the self.

The literary genre which perceives as its principal task the writing of the self is autobiography. As this term, which is Greek in its origin, indicates, autobiography is self life writing. In Greek "autos" signifies 'self'; "bios" 'life' and "graphe" 'writing'. The term 'autobiography' is commonly thought to have been coined by the nineteenth century poet Robert Southey in *British Quarterly Review* in 1809.

In his *The History of Autobiography in Antiquity,* Georg Misch notes:

> Autobiography is unlike any other form of literary composition. Its boundaries are more fluid and less definable in relation to form. In itself it is a representation of life that is committed to no definite form. It abounds in fresh initiatives, drawn from actual life: it adopts the different forms with which different periods provide the individual for his self-revelation and self-portrayal. (2)

Battle between Loss of Identity and Self

Through this discussion it is obvious that the autobiography of Nalini Jameela captures the tensions which grow out of a continuous battle between 'loss of identity' and assertion of the 'Self'. She lives in subhuman conditions, suffers economic and sexual exploitations, cultural subjugations and political powerlessness. Representation of 'self' is not new, the genre had its full-fledged formal inauguration in Saint Augustine's *Confessions.* The significance of Augustine's *Confessions* lies not in his personal encounter with the Christian God, but in the evolution of his Christian self.

Even in the 21st century the class-distinction tradition neglects women's autobiographies and the autobiographies of the downtrodden. The determinants of class, race and gender are excluded from the record of autobiography. The task of the feminist writers and the cultural historians has been to recover the lost tradition of women's autobiographies and the autobiographical attempts of the marginalized. The coordinates of marginality extend across colour, creed, caste, ethnicity, gender, sexuality, race and class.

Autobiographies

The Black autobiographies, the Dalit autobiographies, the gay and lesbian autobiographies, autobiographies of geisha and sex workers and so on attain complex

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magnitudes, for they question not only the hegemonic, hetero sexual, patriarchal, normative regimes but also bring an alternative sense of the self and identity, worldview and perspective into existence. Nalini Jameela is the first sex-worker in modern India to write an autobiography. As the coordinator of the Sex Worker's Forum, she reveals her sordid story with no trace of compunction.

The dominant Indian society has identified the marginalized communities including Dalits, tribals and sex-workers as 'inferior' and polluted. So Nalini was dismissed as a 'prurient money-spinner' by the Malayalam renowned writer M. Mukundan. She was also called as an 'intellectual among sex workers'. But Nalini responded by saying that she is a 'sex worker among intellectuals' (167). Nalini talks about it: "When I made film, people said a sex worker made a film. When I make a public speech, when I write a book, people used to say a sex worker did it. I dismiss this attempt to define me only as a sex worker. Hence I tried to throw their phrases back at them". (167)

Famous vs. Marginalized Biographies

India's famous autobiographies like Mahatma Gandhi's *The Story of My Experiments with Truth* (1927), Jawaharlal Neheru's *An Autobiography* (1936), Nirad C. Chaudhuri's *The Autobiography of an Unknown Indian* (1951) or the very recent, Sachin Tendulkar's *Playing It My Way* (2014) have been appreciated through the decades. Belonging to the higher-class society they also analyze the 'self' in their autobiographies. Then, is the space of autobiography only occupied by well-established individual of the society? Probably not. Like other marginalized autobiographies Nalini's was an attempt to secure for herself and her co-workers some sort of dignity, empowerment and freedom. Rather than being just a sex worker, she also speaks as a daughter, wife, mother, and friend; and as a public figure, with a name and a face, rather than remaining anonymous. Nalini's statements as an activist were intended to provoke: "There is no difference between a scientist who uses his brains, a teacher who uses his verbal abilities, a labourer who uses his hands, and a sex worker who uses her body". (viii)

Nalini, a Victim of Society

The revolutionary Nalini, as an activist and best-selling author, in her autobiography says:

> Sex workers are free in four respects: we don't have to cook for a husband, we don't have to wash his dirty clothes, we don't have to ask for his permission to raise our kids as we deem fit, we don't have to run after him claiming rights to his property. (207)

With these words, Nalini Jameela stormed the imagination of Kerala in 2005. Her book, *The Autobiography of a Sex Worker,* was originally written in Malayalam. The book went through six editions and sold 13,000 copies in 100 days and it put Jameela among the Kerala literary circle with eminent names as O.V Vijayan, Vaikom Mohammad Basheer, M.T Vasudevan Nair, Mukundan and Kamala Das. It was in the year 2003, that Nalini Jameela finally decided to write her autobiography. In a piece of paper, she wrote "I am Nalini, was born at Kaloor near Amballor. I am forty-nine years old". (viii) As she could not move beyond a few lines, it was I. Gopinath, who helped her to write and publish the book.

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Naini, a Sex Worker

Nalini's story starts with the descriptions of her childhood when she started learning the lessons of survival and offers a candid picture of street sex workers; their exploitation as well as their pleasures and excitements in life. Born to a humble family she was denied education at the age of nine. Circumstances forced her to work in a clay mine as daily wage labourer to earn a livelihood. Since Nalini belonged to a lower caste, she was abused and ill-treated there.

Nalini's journey to sex work had its origin in her brother's marriage; he wanted to marry a girl three years older than him and she supported his decision. So, Nalini was thrown out of the house. At the age of eighteen, with nowhere to go she entered into an accidental marriage with a drunkard called Subhramanyan. But Nailini writes: "He had all sorts of shady dealings. He was womanizing and heavy drinking. He'd go to the sand mines; but his main work was distilling hooch" (21). He died of cancer after three-and-a-half years of marriage and left a son and daughter for her to bring up. The boy died at the age of 17. Without money, and with a daughter in toe, Nalini decided to peddle sex. Nalini writes:

> I started sex work after my husband's death, when his mother began demanding a really large sum from me daily to support my children. Those days, an ordinary woman worker earned two-and-a-half rupees a day. If the work was arduous, the pay would go up to four-and-a-half rupees. My mother-in-law asked for five rupees every-day. (23)

When Does an Indian House-Wife Turn to be a Sex Worker?

My paper proposes a question - when does an Indian house-wife turn to a sex worker? From Nalini it is obvious that to feed her daughter and to keep her body alive, Nalini turned to sex work. After a night she calls 'joyous', Nalini was dropped back on the road in a police jeep. She was then immediately picked up again by another team of policemen and beaten up severely in custody. The cops told her that their boss, the same man who had slept with her a few hours earlier. She screamed out in anger and pain, "Police to sleep with by night; police to give a thrashing by day! . . . Men can be both tender and cruel at the same time" (26). Like other Indian house-wives Nalini also wanted love and secure life. So, she married with the condition to have a child, otherwise it will be dismissed. But her husband's words were: "I'll abandon your girl on the train. The kid born *haraat* (in faith) must be cared for, but not the kid born *haraam* (outside faith)" (48). It lasted for twenty-months only.

Nalini, an Indian House-wife

It was after her third marriage that she assumed the name of Nalini Jameela, as she married to a Muslim, Shahul Hameed. Nalini confesses - 'I didn't do sex work those days' (54). My point is when one gets enough food, hardly goes to sex work. She spent her days as an Indian house-wife (in the traditional sense) in those days. She lived with him for the next twelve years. She was back on the streets with her thirteen-year old daughter. She begged on the streets for some time, moving from one place to another, church to church and somehow reached the medical college at Thiruvananthapuram, where she was treated for a tumour in her leg. When she

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recovered, she went back to sex work. One can't imagine how Nalini struggles to take a bowl of porridge and give her daughter a handful of rice!

Nalini, a Social Worker

The suffering of her life made her violent and Nalini's life changed with her association with Jwalamukhi, an organization which works for sex workers' rights. Jameela's entry into the public was through the organizing of sex workers NGOs, as part of AIDS Prevention campaigns. Sex workers began to assert themselves publicity, for instance, around the Malayalam film *Susanna,* (2001). Indeed, sex workers' identification with *Susanna* seems linked to the fact that its chief protagonist highly endowed with womanly qualities engages in multi-partner relationships- making a bid for inclusion.

Sex Work – a Service to the Society

Nalini, a representative of sex workers, represents how they serve the society in another way to satisfy the conjugal life of men. Nalini says: "A large number of my clients are people who come seeking advice about sex. Some of them want to find out how to keep an excessively eager wife happy" (143). The real humor is that those who go to the sex workers at night, they protest against sex workers at day-light. Do the lower-class people only go to the sex worker? From Nalini's book we get a vivid account of all kinds of men satisfy them-selves going to sex workers. Nalini also participated in a Satyagraha against the state government's availing of loans from Asian Development Bank; she was present at another Satyagraha to defend the rights of prisoners. In 2000, Nalini participated in a workshop on camera training for sex workers in Thailand, and then started making documentaries on the lives of her people. The first of these, *Jwalamukhikal* was produced in 2002 and a second, *A Glimpse of the Silenced* in 2004.

Problem of Rehabilitation

The main problem till today is the rehabilitation of sex workers. The feminist groups extend their support to sex workers, but their rehabilitation policy is unacceptable to the sex workers. Nalini too is against rehabilitation. The legalization of sex work for which Nalini fought, may solve of their problems, especially routine police harassment but even this is only up to a limit. "The Immoral Traffic Prevention Act, 1956" reveals: "Commercial sex work per se is not legal in India. It is tolerated… The Act is intended to protect women from being trafficked, i.e. coerced or forced to participate in selling sex. However, sex work itself is not socially sanctioned but considered a sin or a crime" (14). Today also the legalization of sex work is untrue. A report published as *Legalize Sex Work* which reveals:

> In a welcome move Lalitha Kumaramangalam has advocated legalizing sex work. The NDA government has made a start in scrapping archaic laws. Alongside unenforceable laws- which may be well intentioned but have perverse effects on the ground- should also go.
>
> ("The Times of India", 30th October 2014-10)

Individual Self is Equal to Collective Self

On the very first public speech Nalini picked up the mike and spoke "We are here for the sex workers' organization. We want our rights to be respected. The police should not beat us.

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The thugs should not harass us" (87). Armed with her fiery voice she travelled through Andhra Pradesh, Karnataka and Tamil Nadu, interacting with community-based organizations of sex workers. Her book also embodies a community of women, whose very presence is considered polluting the sanctity of ideal womanhood. Here 'I', Nalini, the sex worker is 'we' the community, the sex workers. Their very existence is identified by the sense of Otherness- Other to man and Other to the Malayali female ideal.

In this regard Genero Padilla notes in his "*The Self as Cultural Metaphor in Acosta's Autobiography of a Brown Buffalo*":

> Unlike the traditional notion that the autobiographical 'I' stands isolated, consumed in scrutinizing the autonomous self, the fundamental identification between the 'I' and the "We" is a principle of ethnic autobiographical consciousness. (254)

Other Autobiographies on the Marginalized

Like Nalini, A. Revathi, a hijra glorifies the self in her autobiography, *The Truth About Me: A Hijra Life Story* (2010). Being born with the 'body' of a male was expected to behave like a male but his/her (?) 'male body' nurtured the desires and passions of being a 'female'. So, he/she (?) is thrown out from the civilized society. The most terrible matter is that in India the application form for any government jobs necessarily maintain a column specifying the gender of the applicant, but that specification does not clearly state either a 'male' or a 'female'. So, the tragic part of the story is that it is the society who denies them entry into main stream productive economy, and it is society itself who curses the trans-genders or the third genders for living a parasitic life. Neither Nalini nor Revahti, Sister Jeseme, a nun of Kerala in her *The Autobiography of a Nun* also portrays how the nuns are sexually exploited inside the church.

So, the marginalized autobiographies re-invent their 'self' in the civilized society through their autobiographies. Self is a multi-vocal word. Rom Harre, in his *Metaphysics and Narrative: Singularities and Multiplicities of Self* observes: "It (self) appears in personal narratives in at least three psychologically diverse contexts: perception, reflection, and social interaction" (13). The question of how an autobiography is written is primarily a question of how the self is constructed. The autobiographers try to construct a sense of 'the self'. A. Revathi in her book announces- "I hope this book of mine will make people see that hijras are capable of more than just begging and sex work. I do not seek sympathy from society or government". (v-vi)

Nalini Re-invents Herself

Nalini in her book *The Autobiography of a Sex Worker* self consciously sets the subaltern autobiographical form (parole) against the traditional form (langue). Writing becomes a surrogate sexual body for Nalini Jameela. Jameela is back with her coming book *In The Company of Men: The Romantic Encounters of a Sex Worker* where she tells: "There were many things which I left out in the first book. Since it was an autobiography, I chose to tell some stories and not all. The new book is more open". (iii)

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Where many such women shy away and live a life of seclusion, Nalini Jameela has set forth an example of self-acceptance and unexceptional valor in her autobiography. It offers deep insights into the way of woman without husband is still looked down upon and treated by our society. It also offers how she re-invents herself in the society. My paper presents she becomes successful to re-invent herself in the society, she tells:

> But the best part of the story came later. These very fellows who'd not give me porridge, the very same chaps, served me lentil vadas and chutney on the day I filmed the meeting of the Prohibition Committee. Oh, how they coaxed me, 'Madam, please eat!' (120)

Sex Work – Production of Pleasure and Beauty

Jameela does link sex work to the production of pleasure and beauty – however, through her characterization of sex work as 'counselling' and 'therapy' and claims to possess expertise. She appropriates the former into the later. The legalization of sex workers also proves the re-invention of Nalini. For Jameela, a successful autobiography was her way of both establishing herself as a public person and testifying to the oppression of sex workers in public. Why should we read marginalized literature like Nalini'a autobiography? We'll never use the title 'marginalized' to them. By representing her 'self' in the society Nalini celebrates her profession, "I am not Mahatma Gandhi, I'm here to sell my body and my book. Tell me, how many writers distribute their royalty to the poor? Then why do they target me?" (176) At 59, does she have any plan to leave her profession? Nalini deliberately confesses: "This profession has given me everything, fame, money and a name. I will never disown it. I am proud to be a sex worker". (160)

Conclusion

Nalini, I argue, succeeds to rise herself to the higher realm of self-respect, self-esteem and self-celebration. Self-respect is one of the basic premises of self-celebration. She celebrates her 'self' with all vigor and vivacity. She never rejects or disclaims her identity but bravely, loudly proclaims it. She reveals in her difference. Her difference from the main stream society is the root of her identity and self. This celebration of her 'self' gives her a recognition to live in this society with dignity. There should not be any marginalization in the society.

As we read an autobiography to acquire knowledge from his/her life, reading Nalini's autobiography I also learn like Nalini, other marginalized communities are also eager to mix with the civilized society. They are as we are. They have the same right as we have. They have the same recognition, same dignity as the upper-class people have. They may be sex workers or hijras or nuns but have the same identity as per our Indian Constitution. No more oppression, no more 'loss of identity', no more 'puppet' marginalized. To get back their recognition and their freedom, the 'silent' community has become more vocal through their autobiographies. We should respect Nalini as her pen is able to re-invent her 'self' and gives her an identity. The words of Jerome D. Davis in the book *David: Soldier, Missionary*, above all, are very apt for Nalini:

Selfhood in life writing is thus understood as a narrative performance and the text often exhibits the writer's process of self-awareness and struggle for self-representation through narrative structure itself. (vii)

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On the Development of HIV/AIDS terminologies in Edo Language

Patience Solomon

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Abstract

In recent times there has been a spate of interest in developing terminology in various languages across all fields. Scholars' assessments of available HIV/AIDS terminology resources indicate that many languages need to be covered (e.g. Kolawale, 2010; Igboanusi, 2017). This work focuses on the development of HIV/AIDS terminologies in Edo language and its aim is to encourage the usage of HIV/AIDS terms in local languages in coinage of HIV/AIDS awareness messages for proper communication. This work was carried out within the framework of socio-terminology, which describes language in practice rather than language as regulated by experts and norms and addresses the knowledge and culture within which language exists. The data utilized in this paper were collected through interviews from the Edo language speakers in Benin metropolis, which comprises of five Local Government Areas (LGAs), namely: Egor, Ikpoba-Okha, Orẹdo, Ovia North-East, and Ovia South-west in Edo State, Nigeria. In this paper, HIV/AIDS designation in Ẹdo language, were given an equivalent English translation. They were later explained based on the views of the interviewee and evaluated through the canons of terminology formation to show if these names in the Ẹdo language are suitable names to be used in HIV/AIDS campaign messages generally (both indoor and outdoor). following the four principles of word formation (felicity, exhaustiveness, economy and explicitness) proposed by (Owolabi 2004a) to evaluate the Edo HIV/AIDS terms, the most used word by the people of Benin metropolis to refer to HIV/AIDS is *ùígíéágbè* which means something that cannot be killed with its implicit mean as "incurable disease." This word has a stigmatising influence, but it will make a better impact to the society if used in the coinage of HIV/AIDS campaigns since the people are already aware of the word. Though the other terms can equally be used in campaign as a support since they are all Edo terms which have relation with the peoples' language. This is in line with guidelines for socio-terminology, where the primary aim is to match what is said to what is done in the daily life of speakers. This paper would serve as a reference paper for pedagogy and clinical matters.

Keywords: Socio-terminology, HIV/AIDS terminology, canons of terms, Edo language

1. Introduction

Language is an extraordinary human endowment which defines human's humanity, that is, it makes man specific. It is used as an instrument of communication as well as development in all spheres of life. Despite the global nature of English, and the educationally favourable language policies in many countries toward it, Nigeria has effectively understood the necessity of using both national and all the minority indigenous languages on its radio and television

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announcements and special programmes, especially on health and political issues (Amuseghan, 2008). The recognition of these languages in Nigeria enable all the linguistic groups to participate in national development. In other words, one could say that language and communication have been identified as indispensable instruments of achieving national aims, goals, objectives and development (Amuseghan, 2007). Crystal (1987:35) conceptualises language as having, perhaps, "magical and mystical" and "unique role in capturing the breath of human thought and endeavour." There is no doubt that language and thought are related. Such relationship clearly shows that language is the vehicle for thought and for understanding. The progressively worse health condition in Africa has increased the need for health information that the people can understand. The issue of proper communication for appropriate and adequate information on health centres on language, which harbours terminologies of various discipline including health.

The standardization of terminologies has always been the perquisite of experts in terminology. This deals exclusively with technolects. In this context, the principles, method and vocabularies drawn up by terminologists are not always suitable for the speakers' in the communities that are heterogeneous. However, this situation does not lend itself to permitting mutual understanding between these linguistic communities. For a proper standardization of terms to take place, Socio--terminologist need to be involved. This is because socio-terminology help in the linking of localization, which facilitates communication between different socio-professional groups. At this juncture, it studies terminologies, placing them within the social context where the concepts appear, defined and named. It unites the specialized concepts with a community of speakers. In this way, socio-terminology enables terminological practices to be adapted to the target languages and linguistic communities addressed by the linguistic work.

Thus, practical guidelines for socio-terminology is an attempt to match what is said and what is done in the daily life of speakers. It is in this context that this paper would be established for creation of rightful terms that can enhance HIV/AIDS campaigns in Benin metropolis. However, various scholars have assessed HIV/AIDS terms in some languages, such as, Yoruba, Hausa and Igbo having known the importance of local terms in health communication (see. Kolawole, 2010; Igboanusi, 2017). The recommended need for such study in other indigenous languages triggered this study.

2. Important of Language and Communication in Health Matters

The importance of language for proper communication in health matters cannot be overlooked especial in sub-Sahara Africa region. According to Djite (2008:109):

> Many more information packages will need to be put out in order to raise awareness, spread information and educate the masses on various critical issues such as condom use, counselling, mother-to-child transmission of diseases, and treatment and care. Whilst no one would want to suggest that finding a balanced solution to the language situation will solve all the health problems in sub-Saharan Africa, the importance of such communication and information dissemination as a primary health care intervention tool cannot be overstated.

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For the use of local languages in primary health care for communication to yield proper information, language may not be the only and final solution to solving health problems. But it is very vital because of the difficulty in understanding medical speech. "Medical speech is already difficult to understand, even when communicating with medical staff in the same language. So packaging medical information in a supposedly 'simple (European) language' that the patients do not understand, as is still done in many countries, can only further frustrate the best intentions in the world, and continue the wastage of scare resources" (Djite, 2008:110). For him, the use of foreign language in primary health care in Africa where local languages are supposed to be used is a waste of resources. This point is supported by Cameron and Williams (1997:419) thus:

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

It is important to note that language enables the care-providers and the patients to interact effectively, thereby arriving at solutions to health problems. For instance, as Djite explains, in situation of crisis, for example experiencing great pain and suffering, patients often resort to the language they are most fluent in, usually their mother tongues or the regional lingua franca, and not to a European language which they struggle to speak under normal circumstances. This is predominantly true for the elderly patients from the rural areas and particularly women, when the health pertains to private parts and intimate behaviour, since they are illiterate in European languages.

Djite (2008) also emphasised the complexity of disseminating information which is varied, long and tedious process; whereby only a small proportion of the patient population in Africa can read in European languages or/and local language. Thus, getting simple information written in such language is very difficult. It is also very obvious that most people in Africa only depend on word-of-mouth messages from community development workers, if there are critical health issues. On the other hand, adequate information which entails effective communication is a two-way process, which includes:

i)   Doctor or patient interaction,
ii)   Dissemination of health-related information to the patient population.

In order for people to understand health-oriented information, the processes should not be subjected to a one-way process. This is because the populace must understand what the real message is all about, if they are to adhere to it. In this sense, written documents must be put together in educational videos and all health-related information on the radio as well as television in both European and indigenous languages. This must be beyond satisfying the self-esteem of those who put such materials together but focus on achieving much in terms of making a difference for the target populace. As Djite (2008:110) has pointed out, "communication itself is

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a tool of empowerment." Language is a key component in the delivery of health services, such as therapy, drug prescription, health information and education (Pugh, 1996; Drenna, 1998; Ainsworth-Vaughn, 2001; Youdelman and Perkins, 2002). Ong et al., (1995:903) assert that, "while sophisticated techniques may be used for medical diagnosis and treatment, inter-personal communication is the primary tool by which the physician and patient exchange information." This means that the non-existence of a common language can lead to misinformation, which often affects or worsens the health condition of the populace irrespective of the sophisticated equipment. Djite (2008: 111) argues that "a wrong diagnosis or prognosis, caused by language gap, can lead to a misunderstanding of symptoms and inappropriate prescription or surgery, all of which can have major negative outcomes." Negative outcomes because of language gaps are the rules rather than the exception in the health care systems of Africa. Also, most services in Africa are run in European languages officially. This implies that the majority of the African people are totally denied access to essential and adequate health services on the account of their inability to speak a European language. Abioye (2011) who examined discourse pattern of nurses and mothers at some child welfare clinics (CWCs) in south-western Nigeria pointed out in his study that communication is primary to effective health care in Nigeria. He also observes that, while both parties were willing to cooperate in order to achieve their main goal, language was a major barrier. "Communication whether in English, the mother-tongue or the "father tongue" is crucial and, in this case, effective, educative and entertaining" (Abioye, 2011:71). He argues that, in order to cope with short-staffing, literacy and education constraints, resorting to indigenous Yoruba discourse patterns and discourse modalities is a viable option in pursuit of the goals of the primary health care (PHC). Other Nigeria languages, apart from one's first language, should be incorporated into the curriculum for nurses, and that these languages should be selected from Nigerian major languages: Hausa, Yoruba and Igbo, as well as some other languages, like Bini, Efik, Igala, Efik, and Urhobo. He suggests the adoption of the National Policy on Education, Section 3, and No. 4 (p. 13), which reads: "Government will see to it that the medium of instruction in the primary school is initially the mother-tongue or the language of the immediate community and, at a later stage, English." Abioye's (2011) study is also useful to this research because it argues on the point that Nigerian indigenous languages should be added to the curriculum of nurses to improve health care management in hospitals, which is in line with this study that advocates that outdoor HIV/AIDS messages be coined in indigenous languages to enhance information. The submission of the above studies is that language is very important in the dissemination of information in the health sector. Proper treatment is given when health personnel have good interaction with their patients. There will be creation of awareness to the people as well. This issue of the use of local language in health management is part of the focus of this study. Djite (2008) avers that the Heads of State and Government of the African Union make resolutions pertaining to health which often neglect local language but wish to be implemented depending on European languages. At the end, the policies never work out for the good of the targeted population.

3. The Role of language in HIV/AIDS Messages in Nigeria

The writing of HIV/AIDS messages depends primarily on language. Thus, the role of language to the development of the health sector in Nigeria cannot be overlooked, especially in the management of this disease. This means that the writers of HIV/AIDS messages should utilise local languages and NP in writing messages fully, not sparely or only in English. It is a

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well-known fact that NP performs several roles in Nigeria today, in the media, on radio and television for adverts, drama, and request programmes, among others. NP is also used in films and other creative writing, newspapers, and so on (Igboanusi and Peter, 2005). Just like NP, local languages are also used for several roles too in Nigeria. For instance, the use of the national languages, Hausa, Igbo and Yoruba, is beginning to gain ground in recent times to facilitate communication in the delivery of health services. These languages are also used in radio and television in drama and film to convey information about reproductive health issues, family planning as well as prevention of HIV and sexually transmitted diseases. But other languages are not used like the three national languages. This is a problem in management of HIV/AIDS in Nigeria. For instance, it is usually very difficult to counsel a client who only understands his or her Indigenous language in English except interpreters are employed. Recent researches have shown that the campaigns against HIV/AIDS are declining and the disease is spreading. This argument is in line with Oluwabamide and Jegede (2008: 110) who assert that:

> Nigerians tend to be forgetting that HIV/AIDS is still in existence and it is taking lives in large number. Many people are either overtly or covertly returning to their old habits of engaging in indiscriminate and/or casual sex and use of unsterilized sharp objects. It is very unfortunate that the intensity of the campaign against HIV/AIDS, which is supposed to be continually high, since there is still no cure for the disease, is dwindling at a very fast rate. Consequently, many people are still contracting the disease.

According to Oluwabamide and Jegede (2008), in considering the declining intensity of HIV/AIDS awareness campaign, there is also the need to consider the problem of not really reaching the rural majority. Although a lot of money is being invested in the campaign, it is not actually spent on activities which will involve the rural majority. Worse still, the language of disseminating the information on HIV/AIDS is, in most cases, the English language only or the three Nigerian regional languages, Hausa, Igbo and Yoruba. It is obvious that a reasonable percentage of Nigerians are rural dweller and also illiterate. For this reason, the awareness campaigns on HIV/AIDS should be relayed to the entire populace in their own local languages and in the regional lingua franca, NP. These points to the fact that people tend to understand their Indigenous languages better than other languages. However, since the focus on HIV/AIDS awareness campaigns is on the matter of changing the sexual habits of the populace, campaign awareness should be in contexts of their cultures, which encompass the use of the important element of culture cum language. This would help them assimilate the messages and possibly bring about positive behavioural changes. This is because a person's language and culture is much more meaningful to him than other people's languages and cultures. To actualise the role of language in HIV/AIDS campaigns, the government as well as message providers should take account of all the local languages in Nigeria, both the endangered and unendangered languages. This will help the HIV/AIDS message providers take campaigns to all the interior villages in Nigeria. This process should involve competent indigenous speakers and writers to help enlighten the populace on the threat of HIV/AIDS in a face-to-face presentation of the campaign messages. The local languages and the NP should be used in this awareness campaigns. In states within Nigeria where there are many languages that are not standardised, effort should be made

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to consult experts in each of the languages to ease the education of the populace on the danger of HIV/AIDS. The role of language in HIV/AIDS campaigns can never be overlooked. That is why printed leaflets containing information on outdoor HIV/AIDS in local languages and NP should be encouraged (Oluwabamide and Jegede, 2008). Thus, information should be made available to the populace with the Nigerian government bearing in mind that health is wealth and development improves with a healthy nation. The designations for HIV/AIDS in the Ẹdo language imply that Ẹdo speakers are well informed of the existence and the devastating nature of the disease, because of the high rate of campaigns and advertisements, as noticed by the NACA boss (*The Guardian*, Feb. 11, 2008, p.4). However, people are not properly informed about the transmission, treatment and prevention of the disease, as shown in the various names given to the disease. In this paper the evaluation of these terms using canons of term formation will be attempted to determine which of these terms are suitable to be taken and used in HIV/AIDS campaigns messages for a better enlightenment. However, we shall first discuss the various principles for terms creation before picking some of these terms for the evaluation of HIV/AIDS terms in the mentioned language.

4.   A Discourse on Principles Guiding Creation of New Terms

Terms are the linguistic representations of concepts in terminological research. Unlike what is obtainable in the general language where the arbitrariness of the linguistic sign is fully acceptable, special languages endeavor to make the process of designation systematic, based on certain specified linguistic principles so that terms reflect the concept characteristics they refer to as precisely as possible. UNESCO (2005); Thirumalai, (2003); Bamgbose, (1984); Owolabi, (2004a & b, 2006); Awobuluyi, (2008); ISO/FDIS 704 (1999) proposed some interrelated criteria a term must meet in order to be acceptable. Some of the criteria include the following:

Semantic Transparency*:* A term is considered transparent when the concept it designates can be inferred, at least partially, without a definition. Making a term transparent, according to ISO/FDIS 704 (1999) involves creating it based on its delimiting characteristics. In other words, when a new term in a target language is not created based on its distinguishing conceptual characteristics and its meaning is not visible in its morphology, such a term is said to have violated semantic transparency condition. A semantically transparent term aids clinical cognition. Put in another words, semantic transparency condition provides for the user's idea and recognition of the target term to be immediate and unambiguous within the domain of intended use and make it possible for the user to easily link or associated the target term with the source term.

Precision*:* A new term in a target language should be apt in designating the source term for which it is created to designate in meaning, purpose, intention or description.
Redundancy*:* Redundancy occurs when the presence or absence of a conceptual characteristic does not affect the status or meaning of a term.

Explicitness*:* A new term in a target language should be perfectly clear in meaning, leaving no room for vagueness, implication, or ambiguity. Put in another words, a new term in a target language violates explicitness condition if it is not descriptively adequate.

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Completeness of coverage: A term should be exhaustive in the coverage of its defining characteristics.

Collocability*:* This means that a new term in the target language should be able to associate with other items or words in that language when and where necessary.

Linguistic economy: UNESCO (2005) refers to this term quality as conciseness. A short term is valuable by virtue of the fact that it can easily be memorized and used. Practically therefore, a short term is preferred when it can express the sense of a long, precise term.

Derivability*:* A new term in a target language satisfies this requirement if it can generate morphological variants belonging to the same or another syntactic category. In other words, a term that allows derivatives is preferred to the one that does not.

Relation to Subject Field

A source term in a target language should relate to the subject field for which it is being created for use. This quality rules out dependence on the general knowledge of the source language and of the world.

Linguistic correctness*:* A source term in a target language must conform to the morphological, morph-syntactic, orthography and phonological norms of the target language.

Clinical cognition: Target language user recognition should be immediate and unambiguous within the domain of intended use. A source term in the target language satisfies this requirement if its users can easily link it to or associated it with the source term.

Term uniqueness: Ideally, there should be only one term for a concept. However, in secondary term formation, there could be two or more alternatives that could be used interchangeably for the same source term. For instance, Komolafe (2013: 275-279) shows with copious data synonymic variations in the Yorùbá Metalanguage and advises that users of terminology would have to be consistent in their use of a form in order to prevent ambiguity in communication.

Oddity*:* A new term in a target language should not be perceived as being odd by the speakers on the scale of decency. In the medical terminology for instance, it is the principle of oddity that prevents reference to human private parts in the internally generated simple equivalents.

5. Theoretical Framework

The theoretical framework adopted for this study is that of socio-terminology. This framework relates terminology to the study of real language usage. Socio-terminologists advocate describing language as it is used, that is, language in practice rather than language as regulated by experts and norms. Thus, the approach to language study is not limited to language itself but also addresses the knowledge and culture within which language exists. The overriding

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considerations for the choice of this approach for this work are the linguistic dimension of the theory of terminology which focuses on the presentation of general linguistic principles of term formation during primary naming of an original concept in a source language and secondary term formation in a target language; the nature of the research which is intended to be reflective of real use of the target language; and the orientation of the research which is unilingual. That is, directed towards development of HIV/AIDS vocabulary in the Edo language alone.

Thus, attempt is made to present names of HIV/AIDS in Ẹdo in this paper. As we are aware in linguistic world, one of the functions of language is that it symbolises the reality of the things in the world through the names given to them; both special and tangible things, either living or non-living, as in the case of a person or an animal as well as ailments, of which HIV/AIDS is not an exception. In this discussion of HIV/AIDS designation in Ẹdo language, an attempt is made to give an equivalent English translation of these names. They are later explained and evaluated through the canons of terminology formation to show if these names in the Ẹdo language are suitable names to be used in HIV/AIDS campaign messages generally (both indoor and outdoor). The data utilised in this paper were collected from key informants who are competent Bini[1] speakers from various Local Government Areas (LGAs), which include: Egor, Ikpoba-Okha, Orẹdo, Ovia North-East, and Ovia South-west in Edo State[2] of Nigeria. Also, this work is part of Solomon-Etefia (2015), a Ph.D thesis.

1. *Ù   í   gíé   á   gbè*
   You   not   let   one   kill → "incurable disease"

2. *Ò   sì   ùwú   ùdòrì*
   It   cause   death   suddenly   → "killer disease"

3. *òyà   nè   ó   ké   òbó   òsà   rré*
   Suffering   that   it   from   hand   God   come → "spiritual spell"

4. *èmìàmwè   rré   árò*
   Something   be   eye
   Something in the eye   → "disease that shows in the eye"

5 *èmìàmwè   nè   gbè   étò*
   Something that   kill   hair   → "disease that destroys the hair"

6. *èmìàmwè   óré*
   Something   outside   → "urban disease"

7. *èmìàmwè   ébò*

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[1] Melzian (1937) merely lists the languages of the group by their individual names, using "Bini" for "Ẹdo", in his famous dictionary of the language, refers to the Ẹdo language as Bini. Following various controversies, which are not relevant here, at a conference which took place at the University of Lagos, it was agreed that the designation *Ẹdo* or *Bini* be used in formal writings to eliminate its confusion with the language group. With this agreement, a speaker of Ẹdo is also known as a Bini speaker.

[2] Edo State, which her capital is Benin City, is located approximately 25 miles longitude 5.6142558 north of the Benin River and 200 miles by road, latitude 6.4090558 east of Lagos, Nigeria.

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		Something	Whiteman	$\rightarrow$ "Whiteman's disease"

8.	*èmìàmwè*	*ìságìèn*		
	Something	blood		$\rightarrow$ "disease of the blood"

9.	*èmìàmwè*	*óghè*		
	Something	venereal		$\rightarrow$ "venereal disease"

10.	*èmìàmwè*	*ìkpìà*	*nì*	*lòvbìè ké*	*ìkpìà*
	Something	of men who have sex with men		$\rightarrow$ "gay disease"

Source: Key informant interview (KII) (2013, cf**.** Solomon-Etefia (2015**)**

6. Explanation of Terms Accompanied by Interviews

*Ùígíéágbè***:** This word is synonymous with an incurable disease in Ẹdo. The inhabitants of the study area refer to HIV/AIDS as a disease that is actually incurable. This term is traced to one of the Benin warlords who were so powerful that people dreaded him because he could not be killed by anyone. AIDS is compared to this warlord that cannot be killed. When HIV/AIDS came into existence in the1980s, the major features of the early prevention strategy in Nigeria and other parts of the world was the use of scaring tactics which presented AIDS to the public as a disease without cure (Komolafe, 2010); thus, it needed to be feared since any contract led to death. In fact, skeletal images, human skulls, crosses, and so on were signs and symbols of HIV/AIDS campaigns messages. This made people so afraid that they began to coin various names to describe HIV/AIDS. A key informant averred that:

> When this disease AIDS came to Benin, it was like a dream. But when various NGOs started giving messages on it, the messages were fearful. The messages were like war that put fear in people's heart. No other name to give it than ùígíéágbè. Although this is a name given to people as personal name, especially people who have challenges in their birth. **(A 60-year-old male civil servant, IDI, Egor LGA, 25-9-13)**

This shows that the term *ùígíéágbè* came up as a result of the fear people in Benin developed towards HIV/AIDS when it was first noticed. They actually saw the disease as a killer disease, in this sense; death is the end result when contracted; since it does not have a cure.

*Ò sì ùwú ùdòrì***:** The use of this term in the Ẹdo language relates HIV/AIDS to a killer disease; this name emphasises the end result of the disease and terminates the possibility of finding a cure to the disease. Although people, these days, no longer see HIV/AIDS as a "killer disease," since it can be managed, most people still see it as a killer disease, especially those who have had one or two death victims in their families. Here is a response from a key informant on this name:

> *AIDS na sickness whey dey kill person, no cure at all. The sickness killed two of my daughters. No medicine whey I no use; both English and traditional, dem still die.* **(A 65-year-old woman KII, Ovia N. E. LGA, 15-9-13)**

Translation:
AIDS is a type of sickness that kills someone. It is an incurable disease. The sickness killed my two daughters. There is no type of medication that I did not use for them; both orthodox and trado-medical, they still died.

This respondent presented HIV/AIDS as a deadly or killer disease because her two daughters were victims of this disease and they never survived despite all her efforts to manage them with both traditional and orthodox medication.

Òyà nè ó ké òbó òsà rré: This name for HIV/AIDS relates it to a disease that infects a person as a result of wrong done to the gods. Thus, it is specifically referred to as a "punishment from the gods or spiritual spell." The use of this term to describe AIDS implies that carriers are under a spell. Hence, it is presumed by the people that when such condition is reversed through some spiritual, means the carrier would be healed. One of the key informants notes:

> *For Benin na now we come know say na AIDS be the sickness whey dey worry person like that. For Benin tradition even till now if person dey get this kind sickness, na em be sey the person don offend the ancestors. For example, women wey commit adultery or some men wey do wetin family dey forbid, that kind sickness fit catch them. For this person to well he must confess and dem go pray for ram.* **(A 70-year-old male IDI, Egor LGA, 18-9-13)**

Translation:
In Benin, it is now we knew about AIDS as a type of sickness. In the past, this type of disease is linked to ancestral curses. For example, when women commit adultery, they are infected with this type of disease. Another kind of offence that can bring about this type of sickness is when a man commits an abominable offence against his family. In this case, the people involve had to appease the gods, in order to get cured.

This respondent went as far as describing the type of offence that often led to such spiritual spell, such as adultery committed by women and evil committed by men against their family members. According to him, such diseases are only cured through appeasing the gods and not hospital remedies.

Èmìàmwè rré árò: This term describes HIV/AIDS as a disease that appears on the eye. According to McNeill (1997), development of human civilization has seen numerous pandemics, which include Justinian Plague, Black Death, Influenza, bombic plague, smallpox, cholera, Ebola, malaria, typhus, yellow fever, measles, polio tuberculosis and Dengue Fever, that have claimed several millions of lives before medical solutions were found for them and are still claiming lives – if immediate medical attention is not sought (Komolafe, 2010: 161). HIV/AIDS is seen as such kind of chronic disease by the Bini. Just the way those diseases affect the eyes of the carrier is how HIV/AIDS is visible in the eye of HIV/AIDS patients. A key informant asserted that:

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> This sickness, once a person contracts it and it matures it will show on the person's body especially in the eye of the patient; that is why in this Ogbe quarter it is called **Èmìàmwè rré árò. (A 55-year-old woman Trader, KII, Orẹdo LGA, 18-8-13)**

This respondent described AIDS as every other disease that shows on the patient's eyes. She pointed out that this name was often used in her residence to qualify people living with AIDS. This term contradicts one of the HIV/AIDS adverts, which states that the disease is not visible on the face. The respondent pointed out that such term is used when the disease has got to the matured stage (probably when HIV becomes AIDS).

*Èmìàmwè óré***:** This term describes HIV/AIDS as a disease that is contracted from those in the urban areas. The inhabitants of Benin, precisely the indigenous, peoples, believe that this disease came to Benin through those prostitutes who travelled to foreign lands (countries) who had slept with the whites who were carriers of it. They also attributed the arrival of the disease to Benin through those who migrated into Benin from various states or countries. A respondent asserted that:

> This sickness was not in Benin before. It was those people who travel out of this state that brought it, especially akaterians who slept with white men and women. **(A 57-year-old male KII, Orẹdo LGA, 18-9-13)**

The *akaterians*, are referred to those who travelled overseas. Here is another view from a respondent:

> *In fact, my sister, this AIDS na all those women from other state na em bring am come Benin. For example my brother whey carry am, na when he marry Igbo woman na em he get am. When he dey with yeh first wife he no get am. In fact him and the Igbo woman don die. For hospital, dem tell us seyi na AIDS kill dem. The first wife still dey alive with e children.* **(A 30-year-old female trader, KII, Egor LGA, 15-9-13)**

> **Translation:**
> In fact, my sister, this disease called AIDS was not in Benin before. It was brought by strangers who came to live in Benin. My brother who contracted this disease contracted it from the Igbo woman he married. When he was married only to his first wife, he never had it. My brother and his Igbo wife had since died. We the family members were told that it was AID that killed both of them. The first wife and her children are still living.

This informant proved that AIDS came into Benin from other states. He gave an example of his own brother who married an Igbo woman and died as a result of the disease he contracted from the woman. The brother had a first wife (a Benin woman) who was still alive then but her brother and the second wife (Igbo woman) had died long ago.

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Èmìàmwè ìságìèn: This term describes HIV/AIDS as a disease of the blood. The people of Benin reduce HIV/AIDS to an ordinary infection that is associated with the blood, caused either by fungi or bacteria. The response of one of the key informants is presented below:

> *zẹ vbe emwi ne I vbe họn, ne a vbe ta, ilele ne ọ vberrọ: vibe ne a ya ru ẹmwẹ HIV nahẹ, vbe ne a vbe ya mu ọnrẹn. Avbe mu vbe a khian vbe gbe eto nia. I a khian gbe eto, a isẹtin mu eklipa mwẹ, a gha ya ẹre gbe eto. De ghe ẹn iadvise rhọrọ ne ivbimwẹ vbe owa, i gha sẹ owa, i vbe gu iran guan we ghe evbe ne uwa khian ya vbe gha khian vbe ore hẹ o, ne uwa hẹn vbe ne uwa khian ya kha khian vbe ore hẹ o, ne uwa ren vbe ne uwa khian yak ha khian he.* **Èmìàmwè ìságìèn nọ (A 60-year-old man farmer, KII, Ovia S.W. LGA, 15-9-13)**

Translation

With what I have heard people say about this HIV and on how to contract it, it can be contracted from hair clippers, sex and blood contact. If I have to advise my children, I will tell them to mind how they behave themselves outside, because **it is a blood disease.**

> *emwẹna ne ima wa lele okhinna ta a, so that, a gha vbe gele do ghẹ ẹre, vbe ne imẹ vbe ye o, a i miẹ ọmwa ne ọ ma ka ghẹ vberriọni. Ne emwi na ya sunu ke ederriọ gha de ne a ya do gha ta ẹmwẹ HIV navbeehiana, dọmwadẹọghe i feko reduce egbe ẹrẹ, and me na ghi vbegha reduce egbe imẹ* **(A 60-year-old man farmer, KII, Ovia S.W. LGA, 15-9-13)**

Translation:
When one carefully examines this issue, including myself, one finds that there is no one that has never been unfaithful in that regard. Since this issue of HIV came up, each person must learn to be careful.

One of the key informants described HIV/AIDS as a blood disease. Thus, he stressed the need to have and use a personal clipper in barbing salons and also the need to advise children on the use of personal clippers outside and also change their sexual behaviour.

Èmìàmwè óghè: This name associates HIV/AIDS with the disease that is only contracted through sexual intercourse just like every other venereal disease. In other words, those who abstain from sexual intercourse are likely to be free from the disease. Here is the comment of one of our key informants:

> All can agree with me that 80% of this pandemic is from sex. For example, in the hospital, people no longer share needles and syringes. But people are still involving themselves in sexual intercourse any how especially the youth. Abstinence from sex can help reduce the spread. **(A 41-year-old female teacher, KII, Ovia N. E. LGA, 8-8-13)**

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This view is in line with Amusa (2010), cited in Komolafe (2010), who avers that the key mode of transmission of HIV/AIDS in Nigeria is sexual intercourse: oral, anal, vaginal sex; and men having sex with men (MSM) constituted about 80% of the HIV/AIDS cases in Nigeria. This respondent emphasized the need for abstinence, especially among the youth, to curb the spread of the disease.

Èmiàmwè ìkpìà nì lòvbìè ké ìkpìà: This name describes HIV/AIDS as that disease that often infects men who have sexual intercourse with fellow men. Most inhabitants of the metropolis are aware of the evil act of some rich men who entice young men with money in order to have sexual intercourse with them, which is usually a ritual act. An informant captured this well:

> This disease is very common with men who have sex with men, *èmiàmwè ìkpìà nì lòvbìè ké ìkpìà*. In this city most rich men have sex with young men and pay them money. Even pastors do it with fellow pastors. We have seen and heard it. Although they say it is a ritual act, well I don't know for them. I think God has used AIDS to punish man. **(A 45-year-old male driver, KII, Orẹdo LGA, 8-8-13)**

This respondent viewed AIDS as a punishment from God, since homosexuality is associated with the disease. This view is in line with those of the former Primate of the Anglican Church in Nigeria, Most Rev. Peter Akinola, who described AIDS as follows: "HIV/AIDS is God's judgment on a sinful world in the area of promiscuity, adultery, homosexuality and fornication…" (*The Glitterati,* 2 Dec. 2007, p.45). Thus, when a person is infected by HIV/AIDS, the assumption would be that that person has offended God.

Èmiàmwè ébò: This term describes HIV/AIDS as a white man's disease "*oyibo* disease." This implies that HIV/AIDS is a glamorous disease that is acquired for a fee from white men who pay prostitutes in Benin heavily. An informant averred that:

> Europeans are the people spreading HIV/AIDS. The Whiteman comes to Nigeria and sleeps indiscriminately with about three girls at a time without even the use of condom. Because the girls are paid heavily for their sexual services, they don't complain. This is common in Benin these days. Thus, I can assert that AIDS is a Whiteman disease. **(A 56-year-old male Engineer, KII, Ikpoba-Okha LGA, 20-9-13)**

This informant is of the opinion that HIV/AIDS is a disease contracted from the white men who sleep around with girls in Benin. An informant observed that he was taught in school that HIV/AIDS was an imported disease:

> I was taught in school by the health personnel, NGOs and my teachers that AIDS is deadly, and is a white man's disease (*oyibo sickness*) that was not in Benin before now. **(A 15-year-old male student, KII, Egor 20-9-13)**

This view of HIV/AIDS in Benin can be linked to what some scholars refer to as the American Invention to Discourage Sex (Olubuyide, 1995:5; Otufodunrin, 2007:15).

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7. Evaluation of Ẹdo Terms for HIV/AIDS with Canons of Terminology

For the evaluation of these HIVAIDS terms in Edo language, the principles emphasised by (Owolabi, 2004a:404; 2006:5; Awobuluyi, 2008:189-192) will be utilised. They are felicity, exhaustiveness, economy and explicitness. These four principles are actually part of general criteria discussed above. The justification for choosing these four for the evaluation in this paper is because they are the first and most widely used principles.

i) *Felicity:* A new term in a target language could be said to have satisfied this principle if it actually captures the general meaning, purpose, intention or description of the concepts or objects depicted by the source term. This principle takes precedence over the other principles (Owolabi 2004a:404).
ii) *Exhaustiveness:* A new term in a target language should be able to account for every regularities and characteristics of the source term.
iii) *Economy:* According to Owolabi (2004a:404), although there are no hard and fast rules about the length of terms, a short new term is to be preferred to a long and clumsy one by virtue of the fact that a short term can be easily memorized and used.
iv) *Explicitness:* By virtue of this condition, new terms in a target language should be perfectly clear in meaning, leaving no room for vagueness, implication or ambiguity.

Table 1: Application of the principles of terminology to evaluate HIV/AIDS names in Ẹdo

HIV/AIDS Names	Felicity	Exhaustiveness	Economy	Explicitness
Ù í gíé á gbè	+	+	+	+
Ò sì ùwú ùdòrì	-	-	-	-
Òyà nè ó ké òbó òsà rré	-	-	-	-
Èmìàmwè rré árò	-	-	-	-
Èmìàmwè óré	-	-	-	-
Èmìàmwè ìságìèn	-	-	+	-
Èmìàmwè óghè	-	-	+	-
Èmìàmwè ébò	-	-	-	-
Èmìàmwè ìkpìà nì lòvbìè ké ìkpìà	-	-	-	-

Key: (+) indicates occurrence
(-) indicates non-occurrence

8. Discussion

Following the evaluation in the table above, *ùígíéágbè* satisfies the requirements of the principle of term formation and it is a popular and memorable term known to the inhabitants of the Benin metropolis (by indigenous and non-indigenous), but it cannot be retained in making reference to AIDS as a synonym in HIV/AID campaigns messages. This is because *ùígíéágbè* is often associated with stigmatisation from its mean. *èmìàmwè ìságìèn,* and *èmìàmwè óghè* do not satisfy the principle of term formation, but they can be used to describe HIV. They are preferable for use in messages. On the other hand, the other terms i.e. *Ò sì ùwú ùdòrì, Òyà nè ó ké òbó òsà rré, Èmìàmwè rré árò, Èmìàmwè ébò* and *Èmìàmwè ìkpìà nì lòvbìè ké ìkpìà* found on the table are not in conformity with the principle for term formation but they also include names that are used to label HIV/AIDS by the inhabitants of Benin metropolis. Based on the Socioterminologist point of view on the creation of terminology, the various HIV/AIDS terms provided in this paper are

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said words in their real form from the Edo indigenes in Edo language. Hence this paper presents the words as words that could possibly be considered as rightful terms for HIV/AIDS usage in various context following their order of evaluation by the guidelines of terminology creation.

9. Conclusion

So far, this paper has attempted a discussion on various HIV/AIDS terms in Edo language. The aim of this research is to encourage the usage of HIV/AIDS terms in local languages in coinage of HIV/AIDS awareness messages for proper communication. These terms used by the inhabitants of Benin metropolis were evaluated following the four principles of word formation (felicity, exhaustiveness, economy and explicitness) proposed by (Owolabi 2004a). Among the terms evaluated, the most used word by the people of Benin metropolis to refer to HIV/AIDS is *ùígíéágbè* which means something that cannot be killed with its implicit mean as "incurable disease." This word has a stigmatising influence, but it makes a better impact to the society if used in the coinage of HIV/AIDS campaigns since people are already aware of the word. Though the other terms can equally be used in campaign as a support since they are all Edo terms which have relation with the peoples' language. This is in line with guidelines for socio-terminology, which its primary aim is to match what is said and what is done in the daily life of speakers.

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Critical Appreciation vs. Ethical Appreciation of a Piece of Literary Art

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Abstract

The readers as per the established practices respond to a literary piece especially poetry when they critically appreciate it from a discerning point of view. This study, in deviation from the *traditional pedagogical adherence* (where the readers are expected to respond in line with the established practices) and in support of the aim of the new International Association of *Ethical Literary Criticism*, presents an analysis of a literary piece from an *ethical appreciation* point of view. Edmund Spenser's poem 'One Day I Wrote Her Name' is selected for this study. To answer the research question 'Can readers respond differently if they *ethically appreciate* a piece of literary art rather than *appreciating critically*?', this study discusses the richness and uniqueness of the *reader response theory*. As well, the researcher selects the excerpts of interview of Nie Zhenzhao, who, being the founder of *ethical literary criticism* in China, elaborates the theoretical frameworks and core concepts of *ethical literary criticism*. To conclude this article, the researcher presents 8 points pedagogical guide that is crucial in *ethical appreciation* of a piece of literary art.

Keywords: critically appreciation, ethical appreciation, ethical literary criticism, reader response theory etc.

1. Introduction

Critical appreciation is a specialized term in literary studies to assess, review, and analyze a piece of literary art. The process of critical appreciation according to the traditional pedagogical adherence requires the readers to evaluate, examine, and realize the social and historical context of a literary work. It, in the same breath, also encourages/expects readers to consider the author's intentions and the literary techniques and elements the author has used to convey the message through literary texts.

This study is least concerned with the discussion on literary elements like the rhyme scheme, diction, imagery, structure, rhythm, theme or the context and setting of a literary piece and its relevance to the period it was scripted. This study, though, advocates that the reader should look into the ethical perspectives of a text (while examining and evaluating a piece of literature without disregarding the artistic or literary perspective), which is to look for and embrace the moral, cultural, and humane elements like sympathetic and emotive attitude, rich morals, and the role of man in the human world.

The credit of this deviation, in researcher's opinion, should go to the *reader response theory,* which gained prominence in the late 1960s. It argues that any piece of literature should be

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viewed as a performing art in which each reader creates his own, possibly unique, text-related performance. Rejecting the idea, Mora & Welch (n.d.) note that there is a single, fixed meaning inherent in every literary work; this theory holds that the individual creates his or her own meaning through a "transaction" with the text based on personal associations. Because all readers bring their own emotions, concerns, life experiences, and knowledge to their reading, each interpretation is subjective and unique.

It would be injustice if this study does not honor and acknowledge Nie Zhenzhao who conceptualized *Ethical Literary Criticism*. He (2015) abstracts that *ethical literary criticism* reads interprets and analyzes literature from an ethical perspective. It argues that literature is a unique expression of ethic and morality within a certain historical period, and that literature is not just an art of language but rather an art of text. In light of ethical literary criticism, moral enlightenment and education are literature's primary function, while aesthetic appreciation is merely second to it. Specifically, ethical literary criticism seeks to unpack the ethical features of literary works, to describe characters and their lives from the vantage point of ethics, and to make ethical judgments about them.

This study, to maintain the compatibility with the *Reader Response Theory* context and *Ethical Literary Criticism* arguments, upholds that any piece of literature is an art with no fixed and final appreciation/interpretation. Lessons of sympathetic and emotive attitude, rich morals, and role of man in the human world can be extracted through *ethical interpretation* rather than simply practicing *critical appreciation* of a text.

2. Research Question& Methodology
This study attempts to answer the question:

- Question:
  Can readers respond differently if they *ethically appreciate* a piece of literary art rather than *appreciating critically*?

- Methodology
  A contrastive appreciation (analysis) of Edmund Spenser's poem '*One Day I Wrote Her Name*' is presented as a sample of *critical appreciation* vs. *ethical appreciation* of a piece of literary art.

3. Findings and Discussion
This section presents the key findings of the study while discussing the traditional and established concept and approach of *critical appreciation* along with a sample or proposed version of *ethical appreciation*. To address the research question, a sample *ethical interpretation* of Edmund Spenser's poem '*One Day I Wrote Her Name*' is presented.

3.1. Critical Appreciation
As per the contents of the webpage http://criticalappreciation2009.blogspot.com (2009), to be critical means to be able to judge the value of something or someone. To show appreciation, on the other hand, implies the ability to see the good or strength in something. Thus if we put the two

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words together, to conduct a critical appreciation implies the ability to assess the value in something towards showing the strength or good of that something. Lunarko (2017) observes that critical appreciation is analyzing a work to evaluate its contents and explain why it should be appreciated. In general, a critical appreciation is something you write to investigate the qualities of a literary work. It means assessing, reviewing, and analyzing a piece of work, whether art or literature. In other words, critical appreciation is analyzing a work to evaluate its contents and explain why it should be appreciated. The reader has to look at the work from a literary standpoint and evaluate it from that perspective. Knowing literary terms and elements can help you to do so. Usually we attach a negative connotation to the word "criticism." To criticize a person means to find fault or weakness in what the person has said or done or his or her physical appearance. Critical appreciation in literature, on the other hand, is the art of responding to and analyzing written works such as poetry, stories, plays, novels, and essays. It is a show of appreciation because this activity requires one to have some point about the written work and to support that point with evidence from the literary work. A critical appreciation of a poem requires of one to analyze the poem as a whole and critically provide insight into the elements which make up the poem, such as diction, imagery, structure, rhyme, rhythm, the overall message or theme of the poem or the purpose of the poet. Readerofbooks (2012) maintain that in critical appreciation, the reader while examines and evaluates a piece of literature from a discerning point of view, knows the work well enough to have an intelligent basis for liking or disliking something. Amarang9 (2013) says that critical appreciation should address the content and form of a literary piece. In discussing content, the critic should describe what the poem is about, possibly noting an author's intent, and/or noting different interpretations of the poem's meaning. In discussing form, the critic should address literary techniques and literary elements. Critical appreciation, in literature, is completely theoretical, hence, the opinions vary. Many critics have different theories of their own about how to judge a poem and how to think over it critically. Wordsworth stresses on the concept of beauty in a poem whereas Eliot makes it practical through his approach. Therefore, the appreciation varies from person to person and critic to critic.

3.2. Ethical Appreciation

Ethical appreciation, as this study upholds, is a way to review a piece of literary art to instill and embrace the moral, cultural, and humane elements of literature like sympathetic and emotive attitude, rich morals, and role of man in the human world. It allows the readers to go beyond the aesthetic beauty, as mentioned above (abstract elements) and sense the moral, cultural, and humane values (concrete elements) of a piece of literary art. Although, the presence/existence of moral elements in critical appreciation process cannot be denied; the readers hardly notice/feel those elements. In reality, perhaps, literary techniques/elements dominance does not let readers to deviate from the traditional pedagogical practices.

To understand the ethical appreciation process, this study presents the concept of the *reader-response theory* and the excerpts of interview of Nie Zhenzhao, the founder of ethical literary criticism in China.

3.2.1. Reader-Response Theory

In its introduction, Shmoop Editorial Team (2008) posts:

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...when you think about literature, you probably think of authors and texts. Authors write literary works. So, they're the ones who decide what a text means, right? And us readers? Well, we're secondary to authors, because hey, we're just readers. Yeah, not so fast. If you hadn't already guessed by the name of the movement, Reader-Response theory says that readers are just as important as the authors who write literary works. Hey, if a tree falls in a forest and no one is around to hear it, does it make a sound? Same goes for The Iliad and War and Peace: if no reader is around to get through those hundreds of pages, then it's almost like that text doesn't exist. Don't let this blow your mind, but Reader-Response theorists actually think that readers are active participants who create a work of literature in the process of reading it. The meaning of a text, according to Reader-Response theorists, exists somewhere between the words on the page and the reader's mind. Think of it this way. If we say, "The Shmoop labradoodle totally ate that cupcake," each individual person reading that sentence will have a different image of the Shmoop labradoodle, of the Shmoop headquarters, and of the cupcake. Some readers will probably imagine a cute dog, others will imagine a naughty dog, and everyone will try to fill in the blanks to figure out what happened and why. It'll all depend on each individual reader's experience with dogs, cupcakes, and Shmoop. The interpretation each reader has will probably be similar, but each will be slightly different. The big contribution of Reader-Response theorists was to call attention to the importance of the reader in the making of literary meaning. Reader-Response theorists like to ask questions like: How do we feel when we read a certain poem, or a passage from a novel? Why do we feel that way? How does our psychology affect the way we read literary texts? How does each of us read differently? Only when we ask those questions, these theorists argue, can we truly begin to understand literature.

3.2.2. Excerpts of the interview of Nie Zhenzhao

In an interview with Charles Ross at the Comparative Literature Program, Purdue University, Nie Zhenzhao elaborates the theoretical frameworks and core concepts of his ethical literary criticism. Here are some excerpts of Nie Zhenzhao's responses:

- *...Ethical literary criticism, as conceptualized by Nie Zhenzhao, is a theory and methodology for reading, interpreting, understanding, analyzing and evaluating literature from an ethical standpoint…………*
- *...To some scholars, the terms of ethic and morality are considered interchangeable. However, to me, they are different. In my opinion, ethic is a general term encompassing both moral terms and immoral terms, while morality is a specific term excluding immoral terms………*
- *...In the beginning of human civilization, the basic problem for human beings to solve is how to tell human beings from the rest of the animals. In contemporary society, it is possible for us to live a harmonious life as we know what we should do and how we should practice tenets of ethics or morality…………*
- *...In modern times, we abide by the existing social order which has been generally formulated on the basis of ethics. Literature, no matter it is in the written form or oral form, embodies social institutions, law and rules derived from ethics. Moral teaching function of literature remains unchanged despite the changes of conditions…………*
- *...Unlike moral criticism, ethical literary criticism does not simply evaluate a given literary work as good or bad on the basis of today's moral principles. Instead, it emphasizes*

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"historicism," that is, the examination of the ethical values in a given work with reference to a particular historical context or a period of time in which the text under discussion is written….

- *…Here is a difference between ethical literary criticism and aesthetic criticism. The former takes literature as the tool for teaching people to be rational but the latter takes literature as the tool for getting aesthetic enjoyment of sensual pleasure. In short, ethical literary criticism sees literature significant in educating readers, while aesthetic criticism sees literature significant in bringing sensual pleasure.*

3.3. Critical Appreciation vs. Ethical Appreciation

To establish a contrast between the *critical appreciation* and *ethical appreciation*, the excerpts of Nie Zhenzhao's interview are presented:

- *…Here is a difference between ethical literary criticism and aesthetic criticism. The former takes literature as the tool for teaching people to be rational but the latter takes literature as the tool for getting aesthetic enjoyment of sensual pleasure. In short, ethical literary criticism sees literature significant in educating readers, while aesthetic criticism sees literature significant in bringing sensual pleasure……….*
- *…However, ethical literary criticism does not deny the value of aesthetic criticism but takes it as one of the important means of understanding literature for ethical aims. Aesthetic criticism helps us to read and enjoy literature for receiving moral enlightenment. In other words, without any moral purpose, the aesthetics of literature would cease to exist. In ethical literary criticism, the primary purpose of literature is not to provide entertainment but to offer moral examples for human beings to follow by way of literary enjoyment, to enrich their material and spiritual life with moral guidance, and to achieve their self-perfection with moral experience. In brief, only by working together with morality can the aesthetic value of literature be fully realized…………*

4. Contrastive Analysis of Edmund Spenser's Poem

Following is the contrastive appreciation (analysis) of Edmund Spenser's poem '*One Day I Wrote Her Name*'. An effort has been made to present a sample of *ethical appreciation* of a literary piece; however, the *critical appreciation* version has been adapted from Asghar 2016.

Introduction	Critical Appreciation	Ethical Appreciation
Title	Sonnet LXXV	alive event from human life
Poet	Edmund Spenser (c. 1554-1599)	a doer
Date of Composition	1592-1594	any related incident/citation
Collection	Amoretti and Epithalamion	events/examples
Poetic Genre	Spenserian Sonnet	emotive talk
Setting	A Beach	human life
The Speaker	A lover and poet	man
Content	Ocean, love, immortality and the great power of the almighty Poetry	good deeds and power of ethics

Table 1. Contrastive appreciation (analysis) of introduction of the poem

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Lines (1-2)	Critical Appreciation	Ethical Appreciation
One day I wrote her name upon the strand, But came the waves and washed it away;	These lines set the scene: the speaker and his beloved Elizabeth Boyle are chilling at the beach. The speaker decides to get all romantic and write her name in the sand. However, the waves wash her name away. The writing on the sand refers to the lover's insistence on making a worldly impact on his beloved. The waves are metaphorically used to represent the futile attempt by man to fight back against the infinite vortex of time. In short, these lines showcase the speaker's pessimism of confronting time.	These lines set the stage of human life's reality. The speaker and his beloved are the images of folks (people) and affairs of this to-be-vanished world where everything is subject to decay and nothing is permanent, where everything around us is ever changing, ever dying. Man tries to capture the 'wealth' for long lasting, but he fails and becomes helpless against nature.

Table 2. Contrastive appreciation (analysis) of lines (1-2) of the poem

Lines (3-4)	Critical Appreciation	Ethical Appreciation
Again I wrote it with a second hand, But came the tide and made my pains his prey.	The speaker is pretty intrepid. He writes his beloved's name in the sand again. The tide comes in and washes her name away again. The reattempt of the speaker represents the continual meditative quality of humanity to contemplate the thought of not dying, yet it also seems to defy the logic because he knows that her name will be erased shortly after the waves hit. The speaker refers to his writing as "his pains" which are the "prey" of the cruel waves. He basically imagines that the waves are like a mean old predator, just waiting to pounce on his poor defenseless writing.	These lines show the human being's fearless or perhaps greedy nature. Man tries to re-arrest the 'mortal' elements of this world knowingly that his attempts are fruitless because all that exists on the earth will perish. Still, man's materialistic addiction (that has a habit of ruthlessly exploits others) often turns a blind eye from 'truth'.

Table 3. Contrastive appreciation (analysis) of lines (3-4) of the poem

Lines (5-6)	Critical Appreciation	Ethical Appreciation
Vain man (said she) that dost in vain assay A mortal thing so to immortalise;	These lines show that the sonnet is a dialogue. The beloved says to the speaker that he is narcissistic and his attempt to preserve her name in the sand is silly and futile. She is telling him that his gesture will never work, that he is being proud in thinking that his writing is more powerful than the forces of nature. He is trying in vain to make her name immortal, when in fact it is mortal. In short, that beloved thinks that the speaker is making his bid for immortality out of vanity and self-satisfaction.	These lines reveal that worldly affairs (in the form of beloved) in different forms always convey the 'decay' message of this world and remind man that any attempt to counter 'nature' will remain in vain. 'Man is mortal and Nature is immortal' is undisputable. Man should not try to satisfy his desires out of arrogance. In Mahatma Gandhi's words: *"Earth provides enough to satisfy every man's needs, but not every man's greed."*

Table 4. Contrastive appreciation (analysis) of lines (5-6) of the poem

Lines (7-8)	Critical Appreciation	Ethical Appreciation
For I myself shall like to this decay, And eke my name be wiped out likewise.	These lines are the continuation of the beloved's speech. She says that she, too, will decay and disappear, just as her name has disappeared from the beach. She, too, will be "wiped out". In Spenser's day, the word "eke" meant "also". It is one of those words that have been wiped out by the waves of time. So to summarize, the beloved thinks that the speaker is being a little silly by continually writing her name in the sand, and she recognized that, like her name, she won't live forever. However, she does not grasp the concept of life after death.	These lines in continuation of the previous verses reveal that the worldly affairs in different forms, again and again, 'decay' message of this world and remind man that any attempt to counter 'nature' will be impractical and childish. Man has to remember: *"Everything rises but to fall, and increases but to decay."* --- Sallust

Table 5. Contrastive appreciation (analysis) of lines (7-8) of the poem

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Lines (9-10)	Critical Appreciation	Ethical Appreciation
Not so (quod I); let baser things devise To die in dust, but you shall live by fame;	At this point in the sonnet, we get a classic volta, in which the poem changes its tune. So far, the poem has been all about mortality -- how nothing and no one can live forever. But now, the poem begins to say that actually, yes, some things do live forever. The dialogue shifts from the beloved to the speaker himself. He tells his beloved that the things that are less important than her will die and become dust. However, she will live forever by fame. In other words, the speaker thinks that death is for suckers and his beloved is most definitely not a sucker.	From these lines, the discourse has changed. The humane aspect of man speaks that there are 'immortal elements' in this world. He advocates that the world where everything is mortal and subject to decay also possess 'great' realities i.e. 'fame' or 'good deeds'. His 'beloved/love' may be interpreted/presented as 'good deeds' which cannot come under the ambit of 'decay' as long as this world lasts.

Table 6. Contrastive appreciation (analysis) of lines (9-10) of the poem

Lines (11-12)	Critical Appreciation	Ethical Appreciation
Mere verse your virtues rare shall eternise, And in the heavens write your glorious name:	In these lines the speaker describes how his beloved will forever. He says that his verse i.e. poetry will "eternise" all of his beloved's virtues, and that it will write her name in the heavens, not in the sand. The writing in the sand is just a child's play. However, poetry does all the heavy lifting in making someone eternal. His poetry will be so awesome that it will make her immortal. In short, the speaker wants to immortalize the glorious name and spiritual loveliness of his beloved through his poetry.	These lines convey an 'abstract' but 'humane/ethical' message. The man's strong belief that 'good deeds' will result in heaven which is eternal. In other words, man can be 'immortalize' through 'good deeds'. The following quote serves the purpose of the context: *"If you go through life and you are selfish and do nothing, when you pass on, you'll be forgotten. If you do things for others in good deeds, through your deeds you will become immortal,"* --------Daniel Pisaturo

Table 7. Contrastive appreciation (analysis) of lines (11-12) of the poem

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Lines (13-14)	Critical Appreciation	Ethical Appreciation
Where, when as Death shall all the world subdue, Our love shall live, and later life renew.	In this couplet the speaker either reveals himself to be the most loving boyfriend ever, or the most clueless one. He says to his beloved that death will kill everyone in the whole wide world. However, their love will go on forever because of his poetry. In other words, even though their physical love will die with their bodies, the essence of their love will exit forever in the enigmatic cosmos by renewing itself into the hearts of new lovers through the words of his poetry. In short, words eternalize a person and he or she can live on beyond the boundaries that apply to most humans.	These lines are the showcase of man's strong belief that his 'fame/good deeds' will remain untouched because of the 'good deeds' In other words, the man wants to immortalize through his 'good deeds'. His message to the world that 'good deeds' makes human being 'eternalize' far from human sufferings.

Table 8. Contrastive appreciation (analysis) of lines (13-14) of the poem

Literary Devices	Critical Appreciation	Ethical Appreciation
Rhyme Scheme	ABAB/BCBC/CDCD/EE	repeated events of human life with same end patterns
Meter Check	Iambic pentameter	examples of continuity from human experience
Alliteration	"Waves and washed", "pain and prey", devise, die, and dust", Verse and virtues", "where and when as", and "love, live, and later life".	'not to indulge to gain/regain', 'realities of human life'
Symbols	Name (beloved), tide (time), sand (memories)	affairs of this to-be-vanished world
Metaphor	Tide (predator)	nature of human being
Imagery	strand, name, waves, tide	affairs of this to-be-vanished world
Tone	Calm, resolute, and optimistic	ethical
Themes	Immortality, love, Literature and writing	'fame' and 'good deeds'

Table 9. Contrastive appreciation (analysis) of literary devices of the poem

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Sum up	Critical Appreciation	Ethical Appreciation
Conclusion	Through his use of poetic techniques, Spenser succeeds at his experiment with literature. The surface narrative of the sonnet is about a lover expressing his love for a woman, however, the poem is actually about the contradiction between mortality and immortality - permanence and temporariness. The poem encapsulates the power of language in the sense that master poets have the ability to manipulate the English language in such a way that enables them to make grand assertions about life's most important questions in such short and beautiful lines. Even with the limitations of the human conditions, Spenser proves that poetry has the capacity to make one immortal. In short, it is one of the most famous sonnets Spenser ever wrote.	Here, through the use of ethical elements, the reader responds differently to the piece of literature. The description of the literary piece may be appreciated/interpreted in the context of human life/existence. The literary text enables the reader feel the life's most important 'realities' in a nutshell. Although, human conditions always face limitation, the ethical elements pave the ways (for readers) to embrace and exercise 'good deeds' to enjoy 'immortal' elements in the 'mortal' world.

Table 10. Contrastive appreciation (analysis) of conclusion of the poem

5. Conclusion

To conclude, this research presents 8 points guideline, adapted from the excerpts of Nie Zhenzhao's interview, to help readers evaluate a piece of literary art from an *ethical* perspective. The following guide, if applied while appreciating a piece of literary art *critically* and *ethically* as presented under the findings/discussion of this study, will encourage readers respond differently.

The readers should:
1. look for the moral rules at play in a given set of circumstances to understand morality
2. uncover moral models, both as examples and as warnings, to develop the capacity to think about complex human interactions
3. look for a historically contingent presentation of ethics and morality to reap moral enlightenment and make better ethical choices
4. see the moral teaching of humanity to understand the ethics of living, know the world, and abide by the ethical order and moral codes
5. look for the imaginative presentation of ethics to live a good and happy life

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6. look for social institutions, law and rules derived from ethics to abide by the existing social order

7. examine the ethical values in a given work with reference to a particular historical context or a period of time or uncover ethical factors that bring literature into existence and the ethical elements that affect characters and events in literary works or illuminate issues concerning the events, the characters and their actions from an ethical perspective to (teach people and tell them how to) learn with the help of literary criticism

8. analyze, interpret, evaluate the function of literature to enlighten, educate, instruct, and guide.

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