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Speech and Articulation Rates of Speaking Fluency by Yemeni EFL Learners

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Abstract

This paper aims at investigating the speech and articulation rates in the speech of the Yemeni learners of English. Previous studies on speaking fluency show that there is a relationship between speech and articulation rates on one side and speaking fluency on the other; the higher the rates, the higher the fluency level (Jong & Perfetti, 2011; Kormos & Denes, 2004; Cucchiarini, et al., 2002; Riggenbach, 1991). This study was conducted at the English Language Department, Faculty of Education, Taiz University on twenty EFL learners attending the fourth year. The participants were recorded narrating the events of a short silent video immediately after watching it. Data were analyzed quantitatively. The findings showed that the learners' speech contains slow speech and articulation rates. The study recommends that the EFL teachers should intentionally give more practice on speeding in order to remove the long silent pauses and, on the other hand, the teachers should draw the learners' attention to lessen their long silent pauses and therefore improve their speech and articulation rates.

Introduction

In their language learning journey, L2 learners face difficulties in mastering the language. The difficulties of speaking a language other than the mother tongue can be summarized into four main difficulties; namely, inhibition, nothing to say, low or uneven participation and mother-tongue use (Ur, 1996). Inhibition refers to the students being afraid of making mistakes. Fearing criticism and being shy also inhibit the learners to speak the second or foreign language. This is a factor that affects speaking fluency, that is, when the learners are afraid of mistakes, they are probably more hesitant. Consequently, they speak with more pauses, and repairs become their main focus. The second difficulty, named by Ur as *nothing to say*, is related to motivation which is the motive behind speaking and participating in a speaking activity. The third difficulty, *low or uneven participation*, is related to the context where the learners have fewer chances to speak when being in large classes. Some learners get no chance to speak due to the tendency of some other learners to dominate, while others speak very little or not at all. The last difficulty is the use of the mother-tongue. Learners who share the same mother-tongue tend to use it because it is easier and because learners feel no need to use the learned language as long as they can communicate their messages in their mother tongue. In fact, all the above mentioned difficulties are possibly found in most EFL classes and in the learning context of EFL at Yemeni Universities.

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According to Bashir et al. (2011), many language learners consider the speaking ability as the measure of knowing the language being learned. Learners pay much more attention to the speaking skill and consider success in spoken communication as the measure of their accomplishment of studying that language. This is also emphasised by Khan (2010, p.23) who states that "learners of English as a foreign language are often more preoccupied with improving their speaking skills than any other language skills."

One of the models that deal with speech planning and production is the speech production model of Levelt (1989). According to Levelt's (1989) model of speech, speech is composed out of three processing components, a conceptualizer, a formulator, and an articulator. The conceptualizer is responsible for conceptualizing the message, i.e., generating the ideas or the content of the message. This is called by Levelt as Phase One. The formulator is responsible for formulating the language presentation, i.e., giving grammatical and phonological shape to the messages. This stage is called Phase Two. The third phase is called the articulator which is responsible for articulating the language, i.e., executing the message. To put it differently, it can be said that before the production of speech, the message to be communicated passes through those three successive processes. Tatham and Morton (2006) present a model of speech production that is similar to Levelt's (1989) model with a change in the terms. Their speech model includes the physical level of speech production as well as the cognitive level. They maintain that there are two plans of speech production: the static level, which refers to the knowledge base of language, where utterance plans are made, named as conceptualizer in Levelt's (1989) model, and the dynamic level, which is procedural and deals with performing of utterances. The dynamic level can be seen as the articulator phase of Levelt's (1989) model.

The term *fluency* is frequently used to describe oral language performance especially while referring to speakers of foreign and second languages, yet it is often unclearly defined. Speech rate is regarded as the best predictor in measuring speaking fluency Cucchiarini et al. (2002). In this paper, fluency is approached in terms of speech and articulation rates. Speech rate is the total number of syllables produced in a given speech sample divided by the amount of total time required to produce the speech sample in seconds, including pause time, then multiplied by sixty (Kormos and Denes, 2004). Articulation Rate is the total number of syllables produced in a given speech sample divided by the amount of time taken to produce them in seconds ,excluding pause time, then multiplied by sixty (Kormos and Denes, 2004).

Accuracy vs. Fluency

Accuracy and fluency are two important aspects of using a language either in speaking or in writing, though the term fluency is mostly attached to speaking more than to other language skills. According to Alanisi (2012, p. 56) accuracy refers to "how correct learners' use of the language system is, including their use of grammar, pronunciation and vocabulary", while fluency refers to "how well learners communicate meaning rather than how many mistakes they make in grammar, pronunciation and vocabulary". Accuracy refers to the correct use of language in terms of grammar, vocabulary and pronunciation. According to Nunan (2003, p.10) "Fluency is the extent to which speakers use the

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target language quickly and confidently with few hesitations or unnatural pauses, false starts, word searches".

Factors Affecting L2 Fluency

Coming back to Levelt's (1989) model of speaking, Bosker (2014) mentions that disfluency arises form the difficulties in one or all the three processes of language production of Levelt's (1989) model. That is, a speaker might have a problem in finding out what to say, Phase One of Levelt's (1989) model, in choosing the right codes or structures to encode his ideas into language, Phase Two, or in executing the phonetic material, the articulation phase. Studies on native and non-native speech state that both L1 and L2 speakers are equal in encountering problems with the first stage of the cognitive processes of speech production. The reason, as stated by De Bot, (1992), is that some of the processes involved in the conceptualization phase are non-linguistic. Another difficulty which is related to L2 learners is assigning particular structure to the conceptualized message, (Segalowitz, 2010). Such language related difficulty is caused by two possible sources as stated by Bosker (2014); either an incomplete knowledge of the L2 or insufficient skills with which L2 knowledge is used as lexical access, speed of articulation, etc.

Segalowitz (2010) identifies four factors that broadly influence L2 fluency; namely, the speaker's cognitive system, the speaker's motivation to communicate in the L2, the nature of the interactive communicative or social context and the perceptual or and cognitive experiences resulting from communicating and from the social context. (p. 22). The first two influences, the speaker's cognitive system and the speaker's motivation, are related solely to the individual and his abilities. Increases in the exposure to the L2 environment as well as an increase in instruction bring about a change in the L2 production. On the other hand, lack of language input or lack of use of the L2 over a period of time decreases the cognitive and perceptual processing efficiency with respect to the L2speaker's fluency as suggested by Stroh (2012, p. 2).

Objectives

This paper aims at investigating and exploring two of the temporal features of speaking fluency; namely, speech and articulation rates. It, moreover, aims at answering the following two questions:

1- What is the current speech rate of the Yemeni EFL learners?
2- What is the current articulation rate of the Yemeni EFL learners?

Studies on the Temporal Features of Speaking Fluency

Researchers have showed a great interest in investigating the temporal variables that contribute to fluency measures. They have been researching the correlations between the temporal features and fluency scales, the correlations between human rated fluency and the temporal features, or finding the correlations between fluency and linguistic proficiency as well. Cucchiarini et al. (2002) quantitatively assessed second language learners' fluency. He conducted an experiment with 20 native and 60 non-native speakers of Dutch. The collected samples were rated for fluency by nine experts divided into

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three groups of raters; phoneticians, teachers of Dutch as a second language and trained speech therapists. For the quantitative measures, Cucchiarini et al. used an automatic speech recognizer to count the quantitative measures such as speech rate, articulation rate, number and length of pauses, number of disfluencies, mean length of runs, and phonation/time ratio. The results showed that all the temporal variables (Speech rate, Articulation rate, Number of pauses, Number of disfluencies, Mean length of runs, Phonation/time ratio) strongly correlate with fluency ratings except for the average length of pauses.

Kormos and Dénes (2004, pp. 151-152) proposed the following variables of speaking fluency:

1. *Speech Rate*: the total number of syllables produced in a given speech sample divided by the amount of total time required to produce the speech sample in seconds, including pause time, then multiplied by sixty.

2. *Articulation Rate*: the total number of syllables produced in a given speech sample divided by the amount of time taken to produce them in seconds, excluding pause time, then multiplied by sixty. In both speech rate and articulation rate all the semantic units are counted, including filled pauses and partial words using the criterion that partial words contain not just an initial consonant but also a vowel and thus are recognizable as words.

3. *Phonation- time ratio*: the percentage of time spent speaking as a part of the total time taken to produce the speech sample.

4. *Mean Length of runs*: the total number of syllables uttered divided by the number of runs between pauses of 0.25 seconds and above.

5. *Total number of silent pauses per minute*: the total number of silent pauses of 0.25 seconds and above divided by the total amount of time spent speaking expressed in seconds and multiplied by 60.

6. *Mean length of silent pauses*: the total length of pauses above 0.25 seconds divided by the total number of pauses above 0.25 seconds.

7. *Total number of filled pauses per minute*: the total number of filled pauses such as ah, er, mm divided by the total amount of time expressed in seconds and multiplied by 60.

8. *Total number of disfluencies per minute*: the total number of disfluencies such as repetitions, restarts and repairs divided by the total amount of time expressed in seconds and multiplied by 60.

Disfluency refers to a breakdown in normal speech while pausing. It is a commonly occurring feature of natural speech in which gaps or hesitations appear during the production of utterances (Richards & Schmidt, 2002). Temporal disfluencies can be found in speech of native speakers but in relatively stable or predictable quantities and are regarded by Hilton (2009, p. 644), as a "distinguishing characteristic of L2 production, given the lesser degree of automaticity in the processing of L2 language forms". In addition to repetitions and repairs, fillers as "ah" "um" and "er" are regarded as hesitation markers and so a part of the disfluency features.

9. *Pace:* the number of stressed words per minute.
10. *Space:* the proportion of stressed words to the total number of words.

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Another similar quantitative model for the assessment of speaking fluency was suggested by Cucchiarini et al. (2002) which measures variables like: Speech rate, Articulation rate, Number and length of pauses, Number of disfluencies, Mean length of runs, Phonation/time ratio. Deshmukh et al. (2009) also suggested another model for spoken fluency evaluation that measures two kinds of variables; lexical and prosodic. The prosodic features are: Average number of filled-pauses per second, Average duration of a filled-pause, Average distance between filled-pauses, Length of the longest filled pause, Fraction of silence, Average duration of contiguous silence, Average duration of continuous speech and Average distance between silences. As for the lexical features, Deshmukh's et al. model measures features like: Count of most frequent word, Total words, Total unique words, Count of filled-pauses, Count of dictionary words, Total repeated similar trigrams, Number of closely occurring unigrams and Number of closely occurring similar trigrams. By trigram, Deshmukh et al. (2009) mean an utterance.

In addition to those suggested variables of fluency, Inoue (2010) investigated the aspects of fluency that relate to L2 linguistic knowledge and processing skills and found that the only sensitive measure of fluency that correlates with the proficiency level was Speech Rate. Bhat, Mark and Sproat (2010) researched the correlations between human rated fluency and the temporal features of fluency and found that the Articulation Rate, the Speech Rate and the Phonation-Time Ratio correlate positively with the fluency scores whereas the Silent Pauses per Second, the Mean Length of Silent Pauses and the Number of Filled Pauses per Second correlate negatively with the fluency scores.

Riggenbach (1991) studied the speaking fluency of six Chinese university students of English in the United States. The participants were recorded having a dialogue with a native speaker. He analyzed speaking fluency focusing on temporal variables as hesitation phenomena, repair phenomena, rate and amount of speech, interactive phenomena and interactive features. Filled pauses and partial words were counted. With respect to the speech rate, quantitative analysis showed no significant difference between amount of speech produced between subjects rated as highly fluent and those rated as having low fluency. However, judges gave high importance to unfilled pause frequency as an important discriminator between highly fluent subjects and less fluent ones. Riggenbach's (1991) study of total pause number and frequencies over time, as two main temporal features of speech, lead to a conclusion that unfilled pause frequency was an important discriminator between subjects who are rated as highly fluent and those rated as less fluent by judges.

In the Arab countries, including Yemen, studies on speaking fluency are generally very few. In the Arab EFL context, studies that are concerned with the speaking skill mainly focus on the difficulties of speaking the learned language.

Aljumah (2011) investigated the problems that make the EFL/ESL university students unwilling to speak and take part in class discussions. According to Aljumah (2011), the Saudi students at the university level find it inappropriate to speak in class. Data were collected through classroom observations, written and oral questionnaires, and discussions with both the students and the professors. Moreover, his study has proposed an integrative approach in order to improve the students'

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oral skills. The integrative approach incorporated the four language skills: listening, speaking, reading, and writing in addition to the sociolinguistic factor. Aljumah's longitudinal study has been carried out over five years from 2006 onwards at the Department of English Language and Translation at Qassim University, KSA. The results showed that students were reluctant to speak because of "their fear to be seen as verbally challenging their teachers' views openly and publicly" (p. 84). In addition, through using the integrative approach, the students exhibited a considerable improvement in the oral skills.

Al-Jamal and Al-Jamal (2013) described the difficulties that may be encountered at an EFL setting. Their sample was stratified random taken from six Jordanian public universities. Survey questionnaires as well as semi-structured interviews were constructed. Sixty-four students were interviewed out of 566 students who responded to a survey questionnaire. The findings of their study exposed a perceived failure of EFL students' speaking skill in English .The results showed a low level of speaking proficiency among EFL undergraduates along with negligible instruction of the speaking skill at the university level. Moreover, their study highlighted that communication in L1, large classes, and lack of time are amongst the most important factors affecting the speaking skill of the EFL learners.

A similar study was done by Alyan (2013) on the oral communication problems encountering English major students. Data were collected through semi-structured interviews with twenty students and six teachers from a large Palestinian university in Gaza. For the 20 students, the interviews were about participants' experience of oral communication problems, and the teachers' interviews were centred on their experience of the students' problems in L2 oral communication. Alyan's study revealed that the main oral communication problems the students experienced were incorrect pronunciation, limited vocabulary, lack of exposure to the target language, and L1 interference.

In the Yemeni EFL context, studies on the speaking skills were concerned with the factors that affect speaking proficiency of Yemeni student-teachers in speaking English, the EFL in-service Yemeni teachers' practices, or on the EFL in-service Yemeni teachers' perceptions of the importance of teaching stress and intonation as supra-segmental features of speech.

Alanisi (2012) investigated the factors that affect speaking proficiency of Yemeni student-teachers in speaking English in three colleges of Education; College of Education-Thamar, College of Education- Rada'a and College of Education- AlBaida. He analysed the teaching methods, the syllabuses, and the textbooks used in teaching the speaking skill at those colleges. Data were collected through classroom observation, interviews with student-teachers, and interviews with teachers. He found out significant results that establish the causes of the low level of speaking proficiency amongst the Yemeni student-teachers. Those factors were the teaching methods and the materials used in teaching the Spoken courses. Alanisi found out that the speaking skill is not adequately dealt with both at school level and at college level. Alanisi adds that "speaking is a neglected skill in teaching as well as in testing. The learners do not have adequate opportunities to use the language even in the classroom due to the traditional methods used in teaching speaking by the Yemeni teachers. Most of the learners do not have intrinsic motivation to speak the language and they study English only for a short term goal" (p.171). What is of great concern is Alanisi's remark that in the investigated colleges, the

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emphasis is given to accuracy rather than to fluency and that "the learners are scared of committing mistakes at which the teachers might laugh. They are also afraid of being subjects to the teachers' negative feedback" (p. 172).

Alshamiry and Alduais (2013) made a survey study on the EFL in-service Yemeni teachers in Ibb, Yemen, and said that the teachers were not fluent. Their study was focused on the EFL in-service Yemeni teachers' perceptions of the importance of teaching stress and intonation as supra-segmental features of speech to the process of comprehension. Forty EFL in-service teachers participated in their survey-study in both public and private schools at Ibb city, Yemen. Results showed that a large number of the in-service teachers are incompetent in the supra-segmental features of speech, and demonstrated negative attitudes towards the importance of using and applying such features. The responsible factors behind the failure of practice of these features, according to Alshamiry and Alduais' study, are syllabus' update, motivation and fluency and overall qualification of the teachers.

The previously mentioned studies on the temporal features of speaking fluency were done in the EFL teaching-Learning contexts other than the Yemeni context. The studies done in the Yemeni EFL context do not focus on the temporal aspect of speaking fluency. Thus, the present work differs from the previous studies in terms of the context. That is to say, the present study investigates two of the speaking fluency temporal features of the Yemeni EFL learners, which are speech and articulation rates.

Methodology
Data collection
The population of the present study is all the Yemeni EFL learners. Studies on fluency usually involve a few participants because they investigate the temporal features in speech production. The sample of this study were 20 participants selected from one of the Yemeni Universities, Taiz University, in their fourth level of study at the Department of English Language, Faculty of Education. They were chosen systematically from level four of the second semester of the academic year 2014-2015.

The Speaking Task
Previous studies on speaking fluency usually gather the data using a speech elicitation task. The speech elicitation tasks in the literature are of three categories as classified by Segaliwitz (2010). The first category is a reading task in which the participants read a text. The second category is picture description task in which the participants are asked to make a story based on a sequence of photos without words or on silent films. The third category is a story retelling task in which the participants read or listen to a story first and then retell it. The best task type that matches the present study is the second task, the making of a story based on a silent film or on a sequence of pictures. The researcher selected a silent video that was easy to be talked about. The story of the video is of two people, a man and a woman, waiting for the train. A thief comes out of a sudden and steals the lady's bag. The man who is sitting next to her runs after the thief and brings the bag back to the lady. She feels happy and gives him a big hug. The man gets surprised at the hug. Then the train comes, and the lady gets on while the man happily waves 'Goodbye' to her. However, in the train, the lady smiles and checks a

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wallet in her hand. She finds money in it because when she hugged the man she actually stole his wallet from his bag. As the topic of the video is easy to grasp and has an unexpected end, all the participants were able to talk naturally about it.

After the participants had watched the video, they went into the recording room and were given a paper that contained the same story of the video in consequent pictures so as not to lose the events (see Appendix A). An excerpt of two minutes was taken from each subject. The participants' speeches were transcribed and named as (Speaker 1, Speaker 2, …etc). The silent pauses were examined through a software program called Samplitude.

The data were transcribed manually. Utterances were transcribed including parts of words and complete words articulated by each speaker identified by close listening for several times to each sample member. The data were transcribed again for a second time by the researcher after a period of time so as to avoid missing anything. Moreover, the Samplitude waveform spectrograms of each sample made it easier to make sure of the transcriptions as it shows each 10 seconds separately and the spectrograms clearly showed the words, the silent pauses and the duration of pauses in milliseconds. In the transcript, the researcher used parentheses ( ) for the silent pauses showing the duration of the pause in milliseconds inside the parentheses.

Tools of Analysis
Samplitude 11.03
Samplitude is a computer program made by MAGIX Company (2010), available for free online at (http://www.samplitude.com/). Samplitude is used for recording, editing, mixing, mastering and outputting audio files. In this study, the Version 11.03 (2010) of the Samplitude was used. Samplitude 11.03 provides acoustic measures of the pauses providing the researcher with a numerical score for the pausing length.

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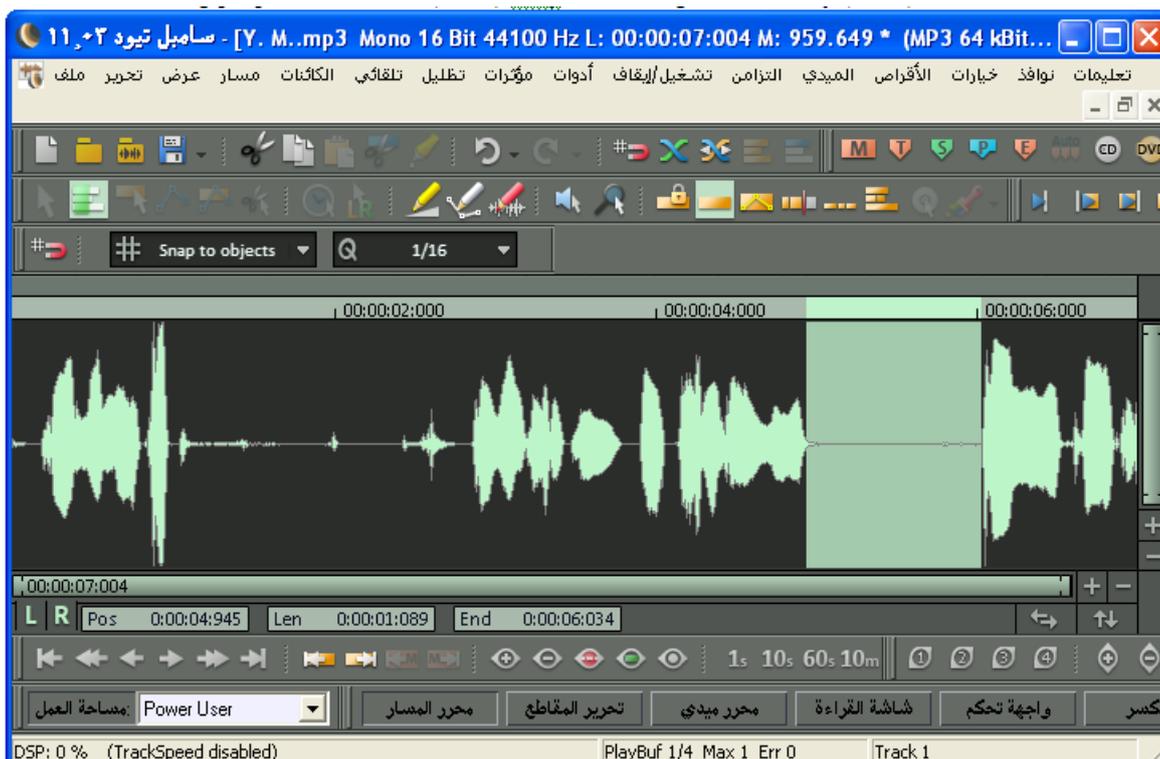
Figure (1): A picture of 2 silent pauses shown in

Samplitude 11.03

Figure 1 illustrates a Samplitude window picture of a sound file of the utterance "feel relaxed. (1.764) They were sitting, but suddenly (1.081) a man came to." (Speaker 2). The higher part of the picture represents the presence or absence of speech. The lower part shows the duration of the speech sample and the duration of the selected silent pauses. A silent pause can be observed as a segment with no significant amplitude. In the above picture, there are 2 silent pauses, and the length of the second silent pause , selected light green one , is (1.089 seconds).

Procedures
Exploring the Speech Rate

Speech rate measures the speed of delivery of the words produced by the speakers per minute or per second. To get the speech rate for each member in the sample of the present study, the number of syllables was divided by the total time taken to produce the sample, and then it was multiplied by 60 to get the syllable per minute. It is worth mentioning here that speech rate is also calculated, by researchers other than Kormos and Denes, in a slightly different way. They calculate the number of syllables in non repeated words per minute of speech, which means excluding hesitations, repetitions and fillers. Such measures take what is called *pruned syllables* in calculating speech rate. In this paper, following Kormos and Denes' (2004) framework, the researcher measured speech and articulation rates in terms of syllables per minute not pruned syllables.

The syllables were counted manually based on the definition of a syllable by McMahon (2002) that states that a syllable consists of an onset and a rhyme. The rhyme consists of a nucleus and a coda.

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The only compulsory part of the syllable is the nucleus which generally contains a vowel or a syllabic consonant. A syllabic consonant refers to the consonants that function as a vowel in the structure of the syllable as the consonants [l], [m], [n] and [r]. The English words *bottle*, *bottom*, *button* and *butter* have two syllables each. The onset and the coda, which are peripheral elements of the syllable, might contain a consonant sound or a consonant cluster (more than one consonant). For example, there are 6 syllables in the following utterance by Speaker (12) "So, she stoops to conquer".

Exploring Articulation Rate

The second important variable to measure speech fluency is the articulation rate which excludes the pausing time from calculations. Articulation rate was measured as the number of syllables per minute of speech. Unlike the speech rate, in calculating articulation rate, pauses were excluded. The silent pauses that lasted above 0.25 seconds were firstly measured in milliseconds and then subtracted from the whole time taken to produce the speech sample. After that, the number of syllables was divided by the time that resulted after subtracting the silent pause durations. Then, the resulted figure was multiplied by 60 to get the number of syllables per minute.

Measuring the articulation rate gives an indication of the speed at which speech is being produced. According to Jong and Perfetti (2011), articulation rate is considered a measure of speed, unrelated to proceduralization. Proceduralization, according to them, means that the learners are able to produce speech without taking much time for planning; that is, they have less silent and/or filled pauses. It is noteworthy here to mention that, like previous studies, including Kormos and Denes' (2004) the fillers as well as disfluencies were counted amongst the overall syllables of the speech delivery.

Analysis
Speech Rate of Speaking Fluency by Yemeni EFL Learners

In order to get the speech rate for each participant of the present study, the number of syllables was divided by the total time taken to produce the sample, and then multiplied by 60 to get the number of syllables per minute. Speech rate is regarded as a good predictor of speaking fluency. Fluent production is characterized by a speaking rate of between 130 to 200 words per minute (2-3 words per second); about one third of production time is spent pausing (Hilton, 2009). Figure 2 below shows the speech rate of the samples of the EFL learners at the Department of English, Faculty of Education Taiz University.

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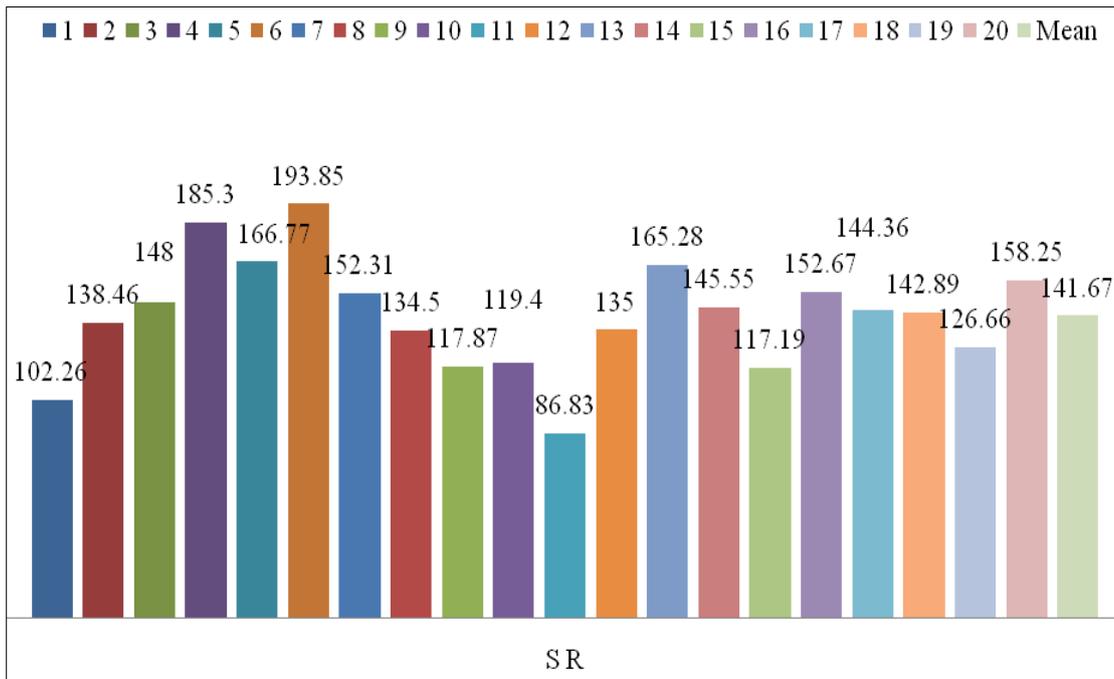
Figure 2:

The Participants' Speech Rate

As shown in Figure 2, the average speech rate was 141.67 syllables per minute (2.36 syllable per second). In Kormos and Dénes' (2004) study, who investigated speech samples collected from 16 Hungarian L2 learners of low-intermediate and advanced students, the average speech rate of the advanced students was 181.19 syllables per minute. This is a relatively higher rate than in the present study (141.67). Though the participants of the present study were regarded as advanced students, since they were in their last year of study, only two participants (10%), Speaker 4 and Speaker 6, exceeded the level of 181.19 syllables per minute while the rest of the participants (90%) got less than 181.19 syllables per minute. Different results of speech rate of EFL learners were found in the literature. For instance, in Horga and Pozgaj (2004) the investigated speech rate of EFL learners was 3.8 syllables per second (228 syllables per minute). The study by Wu, (2008, p. 216) shows the importance of speech rate in the investigation of speaking fluency saying that "rate of speech appears to be the best predictor for fluency rating because it incorporates the rate at which the speakers articulate the sounds and the number of pauses they make". Wu (2008) found that non-native speakers usually utter less than 188.4 syllables per minute while the native speakers usually utter more than 188.4 syllables per minute.

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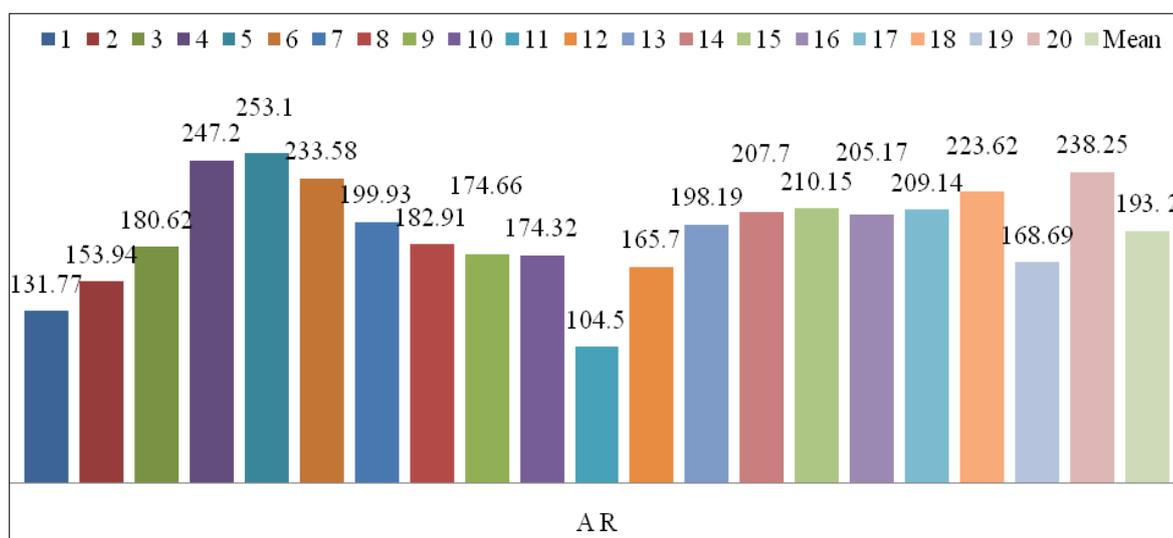
Participants' Articulation Rate

Taiz University EFL learners' articulation rate, as shown in *Figure* 3 above, was an average of 193.2 syllables per minute excluding pause time. Only nine of twenty participants' got articulation rates between 205 and 253 syllables per minute, the rest of the participants' got fewer rates and thus they are regarded as slow speakers. Kormos and Dénes' (2004) sample got an average articulation rate as 241.99 syllables per minute, which is a higher articulation rate than the participants of this study.

Due to excluding the pause time from calculating the articulation rates, participants who got lesser speech rate got higher articulation rate. If we examine Figures 2 and 3, comparing the speech and the articulation rates of the twenty speakers, we can find that all the speakers had articulation rates higher than their speech rates.

In addition, the pausing variable is related to the speech and articulation rates, and therefore affects the speaking fluency as a whole. As put by Stockdale, (2009. p. 2) "If a speaker pauses appropriately talks at a reasonable rate, and forms sentences clearly, they [he/she] are likely to be perceived as more fluent than a speaker who does not."

Findings

This study revealed valuable insights into the understanding of speech and articulation rates. The findings showed that the Yemeni EFL learners produced a mean speech rate of 141.67 syllables per minute. This is a relatively low number in comparison to the EFL learners in other EFL contexts. The articulation rate, which excludes pauses from calculation, was 193.2 syllables per minute. It is significant to mention here that, while calculating the speech rate in this study, a number of the produced syllables belonged to the disfluencies.

Conclusion

This paper is an attempt to investigate two temporal variables of speaking fluency which are highly related to the speaking fluency assessment. The speech rate as well as the articulation rate of

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the EFL learners at Taiz University is low. The quantitative analysis of the speech and articulation rates has showed a reflexive relationship between speech and articulation rates from one hand and the silent pauses from the other. Such correlation paves the way for a remedial work that would aim to improve the fluency level of the EFL learners. If one wants to increase the speech rate, one can focus on decreasing the pausing time. Similarly, if the focus is to decrease the silent pauses, one would focus on increasing the speech and articulation rates.

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Appendix A : A Picture Story

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Attainment of Spiritual Maturity through Journey to the Interior: A Special Reference to Chitra Banerjee Divakaruni's *The Conch Bearer*

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Abstract

Journey is one of the predominant features in Fantasy fiction. Journey in Fantasy genre is based on the act of travelling from one place to another especially the protagonist's adventurous journey for a long period of time. In real life, the inner life of journey is an indispensable part and parcel of every person's life. Fantasy fiction comes under Children's literature. Journey is the motif in Chitra Banerjee Divakaruni's *The Conch Bearer*. In the novel, *The Conch Bearer*, she tries to explore the reality of life through the young protagonist, Anand and how he overcomes all the struggles which is in the process of attaining Spiritual maturity. This paper tries to enhance the inevitable part of life that is recognition of identity in terms of spiritual growth especially in Chitra Banerjee Divakaruni's *The Conch Bearer.*

Keywords: Chitra Banerjee Divakaruni, *The Conch Bearer,* life, journey, inner life, spiritual maturity

Introduction

Stories are indispensable to human existence. Being the only species to express in verbal language, stories are an interwoven part of human civilization. Fantasy fictions are vastly available in children's literature. The genre of fantasy fictions exhibits the interior life of the worldly beings and the betterment of their existing unawareness life, and also it always involves talking animals, magical powers, often set in a medieval universe, possibly involving mythical beings. Fantasy novels may be romantic, historical, and action-packed or all three, but the sole purpose is to instill moral values in the course of life journey.

Life- a Journey

Every man has to pass through various stages of his life with the experience of the Interior growth which is quintessential to lead a reformed as well as a peaceful life. It includes not just the physical growth but also the mental maturity of a person. It happens only in life journey. As the

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journey of life is metaphorical, it varies as if it appeals to one a tiny tot may not appeal to one as one grows up. Concerning these factors, novel, a genre is an important apparatus in exhibiting human attitude and instigating them to comprehend social, political and personal realities. Life is a journey of one's dream and ideal, hopes and aspiration, one's failure and disappointment, motives and passions, one's experience and observations, and one's assertion and strife. Through their life journey all human beings can achieve a different sort of experience though they faced a lot of struggles and day to day boredom tug of wars.

A life is made up of a number of heroic journeys that occur over the course of that life. Journey is a lifetime learning process. Rainer Maria Rilke says, "The only Journey is the one within" (35). True hearts, true words, True love and also being a true man can achieve the finishing point of the successful journey. In every human being's life, soulful happiness and being alive is inevitable which leads to spiritual life. Spiritual in one's journey is none other than being a moralistic person even though the temptation dominates. Being a Spiritual person, it is another form of leading a life in a moral way. In this process of attaining purgatory level, everyone comes across unimaginable as well as unbearable troubles, which can mould a person like a statue which gives shape for one's thoughts and aims to pursue their goal in a form of pure heart without any worldly darkness.

Spiritual Maturity- Process of Recognizing True Identity

Spiritual journey provides a forum in which individuals can grapple with their personal queries on good and evil, experiencing them in events and characters they might never physically encounter in reality. Interior growth can be traced well in Children's Literature as their spiritual growth with their physical growth measure the level of maturity. Ursula Le Guin considers Fantasy as "the natural, the appropriate language for the recounting of the spiritual journey and the struggle of good and evil in the soul" (64).

Spiritual maturity is intimately integrated with Interior growth which is belonging to the mental or spiritual life that is mandatory to survive amidst the chaotic world. Spiritual maturity is the process of boosting the courage and desire to face the truth about themselves and their lives, instead of running from it. They are motivated on their own to seek morality and they care more about their insides than their outward appearance through which they could recognize their real identity of knowing their true calling.

Children's Literature

Children's Literature, the term recently of much vogue needs contemplation as it has gained unprecedented momentum and relevance. More broadly it encompasses the whole content of the child's imaginative world and that of his daily environment and the sentiments that fill it. It is significant in a century of utter despair and futility, where people are hopelessly moving from a bitter stage of existentialism towards a still remorseful absurdism. Children's literature, at par with literature for adults, began to spread its tentacles, with its varied genres. Truly children's literature originates with "such retellings and adapting the familiar stories of a culture- folktales, legends and

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stories about historical and fictional individuals memorialised for their heroism or holiness, adventurousness or mischief" (John Stephens 91).

Fantasy genre is the most contemporary and nondescript; it is harder to define by canon than by example. They are tales that demands acceptance of elements that cannot be true and so require willing suspension of disbelief. It is the most acclaimed as well as criticised genre especially as far as literature for children is concerned. Children generally are more imaginative and therefore capable of getting fascinated towards the marvelous. Being innately curious and exploratory in nature, fantasy stories are alluring. Childhood is the time to learn bridging the immense gap between inner experiences and the real world. Bettelheim in his *The Uses of Enchantment* emphasizes the vicarious function of fantasy stories:

> When the entire child's wishful thinking gets embodied in a good fairy; all his destructive wishes in an evil witch; all his fears in a voracious wolf; …all his jealous anger in some animal that peeks out the eyes of his archrivals – then the child can finally begin to sort out his contradictory tendencies. Once this starts the child will be less and less engulfed by unmanageable chaos. (13)

From time immemorial, many writers contributed their writings to the world of children in which they tried to explore their level of maturity from innocence to experience. Recently, Chitra Banerjee Divakaruni has evolved as a remarkable children's fiction writer. As a prominent 21st century Diasporic Indian- American writer, professor, novelist, poet, essayist, short-story writer, non-fiction writer, book reviewer, and columnist, her writing is fueled by her own experiences as a first-generation immigrant and a woman between cultures and traditions.

Chitra Banerjee Divakaruni

Courtesy: https://www.governancenow.com/news/regular-story/in-conversation-author-chitra-banerjee-divakaruni-author-mistress-of-spices

Chitra Banerjee Divakaruni (1956 -) was born in Kolkata (Calcutta) India and currently lives in Houston, Texas, where she teaches in the Creative Writing Program at the University of Houston.She is also an award-winning and bestselling author. Her works have been published in over

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50 magazines, including the *Atlantic Monthly* and *The New Yorker,* and her writing has been included in over 50 anthologies, including *The Best American Short Stories, the O. Henry Prize Stories and the Pushcart Prize Anthology*. Her books have been translated into 29 languages, including Dutch, Hebrew, Bengali, Russian and Japanese, and many of them have been used for campus-wide and city-wide reads. Several of her works have been made into films and plays.

Divakaruni's story collections include *Arranged Marriage* (1994) won the American Book Award, the Bay Area Book Reviewers Award, and the PEN Josephine Miles Award for fiction, and *The Unknown Errors of Our Lives* (2001). Her other novels are the best-selling *Mistress of Spices* (1997); *Sister of My Heart* (1999) and its sequel, *The Vine of Desire* (2002); *Queen of Dreams* (2003); *The Palace of Illusions* (2008); *One Amazing Thing* (2009); and *Oleander Girl* (2013). Her themes include the Indian experience, contemporary America, immigration, history, myth, and the joys and challenges of living in a multicultural world. She has given much importance to spirituality (i.e) recognition of identity through inner self maturity.

Exploring Children's World- *The Conch Bearer*

Courtesy: http://www.chitradivakaruni.com/excerpt-conch-bearer/
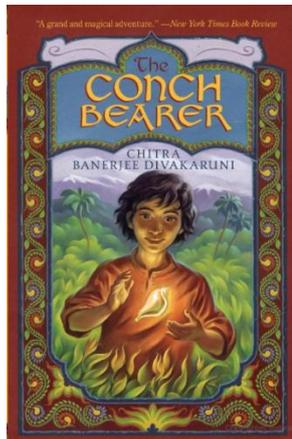
In the novel, *The Conch Bearer* Chitra Banerjee Divakaruni has made an innovative attempt in attitude and approach which aims at the genre of growing up fiction complementing the bildungsroman aspect of Anand whose transformation from an innocent boy maturing in years and experience on way of his adulthood. The journey hones him psychologically as it offers mighty power to the mind where Anand at the beginning, seems to be timid, carrying the reminiscences of his past life, and wants to get relief from his own problems.

As 'Bildungsroman' focuses on the growing up or 'coming of age' of a sensitive person who goes in search of answers to life's questions with the expectation that these will result from gaining experience of the world. Anand's endeavour is to have 'Bildungsreise' or 'educational journey' which denotes his level of maturity and he tries to seek out the experience of the world. He has started his journey as all ordinary people would do and end up in many struggles that let his physical

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body weak, yet his staunch and ardent faith will never let him down and it boosts him to move steadfastly without any respite.

The novel *The Conch Bearer* deals with the journey of a twelve year old young boy named Anand and his adventurous task of reaching the Brotherhood of Healers to handover the magical conch which he unexpectedly receives from Abhaydatta, an old man. The story begins in Kolkata, India, where Anand works long hours in a tea shop for a harsh master. Anand with his mother and sister Meera in a shack instead of in the nice apartment, where his family lived before his father mysteriously disappeared. Anand helps Abhaydatta when he has been abused by the shop's owner Haru and his adventurous journey to another world begins. Abadhyatta acknowledges something special in the boy and entrusts him with a conch shell that possesses mystical powers. Anand's task isto return the shell to its rightful home with the Brotherhood. He crosses many hundreds of miles away across arid plains and turbulent rivers, past powerful spirits and fantastical creatures, and finally into the secret Silver Valley, high in the Himalayas.

On the way, Anand goes through so many hardships. In Anand's life everything begins to change when he meets Abadhyatta, a mysterious man who turns out a member of the magical Brotherhood of Healers. Abadhyatta assists Anand at all crucial times. He is a savior to stretch out his generous hands to preserve him from perils. The end of the journey is the beginning of their life as the journey has taught him to realize his 'true-calling'.

Journey to the Interior - Anand's Evolvement

Bildungsroman focuses on its hero's education toward a meaningful idea of himself and his role in the world, Anand tries to set out a journey which is a journey of knowing his real identity. In the novel, *The Conch Bearer,* Anand is fatherless. His father has left two years before the start of the story. Anand is the bread winner of the family along with his mother. Moreover his sister, Meera, has been hurt mentally when she witnessed a murder. Anand does not have a happy life where he is supposed to be in.

The conversion experience, where the old self is transformed into a new self, is the most important factor in this realization process. Anand makes it very clear that at any moment a person can forget about his goal, about the invisible world and his twice-born juidentity and choose to follow his own way instead of Good path. Chitra Banerjee puts forward a factor that even out of one's control some external forces drive him to be in trouble that assists him to transform his old self. For instance, Surabhanu is a constant obstacle to Anand who prevents him to reach the Brotherhood.

In the middle of the novel, Anand's journey with Nisha has been interrupted by Surabhanu. Just as the serpent tempts Adam and Eve to eat the fruit from the forbidden tree, Surabhanu presents Anand all the food he loves. He wants Anand to be enchanted after eating those food. He brings before him the deep fried poories, samosas, chicken and fried prawns. It is described as,

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There were piles of deep- fried -poories, golden brown and still
steaming. There were the crisp triangles of samosas stuffed with
spicy peas and potatoes, and green coriander-leaf chutney to dip in
them. There were chickens cooked in yogurt sauce, and the biggest
fried prawns Anand had never seen. Next to them sat sweets of
several kinds-juicy red gulabjamuns and orange twists of jilebis, and,in a large, shinning
silver bowl, his absolute favourites: rice pudding studded with raisins and pischios, which he hadn't
eaten in ages and ages. His mouth watered. (CB 66)

All these favourite food of Anand tempts him to eat. When Nisha sees them, Surabhanu like
the serpent insists her to join with them. Unlike Eve, Nisha does not fall in the snares of Surabhanu
as she intentionally warns Anand as, "Things are not what they seem" (CB 65). By killing the
enemy, Anand is in one way killing a part of his old self, something that will make room for his new
self. This does not mean that he is forever free of pride or arrogance, as the book reveals through his
future struggles, it means that the chance of retreating completely into his old self is diminished. It is
no wonder that Anand, a child, is temporarily tempted by Surababnu but he overcomes all these
temptations with the help of Nisha and leans on the side of goodness.

At last, Anand arrives at the gate to the Silver Valley. There, in the final trial, he is made to
choose between glory in the Silver Valley or his friends. Giving up the conch, he chooses to remain
with the injured Nisha and the mongoose Abhaydatta. The Brotherhood declares that he has passed
the final test, the trial within his mind, and welcomes Anand, Nisha, and Abhaydatta into the Silver
Valley. Here Anand has proved his level of maturity. Besides when he is demanded to stay there as a
healer, he must give up his family. In this crucial time, he decides to live for the welfare of the
society by which he has chosen to safeguard the conch forever as a keeper of the conch. As a result,
the Healers make his family forget he has ever been a part of their lives. Anand, however, is not
allowed to forget them for, as a Healer, he should remember the pain and what he has given up for
the Brotherhood. This shows his transformed self which exclusively comes out of its selfishness.

The very ending of the novel is the measurement of the protagonist's maturity from
innocence to experience. It is evident that Anand eventually reach maturity by pursuing higher moral
purposes and finding an identity in society. There is a search for meaning in his journey who at first
selfish and inexperienced, has learnt the real purpose of his life and attain the maturation process of
knowing the eternal values. When the voice from the valley asks Anand, "Which of these three
virtues is the most important: honesty, loyalty, or compassion?" (CB 203). For that Anand replies,

I can't choose just one. The three virtues are connected-one can't exist
fully without the other.... Honesty without compassion is too harsh to do any good.
Compassion without loyalty lacks power, so you can't help the people you care for. Loyalty without
honesty may make you follow the wrong person, or the wrong cause (CB 203).

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Conclusion

Anand has faced many struggles both physically as well as mentally. The novels deal with thefts, murders, adulteries, false-swearers, suffering of nostalgia, doubts, fears, worries and other evil doers. From negative force only the protagonist can reach their destination. If the person is facing the failure to overcome their temptation, they should know the secret of Life. It is to fall seven times and to get up eight times. When we have overcome the defeats, we always filled with a greater sense of euphoria and confidence. Having disinterred our dream, having used the power of love to nurture it, all the inflictions can be overcome.

Anand accepts to go with Abhaydatta, with a condition that if he cures his sister only, he will accompany him. Too selfish at the beginning, the journey to another world has transformed his personas that helps him to reach and recognize his identity in the world and aids to make decisions accordingly. His spiritual journey through interior journey brings him to the destination of his own individuality and helps him to recognize his identity as well as inner self.

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Abbreviation

CB- The Conch Bearer

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Anguish of the Black Psyche in Richard Wright's *The Outsider*

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Abstract

Richard Wright is a significant black writer who ushered in a profound change in the twentieth century American literature. His novels primarily deal with the problems of racism and oppression of the black people in America. His famous novel *The Outsider* (1953) portrays the existential outlook, transformation and tragic fall of a highly intelligent black protagonist Cross Damon. This paper explores the anguish experienced by his psyche when he embarks on a journey of rediscovering his identity and meaning of life by becoming an outsider and removing himself from ethics, law and humanity.

Keywords: Richard Wright, American literature, black people, The Outsider, Cross Damon, psyche, anguish

Introduction

Richard Wright is undoubtedly the most influential black writer in Afro-American literature. All his grandparents suffered from slavery and racial oppression. His father was a poor farmer and his mother was a schoolteacher. When they moved to Memphis, the father left the family. Richard's family moved from one place to another and lived in great poverty. His life offered very limited scope for any joy and formal education. As a boy of five, he was beaten severely by his strict mother for small mistakes and racially abused by his white employers.

Richard's bleak boyhood experiences found powerful expression in his early works like *Uncle Tom's Children*, *Native Son* and *Black Boy*. They depicted the sufferings of the Afro-Americans living under the harsh Jim Crow times filled with cruel practices like lynching, castration, tarring and burning of black people. Wright's early works had a far-reaching influence on the Afro-American literature and American literature, and they established him as a reputed black writer. He is one of the acclaimed and widely studied writers of the Chicago Renaissance. He is "often understood as an isolated literary figure and one of the period's few

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black writers worthy of note…" (Gene Andrew Jarrett, p.279) Today he is seen as a pioneering black writer who exposed the oppression of Negros in America using simple language and in a most appealing manner.

The Outsider is a realistic and existential portrayal of the general human condition and the human society. In her introduction to the perennial edition of Richard Wright's The Outsider, Maryemma Graham points out that Wright's novel *The Outsider* is "…a story of epic proportions, a complex master narrative designed to show American racism in raw and ugly terms". (Richard Wright, The Outsider) Tyrone Williams aptly states, "*The Outsider* is a "novel of ideas" in which he (Wright) attempted to clarify, and perhaps contribute toward a solution for, an issue that he saw as larger than racism. He was concerned about the possibility of identity, meaningful action, and fulfilment in the modern world, in which judgments of good and evil … cannot be made on the basis of faith in the existence of a transcendent being or scheme regarding the value of humanity. (Tyrone Williams, p.1245) Winslow judged "*The Outsider* to be worthy of comparison with the work of Homer and Strindberg, an achievement "hardly equalled by any other American novelist who ever lived." (Maryemma Graham, p.182)

Richard Wright's *The Outsider* is divided in to five sections as Dread, Dream, Descent, Despair and Decision. The name of the titles suggests the fateful trajectory that the black protagonist of the novel, Cross Damon takes while rediscovering his identity and meaning of life with relation to his racist society. The title of Book I, 'Dread' refers to the inner state of the black protagonist Cross Damon. Wright suggests that this is the condition shared by humanity as a whole in today's materialistic and godless world. Cross Damon, the anti-hero of the novel suffers from the dread of living the life of a black person in America. Unlike most other black men, he is intelligent and has the capability to make his own choices in life.

Cross Damon works at the post office in Chicago. He dislikes his job but still works in order to support his family. Like the other black people, he has to endure white racism and oppression in his workplace. Additionally, he has to suffer poverty and the lack of opportunities to learn and grow. He is married to Gladys and has two children. To make things complicated, he has a pregnant girlfriend Dot who is a minor. Damon's life is dreadful and filled with pressures of all sorts. His job, his family life and his social life all are complicated. His religious mother always advices him and his wife and children constantly demand attention. His job is boring and tedious and makes him face racist white people. To make things worse, his fifteen-year old girlfriend compels him to marry her. Damon tells her to abort the baby, but she refuses firmly and threatens to sue him. She also tells his wife and mother about the affair. Damon does not like his wife but is not divorced. These pressures numb and alienate him from his family and society. He is always in a state of dread and is highly unsure of his life and his future.

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When Cross Damon's life revolves around dread and uncertainty, something unexpected happens. He draws some money and tells Gladys that he will meet her the next day. This comes after Damon's girl friend Dot meets Gladys and tells her about Cross Damon's extramarital affair. Cross is upset and travels in a subway train. In the train, he feels restless and moves to the front window to distract himself. Suddenly, he hears a loud noise and his train carriage derails and turns upside down. He is thrown away violently and jammed between the other passengers. He finds men and women caught between seats and crushed to death. He realizes that he was fortunate to escape with his life. In a cafe, he hears a news report announcing his death.

Cross Damon sees this incident as his opportunity to free himself from his past. He stays in a motel and plans to leave for New York the next day to begin a new life with a new identity. He meets one of his friends Joe in the hotel. When Joe recognizes him, Cross has no way but to kill him. On the outside, he thinks he is free from the past and behaves recklessly. However, deep within, he carries the memories and identity of his past life but continuously denies it like a dream. He feels guilty for his past and present. Amid these inner struggles, he finds himself living in a world that is racially sensitive and craves for power and control. He assumes the names of Charles, Addison and Lionel to create a new identity and mix with new people. He is now an outsider who watches his own life from a distance with detachment. He witnesses the ways of the power hungry and exploitative society much to his dissatisfaction. He feels existential and entangles himself with the communist party.

In the train, he meets Bob hunter, a communist and Ely Houston, a district attorney. Bob instantly recognizes Damon's intelligence and plans to use him for the party. Ely Houston recognizes Cross Damon's lawlessness and his outsided-ness. He allows Damon to make his law and live as an outsider. Initially, Cross Damon finds the members of the communist party to be humane and rational. However, he soon discovers that their only intent is to gain power and control others. The party knows the minds of others and uses the knowledge to serve their own interests. It is made of a power hierarchy and all the members craved for control. Being an intellectual, Cross Damon wishes to find a solution for this problem. Meanwhile, the party uses Damon to bring down Herndon, a racist and Nazi landlord. Bob obtains a permit for Damon to live in the apartment where Gil Blount, a member of the Central Committee lived with his wife Eva Blount. Bob expects protest from Herndon for bringing in Damon, a black man to live in his apartment and use this as an excuse to sue Herndon on behalf of the party. The party uses Damon's intellect and writings to promote their campaigns against white racism and oppression. He realizes neither the political parties are not concerned with the welfare of the people but with their own growth.

Damon finds that the more he rationalizes, the more he tends to justify his own criminal and unethical behaviour. He is driven by his own desire to live freely and achieve power. His

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descends when he begins to feel disillusioned with the realities of the Communist party. Unconsciously, he begins to reflect the party's traits of power, deception and manipulation. He acts like a god in the name of liberty and kills racist Herndon and communist Gil Blount as they both try to exercise power and have control over him. Instead of running away from the scene of murder, he uses his intelligence to save himself. He erases his fingerprints and makes the police believe that Herndon and Gil killed each other for some unknown reasons. Damon's freedom goes hand in hand with destruction and violence.

Cross Damon now in the guise of Lionel reads Eva's diary and comes to understand her. Her marriage had been arranged by the party to show its 'concern' for promoting artists. Eva did not want to live with Gil and he was cheating on her. Lionel is moved by Eva's plight and falls in love with her. His killing Gil frees Eva from her bond of marriage. He begins to love Eva, but she loves his apparent innocence. Houston collects the evidence of his Cross Damon's involvement in various crimes against the communist party. He allows him to live as an outlaw because he shares some of Cross Damon's views about life. Cross now has nowhere to go as he killed all the people that he came across. He goes to Eva to tell her his past and present crimes and somehow get her forgiveness and acceptance. When Eva comes to know about Cross Damon, she could not accept the truth and all her expectations are shattered. Unable to reconcile with the shocking truth, she jumps from the window and kills herself. When the party members learn about Cross Damon's involvement in the murder of the party members, they sent thugs who shoot and kill Cross. Before dying, Damon tells Houston that his life was horrible and all his attempts to mend it only made it worse. He claims innocence saying his life and society drove him to violence and crime.

Cross Damon is a complex and intellectual character. "He was the man who had killed and fled, man who had broken all of his ties and was free…" (Richard Wright, p.132). His suffering makes him realize life's true significance. In the process of his transformation, he understands that one should not distance oneself from people or society as it is in relation to others that one's personal and social identity is formed. Humanity as a whole is needed for a man to sustain himself and find fulfilment and meaning in life. His alienation from people makes him feel lost and purposeless. His attempts to intellectualize life and its problems, makes him justify his acts of violence. Damon learns that his bond with the humanity is his promise to it and he must never break it. His problems begin when he loses his commitment to his wife, mother and children and goes astray to live a reckless life. His upbringing and the values infused in him go to make his psyche. His anguish has its roots in his mother's religiousness and his inability to commit himself to anything or anyone. His intellect and his affinity towards existentialism make him more violent and unethical.

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Cross Damon's mother uses the name of god to guide her son in the right direction. She tells him "I named you Cross after the Cross of Jesus" (Richard Wright, The Outsider, p. 37). Cross Damon is religious, but his environment is highly uncongenial and promotes violence. In his essay on Wright's universality, Jack B Moore points out that, "the Outsider's environment is as much the philosophy of existence within him as the world outside" (Harold Bloom, p.9) His intellect substitutes his religiousness, makes him crave for power and act like a god. He becomes that which he tries to defeat. He is an outsider to his family, society to himself. He is also an outlaw who violates law or takes it in his own hands. His outsided-ness at once becomes his freedom and his anguish. One can find that in the novel, the concept of outsided-ness is deeply embedded in almost all the characters. Cross Damon's mother is engulfed by her deep religious values and this makes her disconnected to the outside world, which is materialistic and unreligious. Damon's wife Gladys and his lover Eva are both outsiders as they live in their own world of imagination. The members of the communist party are also outsiders in a way. They are self-absorbed and they wish to control others. They walk away from humanity in the name of serving them. Houston shares some common traits with Cross Damon as he acknowledges the idea of an outsider and outlaw and leaves Cross Damon to go free even after finding him guilty. He shows no commitment to law and fails to fulfil the promises that he has for the society.

Wright seems to present the character of Cross Damon from multiple perspectives when he portrays his inner anguish. Damon's alienation, his intellect, his craving for freedom and making choices in life are influenced by his attitude towards life. He weaves the ideas of Marxism and existentialism in to the psyche of Cross Damon to render him violent and complex. Marxist practices that Cross Damon observes in Bob and others show him how to control others and gain power in the name of a working for the welfare of the community. Existentialism on the other hand, makes Cross feel like a free person who can make his own choice in life and act as he pleases. It replaces his religion, society and human values with ideas of individuality and liberty. Wright uses these ideologies to complicate the personality of Cross Damon and thereby increase his inner anguish by distancing him from the equation of normal life. Some critics identity the autobiographical elements in the novel and one among them Jerry W. Ward, Jr. remarks, "Wright's long and distinguished career as a writer only serves to confirm the fact that the hungers of the mind and spirit are implacable; like Cross Damon, the hero of Wright's existentialist novel *The Outsider*, Wright longed to be existentially free, ultimately responsible for the 'self ' he endeavoured to create through the act of writing." (Daniel Rees, p.111-112) Cross Damon's alienation and his loss of identity are a result of his choosing to be an outsider. During his descent, he realizes that he needs people to become who he wishes to be. He expects understanding and kindness from fellow human beings, but he could not find it nor can he find someone who can understand and accept him for who he really is. His choices and his actions lead to his fall and that of the others around him. Thus, Cross Damon is a complex human being who chooses to live his life in his own terms as an outsider.

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Conclusion

Cross Damon's dread and anguish is intense and morbid, and it haunts him throughout his life. It arises from his racist environment and his existential outlook. It is also self-inflicted and can be said arise from his alienation from fellow human beings. As Wright suggests Damon's inner plight is shared by all the people living in today's uncertain, material and godless world. Great leaders and successful men seek riches, power, control and domination at the cost of peace, liberty, equality and human values. Damon's life, struggle, loss and his eventual fall symbolize the descent of modern man. The idea of Cross Damon is a paradox in itself and signifies a voluntary exclusion to create a mirage of freedom and power.

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Literature in the Age of Globalization with Special Reference to Hermann Hesse's *Siddhartha*

Archana Kumari, Research Scholar and Dr. Supriya, Supervisor
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Abstract

The purpose of this paper is to examine the influence of globalization on English literature with special reference to Hermann Hesse's Siddhartha. Globalization has changed the face of English literature, when we think of globalization and forms of entertainment, we immediately think of the internet, social media, movies, or television shows. But contrary to popular belief, literature also holds an important place in the flow of entertainment media that is coursing through the veins of public consumption in our globalized world. The technological advances that are connecting people worldwide through shared information are also serving as a medium to disseminate books across national and cultural boundaries.

The term "world literature" was first used by the German writer and statesman Johann Wolfgang von Goethe, referring to dissemination of literature from and to countries across the globe. World literature, in the modern sense, refers to literary works that are translated into multiple languages and circulated to an audience outside their country origin.

Hermann Hesse's Siddhartha was published in Germany in 1922; it quickly became popular throughout Europe. Its introspective and passive protagonist appealed to readers who were traumatized by the violence of aggression of World War I, which had ended few years before its publication. It became popular again after World War II, when Hesse won many prestigious awards, including the Nobel Prize in literature in 1946. A few decades later, American readers' supportive pacifism and individualistic spirituality found resonance in Siddhartha, which was first published in English in 1951. Hesse's Siddhartha has transcended the boundaries of nation, language and culture.

Keywords: Hermann Hesse, *Siddhartha*, Globalization, World Literature, Cultural Boundaries, English Literature

Globalization is an undeniable phenomenon and can be explained in multiple ways. Globalization encompasses variant aspects of modern world, bringing nations of the world closer into a single society through culture, economic transactions, politics, technology, social interactions, and literature. It is a term used for the growing integration of economics and societies around the world. Any interaction across cultures, borders, ethnic groups constitutes globalization. Globalization has become a dominant buzz word in social sciences debates in the media. It is, of course, not just a word, but it denotes very real developments in the world of today and even more so in the world of

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the 21st century. Although globalization processes are especially obvious in the areas of economy and marketing, they affect all spheres of life– political and social systems, institutions, values, and also the daily activities of individual people. Companies are selling their products worldwide, and they themselves become supranational, i.e. they are less and less identified as belonging to one country only.

Mergers and acquisitions result in multinational or supranational giants with an ever-increasing scope of products. At the same time, traditional forms of business, commerce, education, etc. are changing with companies buying and selling their products (or even other companies) via e-mail or the Internet with complete spatial disregard. An emergence of global culture ensures that cooking, for example, is no longer an essential and time-consuming daily activity. Packaged pre-prepared food is 'micro waved' within seconds, shopping and banking can be handled online, the concept of working from home is ready to be lapped by people. The Internet, the digital marketplace for e-commerce and a lot of other activities has influenced the way people learn, how they search for information, how they communicate. Besides availing knowledge at a click of mouse, new communities are formed e.g., communities of users and/or chatters on a particular website, or on an e-mail list. That is, people are communicating, they are sharing like never before.

Globalization has changed all aspects of human's life such as culture, society, economics, education, politics and literature. It offers varieties of choices like fashion, music, technology, entertainment etc. Cultural contact with other countries has influenced traditional culture and literature. The process of Globalization started with the masses travelling to other geographic areas for exploration with the interest for travel and enjoying personal space; then came the era of search for global employment opportunities in an attempt to win the race necessitated by the game rule of "survival of the fittest". With every leap that technology took towards modernization, globalization started rooting its footsteps. In today's era the various means of telecommunication, social media, and most importantly, the Internet has a big role to play in the spread of globalization.

The interchange of world views and ideas has resulted in a major transformation of the lifestyle and living standards of people globally. Indian culture, with its rich heritage, is no exception to this transformation process. With the emergence of globalization, our deep rooted traditions and customs have loosened up their hold. Globalization has not only helped in the westernization of India, but conversely, the Indian culture has also spread its impact globally.

Culture and traditions of any geographic region hold a special significance with respect to their uniqueness and that is the differentiating factor for a population within a geographic boundary. This uniqueness has been disturbed in varying degrees in lieu of globalization. Such an impact is very much pronounced when they hit a developing country like India. Globalization has both positive and negative impacts throughout the globe. Widespread effects ranging from environmental challenges, climatic influence, air, water, soil pollution to Cyber-crimes etc., are apt examples of the negative effects of being Global.

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The literary aspect of globalization is also of no less important. Though seemingly separate areas of study, both globalization and literature share some meeting points in their institutional and structural edifices; undoubtedly debates about globalization are relevant to debates in literary studies and certainly existing ideas of interest in literature and literary studies fit with notions of globalization. It is a reciprocal course through which literature and globalization affect each other interactively. As Paul Jay claims,

> Our awareness of the complex ways in which English and American identities have been constructed historically through migration, displacement, colonialism, exile, gender relations, and cultural hybridity has radically restructured our sense of what Paul Gilroy has dubbed the "roots/routes" of these identities. With this awareness it has become increasingly difficult to study British or American literature without situating it, and the culture(s) from which it emerged, in transnational histories linked to globalization.

Of course, there are some other reasons to justify the need for such affiliation between the two principles as Paul Jay further asserts the importance of English language and literature appearing in the wider scope:

> At the same time the remarkable explosion of English literature produced outside Britain and the United States has made it clear that this literature is becoming defined less by a nation than by a language, in which authors from a variety of cultural and ethnic backgrounds write. The globalization of English from this point of view is not a theoretical formulation or a political agenda developed by radicals in the humanities to displace the canon. It is a simple fact of contemporary history. English literature is increasingly post national, whether written by cosmopolitan writers like Derek Walcott, Arundhati Roy, and Nadine Gordimer or by a host of lesser-known writers working in their home countries or in diasporic communities around the world, from Europe and Africa to the Caribbean and North America. I want to argue that we can more effectively reorganize our approach to the study of what we have heretofore treated as national literatures (in our curricula and programs) by emphasizing literature's relation to the historical processes of globalization.

While theorizing the concept of globalization, Paul Jay differentiates between globalization conceived of as a postmodern phenomenon and as a long historical process.

However, while approaching literature and globalization within literary studies three correlative levels of attachment or association can be highlighted. At one level, this relationship mainly engages with literary theory, discipline and criticism. Many studies have tried and succeeded to fit discussions of globalization with certain established fields of literary studies. Some links can be traced between globalization debates and literary postmodernism and post colonialism since these terms have been on the highest point of agenda during the same post-1970s period in which the term

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globalization has extended itself to its current prominence. Susie O'Brien and Imre Szeman also posit that

> A cursory survey of contemporary literary critical discourses suggests that some of the tools to address these issues [like seeking literatures outside national framework] are ready-to-hand: the (messy, unwieldy, heterogeneous) critical discourses of post colonialism and postmodernism each address, more or less explicitly, the relationship between literature and globalization.

At this level notions such as world literature and comparative literature and their bonds with globalization are considered of great value.

The second level could be called one of tools or mediums with certain key terms. The Media and specially its new forms is one of the key terms here. Indeed, modern technologies such as satellite communications and World Wide Web have made drastic changes in dissemination of various forms of literature and quite relevantly information explosion has played a central role in distribution of social and cultural packages all around the globe. The globalization of publishing and literary institutions has emerged as an important phenomenon. English language status in the world – and its popularity with different forms of socio-cultural exchanges or with literary productions – is the second key figure. English being the contemporary lingua franca, a great part of literary production is created or at least transmitted via 'global English'.

The third important medium is undoubtedly translation practice. It is closely related to the dominant position of instrumental global English; translation practice plays a very dynamic role in the connection between globalization and literature. Bassnett and Lefevere rightly emphasize that

> … With the development of Translation Studies as a discipline in its own right, with a methodology that draws on comparatistics and cultural history. Translation has been a major shaping force in the development of world culture and no study of comparative literature can take place without regard to translation.

On the surface, translation conveys or transmits texts across boundaries and communicates across languages, but indeed, building a part of social, cultural, political and economic existence is the profound work it does. In either surface or deep perspectives the grand role of translation in the global patterns of communication is quite outstanding. Translation has become an important tool to enhance understanding between cultures; translation brings cultures closer. Hence, it is quite reasonable if it is claimed that translation provides one of the meeting points in globalized cultural relationships.

The third level in itself includes broad disciplines and methods through which literary studies has evoked realities of globalization in the way literary texts and the interpretation thereof have been recruited to support or elucidate conceptual positions taken by political and socio-cultural theorists about globalization. In this regard, Suman Gupta asserts that:

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[…] acts of literary reading will both register globalization's appearances as literary theme and seek to develop or extend narratives of globalization. Debates about globalization and literature, thus, are not held apart with merely the possibility of the latter being able to present something of the former, but are meshed together so that they merge in a conjoined field that processes globalization in literature and the literariness of globalization.

The third level also bears a rather problematic issue within its sphere. The uncertainty that if, in practical terms, there are certain passwords to the world of literary globality; in other words, some questions are raised about any definite formulations for a literary text in qualifying to get the etiquette of global.

The concept "world literature" or Weltliteratur is first coined by Johann Wolfgang von Goethe in 1827 to describe the growing availability of texts from other nations:

National literature does not mean much at present, it is time for the era of world literature, and everybody must endeavor to accelerate this epoch.

This happens to be the turning point in a prolonged study of a phrase that travels much beyond its realm or function; in fact, during recent decades, Weltliteratur has attracted interest in two (often overlapping) areas of inquiry, comparative literature and postcolonial studies, most notably (and especially in the United States) in connection with the theme of globalization. And just interestingly enough, contemporary literary globalization is widely read under the sign of Goethean Weltliteratur.

Even when Goethe defines this notion more simply: "European, i.e., world literature;" the venture seems bearing connotations.

For Goethe, world literature is an evolutionary process whereby the various national literatures will gradually, through countless individual encounters and "corporate actions," unite in a grand synthesis (perhaps reminiscent of Northrop Frye's structuralist notion of an "order of words"). He sees the approaching epoch of "world literature" as an opportunity for authors "to look beyond their own surroundings" and thereby avoid "pedantic arrogance," as an opportunity for mutual support and correction, and as a development that everyone must now work to accelerate.

However according to Hendrik Birus, Goethe's dictum is not to be taken at face value today:
For what we meanwhile observe is not the replacement of national literatures by world literature, but the rapid blossoming of a multitude of European and non-European literatures and the simultaneous emergence of a world literature (mostly in English translations) as two aspects of one and the same process.

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The understanding of such dialectic, Birus argues, ought to be one of the main targets of comparative literature today. Hendrik Birus also emphasizes that Goethe's notion can help the discipline of comparative literature to recognize both the limits and possibilities of its field of inquiry.

Later on the term "world literature "was used by Karl Marx and Friedrich Engels in their Communist Manifesto (1848) to describe the existence of a world literature which is produced out of the constant revolutionizing of bourgeois production, and spreads across national and cultural boundaries.

The bourgeoisie has through its exploitation of the world market given a cosmopolitan character to production and consumption in every country in place of the old local and national seclusion and self-sufficiency; we have intercourse in every direction and as in material, so also in intellectual production. The intellectual creations of individual nations become common property. National one sidedness and narrow-mindedness become more and more impossible, and from the numerous national and local literatures, there arises a world literature.

In fact, such advice to shun "national one-sidedness and narrow-mindedness" was, from one perspective, an emphasis on Goethe's goal of Weltliteratur: "not that the nations shall think alike, but that they shall learn how to understand each other, and, if they do not care to love one another, at least that they will learn to tolerate one another. And from a more modern standpoint, those statements on world literature could be interpreted as foreshadowing of a greater share in cultural and literary globalization. However, the manner in which notions of world literature have been reinvigorated in and since the 1990s, primarily in connection with the institutional space of comparative literature, has a necessarily close relation to the association between literature and globalization. This presents a somewhat distinctive institutional track or history when compared with English studies. In this track, one finds negotiations on how literary traditions should be described and institutionally engaged, gradually moving away from conventional organization along national or regional lines towards a more joined-up international or global view. The phrase "world literature" is such an attractive vista that a variety of theorists.

Writers, critics and reviewers have already engaged themselves in its implications or disciplines. This has been done either with exclusive concentration on this term or in its conjunction with cultural studies and comparative literature. Although anthologies of world literature have often used the term to market a largely European canon, the past three decades have given rise to a much more expansive conception of literary interest and value.

Contrary to David Damrosch's much quoted conviction that world literature does not lie in reading everything but in reading a few things carefully, Spivak reminds us that as the discipline becomes global or planetary, we need to encounter how members of those cultures speak for themselves in their own language. In her book, Death of a Discipline (2003) Spivak tries to "mediate

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the radical political agenda of Theory in comparative literature both by maintaining the particular importance of taking „the languages of the Southern Hemisphere as active cultural media rather than as objects of study by the sanctioned ignorance of the metropolitan migrant‟ against the hegemony of "global English" (Spivak 2003, 9), and by maintaining a presumptive conceptual horizon that recognizes collectivity the collectivity that is presumed to be the condition and effect of humanism is the human family itself. Suman Gupta appraises this standpoint by Spivak in the direction of a specific alignment:

> The idealistic thrust of world literature, from Goethe to Aldridge, has, however, been pushed towards a more pragmatic and real-world turn, and the consequent process of reconceptualization is still underway. Inevitably this entails, as the phrase „world literature‟ suggests, a cautious calling up of Universalist political thinking to offset and question the emphasis on differences and fissures in postmodernism and post colonialism. The impetus of a conditional universalism is expressed thoughtfully in Gayatri Spivak's consideration of comparative literature in Death of a Discipline.

Accordingly, Spivak reveals that in opposition to comparative literature's claim of worldwide scope in 2000 most academic programs in comparative literature in the United States concentrated on "Europe and the extracurricular Orient" Simultaneously, programs in area studies found themselves in search of a renewed mission, having prospered with the Cold War and declined in its wake. In view of that, Spivak first proposes a coalition between comparative literature and area studies, with the aim of making these enterprises resemble each other. Comparative literature would gain from the linguistic and political coverage, institutional alliances, and rigor of area studies, while area studies would learn to think conceptually about things that are better understood through close reading of all kinds of texts than through empirical observation. Comparative literature committed to a national and territorial model of the world, must, in turn, attend to the new demographic frontiers of the postcolonial and globalized era.

Hermann Hesse is one of the most widely read German language authors; his books are world literature classics and he is one of the most famous 20th century writers. His great success is based on such works as Siddhartha, Steppenwolf, and the Glass Bead Game. His books which have been translated more than 70 languages, total around 150 million published copies. Siddhartha written in German by an author, who was born with (inherited) Estonian citizenship, grew up in Germany and became a Swiss citizen. And appropriately, like many of Hesse's works, Siddhartha has received a particularly international reception. The heart of Siddhartha is in the portrayal of an intensely personal "restlessness of the soul", and in the exploration of difficult questions of meaning, purpose, truth and enlightenment.

Siddhartha follows its eponymous central character (the name plays on the birth name of the Buddha) not only on an "inward" journey, but one through space and time. The young Siddhartha's quest is prompted by nagging restlessness, typical of almost all Hesse's characters, and driven by his thirst for understanding. He abandons home and family to become an itinerant monk. He learns from

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the Buddha but refuses to become a "follower". He transforms himself into a "worldly" man, guided by a courtesan and a merchant. And most famously he ends his life as a ferryman, achieving an extraordinary harmony with the universe and with time, embodied by the eternally flowing river.

The novel was written at a time of international crisis and transition in the aftermath of World War I. It was also a time of personal and artistic problems for Hesse. Like many of his modernist contemporaries in the aftermath of the war, he was seeking new directions away from the romantically-tinged realism that had characterized his early successes. Siddhartha was inspired in part by his reading of Eastern religions and philosophy, in particular that of Buddhism, Hinduism and Taoism. And so it is perhaps unsurprising that the book displays few of the qualities of popular drama. There's no development of rounded characters and no dramatic tension in its consciously sparse and focused depiction of a quest for "the essential thing" beyond the physical world. Siddhartha searches for a truth that can only be attained by an "inward journey" of self-discovery, one that can be experienced but not taught.

This rejection of formal modes of instruction and dogma was an important theme for Hesse. It undoubtedly relates to his unhappy experience of a bourgeois education in the formal rigidity of imperial Germany. Yet at the same time the compact, episodic narrative of Siddhartha, in depicting the key "stations" of a life, displays an affinity both with the German tradition of the Bildungsroman, the novel of education, as well as dramatic forms that have an even longer tradition, for example in the Christian passion play.

There are in fact few works of literature from the 20th century that have enjoyed comparable reach and resonance. The first wave of enthusiasm was during the 1920s and 1930s. Then there was a second from the 1960s, when the novel's themes of spirituality and rebellion found a ready audience among a young generation seeking authenticity and value in an increasingly secular and material world. Siddhartha has been translated into more than 30 languages, including many Indian languages, has sold countless millions of copies and was lavishly adapted into a film, directed by Conrad Rooks in 1972.

The influence of Asian culture on Europe stretches back many centuries, and Hesse's novel was certainly not unique in attempting to go beyond cliché in its engagement with Asian themes. Yet for today's multicultural and globalised culture, the synthesis of Eastern and Western perspectives in this unusual novel retains a distinct relevance.

When Hermann Hesse first published this novella in Germany, it quickly became popular throughout Europe. The reason behind Hesse's Siddhartha worldwide popularity lies in its universality of theme and plot construction. Siddhartha the protagonist of this novella is a universal character, his pain and struggle of spiritual quest makes it a popular work of art among all the nations' people. In this materialistic world where each person is running blindly towards worldly desires, the novel comes across as a breath of fresh air. The beauty of this book manifests itself when it is read in different phases of life. The interpretation comes out in various hues depending on the

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mental picture of the reader. The book is narrated by a third person and has direct and indirect quotes of various characters but the focus is always on Siddhartha. Hesse in his simple way of writing has portrayed an ordinary man's search and journey to salvation and enlightenment. There are many references to Hindu holy books - Vedas, Upanishads and the Gita. The word "Om" has a special significance for the Hindus and it recurs in the novel. In part two of the book the author has assigned a small chapter on this word. Siddhartha practices meditation with the chants of "Om" when he is at his paternal home, training to be a Brahmin.

Hilda Rosner, the translator of the novel, lyrically explains the significance of the word in the life of a Brahmin -"Om is the bow, the arrow is the soul, Brahmin is the arrow's goal"[10]The novel starts with a boy named Siddhartha, born in a rich Brahmin family engaged in "the art of contemplation and meditation" He has all the luxuries at his disposal and leads an easy life. However, the feeling of something missing always haunts him. One day he comes across some people called Samanas, who are ascetics, having renounced all their material and physical desires - "Wandering ascetics, they were thin worn-out men, neither old nor young, with dusty and bleeding shoulders, practically naked, scorched by the sun, solitary, strange and hostile - lean jackals in the world of men".

Siddhartha is influenced by their way of living and believing this to be the missing link in his life, leaves his home against the wishes of his father, in quest of enlightenment. After moving with the samanas he realizes that this was not what he had expected. He is still dissatisfied with life. Soon he hears the name of Gautama Buddha who was supposed to have attained Nirvana or total bliss. After meeting Gautama Buddha, he discovers that though Buddha's enlightenment was a unique personal experience, he was not able to convince him to become his follower. None of the wise men he met could teach him the ways and means to achieve salvation.

This insight leads Siddhartha to set out again into the unknown on his own. The solitary life he leads amidst the samanas for three years suddenly ends as he enters the court of Kamala - a courtesan. She teaches him the art of love.

Siddhartha now enters into business and becomes a wealthy man just as his father used to be. All good things in life surround him. One day while introspecting he feels nauseated with the way he is living. He asks himself a question: - "For what purpose I left my family and friends? Just to stay like them?" He once again walks away into the forest leaving behind all his fortune and friends. Very disillusioned, he contemplates suicide by the side of the river. He is suddenly jolted into consciousness by the word Om. He gives up the thought of taking his life and continues with his journey.

This time he comes across Vasudeva, the ferryman, who serves as his teacher and a mutual admiration develops between the two. Inquisitive individuals come and meet these two people and feel a sense of healing after spending some time with them. The novel follows the life journey of Siddhartha through various stages with different people- with Gautama the Buddha, Kamala the

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courtesan and Vasudeva the ferryman who teach him specific purposes in life. He yearns for his son's love but is agitated by his indifference when he leaves him and goes away. This reminds him of his younger days when he had left his father alone to pursue his own goal. He goes through various phases in life and is satiated with both the spiritual and material world.

Finally, Siddhartha stops looking for his son and returns to Vasudeva the ferryman and living by the side of the river finds solace and spends the rest of his days ferrying people across the waters. Here living by the side of the river he finds enlightenment and learns an important lesson that knowledge can be taught but wisdom comes from experience. Siddhartha was originally written in German and published in 1922. Although the novel was inspired by Hesse's visit to India and delves on Hinduism and Buddhism, the problems faced by Siddhartha are universal. Any person who has pondered on life can appreciate the book irrespective of caste, creed or religion.

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Deconstruction of the Complex Human Relationships in Julian Barnes' *The Sense of an Ending*

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Abstract

Adrian Finn gives the readers a story of his relationships through two mathematical equations in the second part of Julian Barnes' Man Booker Prize winning novel The Sense of an Ending (2011). In these equations, all the main characters – Sarah Ford, Veronica Ford, Tony (Anthony) Webster, Adrian Jr., and Adrian himself, are mentioned. The equations convey the cause of all the events in this sleek but full of insight and intelligent novel. The novel, divided into two parts, is a tale of past events recalled by Tony Webster. Since beginning, he does not have much confidence on his memory. He recalls past events after receiving a letter written forty years ago by someone who was very close to him. He colours events and relationships to his needs in the garb of his fading memory during his old age. This paper highlights the relationships of Tony Webster, the protagonist, with other major characters of the novel deconstructing the two equations which reveal the actual relationships in the novel. Since the main themes are memory, death, and sex; these will be taken as references to discuss the main issue of human relationships in the paper.

Keywords: Julian Barnes, *The Sense of an Ending***,** human history, memory, relationship, sex, suicide

The British creator Julian Barnes composed his eleventh novel, *The Sense of an Ending* in 2011 under his very own name. He has composed his crime fiction under the pseudonym Dan Kavanagh. Tony Webster is the storyteller and hero of the novel. He is an elderly person who is resigned as a Librarian. The tale got the Man Booker Prize in October 2011. In the novel, Tony, when he gets a letter and an envelope in the first place, goes into the glimmer back where he reviews how he and his gathering met the keenest among every one of the companions, Adrian Finn at school and pledged to remain companions forever. At the point when the story goes in the flashback, the primary area portrays the scenes of the developing connection among Tony and Adrian Finn. Be that as it may, the fellowship has riddles.

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History, as storyteller Tony Webster reminds us, comprises of the lies of the victors, yet in addition of the self-fancies of the defeated. Tony is one of the vanquished, and the novel is a record of his self-fancies. It is an individual history, and like all narratives, it is a sureness created at the point where the defects of memory meet the deficiencies of documentation. Tony portrays the story recalling the past occasions yet that can't be trusted at all as Tony's rendition of occasions are anticipated by his very own solace of portrayal with dispersed recollections. For a book that tips the scales at 150 pages, simply, much overwhelming climate is made of such fake philosophizing; the contemplations are not actually unique. It is these customary courses that mislead us into imagining that the book will be one of those anecdotal reflections on schedule, for example, Juan Rulfo's Pedro Páramo, that shakes the kaleidoscope of reality into a novel form. How English it shows up, this change from the lifted to the mundane, disguised as clever. All the basic components for a secret account are available in this novel, for example, a storyteller/hero with an untrustworthy memory, a journal, missing letters, a demise as suicide, and a character constantly asserts about Tony that, "You just don't, You never did" (SE 304), a club-footed method for showing to perusers that they don't get it either and that a Revelation is going to go along soon that flips around this dreamland for the perusers.

Adrian, as another participant at school, could be a piece of the hover of three companions. After a couple of gatherings, the companions see that Adrian is a long way ahead in insight and has a special nature of being not kidding about genuine things, however this genuine new companion is by all accounts mysterious and inaccessible. Some portion of this region Barnes has crossed previously, with clever astringency, in his first novel, *Metroland* (1980). On fruition of the school, Tony joins a college in Bristol and Adrian in Cambridge. At Bristol, Tony has a brief and terrible relationship – even though non-relationship would be a progressively precise term – with Veronica, who, not long after their threatening separation, begins going out with Adrian. In any case, the refined Adrian looks for consent recorded as a hard copy from Tony to date Veronica. As Tony is the main individual separated from the two who knows this mystery. Tony thinks of him a paltry card with the impact of 'Go right ahead' and, later, an even more very much considered harsh letter. From that point forward, he left for a year, making a trip to the USA. At the point when he returns, he finds the Adrian's suicide.

At the point when Veronica and Tony were in relationship in college, Tony had a visit on an end of the week to her family where he met Sarah Ford, Veronica's mom, just once. An enrichment of £500 and a few 'records' from the as of late perished Sarah recovers the past and Tony's advantage. The 'record', which Tony comes to know from the legitimate agent that is Adrian's journal however was in the ownership of Veronica till that time and with the blessing Veronica sends just one page from that journal to him. He perseveringly attempts to seek after Veronica, whom he has not seen since they separated, into giving the journal to him. "Why does Veronica give him only one page of Arian's diary?" (Mukherjee) The page contains some quite dodgy cod-philosophizing, masterminded like the recommendations of a tract on rationale to trick perusers into believing that they're getting Wittgenstein revival. A later light of the

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codes utilized in the page causes just to feature, accidentally, the disappointment associated with applying insightful way of thinking to the activities of a cryptic life.

At that point, there is Veronica, effectively a seriously disturbing animal, who doesn't support her motivation, nor Tony's, by more than once expressing that he doesn't get things that he never did. To authenticate this, when they were going out one day, she hands over him a venomous letter that he kept in touch with Adrian when in college to demonstrate his difference to the relationship of Adrian and Veronica. In any case, as a storyteller, Tony reviews and describes just those occasions that suits him, so he doesn't recollect that he composed a letter all things considered to both. In this way, that was a blow all over that stirs his recollections. It is absurdly remorseless and insignificant, and Tony, imagining this is the thing that drove Adrian over the edge, is burdened by extreme atonement. Another round of decided examination of the surprisingly unflinching Veronica pursues, this opportunity to apologize and attempt to offer reparation. The last curve in the book is the weakest and flawed as talked about in the accompanying lines. An incensed however abrupt Veronica who would not propose any explanations ever, acquaints him with a gathering of individuals that he accepts that are care in the network individuals. One out of them, a multiyear elderly person however rationally a youngster, appears to be amazingly upbeat seeing Veronica and calls her Mary. This emerges interest in Tony that why she has taken him here, who these individuals are, and particularly that man who is satisfied to see her and calling her Mary. At the point when they all met with steely quietness and, at last, discharge from the vehicle.

Tony, resolved to discover reality, pursues the gathering on their next campaign to the bar and converses with their vocation. After some understanding, Tony reasons that the man who called Veronica Mary is Adrian and Veronica's child. This causes him much anguish as something he had written in that savage letter was,

> Part of me hopes you have child, because I'm great believer in time's revenge, but revenge must be on the right people, i.e. it would be unjust to inflict on some innocent foetus the prospect of discovering that it was the fruit of your loins, if you'll excuse the poeticism. (SE 289)

Be cautious about what you wish for, they state; seeing his curse exemplified like this sour something in Tony. It appears that to substantiate himself guiltless and the letter as a demonstration of youthful it, he composes an expression of remorse letter to Veronica to tell that regardless he doesn't get it. In any case, the last curve is yet to be uncovered. In a possibility experience at a similar bar a few months after the fact, Tony has another discussion with a vocation who is disapproving of a similar gathering. Further, it surfaces that the distinctively abled man isn't Veronica's child however Adrian and Sarah's child. Like pieces in a goliath bewilder, everything starts to become all-good for Tony: the silly man's condition; the enigmatic comments of Veronica and her self-preoccupation; Adrian's suicide; that page from

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his journal; Sarah Ford's endowment to Tony, which Veronica had called "blood money". (SE 245)

What doesn't make sense is the dissonance between the content or exact nature of the illumination and the feelings, indeed the existential crisis, it generates in Tony and, by extension. A man gets his girlfriend's mother up the duff; the son born to them, at a dangerously late age, is physically and mentally damaged; the man in question kills himself. (Mukherjee)

This may hasten, in the event that you are the amazingly overly sensitive sort, as Adrian obviously may be, some grave pickle in the at fault man's life – it's scarcely the stuff used to be called *la condition empathetic* – yet what are the odds that it instigates in this current man's school companion an existential possibility of equivalent extent? "For of such proportions it is; no page goes by, particularly in Part Two when we are not treated to somber assessments of the Big Things: guilt versus remorse" (Mukherjee); memory as fiction; the huge human limit with respect to hallucination as a self-defensive measure; childishness that information goes to self-flogging; the nature of history and time; regardless of whether life is an arrangement they are shrewd, snazzy, honest, if unsurprising, and develop naturally from plot and character, yet you wouldn't anticipate anything less from an author of Barnes' bore.

It is the point at which one sands back and ask oneself what had offered ascend to such considerations, its uneven idea can just prompt frustration; after the entirety of Tony's wrongdoing, if such it tends to be called, is of lack of care and unintentional harshness, excusable issues in the stupendous structure of things. It tends to be said that Tony is certifiably not a dependable storyteller however even here Barnes is by all accounts lingering behind the fundamentally genuine renaissances of this other age-old gadget in fiction that other contemporary British writers have achieved. All things considered, a great deal of Tony's numbness is brought about by Veronica's adamant conduct (however at that point if she came clean from the earliest starting point there would be no novel).

On the other hand is this matter of disproportionality, which has the sad impact of making the book not exactly the aggregate of its parts, some way or another Tony's late disguise of a sort of scholarly and social insubordination first sounded by Adrian in quite a while first year at college when he bewilders his companions and punctures a basic part of their Englishness by proclaiming, I despise the manner in which the English have of not being not kidding about being not kidding. "I *really hate* it." (SE 238) But to be not kidding about genuine things as well as exaggerate the genuine hand to the degree that it achieves a contrariness between the truth and feelings: would that be a liberation from Englishness as well?

At the book's closure, Tony arrives at the stunning resolution that Adrian, the impaired man that he meets at the bar, is the child of Adrian, Tony's self-destructive companion of forty, however as Veronica recaps the perusers a few interims, in connection to Adrian, Tony doesn't see it appropriately and he won't ever. Because of this and Tony's dishonesty as a storyteller,

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the peruser should dispose of Tony's induction. Or maybe, it should likewise be presumed that Tony, himself, is Adrian Junior's genuine father.

Sarah and Tony had visit erotic experiences that Tony, with the section of resulting decades, had smothered this gathering in his recollections. The principal meeting happened when Tony desired an end of the week visit at Veronica's place in Chislehurst. It is depicted that on the primary morning of his visit just Sarah is in the house when he awakens. As Tony recollects that it was Veronica who told the remainder of the family that he wanted to have a long rest, brought about leaving Tony back at home and took a stroll without him. Obviously, since Tony was evidently sleeping at the time, he couldn't have known whether the family walk genuinely was Veronica's thought or really Sarah's.

Sarah's secretive "horizontal gesture at waist level" (SE 95) because of Tony's farewell wave toward the finish of the visit shows to the peruser that something surprising has occurred between them. In any case, Tony has not memory of their experience. Tony reveals to us that Veronica is reluctant to have "full sex" (SE 70) with him, but instead limits their physical closeness to what he alludes to as "infra – sex" (SE 71). Even after the separation of Tony and Veronica, he recalls that he is skipping into Veronica at a bar, coming back to her room, and engaging in sexual relations with her. He is stunned to think about the Veronica's abilities at rolling a condom onto him while he is of the assessment that Veronica is a virgin. Tony obviously reviews this as an experience with Veronica since he can't force himself to acknowledge that it was really an experience with Veronica's mom. The habits of his accomplice don't coordinate with that of Veronica, giving an insight to the peruser that his accomplice was really an unquestionably increasingly polished lady and not in any manner Veronica.

After forty years, as it is found out in Part two, new recollections start to develop in Tony's psyche of different scenes with Veronica that he has overlooked for quite a long time. In one of the recollections, he reviews that he is hitting the dance floor with Veronica, who quite moved, to 45s played on his turn table. Another occurrence he recalls is that when he was with his companions, he watched the inversion of the Thames in a night. He abruptly reviews that Veronica was there too, and that when the remainder of the gathering escaped with lights (flashlights) to watch the inversion, he remained behind and finally, he reviews his form of recollections of his end of the week visit to the Ford family. He recalls that Veronica strolled him to his room on the second night of his visit, inclined him against the entryway, kissed him on the mouth, and murmured into his ear, "Sleep, the sleep of the wicked." (SE 342)

Every one of these memories remains somewhat stifled, the realities obscured and uncertain. It's clear to the peruser that Tony reviews every one of these episodes as including Veronica since he can't stand to accept the colossal truth that he had a progressing yet an illicit relationship among Tony and Sarah is the main conceivable clarification for Sarah's leaving 500 pounds and two archives (one of them is Adrian's journal) to Tony in her will. There

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emerges an inquiry that with no close connection with Tony, why Sarah leaves him cash and reports in her will, as he was her girl's ex forty years back and that too for an extremely brief timeframe. Also, as per Tony's memory he met Sarah just once when he visited on an end of the week to their family. Scarcely an affiliation that would be thought back in one's will and declaration.

Adrian also was allured by Sarah. Adrian came to think about their relationship however was not sure whether he or Tony was the dad of Sarah's unborn kid. The two mathematical equations in paragraph 5.6, "b=s - v x/+ a1 or a2 + v +a1 x s = b?" (SE 258) of Adrian's journal speak to Adrian's hypotheses with regards to the youngster's paternity. In the two conditions, he encodes himself (a1) as the dad of that kid and in the other, he specifies Tony (a2) as his dad. The consummation of the fractional sentence from Adrian's journal, "So for example, if Tony…" (SE 260) is 'the dad of Sarah's youngster.' The likelihood that was really Adrian himself who fathered Sarah's kid, and his disgrace with respect to their relationship, prompted his suicide.

Tony, in contrast to Adrian, adapted to the disgrace and torment of his undertaking through the instruments of curbed memory and transference, supplanting Sarah in his halfway subdued recollections with Veronica. Or then again maybe this whole hypothesis is bunk. Tony reviews that Veronica ha told the remainder of the family that Tony needed to have a "lie-in", (SE 139) so they went out for a stroll without him. Obviously, since Tony was clearly snoozing at the time, he couldn't have known whether the family the family walk genuinely was Veronica's thought or really Sarah's. Be that as it may, Tony has no recognition of their gatherings.

As Tony explains,

You get towards the end of life – no, not life itself, but of something else: the end of any likelihood of change in that life. You are allowed a long moment of pause, time enough to ask the question: what else have I done wrong? […] There is accumulation. There is responsibility. And bryond these, there is unrest. There is great unrest. (SE 456)

He should compose his biography thinking about lament for support. As Gerben J. Westerhof calls attention to while dissecting the recuperating job of life accounts in mature age, it isn't important for the storyteller and hero of the novel to continue revising his life account yet in addition an indication of constitution since when one's life story is remade, and balanced new encounters can be fitted into it. (Westerhof)

By showing a scene of the existence account of a resigned character, Julian Barnes permits the peruser into the developing character's attention to the way that when going into

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mature age, one isn't constantly unbound from similar sentiments and feelings that have vanquished one in one's past phases of life. Unexpectedly, the reality of having more relaxation minutes to one's recollections together with the conniving nature of memory may propel those in mature age to deal with negative recollections and to retain regret and blame as emotions which should be incorporated to continue keeping in touch with one's life account. To be sure, Tony himself admits that it was genuinely simpler for him to oversee recognitions when he was in his prime phase of life. As he clarifies,

> When you are in your twenties, regardless of whether you're confounded and questionable about your points and purposes, you have a solid feeling of what life itself is, and of what you in life are, and may turn into. Later…later there is more uncertainty, more overlapping, more backtracking, more false memories. Back then, you can remember your short life in its entirety. Later, the memory becomes a thing of shreds and patches. (SE 318)

Tony didn't envision himself, at the age of sixty-five, in this situation as he supported himself with the idea that mature age was a phase of mental harmony and quietness in which one needed to sit tight for the end without making a lot of complain about it. In one of the primary examinations on abstract gerontology, *Safe at last in the Middle Years: The Invention of the Midlife Progress Novel* (2016), Margaret Morganroth Gullette the rise of another sort of novel she names "the progress narrative of the middle years." (1988 xi) She knows about numerous ongoing Anglo-American journalists who, rather than depicting middle age and the going into mature age as a period of unending misfortune and decrease which will prompt social obscurity, they present maturing courageous women snared in "new plots of recovery and development in those years." (1988 xii) In that sense, as time can't be characterized in a straight line, the going into mature age isn't a continuum through which one can go unobtrusively; rather, emergency and dealing with them are additionally part of the game, as they are in the other life stages. As Tony calls attention to, "[we] live such easy assumptions, don't we? For instance, that memory equals events plus time. Who was it said that memory is what we thought we'd forgotten? And it ought to be obvious to us that time doesn't act as a fixative, rather as a solvent." (SE 190)

Scholarly gerontology comprehends the way toward maturing in an increasingly complete manner as in it enables the peruser to go into mental forms which are very hard to express and characterize in logical terms. By getting into the existence account of Tony Webster who tends to the perusers as though one was tuning in to him, one sides with him in the way that memory is a twofold edged weapon. It is the entryway towards one's past and the development of a legitimate life account yet it is additionally the update that all that one did before and will do later on is prepared by sentiments and feelings which offer subjectivity to our recollections and which require steady revaluation and reworking of what our identity is, whatever the age.

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Relativity between Reality and the Imaginary: Oscar Wilde, Galsworthy and the Character of Dancy – A Review

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Abstract

This article intends to take a close relativity between the reality of a renowned artist and a fictional character Dancy in *Loyalties* and the creator of the character Galsworthy. It is not easy for the realm of English Literature to wave away the great scandal of the late nineteenth century that spread on the artist who was in peak of his career, Oscar Wilde. The court prosecutions between Oscar Wilde and John Douglas was at last against Wilde who himself admits his guilt and was taken into prison. The same events are seen in the play *Loyalties* in the imagination of Galsworthy. Dancy who was in allegation with De Lewis besides all his loyal surroundings was found guilty in the court and admits his theft and finds his own destruction through a gun shot. The creator of the character Galsworthy is too found guilt as the same for maintaining a relationship with his cousin's wife whom he married later. All the three the model, the creator and the character had their day in the court of England. The aim of this paper is to explore the relativity between them by having a side by side analysis of all the three.

Introduction

The process of this article is to follow side by side the occasion of an extraordinary English scandal of the well celebrated Oscar Wilde and John Douglas, 9th Marquess of Queensberry in the late nineteenth Century, Captain Ronald Dancy and the plot of *'Loyalties'* a play made somewhere in the range of twenty years after the fact, and a couple of episodes simultaneous with the outrage in the private existence of Galsworthy writer of the play. It is trusted that such a parallel perusing will exhibit by and by the general recommendation that somehow the innovative craftsman transmutes his experience into the practical material of his specialty. For shape isn't the end-all in the craft of playwriting. There must be an idea to be shaped and the nature of that issue goes to the simple idea of the character created. This transmutation of experience to creativity is a dark field yet the dimness which blankets the demonstration of creation does not deny the procedure. It is unmistakable as the individual is. Furthermore, it binds all fine arts to no less than one human employ, the important diction of the literary artist.

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The play to be analysed is *Loyalties* by John Galsworthy. It was composed in 1921. It recounts the tale of Ronald Dancy, a youthful, all around reproduced honourable man, as of late wedded and exceptionally poor, who loots a kindred visitor at a local gathering. The burglary had required a demonstration of awesome physical capacity and no little measure of fearlessness with respect to the criminal, and Dancy isn't associated by the rest with the visitors, both because of his social standing and due to the idea of the theft. Just the casualty, DeLevis, suspects, and he won't surrender his confidence in Dancy's blame. DeLevis blames Dancy for the burglary in a club to which they both have a place. The authorities of the club, together with his better half and companions, induce Dancy to sue DeLevis for criticize. This he does, not telling his legal advisors of his blame. DeLevis wins the suit when it winds up obvious that Dancy has taken the cash to pay off a fancy woman whom he had kept before his marriage. Because of the preliminary's result Dancy is left at risk to criminal indictment. He is encouraged to escape the nation however this he declines to do. In-stead, when the police come to take him, he slaughters himself.

The play gets its name from a relatively geometrical exhibition of clashing loyalties as they show up in different gathering connections. To begin with, the house-visitor and host adjust themselves against DeLevis, who isn't of their class and who has ascribed a burglary to one of the gatherings. At that point, when DeLevis expresses the allegation at the club, a less nearly sew gathering, the club requests a last arrangement of the issue. This powers Dancy to go to law. Having placed himself in this position, Dancy is without resistance, for the courts and their officers, and all reputable subjects, are compelled by a solemn obligation to help a genuine result of the issue at law. Once having lost his case, Dancy is helpless before the state, for he is presently a presumed criminal and each man's hand is compelled by a solemn obligation against him.

This example is put forward in a most particular grouping of legitimate activities. Dancy is influenced to sue DeLevis for criticize, the defamation being an allegation that Dancy carried out a wrongdoing. DeLevis' resistance is reality of his allegation, and in his own particular barrier he demonstrates its fact and, in this manner, gives the British Government a completely created criminal body of evidence against Dancy. This succession of initial a common and afterward, as a result, a criminal activity, is a perfect peripety, a tables-turned circumstance in which the seeker turns into the chased, the prosecutor the indicted. What's more, this grouping has its actual partner in one of the embarrassments generally Victorian England. It is the preliminaries of Oscar Wilde.

In 1895 Oscar Wilde was at the tallness of his vocation. Not yet forty and with a First in Classics from Oxford behind him he had distributed books, verse, kids' stories and had two effective plays running all the while in the West End. It was ahead of schedule in this year that the Marquess of Queensberry, in the wake of blowing hot and chilly in his mentality toward Wilde's companionship with his child, Lord Alfred Douglas, concluded that he was much put upon by Wilde and that he, Queensberry, would strike back by posting Wilde for what he was, a sexual deviant. This he did by giving a note to the concierge of a club to which Wilde had a place. The note contained the charge and the custodian read the note, which had been left unlocked. Wilde, upon come back to his club, was conveyed the note. His first tendency was to disregard the issue, however upon the asking

of his companions he chose to sue Queensberry for defamation. Queensberry safeguarded himself with incredible genius, exhibiting observers of the most minimal good and social character to demonstrate his putative slander genuine. Wilde had been liable and had misled his attorneys. His attorney everything except surrendered the brief for the situation, and the jury acquired a choice for Queensberry. From that point the Home Office initiated criminal procedures against Wilde. Knowing this would be the outcome, different companions had asked Wilde to escape to the Continent to escape indictment. This he declined to do. He was from that point attempted twice on criminal accusations, the primary preliminary having finished in a hung jury, and indicted. He served his sentence first at Wandsworth Prison and from that point at Reading Gaol. Upon discharge he went to the Continent where in 1904 he passed on.

The time of Wilde's tribulations was from 1895 until his passing in Paris in 1904. Amid this entire time, he was much in the cognizance of a decent fragment of the proficient British open. His preliminaries had been thought out of line by numerous and his self-banish in Paris was a consistent suggestion to such of these as set out to the Continent. It is these long stretches of Wilde's preliminaries, repression, and outcast which were most vital in the development of John Galsworthy as an author. Of them Galsworthy later stated, "Live first, write afterwards. I had seen, unselfconsciously, a good deal of life before I began to write, but even at twenty-eight I began too young. The spiritually stressful years of my life came between then (1895) and1904". *(H. V. Marrot, The Life and Letters of John Galsworthv,) p. 137.*

Ada Galsworthy (Nee Cooper) had hitched into a guarantee line of John Galsworthy's close family in April of 1891, just before Galsworthy, still at remaining details, however now an attorney, betook himself upon a progression of sea voyages to consider sea law. Upon his arrival Galsworthy found that his cousin by marriage was most despondent and that she had the most profound of sensitivity from the more youthful individuals from John's close family, his sisters, Lily and Mabel. Condition tossed John and Ada together and propinquity was prevailing by a profound kinship which was from that point supplanted by an unpredictable association in the late spring of 1895. The couple were under the most extreme limitation since both concurred that nothing should be possible to rectify matters until the death of Galsworthy's father. This possibility came upon in 1904. Once they started living together Ada's husband Arthur litigated for divorce.

John Galsworthy began to compose after he had turned out to be captivated of Ada Galsworthy commendable. It is with evidence that it was at her proposal that he initially sought to be a creator. In April of 1895 Ada had calmly stated, "Why don't you write? You're just the person—" *(Ibid., p. 101).* And later in a primer draft of a commitment of the Forsythe Saga Galsworthy composed of his significant other "...without whose instigation, sympathy, interest and criticism my 'obscure inner necessity' might never have pushed through the mufflement of circumstance and made me a writer—such as I am." *(Ibid., p. 104).* His apprenticeship was the length of his undertaking with Ada Galsworthy. That these years were developmental there can be no uncertainty.

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In the human experience time is estimated by change, yet change isn't regularly as estimated as the human experience could wish. Along these lines, it frequently happens that a man's history is so part by the flood of outside occasions or the upwelling of individual action, or both, that a here and now of years turns into a bay crosswise over which he thinks back as toward a primordial point in his life expectancy. The initial two decades of the Twentieth Century were such a period of outer situation. The contest of events, coming around the World War I, need not be brought again. These years matched with Galsworthy's evolution and progress. Being a late Victorian, an individual emergency in his life transformed him into an effective Edwardian writer, and an emergency in Europe developed him as a modest and simple literary artist.

During the winter of 1920-21 while at San Ysidro, California, John Galsworthy imagined the idea of the play Loyalties which he composed the accompanying summer upon his arrival to England. Of the work Galsworthy remarks, "During the summer Loyalties was written, the germ of which was contracted at Santa Barbara. This was the only play of mine of which I was able to say when I finished it: 'No manager will refuse this.' " *(Ibid., p. 508).*

Galsworthy's judgment that the play would not be declined by the administrators had a more profound establishment than a minor information of what West End chiefs were searching for. Some place in the written work of Loyalties he had explored the display of the fall of Oscar Wilde, and this, in Galsworthy's impecunious and love-created developmental years, had been no mean scene. Wilde had been at the tallness of his forces. He had been sought and petted. What he needed in regard from the overall population and from its social bosses he increased back among the individuals who assumed some information of expressions of the human experience. Wilde may have appeared to Galsworthy a kind of nine days ponder, at the same time, having been brought up to progress, Galsworthy couldn't have denied Wilde a grudging admiration. Further, in the following years, while Wilde lay in prison and, later, squandered away in Paris, Galsworthy would have gone to some recognizable proof with him and his agony, for Galsworthy was existing under boycott of the ethics of the period and the rule that everyone must follow in his most fundamental, to him, association with Ada Galsworthy.

And thus, with the discussions above, it drops out that the general tone of both the occasion of the Wilde's prosecutions and the play Loyalties, are the same. The incomprehensible legend, the noxious persecutor, the uninformed spouse, the vacillating companions, the hoodwinked legal counsellor, and the steady police intensity all show up in both the reality and the fiction. The occasion had been viewed as an outrage among the high societies. This is the tone of Loyalties, a perspective of outrage among the upper-class societies. Obviously, no supervisor would reject it. The theme is a staple of the theatre.

To conclude, there is the vision of men who won't escape the purview of a court which would place them in durance. Doubtlessly here, in this decision of prosecution and discipline or escape and banning, Wilde, the model, Galsworthy, the creator, and Dancy, the character, meet. Each had his day in the courts of England. Each had, in common suit, been verifiably marked a criminal, the

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model as a sick person, the maker as a miscreant, and the character as a hoodlum. The model had from there on been striven for his wrongdoing, got discipline and fled to banish. The maker was not accused of his wrongdoing. What's more, the character had slaughtered himself before being conveyed to preliminary.

The issue of what loyalty a criminal owes to the individuals who might snub him is not new. Additionally, in *Loyalties*, as well, Galsworthy sees this deadliest of battles in which man is bolted with his own kind. Moreover, from this severe fight Galsworthy appears to have drawn a little and unattractive good, which may be seen crudely in summons, "Death before dishonour." Oscar Wilde during his last days in Paris would have been sufficient to affirm the judgment.

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Reflections on Mortality in the Poetry of

Abdul Karim Gadai

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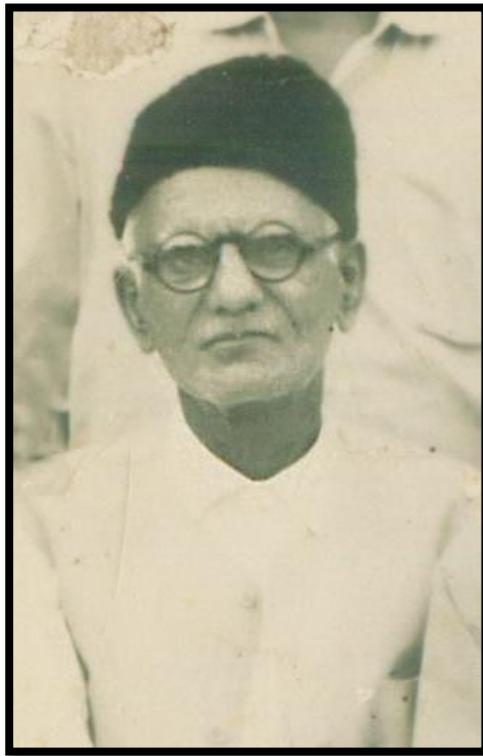
Abdul Karim Gadai (**1901-1978**)

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Abstract

Abdul Karim Gadai was one of the complex poets of Sindh. Various threads of man's social, political, spiritual and personal life are drawn together in his verses. He masterfully penetrates many of the complexities of human life, among which, his views on mortality are solid enough to engage both the mind and the heart. As a human being, Gadai appears to be himself spooked by the apparition of death, something he is unable to get past. Reviewing his verses brings out the rich imagery employed by him to portray death. While it sketches a horrible picture of death – conjuring up a nightmarish phantom of destruction in our minds, at the same time, it too presents it as a great leveler. In fact, Gadai's subsequent views on death are manifestly influenced by the socialistic values penetrating every breadth of his thought. Per se, Abdul Karim Gadai seems to be less interested in reflecting philosophically or celestially upon the question of mortality or immortality. Accordingly therefore, immortality preoccupies him next to nothing. The poet's sole concern is terrestrial existence, and the latter's eventual inexistence. Gadai goes on the searing attack on man for his absurdity of drowning himself in the gush of materialism, as a result, turning a blind eye to one of the most crude truths, death. This paper presents a brief review of the Poet's reflections on mortality.

Keywords: Gadai, Death, Mortality and Immortality.

Introduction:

Abdul Karim Gadai's poetry encompasses a wide range of themes relating to the diverse aspects of life. Notwithstanding the life of penury he lived without respite, his intellectual horizon was never circumscribed. Almost all of the dimensions of life – social, political, romantic, spiritual, and cultural are expressed in it. As Soomro states in his article, as we proceed with his poetry, entirely new problems of human life are revealed to us where we are forced to wonder as to whether such issues do exist! He wrote not only on the major problems facing people but also on those most delicate and the minutest in nature (106). Likewise, in his write-up, Chhalgari points out many dimensions concerning human beings having been addressed in Gadai's poetry (88). As for metaphysics, the question of mortality or in other words, death constitutes distinctive subject matter in his magnum opus. The subject over which thousands of poets, writers, philosophers and scientists have since time immemorial scratched their heads also finds a special place with Gadai Sahab. An attempt has been made in this paper to look through Gadai Sahab's reflection on death by means of his verses picked out using purposive sampling.

Gadai Sahab was born during the British imperial Rule in India in one of the hinterlands of under-developed Sindh province marked by the prevalence of tribalism and landlordism. The

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tribal-feudal ethos operating under the full-fledged patronage of the colonial masters made it grimly hard for the farming classes to make both ends meet. The incidence of tenancy-at-will was grossly eye-opening across Sindh including Thul, the city, Gadai lived in. As a consequence, exploitation was rampant compounded further by grinding poverty. Essentially related to farming, Gadai Sahab's family survived on the breadline.

Gadai thoroughly shared the feelings of the vulnerable peasants and other poor strata whose necks remained on the chopping block of Jagirdars (landlords) and formidable Sindhi waderas round the year. He witnessed with his own eyes the oppression of Zamindars and unmitigated sufferings of the poor. Not only did these eye-witness events go on to shape his political thought, but they influenced his metaphysical perspective also. His face-to-face confrontation with the harsh reality translated into bitter resentment against the state as well as against the Nature. Whatever life might be, to him, at least, it were not sunshine and rainbows. As a matter of fact, a closer reading of his poetic texts reveals his vociferous protest against God. Being a poet of delicate sensibilities, Gadai failed to come to terms with the Nature oblivious to the horrors of human suffering. He was compelled by miseries and vicissitudes of life to ponder over the question of existence. This led to his coming to reconcile himself to the finitude of being, the mortality of human life. It is worth adding here that his views about death are inseparable from his overall worldview including his political ideas. It is therefore necessary to build a holistic understanding in order for us to gain a deeper perspective into his concept of mortality. In one of his verses mortality is referred to as:

هي نه هت ڪنهن ڪي بقا، مهمان سڀ شاه و گدا،
قدرت جو هي دستور آ، آخر فنا، آخر فنا!

English Translation:

Nothing has permanence here.
For a moment or two, everyone – be a master or a beggar exists!
This is the dictate of the Nature
That Death is inevitable!

Death has always been a widely discussed motif in the literary books as well as in the religious scriptures due to its centrality to the very human existence. Finding out the secret about immortality and defying death has remained the centerpiece of many myths and ancient folklore. Death is the crude truth none likes to speak about; while being besotted with the lure of life (Gavin 237). People are given to sidestepping any talk on it despite the fact that no one has ever

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been able to do anything about it when held in its savage clutches. None can claim to escape death or delay it a second or extend his or her lifespan when the moment of death arrives. The very word, death, strikes both fear and curiosity into people's hearts. It is natural for human beings to be frightened out of their lives at the thought of their mortality and what surrounds death: pain of dying, perishability of one's very existence, loss of pleasures and colors of this world, eternal separation from the loved ones, macabre rituals of funeral, and non-existence. It is these fears that people's longing for immorality originates from. However, their panic about death or hopes for afterlife entirely depends on their worldview including their religious orientations, and ideas about life, etc.

The Themes of Death and Immortality in Poetic and Philosophical Texts:

The poetic and philosophical texts involving the contemplation of the mysteries of life and death cluster in plenty. As stated in the foregoing paragraph, the sages engaged in chewing the subject of death over right from the beginning. Death was something of the central concern in the Middle Ages; it was significantly characteristic of the production of the sixteenth and seventeenth centuries literature, whereas in the Modern era has been triggered a revolt against the pre-renaissance ideas. Today's modern man has sought to get himself off the hook on the question of death, instead of striding out to openly discuss it. The book Ethics, for instance, in the complete works of Spinoza states that a free man should think of nothing less than death because wisdom in the modern era lies in contemplations about life, not death (Shariatinia 92).

Plato is usually regarded as a philosopher concerned with the pursuit of the other worldly ideals and a moral code to conduct oneself. However, death as a theme substantially permeates his thought. His works such as Apology, Gorgias, Crito and Phaedo carry his views on death and dying. He comprehensively discusses not only death but also the process of dying (Gavin 241). Death is not a cessation of life. Instead, it is the process of being on the threshold of a new life. All the fears of death may be discarded. Thus, with Socrates, Plato believes in the immortality of soul.

Epicurus from his distinguished Epicurean school was a materialist philosopher to whom the ultimate standard of truth was pleasure and pain whereas the only test of knowledge was sensation. His physics was borrowed from the atomism of Democritus. He believed that there was a vacuum; nothing exists except for atoms and void. Fear and ignorance of human beings were the factors in the genesis of the religions. To him, soul was composed of the „finer kind of atoms" resembling air, fire, vapor and a fourth element that was nameless. When the body that holds atoms of soul, ceases to function, soul atoms are scattered. (Turner 177-180). As Aditi Mitra writes, death means dissolution of atoms, so to the Epicurean school, immortality is impossible. The fright of death, Epicurus argues, stems from a mere illusion of thought. The

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ghostly specter of death haunts us because we mistakenly imagine it striking us (98). According to Francis Bacon (7), "Men fear Death, as children fear to go in the dark and as that natural fear in children is increased with tales, so is the other."

"Death, therefore, the most awful of evils, is nothing to us, seeing that, when we are, death is not, and when death has come, we are not."

In the famous epic of Gilgamesh, Gilgamesh seeks a flight from death embarking thereupon on the quest for immortality whereas Odysseus (by Homer) declines Calypso's offer of immortality. Nietzsche talks us out of any thinking on death; rather he talks us into life as he considers thoughts about life more desirable than thoughts about death (Shariatinia 92). In his *Philosophy of Death*, Luper provides a comprehensive overview of death phenomenon. He touches such issues as what death is, what life is, and how death is dreadful, etc.

Martin Heidegger, a most influential German philosopher in the continental tradition, whose main interest was ontology, addressed not only the question of immortality, but also the nature of death. According to Heidegger, knowledge about death paves the way for the understanding of Existence and that knowledge of Existence, in turn, will result in knowing the universe. Heidegger saw death as intrinsic to humanity (Zohreh 93).

The Theme of death is a most central concern in the poems of Emily Dickinson. Nearly one third of her poetry centers around death. Death is portrayed in multifarious ways by her – courtly lover, savage assassin, free agent in nature etc. She accepts death as a physical fact. She has dramatized the events surrounding death bringing out in her poetry the tension or conflict that such a particular event leaves on human beings. Her preoccupation with death, which we find recurrently infiltrating into her every other poem is partly due to her revolt against Puritanism. She holds the view that death was greatest of the losses for human beings (Roy 167).

The most fascinating views about mortality come from Hawthorne. Nathaniel Hawthorne was an American novelist and short-story writer noted for his portrayal of dark characters and dark romanticism. Fairbanks observes, the themes of suffering and death intimately pervade his works. To him death reflects itself as something integral to human beings coming along with redemption from all evils and sufferings. Man's futile attempts to avoid the inevitability of death were utterly unnatural, and in actuality, negated and clashed with the Nature's design of death necessity ordained in view of the potential vitiation in human beings. "I desire not an earthly immortality. Were man to live longer on the earth, the spiritual would die out of him. The spark of ethereal fire would be choked by the material, the sensual" (59).

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Abdul Karim Gadai on Mortality

Gadai Sahab was essentially a political poet in a sense that major part of his works pertain to such themes as state, government, subjects, oppression, exploitation, socio-economic justice, freedom, and most of all, disillusionment with the state of Pakistan and its institutions. Nonetheless, the metaphysical side of his poetry largely carrying his views on mysticism and death and unpredictability of being is substantial enough to amply repay our time and attention. In point of fact, readers will not be able to get down to the nitty-gritty of his impression as to mortality without holistically following his train of thought on world, state and society. His encounter with the crude reality and fragility of life left an ineffaceable scar upon his mind that is subsequently reflected in his poetry.

Gadai captures all the poignancy of ironies, tapestries and tragedies of life. By not losing sight of destructibility of the human existence, he mocks people failing to see through the paradoxes and absurdities of the world. Even though it is painful to enter the state of consciousness about the nature of the world we live in, and the nature of the life we live, remaining in the dark about reality or deliberately turning one's back on it is sheer self-deception. Not obsessed with the overblown activity of life, Gadai is not blind to the inevitability of death. He always feels its nearness; always sees the angel of death roaring in the background.

He says (134):

دلکش دینا جو منظر ٿو پاڻ ڏي چڪي پيو،
هر ڪو تڏهن "گدائي" ٿو موت کان لڪي پيو!

English Translation:

People are pulled towards the lure of the world.
That's why everyone is seen trying to run away from death!

We become so invested in the worldly enticements that we wishfully let the only biggest truth of our lives that we are fated to meet one day recede into the background. According to Gadai, we are here today and gone tomorrow. But thanks to our fanatical immersion in the material pursuits, we are constantly running away from death. The frailty of human nature leaves people succumbed to the lure of fame, power, and money, of which they grow so fond over the course of living that it horrifies them to conceive their being consigned to the total nothingness of the kingdom of death. As Zohreh similarly notes (92), *"Modern man has drowned in welfare, which was born in this era; therefore, death was a threat that welfare could deprive man."*

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Accordingly, Gadai asks (134):

جا شئي هجي يقيني، تنهن كان هي عار چو آ؟
لرزي ٿو جسم سارو، دل بيقرار چو آ؟
ساري بدن ۾ ڏڪڻي، پوء بار بار چو آ؟
فاني دنيا سان ايڏو، پنهنجو پيار چو آ؟

Translation: English

Something that is inevitable – why to fight shy of!
Why do we shiver at its thought?
Why is our heart given to restlessness?
Why does our body go into convulsions?
Why are we so crazy about the mortal world?

In Gadai's poetry, we find death ingeniously personified as a huntsman, a predator, a monster, a free agent, and an annihilator. It is also depicted as a great leveller who razes all the discriminations of wealth, status and race to the ground. Death comes up with different names in his verses. Gadai compares life to a balloon popped in a twinkling of an eye. Human existence is equated with a water bubble that bursts shortly after it forms. It is a gust of passing wind blowing and stilling in a trice. Therefore, it is absolutely pointless for one to be puffed up with vanity. Why to be so conceited when dust claims dust? Gadai brings home to people the vanity of human ambitions in the face of death in the following words (133):

انسان جي حياتي جهونٽو فقط هوا جو،
پاڻيءَ جي ڦوٽڙي کي، باقي غرور ڇاجو؟

Translation: English

A gust of passing wind is thy life!
A water bubble thou art, flattered by vanity!

At another place, he says (339):

جهونٽو هوا جو دوستو! آهي اسان جي زندگي
هڪدم گذر جي واسطي، ڪيڏي ڪيون ٿا گندگي!

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English Translation:

For a life of a moment's saga!
we create such a mess!

For a moment's nightmarish journey, people have made an inferno out of lives of each other bringing the world to chaos and disorder. Gadai condemns man for his proclivity for gratifying his devilish instincts. It may be highlighted that Gadai does not attempt at moralizing about dos and don'ts. Nor does he bid to thrust his own perspective upon people. Gadai was not a moralist or a puritan. According to A.K Mughal, Gadai was secular in his outlook, and inclined towards humanism (188). From the reading of his verses nowhere does any reference appear hinting at the religious attitude towards death held or propagated by the poet. All Gadai denounces is man's willful ignorance of paying no heed to the intimations of his own mortality being given by death around him, while inflicting wrong upon his fellows. The oppressor, be that a zamindar or a sarmayedar, etc., forgets while preying on the weak that he himself is being stalked by the most merciless predator, Death. The powerful as well as the powerless, all are a helpless prey to death. Exactly the same meaning has been conveyed by Gadai Sahab through the following Sindhi verses: (133):

دنيا شڪار گاه آ، ۽ موت آ شڪاري،
محلات ۽ منهن ۾ ان جو شڪار جاري،
مالڪ هجي يا نوڪر، مزدور يا ڪه هاري،
ڪمدار يا وڏيرو ديه دار يا بڪاري!

At another place, he calls death an ogre who devours his preys mercilessly. All follow one another to the ultimate destination, grave. All paths of glory eventually lead but to the grave. (133).

ڪو دير ڪو سويرو، لقمون ٿئي قضا جو،
اٿ ٿر اصل ڪان نالو آهي انهيءَ بلا جو!

English Translation:

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By and by everyone is swooped on by the hovering death.
Mortality is the name of this monster!

At still another place the poet says (137):

سارو جهان هي سربسر،
آهي "گدائي" دم گذار!

English Translation:

The entire life is a string of moments!

Glicksberg in his article provides an accurate rundown on the insurmountable conundrum of human existence in the following words (117):

"They are terrified by the vision of nothingness; the kingdom of death reduces all their aspirations and activities to meaninglessness. If death threatens, then every ideal they cherish is stripped of content, and every affirmation they make is infected with absurdity. Out of this primal and ultimate anxiety is born the conviction that nothing matters. Because death stands menacingly in the background, overshadowing every lived moment of time, fate seems not only precarious and inexplicable, but utterly absurd. And if that is so, then how can man affirm his being and live his life?"

Gadai's philosophy about life is reflected in his express nonchalance about the worries and aspirations of his own as visible in many of his poems, notwithstanding the deprivation he suffered together with his family all along his life. As somewhere he himself says, *"Life is a play. Let us live it playfully."* The only angst and pain articulated from start to finish in his works concerns his people, the wretched of Sindh. For Late Gadai personally, life was too short and too uncertain to worry about. All one can do is to make most of its fleeting moments by living with and sharing happiness. Gadai's attitude towards it is that of the running gag. It logically follows from the transience and instability of being that it is virtually futile to be drowned in greed for fame and riches. People's penchant for accumulating, hoarding, cheating, behaving dishonestly, or exploiting others was a fraud they were in fact committing onto themselves. Interestingly, if we scratch beneath the surface, we will be able to see a Gadai, a human being, unremittingly devoured by the fears about his own nemesis. Gadai Sahab, a poet marooned in the

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human predicament where reality clashes with hopes, and paradoxically, resignation clashes with reality, not knowing as to whether to jettison hope or reality, reinforces Albert Camus' *Absurdity* in him – the conflict between consciousness and the deafening silence of the nature – as well as the frustration of a human being with naked reality. His resulting overtones to mortality and futility of living embody the confrontation triggered among the opposites in his own life.

A cemetery is all but a lesson having been lost on people. Gadai sees a grave and graveyard as teaching a lesson to the living. The pin-drop silence that engulfs the city of the dead serves as an exemplar for people lost in the barren wilderness of modern life to lend an ear to the whispers of the dead. The criticism of the modern man caught up in the whirling vortex of materialism – the theme we find common to the literary genres of many of the poets – run predominantly through Gadai's poetry. He says (339):

نادان، هي قبرستان نه آ، آ زندگي جو ٻيو ورق،
هي "ماٺ وران جو شهر"، ڏئي ٿو هي عبرت جو سبق!

English Translation:

O my naïve fellow, don't call it a cemetery!
It is another page of life!
This – the city of silence – is but a lesson!

Men, though born empty-handed in the similar fashion, are discriminated on the basis of wealth and social status. The high and the low and the rich and the poor, etc. leave behind all of the treasures and riches they hold so dear and flaunt, as death makes no distinction of wealth and class. It treats them all equally; it strips them of their souls in the like manner. Money and status provide them no bulwark against it. No medicine, however expensively purchased, can cure them of death; no antidote exists to this savage. According to Gadai (338):

دنيا اندر سڀ ڪجهه هيو، پر هاڻ ڪجهه به ڪين آ،
دولت نڪو ڪو دِٻِٽو، گھوڙو نه زرين زين آ!

English Translation:

In the world their abundance knew no bounds!

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But today they have not a speck of anything,
Neither wealth, nor grandeur!

Conclusion:

An attempt was made in this research paper to evaluate the contemplations of Gadai Sahab on mortality lying scattered in his poetic works with a view to appreciating the diversity of thought as reflected in his poems. Over the course of our analysis, the findings came to light that the poet held more or less a conventional conception of death, albeit sans any pronounced reference to the dogmatic religious belief of immortality or afterlife. However, we did find some fascinating glimpses of terror and human fears vis-à-vis death from his poetry; in addition, we came to see death portrayed by various names by Gadai.

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Nomenclature: The Key to Notoriety and Celebrity in Jhumpa Lahiri's *The Namesake*

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Abstract

Jhumpa Lahiri's novel *The Namesake* is an account of two first generation immigrants Ashoke and Asthma Ganguly as they struggle to adapt to the American culture, without losing their Bengali identity. It also traces the lives of their children as they're caught in the cultural conflict that arises between the old and the new. The novel revolves around Gogol Ganguly and the identity crisis he faces due to his name. *The Namesake* throws light on the havoc caused by a change in name, and thus focuses on the role names play in defining identities and relationships. The names of the characters when explained in the light of their life situations make the readers aware of the numerous identities an individual can adopt in a lifetime. Jhumpa Lahiri has also highlighted the roles names play in the Indian concept of identity by contrasting it with that of the American's. This paper focuses on the theme of naming and self-identification, Jhumpa Lahiri has flawlessly woven throughout the novel. It seeks to examine how the phenomenon of changing names influences a person's identity as perceived by others. The paper seeks to identify the novel as a reflection of the meanings of names and the effects they have on their bearers, and thereby throw light on the imperative role names play in the everyday life of an individual. Contrary to the popular idiom "What's in a name?" this paper seeks to interpret the novel as a proof of the statement "Everything's in a name."

Keywords: Jhumpa Lahiri, *The Namesake***,** culture, identity, names, relationships.

"How many times does a person write his name in a lifetime- a million? Two million?" (Lahiri 98).

Jhumpa Lahiri's novel, *The Namesake* is set in the USA, but the Indian city of Calcutta and Bengali culture loom large in its background. The story revolves around a Bengali couple, Ashoke and Ashima Ganguly, who after their marriage, translocate to the United States. Ashoke, familiar with life in the United States, adjusts, but his wife, Ashima being a first timer, pines for the familiarity and coziness of her native land. She experiences terrible loneliness, especially during the months of her pregnancy.

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Gogol and Sonia are their two children who have been born and brought up in the United States of America. Towards the middle of the novel, the focus shifts from the experiences of Ashima to those of Gogol. The crisis in the novel develops when a letter from Calcutta gets lost in the mail. Ashoke and Ashima are in a dilemma as the letter sent by Ashima's grandmother, contains the name for their baby. Finally succumbing to societal pressure, Ashoke names his son Gogol, in memory of his favourite Russian author, Nikolai Gogol, to whom he feels indebted for his second life.

As a child, Gogol refused to answer to any name except the one familiar to him, thus thwarting his parents' attempt to rename him Nikhil for the purpose of his school records. As a teenager, in addition to the normal crisis, he faces gapes and gawks from strangers regarding the meaning, history of his name and his namesake. Unable to withstand the internal conflict, he adopts legal steps to change his name from Gogol to Nikhil only to regret it later. The awkwardness and confusion he experiences are the major themes explored in the novel. On the other hand, Sonia who grows up as a typical American, has no problem in adopting its culture as her own, and is perfectly comfortable with who she is. In fact she is more American than Indian.

Ashoke's death becomes a turning point in the life of the entire family. It is after his father's death that Gogol comes to terms with his dual identity, bonding closer to his family in the process. He acknowledges the uniqueness of his name and finally becomes at peace with himself.

At a single glance, *The Namesake* may seem to be an inquiry into the identity crisis faced by immigrants. But a closer look reveals the perfect penmanship of Lahiri in making the readers aware of the ways in which an individual's name affects both his public and private life. She harps on the intricate relationship between an individual's name and his multifaceted personality, through a graphic description of the thoughts, feelings, and experiences of the characters - Ashoke Ganguly, Ashima Ganguly, Gogol, Sonia, Moushumi, Maxine and Dimitry. The novel also throws light on the arbitrariness of names.

Ashoke Ganguly is a Calcutta born, USA based first generation immigrant, who shares his first name with the Indian Emperor 'Asoka the Great', and his surname 'Ganguly', which is the Anglicized version of the name 'Gangopadhyay', with hundreds of other Bengalis. The name Ashoke means "he who transcends grief" (Lahiri 26). Emperor Asoka embraced and propagated Buddhism as a means to overcome pangs of guilt and grief caused by the Kalinga war. Similarly, true to the meaning of his name, Ashoke Ganguly, transcended many a harrowing experience to achieve his dreams.

Ashoke, who revered the Russian writer Nikolai Gogol, gained unarticulated knowledge from the story that enabled him to be many people at once. He himself was both the dutiful son who returned to India every year to see his extended family, and the man who left this hurt and bewildered family behind, to begin life in another country, both a Bengali and the father of two Americans, both respected Prof. Ganguly and the patronized foreigner, both Ashoke, his good name and Mithu, his pet name.

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He who was destined to lie flat on his back due to a debilitating train accident, that "broke his pelvis, his right femur and three of his ribs on the right side" (18), rewrote his destiny through grit and determination. "He imagined, not only walking, but walking far away, as far as he could, from the place in which he was born, and in which he had nearly died" (28) . Not only did Ashoke transcend his physical grief, but also bolstered his mind to overcome his nightmares.

Ashoke is forced to swallow yet another bitter pill, when his son, unaware of the link between the name and his father's life, wishes to change his name to Nikhil. Ashoke is unable to explain the circumstances of his name and stoically grants permission. As Lahiri explains: "[He] . . . sign[ed] his consent…inwardly calculating the loss" (100). Contrary to Ashoke's fears, Gogol did accept the uniqueness of his name, at a later period of time which brought him closer to his father thus comforting Ashoke. Lahiri has depicted Ashoke as a survivor in the following words: "He was raised without running water, nearly killed at 22 . . . He survived it. He was born twice in India, and then a third time, in America. Three lives by thirty" (21).

On the other hand, his wife Ashima Ganguly, belonged to a traditional orthodox Bengali family, and began her life as Ashima Bhaduri. "Ashima" means "she who was is limitless without borders" (26). True to the age-old custom of Indian women adopting their husband's name as surnames after marriage, she replaces Bhaduri with Ganguly.

If her maiden name Bhaduri defined her as a daughter, an elder sister, a diffident girl who never crossed the threshold of her house, the surname Ganguly added a new dimension to her identity. It defined her as the wife of an Indian American Professor, a mother of two children, a confident young lady who travels alone, across continents, and sets up a new home in a foreign land, introduces first timers to traditions, provide comfort, advice and a haven to young mothers. In short Ashima Ganguly is the individual who transplanted a tiny bit of Bengal in USA. "They have come to rely on her…to collect them together, to organize the holiday…to introduce the tradition to those who are new" (286).

Not only does Ashima widen the physical boundaries that limited her, she has widened her outlook as well. While giving birth to her child in a hospital in America, "Ashima thinks that it is strange that her child will be born in a place most people enter either to suffer or to die" (4).Not only does Ashima during this phase, think that she doesn't really belong to the American community, but also she fancies the same destiny for her new born child. "As she strokes and suckles and studies her son, she can't help but pity him. She has never known a person entering the world so alone, so deprived" (25). This is, to some extent, ironical, to the meaning of her name.

Despite the contradiction between her name and general description at the beginning of the novel, she is the only character in the novel that assimilates to the American melting pot and adapts to a trans-cultural lifestyle at the end. Wherever there is a reminder of India and Indian customs, Ashima is at the heart of the matter. As time goes by, Ashima indulges herself more in the American

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way of life, which gradually provides her with the sort of the confidence and independence that a typical American woman is supposed to have. She finds a job as a librarian, which exposes her to more contact with the outside world. She makes friends with American colleagues, takes over her husband's responsibilities like paying the bills, buying tickets, driving cars, changing houses. Realization dawns on her that her life in America exceeds her life in India. After her husband's death she decides to live between her roots in India and her family in America.

As suggested by Alfonso-Forero, "the uncertain young woman, we encounter in the novel's opening pages attempting unsuccessfully to recreate a favourite Indian snack in her Massachusetts kitchen, is transformed through her role as an immigrant mother and wife to a transnational figure" (857). Thus, is Ashima's transformation to a trans-national figure. "true to the meaning of her name, she will be without borders, without a home of her own, a resident everywhere and nowhere" (276).

Sonia Ganguly, Gogol's sister has been portrayed as an accompanying background character in *The Namesake*. Sonia shares most of her incidents in the novel with Gogol, till they both leave for their respective colleges. More than the individual, it is the name that plays a significant role in the novel, as a contrast to Gogol's. "Sonia makes her a citizen of the world. It is a Russian link to her brother; it's European, South American" (Lahiri 62).

The confusion Gogol experiences due to his pet name turned good name, is not experienced by Sonia, as her parents thought it best to confer a single name on her as both pet name and good name. Apparently, they were not keen to repeat the experience they had with Gogol. As Lahiri explains:

> This time, Ashoke and Ashima are ready. They have the names lined up, for a boy or a girl. They've learned their lesson after Gogol. They've learned that schools in America will ignore parents' instructions and register a child under his pet name… For their daughter, good name and pet name are one and the same: Sonali meaning 'she who is golden'. (62)

Literally Sonia is a true American, a 'golden haired girl', who unlike her co-operative brother, "threaten[ed] to put the dollar bill into her mouth, [inviting a prophetic utterance from one of the guests], this is a true American" (63). Sonia is claimed to be the Russian link to her brother as it coincides with the name of the Russian painter, Sonia Delauney, who was the pioneer of abstract art and who first introduced the style of painting known as Orphism. 'Sonia' resembles 'Gogol' in that both are Russian in origin and belong to artistes.

While the name Gogol reflects the difficulty faced by the Gangulis in imitating their culture in their adopted nation, the name Sonia symbolizes the first attempt of the Gangulis to adapt to the American culture, thus signalling their changing identities from stereotypical Bengalis to trans-national immigrants.

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A great part of the novel has been devoted to the confusion, the awkwardness and the identity crisis experienced by Gogol Ganguly due to his name, which was not a premeditated one, but a necessity. Unable to delay the discharge of mother and child from the hospital, Ashoke and Ashima settle for a temporary name till they can decide on an official one. They decide to name him after Ashoke's savior, the Russian writer Nikolai Gogol. As Ashoke explains:

> After all . . .an infant doesn't really need a name… Names can wait. In India parents take their time. It wasn't unusual for years to pass before the right name, the best possible name was determined . . . Besides; there are always pet names to tide one over: a practice of Bengali nomenclature grants to every single person, two names. (25)

The name Gogol becomes a means to escape some sort of trouble. In the case of Ashoke, it snatches him from the clutches of death, while for his son, it acts as a means to escape further amendment and consequent red tape. In the words of Mr. Wilcox, "'I don't recommend it, … The red tape is endless.'" (27)

The Gangulis' plans to choose a good name for Gogol while applying for his passport go awry. Fate had other plans; they were forced to stick to the name Gogol, as they had to fly back to Calcutta at short notice to attend the funeral of Ashima's father. As Lahiri explains: "In those six days' time, there is no time to think of a good name for Gogol" (46). The next attempt is defeated by Gogol on his first day of kindergarten. He refuses to answer to the name Nikhil, thus forcing his teacher to register him as Gogol Ganguly.

The name Gogol evoked different memories and responses to different people. For Ashoke, Gogol reminded him of his favourite Russian writer Nikolai Gogol, the long vacations he spent with his grandfather who inculcated in him the habit of reading, it also brought back memories of Mr. Ghosh, whom he befriended during the fatal train journey who advised him to travel and see places before it was too late. And it also reminded him of his son, who was a pleasant reminder of all that he had regained. Nikolai Gogol, who was to him a reminder of the gruesome journey, he turned into something pleasant- his second life, his son. "But for the first time, he thinks of that moment, not with terror, but with gratitude" (28).
 For Ashima, it stood for her husband's life, without whom she would never become Mrs. Ganguly. To Sonia

The person who was influenced the most by the name was the bearer himself. The name Gogol reminded him of his unpleasant encounter with his namesake in his English class. Although Gogol received on his fourteenth birthday, a volume of Nikolai Gogol's writings as a gift from his father, Ashoke did not force him to read the book or learn more about the author. Later in the novel, Gogol had no other option but read about Nikolai Gogol in English class, as it was a part of his syllabus. Nikolai Gogol's biography was so gruesome that Gogol did not fantasy being named after the author. As Mr. Lawson explained to his class:

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'But during his life he was understood by no one, least of all himself. One might say he typified the phrase 'eccentric genius.' Gogol's life, in a nutshell, was a steady decline into madness. . . He was reputed to be a hypochondriac and a deeply paranoid, frustrated man. He was, in addition, by all accounts, morbidly melancholic, given to fits of severe depression. He had trouble making friends. He never married, fathered no children. It's commonly believed he died a virgin'. (Gogol 91)

Not only did Gogol feel ashamed and disgusted, but also guilty. He felt as if he were responsible for the turn of events in the author's life. He was gripped by a fear that his life too would come to such a pass. The classroom felt like an arena, where he was confronted by his destiny. His reaction has been described by the author as: "Warmth spreads from the back of Gogol's neck to his cheeks and his ears. Each time the name is uttered, he quietly winces. He feels angry at Mr. Lawson suddenly. Somehow he feels betrayed" (91). Mr. Lawson's description of the author's terrible end nauseates Gogol. He wishes the floor of the classroom to give way and swallow him up. "He lowers his head over his desk, discreetly presses his hands against his ears. It is not enough to block out Mr. Lawson. Please stop, he says, mouthing the words" (92).

As Heinze writes in his "A Diasporic Overcoat? Naming and Affection in Jhumpa Lahiri's *The Namesake*", Gogol's story is dominated by the effect of his name on his relationships with his family, friends and lovers, in other words on his affections (193). Gogol describes his name as "ludicrous . . . lacking dignity or gravity" (Lahiri 76). According to Heinze, Gogol's name is singular. This is because it has no meanings. It is neither a first name nor a last name in either America or India- the two places that Gogol knows and is intimate with. The name is absent but is also present since everybody knows that it exists somewhere, but as Heinz says, it is "lost in transit" (194). Gogol's life story resembles the fate of his name i.e. his identity and sense of self are in permanent transit.

Just like the name Gogol, the name Nikhil too evokes different responses from different people. For Ashoke, Nikhil was the good name he had wanted to give his son at one time, but later on it symbolized his son's disregard for the father's sentiments as well as his rebellion. As Ashoke explains the reason for his choosing Nikhil as Gogol's good name:

The name Nikhil is artfully connected to the old. Not only is it a perfectly respectable Bengali good name meaning 'he who is entire, encompassing all,' but it also bears a satisfying resemblance to Nikolai, the first name of the Russian Gogol. . . He [also] pointed out that it was relatively easy to pronounce . . . (Lahiri 56)

On the other hand, Ashima nods in agreement, but weeps silently. For the good name Nikhil, reminds her of the lost letter- the one her grandmother sent, which contained the good name for Gogol. As Lahiri explains: "She told him she liked it well enough, though later alone, she'd wept, thinking of her grandmother, who had died earlier in the year, and of the letter, forever hovering somewhere between India and America, containing the good name she'd chosen for Gogol" (56).

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Later on, the same name turns out to be a source of distress to both Ashoke and Ashima, as it represented Gogol's unintentional disregard for the Bengali culture. Furthermore, it reminded them of the fact that Gogol was in the process of shedding his Indian identity for an American one.

To Gogol, the name Nikhil was a passport out of his cocoon into the outside world. It was the key to freedom, to be a part of the American culture, without being pulled back by Bengali norms. The first time he uses the name Nikhil is to introduce himself to a girl he met at a party and that was before he changed his name legally. "'I am Nikhil,' he says for the first time in his life" (96).The reason he gives is: "He doesn't want to tell Kim his name. He doesn't want to endure her reaction, to watch her lovely eyes go wide. He wishes there were another name he could use, just this once, to get him through the evening. . ." (96).

Nikhil is not only a new name; but also, the symbol of his new life. The name empowers him with a sense of self confidence and self-esteem in a short period of time with which he ignores his family, smokes and loses his virginity: all that he would not dream of doing as Gogol. As Lahiri explains: "But now that he's Nikhil it's easier to ignore his parents. . . [S]tart smoking Camel Light at parties . . . [get] himself a fake ID that allows him to be served liquor in New Haven bars. It is as Nikhil that he loses his virginity at a party…." (105).

From Gogol's perspective on the subject of baby names it is evident that he has been scarred by his fluctuating identities. As Gogol explains: 'There is no such thing as a perfect name. I think that human beings should be allowed to name themselves when they turn eighteen,' he adds. 'Until then, pronouns'" (245)

Gogol hated not just his name; he hated the name of Moushumi's lover, the one that wrecked his marriage. As Lahiri puts it: "And for the first time in his life, another man's name upset Gogol more than his own" (283). He referred to his failed marriage as a name not used any longer. "His time with [Moushumi seemed to him] a name he'd ceased to use" (284).

Eventually Gogol refers back to his name, to find his identity, a name he shirked since adolescence, because of its hated oddity. He missed the name his parents gave him.

> Without people in the world to call him Gogol, no matter he himself lives, Gogol Ganguly will, once and for all. Vanish from the lips of loved ones, and so, cease to exist. Yet the thought of this eventual demise provides no sense of victory, no solace. It provides no solace at all. (289)

And when he realizes the peculiar link between his name and father's salvation, he accepts the identity that is part of his namesake. He realizes that there was absolutely no need to deny one culture to embrace the other.

The novel provides an insight into the role names play in defining traditions and relationships, and the memories invoked by these names. Lahiri has introduced the Indian tradition of

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conferring pet names and good names along with its American parallel of nicknames and good names, to help compare and contrast both cultures. In India, every individual is guaranteed a pet name, i.e. "daknaam" (25) that is a term of endearment that holds the key to the private life of a person, in relation to family and friends. As Lahiri writes: "Pet names are a persistent remnant of childhood, a reminder that life is not always too serious, so formal, so complicated. They are a reminder too, that one is not all things to all people" (26).

Pet names represent a world guaranteeing total freedom to an individual, a world comprising pure and innocent relationships that are not utilitarian, where care, concern and love are the dominating emotions, a world providing the basis for all the other identities one will adopt during a lifetime. Lahiri enumerates the features of pet names when she writes: "Pet names have no aspirations… are never recorded officially, only uttered and remembered. . . [They] are frequently meaningless, deliberately silly, ironic, even onomatopoeic" (26). Pet names reveal a second side to a person's identity. Lahiri has portrayed the changes that occur in Ashoke and Ashima on reaching familiar surroundings where they are addressed by their pet names. They become "bolder, less complicated versions" (81) of themselves with louder voices and wider smiles, and reveal a confidence not shown anywhere else.

In the west, pet names are replaced by nicknames that are defined by their characteristic ease of utterance. While pet names are links between an individual and family, nicknames can be conferred by anyone who thinks that the official name is too long. As Gogol's teacher explains to Ashoke on the first day of school: "Many of the children go by nicknames here" (58). The American tradition is well demonstrated in Gogol's kindergarten classroom; "Inside the classroom, it is a small universe of nicknames-Andrew is Andy, Alexandra Sandy, William Billy, Elizabeth Lizzy" (60). Nikhil being shortened to Nick by Moushumi's friends, Moushumi being christened Mouse by Dimitry reflect the American tradition of shortening names for the user's convenience.

Although both Indians and Americans do bestow a second set of names for official purposes, the method of choice and the signified concept differs widely. For the Americans, the practice of naming children after one's ancestors was considered a "sign of respect [and] a symbol of heritage and lineage" (28). As Mr. Wilcox explained to the Gangulis, "You can always name him after yourself, or one of your ancestors . . . It's a fine tradition" (28). Later in the novel, when the subject of changing names is discussed, Edith exclaims; "God, I would never change my name…it's my grandmother's" (243). In India, official names are chosen with great deliberation as they are "sacred, inviolable . . . not meant to be inherited or shared" (28). As Lahiri explains: "A good name, a bhalonaam [is] for identification in the outside world. [They] represent dignified and enlightened qualities" (26).

Names also play an irreplaceable role in life after marriage in the novel . Lahiri has succeeded in depicting the differences between the Indian and the Western notion of marriage, through the lives of Ashima and Moushumi as typical representatives of the East and the West. Ashima Ganguly, true to her traditional upbringing, submitted to an arranged marriage, decided by

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her parents. Not only did she not see the face of her husband until the appointed time, but also didn't know his name until after the betrothal. (9) For Ashima, her husband's name is sacred, not something for casual utterance, which is why she refrains from using his name either in his presence or absence. As narrated in the novel:

> When she calls out to Ashoke, she doesn't say his name. Ashima never thinks of her husband's name, when she thinks of her husband, even though she knows perfectly well what it is . . . a husband's name is something intimate, and therefore unspoken, cleverly patched over. (2)

Ashima's relationship with her husband is not influenced by his name. For her, he is the person into whose shoes she put her feet into, whose sweat mingled with hers, who lies beside her listening to her recount the day's events. "At nights, lying beside her in bed, he listens to her describe the events of the day" (10).

Just as the relationship between Ashoke and Ashima can be summed up in Ashima's attitude to her husband's name, Moushumi's attitude to the name Gogol is predictive of the calamity that is to befall them. Moushumi is in stark contrast to Ashima. Moushumi like Gogol, belonged to a Bengali immigrant family, and was younger to him by one year. Unlike Gogol, who took his own time in accepting both cultures and deciding which he wanted to adhere to, Moushumi, even as a young girl was sure of what she wanted and what not to follow. For her Bengali culture was suffocating and she rebelled at every single opportunity she got. Lahiri describes the reason for her rebellion:

> She hated the way; [her relatives] would talk of the details of the wedding, the menu and the different colours of saris she would wear for the different ceremonies, as if it were a fixed certainty in her life. She hated it when her grandmother would unlock her almari, showing her which jewels would be hers when the day came (213).

Compared to the suffocating Bengali culture that was hers by birth, and the American culture which reminded her of her parents' restrictions, Paris was pure heaven, with no one to regulate or control her. As the narrator explains: "She was exactly the same person, and behaved the same way, and yet suddenly, in that new city, she was transformed into the kind of girl she had once envied, had believed she would never become" (215).

Although she agreed to meet Gogol as per the wishes of her parents, she termed it a "blind date". The fact that she walked out of a relationship didn't deter her from accepting Gogol's proposal, whom she later deceives. She did agree to a traditional Bengali wedding but didn't follow Ashima's footsteps in replacing her maiden name' Mazoomdar' with 'Ganguly'. For her, such a replacement signified her willingness to be defined in relation to someone else, which she didn't fancy, not even her husband. It meant a destruction of her sense of herself. For Moushumi, 'Ganguly' was a hyphenated surname which "prevented her from fitting into the window of a business envelope" (227).

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Contrary to the plans she had for herself ,she ended up marrying a Bengali. Even then, the dominant feelings of hatred towards her own culture, surface in a conversation with Gogol: "…[S]he tells him that for most of her life, he was exactly the sort of person she had sought to avoid" (212) .These repressed feelings of hatred, desire for adventure and romance, together with the nostalgia evoked in her by the name Dimitry Desjardins prompt her to have an affair.

Dimitry Desjardins shares his first name with the adulterous protagonist in Anton Chekhov's novel *The Lady with the Pet Dog*, and the tormented brother in the story *The Brothers Karamazov*. His surname Desjardins sounded French with an Anglicized pronunciation. It reminded Moushumi of her life in Paris, and the multicultural cosmopolitan identity she always wanted to own. Moreover, it was the same name that helped her get over the shock at witnessing a death on the streets. It reminded her of the nickname he had given her. As Lahiri explains: "The nickname had irritated and pleased her at the same time…. she was aware that in renaming her, he had claimed her somehow, already made her his own" (258). Her secret liaison with Dimitry provided her with the anonymity she yearned for. As Lahiri writes:

> On Mondays and Wednesdays no one knows where she is. There are no Bengali fruit sellers to greet her on the walk from Dimitry's subway stop, no neighbours to recognize her once she turns onto Dimitry's block. It reminds her of living in Paris-for a few hours at Dimitry's she is inaccessible, anonymous (264).

Compared to the structured life she led as Mrs. Ganguly, the expectations of her as a wife, she enjoys perfect freedom with Dimitry. His way of "living out of a series of mammoth duffel bags" fascinates her (267). Although Moushumi's upbringing reminds her of the fact that extra marital affairs are not a part of the Bengali custom; she pacifies her conscience by listing Dimitry's number under no name, for only the name could remind her of her mistake, not a series of numerals. As Lahiri writes: "Finally she writes it on the D page, but she doesn't include his name beside it. Just the numbers, disembodied, don't feel like a betrayal. They could be anybody's" (261). True to the meaning of her name, "a damp southwesterly breeze" (240), she breezed into the lives of total strangers, and vanished without a trace.

The theme of identity crisis and preferred nomenclature portrayed throughout the novel has been interpreted as an autobiographical attempt by Jhumpa Lahiri who shared Gogol's problem of pet name turning good name. As she reveals in an interview:

> I'm like Gogol in that my pet name inadvertently became my good name . . . . Jhumpa was the easiest of my names to pronounce and that was that. To this day, many of my relatives think that it's both odd and inappropriate that I'm known as Jhumpa in an official public context. (Lahiri)

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Through an objective graphic depiction of the characters, their interaction with others and their immediate surroundings, Jhumpa Lahiri has succeeded in creating an awareness of the inseparable role of names in the creation of a unique identity. The powerlessness and meaninglessness the characters experience have been interpreted in terms of their names.

Conclusion

Jhumpa Lahiri has made use of the omniscient third person narrator with a viewpoint that is neither impressionistic nor subjective. She has suggested the theme of bondage started and suggested in a name, through the name of the protagonist. While the author gives a tone of finality to the lives of Ashoke and Ashima, the story of Gogol is open ended. Both the style and plotline of the novel and the repetitive behavioral pattern of the characters provide hints to the influence of names on the interaction of various aspects of the self and identity.

The Namesake throws light on the hardship faced by an individual, in particular, an immigrant to adapt amidst collision of cultures, by providing a vivid description of the attitude of the characters to their own and the names of others. In the novel this predicament is experienced more by the protagonist, but the other characters experience it too, in a milder way. It is this predicament that confers on the novel its title. The distressing situation centering names can be interpreted as a metaphor for the feeling of dislocation and identity crisis that the characters experience as well as for an individual's firm belief in a set of values or traditions.

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James Cameron's *Avatar*: A Pertinent Ecocritical Prophecy

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Abstract

The paper deals with James Cameron's avatar from an eco critical perspective. Eco criticism is a literary, art and cultural theory that has been in vogue since the 1990s. Eco critical theorists stress upon the need for studying the relationship between the written, performance, oral or cultural texts and the physical environment for a better understanding of the ways in which human beings respond to the natural world of which they are a part. This theory deals with the representation of nature in literature, films, drama, paintings, music and many more forms of human expressions. It is also deeply concerned about the way writers deal with the global environment crisis in their works. Films happen to be one of the core performance paradigms in which literary, artistic and cultural artifacts of different societies are manifested in an effective manner. Many screenplay writers lend a lot of creativity and a literary touch to their movies. Among them, James Cameron occupies an important place in Hollywood. Most of his movies are not only box office hits but also critically acclaimed for their aesthetic value. His 2009 movie, Avatar was not only the biggest financial blockbuster, but also a movie which dealt with many global issues. The movie deals with how far the human race would go for material benefits. The storyline is set in a fictional planet called Pandora. The human race has gone there to colonize the inhabitants and to arrogate their natural resources. The movie is a bitter satire on the future of the Earth. This paper looks at the representation of nature versus human conflict in this landmark film that made an alarming portrayal of the global warming effects and natural crisis of the present world.

Keywords: James Cameron, *Avatar*, ecocritical prophecy, eco criticism, natural resources, exploitation, Omaticaya People, Neural System.

Introduction

The world is made not only for human beings, but also for other living beings and non-living things. Since the human race populates the whole world, individuals, groups and societies purposefully or unknowingly cause damage to nature either for survival or in self-interest. This exhaustive exploitation of the world's natural resources has spoiled the entire eco system and has become a big threat not only to other living beings, but to human beings as well. Many environment-conscious groups have made attempts to make people realise that they are under a big ecological threat. Nevertheless, the exploitation of nature has been continuing uninterrupted, in an unconcerned

fashion and with a vast majority unperturbed even by the explicit effects of global warming and the depletion of natural resources. Many writers have produced phenomenal works of art to create ecological awareness. These works deal with the relationship between human beings and nature. These environmental issues have been brought into the lime light by many critics who always like to associate themselves with the theory of ecocriticism. "Ecocriticism" is an American term; also known as "Green Studies" in Europe, which is essentially the study of literature and the environment from an interdisciplinary point of view.

The study of nature began as early as the eighteenth century itself with the advent of the Romantic poets. However, they never dealt with ecological concerns; they merely presented the beauty of nature in their works. The industrial revolution and globalization have since, motivated many writers to raise their voices in support of nature since it is being destroyed in the name of bettering the world with technology. The world is steadily losing its originality and it is entering into a grave period of destruction. Hence, the need to stand up and let the world know in which direction it is headed. Until the 1990s, there were only a few writers like Aldo Leopold and Rachel Carson who wrote about the degradation of nature. It was only after the 1990s that many people realized the need to save the world and concentrate more on ecological issues. The number of writers has also been on a steady increase and 'Ecocriticism' has been recognized as a growing field of literary study. The term ecocriticism was first coined by William Rueckert in his critical writing "Literature and Ecology: An Experiment in Ecocriticism" in 1978. Buell defines ecocriticism, "as a study of the relationship between literature and the environment conducted in a spirit of commitment to environmentalist's praxis" (The Environmental Imagination, 430).The Eco critic's job is both complex and necessary. They apply eco centric perspectives in many of their major literary work. They pay special attention to the elements which are related to nature. They try to apply a wide range of eco centric concepts like the imbalance in nature, usage of energy resources, the future of the earth, etc. Many writers direct their focus on the strong connection of humanity with nature, such a connection is seen in Bate's work. "We cannot do without thought experiments and language experiments which imagine a return to nature, a re- integration of the human and the other. The dream of deep ecology will never be realized upon the earth, but our survival as a species may be dependent on our capacity to dream it in the work of our imagination"(The Song of the Earth ,37). It is a must to maintain a balance with nature for humans to lead a harmonious life. As Suresh says, "The modern ecological consciousness has a feeling that the balance between human and the natural world must be maintained. A perfect ecology is one in which plants, animals, birds and human beings live in such harmony that none dominates or destroys the other" (Contemporary Contemplation on Ecoliterature, 147). Apart from literature, many film writers also have been dealing with eco critical concepts. Their movies try to exhibit environmental issues and solutions. A number of Hollywood movies have been dealing with eco critical concepts and one among them and the best among them is James Cameron's *Avatar* (2009).

Avatar and Ecocriticism
The Neural System of Pandora

The movie *Avatar* is set in a fictional planet called Pandora in the year 2154. Anyone who watches the movie can easily understand that human beings will go to any extent to destroy nature for their material growth. In contrast, the Pandorans, who resemble aborigines, love nature and worship it. Once, human beings lived in harmony with nature and had a great bond with it. In the present scenario, however, this bond and interdependence have virtually disappeared. Human action and advancement have proved to be detrimental to nature to the extent of spoiling it thoroughly and out rightly. Industrial advancements, the consumerist market and the expansion of massive mining work are all carried out with absolutely no respect to the human race, and other living beings. Cameron tries to show people how far they move away from nature by portraying the Na'vi, the original inhabitants of Pandora. Men presume that they don't have any spiritual and mental connections with nature, whereas all the living beings in Pandora are shown to have a neural system which connects the Na'vis with all the animals and planets. They can connect their Tsahaylu (nerves which are found in their tails and used to connect themselves to one another) to any tree or animal to feel each other's emotions and thoughts. It is entirely contradictory to human nature. Human beings of the present desire to break all relationship with nature. In the name of scientific advancements, human beings have spoiled all the natural wealth and prefer to connect their neural system to machines. It is evident that many devices have been invented to connect human beings to computers and other devices. The Omaticaya people want to be ruled by nature where as human beings want to be ruled by machines. Cameron uses this neural system to pass a bitter satire on human tendency.

The Home Tree

Cameron also raises his voice against deforestation in this film. Colonel, head operation's security and Parker Selfridge, RDA administrator on Pandora think that nature is money and nature is made only for human beings. They have come to Pandora to loot the natural resources of the planet. They want the na'vis Home Tree to be uprooted to help continue their mining process. They try all tricks to drive the Na'vis out of the place. The Home Tree is the biggest tree in the planet which provides shelter for the Na'vis. Each Na'vi has his own web in the tree for sleeping. The Na'vis respect the tree more than anything else on the planet. They do not want any education, money or sophistication from human beings. They want to safeguard their natural resources for their future. Dr. Grace believes that the uprooting of the Home Tree will spoil the entire neural system of the planet and objects to the idea. However, it was finally destroyed.

Equal Respect for Animals and Plants

The people of Pandora pay the same respect to plants and animals as they pay to other Na'vis. They are no sense of superiority demonstrated over plants and animals. They believe that every creature has its equal right on the planet. So they never kill anything except for food. They also never believe in wasting resources. It is evident from the scene when Jake and Naytiri meet first. Naytiri, in order to save Jake, kills a dog like animal and is not happy with her actions. She also refuses to be thanked by Jake Sulley. The conversation is as follows:

Jake: Hey, wait! I just wanna say thanks for killing those things.
Neytiri: Don't thank! You don't thank for this. This is sad. Very sad only.

Jake: Ok. I'm sorry. Whatever I did I'm sorry.
Neytiri: This is your fault. They don't need to die.

The Na'vis also have the habit of talking to the trees. They often go the Tree of Souls, connect their neural system with the tree and convey their ideas and feelings to the tree. At the beginning, Neytiri doesn't like to teach Jake anything. But, once the seeds of the Tree of Souls surround him, she thinks that Eywa (the Goddess) has chosen him and accepts to teach him the life style of the people of Omaticaya. Her people act according to the orders of nature. They believe in natural medicine. During adverse situations, the other inhabitants like the lkrans and the animals come for help. So, one cannot separate the life of the Na'vis from nature. They are interdependent. One of the remarkable and significant features that is portrayed in the film is the self-lighting capacity of the planet during night. When people walk, the floor shines likes a fluorescent light. Cameron creates a desire in the minds of the audience to think along the lines of such a ground. This very thought is also an alert for everyone to conserve the beauty of our planet. Cameron symbolically says that not only Pandora, but also the earth has abundant wealth. But it has to be maintained in a proper way.

Earth Versus Pandora

Life on Earth is entirely opposite to life on Pandora. The film is like a prophecy that foretells the future of human beings on Earth. There will be day when people have to depend on other planets for natural resources. A day will come, when people will fight for air and water. The viewers are directly or indirectly forced to compare Earth with Pandora in each frame. Instead of just imagining such a naturally beautiful world, men are strongly urged to save what is left of not only the beautiful but also the vital natural resources of this planet. A world of cement blocks will never appear beautiful to the human eye. People will begin to examine how far they have distanced themselves from the natural world. This film shows people that money and technology won't give life to the earth and human beings. Those two (money and technology) won't allow people to have healthy life. It is a warning to the inhabitants of Planet Earth that in 2154, people may not go to other planets for 'unobtanium', but for essentials like fresh air or water. All the natural resources would have been by then either been depleted or polluted. Depletion and pollution should be stopped immediately to increase the age of the earth.

Conclusion

Many people in the U.S.A. feel that James Cameron's Avatar is an anti-American movie because at the end of the movie, their army is defeated by the Na'vis. But many critics and supporters of Ecology feel happy that the audience was very happy to see the defeat of the army. It shows how much people understand the importance of a healthy environment. Harold Linde says that "James Cameron's Avatar is without a doubt the most epic piece of environmental advocacy ever captured on celluloid, and it only very thinly veils its message which, on the heels of a failed Copenhagen summit, is timelier now than ever… Nature will always win." (Is Avatar radical environmental propaganda, 1)

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Blog Writing as a Catalyst for Redefining the Ambiguous Minds through Blended Learning

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Abstract

In this technological world, the major challenge is to improve and extend the range of communication aids. This can happen only by developing an atmosphere of acceptance from various sources. Language is a tool that enables the people to communicate and it amazes us with the abundance of different words, meanings and ways of usage that it has. The effect of globalization paved way for an increase in language learners, especially English. This research paper deals with the insight of language as a tool to express the views of people in a multicultural society through digital media. With the help of media even a single concept of language gives wide pluralized views from different angles. The paper will further be a base and will help us to understand the perception and usage of language in a multicultural society through different medium.

Keywords: Blog writing, Blended learning, Globalization, Technology, Pluralized views, Multicultural society

Introduction

Language is an indispensable component of the world and it is designed, modified and extended to see the changes of society and culture. It is a vehicle of expression. If we trace our human history, it will show that how language had played a vital role for many revolutions that had happened, through speeches and writings. Language is an unknown friend, which help us to express our thoughts and feelings. Initially language had its birth from the sounds of nature and went on to grow with all that it met in its way. Increased globalization has created a large need for people in the workforce, who can communicate in multiple languages. English language is used as a common language in some areas such as trade, tourism, international connections, technology, media, and science. In a multicultural society, language is the medium, which helps us to participate in and around the world. In this aspect, multilingualism values the citizens and encourages them to speak two other languages in addition to the mother tongue. Language may

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be a cornerstone of culture in which the electronic media that bind the world together is essentially carries the language and operating standard for global communication.

Multilingualism in Real Life
- Sometimes speaker switch back and forth between their languages and they mix them.
- The use of official national language or lingua franca such as English plays an important role.

Digital Interaction
- Permanence
- Language static
- Timing
- Multiplicity of meaning
- Poised to embrace

Youngsters
Facilitating different linguistic and cultural settings in the language practices of the youngsters is to sharpen their language skill. The most enjoyable challenges of the present generations are keeping afresh on developments in popular culture and media. Some of the most significant voices in blogs belong to youngsters. They are the driving force of innovation, a very quick and easy way to respond and change.

Multicultural Issues
Race, gender, age, abilities and disabilities, language, social class including occupational status and income level, ethnicity and national origin, geographic location, sexuality and their orientation are the major multicultural issues.
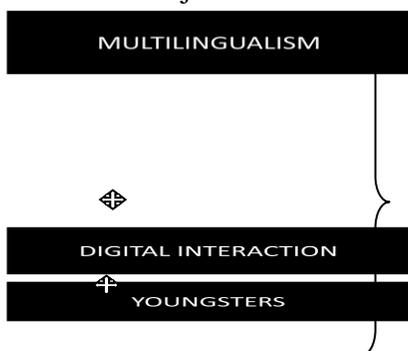
Objectives
- To enhance the usage of English language in a multicultural society through digital interaction.
- To analyze the language practices of the youth that takes place in digital media.

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Writing and Reading skill

Writing skill is an important part of communication and it allows us to communicate our message with clarity and ease, to a wide audience than face to face or through telephone conversation. By improving this skill, a writer can exhibit the thoughts, ideas, emotions and creativity. Through words, the author liberalizes his emotion that paves a stress free life.

Reading skill is the process of decluttering the text to determine the meaning and it requires the ability to understand the written format. The interplay between the reader and the text, at a certain point the text becomes a reader itself. The readers have an ability to read, comprehend and interpret the text on their own views. A writer writes a work or a text in his point of view, when it comes to readers each individual carry a different perspective and that gives new dimensions to the text.

Blog Writing as a New Media

In the name of new media, blog paves way for a new trend that is, the social change in an open forum which replaces the 'one-to-many' of traditional writing into 'many-to-many' of online writing. The new media radically reshapes the ways of interaction and communication with others. In this interaction the comments and reviews which are considered to be a central concept which posses the cultural change. It is a representative of today's generation as a multitasking tool with similar interests and allows everyone to have a voice in their community and world in general. The new media signifies blogs, where anyone can change from a diarist to a motivated activist.

Relationship between the Reader and Writer of the Text

Traditionally the reader was a 'consumer' who consumes the text and through it the author's standpoint evolves. Today digital platform takes the reader closer to the text with immersive and interactive storytelling. A reader is someone who discovers a passion for reading everything he/she is interested in and we find a bridge between the reader and the text. Being a reader it requires faith in the power of the story to transform, to comfort and even to manipulate.

The power of words is an amazing force which needs to be recognized and is to be shared with others. A reader and a text will have their own unique qualities. Aesthetic elements of the text are emotional. The meaning of a text lies, not with the author or text but on reader's interpretive strategies. Reader's mind which travels around the world creates a world in his mind as a response to the text. The reader is the reflection of the society and gives value to the text. The reader becomes a pessimist because he or she is not true to oneself at some point and they are selfish consciously or unconsciously. A few writers fearlessly mirror the controversial problems or issues of the society in their books. This shows the supremacy of the text.

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Blended Learning

The term *blended learning* is a way of e-learning that is combined with traditional classroom methods and independent study to create a new, integrative   teaching methodology. Traditional education tends to place an emphasis on digital media which paves way to enhance the communication skills. The type of pedagogical learning redefines the traditional learning by emerging them with new forum as blog writing. This approach makes the learners to become more self-directed in any hectic situations and expand the role of language learners. The communicative competence increases the level of learners through the media learning by provoking their thoughts in an open platform. In this technological world everyone is dependant with one another to accomplish their daily chores.

Feedback is Crucial for Mastering Deeper learning

If one wants to be a successful blogger they need to be a successful commenter as well. Opinions and suggestions through comments may start arguments and provoke ideas that lead to new perspectives. The comment box shapes the thoughts of an individual giving the words more space for further enhancement.

Deconstructing the Writers

Through advantages of technological developments, researchers discovered that blogs have been shaped like newspapers. As blogs are becoming a familiar genre, the mainstream media have begun to discuss whether blogging is a threat to journalism. Bloggers feel more connected that they are a part of intellectual conversations about a news topic and make the readers to link through comments to show a lively discussion. It is the need of the hour because blogs blur boundaries and take ideas across easily. Blogging is about power, creativity, individuality and shifting opinions to people. Nowadays bloggers are breaking the stereotypical news structures of reporters and editors who are chasing their dust as they cover stories in politics, business, science, and entertainment.

In a text, words are the most ambiguous things which help us clarify on one hand and on the other hand obfuscates. The larger lessons are in finding ways to think differently and to combine disparate ideas to create a new and more useful essence. It brings together the spiritual, the textual and the theoretical knowledge without getting bogged down by any of them. By blurring the lines between the binaries, writers perform their most important function of making the audience reconsider and receive the opinions as channelized views. The transfer of English language with multilingual subjects in digital context would enhance the effectiveness and expansion of language.

Conclusion

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In this multicultural world the term "you and me" paves way for the meaning making process. We should accept that social media changed the way we speak, write, and increased the rate of communication. People who are in social media are most likely expected to give active participation in blog writing for society's upheaval. In this, blog writing acts as a vehicle for chasing more competitive search phrases. The hypertext world will function as an effective source for increasing the possibility of survival where virtual reality becomes order of the day.

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Assimilation and Solidarity in Philip Roth's *The Ghost Writer*

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The most prolific period in American literature emerged when the immigration restrictions became less strict in the 1960s. The stage was set for the rich multicultural setting in the period. From *My Jewish Learning* we understand,

> Jewish American literature has chronicled and paralleled the Jewish American experience. It depicts the struggles of immigrant life, the stable yet alienated middle-class existence that followed, and finally the unique challenges of cultural acceptance: assimilation and the reawakening of tradition.

During the last quarter of the twentieth century young new Jewish writers like Saul Bellow, Bernard Malamud, Cynthia Ozick, E.L. Doctorow and Philip Roth dealt impressively with the experience of immigrants in the United States of America. As the world passes through different stages in the field of politics, social life, scientific developments and economic welfare, the questions of assimilation and solidarity arises increasingly. Certainly the problems in the assimilation stage the immigrants are left with options to stick to their traditions. It is in such a set up the Jewish American writer Philip Roth (1933-2018) came out with his writings embodying therein the features for investigation. Roth provides insight into Jewish American life as it is lived each day. He explains what is important to contemporary Jewish Americans. An article in *My Jewish Learning* reads,

> Roth writes about Jews who are financially comfortable yet culturally adrift. Because of their comfort, they can afford to be critical of both their Jewish and American worlds. So instead of feeling more at home in America, they feel even more alienated.

Roth experienced a creative reawakening. In *The Ghost Writer* (1979), he closely studies the assimilation principle. It is a study in literary paternity. This is Roth's tenth novel. Nathan, the

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central character, arrives for a sixteen hour over night stay with Lonoff, a writer who is similar to Bernard Malamud.

The protagonist in *The Ghost Writer* Nathan Zukerman is a writer. He is a 23-year old postulate to the life of art, arrives for an overnight visit with Lonoff. The action of the novel takes the form of a memoir written decades later by the mature Nathan. It follows his youthful self to his literary idol, E.I. Lonoff. Both Nathan and Lonoff are Jewish Americans. They have the same philosophy of life with enough post-war Jewish experience.

The plot of the novel is almost on the lines of Henry James' *The Middle Years*. From *The Middle Years,* Lonoff has extracted and pasted on his wall an artistic motto:

Our doubt is our passion, and our passion is our task. The
        rest is the madness of art (77)

Nathan eagerly reads and memorizes the lines of Henry James before he completes his visit. One other houseguest is a 26-year old Amy Bellette, a former student of Lonoff. She is attractive and looks somewhat like Anne Frank who narrowly escaped the Nazis' attempt to kill her. This resemblance and impression make Nathan come out with fantasy with Amy Bellette. Nathan thought if she (Amy) were Anne in actual life and if she (Anne) only gives her approval to marry him, she would solve all his problems. Anne would be "the unchallengeable answer" to Jewish criticism. (72)

The period of action in the novel is 1956. *The Ghost Writer* probes the lives of characters that have attained a mature level in their growth during 1950s. It has its social gaze on uneducated people from the small towns in America. The novel *The Ghost Writer* proved that Roth achieved perfection in his portrayal of character and theme.

Haven, Cynthia's article *'The novelist's obsessions with language': Philip Roth on writing, the future of language and "The Ghost Writer"* reads, "Roth's obsession, moment by moment, is with language: finding the right next word but not the right next word as an American-English word". The language of Roth reflects the mundane the characters in a forthright Zukerman discovered a solution to a literary problem that had bedeviled him since early in his career.

The novel *The Ghost Writer* circles round a relationship involving Nathan (the narrator) E.I. Lonoff (writer) and Amy Bellette (apprentice to Lonoff). At the beginning of the novel Nathan arrives at Lonoff's house in retreat from his cloying Newark upbringing and from his Jewish parents Nathan plays the role of an onlooker as the narrator Josef Sommer in William Styron's *Sophie's Choice*.

Roth tells the story of complex pattern, "Nathan reveals to the reader an extraordinary possibility: that Amy Bellette is none other than the legendary Anne Frank (the heroine-author of the famous "Diary of Anne Frank"), the girl everyone believed has been killed by the Nazis! on the model of Henry James' *The Middle Years*.

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Roth's aim and pursuit in the novel is to unravel the mystery and tangle which is present between love and literary mindscape (mental or psychological memories) that the couple Nathan and Amy encounter.

In the literary career, Nathan's fiction is not amenable to his family members and the Jewish people. They have bitter feeling on Nathan's writings. In order to set matters right they turned to Judge Leopold Wapter who is a local prominent Newark Jew for advice. The Wapters are exactly the sort of commanding figures, conventional and hierarchical spokesmen, for a moral view of literature. The Judge conveys his firm opinion, "I do believe that, like all men, the artist has a responsibility to his fellow man, to the society in which he lives, and to the cause of truth and justice." (98)

With opening challenge Leopold's wife asked Nathan, "If you had been living in Nazi Germany in the thirties, would you have written such a story?"(102)

Usually Nathan rejects the counsel of Wapter and feels that he stands above such petty concerns. Nathan's real father who is an angry and conscientious critic says, "people don't read art, but only about 'people'".

The art as well as the artist can be judged as how the characters are portrayed in the art well as by the artist. The lesson of Nathan's visit to Lonoff in that the writer owes more to people than to art. Lonoff himself says to Nathan.

"I'll be curious to see how all come out someday. It could be an interesting story. You're not so nice and polite in your fiction; he said.

> "You're a different person".
> [Nathan] "Am I?"
> [Lonoff] "I should hope so"

Feeling confident, Lonoff concludes, as a writer Nathan grows up, assumes responsibility and learns that his task is to get his people "come out someday," to come out right and true to themselves.

The primal literary visit with Lonoff enables Nathan to learn that the true interest of art lies not in the sacred hush of art and its special claims, but the true interest of art lies in the intricate and tortured inter-relationships between people who do what they can for one another in passion. Only with this passion and compassion between one another, and only with solidarity can life go on without any conflicts or differences. Thus, solidarity gets itself a "shot in the arm".

With the storyline and background plot, Roth moves to a new rural New England setting. The gesture makes Nathan to become Lonoff's spiritual son and finally Amy's sexual partner. This explicit transformation proceeds to cut down much of the Jewish background so as to move over to a broader spectrum of Judaic-Christian world.

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In the novel, *The Ghost Writer*, towards the close Lonoff does not leave Hope. He will not lose her because he feels that he is carrying with him a sense of responsibility to her, "Oh, Hopie," he says tenderly when she threatens to leave".

Hope will have none of it, "There is his religion of art, ... Hope shouts at Amy *"rejecting life!"*. *Not* living is what he makes his beautiful fiction *out* of!" There is another possibility of rejecting life. If Amy and Florence represent life to him (Lonoff), then by rejecting Amy he rejects life. Lonoff does so because he shares the wisdom that Dencombe in Henry James' short story *The Middle Years* has also come to experience.

"We work in the dark – we do what we can – we give what we have. Our doubt is our passion, and our passion is our task. The rest is the madness of art." These words of James are pasted on the wall of Lonoff's study room. They are almost Roth's motto! The implication is that the artist's responsibility is to the very things he doubts the most, that is, his deeper commitments. The people he loves, to whom he "gives what he has" (82).

What Nathan wants to call, "the religion of art", Lonoff (like Henry James) prefers to call "the madness of art" (85) because the artist is first of all human being and exists in service to others. If they do services to humanity the wizardry, the revenge is all due to the madness of art. Responsibility of artists and affection to the living beings especially to human beings will certainly promote solidarity among their associates.

In a digitized version of an article from 'The New York Times' Gass, William H writes in his *Deciding to do the Impossible* that

> every Jew, except for the secular, corrupt, pluralistic and skeptically minded
> Nathan, believes it essential that every Jew believe the same as every other
> Jew, achieve the solidarity of the Wailing Wall, el-Mabka, 'place of weeping'
> and mourning the destruction of the Temple and praying for its rebuilding at
> the site of the Western Wall.

Philip Roth has said that in his career of writing, he more or less wrote the same book over and over again. It is clear then that he sought to write works that resounds with a particular kind of timelessness. This trait involves mankind's living together in peace and amity. The virtue of solidarity is seen through all such stories as Roth himself has experienced the prejudices and imbalances in the art of living. This is not an exception to *The Ghost Writer*.

In its vast accumulation of details, its different types of alternating chronological presentation of consciousness and the shared knowledge of the people that are presented by Roth in *The Ghost Writer* strengthen the basic fabric of modern tendencies of assimilation and solidarity. McClurg, Jocelyn in "USA TODAY" writes,

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Philip Roth, the prize-winning novelist and fearless narrator of sex, death, assimilation and fate, from the comic madness of "Portnoy's Complaint" to the elegiac lyricism of "American Pastoral," died at age 85 in 2018.

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Reflection of Diasporic Sensibilities in Keki N. Daruwala's Poetry

M. Dhanalakshmi, M.A. English

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Abstract

This study has mainly revolved around the theme of dispora in Indian English literature. On a more specific note, it has taken the creations of K.N Daruwalla into consideration in terms of evaluating his poetries in order to figure out the prevalence of diasporic experiences. The study has begun up with providing a brief concept about diaspora and its impact on people. Later on the study has particularly analysed seven poetries of the great poet. It has analysed the themes of **"Winter Poem"**, **"Migrations"**, **"Nativity poem"**, **"Death of a Bird"**, **"Through a Row of Doors"**, "**The Keeper of the Dead"** and **"Landscapes"**. All of the poems have been linked together on a common aspect of portraying the sense of diaspora in their themes. The deeper sensation of rootlessness, loss of identity, adversities, detachment, pain, sorrow, alienation and inner conflict have been the predominant issues that have connected all the creations in same string of diasporic sensibilities.

> *"* Disalliance with the unconscious is synonymous
> with loss of instinct and rootlessness*"*
>
> - *Carl jung*

After a prolonged period of innovation, tradition and improvisation, Indian English poetry has reached a new level that combines growth and development of literature in a simultaneous way. The era of imperialism, colonialism and post-colonialism has perfectly shown its impact on the Indian literature. Hence, the gloomy sense of rootlessness and alienation has become a predominant factor in Indian English literature after the encounter with reality. Keki N. Daruwalla is one of the most celebrated names in the genre of diasporic writings who has been influenced by the contemporary world that ultimately has resulted in his creation of different poetries dealing with the sense of helplessness, rootlessness and identity crisis. This can be mainly found in his creation named Winter Poems (1980), and partially in the collection of Landscape (1987), and The Keeper of The Dead (1982). This study is inclined to delve deep into encapsulate the diasporic vision of Daruwalla through evaluating seven significant poetries by him.

In etymological sense the term 'Diaspora' has been derived from a Greek word "diasperien". It is typically based on the Hebrew word "galut" meaning exile. The basic concept of diaspora refers to the dispersal of Jews from Palestine across the world. According to the views of Ojo (220), the idea covers several other issues along with physical disperse such as eschatological and philosophical connotations, religious aspects and special relationship understood between the Jewish

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people and land of Israel. In its literal meaning, it basically refers to a series of ethnic communities along with a variety of people categories such as migrants, war refugees, and migrants, racial and transnational communities.

'Diaspora' mainly refers to a large group of people belonging to a similar heritage and having moved out to different places of the world. It has been derived from a Greek term that means "to scatter about". According to the views of Carrington (396), diaspora has been considered as one of the most significant concepts in the contemporary and latest social theory related to race religion and ethnicity. In today's society, the term is generally used to describe a specific community living outside their country of ancestry or origin. The concept of diaspora determines an individual that involves immigrants and their descendants as well. In the opinion of Sinatti and Horst (137), diasporas are considered as the actual communities that are rooted in a national home while sharing a group identity. Particularly, in this context migration has been regarded as binary mobility.

In a more conventional sense, diaspora tends to signify a homogeneous entity of certain geographically dislocated individuals. The above definition is only concerned about a more simplified concept of location shifting in terms of crossing one's territorial borders. However, in respect to the specific and literal explanation of diaspora that has solely portrayed it as the brief of physical migration, only half of the authors have talked about the ramification of diaspora. The term has seldom been evaluated beyond literal. In the modern society, the term has been considered significant in a more symbolic way. The major metaphoric dimension of the term is more related to unsettlement and rootlessness rather than mere dislocation. A deeper and profound significance of diaspora has entailed a range of dimensions such as alienation in a new land, adversities, compromises, longing for home redefining identity, homelessness and sacrifices (Karmakar 245).

The gradual development of diaspora going through several stages of society has substantiated the maturity of the concept into becoming a highly significant condition of culture that has been rightly upheld by Keki N. Daruwalla through his range of poetries. The theory of diaspora with its different significant features has influenced the literature of different languages. This kind of literature is basically known as diasporic literature. Considering these factors, it can be observed that Indian English literature has not only been influenced by the concept but also has achieved international admiration and recognition.

According to the views of Redclift (501), diaspora covers the attribution of continuous homeland relations to be its essential factor. In this context, diasporic literature is an umbrella term and a wider concept which includes all the literary works written by the authors outside the native country. However, all the works are associated with native background and culture. In this specific context, the writers can be considered as diasporic writers who tend to live outside their country but remain related to the memories of their homeland. In a wider range, diasporic sensibilities in literature can be marked as disintegration and amalgamation of a different culture. Taking this into consideration, diasporic literature unfolds the experiences of dislocation and unsettlement at different

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levels of society. It often denotes the severe condition of people in terms of location, relocation or dislocation.

As influenced by the views of Osman (1), the basic concept of diaspora is the reference of homelessness that tends to deprive people socially, economically, politically and financially. The evolving designation of home accompanied by homelessness, infeasibility and nervousness to go back are the most common diasporic themes in literature. The longing for regaining the glorious past has been an evident and central part of diasporic context in the sphere of literature. Being referred to as expatriate literature, a diasporic theme tends to deal with cultural dis-placement and inner conflict caused by it. Fluctuation between reconstruction and crisis has been one of the predominant factors along with different other dimensional foundations of loss, betrayal and loss related to new country.

As influenced by the views of Flanigan (492), Diasporas are the minority ethnic groups from a different region acting and residing in the host country though maintain a close sentiment as well as material connection with the homeland. In a deeper sense, the first generation of Diaspora tends to be associated with clothes and foods as the primary indicator of newness and alienation that set them apart in order to highlight the differences. Dwelling between two completely different worlds through memories, nostalgia and imagination is evident in the themes of diasporic writings. To be profoundly indicative about the works of K. N. Daruwalla, a range of diasporic sensibilities can be found that completely lies on his past of being shifted to India from his native land, Pakistan.

Prevalence of Diaspora in Keki N. Daruwalla's Poetry

In the discourse of his poems, Daruwalla has become the voice of modern man and portrayed the problems in terms of cultural dilemma and identical crisis that are solely connected with the brief concept of diaspora. According to the views of Karmakar (355), Daruwalla has become a clear pursuer of poetry taking it into the stride rather than merely considering it from an emotional and sentimental point of view. The sense of diaspora and postmodernism is high in his poems through the discourse of socio-cultural scenario, human passion, adversities, transmigration and rootlessness.

Diasporic Sensibilities in *Migrations* by Daruwalla

Cultural alienation and rootlessness have been one of the key themes in Daruwalla's poems that revolve around the struggle individuals tend to face the crisis of identity and social establishment. *Migrations* is one of the notable works of Daruwalla in which the concept of diaspora has been highly eminent. It has entailed that an essential aspect in the search of self is the nature of recalling the near and dear ones. The poem has upheld a yearning and longing of the poet for his mother.

> Mother used to ask, don't you remember my mother?
> Don't you remember her at all?
> Mother's fallen face,
> Would fall further
> ……………………

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Migrating across years is so difficult .*(26-37)*

Apparently, the poet has been more attached with his father. However, the longing for his mother after he has departed from his mother has been clearly evident in this poem. In the same piece of work, the concept of diaspora has been striking in terms of his talent to make the imagery of curfew, riot and rareness live. In this poem, he has dealt with the gruesome theme of disintegration of the Indian village community (Daruwalla 344). His immeasurable anguish has been deep-rooted in the institutionalised corruption. However, the poetry *Migrations* is more concerned about the signs of homelessness that are springing rightly from loss of cultural bonding and tie-ups.

You'd be in kitchen all the time
And run with the fries she landed out
Still sizzling on the Plate
………………………..
At my impassivity. (*27-33)*

This specific persona figures out it difficult to recall the face of his mother at the time he is being reminded of his precious childhood memories and experiences. It is the direct indication of the passive influence that migration across the continent has executed. As an inevitable consequence, past and familial experiences have been forgotten by him. The expression of "Mother's fallen face" his impassivity has dismayed the emotion and sentiments of mother when he feels it difficult to go back to her. According to the views of Karmakar (1831), Daruwalla has encapsulated the sense of a diaspora through the means of long-distance relationship with his mother. The shifting has impacted in such a way that has engendered a blurred vision of memory due to a communication gap that has taken place between a son and a mother. As one cannot live without the closed ones, family and relation, it thoroughly becomes tougher to overcome the issues of loneliness and alienation.

A range of queer, strange and peculiar feelings tend to rise up in one's mind that has perfectly penned down by Daruwalla in this literary piece of work. As influenced by the views of Hall (36), diaspora is a streaming social matter that actually covers different spheres of sacrifices, adversities and rootlessness. In this specific piece of work, Daruwalla has been greatly sound in making his diasporic experiences come into light through delineating a perfect explanation of his state of mind regarding the relationship between his mother and him.The poet has been noticed to suffer from isolation and loneliness as the relational tension between the mother and son has been predominant.

This is how the poem has thoroughly dealt with the grim subject matter of diasporic sensibilities running through the poem. Daruwalla has been a poet of social realities in terms of adopting a satiric tone to place his thought before the readers. In this poem as well he has served the same purpose of delineating his detachment with his mother and its further impact. The detachment may have been due to some social crisis or any other tension.

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However, the influence it has made on the part of the poet is devastating. His longing to recall the face of his mother portrays a severe inner conflict that the poet has gone through in this prolonged time after detachment. The inner conflict and the tension of relationships have been strikingly evident in the theme of this poem that often evokes the sense of loneliness in terms of recalling the past, the native land and the everyday chores that he has experienced long ago.

Evaluation of Diasporic Experience on *Death of a bird*

The poem *Death of a bird* by K. N. Daruwalla has been more interrelated with the theme of partition with a near and dear one. On a different note, the concept of diaspora has been related with the perspective of partition and departure that one may suffer in the course of life events. It has perfectly delineated the pain of departure, separation and partition between two close hearts. The presence of emotion and sensibilities are high in the part of animals and birds as well. According to the views of Mirzoeff (69), the sphere of Diaspora can include the pain that one suffers from being departed from a closed one. The poem *Death of a Bird* revolves around the suffering of two Monals in two distinctive perspectives. On the first part, the male monal is dying and thus suffering from physical pain while the female monal is suffering from emotional pain for being isolated from her loved ones (Daruwala 117).

> It's the queen-monal!
> We are accursed!
> 'Just watch it's eyes!' for though the bird was near dead
> It's eyes flared terror like bits of dripping meat! *(71-74)*

These are the lines that lead the poem to reach its climax. On an actual note, the poem actually revolves around a falconer wandering into the forests for sporting kills. He has shot a male monal down and on a sudden note found the female monal squeaking beside him ready to give her life as well. This poem has not encapsulated the diasporic experiences in a direct manner in terms of geographic location. However, the emotional connection between the two has been correctly established. Eventually, it has given rise to guilt to the falconer and his female partner .

> Depressed a bit we took the road;
> Walking like ciphers disinterred
> From some forgotten code
> Dusk caught with us, and bears;
> My terror gun spat at the shades
> But missed each time. *(25-30)*

According to the views of Sharma and Gupta (150), the poet has written poetries more significantly in order to reconcile the complexities of the outer world with the inner world. Setting on this background, the above lines are the portrayal of the emergence of guilt and sin within the Falconer and his female partner. Both have come to realise the pain of the female monal that eventually gives rise to the sense of terror. The throbbing heart and glazed eyes have filled the mind

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of the falconer with a high sense of terror and fear. Hence, this has been a significant instance of diasporic experiences in a different manner that encounters the situation and departing condition of a female monal with his male counterpart.

In this perfect background, the pain of the female monal has been outlined in a great manner that precisely geared the sensation of emotional and psychological outbursts. The fear of adversity and isolation has been prevalent within the mind of the female monal. The sacrifice, loss of identity of being the counterpart of the male one and the adversities through which she is going through are the striking issues over here that have given rise to the diasporic sensibilities in the poem though in a different way. This particular poem has upheld a dark sense and gloomy image of alienation, separation and painfulness that is much similar with the deeper tone of diasporic sensibilities in terms of highlighting the distress and adversities of both of the monals.

Death of a bird has been a creation of different genre that has not encapsulated the sense of diaspora in a conventional way. The poem has successfully captured a tragic sense and loneliness by delineating the plight of the female monal. The evidence of alienation and inner conflict after losing the near and dear ones are highly predominant. This has made the female monal drenched with immense painfulness caused by recalling the glorious past with her female counterpart. This gloomy sense has pervaded the entire poem through the inner conflict of the falconer and her female partner. The pain and loneliness for the part of the monal have not been due to the physical dislocation but the mental trauma and disperse that she has come across after being permanently detached from her partner(Daruwala 118).

Diasporic Sensibilities *in Nativity poem*
The depth of the term 'Exile' has been extracted well in the poem *Nativity poem* by Daruwalla that has encapsulated the sense of diasporic experiences in a great manner. An intense feeling of rootlessness has been highlighted by the poet in *Nativity Poem*.

> For thirty years I have been
> Living with the Philistines
> And our people of the word
> Worshipping Jehovah, our Lord.
> But don't ask me Mr Scribe
> To which of Israel's tribes
> I belong. Suffice it then
> To say I am from Bethlehem. *(1-6)*

The lines are greatly capable in letting the plea come out of the rustic. It can be noticed that after prolonged period of thirty years of acquaintance and stay, he has been unable to identify the Israeli tribe that he belongs to. Hence, a suffering from rootlessness has been evident in the discourse of the poem. The internal dilemma has been predominant in terms of is urged to recall the memory about the tribal divisions of Israel. The blurred memory has been only due to the long stay out of his

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own country that eventually has made him forgot his ancestral origin and tribe to which he belongs to (Daruwalla *323*). Hence, precisely based on this context and taking the feelings into consideration, he has decided to identify himself as one from a wider community. On this specific note, he has ideally called him one from Bethlehem. The resemblance of this particular theme with that of *Migrations* has been evident here in terms of both of the thematic evaluations can be perceived as the literary outcome of diasporic sensibilities.

In this precise case as well the layer on the memory has been created by the intervention of migration that has made him slowly detached from his own ethnicity and originality. As influenced by the views of Taneja (5), the themes exhibited by Keki N. Daruwalla are specifically distinguished from the traditional Indian poetries through the incorporation of diasporic sensibilities in his works.

For Daruwalla, the identity of one is definitely close related with the soil where one has been born. The painful partitions, societal disintegration, irony of reproved social justice have been the key themes practised by the poet. Referring to this particular context, it can be said that this literary piece *Nativity Poem* has greatly dealt with the subject matter of loss of identity, alienation and solitude. The fondness of diasporic experiences to be the key theme of his writing has been closely tied up with his own originality that is rooted in Pakistan. The reflection of his personal experiences in somewhat or other has been associated with the themes of his creations.

The *Nativity Poem* has been a direct instigator of denoting diasporic experiences of Daruwalla to clearly reflect in the central theme of the poem. Similar to that of the consequences that the protagonist of Migrations has to come across, the rustic has also been the victim of the same situation in this particular poem. The memory has been faded as he has spent over thirty years in a completely different region. This has been one of the severe instances of diasporic experiences as he has lost his originality and ethnicity. Daruwalla in his personal life as well has come across different diasporic experiences in terms of being shifted to India from Pakistan. The central character of Nativity Poem has been the victim of migration and its negative influence that collectively has made him suffer from inner conflict due to the inability to recall his actual origin (Alam 1).

Through a Row of Doors

Another great piece of work of Daruwalla that needs a perfect mention is *Through a Row of Doors* where the poet has denoted a struggle by one in terms of finding the religious identity. The picturesque description of traumatic mind of a Jew has been eminent in the poem (Daruwalla 302).

> Who was afraid of exile?
> A Jew in St. Petersburg, or Moscow
> Was a bit of exile, anyway**.**
> A poet who stood by his feelings
> Was always an exile in Stalin's Russia. *(96-100)*

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The tension of the Jew's mind can be understood by the word "exile" as a Jew is experiencing to find himself socially and culturally dislocated in the Russian cities. The reason for the Jew to experience the isolation is primarily due to the predominance of Christianity as a practiced religion in cities like Moscow and St. Petersburg. Hence, the feeling is more of like an exile rather than a mere physical shift. As Jews have been considered as the minority because of the church prosecution, hence, the protagonist sharing different ideologies has considered his living among the Christian people as the exile. According to the views of Rajalakshmi (32), Daruwalla has perfectly undermined different spheres of anarchy, chaos, corrupted society, isolation and rootlessness.

The poetry of Daruwalla are not merely based on nature and love rather portrays a grim situation in every piece of work. In similar context, the poetry has perfectly delineated the sense of mental isolation, trauma and loneliness through the character evaluation of the Jew who has been constantly suffering from identity crisis on religious realm. His experience living in a place of Christians has made him recall his memories while portraying his adversities and feelings of rootlessness in a broader sense. Hence, it is greatly evident that diasporic sensibilities have been greatly prevalent in the depth of the poem that has been enrooted in the experience of the Jew.

In the opinion of Karmakar (1830), this particular poem has perfectly upheld the diasporic experiences of the protagonist in terms of highlighting the theme of alienation and solitude. In the sphere where the rustic fails to match himself with other cultural and social ideologies, the tension has been perfectly delineated. An aggressive urge to get acquainted with the wider community of Bethlehem has portrayed his sacrifices that he has gone through to get adjusted in a new societal order and situation. A sharp difference of cultural ideology has been a predominant thematic concern of diasporic literature. Considering the basic theme of Through a Row of Door, it can be greatly remarked as a significant instance of diasporic sensibilities as it has thoroughly entailed the theme of religious dispersion.

The continuous struggle of Jew has been striking in a new world of different cultural and religious ideologies. It has been a notable perspective that identifies diaspora to run through the main theme of the poem. The condition of the protagonist can be considered more severe in terms of his experience to go through both of the changes in religious ideology and in geographic dislocation. As influenced by the views of Chelliah (10), Daruwalla has been a significant name in breaking new grounds of poetry with different genres. In this context, the inner conflict and crisis to fight the character own battle continuously against the new social and religious belief have been greatly evident in the theme that incurs loneliness and a sense of emptiness and void.

The Analysis of Diaspora in *Winter poems* by Daruwalla

Winter Poems is a collection of poem by K. N. Daruwalla that is celebrated for its treatment of poetic theme. The main and thematic approach of the poetic collection is its unified imagery of loss of identity and sense of loneliness. In this poetic collection, he has gone through discovering the fact that humans are devoid of vitality. Life has been compared with the introvert condition of sheer deprivation. In the poem *Suddenly the Tree ,* he has portrayed a character of a man along with their

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children to become a skeletal figure where he has compared his condition with that of a leafless tree *(*Daruwalla 127). In a way or other, he has been suffering from a mental dilemma in terms of whether to follow past or present.

As influenced by the views of Quayum (2), Keki N. Daruwalla has been considered as one of the most celebrated writers in the sphere of South Asian Diaspora literature. Most of the themes worked by him have upheld the central concept of loss of identity and rootlessness. In many cases, the sense triggered by the loss of identity is caused by the comparison that individual shows to spot the difference between his glorious past and lifeless present. As an inevitable consequence, the man in the poem gets inclined to become frustrated by being haunted through the thought of celebrated past. For the protagonist, sometimes it gets tough to completely to accept the current situation. A sense of lost mind has pervaded due to failing in the part of forgetting the past in order to fulfil the demands of present situation.

> But you tucked the dream
> Within the sleeve of your body.
> It lies coffined in your psyche
> another seal affixed on the mouth of love. (*46-47*)

Here, the poet has become the voice of the common people who have been frustrated and helpless in making the vein try to forget the past for the choice of creating a better future. In this part, the poet has been forced to deal with the sense of detachment and alienation that are precisely generated from the world of nothingness. This theme dwells on the part that people are unable to express the inner crisis and problems before others as words get heavier to choose in order to combine them with thoughts that are engulfed by the fear of identity crisis and issue of alienation *(*Daruwalla 128).

The connection of theme has been deep rooted in the part of diasporic experiences as people are noticed to be continuously suffering from loss of mind and identity crisis in the search of past. The theme of the poetic collection has been a different manifestation of diasporic sensibilities as it reflects the execution of a comparison between past and present. The failure of overcoming the issue to forget the glorious past has been highlighted here as the major aspect of diasporic experiences that the poem has impeccably encapsulated throughout its delineation.

In *Winter Poems,* the diasporic sensibilities are striking through the predicament of the central character in terms of recollecting the past. The themes of sorrow, hunger and death have been prevalent in the poem determining it to be a diasporic work. Social criticism as the most required feature of diasporic literature has been predominant in the poem. The ongoing dilemma of the man has made him dwell between the glorious past and colourless present. The leafless tree signifies the emptiness and voids that runs through his life. Along with this, emerges a sense of depression and frustrated attitude towards life that the character has also encountered. This depressive and gloomy sense has perfectly made the tone of the poem a tragic one.

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The Keeper of the Dead and the Diasporic Impact on It

Diasporic sensibilities have been a predominant factor in Daruwalla's poetry *The Son Speaks to the Dead Rake*. The oscillation of movement and dilemma between guilt, beliefs, doubts and lust has made the theme of his poem even worse and bitter.

> While we oscillate between fires of lust and
> Seeking our refuge in those air-tight,
> air-conditioned pharmacies of the heart
> Where the antidotes to the guilt are being prepared.(29-32)

This particular series has upheld the theme of dead and people's dealing with the deads. In a poem named *Meher Ali, the Keeper of the Dead* , Daruwalla offers a pen portrait of an individual who performs all the self-allotted responsibilities to bury the deads in a Muslim cemetery. The part of self-allotment has been risen only because of the fact of him being the last living in his family. According to the views of Singh and Singh (165), diaspora can be determined by parallel consideration of host state and home state identities that often leads to impact the part of loss of minds, while generating the tone alienation and detachment. On the similar note, this theme is equally prevalent in this poem.

In the way of portraying a situation of lost relationships the protagonist has gone through a severe condition of being parted from his loved ones. The main protagonist Ali is noticed to be sombre and tends to stay aloof. He hardly smiles. However, he always hopes of sky woman to come and take him away. This is the instance of a poor yet sincere man to perform his duty effectively. The sense of Diaspora over here has been underpinned in the part of projecting the loss of close relatives and leaving the man isolated. The dark and gloomy experience has made him more serious about life and thinks about his glorious past. The experience of the man has been highlighted in the light of helplessness and void life (Daruwalla 163).

In this particular poem, Daruwalla has pointed out the condition of a particular man along with his search of identity. Meher Ali has been devoid of love, care and affection that are the inevitable consequence of the death of his family members. Instead, the sense of detachment and alienation has pervaded in his life as the typical form of pain and sorrow. The undertone of diasporic sensibilities has been striking here as a form of the experience of the protagonist and his current situation of void life. In the course of events and incidents taken place within the life of Meher Ali, the perception of diasporic sensibilities has been remarkably noted. As far as alienation and detachment have been an integral part of diasporic experiences, the poem *Keeper of the Dead* can be considered as a major instance of diasporic literature.

A depiction of a lifeless individual who only performs his duty silently has grasped the attention of the readers. Losing the near and dear ones has evoked a tragic sense in him to become more depressed in life. Meher Ali has been an epitome of tolerance that comes from his continuous

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urge to get familiar with the newer and void world and finally his failure to do so. This has completely served the purpose of delineating the tragedy, sufferings and predicament of the character that eventually has made it a notable work of diasporic sensibilities by K. N. Daruwalla (Chelliah 10).

The Prevalence of Diasporic Experiences in *Landscapes*

Keki N. Daruwalla has dealt with a variety of themes in another collection named *Landscapes*. However, the predominant aspect of the major of poems has been the detachment, loss and adversities that major protagonists have suffered from. As influenced by the views of Karmakar (358), Daruwalla has exhibits super power in dealing with the themes like, death, despair, rootlessness, identity crisis, violation, religious hypocrisy and poetic interpretation. This poetic collection has not been any different.

One of the most important poem named *Four for Ted Roethke* has dealt with the similar theme of detachment and loss. The poem has been consisted with four distinct parts dedicated to capture the plight of the main protagonist namely Ted. The nervous breakdown and sufferings of Ted have been highlighted as the prevalent theme of the poem. The sufferings of Ted have been the sheer generation of his father's sudden demise. It has imposed a traumatic effect on his emotional upheaval. This can be referred to as the impeccable instance of diasporic situation on a deeper level as it has greatly talked about the feelings on a negative realm as the form of detachment and alienation. The closeness and relationship between a son and his father have been illustrated in terms of further portraying the effect of despair, pain and sorrow caused by distance created between them.

> Crawling on fours, tugging in dark
> On bristly stem with bruised hands,
> At one with smells of musk and slime,
> While orchid, rose and carnation
> Are tended by the father, who
> Does not know he has lost a son. (*31-36)*

It has been the death that is responsible to make Ted feel about the pain he is undergoing right now. According to the views of Chatterji and Washbrook (36), diaspora refers to the people being geographically dislocated from their country of origin. This causes a major impact on the part of psychological factors of the individuals being separated from their home land and close people. This poem has not been an exception one as it has also captured the emergence of detachment between a father and son.

Apart from this, the poem has rightly encapsulated the sufferings of the main protagonist by making him compare his present state with that of glorious past when his father has been alive. The tendency of Ted to forget the past in the vein attempt to make the present better has made him more vulnerable. The nervous breakdown that Ted has undergone is the major significance of his

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sufferings that have been triggered by the fear of alienation and adversities followed by the death of his father (Daruwalla 227).

The diasporic sensibilities are striking in the poem as the form of distance made between the father and the son while triggering emotional upheaval created by the comparison between struggling present and glorious past. Ted has come across such situations that have seemed difficult for him to accept. The lost mind has pushed him in a worse condition from where it has been a next to impossible thing to make a comeback.

The sense of detachment has been strong in the poem. The central character has been a victim of fate and destiny that has made him mourn about his past life considering his association with his father. The poem has been perfectly able to describe the plight of the main character in terms of his longing for his father. This poem too has not encapsulated the sense of diasporic experiences in a direct manner. Rather, it has framed the tone of loneliness, pessimistic attitude and frustration in such a manner that can evoke pity among the readers.

The diasporic tinge has been presented in a way of capturing the tragedy of Ted caused by detachment with his father. His suffering is the reflection of comparing the lifeless present with that of glorious past. Through undermining the predicament of the main character this poem has been one of the most significant and notable works of K. N. Daruwalla (Alam 14)

Conclusion

A close reading of the poetic creations by Keki N. Daruwalla can lead to draw a conclusion about the fact that he is a writer of different genre. Poetry for him is not only meant for nature and love. It has gone beyond the conventional themes previously used. Post colonialism, social tension, migration and its negative impact have been taken the prime position in most of his poetic collections. The deeper sense of sacrifices, adjustment and adversities associated with the part of the geographic dislocation has been one of the predominant factors in his thematic choice that has made him an all-time legend to nurture with diasporic sensibilities in his creations.

The real-life experience of the poet Keki N. Daruwalla has made him more subtle in writing about the themes related to Diaspora. The poet was born in a Persian family in Lahore, Pakistan. He partly has completed his education in Punjab and shifted to India later on his life. Probably, this has made a sharp influence over his thinking. Their shift from one place to another has been predominant in his writing that has been denoted by the fear and sufferings to get adjusted in a new world.

His experience in colonised India has made him suffer the real tragedy of curfew, social injustice and political reality. The influence is much greater in the part of his creations where he has tried to pen down the tragedy through shaping the destiny of his characters. The poems by K. N Daruwalla are the significant instances of diasporic sensibilities as a reflection of his own experiences. Witnessing such miseries and adversaries has a sheer impact on the writings as all of the

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discussed poems have dealt with the sense of detachment, comparison of past and present and longing for near ones to come back.

The sense of rootlessness and identity crisis are greatly substantiated that has eventually made each of the works a masterpiece. It is true that not all of the above-mentioned works have directly entailed the features of diaspora in terms of physical dislocation. Some of the poems have captured the tone of diasporic experiences in terms of mental trauma, detachment with closed ones and through predicament followed by it. Diaspora basically undermines the relationship of people with their roots while being detached from the native land. It often is associated with dislocation that makes people feel grimly isolated in an alien land. Memories always remain a vital aspect in diasporic writing as most of the protagonist in diasporic writings suffer from memories of past in terms of time, place and near ones.

All the themes of discussed literary works have revolved around the subject matters of rootlessness, identity crisis and hollowness through denoting the experiences of different central characters. However, the consequence has been the same for each of the cases of the poems. It has been greatly understood that Daruwalla has a higher level of expertise in adopting a rough tone to portray the social reality and injustice that human beings go through in different situations of life.

It can be said that, probing into a completely different genre K. N Daruwalla has been acclaimed to a certain level that has provided him international recognition and global admiration. The prevalence of diaspora in his works has been one of the most talked and discussed literary topic in current Indian English literature. Since all the discussed poems have a sense of diaspora in common, it has been evident that this study has perfectly evaluated the urge of Daruwalla to go beyond common thematic measures and perform a different genre of subject matter highly significant in the modern society.

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The Fictional Forte of Thomas Wolfe in *Look Homeward, Angel*: A Brief Analysis.

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Thomas Wolfe, a novelist of some repute and recognition, is said to have produced some short novels which represent strong dramatic and narrative writing rich in subject matter, firm in control, often objective in point of view. In the middle length of the short novel, he worked with perhaps his greatest effectiveness. He is said to have produced seven pieces in this middle length, all of them original published in magazines as independent entities. Five were later fragmented and distributed through the full length novels which include. **The Web of Earth, A Portrait of Bascan Hawke, Of Time and the River, No Door and You can't Go Home Again** " Most of Wolfe's achievements will come under view if one pauses over the three notions: realism, symbolism, roomy autobiography" (Brown 154-55). The novels are essentially autobiographical.

Thomas Wolfe was born on 3rd October 1900 in Asherville, a city located in the mountains of North Caroline. He is an American novelist, short story writer, essayist, dramatist and poet. His parents, who separated when Wolfe was a young boy, served as the models for some of his most intriguing characters and are considered to have been powerful influence on Wolfe's psychologically troubled adult life. Thomas Wolf entered the University of North Carolina at the age of sixteen. He developed an interest in drama and prepared for a carrier as a playwright. He wrote and produced plays as a member of George Pierce Baker's famous 47 workshop. He studied English under John Livingston Lowes. Wolfe spent many hours at the Harvard library attempting to read every important work of World literature. After receiving Master's degree, he accepted teaching assignment at New York of University. As he was wearied by teaching, Wolfe resigned his position in 1925 and determined to live entirely by his writing.

Then, Wolfe had an occasion to get in touch with Aline Berstein, New York stage designer. She was the woman who became central to his personal life and career. She provided him with the emotional and financial support that enabled him to write his first and best novel, **Look Homeward, Angel.** Which was praised by Margert Wallace as a masterpiece novel of Thomas Wolfe. **Look Homeward, Angel** is an interesting and powerful book as has ever been made out of the drab circumstances of provincial American

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life. It is at once enormously sensuous, full of joy and gusto of life, and shrinking sensitive, torn with revulsion and disgust. Mr. Wolfe's style is sprawling, fecund, subtly rhythmic and amazingly vital. He twists language masterfully to his own uses, heeding neither the decency of a word nor its licensed existence, so long as he secures his sought - for and instantaneous effect. Assuredly, "this is a book to be savored slowly and reread and the final decision upon it, in all probability, rests with another generation than ours" (Wallace 7)

After several years, Wolf conceived of a multi-volume series titled' The October Fair'. His theme of loneliness of the individual was expanded to include what he considered a universal quest; the search for a spiritual father, or someone who can help you, save you ease the burden for you. This is the theme of his second novel **Of Time and the River.** Cowley reviews **Of Time and the River** as an ambitious novel with tremendous strength as well as tremendous weakness by holding as:

> " This book of Thomas Wolfe's is better
> and worse than I have dared to say-
> richer, shriller, more exasperating.
> Cut down by half, it would be twice
> as good. Strangely, in the midst of
> its gigantic faults, it gives you the
> ideas that Wolfe might and could
> write a novel that was great
> beyond question " (P 164)

After the publication of his second novel in 1935, Wolfe fell out of favour with many critics. They objected to the autobiographical aspect of his novel. In 1937, Wolfe set to work on an objective novel. While **The Web and the Rock** and **You Can't Go Home Again** exhibited little evidence of progression to objectivity, they did contain a powerful, more mature retelling of Wolfe's story, with Eugene Gant now in the guise of George Webber and Aline Berstein appealing as Esther Jack. Wolfe's vision had expanded to include social concern as well as the individual's quest for fulfilment. Wolfe, through Webber, explained his outlook on life to editor Foxhall Edwards in **You can't Go Home Again.** " Man was born to live, to suffer and to die and what befalls him is a tragic lot. there is no denying this in the final end. But we must, dear Fox, deny it all along the way " (YCGH 737). According to Louis Untermeyer, " Always he is something more than himself. He is not only an ambivalent American artist but the symbol of America itself, intransigent and contradictory, looking to Europe for escape and inspiration and at the same time, repudiating the past, denying any heritage but our own" (Untermeyer 731)

The Hills Beyond is without a doubt his most objective work. In some parts of it, the style is lean and bare beyond anything one could have expected to find in Thomas Wolfe. There is both a gain and a loss of the lyrical and poetic intensity of his earlier writing... Moreover**, The Hills Beyond** is a work of most pure imagination, with only a few traces here and there of factual intensity with the history of his

own family. Most of it represents the very last work he did" (Asuell 383). C. Hugh Holman edited five of 'The Short Novels of Thomas Wolfe', which reminded readers that this was the form in which Wolf worked best. He called the short novel "Proustian" . 'The Party of Jacks' is starkly direct in its telling, fixed almost entirely in the forward moving events of a single night. This work is " Proustian" not in its use of memory or sensory detail but in its attempt structurally to join representation from a great range of society. In fact , however, it is in his presentation of the precise content of specific scene with a convincing richness of detail and a sense of great vitality that Wolfe appears best, and here is methods are essentially those of the traditional rather than the experimental novelists.

In his four larges and two collections of short stories, Wolfe was concerned with a few central themes. His various concepts of time, faith, loneliness and death, his search for a spiritual father, and his romantic guest were not longer crucial. He was the sensitive artist divorced from his environment. Late in his life, he looked outside himself. He looked and assimilated the political, social and economic world and attempted to bring it in his last novel, **You Can't Go Home Again.** Wolfe's writing is formless autobiography and his style is often pure, simple and quite interesting and it can elucidate the writers' work.

Thomas Wolfe's novels are the record of the revolt of a young spirit. All through life we are searching for some sign - " a Stone, a leaf, a door" - which will open up to us the universe of perfection and enchantment, Wolfe believes in original sin. We are born into the damnation of spiritual isolation and must achieve grace by ending that isolation. This is the main theme of Thomas Wolfe's novels. The two principal symbols are ' love' and 'death'. They are the only things that will end the spiritual isolation of the soul. In the great poem which prefaces of **Time and the River,** these symbols are presented, and they are expanded throughout the novel.

Eugene's brother Ben is a symbol for all men who cannot speak or give a sign of brotherhood. The Simpsons are the millions of lonely families. Eugene's desire to read all the books ever written is due to his hunger to see over the walls of his soul into the outside world. The trains rushing through America are the symbols of America itself, violent, splendid, powerful, and blindly rushing to the right. In his novels, he caught that strange and unique combination of brilliant hope and black despair. This is the essence of American spirit.

Thomas Wolfe was lyrical. For him, there was only one world and he was at the center of it. On one level, Wolfe illustrates with great effectiveness the concrete, the immediate and the sensuous. But he is also guilty of excesses in both quantity and quantity of rhetoric. However, Thomas Wolfe's novels are the successful effort to write his autobiography. He is a representative American of his time with a vision of the nature and hope of his democratic land.

One major theme in his fiction is that of 'loneliness'. Just one month after publication of his novel

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Of Look Homeward Angel, Wolfe made clear to his mother that its theme was clearly stated in the opening pages: "that we are born alone - all of us who ever lived or will live - that we love alone, and die alone and that we strangers to one another, and never come to know one another " Eugene Gant, the hero of the novel, grapples with the problems of his life. He tries to escape from a feeling of loneliness - a state of mind which seems to be the very conditions of human existence:

> " He understood that man were forever
> strangers to one another , that no one
> ever come really to know everyone, that
> imprisoned in the dark womb of our
> mother we come to life without having
> seen her face, that we are given to her
> arms a stranger, and the, caught in
> that insoluble prison of being, we
> escape it never , no matter what arms
> may clasp us, what mouth may kiss us,
> what heart may warm us " (LHA 31)

Eugene set out on his quest for certainty and security symbolized by his search for a father. But the quest is not completely useless. The very failure of the hero is the means to his discovery of the self. This experience of failure reveals to his tangled web of good and evil, of success and failure that life is. He succeeds in achieving a symbolic release from his hostile domesticity. His search is a continuation of humanity's search for the unattainable. Eugene Gant accepts the past which is a constant source of consolation and even inspiration. He identifies himself with the millions of men of the past who had gone on similar futile quests. His voyage is the voyage of humanity. In a dream, his dead brother, Ben, tells him, "there is only one voyage and one failure" (Look Homeward 447). The total nature of his quest, as in the case of Whitman, the full hunger and the full thirst for experience results in the urges and energies of the American personality. The central and simplest theme of this novel is the revolt of the individual from the small town.

Throughout the novel, the theme of a symphony reins the note of loneliness and of a groping, defeated search for an answer to the riddle of eternal solitude Eugene set out in search of an impossible ideal-to communicate that which is incommunicable. What he did achieve was a finished portrait of the artist as a young man, and within this man the portrait of a continent. The theme of isolation is also introduced in the prose-poem and the final sentence, "O lost, and by the wind grieved ghost, come back again" (P 64). is repeated at several points in the narrative. The novel is rich in sensual detail and passionate intensity and is increasingly recognized as one of the most important novels in twentieth century American literature.

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Characterization in this novel is something appreciable and superb. Besides Eugene, there are several characters monumental in their graphic individuality and personality. The most unforgettable are William Oliver Gant, Eliza, Ben and Helen. W. Oliver Gant was a man of tremendous energy, potency and magnetism, but ruined by illness, drunkenness, irresponsibility, gigantic defects of various kinds. The children loved him for being a good provider. He had a love for abundance and lusty in his speech, railing aloud some Shakespearean lines in inebriated glory. The character of Eliza is more complex. She was egocentric. She was dependent on the love of her family without surrendering her native freedom. She is represented as a woman so engrossed in her speculations with real estate and money making. Her family became a nuisance and a hindrance rather a vital concern. Only Ben, the beloved brother had any knowledge of the boy's problem. This was true because he, like Eugene, was always tying "to find some entrance into life, some secret undiscovered door-a stone, a leaf-that might admit him into light and fellowship" (Walser 65). The great death scene of Ben is the most profound experience of a young man ever had. For Eugene, it was the death of recognition. Helen, Eugene's sister is a warm portrayal.

His effective use of language is in his accurate and vivid dialogue. Wolfe had a remarkable ear for folk speech and his people speak personal dialects set down with great verisimilitude. His characters sometimes seem to talk forever but their speech is always marked by distinctness in diction, syntax and cadence. Style is one of the means by which he creates a sense of variety and abundance in the book for Wolfe employs a variety of styles. Here in this novel, style is used for depth as well as for breadth. Wolfe uses the stream of consciousness style quite frequently in the book-usually a series of phrases and images that are supposed to represent the thought-stream of the characters. To conclude, Thomas Wolfe's work constitutes a major and remarkably successful effort to write his autobiography as a representative American:

> "**Look Homeward, Angel** remains the most
> unified of his novels, lyrically and dramatically,
> because it naturally falls into a simple pattern.
> It covers a natural stage in a man's life;
> it tells with whole-hearted intensity the
> story of growing pains, which to the
> youth are very complicated but to the grown
> man an old story" (Muller 55).

Thus, **Look Homeward, Angel** exhibits the major tendencies in Wolfe's rhetoric. It is his best book because his rhetorical flourishes are most happily employed to describe the emotions and the imagination of a sensitive child or youth.

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Lexical and Grammatical Meaning in Malayalam

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Introduction

Traditionally saying, meanings are ideas or concepts, which can be transferred from one mind of the speaker to the mind of the hearer by embodying them as it were, in the forms one language or other. The meaning of a sentence is the product of both lexical and grammatical meaning. ie. the meaning of the constituent lexemes and of the grammatical constructions that relate one lexeme syntagmatically to another. (John Lyons, 1981, 2009).

Lexical meaning is the meaning of word without paying attention to the way that is used or to the words that occur with it. Grammatical meaning is the meaning in terms of grammar. Grammatical meaning refers to that part of meaning which indicates grammatical relationships on formatives, such as tense meaning, singular meaning etc. Grammatical meaning consists of:

(1) Word classes, e.g. Modern (adj.), modernize (verb), modernization (noun). naṭannu (verb), naṭattam (noun).

(2) Inflected paradigm. e.g. Grammatical meaning of plurality. Eg. kuṭṭikaḷ 'children', paṭakkam.

Lexical meaning is dominant in content words, whereas grammatical meaning is dominant in function words. Examples: ciriccu 'laughed', karaññu 'cried', pōyi 'went'. Here different lexical meaning, same grammatical meaning (verbs). kuṭṭi 'child', kuṭṭikaḷ 'children', here same lexical meaning, different grammatical meaning (number).

Grammar and meaning are interrelated. Grammar reflects the ways in which the lexicon operates as means of communication and as instruments of thoughts.

The difference between lexical and grammatical meaning does not coincide with the difference between descriptive and non-descriptive meaning. The difference between the lexical and grammatical meaning depends, in principle upon the difference between the vocabulary (Lexicon) and grammar.

Lexical and Grammatical meaning is very important meanings in linguistic study. These meanings have different roles in linguistic semantics. There is very much difference between the

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two. Every language has a grammatical system and different languages have somewhat different grammatical systems. In Malayalam the grammatical roles are determined by the morphological inflections.

This paper tries to explore this linguistic features correlated with the lexical and grammatical meaning in Malayalam.

Morphology

Inflection of words in Malayalam is entirely dominated by features of agglutinative typology. As a rule, morphological categories are expressed by suffixes which can have only one grammatical meaning in each case. The system of the parts of speech in Malayalam comprises nouns, adjectives, pronouns, numerals, verbs etc. Among them the verbs and numerals and the majority of the pronouns can be inflected, the rest are invariables. The use of plural forms is governed by the semantics of nouns. Countable nouns freely form their plurals, whereas uncountable nouns are used only in the singular number. E.g. Mēgham 'cloud' - Mēghaṅṅaḷ 'clouds', niRam 'colour'- niRaṅṅaḷ 'colours', ṉīḷam 'length', dhairyam 'courage'.

Nouns which are countable in one meaning and uncountable in another form in their plurals accordingly.

E.g. cempu 'copper', 'copper vessel'
    cempukaḷ 'copper vessels'

The main function of the noun in nominative case is that of the subject or the nominal predicative. E.g. puuvan kooḻi bhaṅgiyuḷḷa oru pakṣi aakunnu. 'The cock is a beautiful bird'. In certain constructions, the noun in the nominative case can also perform the role of simple nominal predicate.

E.g. enRe peeru raaman. 'My name is Rama'.

The direct object is commonly expressed by the noun in the nominative case. If this noun denotes a non-human object thought of indefinitely.

E.g. piṭakkooḻi muṭṭayiṭum. 'The hen lays eggs.'
    raajaavine niikkam ceytu. 'The king was disposed from the throne'.

Noun in the nominative case can also be used for expressing the attributive meaning. eg. naalunaaḷ vaḻi duuram. 'The distance of four days journey' and frequently in combination with related words, various adverbial meanings. E.g. kuRaccu duuram cennappooḷ avar veeRoru vaḻikku vannu. "Having walked a little further, they came out to another road'. oru vanti veegam veenam . 'We need a cart urgently'.

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The principal meaning of the dative case is that of a person or an object which the action is directly to on the meaning of possessor.eg. avar talasserikku pooyi. 'They went to Thalassari'.

In a more abstract sense the noun in a dative case can denote an orienting point, a limit in space or time, a goal or intention,

e.g. uccaykku caaya veeṇam.'Bring me some tea at noon'.
e.g. vaatattinu alooppatimarunnu untoo?….. 'Is there any allopathic medicine for rheumatism?

In dative constructions nouns in the dative case can denote the agent of action.
e.g. raamuvinu pattu vayassaayi. 'Ramu was ten years old'.

In genitive suffix nouns with the optional increment –in, in the oblique cases take the genitive suffix –re, when –in is employed and the suffix -uṭe, when –in is missing.
E.g.   kɑy-kɑyuṭe-kɑlinRe

In certain construction, nouns in locative case can express the ablative meaning.
E.g. ayaaḷ eeRRavum nallavaril oraaḷaaṇu. 'He is one of the best'.

The grammatical category, verb is that of negative and positive. The opposition of positive and negative forms is primordial in the Malayalam verb inflection and pervades the whole verbal paradigm, through there is no full symmetry between positive and negative parts. E.g. avaḷ vannu. "She came". avaḷ vanilla. "She did not come".

Sometimes linguists draw a distinction between full words, belonging to the major parts of speech (nouns, verbs, adjectives and adverbs) and so-called function words of various kinds including the conjunctions (um,) the negative particle to illustrate the distinction from English. It is the characteristics of such function words that belong to classes of small membership and that their distribution tends to be very strongly determined by the syntactic rules of the language. Very often they play the same role as inflectional variation does in other languages. It is generally accepted that the function words are less fully lexical than are nouns, verbs, adjectives and most adverbs, and furthermore that some function words are more lexical in character than others. In the limiting case where a function word cannot occur in a given syntactic construction, it has no lexical meaning at all. But between the limiting case of purely grammatical words without lexical meaning, and full lexemes at the other extreme, there are many subclasses of function words, which without being full lexemes contribute some measure of lexical meaning to the sentences in which they occur. ie., the difference between full words and function words is matched in a morpheme- based grammar by the difference between lexical and grammatical morphemes

It is difficult to draw a sharp distinction between the grammar of a language and its vocabulary. An important theoretical point is that what is lexicalized in one language may be grammaticalized in another language. For example. the lexical distinction between ' konnu' 'killed'

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and cattu 'died' is matched in many other languages by the grammatical distinction between a causative verb and a corresponding non-causative verb.

What some languages can convey by means of the grammatical category of tense (past vs. present) other language without tense, must convey by means of lexemes meaning, say, 'in the past' vs 'now'. These two examples, however, illustrate a point that must be made in qualification of the principle that the same semantic distinction may be either lexicalized or grammaticalized.

Another aspect of the relation between semantics and grammar the question of meaningfulness and grammaticality.

The problem of deciding whether a particular anomalous collocation (i.e., grammatically connected combination of lexemes) is anomalous by virtue of the meaning of the constituent lexemes and of the grammatical construction which brings them together or for some other reason. For e.g. the blond (- haired) boy and 'the bay (-colored) horse' are normal collections, whereas the blond horse and the bay boy are not.

In Malayalam there are certain collocations:

puu-p'aRiccu 'Plucked the flower'
  puu - nuḷḷi
   puu - poṭṭiccu
māṅṅa-paRiccu. 'Plucked the mango'

In māṅṅa -poṭṭiccu'. "Broke the mango'. (meaning change)
teeṅṅa- atatti ; 'Plucked the coconut'
teeṅṅa Veṭṭi   "
teeṅṅa iṭṭu   "

There are many lexemes in all languages whose meaning cannot be considered to be totally independent of the collocations in which they most characteristically occur. The general problem is drawing the boundary between the linguistic and non-linguistic determinants of grammaticality.

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Flipped English as a Second Language (ESL) Classroom Approach to Scaffold the Slow Learners

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Abstract

Teaching and learning process of English as a Second Language (ESL) for the Tamil medium learners, particularly in classrooms is one of the toughest tasks for the ESL teachers. Especially in Sri Lankan context, ESL learners play passive role at school level. Due to this long experience, they are unable to become active role players during ESL learning in universities; most of these adult learners are slow learners; transforming an adult slow learner into the active role player is important in ESL classrooms to master all the four skills and it is really a great challenge to the teachers. On the other hand, since ESL teaching hours are inadequate at the university level, learners' exposure level frequently does not support them to enhance and accelerate their learning process. In order to overcome the above classroom learning issues, it is proposed that if an effective flipped ESL classroom approach is implemented as scaffolding, most of the adult slow learners will be benefitted within a short period to enhance their language proficiency. In order to accomplish this objective, 27 Tamil medium ESL first year learners were randomly selected as sample population in the Faculty of Arts, University of Jaffna and a classroom investigation employing an intervention programme for one complete semester was conducted; the intervention programme incorporated with flipped classroom approach, participant observation and verbal report.

Having employed qualitative methodology with the questionnaire, participant observation and retrospective report, this study, at the end, found out that the ESL learners' proficiency level progressed dramatically.

Keywords: Flipped classroom approach, Scaffolding, Passive role, Adult slow learner, Transforming

1. Introduction and Definition

Flipped classroom teaching is an instructional tactic and a type of learning opposite process of traditional classroom learning. In the traditional classroom setting, learning content

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and activities are presented in the classroom to complete the task. In a flipped classroom teaching situation, learning content and activities are uploaded well in advance via smart mobiles or online; learners are supposed to go through the content and activities before attend the actual classroom. At home or working place during their leisure, learners are expected to familiarize the learning content and activities. This situation is entirely new unlike traditional homework. Learners are supposed to form groups (viber/whatsApp) and discuss the content with activities. This type of collaborative interaction and discussion mode is expected to provide with sufficient scaffolding in the learning process particularly for the slow learners. When they attend the real class, they will be able to participate in the learning process and gain the proficiency level fast; they are believed to transform highly motivated and actively participating learners in the real classroom due to this flipped classroom tactic.

2. The Objective of the Research

In order to examine the effect of flipped classroom tactic, it is planned to conduct a classroom investigation by employing the same before the real classroom activities. The advocates of Task Based Language Teaching (TBLT) suggest that a pre-task session is an essential step to support learning process particularly for the slow learners; this familiarization step is implemented before introducing the main task; generally, they categorize the classroom in to three sessions: (1) pre-task, (2) while-task and (3) post-task. However, flipped classroom tactic support learners further because it allows learners to independently interact among themselves via online chat or viber or WhatsApp and so on. In order to confirm the effectiveness of this tactic, the present study attempts to implement the above tactic for a group of learners and check the effectiveness by employing qualitative research methodology.

3. Learner Factors

Generally, in the University of Jaffna ESL classrooms, teachers face great challenges to teach all the four basic language skills since the classroom teaching and learning issues are many and diverse. Identifying these issues and finding appropriate solutions are not an easy task; however, language researchers suggest ample solutions based on their findings.

Among these issues, there is no second opinion that learner factors considerably influence teaching and learning. In ESL classrooms, learner factors are generally categorized into two: (1) internal factors and (2) external factors; while internal factors are strongly associated with learners, external factors influence teaching and learning process from outside. Some major internal and external learner factors are presented in the table (3.1) below:

Internal and external leaner factors Table – 3.1

	Internal factors	External factors
01.	Age & anxiety	Curriculum/syllabus
02.	Aptitude	Style of instruction
03.	Personality	Learning strategies
03.	Affective (Attitude & motivation)	Culture and background knowledge

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04.	Hemisphere dominance	Motivating strategy
05.	Learning style & cognitive style	Native speakers contact situation
06.	Experiences	Environmental support/contextual support
07.	Mother tongue influence	Administrative system

In order to shape and transform these learner factors to influence the learning process positively in the ESL classrooms, there are a large number of studies conducted and based on these studies many pedagogical suggestions have already been introduced. To add with these, the present investigation attempts to check the effectiveness of flipped classroom approach in the learning process.

4. Some major principles associated with flipped classroom approach
4.1 Scaffolding and Language Acquisition Supporting System (LASS)

The collaborative interactional situation in the flipped classroom approach offers a form of scaffolding to the learners particularly for the slow learners. To explain this situation Bruner (1973) introduces a word called "scaffolding"; Bruner (1973) claims that scaffolding is "a process of setting up the situation to make the child's entry easy and successful and then gradually pulling back and handing the role over to the child as he becomes skilful enough to manage it" (p. 60). Bruner (1982) further demonstrates that there is a Language Acquisition Support System (LASS) along with Chomsky's (1965) Language Acquisition Device (LAD). According to Bruner's view, LASS is a manner of network of social interaction which permits and promotes cognitive maturity of the human brain. Bruner (1982) defines,

LASS frames the interaction of human beings in such a way as to aid the aspirant speaker in mastering the uses of language. It is that system that provides the functional priming that makes language acquisition not only possible but makes it proceed in the order and pace in which it ordinarily occurs (Bruner, 1982, p.120).

Certainly, the flipped classroom approach, not only regular learners but also the slow learners get support from peers during leisure time interaction.

Ovando, Collier, and Combs (2003) also define scaffolding recently and they claim, scaffolding refers to providing contextual supports for meaning through the use of simplified language, teacher modeling, visuals and graphics, cooperative learning and hands-on learning (Ovando, Collier, & Combs, 2003, p. 345).

The definition of Ovando, Collier, and Combs (2003) provides adequate information about scaffolding types during the flipped classroom approach. This definition presents the following operations in the classroom:

- Contextual support (adequate and appropriate)

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- Simplified language in the form of casual discussion (modified language)
- Cooperative or collaborative learning

4.2 Vygotskyan Perspective

At this juncture one can recall Vygotskyan perspective, which views when L2 learners obtain opportunities to interact with others, i.e. fellow learner from the peer group, they are able to perform functions in the language which they cannot produce by themselves previously. During the course of time they will be able to internalise these functions and they discover to produce those functions independently and thereafter they will be able to self-regulate the language (Vygotsky, 1978). Vygotsky claims this concept as Zone of Proximal Development (ZPD) and defines as,

the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaborative with more capable peers (p.86).

Thus, during flipped classroom approach, learners get ample opportunities to obtain support from the others.

4.3 Community Language Learning

The flipped classroom approach assists a learner to recognize his own potential and encourages his own labour; the learner ultimately is able to help himself. The concept of Community Language Learning also supports this view. In this approach, learners are given support at the initial stage and then gradually those learners commence to operate the language on their own (Curran, 1972).

Apart from these major principles, there are other perspectives also somewhat support flipped classroom approach; for example, self-access learning, learner centeredness, autonomous and discovery learning are some to mention.

The above theoretical views unambiguously confirm that how flipped classroom approach is effective and significant in the progress of learning process.

5. Research Methodology

The framework of this investigation was based on entirely qualitative method. The target group of this investigation were 27 first year first semester Tamil medium undergraduates in the Faculty of the Arts, University of Jaffna, Sri Lanka. They studied English language at the school with their formal education from grade I, but never possess equal proficiency level among them. A researcher-made questionnaire was administered among teachers. The questionnaire had a Likert Scale response format ranging from "very much" and "not at all". With this questionnaire, to triangulate the data, informal interview was conducted.

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During informal interview, the responses of the target group were audio-recorded for analysis and recognize new insights about the advantages of flipped classroom approach. In addition, participatory observation applied by the researcher to systematically observe the changes in the classroom; classroom observational element is very crucial in order to obtain clear picture regarding to the effectiveness of flipped classroom approach. To complement the data which were obtained from participatory observation with teachers' suggestions, the researcher administered questionnaires to the target group.

The informal interview with the target group was conducted to enrich the result of the discussion, sharing experience, cooperation and collaborative venture outside the classrooms employing social media. The informal interviews revealed rich and more in-depth data relevant to the benefits of the flipped classroom approach in ESL classrooms.

6. Findings
6.1 Informal Group Interviews
Expressions of target group, who are involved in this investigation is vital. This target group interview discloses important information relevant to overall programme. From their verbal data it is found that flipped classroom approach greatly helped them enhance each individual language skill in the actual classroom.

6.2 Questionnaire Responses
As it can be observed from the target group's responses, 50% positive expression (strongly agree) have been identified regarding the flipped classroom approach; 30% of the target group revealed "agree" responses and others disclose (10%) neutral and 10% reveal disagree responses.

As I mentioned earlier, before beginning the investigation I conducted pre-LC test and after completing the intervention programme a LC post-test was administered. When I compare these two tests it is recognised that the post-test scores indicate vast improvement among target group members relevant to comprehension ability.

6.3 Observation Report
Target group learners repeatedly and very openly declared that their English language proficiency was low. But the researcher observed that they were all very good in their respective majors. They, on several occasions, during casual discussions, appealed to the researcher to help them improve their proficiency level in English on par with their academic achievement.

7. Suggestion
At the beginning, it is very important that teachers have to plan their day-to-day curriculum appropriately based on flipped classroom approach; this plan should be plainly articulated the ultimate goals/outcome and other relevant factors which include needs of the institutions, learners, employers, society and evaluation scheme; thereafter, teachers have to

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upload the day to day programme based on the prescribed curriculum. Teachers may discuss with the students before the actual class and they have to give adequate time to prepare the activities and learning contents. In the actual classroom teachers have to ensure whether learners had interaction am ng themselves.

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Effective Way of Teaching Grammar at the Tertiary ESL Students

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Introduction

Teaching of grammar at the tertiary level marine engineering students is a challenging task since teachers have to work hard to make grammar lessons interesting and useful along with syllabus. In general, students never show enthusiasm and interest in grammar classes. Teachers, therefore, need to explore interesting activities and unique teaching techniques to attract the attention of the students and mainly to sustain their interest in learning grammar. A language game is a viable means to achieve this goal and teachers of English can exploit this resource effectively. Crystal (2004) said "Grammar is the structural foundation of our ability to express ourselves. The more we are aware of how it works, the more we can monitor the meaning and effectiveness of the way we and others use language. It can help foster precision, detect ambiguity, and exploit the richness of expression available in English. Additionally, it can help everyone, not only teachers of English, but teachers of anything for all teaching grammar is ultimately a matter of coming to grips with the meaning".

Precision in LSRW is an important aspect in academic and workplace environment, but students cannot exile in LSRW by ignoring grammar, because it helps the learners to speak and write without grammatical mistakes. Indisputably grammar lessons are exceptionally useful for the students to communicate their ideas free from grammatical errors. Knowledge in Grammar gives confidence to the students both in writing and speaking. Because of this reason, the syllabus at the tertiary level, especially in engineering colleges and marine engineering colleges, gives importance in teaching grammar. Penny Ur (1988) mentioned that a person who knows grammar is one who can express himself or herself in what would be considered as acceptable language. Therefore grammar is an important component of language teaching at the tertiary level. Gardner (2008) stated that "the teaching grammar methods are changed through the years, the changes occurred in materials, approaches and belief. This shows that the traditional method, material, and approaches have undergone a major transformation to ensure effective classroom environment". This is supported by Johnson (1973) and says that the goal of language games is to make language learning enjoyable.

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ELT in Indian Context

English is an Associate official language in India because of its extensive usage in legal, financial, educational and business communication. After Hindi, English is the second largest spoken and written language in India. In India English language teaching divided into three phases, namely Colonial phase, Pre-Independence phase and Post-Independence phase.

Colonial phase starts from the arrival of East India Company (EIC) for trade. After the arrival of EIC in the year 1813, Christian missionaries started to spread their education and religion in India. In the Pre-Independence phase, three Universities were opened in Madras, Mumbai and Calcutta. In order to develop their English language and native people with the English language, education was given first preference in government jobs. Ram Mohan Roy, the father of Indian Renaissance, led the social movement demanding for western education and he was the primary reason behind the establishment of Hindu college in 1817. In 1835, English was formally introduced as a medium of instruction. Moreover, in 1835, the English Education Act of 1835 was enacted, which followed the famous Macaulay's minute. "We must at present do our best to form a class who may be interpreters between us and the millions whom we govern, - a class of persons Indian in blood and color, but English in tastes, in opinions, in morals and in intellect". (2004)

Teaching Grammar

According to David Crystal (1941), "grammar is the business of taking a language to pieces, to see how it works. It is a part of the system of a language and it is also described as the rules and regulation of a language". In fact, there is no language without grammar and grammar is a reflection of a language. The main aim of grammar is to induce people to follow the structure of a language and interpret the words in the sentences. Teaching grammar through traditional method is always a tough task for teachers. Freeman (2003) believes that thinking about the grammar as skill is a dynamic process rather than a static area of knowledge is good both for explicit and implicit grammar acquisition. Teaching can be divided into Implicit and Explicit teaching. Rothstein (2008) says that the language teacher needs to think of ways to make grammar teaching a fun, effective, memorable and meaningful experience. There are many methods of teaching grammar and they are; Inductive method, Deductive method, Functional method, teaching grammar through Situational method, teaching grammar through Text, teaching grammar through Stories, teaching grammar through Rhymes and Songs. Keyser in (1995) classified grammatical instruction as an implicit method of teaching because it does not involve rules but puts the focus on the form of input.

Methods of Grammar Teaching

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The methodology of teaching grammar has gone through many changes in history. In the nineteenth-century Grammar translation method or classical method was widely used for teaching grammar. The main aim of this teaching method is to focus on reading proficiency and intellectual growth about the foreign language. It was based on the translation from target language to learner's first language and vice versa. Those who can translate from one language to another are considered successful learners. Woods and Larsen-Freeman (2000) said that "this method is mainly connected with the grammatical type of language syllabus. In this method, the teacher is authoritative. and the classroom is teacher-centred".

Direct Method

At the end of the nineteenth century, grammar-translation method was not effective in developing the communication skills as the result; the direct method was introduced to students to ensure that they use the language actively and spontaneously in the classroom. The basic tenet of the direct method is that learners should not use translation. This method receives its name from the fact that meaning is to be conveyed directly in the target language through the use of demonstration and visual aids without using students' native language.

Oral Approach

In this method, spoken language was given more importance than written language. The lesson plan of oral approach is presentation, practice, consolidation, and testing free stage.

Audio – Lingual Method

Audio-lingual method was introduced in North America. This method was also known as Michigan method. The followers of this method stated the core of the behaviourist approach to learning which means that language is understood as a kind of behaviour. The Learning of the grammar was acquired through repetitive drilling (or pattern-practice drills) and memorization which was boring for the learners even though it was effective.

Task – Based Language Teaching

It refers to an approach based on the use of tasks as the core unit of planning and instruction in language and grammar teaching. The main principle of this approach is that activities that involve real communication are essential for language learning and activities in which language is used for carrying out meaningful tasks promote learning.

Communicative Language Teaching

Communicative Language Teaching (CLT) was developed in the 1970s. It commences a major shift in language teaching. The predominant aspect of this approach is to move away from the grammar from the centre of language learning course. Woods (1995) and Thornbury (1999) mentioned that "there are some extreme followers of CLT who totally reject grammar rules and

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instruction and stay against grammar-based syllabuses because they believe in the natural acquisition of language".

Rules in Teaching Grammar

Berthold (1989) said that "grammar teaching is disappointed with the traditional approach to language learning and with the low level of language acquisition of the students. The traditional method of teaching grammar fails to make the students acquire knowledge in grammar and communicate in different situations without grammatical errors". There are some general rules that are commonly followed in teaching grammar, they are;

The Rule of Context

Grammar should be taught in the rules of context. If a grammar item is taken out of context in order to draw attention from students, the teacher should ensure that it is re-contextualized as soon as possible.

The Rule of Use

Grammar should be taught in order to facilitate the learners' comprehension and production of actual language. The teacher should create opportunities for learners to use the grammar items in various communicative situations.

The Rule of Economy

While teaching grammar, the teacher should spend less time teaching and allot more time in practicing the grammar items. This rule primarily emphasis on the importance of allotting adequate time for practicing grammar.

The Rule of Relevance

To create an enthusiastic environment, teachers should start from their interested part in grammar. They should not assume that the grammar of English is a completely different system from the learner's mother tongue, which can also be exploited for teaching grammar.

The Rule of Nature

Teaching grammar may not cause learning directly and the teacher should provide the right conditions and environment for students in learning grammar. Therefore, teachers should be like a facilitator in teaching grammar.

Language Games

Language games have an element of fun and teamwork which makes the language learning interesting and sportive. Saricoban and Metin (2000), said that "games and problem-solving activities have a purpose beyond the production of correct speech, and are examples of

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the most preferable communication activities, as the core grammar teaching helps students not only to gain knowledge but also helps them to apply in what they learn". Generally, teachers are the only source for language learning for many students and they play a very significant role in creating a situation for students to feel happy in learning a language. When teachers persuade and inspire the students, they show enthusiasm in learning English. Schultz and Fisher (1988) mention that "games can stimulate and encourage students to participate in the activity since naturally, they want to beat the other team. Apart from having fun, students acquire language skills at the same time".

Haldfield (1999) describes the importance of the language game in clear terms. His definition is as follows: "A game is an activity with rules, a goal and an element of fun…. Games should be regarded as an integral part of the language syllabus, not as an amusing activity for Friday afternoon or for the end of the term". This statement highlights the importance of games in teaching language and grammar. It makes the students learn in an enthusiastic circumstance. Haldfield stresses the effectiveness of games in teaching because students are always lazy to do the tasks and easily bored with traditional teaching. Therefore, games are used appropriately in the way in which learners will actively participate and learn passionately. While discussing the advantages of language games, Haldfield (1999) says: "Games can be used at all stages of the progression from controlled to free practice, serving to atone end of the range as a memory aid and repetition drill, at the other as a chance to use the language freely and as a means to an end rather than an end in itself. They can also serve as a diagnostic tool for teacher, who can note areas of difficulty and take appropriate remedial action".

Properties of Games

Hadfield (1999) classified language games into two types: linguistic games and communicative games. Linguistic games focus on accuracy, such as providing the correct antonym, choosing the right answer and finding errors. Communicative games focus on the successful exchange of information and ideas, such as two people identifying the differences between two pictures which are exactly same, drawing an image from words and creating a story from given words. According to Greenall (1990), the term 'game' is used whenever there is an element of competition between two students or teams in a language activity. Positive energy for learning can be developed by playing games and it also encourages unity and teamwork between them. There are many characteristics of games; Caillois (1957) lists six important characteristics of games in the classroom. They are:

- ☐ Fun: the activity is chosen for its light-hearted character
- ☐ Separate: it is circumscribed in time and place
- ☐ Uncertain: the outcome of the activity is unforeseeable
- ☐ Non-productive: participation is not productive

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☐   Governed by rules: the activity has rules that are different from everyday life
☐   Fictitious: it is accompanied by the awareness of a different reality

Methodology

This research follows an experimental research method and students were divided into two groups; the experimental group and the control group. This research discusses various stages of the study such as questionnaire, which is used as a tool to collect the views of the students regarding language games, pre-test to know about their acquaintance in grammar, modules prepared by the researcher, and post-test after teaching sessions.

Experimental Study

. The main aim of this research is to evaluate the impact of teaching grammar through games at the tertiary level students of Marine engineering students of AMET University.

Hypotheses

The following hypotheses have been framed for the present study.
☐   Students will participate actively in grammar classes when it is taught through language games.
☐   Students think that they can communicate effectively without any fear of grammatical errors if they have adequate knowledge of grammar.
☐   Students have a favorable attitude towards the teaching of grammar through games.

Objectives of the Study

☐   To identify whether traditional grammar teaching methodology suits tertiary level marine engineering students in the irrespective of their medium of instruction.
☐   To design modules of grammar with language games to the students of marine engineering, as an experimental study
☐   To find out whether grammar teaching through games is successful at the tertiary level marine engineering students.

Participants

The participants of the study are from the first year B.E. Marine Engineering students studying at AMET University, Chennai. There are about forty students participated in the study from the class. Students were divided into two groups, experimental group and control group in equal number (twenty in each group). These students have a low level of adequate knowledge and less interest in grammar, especially in tense and preposition. The fear and doubt themselves because of their lack of knowledge in tense. The fear of grammatical errors is a major tentative block for them. They also confuse with preposition both while writing and speaking. In order to develop

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their skills in tense and preposition; communicative method of teaching is followed; teaching through games.

Questionnaire to the Students

A questionnaire is given to both control and experimental group students. The questionnaire consists of three divisions; a) knowledge of grammar b) grammar classes and c) grammar through games. It works as a tool to identify opinions and their knowledge about grammar and grammar through games. The responses from the students been analyzed to identify their level of grammar understanding. The background information gained through questionnaire is used for preparing the modules to give practice in grammar. In all the three divisions of the questionnaire, there are statements with four options like 'Strongly Agree', 'Agree', 'Disagree' and 'Strongly Disagree'. The questionnaire has both positive and negative statements to achieve objectivity in the responses of the participants.

Analysis of the Responses of Students

Regarding grammar and its importance, 92.5% of students agree that grammar is useful for speaking English without mistakes, which shows that grammar is important for speaking language fluently and confidently. 82.5% of students are weak in writing because of grammar and 77.5% of students fear to speak due to grammar mistakes (Tab: 1.1). Student gets bored with traditional grammar teaching and they couldn't concentrate for a long time because of rules in the grammar. Nearly 85% of student accepts that the grammar teachings are exam-centric (Tab: 1.2). 100% of students agree that teaching grammar through games will be effective and easy. From this questionnaire, we can come to the conclusion that students need a change from traditional grammar teaching and interested in game-based teaching (Tab: 1.3).

Sl. No	Statements	Agree	Disagree
1	Grammar knowledge is useful to speak English fluently and without mistakes.	37 (92.5%)	7(7.5%)
2	My friends often mock at me when I speak with some grammatical errors.	31(77..5%)	9(22.5%)
3	I make grammatical mistakes in my essay	33(82.5%)	7(17.5%)

Tab: 1.1

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Sl. No	Statements	Agree	Disagree
1	Grammar lessons in the college are boring.	32(80%)	8(20%)
2	I hate listening to grammar rules and doing grammar exercises.	26(65%)	14(35%)
3	They prepare us for the English examination by focusing on grammar exercise.	34(85%)	6(15%)

Tab: 1.2

l. No	Statements	Agree	Disagree
1	Grammar through games makes class interesting	40(100%)	0%
2	I participate actively in language games.	35(87.7%)	5(12.5%)
3	I believe that I can learn grammar aspects quickly when teachers teach them through games.	38(95%)	2(5%)
4	Language games motivate me to learn various aspects.	38(95%)	2(5%)

Tab: 1.3

Pre-Test to the Students

In order to assess the knowledge in grammar items like tense and preposition for the control group and experimental group students, the pre-test was conducted with the maximum mark of 20. With their performance in pre-test, grammar games modules been prepared. Tabular: 2.1, shows their marks in the pre-test. By evaluating their pre-test of control group students, it's clear that they have confusion in tense and preposition. 2 students secured more than 10 to 15 marks and 15 students secured below 10 marks. 1 student secured more than 15 marks and three students secured 50% that's 10 out of 20 marks in control group. Regarding experimental group, 2 students scored between 10 to 15 and 14 students scored less than 10. 2 students secured 10 out of 20.

Stude	Marks	Studen	Marks

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nts	(out of 20)	ts	(out of 20)
1	12	11	16
2	7	12	7
3	9	13	8
4	4	14	8
5	8	15	7
6	7	16	5
7	8	17	8
8	9	18	5
9	10	19	10
10	8	20	10

Tab: 2.1 Performance of the Control Group in the Pre-test

Students	Marks (out of 20)	Students	Marks (out of 20)
1	4	11	3
2	4	12	9
3	5	13	6
4	10	14	10
5	9	15	8
6	6	16	14
7	9	17	8
8	5	18	3
9	12	19	9
10	4	20	8

Tab: 2.2 Performance of the Experimental Group in the Pre-test

Language Game Modules

For teaching language game, the researcher designed two modules for six sessions to teach tense and preposition. Each session lasts for 50 minutes. Six sessions divided equally for tense and preposition; three sessions each. The language grammar modules were prepared with the pre-test and questionnaire results.

Principle Followed in the Modules

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The common feature followed in each module is 'identification' which helps the students to get a clear idea about the specific grammatical item. This will help them to participate in the games <u>with enthusiasm and actively</u>. The next important feature is group work, which is the hallmark of each game, where all members help each other and develop team spirit to achieve their goal. Apart from identification and teamwork, the time limit is given for each activity of the game, which creates a challenging situation for the students. Therefore, group members have to think and act fast to answer the questions within the stipulated period of time.

Tense

This game module <u>divided</u> into three stages – Identification, create a sentence, counter sentence in another form. This is a group activity; five group consisting of four students. In the time limit of three sessions.

Tense Games Module

In the first stage, students are asked to identif<u>y,</u> the tense form of the verb from the given paper. After identifying the tense form, one student should form a sentence from a given verb. After that, another student should frame another tense form from the same verb like that all four students should form a sentence in the different form of tense from the given time limit. Each group should compete with one another in identifying and framing sentences using the given verb within the given time limit. Once they finish the first form of tense, they will go for the second form of tense and third. Finally, they will be given a slot, where they have to frame a story by using all the tense form. First two sessions will be introductory session, where they will be introduced tense and its form with examples. Games modules is <u>been</u> introduced in third session, where they have to identify, frame a sentence and with the sentences they have to create a story.

Preposition

The game module for teaching preposition to experimental group divided into three stages; Identification, substitution and story narration. This is a group activity, each group consists of four students.

Preposition Games Module

After group division, they will be given five pictures, where they have to identify which will be the apt preposition for the picture. Once they identified the preposition, they have to substitute into a sentence. Finally with the sentences, they have to narrate a story in the given period of time. First two sessions will be an introductory session, where researcher will introduce preposition and its types with some examples. Third session will be game module session, where they will enrich their knowledge and understanding of preposition with team-spirit.

Post-Test to the Students

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After the completion of six sessions, the researcher conducted post-test to find their improvement in the grammar rules. By comparing the pre-test and post-test marks, we can show the impact of teaching sessions through language games. The post-test question paper includes two types of questions related to tense and preposition. In view of the question paper pattern, there is no change between pre-test and post-test.

Performance of the Students in the Post-Test

All the students of both control group and experimental group attended the test and completed the test within the allotted time. The pattern used for the pre-test was also followed for post-test. The maximum marks for the pre-test is 20. Table 3.1 presents the marks obtained by control group students for their pre-test and post-test. Table 3.1 shows that the mean value of the pre-test score of the control group is 8.3 whereas the mean value of the post-test score is 8.45. It can be seen that the difference is 0.15.

Table 3.2 shows that the mean value of the experimental students' pre-test mean value is 7.3 whereas the mean value of the post-test score is 9.2. In other words, the difference is 1.9, which is greater than control group students.

As far as the experimental group is concerned, it can be said that there is significant difference between the pre-test and post-test performance of the students. The difference is statistically significant. The hypothesis "Teaching grammar through language games has positive impact on learners' acquisition of grammar rules" framed for the study is proved right. In other words, teaching sessions using language games has a positive effect on the performance of the students in the post-test. Therefore the study concludes that teaching grammar through language games plays a significant role in the acquisition of grammar rules. It can be suggested that teachers can use language games to motivate the students participate actively in grammar classes.

Students	Pre- test (20)	Post- test (20)	Difference in score
1	12	11	-1
2	7	9	2
3	9	8	1
4	4	6	2
5	8	7	1
6	7	9	0
7	8	10	2
8	9	8	1
9	10	11	-1
10	8	10	2
11	16	15	1
12	7	8	-1

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13	8	7	-1
14	8	7	-1
15	7	7	0
16	5	6	1
17	8	8	0
18	5	7	2
19	10	12	-2
20	10	9	-1
Mean	8.3	8.75	

Table 3.1 Pre- test and Post- test Score of the control Group

Students	Pre- test (20)	Post- test (20)	Difference in score
1	4	6	2
2	4	5	1
3	5	7	2
4	10	11	1
5	9	7	-2
6	6	9	2
7	9	12	3
8	5	8	3
9	12	15	3
10	4	7	3
11	3	7	4
12	9	11	2
13	6	9	3
14	10	11	1
15	8	6	-2
16	14	15	1
17	8	7	1
18	3	7	4
19	9	13	4

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20	8	11	3
Mean	7.3	9.2	

 Table 3.1 Pre- test and Post- test Score of the Experimental Group

Limitations of the Study
1. The researcher has selected only two grammar items such as tense and preposition because of the factor 'time constraint'.
2. Only six sessions were conducted to complete the teaching sessions using language games since the participants of they had to spend time for the engineering papers of the second semester.
3. The method of teaching grammar using language games consumed much time because the researcher had to explain the rules of the games and give instructions related to the game.
4. While teaching grammar through language games, the researcher had to be very careful about the entertainment aspect of the game.
5. Classroom management was a major problem because of their active participation in language games.

Findings of the Study
1. Most of the students, have negative feelings like inferiority complex, fear of speaking, fear of grammatical errors, shyness and stage fear. It is observed that the use of language games have the unique feature to make these students participate actively despite their negative emotions.
2. Another important fact is that students do not like examination oriented teaching. They expect that teachers have to use activities that ensure fun, entertainment and learning.
3. Majority of the students have positive attitude towards teaching of grammar through language games. This shows that language games can be used to accelerate the process of language learning in general.
4. It is also found that adequate knowledge in grammar rules will improve their self-confidence to communicate effectively in English.

Validity of the Hypothesis
        Based on the analysis of the performance of the students in the pre- test and post- test, the following hypotheses framed for the study are proved right.
➢ Students have favorable attitude towards teaching of grammar through games.
➢ Students think that they can communicate effectively without any fear of grammatical errors if they have adequate knowledge in grammar.

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> ➢ Teaching grammar through language games has positive impact on learners' acquisition of grammar rules

Scope for Further Research

1. The present study focused on two grammar items using language games. A study with a focus on direct and indirect speech, conjunction, subject verb agreement, and question formation can be attempted to get productive results.
2. Vocabulary is an important aspect in in language learning. Therefore, the future study can be undertaken to explore the effectiveness of using language games for helping the students in the development of vocabulary.

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The Role of Semiotics in Advertising: Communicative Approach

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Abstract

This paper title the emergence and principle theories of semiotics. Particularly, the two leading scholar's theories in semiotics, n namely Ferdinand de Saussure and Charles pierce, are presented. This is because of the fact that these two theories are commonly used as a reference in the field of Advertising. "The Role of Semiotics in Advertising: Communicative Approach". Advertising is a symbolic message.

The fast-changing business environment and growing competition is redefining the business strategies changing with the environment are the needs and preferences of the consumer. There are different strategies which the business organization might use i. e. Advertising, sign and symbolism and consumer attachment. There are many reason develop of semiotic advertising every company used sign and symbolism like.

Advertising semiotics is one of the richest areas to study communication and meaning in the marketplace. It provides marketers with the tools to introduce new advertising concept and bring new advertising, through using meaningful signs and symbols, to a variety of products or services.

Keywords: Semiotics, Advertising, language of advertising

Introduction

Marketing semiotics is one of the richest areas to study communication and meaning in the marketplace. It provides market with the tools to introduce new advertising concepts and bring new advertising messages, through using meaningful signs and symbols, to a variety of products or service. This paper outlines the Role of Semiotics in Advertising: Communicative Approach. Particularly, the two leading scholars' theories in semiotics, namely Ferdinand de Saussure and Charles Peirce, are presented. This is because of the fact that these two theories are commonly used as reference in the field of advertising. Then, the Role of Semiotics in Advertising: Communicative

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Approach. Especially in advertising is discussed. In addition, the symbolic messages of two pairs of advertising (perfume and cigarettes) are decoded using semiotics analysis in order to compare the different strategies that are utilized to target different customer groups according to demographic variable such as gender and age. The finding of the semiotic analysis is discussed from the view of advertising campaigns. Finally, limitation and suggestion for further study are mentioned, and a conclusion is outlined.

Literature Review
1.1.Semiotics: Origin and Evolution
        Definition. Semiotics is one of the oldest paradigms for perceiving meaning (Mick & Oswald 2006). The word semiotics derives from the Greek "semision" which means "sign" in general the definition of Semiotics, as different semioticians agree it on, is "the study of signs or an epistemology about the existence or the actuality of sign in social life" (Yakin & Totu,2014, P.1). In a semiotics sense, signs are anything that signify something else (Eco,1979). According to Eco (1979, P.8), "Semiotics Studies all culture processes as processes of communication there, each of these processes would seem to be permitted by an underlying system of signification. To be more precise, during a communication process, when the message (signal) stimulus and arouses an interpretive reaction in the receiver (when the destination is a human being in particular), a process of signification takes place. According, Eco (1979, p.8) points out that to establish any form of communication, a system of signification is used to correlate the expression and content of signs. According to Dictionary.com, there are two inter-related definitions of what semiotics mean, namely:

1. The study of signs and symbols as elements of communicative behaviour. This also includes the analysis of the systems of communication, as language, gestures, or clothing.
2. A general theory of signs and symbolism usually divided into the branches of pragmatics, semantics, and syntactic.

        According to Swiss linguist and semiotic an Ferdinand de Saussure, there are two main parts to any sign:

1. Signifier: This connotes any material thing that is signified, be it an object, words on a page, or an image.
2. Signified: The concept which the signifier refers to. This would be the meaning that is drawn by the receiver of the sign.

The example below shows how this can be understood.
Figure No. 1

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Saussure

Sign
The object / thing

Signifier
The physical existence
(sound, word, image)

Red / Leaf / Round / Apple

Signified
The mental concept

Fruit / Apple / Freshness / Healthy
/ Temptation / Teacher's pet /
Computer
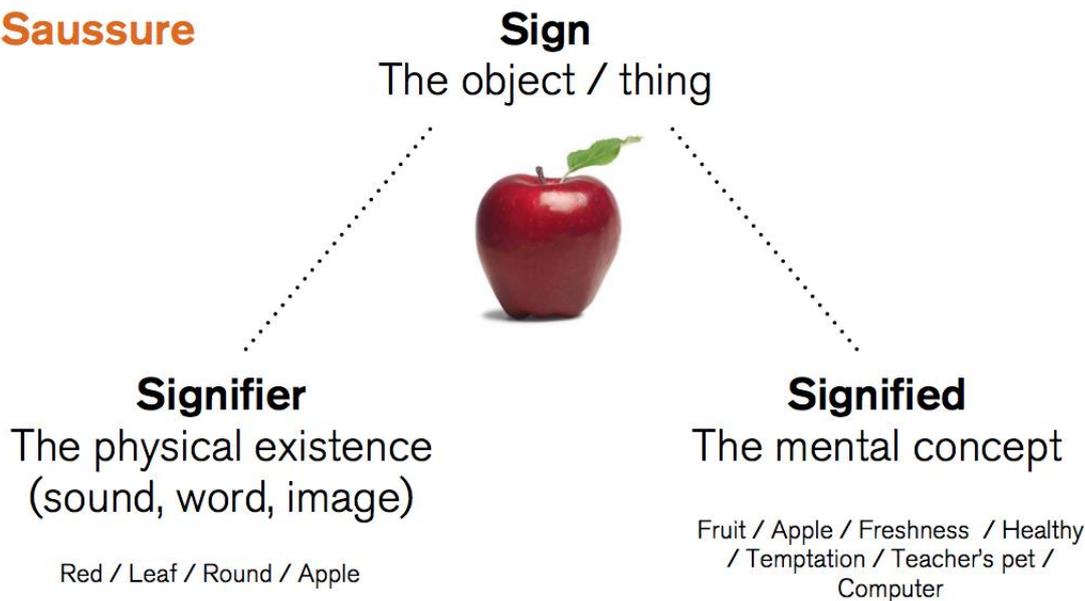
There we have three definitions:

1. **Semantics**: Relations between signs and the things to which they refer to. It focuses on the relationship between signifiers, like words, phrases, signs, and symbols, and what they stand for; i.e. their denotations. For example, young can mean a colt, filly, piglet, baby, puppy or kitten.
2. **Syntactic**: Relations among signs in formal structures. An example is the arrangement of words and phrases to create well-formed sentences in a language (eg grammar).
3. **Pragmatics**: Relationship between signs and the effects they have on the people who use them based on their context, pre-existing knowledge, inferred intent

1.2. Advertisements

Advertising as an ideology. Many theorists have correlated advertising with the notion of ideology (Boume, 1981: Goldman, 1992; Eliott & Ritson, 1997; Bignell, 2002). This ideology nature relates to the usage of symbolic messages to represent the realty and reflect human values (Elliott & Ritson1997) In other words, advertising tends to associate certain products or brand to a particular set of beliefs in the consumer's minds. Bignell (2002, P. 36) points out that ''Social status, membership of particular social group, and our sense of our social individuality, are all signified by the products which we choose to consume"

First elements is the ''formal structure" of the ads (creating a relationship between one sign to another based on their places in the ads).

Secondly, consumers are able to read the connotation of signs.
Thirdly, the connotation meaning already exists in the consumer's culture.

Applying Semiotics to advertising. The advertising industry is part of marketing communication used to promote certain products or something. Commercial ads, for example, are found in a wide range of media, billboard, newspaper, magazine and television. Advertising use

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persuasive technique, both verbal and non-verbal technique, to covertly reach their message to targeted audiences and influence people's attitude and life style (Danesi, 2002). Semiotics has its importance in identifying the target market.

Regarding the decoding process, in printed advertisement, for instance, semiotics is utilized to analyse the images and slogan in certain adverts this could be reinforced by kress and Van Leewens (1996) theory of visual grammar.

They point out that "just as grammar of language describe how words combine in clause-people, places and things – combine in visual 'statements' (P.1). They established theoretical

Method
2.1. Purpose of the Study
The aim of this study was to analyse advertising images by applying a semiotic approach, based on combination of the theories of de Saussure and pierce. Hence, studying the meaning and the symbolic messages that advertisers try to send through this approach is the key focus of this study. Briefly analysing these advertisements using a semiotics analysis would help to formulate an understanding of the different strategies that advertisers use to communicate and/or sell to their target customers.

2.2. Semiotics in Marketing Communications
In marketing communications and advertising, semiotics plays a key role in determining the success or failure of any endeavour.

Through the effective deployment of verbal, visual and performative (ie actions by the consumer) elements, companies can strengthen their reach to their customers. These symbolic elements include logos, rituals, cultural symbols, colours, iconic individuals, text, advertisements, websites, physical environments, hospitality and service, tag lines and other "touch points".

A great example of effective use of semiotics is found in the use of metaphors. These commonly understood concepts tend to resonate easily with your target audiences. For example, "a glass half full" is perceived as a sign of optimism and positivizes.

Have a look at this advertisement (example courtesy of Cher Taylor)

Figure No.2

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You can see that the **signifier** is the represented by a public bus as well as a woman holding on to hand rails that are shaped like hands. There are also words – "WHOSE HAND ARE YOU HOLDING?" – Which adds to the signifier.

What is **signified** to you? Perhaps the feeling that it can be dirty, unhygienic and full of germs. For this ad, a strong message is effectively communicated without the use of much words. What about this second ad below? What are the signifiers and what is being signified to take semiotics one step further, it is useful to consider how this works as a tool for more effective brand communication.

In this well-written article by Laura Oswald of Marketing Semiotics Inc, she explains the following:

"Semiotic theories and methods can be used to identify trends in popular culture, understand how consumer attitudes and behaviour are formed in relation to popular culture, including brands, and how marketing and advertising programmes can best meet the needs of consumers by improving communication with the end user." The article goes on to explain that semiotics involves the *"collection and analysis of data drawn from communication of all kinds – artistic or every day, in all kinds of media including verbal, visual, and olfactory"* and is useful for "clarifying brand equities in the brand audit, then tracking the implementation of these equities across all elements of the marketing mix."*

Semiotics involves studying cultural trends, language, non-verbal cues, behavioural norms, social etiquette, and rituals. It also includes understanding how the various sensory and emotional stimuli of a brand interact with each other or influences its targeted recipient.
What this tells us is that implementing a consistent brand communications programme alone isn't enough. Rather, one should adopt a more holistic approach which involves studying the unique context of where the communications takes place.

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By doing so, we can better predict and control how consumers would respond to a brand given their current socio-cultural contexts.

2.3. Implementing Semiotics in Marketing

The next time you consider rolling out a fancp-0y brand name, logo, renovated shop front or new product feature, think about what your total package of signs and symbols mean to your consumers before doing so.

Ask yourself the following questions:

- Is there synergy between what you're trying to convey and what your staff are saying at the shops?
- How does culture influence the way different shapes, colours, and words are perceived?
- Are the different symbols and signs used in your communications coherent and synergistic?
- Have you considered how deep metaphors could influence the way your content is perceived?
- Do you foresee any clashes in meaning between what you seek to project, and what your audience may perceive?
- Can customers associate your visual, auditory, olfactory and tactile stimuli with your product or service?
- Are you giving the wrong impression with that bright fluorescent pink packaging that you're investing in? Or that drab grey colour used for your logo?

Sending the wrong signals can be extremely detrimental to your brand. It also negates whatever intent you may have.

By embracing the tenets of semiotic analysis, our chances of making a real impact on our consumer's lives – and our bottom lines – may improve significantly.

Doing so also helps us to avoid the unfortunate gaffes which may sometimes arise from a poor understanding of how consumers perceive and react to different stimuli.

3.1. Advertising is Blood irculation of Company

Every company are facing strong competition in market because customer is king of market. Now a day social media is very common in society. Customer is more conscious and visual.

Whole market is very visualisation.

3.2. Research Questions

The study examined the usage of semiotic approach in advertising for different products based on variable such as age and gender. The research question, which direction this investigation, were as follow:

How are semiotics approach used in decoding certain advertisement?

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Do advertisers very semiotics approaches in advertisement when considering gender and age differences? If so, how?

4.1. Analytical Framework

A two-step analysis was used to analyse the advertisements, these two steps included examining non-verbal and verbal signs. The non- verbal signs include signifiers, the denotative and connotative meaning and the general theme of the images. The verbal signs include the language that is used in the adverts.

The first step. The non- verbal signs (the signifiers and the denotative and the connotative meaning) of the printed advertisement were examined through a semiotics analysis, stemmed from de Saussure and pierce theories of signs. In this respect, the visual images were studied from the point of view of factors such as the images themselves, colours of the images, font, size, color of the words, the choice of models to endorse the products, facial expression (signifiers) and the possible meaning are explored through theses visual cues (the denotative and connotative meaning).

Regarding the advertisement theme, it was examined through kress and van Leeuwen's (1996) theoretical framework in visual communication. To do so, the social meaning encoded by the producers (advertisers) into images, was investigated by considering two elements: eye contact, the social distance.

In terms of eye-contact, looking directly to the viewers (customers) signifies demand to enters a relationship with the participants (the models) whereas looking indirectly implies offering the participants as a subject of information (Kress and Van Leeuwen, 1996) social distance is related to the fact that the relation between the participants and the viewers could be suggested by determining the distance between them. Accordingly, the shorter distance means the more intimate relationship (Hall, 1964).

The second step. The verbal signs (linguistic signs) was investigated. In doing so, several questions were addressed: Are slogans used? If so, what do these slogans mean? How is this language associated with a certain group of society? Do the words saddest something about the products?

4.2. Limitation and Suggestions for Further Study

The main purpose of this paper was to give an insight into some advertising themes the utilized to promote certain emotions to target certain audiences. However, given the relatively small sample that was examined, this research could not make generalizations about how semiotics is used in the marketing of these specific products. In addition, the interpretations of these themes were made by the present author. Therefore, there is a possibility of other interpretations based on cultural differences, furthermore, the sample is restricted to demographic segmentation (age and gender variable) of the consumer market.   Other market segmentation such as geographic segmentation

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(region, population density, and climate variables), psychographic segmentation (values, attitude, and interest variables) and behavioural segmentation were not discussed. As a result further research could explore marketing segmentations were not discussed. As a result, further research could explore marketing semiotics in these segments.

Conclusion

The purpose of this paper was to discuss the importance of meaning in marketing and explore ways in which semiotic analysis is applied in the marketplace, particularly in advertising. Given that advertising could function as an expression or reinforcement of ideology, semiotics' analysis occupies a significant place within the framework of encoding and decoding adverts' messages. Regarding encoding, it allows advertisers to deliver meaningful messages, associating the product with consumers' lives and values. Considering the decoding process, semiotics provides the tools of study the hidden meanings of advertisements through analysing verbal and non-verbal signs. The paper has shown that in order to promote certain products like those examined in this paper, advertisements, use sets of organized signs to symbolize different social and ideologies.

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Journey to the Sunderbans: Indeterminate Negotiations between Modernity and Tradition

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Abstract

Journeys indicate physical displacement of individuals; however, they are also marked with interactions between travellers and the locals concerned. A popular notion based on popular Indian imagination crudely associates city with modernity and village with tradition, and seems to believe that modernity, while operating through the urbanized travellers, would appear as an effective and ultimate resource for the transformation of village by curing it of the traditional or village specific problems. However, certain literary narratives, *The Hungry Tide* by Amitav Ghosh being one of them, raise questions about the assumptions implied in the popular notion. Such narratives tend to negate curative agency of modernity. By indicating the reciprocation of transformation between either city and village or modernity and tradition along with certain drawbacks of modernity and virtues of tradition, they tend to betray the pretensions of modernity and city regarding transformation.

Village faces many problems and it is seen partially successful in solving some of the problems on its own. Modernity has solutions, but the application of modernity is observed to be counterproductive. *The Hungry Tide* demonstrates that the boundaries between modernity and tradition get blurred and their definite roles, as resource and recipient respectively, as assumed by the popular notion could become reversible. Thus, the 'journey to village' undertaken by urbanized travellers gives rise to the indeterminate negotiations between modernity and tradition.

Keywords: Modernity, tradition, city, village, journey, transformation

A general tendency to rely upon modernity for transformation and getting rid of traditional afflictions may be observed in modern times. The terms city and village are actually coterminous with modernity and tradition respectively; but in the popular Indian imagination, they are associated with modernity and tradition. The journeys from city to village and from village to city have become

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significant in popular Indian imagination for the same reason. Ashis Nandy argues that certain core concerns and anxieties of Indian civilization have come to be reflected in the journey from the village to the city, and from the city to the village (7). In the popular imagination, the journey from city to village is viewed as a transformative intervention into the village concerned in the hope that the urbanized traveller, who is considered as a 'modernized' individual, would transform the village into a modern place by providing them with modern solutions and evacuating tradition. Ashis Nandy observes that in popular Indian imagination village is considered as a backward place which needs civilized intervention (23). The modern narratives depicting such journeys tend to 'emplot' some deficiency in village and then cast a city-based individual bringing about transformation. A popular notion, which crudely estimates and blatantly articulates the supremacy and desirability of modernity and city, and which views the journey of individuals between city and village as a similar metric of the transformation of the village, is often projected even in commercial cinema. In the Marathi film *Bhaucha Dhakka*, a Mumbai-based character named Bhausaheb Deshmukh is represented as an 'urbanized traveller' who returns to his ancestral village. The film projects the determined efforts leading to the success of Bhausaheb Deshmukh in bending the village on the path of progress which is by following the norms of modernity. In the Hindi film *Swades*, the hero Mohan Bhargava, a scientist working for NASA, returns to a village called Charanpur in India. He learns that the village faces multiple problems along with the inconsistency in the power supply. The film shows that the hero, by following the aspects of modernity, solves difficulties in all round progress of the villagers and builds up a hydroelectric power unit for them. If examined minutely, it may be observed that both of these films lack a nuanced account of the negotiations between modernity and tradition; instead, they attribute an absolute curative agency to modernity. They uncritically foreground the supremacy of modernity and project the villages and tradition as subservient. The government policies related to the development of villages also corroborate the desirability of modernity and urbanization. Some of the points in the Twenty Point Programme which was launched by the Government of India in 1975 reveal the fact: better use of irrigation water, clean drinking water, expansion of education, justice to scheduled castes and scheduled tribes, equality for women, concern for the consumer, energy for the villages, a responsive administration, etc.(Web: wikipedia.org d. 2018/8)The schemes launched by the successive Union Governments such as 'Kishore Vaigyanik Protsahan Yojana', 'Pradhan Mantri Gram Sadak Yojana' 'Pradhan Mantri Ujjwala Yojana' too display the same tendency (Web: mospi.gov.in d. 2018/8). All these schemes are related to the implementation of modern technology, science, education and infrastructure. Thus, the government policies, public discourses and literary discourse have all taken for granted that city, in its authority as a modern place, is undoubtedly desirable and that it can cure the village of its tradition-induced problems and thus perform a curative function. The popular notion thus formed, seems to strengthen and validate the growing confidence of the city, as pointed out by Nandy, in its capacity to interpret the village in its own terms (74). While Nandy observes that city arrogates itself the agency of modernity and thereby the responsibility of curing village of its 'tradition', literary discourses reveal that this 'confidence' of the city is less unequivocal, that modernity's relation to tradition is far from one sided curative relationship, that it is fraught with ambiguity.

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The contemporary debate on modernity do not show certainty about the curative potential of modernity. Dipankar Gupta observes that:

> The abuse of women, the demonstration of family connections and the refusal to abide by norms are actually traditional attributes. But if these are manifest today in a bar, a hotel or in a university, chances are that people would shake their heads and lament on the curse that modernity has brought upon us (13).

Scholars are uncertain even about the nature of modernity, and sceptical about the allegedly undoubted desirability and supremacy of both modernity and city. Partha Chatterjee in an article "Our Modernity" writes:

> …not all of the particular means we have adopted for becoming modern are suitable for us. Yet, by imitating uncritically the forms of English modernity, we are bringing upon us environmental degradation, food shortages, illnesses caused by excessive labour and an uncoordinated and undisciplined way of life (8).

In this way, seen in the light of contemporary debates on modernity, the ascription of absolute curative agency to city and modernity concerning the problems of village seems less than convincing. With reference to this discussion, some questions arise due to the journey to village undertaken by urbanized travellers: What is the nature of interactions between the travellers and the village? What are the outcomes of interactions? Who among them is affected by the journey; and, in what way? Can the urbanized travellers perform the 'curative' role for the village? Such questions need to be answered.

The journey between city and village may indeed be transformative; but it is argued here that it is indeterminate in that modernity, as symbolized by city and represented by the urbanized travellers according to the popular notion, would not emerge as the perfect and definite solution for the village related problems in every instance. The excessive popular perception of modernity that assumes transformation as the prerogative of modernity and accords the curative agency and an absolute responsibility to modernity – and for that reason to city – for the betterment of village would not come true. There emerges a possibility of negotiations between modernity and tradition during the journey. With reference to this, the journey from city to village would remain indeterminate.

The study intends to discover the outcomes of the negotiations between modernity and tradition and examine the viability of the said popular notion by analysing the novel *The Hungry Tide* written by Amitav Ghosh. In this novel, the characters Kanai and Piya travel to Sunderbans from Delhi and USA respectively. They are considered as the 'urbanized travellers' in this paper. Sunderbans, an area comprising mangrove forests in the eastern part of India, is considered as a 'village' for this study. Here, the term 'village' represents both the villagers and the physical setup of the village. Certain interactions among characters which are conspicuous for the confrontation of

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modernity and tradition are selected and analysed. The analysis of the text is based on contemporary debate on modernity as developed by the scholars Partha Chatterjee, Dilip Gaonkar, Dipankar Gupta, Ashis Nandy, etc.

The novel under study has been applauded by many for its eco-cosmopolitanism and the life in the tide country as vividly depicted by the writer. Alexa Weik von Mossner in her article about the novel admits that the novel confronts groups of 'place-bound characters', and 'worldly characters' who move across cultures. She further points out that the gaps in understanding between the two groups are an important theme in the novel. Alexa Weik also shows that neither local nor cosmopolitan knowledge is in all cases superior over the other (1). However, she does not sufficiently relate the indeterminacy of negotiations between the two groups of characters to the duality of modernity and tradition. A study of the novel with the perspective of modernity-tradition / city-village dichotomy is necessary for a fuller and systematic understanding.

Dilip Gaonkar, in his article "On Alternative Modernities", provides us with a set of characteristics of cognitive and social transformations for determining modernity. The characteristics include scientific consciousness, secular outlook, the doctrine of progress, individualistic understanding of the self, market-driven industrial economy, bureaucratically administered states, rule of law, increased mobility, literacy, urbanization etc. (Gaonkar 2). On the other hand, tradition values interpersonal harmony and sacrificing the small self to accomplish the Great self, thereby giving importance to collectivism and interdependence (Luo Lu 47). Olivier Galland and Yannick Lemel show that tradition places belief in god, religion and life after death, stability, hierarchy and familial roles (166). According to D. D. Vadekar, tradition in Indian context comprises mutual tolerance, 'Swadharma' (one's own duty), accommodation and assimilation (120, 123). M. K. Gandhi, in his book *Hind Swaraj*, highlights some of the elements of tradition in Indian context such as the growth of the soul(7), importance to manual labour (57), simplicity and renunciation (14), observance of limits to indulgences, neglect of luxuries and pleasures, and importance to ethics (57), the performance of duty (56) etc.

While travelling to village, an urbanized traveller could fail in maintaining effective communication with the villagers. Once, while getting down to a shore from the boat, Fokir, a local boatman, wades easily through the muddy water; while Kanai tumbles in the mud. As Fokir laughs at him, Kanai gets angry and piles invectives on Fokir while Fokir remains calm. Kanai and Fokir display fury and tolerance respectively. It seems that the anger of Kanai issues from the ruthless form of self-indulgent, unrestrained, asocial individualism along with autonomous ego (Nandy viii) acquired by him. Instead of asserting his own individuality; Fokir displays traits such as tolerance and forgiveness. Ultimately, though Fokir forgives Kanai, the assertion of 'extreme individuality' harms the effective communication between the two. Actually, the tolerance displayed by Fokir saves both of them from fighting with each other and pacifies the situation. Here, as Fokir represents 'village', the writer makes the curative character of village evident. City is complicit in Kanai's violent assertion of individuality. Ashis Nandy mentions the same as follows:

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> This dream of the city usually comes with a cultivated forgetfulness about the violent record of the last hundred years, a record which shows the complicity of the secular city of citizenship, civility, and civic virtues with a particularly ruthless form of self-indulgent, unrestrained, asocial individualism (viii).

The inappropriateness of the violent assertion of individuality makes the role of city dubious in the process of transformation. Moreover, Kani also fails to instil 'individualistic' attitude pertaining to modernity into Fokir's personality. Thus, Kanai is not effective in performing the role of an 'urbanized traveller' as implied in the popular notion.

In the same incident, Kanai's act of insulting Fokir with abuse indicates his failure in maintaining basic dignity of others. Actually, individualistic understanding of the self (Gaonkar 2), being one of the traits of modernity, involves understanding of others in certain way. Dipankar Gupta gives importance to the 'relations among people':

> I argue that true modernity is about how people relate to other people, and likewise, true ethics is all about a concern with "others" as equal citizens. Modernity is an attitude which represents universalistic norms, where the dignity of an individual as a citizen is inviolable and where one's achievement counts for more than family background and connections (8).

However, Kanai displays hierarchy based, hence traditional outlook while reacting against Fokir as his anger arises from the sources, "...the master's suspicion of the menial; the pride of caste; the townsman's mistrust of the rustic; the city's antagonism to the village" (Ghosh 326). Thus, Kanai displays a simultaneous inclination toward modernity and tradition through assertion of individuality and assimilation of caste-based social hierarchy respectively. The novel tends to betray the partial acquisition of modernity by individuals. It tends to show that the assertion of seemingly modern traits may resemble the occurrence of traditional patterns in another form. Here, the excessive assertion of individuality gives rise to such a response that it resembles the expression of caste-based social hierarchy.

The difference in physical aspects of city and those of village may have stake in the interactions among people concerned. Kanai lacks a skill that of wading through muddy water and the village lacks facilities to get down from the boat. It seems that the villagers are proficient in operating in village and the city dwellers, in cities. It may be observed that the sufficient urban infrastructure leads to human efficiency, but it also keeps some of the human skills/strengths – in this case, maintaining physical balance in water – underdeveloped. In order to resolve this problem, either the village shall be provided with facilities or Kanai shall acquire village specific skills. This situation, which is equivocal due to the difficulty in blaming any one of the two sides 'more legitimately' than the other, makes it imperative to improve both of the sides; where, the improvement in any one of them is sufficient. This gives rise to the indeterminacy in the nature and effects of the journey from city to village. The urbanized traveller's discomfort while operating in the

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village would develop the feelings of 'otherness' about the village in his mind. The difficulty of the urbanized traveller in developing familiarity with the village deters the journey from taking place on the psycho-geographical (Nandy x) level. The novel shows that both Kanai and Piya are often fumbling for urban facilities and grappling with the prevailing natural conditions in Sunderbans. The village seems to defeat and reject the urbanized travellers during the journey. Thus, it seems to raise a question: Does modernity essentially need urbanization or infrastructure for its appearance and progress? The writer also sheds light on the formation of 'subject' in that, while city forms a subject that remains dependent on infrastructure, village develops its efficiency by strengthening intrinsic human abilities. Hence, the claim of modernity to emancipation becomes dubious, for it entangles the individual in the trap of infrastructure.

In the afterthought, Kanai finds himself in the position of Fokir while thinking about his work as a translator, who has to deal with foreign clients, in Delhi.

> There had been occasions in the past – too many of them – when Kanai had seen his clients losing their temper in the like fashion … He had survived these outbursts by telling himself that these episodes were merely a professional hazard … Yet, despite his knowledge of the phenomenon, he was powerless to stop the torrent of obscenities that were pouring out of his mouth now (Ghosh 326).

In this way Kanai experiences an exchange of his self with that of Fokir. In Nandy's terms, Kanai mirrored Fokir's self and Fokir mirrored Kanai's self. This image of the self in the mirror of the 'other' (Nandy x) extends the borders of Kanai's self. Kanai witnesses many retrogressive values suppressed deep within him which surface while piling invectives upon Fokir. The village now acquires the position of a 'resource' for city / modernity by providing Kanai with a 'mirror'. Kanai meets with a strange or unknown and 'other', less accessible parts of his self (Nandy 8). Thus, his journey proves to be a kind of self-exploration. Kanai's city-based experience of insult gets repeated in another form in the village. Thus, the novel tends to hint at the uncertainty and blurring of boundaries between city and village, and between modernity and tradition. By revealing the reciprocation of transformation between village and city, the novel seems to debunk the belief in modernity or city's privilege for unilateral transformation of village; and strongly refutes the notion that transformation is the prerogative of city / modernity.

Kanai experiences an extraordinary encounter with a tiger. In the attempt to run away from the animal, his clothes and skin get torn due to the branches and thorns. His companions Piya, Fokir and Horen operate 'interdependence' to save him by taking him into the boat for safety. Kanai decides to leave Sunderbans immediately after this experience. Kanai's decision indicates not only his depression but also the growth of his aloofness from the village; because, the related experience might have badly affected the image of village in Kanai's mind. Thus, the village is seen chasing away the agent of modernity. The novel constantly highlights the urbanized travellers' feelings of discomfort and insecurity, and their lack of confidence in operating in Sunderbans. The tiger incident also emphasises the need for interdependence in village. An urbanized traveller may have to

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participate in the practice of interdependence in village; though he/she is used to relying rather on individual agency. Ashis Nandy in his *An Ambiguous Journey to the City* takes an account of freedom and autonomy obtained by an individual in city as follows: "Such a city vends a dream of total freedom for the individual and the reasoning self, both organized around an ego so autonomous that it yields agency to nothing outside itself" (Nandy 5). In this incident, interdependence seems appropriate rather than the individual agency. Here, the village seems assertive in providing worthwhile solution and curing city by using traditional norms, and also in humbling the non-conforming ones.

Kanai's encounter with tidal surge during a storm leaves him in a state of discomfiture and deprivation. He collapses in the water and loses his uncle's notebook in the tidal wave; which, for certain reasons, is very important historical and emotional asset for Kanai and Nilima. He plans to retrieve the content of the notebook by recalling the same. Kanai's dependence on memory for retrieving the content of the notebook resembles the 'oral' tradition of transmitting literature and history through generations. In this respect, Kanai's position becomes subject to tradition. He does not emerge as a confident representative of modernity who could perform a parental role for Sunderbans; instead, being unable to protect the notebook, he seems a pathetic figure that has undergone a role of helpless child. Thus, village can betray or destroy the authority of both modernity and city. Actually, Sunderbans is familiar to Kanai, but still it is not trustworthy. The element of 'loss' has been further confirmed by the loss of Fokir's life and that of Piya's documents in the novel. The novel seems to suggest that city is not immune to loss during its interactions with village.

Piya approaches the administration of Sunderbans for getting the permit for survey of dolphins with an application along with necessary documents. Piya has become achievement oriented due to her acquisition of modern traits. Although the administration is avowedly modern, hence 'rational'; it is unresponsive because of the corrupt and lazy officers. So, it is Piya's practical or precautionary decision to involve her politician uncle in the process. Finally, she gets the permit within a single day only due to her uncle's intervention in the official process. Such use of strong individual or family connections is a characteristic of traditional society. Piya's tactfulness for getting the permit is counterproductive because it leads to the violation of the autonomy of the administration and prevalence of traditional method. Dipankar Gupta in his *Mistaken Modernity* comments:

> ... connections matter more than universal principles of justice and fair play. There
> is nothing that money and good connections cannot fix. The patronage network
> thus tends to survive and do rather well even in the so-called advanced sectors of
> the economy (16).

Submitting the complete documents shows Piya's adherence to modernity; but her use of 'strong family connections' indicates her adherence to the tradition of privilege. She goes ahead with recourse to the traditional practices. Actually, it is necessary to make the administrative office

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responsive with the help of standard institutional measures. It would require time consuming efforts; hence, it seems that Piya takes a short route. In this instance of negotiations, both modernity and tradition prevail in their own way. The situation is complicated regarding the right choice of action. Through this incident, the novel foregrounds the complexity of the negotiations between modernity and tradition. It controverts the assumption related to the curative agency of any urbanized traveller.

Piya is granted the company of a forest guard on the launch for her safety who joins hands with a local boat man called Mej-da and pressurises her for hiring Mej-da's launch for the survey by paying extraordinary costs. Other boat men deny availing her a launch as they are threatened by the presence of the guard with Mej-da. The monopoly of Mej-da, thus supported by the guard, deprives Piya of her rights to bargain and to have an appropriate deal. Once she thinks of lodging a complaint against the guard for his interference in the deal. However, she declines; and accepts the costly deal out of fatigue and the need to start the survey quickly. At this point she knows that she is faced with a choice (Ghosh 32). Anyhow, her action is destined to be counterproductive; because, lodging a complaint would contribute in implementation of modernity by protecting her right to fair deal, but that would spoil her valuable time. On the other hand, compromising with these conditions would save her time, but that would deprive her of the free choice and fair deal of a boat. In this way, either of the choices would deter modernity from its implementation. Piya has to prefer productive use of time only by sacrificing her rights and helplessly witnessing the existence of social evils such as exploitation, corruption and monopoly. Although she has been deprived of the exertion of her free choice in the deal of the boat, she exerts her right to free choice for commencing her work quickly. She prefers her narrow self-interest in the place of collective well-being of the village. Here, modernity is not only confronted with tradition, but it is confronted with its own elements.

Horen, Fokir, Kanai and Piya witness the incident of killing a tiger by the locals at night. Horen, Fokir and Kanai want to leave that place for having the premonition of legal action and the violent mob; while Piya wants to intervene for saving the tiger. Existence of tigers is indeed necessary for better environment; but it is fraught with insecurity for the locals. The tigers have killed several people along with their pets every year. Thus, the situation indicates the conflict between environmentalism and right to survival. Here, the locals are not committed opponents of environmentalism, but they cannot afford to follow it. Even Kanai, who understands the importance of tigers, has to behave in a practical way for avoiding any trouble. This episode results in anguish, anger and restlessness for all. Piya is anguished for the loss of the tiger and her inability to intervene. Active intervention would not be possible in every instance. Here, the novel makes explicit the inability of modernity for affording security to the locals.

Thus, the journey to village, being indeterminately transformative, gives rise to the negotiations between modernity and tradition. The analysis shows that the process of transformation of the village is necessarily determined by these negotiations. Village is likely to accept modernity in a partial manner. The committed adherence to the absolute form of modernity is not observed both in the village and in the urbanized travellers. This along with the subjugation of the urbanized travellers to tradition proves that either modernity or tradition would not exist exclusively. The hope that

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modernity could be transferred as a package to any place after evacuation of tradition is unreasonable. The simultaneous assimilation of modern and traditional elements has been observed among the characters in the novel. The claim of both modernity and tradition to desirability and supremacy remains ambiguous during this journey because both of them show the simultaneous existence of attractive and repulsive characteristics. In his article, "On Alternative Modernities", Dilip Gaonkar is anxious about what is 'authentically' modern. He asserts that the versions of modernity have both a dark and a bright side (6-9). The analysis of the novel justifies it. The journey results in both gain and loss for the urbanized travellers and the village concerned. The gain of the journey in the form of learning, experience and ultimately transformation is not unilateral between either modernity and tradition or city and village. All the stakeholders in the transformative journey show reciprocation of transformation among them. These observations negate the determinacy of the journey.

The interactions between the urbanized travellers and the village also justify the observance of traditional elements such as interdependence. Sometimes, the urbanized travellers are obliged to be subservient to traditional methods. In such cases, the tradition is strengthened and perpetuated even by the urbanized travellers themselves. Incompetency of the urbanized traveller in adapting to the village specific setup may result in his/her helplessness thereby resisting the pace of modernity indirectly. The helpless or humbled condition of the urbanized travellers appears to depreciate his/her alleged role as an agent of modernity. The presence of certain inherent contradictions in modernity negates its claim for supremacy and authority regarding transformation. The experiences of loss and insecurity on the part of the urbanized travellers result in increasing their distance from the village and the decline in their imagination of the village. The village is seen to be selective while accepting the elements of modernity. The village could have administrative institutions, but that would remain unresponsive. The boatmen would buy motor boats in the place of rowing boats, but they would not observe fair play and justice while dealing with the customers. Dilip Gaonkar comments about the clumsy relation between societal modernization and modern outlook as follows:

> The proposition that societal modernization, once activated, moves inexorably toward establishing a certain type of mental outlook (scientific rationalism, pragmatic instrumentalism, secularism) and a certain type of institutional order (popular government, bureaucratic administration, market-driven industrial economy) irrespective of the culture and politics of a given place is simply not true (14,15).

The present study justifies Gaonkar's observation about societal modernization, mental outlook and institutional order. The full-fledged assimilation of modernity is not observed.

Now, the findings of Ashis Nandy regarding the journey from 'village to city' have been summarized in this paragraph. Ashis Nandy finds this journey to be ambiguous. According to him, promise or dream of freedom and the glittering charm of the city vend a dream of the journey to city. However, the qualities such as secular outlook, citizenship, civility, civic virtue in city are combined

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with ruthless form of self-indulgent, unrestrained, asocial individualism. The ego in city is not truly emancipated but it is newly buffeted by rationality and objectivity. Village has evils, but city is not satisfactory alternative either. The modern urban life is found to be a disloyal ally; because, it is as heartless as the abandoned village. The rural traveller is anguished because of the dehumanized, deadening impersonality of the civic life and his/her inability to handle the impersonal heartlessness of the city. Hence, the transition from 'village as self' to 'the city as self' becomes difficult, sometimes tragic for the traveller. While responding to the city some of the heroes submit themselves to the city, but some others engage themselves in resistance with physical and hyper masculine violence. Either resistance or submission makes this journey self-destructive and tragic. The hero's dream of returning to his original normal self is not fulfilled in the city. It is necessary to understand the nature of the 'reverse' journey, that is, from city to village on this background.

It seems that Ashis Nandy explores the journey from 'village to city' for verifying the authenticity of the position of city as an appropriate place for individual development. The exploration of the reverse journey in this paper is primarily meant for verifying the authenticity of the claim of city or modernity to curative agency as implied in the popular notion. The journey from city to village is also ambiguous. The findings of this paper do not validate the implications of the popular notion. The elements such as individual agency and assertion of ego which are valued in the city carry a little hope in the village. The 'urban self' cannot fully and easily own up the village as self; consequently, it fails to establish a rapport with the village. Coping with the village is difficult for the urban self for the village lacks modern outlook, infrastructure, urban facilities and modern institutional structure. The allegedly superior urban self is itself burdened by non-modern or even traditional traits and does not conform to the modern norms completely. Here, the urbanized traveller is anguished due to the impossibility of conforming to his/her original (urban) self. The village is committed neither to tradition nor to modernity, but it retains selective attitude about modernity. Thus, it is seen negotiating the elements of both modernity and tradition. Partha Chatterjee attempts to define universal modernity as follows:

> …true modernity consists in determining the particular forms of modernity that are suitable in particular circumstances; that is, applying the methods of reason to identify or invent the specific technologies of modernity that are appropriate for our purposes (8,9).

Rationality consists in the careful selection of a suitable form of modernity. Is village then rational? It could be said that, village is not committed to or motivated by the fundamental values and the founding principles of modernity while responding to it in a partial manner. It seems that the response of the village is based on the appropriateness and convenience of the related modern traits, which does not necessarily exemplify the faithful exercise of reason. Resultantly, the dream of transformation of the village as implied in the popular notion is not fulfilled. It is evident that village faces many problems. It cannot solve many of its problems on its own; but modernity too is not able to provide it with appropriate solutions. The journey from city to village is replete with the recurrent element of loss; but the loss happens to be on both of the sides. Piya and Kanai lose their

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documentation of survey and notebook respectively. Similarly, in a successful attempt to save Piya during a storm, Fokir loses his life. In this way, both village and city receive loss due to the journey. Any solution is not necessarily sourced from city. Daniel Hamilton's attempt in the past at establishing a place called Lusibari based on egalitarian principles and Nilima's determination in establishing and running the Badabon Trust, both of them involving the locals, along with Piya's final decision to work for the study and conservation of the dolphins in association with the locals prove that the village can stand on its own. By successfully combining Piya's possession of 'global' technology of GPS with Fokir's 'local' knowledge about the dolphins and the region, the writer hints at the alternative route to transformation. The ambiguity found by Nandy in the journey from village to city is primarily marked by the betrayal of the village-based hero by the city and failure of the hero in the absolute rejection of the village. The ambiguity of the reverse journey is primarily marked by its tendency to generate negotiations between modernity and tradition which remain uncertain.

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An Architecture of a Data-Driven
Pedagogical Grammar of Kannada

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The tradition of writing grammars for languages is very old. The structure of the grammar depends upon the theory (the ideas about what a language is from the point of view of native speaker and also the social scientists including those from the language analyzed in terms of psychological and sociological perspective) of language on which the author banks upon to write it and the purpose for which it is written. In the recent times the technology ushered in is also trying to change the mode of delivery of the content of the grammar to the recipients Thus we have traditional grammars, structural grammars, descriptive grammars, transformational grammars, pedagogical grammars, school grammars and now, computational grammars, internet grammars etc. Many grammarians ancient and modem also thought and took to grammar for scholastic pleasure and some thought eve that it is a sacred realm where ordinary mortals need not tread. Just a few years ago, the grammars per se were considered as tough to understand, only for the use of scholars, educators etc. to be interpreted by them for the needy. Now, the world of technology thinks in terms of anything to make it 'easy' and wants to deliver in a 'user friendly manner' and grammar need not be an exception. In the internet, at present what we largely find as grammars are just versions of the print grammars converted into the machine readable form with hyperlinks that take the user to different chapters/topics, etc. of the grammar.

The important differences between the notions of a 'grammar' and a 'pedagogical grammar' generally conceived by the practitioners are that the general grammar is based on a formal theory of language, its main concern is language structure, emphasis is on formal properties of the language or based on the semantic principles for the analysis of the forms and their meanings. Those who follow transformational grammarians think in terms of surface structure and deep structure and are interested in analyzing what way the grammar works with respect to the presentation and analysis of ideas by native speakers and it is rule oriented. Where as in the case of pedagogical grammar it is eclectic in nature since it draws its insights from any and all the available the ones of language, main concern being language learning and teaching, it is function oriented and role oriented.

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Here it is intended to present 'A Pedagogical Grammar of Kannada' prepared for a second or foreign language teacher and learner. Also, it is useful for any person to know structure and functioning of Kannada. It is data driven and uses Kannada text with Roman transliteration extensively.

Let us examine the way the understanding of the notion of pedagogical grammar elucidated in the above paragraph is put into practice in the internet form. The users of this grammar are both teachers and learners of Kannada conversant with the use of internet. The teachers use it to clarify themselves of any doubt about a concept or example from pedagogic point of view. So also the students normally consult this to understand the concepts (Meta language used to describe concepts) and also to learn the actual use of the language. The latter is the main purpose. This happens in the context sensitive way of lessons available in the net as also in the context neutral environment.

Since in most of the cases language learning is for communicative purposes, the second language pedagogy suggests that the language teaching and learning should start from simple sentence and proceed to the complex ones and also from frequent patterns of sentences to the infrequent ones. That is to say, what comes after what and what goes with what. Though there are statistical methods to arrive at some kind of classification or the other in this regard, the intuition of the linguistically oriented native speaker materials producer plays an important part in deciding these. Hence, the architecture of a Kannada pedagogical grammar commences with the simplest sentence as a basic unit for the understanding of the language structure. And the conversations thus based can be summed up in the simplest term as 'question and answer practice, in most cases of language learning.'

Before going into the actual elucidation of the grammar there are many decisions taken in the context of language structure as well as internet. The following decisions were taken: Sentence as a dynamic phenomenon in language use and not as a static structure in the language. So it forms the basis from which the grammar begins. The spoken standard Kannada normally used in and around Southern part of Karnataka forms the language variety. Since the grammar is going to be used by those conversant with internet, only Roman transliteration of the Kannada letters will be used. The same in due course, can be made available in Kannada fonts too either using UNICODE. The user friendliness is also introduced by providing English gloss for the sentences and the vocabulary used in the illustrations. This type of pedagogical grammar can be used as a tool to learn a language by the motivated learner as once upon a time people were learning grammar to learn a language.

A decision has to be taken about all the teachable/learnable items that are embedded in each sentence pattern.

Sentence Patterns

Sentences with only nouns or Copula or verb less sentences

idu eenu?

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idu pustaka.

ivu eenu?

ivu pustakagaLu.

ivu eSTu pustakagaLu?

ivu muurupustakagaLu.

ivanu yaaru?

ivanu kaavalugaara

ivaru yaaru?

ivaru kaavalugaararu.

avaru yaaru?

avaru aNNandiru.

idu pustakanaa?

jaidi, idu pustaka.

alla idu pustaka alla.

avaru kaavalugaararaa?

haudu, avaru kaavalugaararu

alla, avaru kaavalugaararu alla.

avaru naukararu.

adu yaava kacheeri?

adu taaluuku kacheeri.

adu entha pustaka?

adu doDDa pustaka.

aa pustaka yaaradu?

aa pustaka nannadu.

aa kitaki enthadu?

aa kitaki cikkadu.

oo

uu

mattu

athavaa

Sentences with Verbs

Sentences with Modal Verbs

nimage eenu beeku?
nanage pustaka beeku.
(beeDa, saaku, saalalla, iSTa, iSTa illa, gottu, gottilla)

Sentences with Permissive Forms of Verbs

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naanu manege hoogalaa?
naavu manege hoogooNa.

Sentences with Imperative Forms of Verbs

niinu manege hoogu
niivu manege hoogi/hoogiri
avaru manege hoogali - optative mood - speaker gives his option resulting in a kind
of permissiveness.

naanu manege hoogabeeku
beeDa, beeDi, baaradu, bahudu, kuuDadu

Sentences with Potential Forms of Verbs

naanu manege hoogaballe
naanu manege hoogalaare
Sentences with Present Definite Forms of Verbs (Present Indefinite/Habitual)

niivu saayankaala elli irtiiri?
naanu saayankaala maneyalli irtiini/iralla.
naanu avarannu kariiitiini/kareyalla

Sentences with Present Forms of Verbs

naanu kacheeriyinda manege bartiini/baralla
naanu kacheeriyinda manege baruvenu.   (general present/habitual cum definite future)

Sentences with Purposive Infinitive Forms of Verbs

niivu kacheeriyinda manege eeke bartiiri?
naanu kacheeriyinda manege uaaTa maaDakke bartiini.
MaaDalu, maaDalikke, maaDokke, maaDoodakke

niivu hooguvudaralli naanu bartiini.
niivu hooguvudarinda tondareyaagutte
niivu hooguvudannu taDiitaare

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Sentences with Causative Forms of Verbs

naanu ninage tinDi tinnistiini. (more natural)
naanu maguvannu malagistiini

Sentences with Reflexive Forms of Verbs

naanu tale baacikoLtiini.

Sentences with Past Tense Forms of Verbs

naanu manege bande/barlilla.

Sentences with Past Participle Forms of Verbs

naanu kaceerige hoogi manege bande.
naanu kacheerige hoogade manege bande.

Sentences with Conditional Forms of Verbs

naanu kacheerige hoodare nimma manege bartiini.
naanu kacheerige hoogade iddare nimma manege bartiini.

Sentences with (present) continuous forms of verbs
naanu kacheerige hoogtaa irtiini.
iralla
naanu kacheerige hoogtaa iddiini.
illa

Sentences with (Past) Continuous Forms of Verbs

naanu kachheerige hoogtaa idde.
hoogtaa irlilla.
naanu kacheerige bandiddiiini
bandilla
naanu kacheerige bandirlilla

Sentences with Relative Participle Forms of Verbs

adu naanu nooDida kaagada.

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adu naanu noDada kaagada.   (nooDuva)

Sentences with Participial Nouns (not necessary as participles are derived from verbs)

aa kaagada ooduvavanu nanna maga
aa kaagada oodidavanu nanna maga
aa kaagada oodadavaru illi illa.
aa kaagada ooduvudu iiga alla   (ooduvaaga type is adverbial constructions)
ante
anta
emba
endu

The Computational Aspects

      Back end has the following: Clean tagged corpora of Kannada – methodology used to create the corpora this forms the database for the phonology, morphology and syntax of the grammar.

      Programmes to process the queries of users include the frequently sought questions and providing of the probable answers.

      A general study to know the user needs resulted in identification of their needs and an inventory of their frequent needs of a pedagogical grammar are the grammatical category of the word, meaning of the word, the mode of addition of the case/tense suffixes and the internal changes that take place during such additions, concordance etc.

      Multilingual dictionary of Kannada – Hindi – English forms data base of meanings. This database has words of the corpora as well as other frequently used words of the languages.

Output are the results of the random queries.
Test-bed: for accuracy of the results and its user friendliness.

Sentence types like N+N, N+V
Sentence length from shortest to the longest.
Given a sentence break into phrases and clauses
Provide analysis of a given sentence and also analyse a sentence from the database.

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Incorporating Communicative Tasks in Grammar Teaching: A Need of the Hour

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Abstract

The purpose of the current paper is to present a comparison of the three different approaches of teaching English grammar in the Indian Language classrooms. Furthermore, an attempt is also made to provide examples of the grammar presentation and practice exercises of the latest and the most effective but unfortunately the least used method of grammar teaching in Indian educational landscape i.e. Communicative English Language Teaching approach.

Keywords: Grammar-translation Method, Audio-Lingual method, Communicative Language Teaching

Grammar teaching is an important component of all the language acquisition courses offered to the students in the schools and colleges across India. Since grade one, training to learn the set of grammar rules begin to take place in the classroom and also occupy his mind space in the form of homework. The child is made to rote the rules, (s)he does it and keeps doing it till (s)he gets his graduation degree. Therefore, this practice underscores the importance that the teaching of grammar holds in Indian education landscape, but unfortunately despite being taught grammar for almost 12-15 years, most of the people suffer from what Diane Larsen-Freeman mentions in her Interview" inert knowledge problem." The term was coined by Alfred North Whitehead in 1929 in some different context. He used it to refer to the fact that students learn concepts in the classroom that they cannot later put to their own purposes outside of the classroom. Diane applied the same term very well to the teaching of grammar. Students are taught grammar as a set of rules, but even if they can apply the rules to exercises successfully during the lesson, they don't seem to be able to activate their knowledge of the rules when they are communicating during another part of the lesson or in another context.

The researcher considered the traditional language teaching methodology used in the classroom as major source of the inert knowledge problem. Therefore, it seems that if the students are taught using only this method, language acquisition problems and ineffective

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learning environments are created, in which learners hardly participate and/or volunteer. That does not promote learning.

An Overview and Comparison of the Different Grammar Teaching Methods and Approaches

Grammar-translation is the most common way of learning languages for hundreds of years. Students study the grammar of sentences in the target language. They translate them into their own language – or the other way around.

In a typical grammar-translation class, the teacher uses the students' mother tongue most of the time. In a typical grammar translation lesson, grammar is taught deductively: the teacher presents the grammar rules, provides long and detailed explanations and gives examples (usually a list of isolated sentences), students study the rules and practice grammar through translation exercises. A lot of attention is paid to reading and writing; little attention is paid to speaking and listening. Most of the interaction is from the teacher to the student; there is very little student-student interaction.

The ultimate goal is to achieve accuracy, that is, to produce grammatically correct sentences.

Grammar-translation became unpopular because students translated written sentences, knew grammar rules perfectly, but were not able to communicate in the target language. However, it is clear that asking students to translate into and out of their language and English can teach them a lot about the similarities and differences between the two languages.

Audio-Lingual Method

Audio-lingual methodology gives students a lot of speaking practice by using habit-formation drills. Students repeat sentences time and again until they are memorized. Audio-lingual methodology is connected to the theory of behaviorism. It uses a stimulus response reinforcement approach to language and grammar learning. A stimulus (a teacher's prompt) provokes a student response (a sentence), and this response is reinforced by reward of, for example, teacher praise and student satisfaction. If you repeat this procedure often enough, some people suggest, the language will be learned. Noam Chomsky was the first scholar who challenged the theory of behaviorism. He asked the logical question: Why can we all say new things that we have never heard before? In the 1970's, teachers stopped using only Audio-lingual methodology.

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However, one of the main components of audio-lingualis – **language drilling** – which is still used in many lessons because many teachers and students believe that frequent repetition is a key to successful learning.

Communicative Language Teaching Approach

Historically, Communicative Language Teaching (CLT) has been seen as a response to the Audio-Lingual method. CLT focuses on the idea that people learn language if they have opportunities to use it, and that if students have a desire to communicate and a purpose for communicating (rather than just practicing a grammar item), then the language learning will take care of itself.

In CLT, students do many speaking and writing tasks, trying to use any and all of the language that they can. CLT focuses more on content than on form; it puts focus on communication related to the realistic use of language in context. It concentrates on how successfully students can communicate, rather than on whether they are speaking or writing correctly. Correction often takes place after the students have tried to speak or write communicatively.

CLT gives students opportunities to practice using the language and to see its relevance outside the classroom. Also, it focuses on active learning, as well as on teaching.

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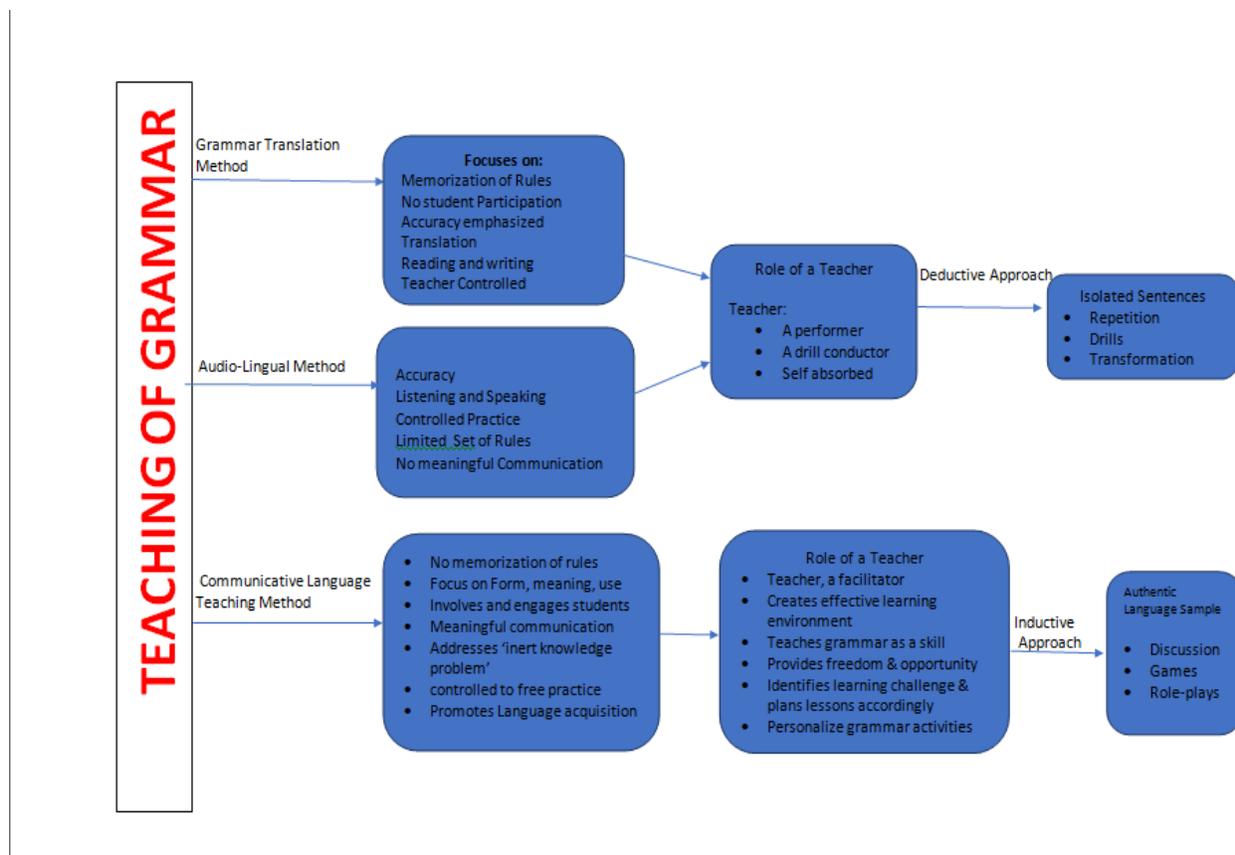
Graphical representation of an Overview of the three approaches

In the Grammar translation method, a teacher is considered as a sage on the stage. She is a performer, a drill conductor and the one who manages the entire grammar show in the class and the poor students are only the spectators. They are expected to master a simple grammar item followed by the learning of complex structures. They do, yes, many a times, they succeed in learning the set of rules but, unfortunately, they never learn to use it in the diverse situations they encounter in their academic and professional lives. Since they are made to learn using isolated sentences and they are deprived of the opportunities to explore the functioning of grammar in context, they never develop their own understanding of the grammatical principles of the target language. Hence, an appropriate blend of both the methodologies should be used to engage the students in the meaningful and focused tasks to bridge the gap between form, meaning and use.

It is important to identify the leaning challenge of the students followed by the presentation of the required grammar item in context using authentic study materials and real life situations. Practice, as Scott said, is vital to gain fluency, accuracy and restructuring, should smoothly glide a student from scaffolded to unscaffolded grammar practice like ranging from drills, story chains and guessing games to role-plays, debates, presentations and discussions.

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Hence, an eclectic approach is to be used to meet the learner's needs.

Sample Grammar Presentation
Using
Communicative Language Teaching Approach

Topic: Introduction to the Future

Aims: - To frame sentences in the future
     - To practice 'wh' questions in the future
    - To develop students' speaking skills

Level: Intermediate
Introduction
     In this lesson, students practise forming, asking and answering 'wh' questions, besides, framing sentences, in the future tense through a game.

Task: My birthday game
• Demonstrate the game to the whole class. On the board write 'My birthday'. Explain that you are going to tell the students how you're planning to spend your special day i.e. your birthday. Your objective is to share the complete plan. The objective of your opponent (the class) is to stop you from finishing by interrupting you politely to ask questions (using future tenses). Elicit a few examples of the types of questions students can ask. Write them on the board.
E.g.
What are you going to wear? Who will you celebrate your birthday with? How will you get there? Where might you go for the dinner? Etc.

• You have a limit of three minutes. Nominate a student to keep a track of the time. Then begin.
E.g.
Teacher: Itis my birthday soon and I'll be thirty next Friday.
Student: Oh really? Are you going to have a party?
Teacher: I'm going to have a meal in "The Country Inn" with a few friends. There'll be about ten of us.
Student: That'll be nice. But it's quiet far off. How'll you get there?
Teacher: Yes, it'll take us two hours to be there. All of us have got bikes and we're driving down to the restaurant.
Student: When will you leave for the party?
Teacher: We'll be leaving at 5 in the evening from my workplace.

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Stop after three minutes and check how much have they succeeded in interrupting you to fulfil your objective.

• Put students into groups of four to play the game. Students take turns to describe what they intend to do on their next birthdays. The other students interrupt politely to ask questions. Tell students when to start and stop. The winner in each group is the student who could describe his plan completely.

Once the task/game is over, the teacher explains the students by showing the timeline below that talking about the past and the present is easy because they are real and we say about what happened some time ago or what is happening now.

(borrowed from https://www.slideshare.net/lachesisbraick/verb-tenses-of-english)
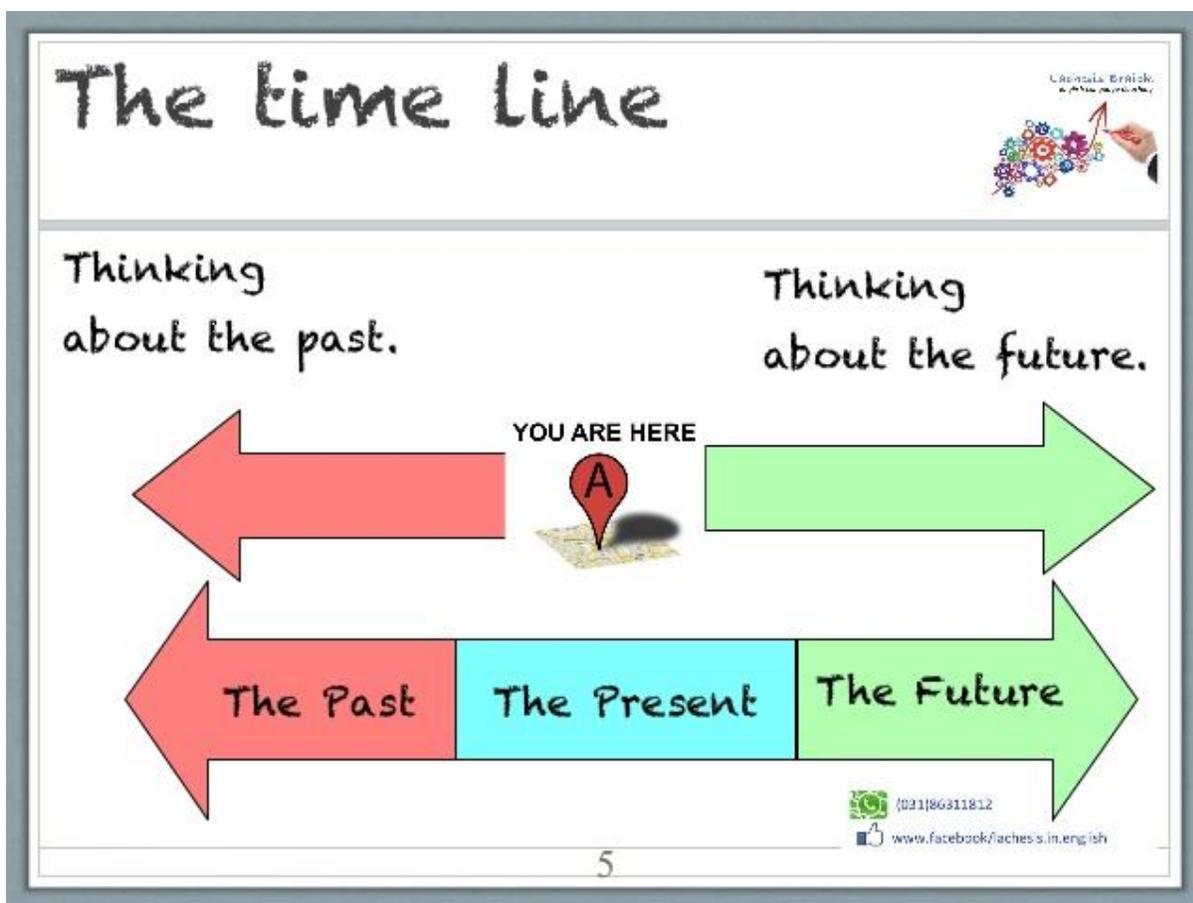
But talking about the future can be a challenge sometimes, as we talk about predictions or the things likely to happen in the times to come. Moreover, there is no single form that we can always use for the future. There are many different ways of talking about the future, depending on how we see a future event.

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Verb Forms Used for the Future

Here are some examples of verb forms used to express the future.

1	Be going to	I am going to have a meal in "The Country Inn"	(an intention)
2	Will	I'll be thirty next Friday	(neutral future)
3	Present Continuous	We're driving down to the restaurant	(an arrangement)
4	Present Simple	It is my birthday soon	(a timetable)
5	Will be doing	We'll be leaving at 5 in the evening	(in the course of events)

Example:2

Topic: To Review the past Indefinite

Aim:

- To revise simple sentences and Wh-questions in the past
- To develop students' speaking skills

Level: Pre-Intermediate

Introduction: In this lesson, students practise forming, asking and answering 'wh' questions, besides framing sentences in the past tense. They do individual, pair and group activities and play a game too to improve their proficiency level.

a) What did Sheena do on holiday to Goa last summer? Look at her photos and use these words to frame the sentences:

Play volleyball, lie on the beach, swim in the sea, go out dancing, have a picnic

1. She had a picnic.

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2. ………………………………………………..

3. ………………………………………………..

4.………………………………………………..

5……………………………………………….

b) Divide the class in small groups. The students sit in a circle. They take turns to ask a question to their groupmate sitting next to him/her using any of the given prompts like When did you last go to the cinema? The second student responds and asks the next question.

e.g.   *I went to the cinema last Sunday/ a month ago.*

- meet your childhood friend
- read a story book
- go shopping
- get a present/gift

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- visit a zoo
- cook a meal
- go to the cinema

c) Guess the question

• Put students into pairs; A and B. Give Students A a copy of Task 1A and give students B a copy of Task 1B.

Task 1A	
Student A. Write the answers to these questions on a piece of paper. Write simple answers. E.g. six o'clock, soup, at home, by bus, midnight.	
1	What time did you wake up in the morning today?
2	What did you have for lunch yesterday?
3	Where did you have dinner yesterday?
4	How did you come to class today?
5	What time did you go to bed last night?

Task 1B	
Student B. Write the answers to these questions on a piece of paper. Write simple answers. E.g. 7:45, noodles, at grandma's home, on foot.	
1	What time did you arrive at class today?
2	What did you have for breakfast today?
3	Where did you have your lunch yesterday?
4	How did you go home from the school yesterday?
5	What time did you leave your home today?

Students read their five questions and write their answers. They must not show their partner their worksheet.

• Student A tells student B their answer for question 1. Student B tries to guess the original question. Then students exchange roles and repeat the activity. For question 2, student B tells student A their answer first. Students guess each other's questions, taking turns to go first each time. It is important to monitor students and encourage them to help each other with guesses.

d) The 'yesterday' game

• On the board write 'yesterday'. Explain that you are going to tell the students how you spent yesterday. Your objective is to arrive at bed time. The objective of your opponent (the class) is to stop you from arriving at bed time by interrupting you politely to ask questions (using

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past tenses). Elicit a few examples of the types of questions students can ask. Write them on the board.

E.g.

What did you wear? Who did you go with? How did you get there? What did you see? Etc.

• You have a limit of three minutes. Assign the duty of time keeping to a student. Then begin.

E.g.

Teacher: I had breakfast and …

Student: Excuse me, but what did you have for breakfast?

Teacher: Actually, I had cornflakes.

Student: Did you have sugar on your cornflakes? Teacher: Yes, I did.

Student: Where did you buy the cornflakes?

Stop after three minutes and check how far into yesterday you were able to describe.

• Put students into groups of four to play the game. Students take turns to describe what they did yesterday. The other students interrupt politely to ask questions. Tell students when to start and stop. The winner in each group is the student who gets to the latest time yesterday.

Conclusion

Since long grammar-translation method has dominated the Indian classrooms at all the levels which the researcher feels has many limitations and cannot be used as the only method for the purpose of English language acquisition. Hence, Communicative language teaching methodology needs to be adopted to make a paradigm shift from the teacher-centered classroom situation to the more engaging student centric language classroom situation.

Any one method cannot be described as the best one for all the students as there are multiple factors that determine the choice of the methodology by the teacher. Rivers (1981:54), however, suggests using an eclectic approach in which the teacher absorbs the best techniques of all the well-known language teaching methods into their classroom procedures, using them for the purpose for which they are most appropriate.

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Andhra Lokokti Chandrika :
A Collection of Telugu Proverbs - One of the Earliest Translations into English

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Abstract

This is the 150th year of the publication of **'Andhra Lokokti Chandrika : A Collection of Telugu Proverbs'** *by Captain M.W.Carr in English. It was one of the earliest translations published in 1868 A.D. and it paved way for the succeeding ones. It is significant in more than one sense that besides introducing the Telugu ethos and aesthete to the English-speaking readers, it illustrated the universality of human experience and expression against the canvas of life by giving parallel proverbs, the counterparts of Telugu proverbs, in languages like German, Scottish, Spanish, Latin, Italian and a few other world languages.*

This monumental translation work presented a wide range of 2,700 proverbs in Telugu – including a few hundred Sanskrit proverbs. These wise sayings present the panoramic view of sentiments, beliefs, mannerisms, idiosyncrasies, virtues, vices and ratiocinations of people of this land, the Telugu psyche in its myriad hues. This work is a must read for every Telugu man who is a student of English language and literature who wields his hand at translation.

Telugus were among the earliest Indians to attempt translation of their works into English. Besides translation of classic Sanskrit works into English by both Westerners and Indians, the masterly pieces translated from the vernacular languages of India, became instrumental in constructing bridges of understanding and awareness between the Orient and the Occident and also between different regional languages within India.

In Telugu, '*Andhra Lokokti Chandrika* : A Collection of Telugu Proverbs – Translated, Illustrated and Explained' complied by Captain M.W. Carr published in 1868 AD was a surprisingly exhaustive work comprising 2,700 Telugu Proverbs and 488 Sanskrit Proverbs. This year happens to be the 150th year of its publication.

The beauty of this path-breaking work is in not just providing literal English translation of the Telugu Proverbs, but in proffering appropriate explanation and in some cases, wherever possible, quoting the counterpart of the Telugu saying in other world languages like German, Scottish, Spanish, Latin, Italian, French etc. This instills in the reader's mind a sense of universality of human experience cutting across languages, cultures and religions.

In addition to this, the author has also given an interpretative explanation and footnotes for certain concepts and words typical of the culture, to facilitate a comprehensive understanding of the apothegms. Let us look at a few samples.

అడకత్తులోని పోక

Like a nut in the nippers

Adakattu are nippers used for breaking Areca Nuts.

To be between the hammer and the anvil (French).   (35; P.7)

ఉయ్యాలలో పిల్లను వుంచి వూరెల్లా వెతికినట్టు

Putting a child in a cradle and looking for it all over the village.

He who looks for his ass and sits on its back (French).

See how the following popular Telugu Proverb corresponds exactly to the Danish one: (332; P.60)

గుర్రము గుడ్డిదయినా దాణాలో తక్కువ వుండదు

Although the horse be blind, he won't eat less corn.

Supporting a useless person.

A bad horse eats as much as a good one (Danish)   (793; P.143)

పెరుగుట విరుగట కొరకే

To grow is but to be broken.

Ruin follows speedy exaltation.

Fortune and glass soon break, alas! (Dutch)   (1531; P.268)

The author of *Andhra Lokokti Chandrika* has taken utmost care in explaining the usages, mannerisms, concepts and idiosyncrasies typical of the Telugu stock as reflected in their proverbs. He has given a detailed explanation to facilitate the reader's comprehension.

పోరాని చుట్టము వచ్చినాడు, తమలపాకులు బొడ్డు వంచి కోయమన్నట్టు

"A near relation has come" said he "Stoop and pluck the betel leaves".

The owner of the garden unwillingly complied to his relation's demand to be supplied with betel leaf gratis, and instructed his gardener with the ambiguous phrase "stoop and pluck", which the relation understood to mean that the order was to be obeyed with alacrity, the object really being that the worst leaves, which are always nearest the ground, should be given. The word translated "near" signifies literally "one goes not". Applied to that which is done because politeness requires it, but unwillingly.   (1569; P.274)

సంజయ రాయభారము

The embassy of Sanjaya.

Sanjaya was employed by as an ambassador by the Kurus and showed no zeal for his party.

(See the *Mahabharata*)

Applied to a person who takes no real interest in the performance of his duty.

(2078; P.359)

ఇల్లు ఏడ్చే అమావాస్య, యిరుగూ పొరుగూ ఏడ్చే తద్దినం, వూరు ఏడ్చే పెండ్లి లేదు

There is no new moon which the household regrets; nor annual ceremony, the neighbours; nor marriage the whole village.

At the new moon, the Hindus abstain from eating rice in the evening, but take care to make up for it with other good things; at the Taddina (ceremony on the anniversary of a deceased relative's death) the neighbours are feasted; and to a marriage the whole village is invited. (271; P.48)

The precision and brevity exercised in the choice of words, the inherent rhyming wherever possible and also the accuracy in explanation in driving home the import of the saying i.e., the wisdom element, which is the proposed outcome of all proverbs, is omnipresent in this magnificent work. Look how beautifully the following well-known Telugu saying is translated and explained:

మింగ మెతుకు లేదు, మీసాల మీదికి సంపెంగ నూనె

Not a grain to eat, but scented oil for the mustaches.

Love of outward show disproportionate to one's means.   (1728; P.299)

మేక మెడ చన్ను

The wattle on a goat's neck.

A useless appendage.   (1808; P.313)

మేకవన్నె పులి

A goat-coloured tiger.

A wolf in sheep's clothing.   (1809; P.314)

సంతోషం సగం బలము

Happiness is half (a man's) strength.   (2081; P.360)

Even most of the Sanskrit proverbs selected by M.W. Carr in this book were all well-known to Telugus and the translation is equally precise and awe-inspiring.

(While be Sanskrit sayings were given in Devanagari script in the book, they are given in Telugu script here for the convenience of readers.)

మౌనమర్ధాంగీకారః

Silence is half consent.

Who keeps silence consents (Italian)

He who says nothing, consents (French)   (327; P.448)

యథా రాజా తథా ప్రజాః

As the king, so the people.

Like king; like people (Latin)   (335; P.449)

లంఘనం పరమౌషధం

Fasting is the best medicine

Feed sparingly and defy the physician   (366; P.458)

విభూషణం మౌన మపండితానాం

Silence is the ornament of the ignorant.   (389; P.463)

A study of M.W. Carr's book is extremely helpful to everyone from Telugu background who has something to do with English language and its usage. It is mandatory for those who study literature and work on translations.

The readers of this rare and valuable work understand the following things:

➢ The culture and language are interrelated and they influence a person's imagination which is at the root of all creativity and professional endeavours.

➢ Surprisingly, much has not changed in Telugu idiom and English usage, though a few structural changes in language usage took place in the last one and a half centuries, a time of great global change.

Last but not the least, a reader of this work will see that his vocabulary expands by leaps and bounds and his aesthetic and intellectual horizons extend a lot leading to a synthesis of linguistic expression and articulating wisdom. Finally, this book is a prescription not to be ignored.

Reference: ఆంధ్రలోకోక్తి చంద్రిక : A Collection of Telugu Proverbs, Translated, Illustrated and Explained Together with some Sanskrit Proverbs, M.W. Carr, Asian Educational Services, New Delhi, 1989.

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Appropriation of Women: A Feministic Reading of Khushwant Singh's *Burial at Sea*

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Abstract

  Broadly speaking, feministic theories bring to the fore the socio-political, cultural, religious, linguistic and psychological structures that undermine female role in life with the intent of deconstructing them and encouraging the intellectual onslaught against gender discrimination. This paper critically analyses how male-chauvinism in Indian culture 'appropriates' women and how they are treated as commodities in the novel *Burial at Sea* by Khushwant Singh covertly undermines the patriarchy through the creation of a female protagonist who breaks free and becomes self-willed, independent and confident. Colette Guillaumin's concept of appropriation is employed as a theoretical framework to analyze how women are appropriated. Through a close reading of the novel, appropriate sentences and passages are culled to provide textual evidence. The findings of the research suggest that the text understudy affirms women appropriation in Indian culture in one way or the other.

Keywords: Khushwant Singh, *Burial at Sea*, Patriarchy, Feminism, Women Appropriation, Female marginality.

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Introduction

The novel *Burial at Sea* starts with the death of Victor Jai Bhagwan, a committed patriotic industrialist who becomes a big tycoon by sheer diligence. He bequeaths all his property to his only daughter Bharti. As per his will, he is to be buried at sea and no religious rites are to be performed. Nobody other than Bharati's aunts, their husbands, children, Ma Durgeshwari, the tantric woman, and her pet tiger Sheroo, and the yoga teacher Swami Dhananjay Maharaj were permitted to enter the yacht to perform the last rites. Victor was the son of Krishan Mattoo Lal who wished to bring up his son as an English aristocrat. He employed an English maid to teach his son English manners. Later he was sent to Eton school and Oxford College in London. Victor returned as a polished gentleman. Motivated by his patriotic feelings, he wanted to westernize India and make it self-sufficient. He set up the industry and the business flourished and within a few years, he had the whole network of industries all over the country. Victor married Jaishree whom he used merely as a sex-toy and never gave her happiness. She bore him a daughter named Bharti. The latter attached too much with her father. Victor bought her a yacht from Europe and named it 'Jal Bharti' after her daughter. When she grows up she takes charge of the business of her father. She assists him and pacifies the situation during hard times brought on by the conspiracies of rival groups. She stands by her father through thick and thin. Victor's life is full of ups and downs until his death. The aim of this paper is to analyze the novel in feministic perspectives or more specifically, as to how patriarchy operates in Indian culture and how women's time and body are appropriated by men. The study will be conducted within the framework of Colette Guillaumin's theory of appropriation. Its basic assumptions will be set as benchmarks against which the novel will be analyzed. The study will also highlight the significance of realization on the part of women of their physical appropriation. The novel understudy has not been studied in this perspective; so this research will be a valuable addition to the existing criticism on the said fiction.

Patriarchy

The word patriarchy which is frequently used by feminists and writers literally means "the rule of the father or the 'patriarch' in a family where the eldest male is the head of the family and controls his wife, children, other members of the family and slaves" (Kamla, 1994, p.3). According to Gerda Lemer (1993), patriarchy as a cultural phenomenon has roots in the ancient worlds which go back to the time of evolution of man. Over a period of time, it has become a general term to denote male dominance or male-chauvinism in different spheres of life. "It is a system of social structures and practices in which men selfishly dominate and exploit women to their own satisfaction. It can also be said to be an ideology in which men are seen as superior to women, that women are and should be controlled by men and that they are part of men's properties" (pp.3-4). Engels (1884) succinctly referred to it as the earliest system of domination

establishing that it is "the world historical defeat of the female sex."Patriarchy may be noticed in many parts of the world with more or less differences and more or less similarities owing mainly to the varying variables like political system, culture, religion, and other regional characteristics etc. Family, being the basic unit of society, is said to be patriarchal when the male member is presumed to be the rightful head that has the authority to control and manage household affairs. He is the one who is the decision-maker, controls women's labor, production and mobility. This has been noted by Kathleen A. Lahey (2002) when she wrote, "Most women procreate and nurture under conditions of such unrelenting male control that it is fair to say that all of the women's reproductive arrangements are subject to some form of patriarchal domination" (p.104). Women unconsciously internalize that the real authority lies with men and in this way family becomes a place that teaches patriarchy. Ways of life, living, routines and the mindset are transmitted to the following generations which become socialized into the patriarchal structures running through the family. Feminist theories have updated and expanded the understanding of Patriarchy in the second half of the twentieth century. A feminist theory typically characterizes Patriarchy "as a social construction, which can be overcome by revealing and critically analyzing its manifestations and institutions" (Tickner, 2001). For many feminists, however, Patriarchy is more than the divide that exists between men and women particularly with regard to the distribution of authority. Feminism considers it an unjust social system where women are oppressed, suppressed and discriminated against. As Carole Pateman (1988) writes, "The patriarchal construction of the difference between masculinity and femininity is the political difference between freedom and subjection" (p.207).

Colette Guillaumin's Concept of Appropriation

It is generally acknowledged that in various spheres of life, women are the victim of exploitation. From the works related to cuisine to the labor market, they are undervalued for their work and are given meager wages as compared to men. It is also acknowledged by almost everyone that the household chores they usually carry out are unpaid work. In fact, "the exploitation of women is the basis of all thinking about the relations between sex classes, whatever its theoretical orientation" (Guillaumin,1995, p.179). According to Guillaumin(1995), an appropriation is a primary form of women oppression that renders them as an object or commodity. The "appropriation of women's reproductive force" and the control of their bodies and their sexuality comes from radical feminism which is based on the premise that human production that happens in women's bodies is appropriated and controlled by the male chiefly for his benefits. The male class enforces appropriation. Appropriation is not merely about their exploitation either at workplaces or in their households but it is more about their direct physical appropriation, by which she means "the reduction of women to the state of material objects and which she compares to slavery and serfdom" (Tyson, 2006, p.99). "The particular expression of this relation of appropriation (that of the whole group of women, and that of the individual

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material body of each woman) are: (a) the appropriation of time; (b) the appropriation of the products of the body; (c) the sexual obligation; (d) the physical charge of disabled members of the group (disabled by age—babies, children, old people—or illness and infirmity), as well as the healthy members of the group of the male sex" (Guillaumin, 1995, p.181). The appropriation of time refers to the marriage contract that does not specify any timeframe for women for which they are to work. It also specifies no holidays on which they won't have to work. This appropriation of time, however, "does not concern just the wife, but also members of the group of women in general, since, in fact, mothers, sisters, grandmothers, daughters, aunts, etc. who have made no individual contract with the husband, the 'head of the family', contribute to the maintenance and upkeep of his property (living or inanimate). The laundry, the care of children, the preparation of meals, etc., are sometimes taken charge of by one of the mothers or sisters of the spouses, by their daughter or daughters, etc" (ibid, p.182). Patriarchal setup presents woman particularly the wife as a property and each man the enjoyment of the class of women as if he has obtained a private ownership. The appropriation of the products of the body is common in some cultures where woman's milk is literally sold by the male members of the family. It also implies man's authority to [mis]use the female body. Women who are compelled to go house to house to feed the others' children is an instance of this appropriation. For example, the decision of having the number of children is exercised by the husband and kids are the property of the male. "The wife must and will bear all the children that her husband wants to impose on her. And if the husband exceeds what is convenient for him, he will put all the responsibility on the wife, who must give him everything that he wants, but only what he wants" (ibid, p.183). The sexual obligation of women occurs both in marriages and the acts of prostitution. The main difference between the two is "…that the time limits are placed on a man's use of prostitutes, and he must pay for the specific acts he wants" (Tyson, 2006, p.99). Guillaumin (1995) opines that apparently they are deemed as diametrically opposed to each other, but in reality, they confirm each other in their expression of the appropriation of the class of women. "The apparent opposition is based on the intervention or non-intervention of payment, that is, of a measure of this physical usage" (p.184). She also refers to the patriarchal standards of judgment of the same offense committed by a man and a woman. The practice of adultery on the part of a woman mostly becomes a ground for her divorce; in case of man, it is not necessarily so. It means a woman must be well aware that she is appropriated and her husband's property. It means that her body does not belong to her personally, but to her husband. "A man's recourse to prostitution is not adultery and is in no way grounds for divorce. It is thus that when a man has a sexual relationship, his body is not considered 'taken in hand'; rather he keeps the ownership and subsequent freedom of use of it. He can use it freely, sexually or in any other way, outside of the link that he has established with a particular person, 'his wife'" (ibid, p.185). Lastly, the rearing of children and taking care of the sick or disabled member of a family or the elderly are usually the responsibility of women. And often the households get the services of the paid workers who are

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generally women. As Tyson (2006) maintains, "…the overwhelming majority of it is done by unpaid female family members or in some cultures, by unpaid female religious workers, such as nuns" (p.99). These areas of appropriation lead to intensify the disempowerment of women, enhance their marginality and deprive them of a sense of their individuality as well as "…of their independence and autonomy. In short, women are the social tool assigned to those tasks that men don't want to do"(ibid).

Analysis

Although the novel understudy does not strike as a feminist document at first glance, however, there are some strains of feminist issues which can be explored through research. The novel is set in India where patriarchy dominates and women form a separate, 'other' class that is dependent, oppressed and subordinated. Not to speak of the women from lower, middle and lower-middle strata of society which make the bulk of the population, the elitist households have similar stories to tell. MattooLal household is highly affluent; he is a renowned public figure in India having close ties with celebrities like Mahatma Gandhi. He is one of the few who can afford to send his children abroad for education and who can appoint an English maid to look after them. When his son, Victor, grows up, MattooLal decides that his traditional wife, who lacks etiquettes can't nurture him properly or the way he wants. She is considered a rustic lady who knows nothing about life except for doing household chores and bearing children. In Feminist terms, she is completely appropriated by her husband. She has no voice whatsoever in household affairs. She carries out the routine works tirelessly. Both husband and wife seem to have internalized the patriarchal structures through their families. His wife, in particular, has no knowledge of how she is being objectified let alone launching a protest against her underprivileged status. "Her husband told her she was becoming an embarrassment, so after some time she decided to eat her meals alone" (Singh, 2004, p.13). This, of course, is a worse kind of discrimination in the name of westernizing his son. He employs an English nanny Valerie Bottomley who is to teach Victor the 'civilized' manners. The boy becomes highly meticulous and fluent in the English language in her company in a relatively short time. He is largely kept away from his own mother and this segregation, though not permanent, is an example of the appropriation or control of the product of woman's body, which in this case is Victor himself. Even Bottomley feels it profoundly and she "protested that he (MattooLal) was being unfair to Madam" (ibid, p.15). Later, the decision of MattooLal to send his son to London was purely his own. He did not feel the need for consulting his wife. She was just informed.

Women suffer primarily for their gender and secondarily for other associations. At the level of gender, even the other labels can't save them from oppression. Bottomley's case is quite relevant in this context. She is an English woman but being a nanny working in a patriarchal household, she is likely to suffer from sexual harassment. She is paid for bringing up Victor but

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MattooLal is bent on exploiting her for the only reason that she belongs to the vulnerable, objectified class of women. "…the missionary's daughter (Bottomley) giggled, and Mattoo heaved into her with schoolboy impatience. At forty he had finally realized a childhood fantasy – to fuck a white woman, a gorimem" (ibid, p.16). This is a blatant expression of physical appropriation or woman's sexual obligation. It is not even the case of prostitution, for she is not paid for this. Her duties don't include sex. But she seems to have no option than to yield and let him gratify his urge. In fact, not only her services but her body, too, is appropriated by MattooLal. "Behind his back, his friends described her as Mattoo'srakhail – mistress" (ibid, p.60). 'Rakhail' clearly has a negative and derogatory connotation in Indian culture. The word refers to a woman whose body can be used anytime for any length of time with the complete appropriation of time.

Mattoo's three girls are given a less space in the novel. It is on the cards that the novelist might have deliberately done so in order to invite the readers to plunge the depths of discrimination meted out to women. MattooLal never thought of making any of her daughter educated in some prestigious institutions. He was rather least concerned about their education at all as compared to his son. There is not a single incident in the novel where the girls express a voice either in household matters or the business of their father. They are controlled by a male member and their time and bodies are appropriated by him. Even their marriages are plain affairs. One can't expect from an Elite family to hold wedding ceremonies in so simple a way, but perhaps patriarchy is deeply entrenched in the psyche both of men as well as women. The girls seem not to have realized their subordination. "So in one year the three Mattoo girls got married without many people getting to know" (ibid, p.86).

Patriarchy transmits and the coming generations internalize the patriarchal structures. This can be seen in the case of Victor who more like his father exercises his manly authority despite the face he studied in renowned institutions like Eton and Oxford. He marries a girl who stays with him for a short time, during which she merely acts as a 'sex object', completely appropriated in terms of time and sexual obligation. All he wants is to use her as a medium to bear him children. "Victor took Jaishree on the night of their marriage. She was barely seventeen and a virgin. She bled profusely but bore the pain without complaining. No words of love were exchanged between them" (ibid, p.89). It seems a pre-requisite for girls to be virgin. In most of the patriarchal societies, girls' virginity decides their marital intactness. Otherwise, it can lead to immediate break-ups. As for men, they are free to have as many extramarital relations as they can afford. As a matter of fact, Victor had slept with a couple of women before his marriage but it made no difference since he was a man – independent, strong and decision-maker. Jaishree died after ten months of her marriage while giving birth to a baby daughter. "He (Victor) had not said a loving word to his wife of ten months (ibid, p.90). His wife too had learned to remain a

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passive objectified entity, for "Whenever he was in Shanti Bhavan, he had expected to find her in their bedroom, waiting for him to come in, shut the door, undress and mount her" (ibid, pp.90-91).

The emergence of Bharti, Victor's daughter, however, shows a marked change in the operations of patriarchy in Mattoo household. She breaks certain preconceived notions of patriarchy by acting and thinking differently. Unlike her grandmother, mother and aunts she becomes more confident, self-willed, involved and independent. Right from the start, she becomes intimately attached to her father. This helps her gain more encouragement and confidence. With her father's support, she makes herself deeply engrossed in the business spread across the country. Further, her decision not to marry is her own and nobody has the courage to make her change mind. Bharti engages in sexual acts a couple of times with individuals who are far older than her. On both the occasion, it can be observed that it is she who makes advances and tempts them to make love. Not on a single occasion, can she be seen as an oppressed victim?

While taking a yogic lesson, when Swamiji began to measure the distance between her navel and each of her big toes, she complained: "My father told me you measure him from his nipples to his toes. Why this gender difference?" (ibid, p.165). Later, "Without waiting for his response she sat up, took off her blouse, undid the strap of her bra, pulled it off and lay down again" (ibid.). The novelist tacitly assumes that the women of the coming generation in India are very likely to have realized their subordination and physical appropriation by men. They will be determined to deconstruct the existing patriarchal notions and stand out independent, strong and self-willed.

Conclusion

One of the most striking features of the contemporary literature in English from the Indian subcontinent has been the sprouting of Feminist fiction – feminist not merely in the sense of being created by women but also in terms of giving voice to the pain, desire, and assertions of women in the socially constructed male-dominated institutions. The writers touching on this subject have tried to assess and interpret, overtly or covertly, the onslaughts on women at the altar of patriarchal institutions. The novel *Burial at Sea* by Khushwant Singh is not usually labeled as a feminist work but certain strains of female marginality and objectification can be researched; the part of which has been attempted through this study. Instances of women appropriation in the novel *Burial at Sea* have been explored in the light of Colette Guillaumin's theory of appropriation. The study reveals that women appropriation occurs in one form or the other in Indian culture where patriarchy dominates. Women feel marginalized even in the elitist households, which confirms the notion that they are a different 'class' irrespective of any region, race, creed or social status. Albeit the difference in the intensity and degree of oppression in such families as compared to lower and lower-middle class families, they are nevertheless pushed

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aside as dependent and weak entities. More often than not, they are treated as the property of the male and [mis]used as mere 'objects'. The study also shows the text's covert agenda of empowering women as can be observed in the character of Bharti, the female protagonist, who somehow manages to break the shackles of patriarchy and stands out strong, independent and self-willed. Finally, this study fills an important research gap by giving the text a new angle and new explanation and by analyzing it in the perspective that has not hitherto been touched on.

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To Win or Not to Win:
The Politics Behind the Booker Prize and Oscar Award

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Introduction

Booker Prize and Oscar Award are the most prestigious awards in the world of creative arts. Every award season, the whole world awaits the long-lists and shortlists for Booker Prize and Oscar Award, and the winners earn worldwide recognition, fame, and fortune. Though popular among the public, lots of controversies surround the prize committee, selection criteria, award nominees, and winners of both the awards. This paper attempts to study the history or evolution of both the awards along with the conflicts that make them the most controversial in the contemporary era.

Booker / Man Booker Prize

Booker Prize was first awarded as Booker-McConnell Prize. In 1968, Booker McConnell Ltd., a firm 'dealing in sugar, rum, mining machinery, and James Bond' announced a £5000 prize for fiction to be awarded to a British or Commonwealth author. The inaugural winner, in April 1969, was PH Newby, a BBC controller, for his work *Something to Answer for* (Stoddard 2014).

Booker Prize Foundation is an independent registered charity funded by the entire profits of Booker Prize Trading Ltd., of which it is the sole shareholder. This foundation took over the administration of the prize in 2002, and the investment company Man Group became the title sponsor. The prize money awarded with the Booker Prize was £21,000 and was subsequently raised to £50,000 in 2002 under the sponsorship of the Man Group, making it one of the world's richest literary prizes (*themanbookerprize.com*). The winner is usually announced at a ceremony in London's Guildhall, usually in early October.

The Man Booker Prize is the leading literary award in the English speaking world, and has brought recognition, reward, and readership to outstanding fiction for over four decades. It was established in 1969. The winner receives £50,000 as well as the £2500 awarded to each of the shortlisted authors. Both the winner and the shortlisted authors are guaranteed a worldwide readership and an increase in book sales (*themanbookerprize.com*).

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The Man Booker Prize is awarded each year for the best original novel, written in the English language and published in the UK. In the beginning, only Commonwealth, Irish, South African, and later Zimbabwean citizens were eligible to receive the prize. Since 2014, the limit has been widened to any English language novel. The Man Booker International Prize is being awarded for a single book, translated into English and published in the UK.

In commemoration of Booker Prize's 25th and 40th anniversaries, The Booker of Bookers and The Best of the Booker were awarded to Salman Rushdie for *Midnight's Children*. The Lost Man Booker was given for books from 1970, which had been skipped due to an administrative change. The Man Booker Best of Beryl was given to Beryl Bainbridge, who was shortlisted five times but never won (Squires 2015).

Martyn Goff, the administrator of the Booker Prize between 1970 and 2006, played a vital role in developing the prize into the global brand it is today, via canny networking and the occasional leak and stirring of controversies (Squires 2015). He was central in propelling the awards to their current heights and has variously been referred to as the prize's impresario, its maestro and its eminence grise. He was known in the book trade as "Mr. Booker".

After Goff joined the Booker team, the judges began considering books from that year's publications, making their deliberations more current and more useful in the sales campaigns of publishers and booksellers. He managed to cultivate the media in such a way that every year there was an expectation of some sort of quarrel, or at the least, very lively debate.

One of the few controversies in which Goff was not involved was in 1972, when John Berger announced he would give his prize money to the Black Panthers, in protest at the sponsor's historical connections to sugar plantations in the Caribbean which ran on slave labour.

Under its generous new sponsor (Man Group) from 2002, the well-established Man Booker no longer has the need to court scandal to get press attention (Squires 2015).

From the very beginning, the objective of the Booker Prize (until 2002) and Man Booker Prize (till date) is to promote and sell books, as well as to reward the "best" (Squires 2015). Man Booker Prize for Fiction is among the most prestigious in the literary world. It is also incredibly generous to the big publishing houses. 5 out of the 6 books shortlisted in 2014 came from Penguin Random House; 9 out of the 13 long-listed books came from the big publishers. In 2015, it was 8 out of 13. The reading public was quite surprised to hear the announcement in July 2015 that Emmanuel Roman, chief executive of Man Group, the lead sponsor of the prize, joined Penguin Random House's board of directors (Marsden 2015).

There's the concern that digital publishing is wary of opening the floodgates of publishing to everyone. There are no safeguards in terms of quality. The concern about the quality and how one can know what to read is paramount, and long standing (Gillis, 2015). Awards such as the Man Booker

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can offer a shortcut to the classics of the future, readily assigned by a panel of people regarded as experts in the field. For some readers, choosing books from an official selection like the Man Booker shortlist makes it easier to know that what they are reading is deemed "acceptable" by the literary elite (Jones, 2017).

In contrast to the popular belief that literary prizes make books popular, awards also have negative influence on reader response and book reviews. Awards such as Booker draw bad reviews from mismatched readers (Flood 2014). Flood examines a study by the academics Amanda Sharkey and Balázs Kovács who compared 38,817 reader reviews of 32 pairs of books on GoodReads.com. One book in each pair had won an award, such as the Man Booker prize, or America's National Book Award. The other had been shortlisted for the same prize in the same year. Their study implies that winning a prestigious prize in the literary world seems to go hand-in-hand with a particularly sharp reduction in ratings of perceived quality. This is because 'a larger sampling of readers is drawn to a prize-winning book, not because of any intrinsic personal interest in the book, but because it has an award attached to it' (Norris 2014).

Man Booker Prize is not much better than Lewis Carroll's caucus race (Boxall, 2015). Samuel Beckett's wife, Suzanne Déchevaux-Dumesnil, responded to the news that Beckett had won the Nobel Prize in 1969 exclaiming "quelle catastrophe". Doris Lessing's response on being told she had won the same prize in 2007 was "Oh Christ" (qtd. Boxall, 2015).

It is perhaps embarrassing to win a literary prize, as it is embarrassing to be lavishly rewarded or celebrated for doing anything that comes as a vocation. If it is embarrassing to win a prize, it is also embarrassing *not* to win one. The myth is that Jorge Luis Borges regarded his failure to win the Nobel Prize as a cruelty and an injustice difficult to bear: *Not granting me the Nobel Prize, has become a Scandinavian tradition; since I was born they have not been granting it to me* (qtd. Boxall 2015).

When people look for long listed and shortlisted works, attention turns to those who are not on the list. "Literary criticism has to suspend fixed conceptions of value in order to evaluate; but the job of naming the best novel of the year will always involve us in a kind of brutality - the kind of barbarism that, as Walter Benjamin discovered, is the underside of any 'civilized' gesture." (Boxall 2015)

Marlon James's status as the first and only Jamaican author to win (or be shortlisted for) the Man Booker Prize highlights the awards' historic lack of diversity. Of the 49 authors who have won the Man Booker Prize since its inception in 1969, 28 have been British and 75% of those, English. Such inequalities do not only relate to an author's nationality. It is also important to note that the prize has been awarded to 30 men, but only 16 women. The Booker Prize Foundation changed the rules of entry in 2014 to allow American authors to be considered for the first time. There are concerns that Americans would dominate the prize's long-lists and shortlists (Marsden 2015).

A 'Bourdieusian' analysis reveals the Booker Prize to be both a site of social reproduction and one where symbolic violence prevails (Norris 2006). In *The Booker Prize: A Bourdieusian Perspective*

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(2006), Norris applies French sociologist Pierre Bourdieu's cultural theory to evaluate the Man Booker Prize. She examines three aspects of corporate sponsorship: motivation for sponsorship, distinctive characteristics of corporate sponsorship, and its long-term effects. She places the Booker within the broader context of the UK's literary awards system in the 1960s, major changes in the British literary world from the late 1970s that affected the production and consumption of literary fiction, the prevailing free marketism of the 1980s, and the ongoing debates within (literary) academia. Her study challenges the prior assessments of the award, most notably Richard Todd's 1996 *Booker Study, Consuming Fictions*.

BAFTA Awards

The British Academy of Film and Television Arts (BAFTA) is a leading independent arts charity. Its vision is a world where everyone's life is culturally and creatively enriched through excellent work in film, games and television. Its mission is to bring the very best work in film, games, and television to public attention, and support the growth of creative talent in the UK and internationally. BAFTA does this by identifying and celebrating excellence, discovering, inspiring and nurturing new talent, and enabling learning and creative collaboration *(bafta.org)*.

Canadian Screen Awards

The Academy of Canadian Cinema & Television is a national, non-profit, professional association dedicated to the promotion, recognition, and celebration of exceptional achievements in Canadian film, television and digital media. Unifying industry professionals across Canada, the Academy is a vital force representing all screen-based industries. The awards have evolved from humble, pre-television beginnings in 1949 at Ottawa's Little Elgin Theatre to today's star-studded red carpet events. In 2013, the Canadian Screen Awards was born as the result of a merger of the Gemini Awards and Genie Awards - the Academy's previous awards presentations for English-language television and film productions *(academy.ca)*.

Academy Awards or Oscar

Academy Awards, otherwise called Oscar Awards, are presented annually by the Academy of Motion Picture Arts and Sciences (AMPAS) to the extraordinary talents in the film industry. Each January, the entertainment community and film fans around the world turn their attention to the Academy Awards. Interest and anticipation build to a fevered pitch leading up to the Oscar telecast, when hundreds of millions of movie lovers tune in to watch the glamorous ceremony and learn who will receive the highest honors in filmmaking *(oscars.org)*.

In 1929, the first Academy Awards ceremony was presided over by Douglas Fairbanks, the 'King of Hollywood' and the Academy's first president, at the Spanish Colonial-style Hollywood Roosevelt Hotel (Glancey 2016). The awards ceremony was first broadcast on radio in 1930 and telecasted for the first time in 1953.

The Oscar statue is 13.5 inches tall and weighs 8.5 pounds, with 24-karat gold finish. Irish art director Austin Cedric Gibbons sketched the Oscar statuette, an Art Deco medieval knight holding a

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crusader's sword and standing on a reel of film with five spokes representing actors, directors, producers, technicians, and writers. In 1928, Los Angeles sculptor George Stanley redesigned the statue with an improved knight figure, without the film reel (Washington 2016).

24 Academy Awards are presented every year for the artistic and technical merit in the American film industry. Academy Award for the Best Foreign Language Film was introduced only in 1957. Until then, foreign-language films were honoured with the Special Achievement Award. Almost 3048 Oscars have been awarded from the inception of the award in 1929 through the 89th Academy Awards ceremony held in 2017.

Oscar statuette has a rich, rumour-filled history (Glancey, 2016). Academy librarian and executive director Margaret Herrick remarked that the statue resembled her Uncle Oscar. Bette Davis, who was a president of the Academy, claimed that the rear end of the statue reminded her of her first husband Harmon Oscar Nelson. In 1934, Hollywood columnist Sidney Skolsky described Katharine Hepburn's first best actress win using the name 'Oscar' (based on a vaudeville joke), with the intention of making the gold statuette 'human'. The name became popular, and the Academy made the name 'Oscar' official in 1939 (Washington, 2016).

Every winter, studios release their most aesthetically and artistically valuable projects, aspiring for some coveted nominations at the Academy Awards in February or early March (*Tufts Daily*). This is popularly called 'Oscar Season'. During this period, studios spend millions of dollars and campaign for their films to attract the Academy voters and win Oscar Awards. 'Oscar Season' is criticised worldwide as it emphasises more on 'marketing' rather than the 'quality' of the movies.

'Oscar bait' refers to the money-minting 'formula-based blockbusters' with glossy production values. Detweiler (2008) remarks: Whenever Hollywood producers long for an Oscar, they dig into the history books. Historical epics offer prime opportunities for accolades in cinematography, art direction, costume design, and make-up, and they create an attractive escape for the actors and audiences... Blockbuster epics are prime 'Oscar baits' (190).

UCLA professors Gabriel Rossman and Oliver Schilke have tried to define 'Oscar bait' mathematically. They have reviewed almost 3000 Oscar-eligible films released between 1985 and 2009 and developed an algorithm to evaluate 'what makes a film most likely to be nominated for an Oscar'. Their findings reveal the predominant features of 'Oscar bait': when a film is released; whether it is being distributed by a major studio; whether the actors, writers, and directors of the film have previous Oscar nominations; and whether it features genres and plot (IMDb) keywords most associated with Oscar nominations (Keating, 2014).

Though many criticise or mock at 'Oscar bait', VanAirsdale (2012) states that it is an art form, a state of mind, a business model. Its yield includes some of the recent American cinema's most resonant triumphs (e.g., *Titanic*, *Lord of the Rings*, *The Social Network*) and some of its most wrenched

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garbage (e.g., *Nine*, *The Lovely Bones*). It is true that 'Oscar bait' safeguards Hollywood from stopping only with 'craven super-hero franchises and anemic romantic comedies'.

Ever since, the Oscars have been controversial. Walt Disney has received 26 awards till date while Alfred Hitchcock is never recognized, except with an honorary statuette (Glancey, 2016).

The first recipient of the legendary Oscar in 1929 was Emil Jannings, who started making propaganda films for the Nazis in the 1930s. He is the only German actor to have won the Academy Award for Best Actor till date. Though Emil Jannings was given the award, the first 'real' winner of Oscar was Rin Tin Tin, an 11 year old German shepherd rescued from wartime France in 1918 by a US airman.

The dog had acted in 27 films and received the most votes for best actor in first-round voting. The then newly formed Academy of Motion Picture Arts and Sciences (AMPAS) under the aegis of Louis B Mayer, head of MGM, decided that giving a dog the 'first' soon-to-be-legendary gold-plated Oscar would give a wrong impression. So the Academy held a second round of voting with human contenders only (Glancey, 2016).

Though Academy Awards are considered a great privilege, a few legendary artists have refused to receive the Oscar for specific reasons. Katherine Hepburn won 4 Academy Awards (in 1934, 1968, 1969, 1982), but she did not turn up to receive any of them. She made her first appearance at the 1974 Academy Awards when she presented the Irving G. Thalberg Memorial Award to her friend and producer Lawrence Weingarten and received a standing ovation (*bbc.com*).

In 1935, Dudley Nichols won the Academy Award for Best Screenplay for *The Informer*. He refused to accept it as the Writers' Guild was striking at that time. After the conflict was over, he was in possession of the statuette by 1949.

George C. Scott declined his best actor nomination for *Patton* in 1970. He won anyway, but did not attend the Oscar ceremony which he called 'a two-hour meat parade'. Marlon Brando won 1972 Academy Award for Best Actor. Native American actress and activist Sacheen Littlefeather refused the award on Brando's behalf, protesting against the film industry's treatment of Native Americans (*bbc.com*).

Woody Allen has won 4 Academy Awards, but he has not accepted any of them in person. He remarks: "The whole concept of awards is silly. I cannot abide by the judgement of other people, because if you accept it when they say you deserve an award, then you have to accept it when they say you don't." (qtd. Wittmer, 2017).

Though it is considered 'inappropriate to take a political stance during an awards ceremony', many celebrities have talked boldly about political issues. In 1973, Sacheen Littlefeather remarked that "[Brando] very regretfully cannot accept this very generous award" for the movie *Godfather*

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because of "the treatment of American Indians today by the film industry" and "recent happenings" at Wounded Knee Creek, on the Lakota Pine Ridge Indian Reservation in South Dakota (Shapiro, 2017).

In 1978 Vanessa Redgrave was nominated for Best Supporting Actress for her role in *Julia* in which she played an anti-Nazi activist. She was opposed very aggressively by Jewish groups because of her support for Palestinians. During the awards ceremony, she remarked: "And I salute that record, and I salute all of you, for having stood firm and having dealt a final blow against that period when Nixon and McCarthy launched a worldwide witch-hunt against those who tried to express in their lives and their work the truth that they believed in. I salute you, and I thank you and I pledge to you that I will continue to fight against antisemitism and fascism." (qtd. Shapiro, 2017)

In 2002, Halle Berry remarked that her Best Actress win would open up new avenues for the African American actresses in the industry. Michael Moore criticised President George W. Bush and the war in Iraq while accepting his Oscar for *Bowling for Columbine* in 2003.

In 2009, Dustin Lance Black who won the Best Original Screenplay award for *Milk* assured that the gay and lesbian kids would get equal rights federally across the great nation. Best Actor winner Leonardo DiCaprio pleaded for action on 'climate change' in his 2016 speech (Shapiro, 2017).

Academy is also criticised for supporting 'racism' and 'male domination' in the industry. A study reveals that the voters of the Academy are nearly 94% Caucasian and 77% male; 86% above 50 years of age; 2% Black and less than 2% Latino (Horn, et.al. 2012).

Spike Lee and Jada Pinkett Smith refused to attend the Academy Awards function in 2016 as twenty contenders for acting awards were white, and films with black themes were not nominated for the Best Picture. Cheryl Boone Isaacs (who is a black and the Academy's President) emphasised the recent changes in the Academy membership giving priority to gender, race, ethnicity, and sexual orientation (*bbc.com*).

In *Can we talk about the Oscars intelligently?* Wyman (2015) remarks: The lack of diversity in the nominations is undeniable, as is the Academy's long history of adoration toward the white male. But the Academy Awards have actually greatly improved their recognition of minority actors. In 2008, *Slumdog Millionaire*, a film about a poor Indian boy, won the Best Picture. In 2013, *12 Years a Slave*, a movie portraying the pathetic lives of slaves in the pre-Civil War south, won the Best Picture for director Steve McQueen, and best adapted screenplay for John Ridley, both of whom are black (Wyman 2015). Mahershala Ali who won the Academy Award for Best Support Actor in 2017 is a Muslim convert.

Sir Michael Caine urged black actors to be 'patient' over their lack of representation at the Oscars and claimed that ethnicity should not be a factor in the nominations. He remarked: "There's loads of black actors. In the end you can't vote for an actor because he's black. You can't say 'I'm going to vote for him, he's not very good, but he's black, I'll vote for him'." (qtd. Sherwin 2016)

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Recently, the voters of the Academy do not focus only on mainstream crowd-pleasers. In 2012, James Cameron's ex-wife Kathryn Bigelow's movie *The Hurt Locker* won against the spectacular movie *Avatar* that broke *Titanic*'s box office records. In 2017, Barry Jenkins's low-budget drama *Moonlight* that tells the story of a gay African American boy growing up in poverty in Miami won Best Picture against *La La Land* which was a box-office hit.

According to Wyman (2015), the actual problem lies 'beyond' the nominations and the awards. He rightly observes that Hollywood's liberal politics, while improving the representation of minorities in Oscar nominations, has not led to diversity in the actual makeup of the industry; only a minuscule percentage of top studio and filmmaking roles are held by women or non-white men.

Conclusion

Though the Booker Prize is being criticised so harshly by writers, critics, and readers alike, it continues to serve an important function of selecting and promoting serious literature in the English language. Except a few, Booker Prize winning novels usually have high literary value.

Booker Prize nominated, longlisted, and shortlisted novels mostly contain 'stories not told before' in 'ways never tried before'. Booker Prize winning novels may or may not deserve the award, but they provide variety in themes or characters, introduce the recent trends in writing, and keep us abreast of what is happening in the literary world.

Though Oscar Awards are being scrutinised or criticised all over the world, these remain the highest merit and credit for any artist in the film industry. Oscar Awards attract media attention, and the award winners gain name, fame, and fortune for their lifetime. Political or apolitical, both the Booker Prize and Oscar Award remain the oft-dreamed and most-cherished awards in the fantastic world of arts.

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Gender Consciousness - The Crisis of Personal Engineering

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Abstract

Literature is the most authentic document on human perversities which become the fodder for greatest of creations like *Oedipus, the Rex, King Lear. Othello, and Macbeth*. For, the centre of human evolution has been the family, and it has always been the family from which human evil has cropped up, in its multifarious projections. Family and marriage have been a part of human society since times immemorial, and all has never been well with mankind, even if Robert Browning in 'Pippa's Song' tries to convince us:

> God's in his Heaven,
> All's right with the world.

The focus of this article is the family, and its structure. It is intended as philosophical enquiry into the formation of the family, its basic tenets, how it helped the society, and what is its present condition, and how much of it is left as a support system for a flourishing happy society. Marriage was necessitated to give social sanction to the procreative activities of homo sapiens. Random sex, as in animals, based on natural instinct, was not enough to keep the human flock bound in unity at the lowest level. The animals too live in herds, and have their own family groups, and they guard them vociferously, but humans differ because of their socialization and family became the bulwark for further navigation into the future. But, looking back and forth, it is not difficult to assimilate that family has lost its pristine position in human preferential scale. It has lost not only in its economic necessity, but also, its sacredness which kept people tied to each other. It is of interest, for intellectuals as well sociologists, to encounter contemporary reality, and it is not far to see that the prevalent decline in human stuff can be traced to the molestation and foul play with the ideal of the family.

Keywords: family, love, marriage, gender, gender consciousness, youth, crime patrol, personal engineering

Introduction

By nature, human beings are given to the habit of living in groups, and the smallest group is known as family. So natural is this habit, of familising everything that comes our way, that we can remember telephone numbers too only by forming them into small groups. Look at this No 9873622351. It is difficult to remember. But it gets easier if we divide it into several groups, such as 98/736/22351 or 987/362/2351 or still further, 9873/622/351. It is easy to remember this number now. But not in its original form. Thus, grouping comes naturally to man. And, family was the need of the hour, and perhaps the first step of the homo sapiens towards socializing, and then, civilizing themselves.

Wikipedia describes family as having roots in Latin- *familia*. A family is a group of people related either by consanguinity [by recognized birth], affinity [by marriage or other relationships], or co-residence [as implied by the etymology of the English word 'family']. Members of the immediate family may include spouses, parents, brothers, sisters, sons and daughters, while the extended family had grandparents, aunts, uncles, cousins, nieces, and siblings-in-law. Most societies recognize family as the principal institution for the socialization of the children.

Marriage is the socially recognized centre of a family. On the tree, there are many branches, and then leaves. The structure of the family too is organic. Scientifically it was a perfect arrangement, which provided security to the woman, physical as well as economic, and man was assigned the task of earning the bread and butter. It has continued since times immemorial. Marriages are not only a thing of the living history. They have been very opulent in mythologies also. Gods and goddesses too are described to be married to each other. Thus, marriage is the central hub of the family, and these families then formed into village groups.

The Brave Deserve the Fair

So far as our hindsight can work, it can be seen that marriage from the beginning has been an institutional crop-up and it has been based on force. The brave deserve the fair- the old adage aptly sums up the idea of force, power, hegemony and macho image of the male, while entering into a marital alliance. When Kings married women from other kingdoms, it was a pure politico-economic affair. Shahzada Salim's mother was a Hindu princess, offered to the Mughal emperor as a political gesture of appeasement. Very rare are the stories when people loved and entered into a marital bond. Dushyant and Shakuntla story is rooted in sufferings, before she is united with the King. All those who loved and wanted to marry, have a similar story of troubles and travails at the

hands of an unrelenting parenthood, and eager-to-punish society. What happened to the legendary love-pairs in Punjab is an object lesson that marriage has nothing to do with love.

We are straight pushed into the question: what is the basis of marriage? What we expect from marriage? And how we go about it? And what is the success rate?

System of marriage has been different in different countries. In Hindu society, the responsibility for the marriage of sons and daughters retains with the parents. Parents find good matches for their offspring, settle dowry, and marry them off. In this marriage, the wishes of the boys and the girls carry no weight. The father acts as the great patriarch. The brother of the girl is the sole keeper of her honour. We have customs like 'Rakhi' where the brother vows to protect the honour of his sister. In a male dominated society, marriage is a one-way traffic. It is all male bastion. He is the king, and the woman is not the queen. She is the 'daasi'. Here is the Achilles' heel of this system. Woman was like a sheep. Parents found a husband for her. She had no power to say No. She had no will even to say: Wait.

I sometimes wonder, even today, when we see Crime Patrol serials, 80% of the serials are based on marital disharmony and discord. Parents force their sons and daughters into marriage with partners the youngsters don't like, and then, there is a whole life of mental and psychological disrepair. Can we give away our whole life to an unbecoming bed-wed? But this is what is happening. And, when pushed to the wall, young boys and girls, either end their own lives, or kill their spouses, landing themselves in prison. All because a father was fond of his daughter so much, and acted as a boss, that he did not listen to her pleas, and forced her into a marriage she never desired, and never, perhaps, recovered from. Mothers and fathers never stop to listen to the silent cries of their sons and daughters.

Fall Out of Forced Marriages
And, these people never know how they contribute to the pollution of the general air of society. It is not a single affair. Every home has a daughter who is sacrificed at the altar of a system, which has refused to evolve. And, forced marriages have led to criminalization of society on a staggering scale. Every wedding is an organized conspiracy against the wishes of the youngsters. Money is the sole issue that clicks a marriage. Wealth, land, property, power and position - these are the deciding factors. Boy and girl, their needs, their natures, never find themselves on the agenda of the parents.

I wonder if the parents have ever stopped to think what they think of marriage. Is marriage only a ritual? Why the woman cries while sitting into the 'doli'? She does not weep for leaving the house of the ignorant father, but because she is not sure about the house of her in-laws. What will happen to her? Who knows. And with a man, she had never seen, and whom, she does not like,

she has to spend a whole lifetime. Fearing. Slaving. Saving her marriage. 'Sati Savitri'. To leave that house only when she is dead. And in-between, even if she is maltreated, or thrashed, she never tells her parents. This is an ideal bride. And this is an ideal marriage. This is India, and this is Indian society. On the brink of a social disaster. When men and women are running to police stations and courts for divorces. And, mostly, they find themselves behind the bars, because one of them commits some folly. Add to it, the cases of transgression. Which are on the increase. The family atmosphere is all messed up simply because, the parents have taken the idea of marriage entirely amiss.

Who knows who will buy the plot next to yours and build a house and who knows your neighbour will be a mixing type or a fighting type. But you are placed by each other by divine forces to live, love or fight. For life, or as long as you stay in that house, if it is rented. If it is rented, and your neighbor troubles you day and night, what will be your natural reaction if you don't want to fight it out? To change the flat. Extending this argument to your life, who knows who is going to occupy the bed next to yours. Will he or she ever transcend the invisible borders and come over to you or remain there like the archetypal neighbor, who is more a jealous enemy than a loving friend always scheming for your down fall? If a pizza even after being cooked and well laid out most ceremoniously finds Parmesan/Ramano cheese, Ranch Sauce and Fresh Pan Dough declaring independence and all together raise a revolt against the oven, my God what will happen to the mouth that tastes it and the belly that waits eagerly down the throat?

The Ideal of Family, Home, and Cradle of Civilization

Yes, home was considered to be the cradle of civilization. It is home where human affections grow and take a tangible shape. Where people know what is love, and then, they are prepared to share it further on to society. But, actually, home was long back hijacked by economics. A family is less a social, and more a political unit. Politics and economy were behind the shape that it took over centuries. Economic dependence of woman and then, the fear that man might not leave her alone, after pregnancy after pregnancy, made the society to bring up religion and organize a marriage in the form of a ritual. Marriage became precedent to a family. Marriage, by religious rites, was supposed to have a divine sanction, and we come across proverbs like, marriages are made in heaven, and celebrated on earth. Up to the beginning of modern times, marriage was never under fire of the sociologists and feminists. It was an accepted practice that a girl child is most unwelcome in the family, she is a liability, and when she grows up, she has to be taught home-making, and then married off to a suitable boy. On the surface, the male society had taken care to see that there was an orderly situation working up. Man has a female at home, for sexual pleasure, and procreation. In a family, the woman and the children, and even the older people were well cared for.

Modern Trends

Looking back, we take pride in our family system, and exalt our traditions, and often criticize the modern trends which conflict with our ethos. It is the ethos of male chauvinism, male ego, suppressing the woman, and her individuality.

This is our marriage. We bring two unknown persons together by 'fraudulent' means and, then, in front of rituals by fire, expect them to become one, start loving, and after begetting children, we feel they will be immobilized. But instead of revolting and declaring independence, they keep it up though always at logger heads. Never at peace. Always at cats and dogs.

Will anything good come out if these 'fraudulent' marriages? The result is before our eyes. Kids who are deficient in human virtues. They are denied love and they have no faith in any institution. We have despoiled the idea of a family by insisting on the economic aspects of this union, throwing to winds the spiritual side.

Love has nothing to do in our marital arrangements. Rather whenever parents come to know that his son or daughter is in love, they hasten the processors and arrange a marriage in which neither of the partners is interested. Jeopardizing the family happiness because now they will never come to terms. And it destroys their lives and as the divorce system is very rigid, they take to single living. And when one of them starts afresh with another person, the other party tries to finish him/her off.

Marital Disorders

Why has the economic wisdom failed to keep the family together? Today, very few marriages are safe. In most cases, they are rocked by internal disorders. There is increasing distrust among the partners, and these days, nobody wants to mortgage his life for a sham love for family honour. Parents are getting a back seat in marital choices. But what we are choosing now? Even today, the educated youngsters who are working in high-end positions are going in for high-end partners, and the result is again: discord. The reason behind all this is: that we have never been trained to look for the right reasons to marry a person.

The Wrong Reasons:

1. Because my parents have selected the boy or the girl.
2. Because of the caste considerations.
3. Family status.
4. Educational equations.
5. The job prospects and economic security.
6. Property of the in-laws.
7. Social status of the in-laws.

8. Marry for security,
9. Marry because marriage is a common practice.
10. Marry to have kids and a family.

These are often the explanations behind the marriages that are taking place and reach the rocks in no time. Because the major reason for a marriage has to be Love, which is absent from these commercial transactions. We marry right people for wrong reasons, and it turns the whole system upside down. What a home actually needs, in order of preference, [we can read family too for a home]:

1. Love
2. Compatibility
3. Financial Security
4. Sharing of dreams
5. Happiness

You don't need anything else. If a family is architected on these lines, there will be no discord. No rapes. No abductions. The fulfilment quotient of the people will be high. They will be less troubled in mind. Less rash in their decisions. And society will have less of tensions, and in a far better position than the other way round.

Today, our society is sick. Our family is sick. Our home is sick.

Our children, born of commercial unions, look for love around. Marriage, in the absence of love, is food devoid of essential food value. We eat and eat, and yet remain hungry for joy, happiness, fulfilment, peace, and real prosperity.

Today, if you tell the people that the marriage system is imperfect, pat comes the reply: our system is far better than the West. And they don't stop attacking love marriages which are going to the rocks in increasing numbers.

The question is: at which age, young boys and girls should marry. Love is a natural phenomenon, like sexual urge, and cannot be given any scientific explanation, or even there is no fixed treatment. Only, let us look at the life of our kids as we are rearing them up. Here is an example:

We have a schooling system based on gender. We believe in girls and boys in separate schools, and their mixing up is treated sacrilegious by the elderly people. This is how the life of a growing up young Indian boy passes:

By the time he is 15 years of age, he is in the tenth standard.

He is often disturbed by the presence of the fair sex. Girls too are always looking around for boys who are looking at them. By graduation, it is his twentieth year, the boy is serious in affair with a girl. Both are busy thinking of their parents who will never agree to their marriage. Some boys, who are discovered, are thrashed, and some are killed also, if the parents of the girl are too rooted in tradition. In India, there is a tradition of honour killing also. Some brothers think that their sisters cannot have affairs, while they themselves don't mind having their own love-life.

One question needs to be asked. Is there any boy who is young and does not look for a girl? And is there any girl who does not look for a boy-friend? We believe that our sons and daughters have class fellows, but no friends. If there is any iota of doubt, sharp eyes try to bog them down. Or, you know? Your dad. will…….

My question is: in the absence of a fair share of time to meet, talk, discuss, and play together, move together, which is no less than a catharsis, for a young growing boy or girl, what will they do? We parents are fools if we believe that they can be brought to the books, or stopped from their fantasies. The more they are denied the joy of loving friendship, the greater will be the distraction from their studies.

Move further. It is M.A., also not forget to take into account their age. It is twenty five years. Boy and girl have discovered a boy or girl friend in the University. Now, it is serious love and they want to marry. But, again, due either to caste, or creed or even the sheer nonsensical ego of the parents, they are forced to marry partners, chosen by their parents. All the films of India, showing love stories, are based on this separation of lovers. We force them into unwanted alliances, and what is the result? It is a mockery of the relationship when young girls start loving somebody and from the beginning are ready to be married off to someone else by their parents.

For five or six years, they cannot forget their love. And, in most cases, they visit police stations. There are Panchayats. And they are advised to surrender before their fate. It is 30 years now. And they get a child or two by the time they are 35. Now, the boy is seen on a scooter, taking two kids to school. And the girl has stopped complaining, accepted her fate, and now going to a private school.

This is the sordid story of Indian youth. One result of this social mal-engineering we have absolutely missed: From 15 to 35 years is the most intellectually creative period of a man. We waste our youthful potential in idle fantasies. We force them to live devoid of simple joys of life. We keep them away from cross-gender friendships, and force our will, if they want to marry. And, in the process, destroy their potential, and we have turned our country into a nation of averagers.

Can we understand this hard fact why all the discoveries and inventions were done by the Britishers? And it needs investigation by sociologists how they treat their young ones.

Compare our conditions with western countries who are more rational in their outlook on growing children. Who will give them proper lessons in personal engineering, in the absence of sensible parentage? This is the tragedy of our youth. We have destroyed the family. And we have destroyed our society, by giving it people of average thought processing. We have refused to grow. We have refused to evolve. And the bitter consequences are before us: rapes, abductions, and morphed minds churning out of joyless families heading to the courts for life long adjudication on divorce petitions. How tragic for a society as a whole!

Conclusion

The foregoing discussion does not close here, rather it opens the floodgates of anxiety and calls upon the social and personal engineers of the society to look into this malaise, which has done good to society in the past, but now, it stands brutalized under the pressures of commercialism, and a blind love for formalities. Is it possible to re-evaluate the role of the family, and re-place marriage in human relationships? We need to give a better deal to the young growing minds, who need peaceful atmosphere at home, and a healthy relationship which does not hinder their progression. The present generation has gone down the drain, because we have seen the dislocation and disintegration of the family, but we have not been able to do anything to stop its erosion. East or West, family is the sheet-anchor for every young soul, to ride the ladder of success. We must identify whether we want to continue with the broken system, leading to more and more of violence in this most fundamental human relationship, or have some original ideas to replace it with a more vibrant system, of marriage, family, love, procreation, coupled with simultaneous growth into prosperity.

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Re-(visiting) the Past through Narrative: Reading Rita Choudhury's *Ai Samay Sai Samay* (*These Times, Those Times,* 2007)

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North East India is considered one of the most troubled regions of the country with a long history of secessionist movements. The Assam Agitation (1979-1985) and the armed nationalist movement of United Liberation Front of Assam (ULFA 1979-2009) are two important milestones that mark the present socio-cultural and economic history of Assam. These incidents have immensely affected the socio-political scenario of the state. Obviously, the impact of socio-political tension has been experienced by the common people of the state. One way of gauging the impact of these socio-political movements is to undertake a critical reading of the literature that has been written in recent times by activists who were directly involved in these.

In this paper, I look at Rita Choudhury's **narrative** *Ai Samay Sai Samay* (*These Times, Those Times*). The novel is written in Assamese and revolves around the Assam Agitation. It would, of course, be naïve to assume that the narrative that I have selected for discussion here is a "direct" reflection of the situation or to assume that this reveals "absolute" or truths about the troubled state and its people. A prominent Assamese writer, Rita Choudhury was an active participant of the Assam Agitation. However, the narrative appears to be a selective rendition of the past. In my paper, I have tried to analyse how this narrative looks at the past, the past that the writer had once lived, the past that she was once very proud of and how memory is rendered retrospectively through the critical lens of an academic**.**

I have divided the paper into three parts. In the **first** part I look at the Assam Agitation (1979-1985) and the armed nationalist movement of United Liberation Front of Assam (ULFA 1979-2009). Along with this I have tried to look into the reasons that led to the movements and their impact on the common people. In the **second** part, I look at select pieces of literature based on these movements. I have restricted my discussions to the fictional writings related to the most

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powerful students' and secessionist movements of Assam. We believe that literature on such movements can be divided into two groups. One group is constituted of literature by observers who were not directly involved in these movements. The other group is made up of the literature by the activists who were directly involved. In the **third** part I will discuss the select narrative. Rita Choudhury's novel was written almost thirty years after the Assam movement, in 2007. As such, it is interesting to observe the position of the writer. While analyzing the narrative I have addressed the question of the writer's position and her conscious/unconscious use of memory that make the readers remember certain things and events from a given perspective and wipe out some others.

Part I

When I recall my understanding of the Assam Agitation and the armed nationalist movement of the United Liberation Front of Assam (ULFA), it evokes a combined feeling of fear, anxiety and terror as well as a sense of pride that we as school children had experienced. I would like to begin my discussion with two personal anecdotes from my life. These personal anecdotes, I believe, would define the ways Assamese common people looked at these movements and how these movements influenced the lives of the common people. It was during 1984-85, when I was in class IV or V when we used to take our dinner a bit early. I still remember my father used to sleep in some other place, not inside our home. We had finished our food early; he silently walked out of the house through the back door and my elder sisters washed the utensils quickly beside the well. If by any chance we heard a jeep or motor vehicle passing by, we were frightened. Sometimes, my sisters left the dishes unwashed and hurried back to the house. This was the Assam Agitation for us. We didn't know what it was, what it was for or what are we going to gain from it. My father was neither an activist nor any active member of any political party. But, it was a regular scene in those days in almost every household.

It was during 1985-87 that we heard and saw some strange punishments being meted out to fraudulent and illegal businessmen, contractors and miscreants who were tied to big trees or compelled to kneel down in open fields for public view. We were happily waiting for some kind of 'magic-power' that would definitely turn Assam into a place full of wealth and happiness. In those days ULFA was not a name to be frightened of. Instead, it was a matter of pride for us if we could talk about the members of this association. I happened to listen to (in those days I believed that it was nothing short of a privilege of listening to) an ULFA leader who tried to persuade one youth to join the then "glorious" group of revolutionaries. It was a 'glorious secret' I shared with my classmates with pride. During those days people used to work for public welfare facilities like establishing schools, repairing bamboo or wooden bridges, building roads etc under the banner of ULFA. There was joy and pride in doing these. Even the school students were involved in these activities of ULFA in the rural areas. I remember going to a remote village from our school and offering our service for building an approach road and a bridge. All

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the students along with all the teachers worked for the cause. This was what ULFA was for us for a long time. Of course, gradually, ULFA started to lose its popularity and confidence among the common people.

I shall now try to analyse the reasons behind the emergence of these two movements as well as their impact on the common masses. According to some historians and intellectuals, Assam was an independent and sovereign province before the colonial rule. They believe that Assam was always a free nation and therefore, its accession to the 'British India' as a result of the Yandaboo Treaty (1826) was meaningless. Kamalakanta Bhattacharya in his series of essays on "Assamar Unnati" (Development of Assam) insisted on the self-reliance and hard work of the Assamese people through which they could achieve prosperity and happiness. Kamalakanta believed that foreigners would one day occupy the land of Assam and then Assamese people would lose their land along with their identity (1982: 22). He insisted that the Assamese should constitute an independent, self-reliant nation (Misra, 1987:195). Chandradhar Sharma and Ambikagiri Roychoudhury were two names famous for their radical views on the issues of an independent Assam. Prof Udayon Misra says that Chandradhar Sharma "voiced his concern about the threat to Assamese identity from unchecked infiltration" (Misra, 2000: 90). Amalendu Guha mentions about a letter that Chandradhar Sharma wrote to one of his friends in which he says, "…something has to be done by the Government regarding the foreign settlers. Otherwise, the country will have to face very bad days and a miserable situation; our national identity will disappear" (Guha, 1977: 121-122). Ambikagiri Roychoudhury also urged for a free and independent Assam in his article "Bharatiyar Swaraj Aru Asamiyar Swaraj" (*Chetana*, 11, 1920). In the pre-Independence period, Jnananath Bora spoke for an independent Assam in his article "Kamrup aru Bharatvarsha" (Kamrup and India) which was published in *Awahon*. In another article, "Asom Desh Bharatbarshar Bhitarat Thakiba Kiya?"(Why Should Assam Stay in India?), Bora insists that Assam was an independent province and it should be left independent. He believed that Assam's restoration is possible only when it is separated from India. I would like to quote from this article as translated by Udayon Misra: "The Assamese have always lived a distinct country with its own distinctive administration and never seen Assam as part of India (Bharatvarsha)" (quoted in Misra, 2000: 96). In these two articles by Jnananath Bora, it is evident that he pleads for an independent, sovereign Assam which will have all the necessary means for economic stability and progress. Here, he appeals to the British Government to give Assam an independent status.

Considering these writings of the Assamese intellectuals, it is evident that the issue of a sovereign state of Assam is not an absolutely new idea that suddenly emerged in the minds of a section of Assamese youth. The concepts of economic and administrative independence, and freedom from the socio-political as well as financial exploitation by the British has always been

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a cherished dream for the Assamese intellectuals. It is this dream for which a section of Assamese youth took resort to arms. They believed in this dream and they also believed that Assam could be rescued from the clutches of the colonial masters. There have always been confusion and discontent among the Assamese middle class and the Assamese people at large and this took the form of a movement.

At first, we shall look into the historical background of the Assam movement. In the general election of Assam Assembly held on 25 February 1978, no single political party could gain majority. Golap Barbora of Janata Party led the Janata coalition government. On March 20, 1979 Hiralal Patwari, an elected member of Mangaldoi Lok Sabha Constituency died. As such, a by-election was required to fill his seat. It is said that during the process of the election, people noted that the number of registered voters had increased dramatically. And, the All Assam Students Union (AASU) demanded that the elections be postponed till the names of foreign nationals were removed from the electoral rolls.

This was the moment of origin of the Assam Agitation. The Assam Agitation (1979-1985) was a movement against undocumented settlers in Assam. The movement, led by All Assam Students Union (AASU) and the 'All Assam Gana Sangram Parishad' (AAGSP), staged various activities of protests and rallies to try to compel the government to identify and expel illegal immigrants. The agitation programmes were non-violent, but there were cases of extreme violence as in the case of Nellie massacre where thousands of people were killed. During the years of protest in the Assam Agitation, altogether 855 activists died.

The agitation ended in August 1985 following the signing of the Assam Accord, which was signed by leaders of AASU-AAGSP and the Government of India. The agitation leaders formed a political party, Asom Gana Parishad. It came to power in the state of Assam in the Assembly elections of 1985 and later in 1996.

The Assam Agitation started with a demand that the central government should take strong measures to stop the illegal influx of illegal immigrants. Later on it became a movement for expulsion of all the East Bengal Muslim peasants, tea garden labourers coming from different parts of India, the Hindu Bengalis and also the Nepalis. Uddipana Goswami rightly says, "…it became more and more xenophobic in nature and demanded the ouster of all *Ali Kuli Bangali, Nak Sepeta Nepali*…whose immigration into Assam had also begun during the colonial period" (2014: 6). This intolerant, parochial nature of the movement wiped out all the distinction between legal and illegal migrants. People started to believe that one day these 'foreigners' or 'outsiders' would prove to be a threat to the land, livelihood, language and identity of the Assamese people. Gradually, the movement started to confine itself among the Assamese

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speaking Hindu middle class of Assam. In the process of this narrow grouping and dominance of the Hindu middle class, the other small ethnic groups started to feel alienated and agitated. Distancing themselves from the greater Assamese identity, the indigenous settlers of the state began to ask for separate ethnic homelands. Assam movement "marked a period when every small and big ethnic group began distancing itself from the Axamiya identity and subsequently started placing demands for separate ethnic homelands" (Goswami, 2014: 4). Prof. Manirul Hussain in his book *The Assam Movement, Class, Ideology and Identity* and Amalendu Guha in his article "Little Nationalism Turned Chauvinist: Assam's Anti-Foreigner Upsurge" discuss how the Assam Movement was a movement against the resource exploitation of the Indian state. It is actually a bloodstained massacre of thousands of innocent men, women and children. On 18 February 1983, over 3,000 Muslims were killed in the tiny town of Nellie in the aftermath of the All Assam Students' Union's agitation against illegal migrants from Bangladesh. And this was only a part of a number of minor incidents that marked the blood-stained days of 1983 and the Assam movement.

Alongside the Assam Agitation, different militant groups started to voice their resistance to the Indian state. The United Liberation Front of Assam (ULFA) was one amongst them. The ULFA thus began its journey asking for 'sovereignty' of the state of Assam. It has already been said that many historians and intellectuals had been demanding *Swadhin Asom* (autonomous Assam) in different ways even before the rise of ULFA. In that sense, many have tried to substantiate the opinion that Assam's demand for self-determination (independence) is an issue that has been addressed by political leaders, intellectuals and social activists from earlier times. Prominent Congress leader of Assam Gopinath Bardoloi too "demanded fullest possible autonomy for the province so that Assam could utilize its resources in its own interest" (quoted in Misra, 2000: 110).

The armed nationalist movement of United Liberation Front of Assam (ULFA) began in 7 April 1979 as an organization committed to end Indian rule which some sections of Assamese youths considered to be exploitative and imposing. During the height of the anti-foreigner agitation, a hard line section parted from AASU (All Assam Student Union) to form the ULFA. "ULFA was born at a gathering in the historic Rong Ghor in Sibsagar, a palace of the Ahom kings who ruled Assam before the British. Its aim was to "establish scientific socialism in an independent Assam." It regarded the Yandaboo Treaty of 1826 between Burma and the British rulers of India, which incorporated Assam into British India, as the episode that marked the end of Assam's independence, and it sought the restoration of that "lost independence."(Quoted in Baruah, 1994: 868)." ULFA leaders Rajiv Rajkonwar alias Arabinda Rajkhowa (chairman), Samiran Gogoi alias Pradip Gogoi (vice-chairman), Paresh Barua (chief of staff) and Golap

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Baruah alias Anup Chetia (general secretary) declared their aim of "liberating Assam from the illegal occupation of India" and to establish a 'sovereign socialist Assam'.

At first the ULFA received support of the masses for all the productive works that the members of the organization had initiated. Gradually however their activities started not only to displease the Assamese people but also to annoy them. Hiren Gohain has aptly said, "They built roads where none existed, honoured artists and writers, chastised notorious local thugs and hoods, forced licentious rogues into instant virtue and rectitude, banned wine drinking among habitual wine-bibbing communities whose sudden temperance mightily conflicted with nostalgia for the good old days. In fact, many of the bitterest critics of the ULFA these days used to be eloquent in praise of their spotless and great character in those days" (Gohain, 2007: 1012). Without going into the details of the activities of ULFA, it can be said that the nationalist movement of United Liberation Front of Assam (ULFA) did start with some 'great ideals', but neither could it fulfill its own 'great goals', nor could it meet the expectations of the common masses of Assam. For majority of people in Assam, the ULFA symbolised a point of resistance to Indian control over the state of Assam. It was a resistance to exploitation and dominance of Indian government. "But the extortions, killings, bomb blasts, targeting of civilians and of migrant workers from north Indian states, led to erosion of whatever support and sympathy it enjoyed" (Misra, 2010: 13-14).

Part II

Much has been written on the issues of the Assam Agitation and the movement of the United Liberation Front of Assam. These writings include both fictional and non-fictional writings. Issues of these movements find expressions in poetry, stories and novels since the beginning of the movements till the present time. Research articles and books have also been published regarding various issues related to these movements. The facts and figures as well as the reasons and impacts of these events in the Assamese mind and society are discussed from various perspectives by scholars and social scientists in all these thirty five years (right from its beginning till the present time). Along with this there are fictions that express the facts and figures and also the causes and effects of these movements. I shall restrict myself only to the fictional writings related to this secessionist movements of Assam. While exploring the literature (fiction) based on the issues related to these movements, I would like to divide these into two broad groups. One is literature by observers who are not involved in these movements directly or otherwise, and another is the literature by the activists directly involved in it. Thinking of fiction writers who have written on the Assam Agitation and the movement of ULFA, the name that comes immediately to mind is that of Rita Choudhury. It was actually her *Abirata Jatra* (1981) which is considered as one of the first novels to directly speak about the political tension in Assam after the formation of ULFA and also the Assam Agitation. This novel bagged the first

prize in the manuscript contest organized on the theme of the Assam Movement by Asom Sahitya Sabha, one of the most powerful cultural and literary institutions of Assam. In an interview she says, "It was in 1981 when the Assam agitation was at its peak that I began to write formally. I was an activist. It so happened that during my underground days, a literary competition was held by the Asom Sahitya Sabha. I wrote *'Abirata Jatra'* in three months. The Asom Sahitya Sabha conferred an award on me after this" (2012: *The Times of India*). Rita Choudhury was an active participant of the movement then and of course a powerful writer. Two decades later she won the Sahitya Akademi Award. *Akou Saraighat* by Lakhinandan Bora was another novel composed during the same time that captured the intensity of the period. About a decade later, Parag Das's *Sanglot Fenla* (1992) placed itself in a totally different pole by expressing some reasons why the Assamese people had to take to the course of armed rebellion after the failure of the Assam Movement and the Assam Accord. The novel is based on the real time experience of cadres in the jungles of Kachin. His *Swadhinotar Prostab* (A Proposal for Independence) is his vocal demand for a sovereign state of Assam which was banned by the Government of Assam in 1994. Dhrubajyoti Bora's *Kalantarar Gadya* (Prose of Transition) published in 1997, *Tejor Andhar* (Darkness of Blood) and *Arth* (Meaning) is a trilogy based on the Assam agitation and the days of insurgency of Assam. These works have been acknowledged as major literary creations not only of Dr Bora but of Assamese literature. In the words of Aruni Kashyap:

> With a large cast of characters, many subplots, the novel tries to provide an in-depth analysis of the situation of Assam from multiple angles. In Babula's gruesome death through torture at the hands of the army, Bora narrates the violation of human rights during the counter-insurgency. Through Sombori's regular, multiple rapes by the army officer, the novel underlines how the conflict was inscribed often on the bodies of women. Through the story of Gojen's disintegration from a rational human being to a man who walks naked in his room in frustration when asked to choose between his former comrades or become a government informer, Bora tries to show the conniving process of co-option that the state launched in order to curb the insurgent movement, leading to the bloodbath called secret-killings between 1998 and 2001 (December 2012).

Retired IPS officer Dilip Bora and a college teacher in the department of English from a small town of Assam (Tangla), Arupa Patangia Kalita wrote fictions on the issues of insurgency in Assam. While, Kalita's treatment of the theme in the novella *Arunimar Swadesh* is emotional giving an account of the true story of the gruesome massacre of the entire family of Umakanta Gogoi, Bora in his novel *Kolijar Aai* (2006) depicts the life of an insurgent who suffers from guilt and regret after choosing the path of violence. The novel ends with a note of internal conflict in the mind of the protagonist who is in a doubt whether to think of his

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biological mother or the metaphorical 'Mother Assam' for whom he had taken up the path of violence.

Megan Kachari (Mithinga Daimary) and Kabiranjan Saikia, two members of ULFA are also two well-known names in Assamese poetry. Megan Kachari's poems were translated into English and was published with an introduction and it was released at the Frankfurt Book Fair 2006 by Indira Goswami. Rakhee Kalita has rightly observed, "What is perhaps most interesting with Assamese vernacular literature of the last two decades is the volume of writing contributed by actual participants of the rebellion and insurgency. Whether one looks at Mithinga Daimary's poetry written from his prison cell or earlier, the slain rebel Kabiranjan Saikia's many poems that have endured his brutal death, an ex-combatant Jibon Goswami's perilous account of seeking safe homes across the Burmese border … there is a concerted attempt to speak from the margins of civil life and record the voices of dissent" (2012). It is really significant that actual participants of the insurgent movements as well as the surrendered ULFA wrote fictions dealing with issues related to the armed militant movement and also the inner feelings of joy and happiness, pains and sufferings, conflicts and struggles of them. A critical reading of the literature that has been written by the activists who were directly involved in these movements is definitely one significant way of gauging the impact of these socio-political movements.

Part III

The narratives about insurgency and of the insurgents can never be seen as the direct reflection of the time and activities of the movements. Nor can we accept these as "true", unmediated expressions of the views, tension, insecurity, sighs, cheers and lamentations, pains and pleasures or ambitions and limitations of the members of the movements. It has already been said that the narratives of and about the insurgents want us to remember only certain things, certain events, in a certain way, and therefore, very carefully try to wipe out some other things from the popular mind.

Rita Choudhury's novel *Ai Samay Sai Samay* (These Times, Those Times) was published in 2007. The novel expresses the hopes and aspirations as well as of the frustrations of the masses and activists with respect to the Assam Agitation. The novel was written almost thirty years after the Assam movement. As such, it is interesting to observe the position of the writer who was an active participant in it. While the memory of Assam Agitation as well as the movement of ULFA is still fresh in public minds, the writer tries to re-interpret, re-remember, re-think and re-present the ideology of these movements from the vantage point of someone who has the benefit of retrospective observation. And, the writer's conscious/unconscious use of memory, makes the readers remember certain things and events from a given perspective and wipe out some others.

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In "A Few Words by the Writer" of the novel, the novelist says, "The pen throws light on different aspects of society…this vision is not complete. It is just a fraction of the whole" (Chowdhury 2008; trans. mine). Choudhury uses the Assam movement against Bangladeshi infiltration as her backdrop to reflect upon the young angry Assamese mind. It is a postmortem of the troubled times of Assam.

Ai Samay, Sai Samay (These Times, Those Times) does not refer to any of the massacres of the movement and tries to portray it as a mass revolution based on ideological grounds of sub-nationalism. Rajarshi Kalita aptly sums up, "She (Rita Choudhury) tries to interpolate past idealism within a generation brought up to believe the forces of globalisation and selfish individualism but does not really manage to link up these disparate processes of thought… Another strong point of the novel is its ability to illustrate the spirit that went into the Assam agitation and also the disappointment, disillusionment and the consequent distress that follows when ideas do not work the way you intend them to do. It captures a period and sentiment in the history of Assam which one can look back at with anger, shame, remorse or pride, but which one just simply cannot ignore" (2008: 31).

Aditi Choudhury is a lecturer in a reputed college of Guwahati. She was an active member of Assam Agitation once upon a time in her life. It is through her eyes that the novelist tries to look back at the past, the past that she was so much attached to at one point in her life. At first, the capital city of Assam appears as a beautiful city full of new hope and prosperity. But, she understood that it was not the 'golden Assam' that they were aspired for. It was just a symbol of that unaccomplished dream, nothing more than that. In actual sense, there were devastated dreams and hopes all over the state. It was the graveyard of dreams" (Chowdhury; 18 trans. mine). Focusing on the details of the personal lives of Aditi and the writer, the readers tend to draw a parallel between the writer and Aditi. Interestingly, Aditi Choudhury, the protagonist of the novel *Ai Samay, Sai Samay* wants to write about the past, about the Assam Agitation and its after-effects and she contemplates, "Will she be able to do it? Will she be able to write all the things which she heard, understood and saw? Will she be able to illustrate that particular time that spreads across time? Does she possess that transparent vision? Does she possess that detached objectivity?" (Chowdhury; 84 trans. mine). As such, Aditi's thoughts very well reflect the writer's mind. The novelist moves between the past and the present while writing. She is not writing about a static time and space. Aditi dwells between the times of her deep attachment with Assam Agitation where she used to communicate with all her past comrades and the present times with her colleagues and her two daughters. Her feelings very often shuffle between these two worlds. While sitting in the admission hall for her daughter's admission, she looks back at her past. She is thinking of writing about the past and travelling down memory lane. She is confident at one point of time that she would be able to critically analyse the past. She believes

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that she was competent to adequately explore that particular time which began with the fiery slogan "Joi Aai Asom" (Glory to Assam) and remained stagnant in a valley of death. She will analyse these times objectively (Chowdhury 91; trans. mine).

In the beginning we are introduced to the protagonist's loss of hope and her disillusionment after her marriage with her companion who had become a minister by then. Her husband who was once a leader of the movement turned into a completely different man after gaining political power. He, the new powerful minister of Assembly turned to a person devoid of principles and values. Aditi says, "There were no memories of Assam Agitation, nor were there any responsibilities towards the state in the new house. There was only a cheap, repulsive ultra-modernism in the new house (Chowdhury; 23trans. mine)".

The novelist expresses her views on Assam Agitation, its effects on Assam and its social and political life not only through the protagonist, Aditi. Instead, her opinions are very well reflected in the statements of some other characters'. Aditi saw the Agitation from close quarters, she lived it and it definitely had a huge influence upon her personal and social life. When the novelist tries to talk about the Assam Agitation and its past effects through the eyes of Aditi, very often she desires the readers to remember some specific values and ideals of the movement. The ideals and principles of the movement are highlighted, at the same time the greed of power, loss of honesty and loss of integrity of the representatives in power are discussed with utter sorrow and regret. At times, the novelist's belief in the good effects of the movement is very well expressed. In an interview when Rita Choudhury is asked, "Has the Assam Movement been successful?", she answers: "Every movement has its positive and negative sides. It was a very strong movement but the people mistook it for a political movement. The AGP and the Assam Movement are two different aspects" (2012: *The Times of India*). Here, we feel a sense of desire of showing the agitation in a positive light by separating it from the political party that has been formed after the agitation by the leaders of the same agitation.

It is significant that the novelist expresses the positive points of the agitation and the virtuous effects of the movement not in Aditi's words, but through another character Manabendra who is Aditi's colleague. He says, "In my opinion the Assam Agitation was not a mistake. The demands of expulsion of illegal immigrants and of preservation of constitutional rights…these were some valid issues….Can a movement, such a big social movement be completely wrong, entirely corrupt and fully negative?" (Chowdhury; 127 trans. mine).At this point the novelist seems to be deeply attached to the movement, to its ideals and principles. But, the same author expresses her grief, remorse, frustration and loss of hope on several other occasions. It is the novelist's inner uncertainties that we hear in the thoughts of Aditi's daughter

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Kajori: "On what ground is this a different political party? In what sense was the regional party that was born out of the Assam agitation a different one?"(Chowdhury; 61 trans. mine).

We can say that the novelist's return to memory or attempt to revisit the past operates at multiple levels. Very frequently she shuttles between the worlds of her deep involvement in the Assam Agitation and her present world. She sometimes looks back in anger, regrets her inability to fight against the loose immorality, corruption and dishonesty among her companions (including her own husband) after the participants of the movement attained power. Finally, the novelist portrays the protagonist as a strong character who came out to fight for justice. She (Aditi) became furious when she saw D.I.G. Praloy Goswami sitting in her drawing room talking to her husband (who was once a leader of the Assam movement and the powerful minister of parliament at that time). She questions her husband about the promotion of Goswami who shot her comrades of the Agitation. All her respect for her husband withered in a minute. In the novel there are numerous evidences of such emotions. Loss of faith in the powers that be and as the result of the sense of regret, pain and suffering, Aditi leaves her husband and starts a new life. Here we see the departure that the novelist tries to focus on. The novelist tries to make the readers believe what Aditi says and she succeeds in doing this to a great extent.

Through the conversation between Aditi and Prabhakara in chapter 21, the novelist gives a glimpse of the political scenario of the state after the Assam agitation. When the leaders of the agitation formed the government, the socio-political condition of the devote followers of the agitation underwent a change. Jealousy for the new members of the parliament and the desire for unaccomplished ambitions started to blur their paths of righteousness and values. In the words of Prabhakara, we are introduced to such a world, "The wife of the leaders are flattered/pleased by some MLA to get a seat in the ministry, some do that to enter the state cabinet, some others do that for many other vested interest. And the businessmen and high officers try to please them for posting, transfer of jobs etc" (Chowdhury; 190 trans. mine). Aditi replies to Prabhakara saying that there are many politicians' wives who are intentionally outside the territory of politics.

We know that Rita Choudhury is the wife of Chandramohan Patowari, who had hailed an important post in the Asom Gana Parishad ministry. But, in spite of being so integrally connected to the Assam agitation, she never joined electoral politics. She has been a faculty in Cotton College of Guwahati. While Aditi says, "People with self-respect do not try to snatch the power of other people" (Chowdhury; 190trans. mine), we hear the writer's voice. She wants us to remember that this is not a general situation. Instead, there are more positive things to be said. And for her, these positives are more true. At one point of time, one of the characters of the novel expresses the view that getting involved in a movement is totally different from the field of politics as a movement is guided by some rules, ideals and principles. But in politics lot of other factors work simultaneously. While the protagonist is critical of the change of attitude, behaviours and mentality of the activists of the movement who came to power, she is countered

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by others with substantial arguments. But, she raises her voice against compromise. When she was told that compromise is a must for political survival, she says, "Why should one compromise to survive politically? Why could not he (her husband Chandan) protest against injustice alone? If he had spoken for his demands vehemently, there would have been thousands of people behind him? He would have been respected by all even if he was refused a ticket in the election" (Chowdhury; 194trans. mine). At times she repents her inactiveness after the Assam movement. She repents not speaking for the truth, for not exposing the injustice, and for not standing behind the common masses. Can we here draw a parallel between Rita Choudhuri and Aditi, the protagonist and the wife of the powerful minister of government?

It has already been said that conscious/unconscious use of memory by the writer make the readers remember certain things and events from a given perspective and obliterate some other things. This at times makes this work of Choudhury a political statement. Therefore, when the novelist tries to focus on the achievements of the new government mentioning the gas cracker project, fourth oil refinery, Sankaradeva Kalakhetra, the Bogibeel bridge over the Brahmaputra river, we sense an urge for clarification from active participants of the Assam Agitation. It is not Aditi but her friend who tries to convince Aditi that the new government has increased the royalty for oil and it has arranged 90 percent grant-in-aid and 10 percent loan of the money received from the central government (Chowdhury 212; trans. mine). Mrinmay Dutta, a committed communist leader says that due to their strong ideological principles they cannot support a movement which covers the profits of those who earn three lakhs rupees per day but fight against those whose earning is just thirty rupees per day. While the ideological differences between the supporters of Assam agitation and the left-wing intellectuals is quite obvious during the days of movement, ironically the novelist tries to question the validity of their own principles and to substantiate the Marxists' principles. After 30 years of the movement, she is now in a position to view the things more objectively and more critically. Therefore, along with the story of the novel there are constant discussions on different political beliefs and ideologies. In fact, in some chapters, there are hard political discussions which are loosely connected to the plot and theme of the novel. In chapter 23, the dialogue between Aditi, Prabhakara and the communist leader Mrinmoy Dutta seems to be more a discussion of political ideologies, of the pros and cons of the Assam Agitation and the communists' opposition to it. Towards the end of the novel, Rita Choudhury tries to look into the issues of political ideologies of different parties in the light of the college election of Mrs Aditi Choudhury. In a sense, after Chapter 21, the novel is about the writer's clarification of her strong faith in the ideology of Assam agitation and justification for whatever the participants of the movement did in their attempt to establish a 'sovereign' and 'golden' Assam. It is noticeable that whenever the novelist clarifies the position of the agitation activist or of the extremist (ULFA), it is always either by a less important character of the novel or by a character who is not depicted as an ideal person. After a bomb blast by the extremist

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organization, Aditi is countered by someone, "…but, they speak the correct thing. Aren't the centre exploiting us? What did the centre give us after independence? We have to start an agitation for an oil refinery, for a bridge. India is an independent country, isn't it? Why then the government just submissively watch if lakhs of foreigners enter here? Why are they safeguarded? To establish the government with the help of the foreigners 'votes? And if we protest for the safety of our identity, if we start a revolution for the demand of expulsion of the foreigners, we are shot dead (Chowdhury 232-233; trans. mine)".

One of the characters of the novel, Arun Bora (who is portrayed as unsophisticated, crude person but also a vocal activist of the Assam Agitation who knew each nook and corner of the movements and also the lives after the people attained power) declares loudly that everything about the people involved in the movement and their present greed and lust for power. Aditi has met this person to collect some resources about the Assam agitation. In their conversation, Bora says, "Yes, we betrayed the Assamese people, we did not expel the illegal immigrants, we hadn't done anything. As such, people had dethroned/removed us from power. That is all right. We are very bad, we are sinners. They have rejected us as we could not expel the 'foreigners'. If that is true, those who have brought the 'foreigners' from fifty years ago, even now they are bringing, why are these people sent to Dispur laying red carpet? (Chowdhury 205; trans. mine)". These statements by the unsophisticated, drunken man, a former minister of the Asom Gana Parishad assembly definitely throws light on state politics. It is significant that Aditi has received a grant for a project to work on the Assam agitation and her friend took her to Arun Bora to get genuine facts about the movement.

In the process of self-explanation, the novelist makes some political statements. But, who uttered these statements in the conversation is neither made insignificant or is kept hidden. In a conversation among the group of friends who worked together for a greater cause of 'making Assam free from illegal immigrants', someone angrily expresses his voice, "…our people have again brought that political party into power which when in government power killed hundreds of Assamese people by using police and C.R.P.F. and safeguarded foreigners. We can accept that the regional party has not done anything good, it has not utilized the accord, has not expelled the illegal immigrants. Therefore, people have barred them from power. But is the political party that has now been voted to power going to expel the illegal immigrants? This party keeps on saying that there are no illegal immigrants in Assam?" (Chowdhury 300; trans. mine). The writer's disappointment with the new system is well expressed in these lines.

It is important that novelist Choudhury tries to probe into the idealism of the agitation days, while she feels that the new generations born after 1983 do not possess that idealism, nor do they try to feel it. The novel ends with the failure of ideological formulations that the writer

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tries to incorporate in her companions and the new generation who "believe the forces of globalisation and selfish individualism" (Kalita, 2008: 31). The correct statement regarding the novel, I believe is

> Another strong point of the novel is its ability to illustrate the spirit that went into the Assam agitation and also the disappointment, disillusionment and the consequent distress that follows when ideas do not work the way you intend them to do. It captures a period and sentiment in the history of Assam which one can look back on with anger, shame, remorse or pride, but which one just simply cannot ignore (Kalita, 2008: 31).

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Community Mobilization with Ecofeminist Approach- A Case Study of Pothnal, Karnataka Experience

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Abstract

The term ecofeminism has existed even before the word was used by French writer Francoise d'Eaubonne in her book, *Le Feminismeou la Mort* (1974). But it is said that it has come to India in the 1970s. It is an umbrella term, the theory of ecofeminism borrowed from feminism and environmentalism. In this research paper the researcher emphases more on the connections between women and nature, how environmental ethics were bound with women, mainly rural Karnataka, and also how the environmental movements played a vital role in the lives of women in third world countries like India. It reviews ecological concerns and related issues such as how the male-centered power structures have victimized women and nature, why they have been marginalized, subjugated, and why nature is inferior to culture and women to men. These questions will be examined in this research paper which is also going to discuss the green movements and ecofeminist connections in the Karnataka context.

Keywords: Green Movements, Ecofeminism, and ecological concerns, Pothnal, Karnataka Experience

Introduction

The prefix eco comes from ecology a systematic study of living organism and environment. Then feminism is advocacy of women's rights. Environmental destruction and gender oppression led to ecofeminism. The French writer Francoise d'Eaubonne first used the word ecofeminism in her book, *Le Feminismeou la Mort* (1974). It is an umbrella term, the theory of ecofeminism derived from feminism and environmentalism. Green movements and ecofeminism are interconnected. Ritu Dhingra an Ecologist, Environmentalist, and Researcher. Says that Eco-feminism is a movement because it applies feminist principles and ideas to ecological issues. It is a term used to address an integrated relationship between feminist and environmental perspectives. Eco-feminism is an intellectual foundation of ecology and feminism,

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which focuses on issues such as women's rights, peace, labor, ecological, and environmental justice.

Environmental movements and participation of women in environmental movements led women to the theory of feminism and environmentalism and practice in a way that the oppression of women and nature are interconnected. The women participation in green movements is not just for name sake it is also the question of their livelihood and survival for life. The concept development has victimized both the women and nature as well. In the name of development, the power of patriarchy and its supportive elements played very vital role in subjugating women and nature.

Globally, the green movements have started with the concern to save nature and its resources. For example, Europe's Anti-Militarist movement and the dumping of hazardous wastes in the US, and Kenya's Green Belt movement claimed as remarkable ecofeminist movements. (Quinby1990) These movements attempt to reveal the 'resistance politics' functioning at the micro-levels of power structures including women and nature as the oppressed and voiced issues. Ecofeminism emerged in the West as an outcome of the peace, feminist and ecological movements of the late 1970s and the early 1980s.

It has witnessed that Indian history concerning green movements and feminism; it is clear that how the green movements have started in India. Why they became important in the lives of humans especially women. Writers like Mahasweta Devi, Medha Patkar, Arundhati Roy, Kamala Das, Vandana Shiva, and many others emphasized more on female/ feminist issues along with ecological issues in their writings. These feminist and environmental issues are crucial because the web of the world is around these. These writers are not only written about the ecological concerns, but they also involved in various environmental movements. For example, Mahasweta Devi who fought for the tribal community rights in Bihar, Chhattisgarh, Madhya Pradesh and West Bengal, of Indian. Likewise, Vandana Shiva is also involved in the Chipko movement in 1973. She is also an ecofeminist writer. The most respected social activist of the present, Medha Patkar' an activist engaged in Narmada Bachao Andolan. Narmada Bachao Andolan (NBA) involved in the fight for justice of the dam projects impacted on people, questioning the development paradigm and in reconstruction including educational work. Started in 1985 and the struggle is on with more number of individuals displaced every year increasing. The mentioned activists were not only involved in the environmental movements, but the movements have become part of their lives. These people have emerged as the alternative voice of the biggest protests against the State as that of NBA, Tribal movements of Kerala and Northeast. In examining the distinguished contributions of such brave-hearted women, the present research tries to understand their role of them in the green movements. The researcher also attempts to

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understand the fundamental concern of these movements. The mentioned movements are just an ideology or the question of their survival. These issues have examined in this research.

There are few environmental movements in Karnataka, the very important two mentioned. The first one is Appiko Movement started in 1983, which is a non- violent movement led by Panduranga Hegde. Chipko movement of Uttarakhand inspired the movement. The villagers of Uttara Kannada district have participated in this movement and women played a crucial role in this movement this movement is for the protection of the Kalase forest. This movement gave birth to a new awareness all over the south India. The second important environmental movement is Save Tunga River. This movement is started in 1994 most of the women were part of this movement. The main aim of this movement is to save the origin of Tunga River this river takes birth in the Western Ghats in a place Gangamoola. Due to the iron mining activity, the origin of the river polluted, so the group of people has started the movement. Ponnamma the freedom fighter, Parvathi women leader, Manjula Devi, Hemalatha Shanai an activist, were part of this movement.

Sumi Krishna an environmentalist, independent researcher and a writer, in his book *Environmental Politics* (1996). He argues that Indian environmental movements have to understand the politics of development to change the term development in India. To strengthen the environmental movements, they should get into the field of political resist. And it should join the hands with more precise political movements, and its dialogue must be allied with the discourses of supremacy and justice.

Likewise, many other ecofeminist theoreticians also had similar interpretations. According to Ashok Swain in his book *Environment & Conflict: Analyzing the Developing World* (1993). The recent years witnessed the remarkable increase in green movements in our country. Such movements have brought collectively the economically weaker and socially marginalized people from all over the country to defend their safety and existence. Protests on environmental issues have created a very stern dispute to the majority developmental processes. The struggle of tribals against Iron mining in Northeast is a few mentions.

Research Methodology
About the Selected Community
The time constraints made the researcher to investigate one particular women organization which is making changes. Jagratha Mahila Sanghatane in Manvi Taluk of Raichur, Karnataka state has been chosen as the researcher was able to visit the place during the course of this time. The Raichur district is considered one of the most backward districts of Karnataka State, which are going to discuss in detail in the findings section.

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Methodology Employed

The current research has followed participatory and observational method. The participatory methodology is one of the methods used in many disciplines, especially in cultural anthropology. Here in this research, the researcher adopted a kind of field research. In this, the researcher investigated and studied the life of a group which has shared their activities.

Objective of the Study

The objectives of the survey focus on the local experiences of women in a particular group.

➢ Look at the ecofeminism in the local level.
➢ Understand the marginalization of communities, and how it could bring to the mainstream.
➢ Understand the local women experience of nature and survival at the global scale.

Women Trainers in the Organization Included in the Research

The women listed below are mostly illiterates, and they give training to the other self-help groups. They organize melas, health camps, and they travel all over India to sell their products.

1. Sunandamma
2. Lakshmamma
3. Mayamma
4. Sulochanamma
5. Sushila
6. Devi

Ecofeminist Intervention for Community Mobilization

In Raichur district, there is a Taluk called Manvi where the Devadasi system is practicing even today. And in this Taluk, there is a village called Pothnal. The total population of the village is 13000; Men are 7000, and women 6000. 40 percent Dalits were there in the village, and major Dalit communities are Maadiga, Cheluvadi, and Maadigavadda. (Devi Puthra a villager and staff at JMS organization. Women of this village were completely marginalized and subjugated with male supremacy. Every year 4 to 5 atrocities will take place in the village. A group of youth decided to adopt this village to step in development communication. In the year 1996, this group of volunteers who were actively involved in Narmada Bachao Andolan of Sardar Sarovar project have established a women organization JMS (Jagrutha Mahila Sanghatana). The group formed in 2000. In the initial period, the focus was on problems of the community and their basic needs. Later on, they shifted their focus towards economic

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independence of the community for this the organization initiated few experiments. Without making an oppressed community economically and socially self-sustainable, the larger resistance would not arise as it could not sustain. With this intention, the group decided to take few steps before directly stepping into more significant societal changes. For example; they started skill training programs to women groups, started self-help groups which are helped the women to have a little economic independence. Financial independence made them take the other crucial social issues for the consideration. The relevant majors have initiated by the women community in the village are: women were started to protest against the alcoholism in the village, child marriage and child labor practices in the village. The crucial and addressable problem is practicing Devadasi system. The very unscientific practice of Devadasi is opposed by the community and have protested against such social practices. Later on, the women have understood the importance of the self-economy and started to produce Neem oil for agriculture, hair oil, and Terracotta jewels. After this, they began to produce ayurvedic medicines and established a small hospital. In this hospital, they only sell the medicines in the shift wise. They are not literates but still they were able to sell medicines correctly. Now the people are coming across for the treatment. They use only the available local natural herbs to make medicines. They treat the significant disease like Asthma, white patches, Jaundice, T B, Pits and so on. This study is all about the village women and their strength of self-reliance and self-sustainability from 2002 till date.

Ecofeminism in Karnataka and Women Groups

The village which has taken for the research was very patriarchal, and women had no right to speak about anything not only in public but also in their family. The condition of the women is same one or other way globally. The current research is where the women group has self-sustained and given employment to the several other women and SHGs in Manvi Taluk. The organization works for the Dalit women and economically weaker section of the village. When the work started in 2000, the more importance has given to the strengthening women financially which is essential to a person, later on, the organization focused for the self-sustenance of the community. Then they started to give skill training to active women. The paramount fact is these women don't know reading and writing. First, they began to produce Neem oil for farmers, and then the Terracotta jewels after that Ayurvedic medicines. Now they sell all these all over the district and Terracotta jewels nationally. The truth is they have employed several women groups, and they train today for such groups. The women team in Pothnal also encourages for the organic agriculture, and they grow Foxtail millet, (Navane) Pearl millet, (Sajje) and Raagi without using chemicals in their available fields. Through this, they are challenging to the current world where everyone using a large amount of chemicals and pesticides in the agriculture. Today they are growing their crops without using any chemicals in their fields, in this way they found their livelihood without harming the nature and their environment as well. The community and

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the women are not aware of any feminist theories or not involved in environmental movements. But the need of food and shelter made them understand the nature. The truth of these examples had not documented in any texts, but still, they are livening in a very respectful life without any ideologies and theories. Why can't we call it as ecofeminism a different perspective? Like such, there are several examples all over the world, but we only consider the recorded cases and again neglect the real facts. The aim of the researcher is to bring the light on these issues in which these women also concerned about nature, and they are living with nature and for nature. They know the real value of nature as their livelihood.

My argument is here, let's consider such women communities and bring them to the mainstream where the others have also followed them to save nature and find solutions for the problems causing the nature and women as well.

Findings

The women from Pothnal village are very independent and self-sustains today. When the volunteers initiated to establish a women organization there the women are like very innocent and were not aware of anything around them. But the after the establishment of the organization the women's perspective towards their lives has been changed. For example, before they were not coming out of the houses for any problems, they were almost imprisoned in their houses. Their only job is working in the fields all day and working at home in the evenings. The organization gathered them at one place in the evenings whenever possible and spoke with them about their needs and strengths. After two years of the establishment of the organization, women were aware of few things happening around them and started to respond to such problems. And later they realized the problems of the individuals are also the problem of the community. Accordingly, they began to think about solutions for such problems.

The Important Changes Emerged in Their Lives are

1. They started to send their girl children to school
2. They opposed for child marriage and child labor
3. They found their economy which is independent
4. They started to live harmony with nature.
5. They started to live with self-sustainability.
6. Traveling all over the country to market their products.
7. They are aware of their rights.
8. Living life with dignity.
9. Their skills are improved.

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Limitations of the Study

The researcher has limitations of the study why because, the availability of the time for the research. The researcher could have more focus on the women community of JMS organization in Pothnal. The community which has to sustain from more than 16 years without depending on any other capitalist pressures. And they are teaching lessons to the society with mentioned examples.

Conclusion

To conclude, the women from this village are one or other way living with nature where they are protecting the nature with their limited knowledge and through their daily activities. They grow their food naturally and respect the nature. The same idea, Dr. Vandana Shiva argued about the local need and the sustainable methods. The women in this village are more aware of the issues around, and they instantly respond to the uncertain social issues happening around them. Here we can remember Mahasweta Devi's strong belief on women empowerment which helps them to protect nature and its resources. The same way this small group of women was the best example of Gandhi's Grama Swaraj, which nobody depends on anybody for their survival, especially on capitalism. Even illiterate women can understand and find solutions for their problems, and we should look at such examples as models and bring light on them and also document such examples for the future research and further reading.

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Vijay Tendulkar's *Kamala*, A Gyno-Centric Play

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Abstract

In the play Kamala, Tendulkar explores the ruthlessness of the media and the position of women in society. The play exposes how man either degenerates woman or venerates her for his selfish motives depending upon the necessity of the situation. The protagonist of the play Jaisingh exploits Kamala's situation for achieving name and reputation and leaves her to her fate as soon as his purpose is served. The questions asked to Kamala in the press conference indicate that society is always interested in victimization of individuals who are helpless. None comes forth to help a woman who is presented in tattered clothes and who is even ignorant of the fact that she is being ruthlessly exposed physically in public-almost in her denuded form. Surprisingly enough, the same society that enjoys the exposure of Kamala goes against Jaisingh who become helpless towards the end of the play.

Keywords: Vijay Tendulkar, *Kamala*, gyno-centric. Victimization, Humanitarian, Exploitation.

The characters of Benare and Sarita are totally different from each other. Similarly, the environment that leaves them to arrive at their respective decisions is also distinct. Benare remains firm in her decision to give birth to the child in the hostile circumstances. While Sarita provides an emotional support to Jaisingh and saves him from a total mental collapse even after knowing his selfish hypocrisy. However, it appears that Sarita comes to this conclusion, not because she lacks any spirit of rebellion but because her husband badly needs her emotional support. The humanitarian attitude is clearly perceptible here in her behaviour.

> "Kamala is a gyno-centric play in the sense that it is built on the metamorphosis of Sarita emerging from being a docile wife to an assertive, mature woman in the end."

The play incorporates a bitter critique on the institution of marriage. Jaisingh has bought Kamala for Rs.250/- only, but had received Rs. 700/- as a dowry from Sarita's father years ago, in addition to why Sarita, quite rightly, bursts forth: Listen to the story of how he bought the slave Kamala and make use of her. The other slave he got free- not just free-the slave's father shelled out the money-a big sum" (46).

Kamala, a girl purchased from a rural flesh market, at the press-conference by Jaisingh, a young journalist, the playwright exposes selfe-centredness and narrow-mindedness of the modern, careerist, young generation. Jaisingh treats both Kamala and Sarita not as human beings but as objects of exhibition. The former brings him a promotion in his job and reputation in his professional career and the latter provides pleasure in conjugal life. Kamala's entry in her house reveals to Sarita her husband Jaisingh's egoistic, deceitful nature. In her married life, Sarita remains to Jaisigh, what Jain calls" lovely bonded labour" (17). She is bound to her husband in the wedlock, not temporarily like Kamala, but to slave for him permanently till the end of his or her days.

Through the character of Jaisingh, Tendulkar throws light on man's hunger for power. He fetches Kamala from a rural flesh market and presents her at the press conference not to bring any substantial change in Kamala's life but for his selfish motives. For him, Kamala is not a human being, but a marketable commodity that can bring him reputation in his professional career and promotion in his job. Thus, the real-life incident of the flesh market exhibits the violence practiced and enjoyed by the present-day generation, particularly the careerist young ones. Kamala's presentation at the press-conference in tattered worn-out clothes, and humiliating questions put to her reveal the fact that a modern youth is "ready to sacrifice human values in the name of humanity."

Through the relationship of Sarita and Jaisingh, the playwright suggests that, in the metropolitan cities like Mumbai, Delhi, etc., the husband-wife relationship is on the verge of breaking down. Jaisingh represents the typical Indian husband who has no time to spare for his wife. There are repeated hints in the play that the husband-wife relationship of Jaisingh and Sarita is similar to that of master-slave relationship. Jaisingh exploits Sarita as much as he dose Kamala but each in a different way. She, too, is an object that " provides him social companionship, domestic comfort, and physical enjoyment." Jaisingh's adventure of presenting Kamala at the press-conference in tattered clothes reveals to Sarita his hypocritical nature which makes her sadly aware of her own place and position as a wife in her husband's life.

The character of Sarita suggests that even a modern, educated woman is not so free as her male-counterpart in contemporary society, as she has to follow her husband's whims and caprices in and outside the household life. While depicting the mental journey of Sarita, Tendulkar exposes the naked reality that wives are exploited either as slaves or treated as stepping-stones to their men's achievements through the so-called sacred bond of marriage.

Biologically as well as culturally, human beings are divided into two classes: men and women. All over the world it is observed that in family system, man is considered the head of the family, governing and controlling all its affairs. Woman is entrusted with the household work. This leads to the formation of exploitative and oppressive society of men as against the exploited and oppressed society of women. Simone de Beauvoir rightly observes: "One is not born; but rather becomes a woman... It is civilization as whole that produces this creature_ .. which is described as feminine."

Using a real -life incident, Tcndulkar highlights the position of women in the success -oriented, male dominated Indian society. The triangular relationship of Sarita - Jaisingh- Kamala exposes the oppressive modern society where house wives like Sarita are exploited inside their houses by their husbands, and men, too, are exploited outside their house by their masters or employers. Jaisingh is courageous and ready to face risks in providing the newspaper with sensational news. However, the harsh circumstances bring him proper realization towards the end of the play. but it is too late. The news that he is sacked breaks him mentally.

Jaisingh works very sincerely for his employer and Sarita for her husband. He used to take risks to expose ills and evils in society. Sarita, too, takes care of his needs at home as jotting down the telephonic messages, keeping delicious food and drinks ready for him. She does all these things promptly to keep her husband, pleased, and refreshed so that he may work efficiently.

Despite the fact that Sarita and Jaisingh are both devoted to their respective causes, there is a lot of difference in their spirit of devotion. Jaisingh works aspiring for money, fame, and reputation. Sarita works for her husband's pleasure and satisfaction without any personal self -interest or ulterior motive.

Jaisingh commits a crime of purchasing a human being, Kamala, from a rural flesh market. In spite of the warning of Kakasaheb: "You may be caught in a terrible jam some time" (10), he decides to present her at the press conference not with a view to exposing the inhuman flesh market but as a part of his professional commitment. For Jaisingh, Kamal is a key to his successful carrier and the bright, glorious future that lies ahead of him.

At the press conference, which is outwardly held to expose the sexual harassment of the helpless woman Kamala is exposed physically and psychologically. She is presented in tattered clothes and has to answer unpleasant queries such as: " If there is a free sex among you? What do you do with the illegitimate children? How many men have you slept with?"

Kamala's innocent question: " How much did he buy you for? (34) makes Sarita introspective. Both of them are "objects" of pleasure, money, and reputation. That is why. Jaisingh's arrogant remark - "It's I who take decision in this house and no one else." - makes her realize that he is the master and she the slave. Jaisingh is the best example of what an Indian husband is to his wife.

The play *Kamala* presents a critique of the male -dominated society; it indirectly illustrates another important aspect of society that women themselves are responsible for their exploitation. Sarita becomes conscious of the hypocritical nature of her husband. Still she provides him an emotional support, when he loses his job towards the end of the play. The character of Kamala Represents an educated, sophisticated slave in the household. Both of them lack the guts and the

courage to rebel against injustice. Therefore, they cannot help becoming scapegoats as if in the conspiracy of their male -counterparts. The characters Sarita and Kamala are, therefore, the mute witnesses of woman kind's endless suffering in the male-dominated society.

While portraying the women characters that play roles as important as men, Tendulkar shows them exploited, oppressed, and humiliated. Even education does not bring any substantial change in their miserable condition; instead, it produces the sophisticated slaves like Sarita.

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Reading Jhumpa Lahiri's *Interpreter of Maladies* from Diaspora Perspective

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Abstract

Jhumpa Lahiri's short story collection *Interpreter of Maladies* presents a handful of characters whose situation is similar to diaspora conditions. Loss of identity and realisation of loss of belonging are two nagging problems of the diaspora community. Most of the characters in this collection are in away isolated from the mainstream living either because of their own condition or because of the one imposed by the society. Several ailments one comes across in this collection possibly could have only one treatment which is the unconditional love towards the affected as in the case of Bibi Haldar.

Keywords: Jhumpa Lahiri, *Interpreter of Maladies,* Diaspora- loss of identity- belonging nowhere feeling- ailments- sufferings- imposed by the society- freedom from clutches- unconditional love- correct interpretation of the sickness.

Introduction

This paper is an attempt to explore the quintessence of human relationship under the shade of culture, as exhibited by Jhumpa Lahiri, in her debut short story collection *Interpreter of Maladies*. The characters portrayed in this collection strive hard either to establish a relationship or to free from the clutches of one. According to Lahiri the Indian society is still viewed as the one that nurtures relationships, whereas the western world, influenced by the consumer world, is unwilling to pester with a relationship beyond a limit. Lahiri is much preoccupied with her insistence for the need for humanness in both the societies than the diasporic themes like loss of identity, survival against the threats of new culture and acceptance of a different socio-political milieu. Some of these stories take place in India and some others in America exposing the diasporic mind set of the author. She strongly believes that 'love and care' is the elixir for all the maladies that is afflicting the society.

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Some maladies interpreted in this collection are real and some are either feigned or forced. Boorima, an East Bengal refugee who acts as a *durwan* (house keeper) in a house complex and Bibi Haldar are normal humans but are victims of wrong interpretation by the society. Both Boorima and Haldar try their best to establish normalcy but estranged by the people near them. Lahiri also explores the marital relationship of some couples who were ready to be freed from the bond. What intrigues more is that both the arranged and love marriages head towards one destination called boredom. The extra marital affairs of some men and women as told in these stories, diagnose the absence of intimacy among relations. One can as well assume that Lahiri is of the view that intermingling of culture may lead to breaking of faith and normalcy in human life which she symbolically conveys in the titular story. The changed global scenario has given women the confidence to face the world alone. The western society has not found anything abnormal for a woman to lead a life independently without marrying, whereas the Indian society advocates 'Marriage' as a cure for all the maladies. It is not the bodily pleasure alone that counts but the familial relationship ensures normalcy among human beings. Interpreting these cultures wrongly may bring more maladies to the society.

Individual vs. Society

Lahiri portrays the pathetic condition of a poor sweeper lady called Boorima in the story, *A Real Durwan,* who does some household works for the inmates of an apartment and completely dependent on them for her livelihood. Her residing place is a small space under the stairs of that four storied building. Her properties are a quilt, a bucket and a bundle of broomsticks. She served as the '*durwan*' (House Keeper) of the apartment. Nobody appointed her as a '*durwan*' but she voluntarily offered helps to almost all the families in that complex and in return received some food and clothing. She was sixty- four years old and becoming physically weaker slowly but never fails to sweep the two storied building twice a day. She often recollects the happy life she led with her husband and four daughters in East Bengal (Bangladesh) and how she lost it after the partition. As the remembrance of the past she still wore the keys of the *Almira* (a wooden case) in her sari ends, which serves her a great solace and bears witness of her stories. She tells these stories not to any one in particular, but mostly to as way to remember her past glory. Moreover she feels that during her chores they served as a sort of comfort that could possibly relieve her pain a lot. The inmates of the apartment never believed these stories. When they asked for details she would utter in a restless voice: "Why demand specifics? Why scrape lime from a betel leaf? Believe me, don't believe me. My life is composed of such griefs you cannot even dream them" (43).

Boorima patrolled the building in such promptness that no new visitor could escape her scanner eyes. The inmates were pleased at the presence of a *Durwan* inside their premises in the form of Boorima and felt that their possessions were safe, though most of them had nothing expensive to be safeguarded. Though a refugee, Boorima is never an unwanted guest in any of those families living in the apartment. Some families like Dalals took her as one of their family members and extended their care and concern for the old lady. But when the renovation work of the building started, she lost her habitat and the relationship with the people in the apartment. First, she shifted or was forced to shift her living place to the rooftop of the building. Then she slowly reduced her patrol

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and not even worried about her food. She wandered places without connecting to any one in particular. Finally, her pathetic ending came fast when a robbery occurred in the apartment. She was accused of serving as an informer about the belongings to the outsiders. She prayed innocence but no one believed her as they used to, for her stories. Boorima who lost all her relations in her country was happy to be associated with the inmates of the apartment but lost them too to 'modernisation'.

In *When Mr. Pirzada Came to Dine*, it is again a Bangladeshi man, who tries to establish a rapport with an Indian family. He is indeed a professor of Botany in Dacca University who has come to US on a Pakistani Scholarship to pursue a research on the 'foliage of New England'. He is a married man with seven daughters who feels that he misses his family, especially during the troublesome period. His regular communication through letters has taken a hit as the postal service could not function due to the ongoing riots. He was unable contact his family for the past six months. His only solace in that foreign land was his new-found relationship with Lilia's family. Lilia's family used to invite any Indian they come across in their vicinity, to their house and develop friendship with them and Pirzada was their new Indian friend. The elders in the family had their own reservation about Mr. Pirzada because he is a Muslim and the family never forgets the partition. But the small girl, Lilia and Pirzada relish the company of each other and he often buys sweets to the lady of the house.

Mr Pirzada was in great dilemma about his future as the East Pakistan (Bangladesh) is fighting with the west. Reports about the riots disturbed him a lot and his main purpose of the visit to Lilia's house is to watch the six thirty news which carried lists of men killed in the violence. Lilia had imagined that he dressed majestically every day because he might receive bad news and he wish to put a bold face on that occasion. "I wondered if the reason he was always so smartly dressed was in preparation to endure with dignity whatever news assailed him, perhaps even to attend a funeral at a moment's notice" (24). During this period Lilia had developed a good bonding with Pirzada and enjoyed his frequent visits. Her intimacy has gone to such an extent that she made it a routine to pray to for the safety of his family before retiring to bed. The ongoing tension between India and Pakistan over the Bangladeshi incident culminated to the point of war. Subsequently Mr. Pirzada returned home to end his long woe. Lilia's family members were a worried lot as there were lot of news about the riots and killings in Dacca. Even after his return to Dacca they heard nothing from Mr. Pirzada about him and his family. It is only after several months later, when Pirzada has sent a greeting card that the family members of Lilia returned to normalcy. The emotional relationship that existed between the old man and the girl never fails to draw a parallel with the Tagore's story, Kabuliwala.

In the world of emotional shortcomings an individual's daunting task to overcome the emotional blackmailing, from the people surrounding her, is passionately told in *The Treatment of Bibi Haldar.* Bibi Haldar is a twenty-nine-year-old unmarried girl, an orphan who lives under the care of her Cousin Haldar and his wife. She helps her cousin in preparing cosmetics for the shop he owns and in return she is provided with food and shelter. She was suffering from an unidentified malady which her relatives and friends could not interpret and cure. In the Indian scenario such maladies are not uncommon, and many families have witnessed cases of 'hysteric women'. Bibi

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feels that she is a neglected woman and her feelings are not respected by her relatives. She was very much a homely girl who expresses her desire thus: "Is it wrong to envy you, all brides and mothers, busy with lives and cares? Wrong to want to shade my eyes, scent my hair? To raise a child and teach him sweet from sour, good from bad?" (83).

Her neighbours did try to treat her as a normal human being thus trying to instil confidence in her. They took her for occasional outings and bought her whatever she wished. In the Indian society the last remedy for such an undisclosed malady is marriage. At first her neighbours were worried how to convince her for a marriage. Instead of refusing the proposal, Bibi was delighted by the diagnosis. But it is very difficult to find a match for an over-aged woman who is not 'pretty', who speaks 'backwards', who don't know how to cook and moreover who is suffering from an ailment not known to anybody. Vexed by her unending ailment and futile attempts to get her married, her cousin disowned her. He vacated the house leaving her back in the apartment with a meagre amount. Bibi has put up a brave face by declaring that it is better to live alone than with relatives who never respected her feelings. She did live alone away even from the eyes of her neighbours. She came out of her private hiding as a pregnant woman and gave birth to a son. What shocked most of the people was that she happened to lead a very normal life, after becoming a mother without any symptoms of the malady. As is the custom in India, the only retreatment for any malady is love and care. She has become a normal person when she realised that there is a purpose to live. She even indulged in her cousin's cosmetic business to feed her son.

Marital Mismatches

The collections' first story, *A Temporary Matter* analyses a marital relationship in the lights of western culture. A woman leading a family, permitting the husband to pursue higher education can happen only in a western country. Again, a wife permitting her husband to attend a conference when she is nearing 'labour' is certainly a new thing to the Indian society. The only Indianness about their marital relationship is that it was arranged by their parents. Despite many shortcomings both Shukumar and Shoba did lead a normal life. After the death of their unborn child, Shoba went into deep silence which disturbed Shukumar. He was struggling hard to re-establish their relationship. He did take advantage of the "power failure' nights and tried to bring back the intimacy. But Shoba reflecting the characteristics US environment breaks the news that she is moving away from him to a different apartment. In *The Blessed House* an uncaring husband disrespects the sentiments of his wife in the name of religion. Sanjeev and Twinkle's marriage was a love marriage but, in reality, he doesn't know what love is. Her childish curiosity unsettles him. Unaware to exhibit true love he searches answers from his beloved.

Conclusion

The characters in these stories are taken on a voyage to emotional frontiers. The sufferings they undergo resemble that of a diasporic one experienced by Jhumpa Lahiri. More than national, cultural or religious identity, what men need today is an unconditional love which could cure all their ailments. Being a woman of Indian society and having witnessed many maladies she very well

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presents some through these stories. Her solution for the entire problem is an unconditional love which a materialistic society fails to produce.

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Social Realism in Mulk Raj Anand's *Untouchable*: A Critical Analysis

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Abstract

Mulk Raj Anand's *Untouchable*, beyond all shade of doubt, is one of the most virulent satires on Hinduism and its hypocritical practices. This is nothing but a reflection of the society. The theme of suffering caused by vicious circumstances in life has been realistically depicted, and the heroic struggle of the central figure elevates the novel to the lofty heights of a mini epic. Religious hypocrisy, feudal system, East-West encounter, the place of woman in the society, superstitions, poverty, hunger and exploitation are his common themes. Though the novel depicts single day activities of the protagonist, it also portrays the Indian society from 1930 to 1940 when poverty, slavery and the inhuman exploitation of the masses were at the peak. The theme of suffering caused by vicious circumstances in life has been graphically and realistically depicted, and the heroic struggle of the central figure raises the novel to the classic heights. Anand's first-hand knowledge of the low caste people and their pathetic lives made him voice their misery. He knew thoroughly what he was dealing with. Bakha is not simply an individual outcaste rather he represents the entire outcast community treated as untouchables. The consequences of suppression and humiliation most adversely affect the consciousness of children. Besides the ordeal of poverty and social suffering, children, in unconscious way, construct the psyche of aggression and rebellion.

Keywords: Mulk Raj Anand, *Untouchable,* Untouchability, religious bigotry, suffering, ossified social attitudes, deprivation, humiliation

Mulk Raj Anand's *Untouchable*, beyond all shade of doubt, is one of the most virulent satires on Hinduism and its hypocritical practices. This is nothing but a reflection of the society. The theme of suffering caused by vicious circumstances in life has been realistically depicted, and the heroic struggle of the central figure elevates the novel to the lofty heights of a mini epic. Religious hypocrisy, feudal system, East-West encounter, the place of woman in the society, superstitions, poverty, hunger and exploitation are his common themes. Though the novel depicts single day activities of the protagonist, it also portrays the Indian society from 1930 to 1940 when poverty, slavery and the inhuman exploitation of the masses were at the peak.

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Untouchable is a novel with prime concern for society and inspired by a mission to eliminate the evils of casteism, hypocrisy and exploitation of the poor in the name of Pseudo-Supremacy. The caste Hindus used the untouchables as their personal property. The most poignant situation was that they had no right even to ask for justice. The novel vehemently condemns and criticizes the diabolical practice of casteism and savage treatment of the untouchables. It is the hypocrisy of the Hindu tradition which renders the untouchables as born from the feet of the Brahma.

In *Untouchable*, Anand reveals the most deplorable condition of untouchability, exploitation, child labour, social governance, customs, religious beliefs, prejudices, and the plight of the miserable masses. As early as 1930 the mindset of people in general was fixed and rigid and they took things for granted as they existed.

Anand's portrayal of the protagonist Bakha's inner life makes *Untouchable* the kind of novel that has great social as well as human significance and thus makes it part of the growing concern that Mulk Raj Anand himself was feeling for metaphoric untouchables. The entire story of *Untouchable* revolves around the basic question of untouchability, arising mainly from poverty, indifference and unconcern of the entire society. The entire action takes place within a period of less than twenty four hours (16 hours). Though the scene of the novel belongs to a small interior town of the Punjab, the happenings are Pan-Indian in character. Bulashah, a small town with an outcaste colony on the outskirts represents a normal Indian town found anywhere in India. Most of the action of the novel takes place at an outcaste colony and in the streets of the small town. The central theme is the problem of untouchability. *Untouchable* is not only a novel of enormous suffering, humiliation and deprivation but also the socially tragic life of Bakha. Anand has presented Bakha with all the strength and vigour of his mind and heart. In fact, Bakha is his brain-child, the breath of his being and the hero of his heart. He had known Bakha from his childhood and a sort of, adored him for his superb qualities. Rajvir Singh in this context says that: "Bakha is not a particular individual. He is a symbol, a protagonist of the depressed class, a feeling, thinking understanding and sensitive fellow in a society hide-bound in downright conservatism and ossified social attitudes." (26)

Mulk Raj Anand's novel *Untouchable* is historic in the sense that he opened up a new and radical avenue in Indo-Anglian fiction by dwelling passionately and no less legitimately on the plight of untouchables long before the attainment of India's freedom. The theme of suffering caused by vicious circumstances in life has been graphically and realistically depicted, and the heroic struggle of the central figure raises the novel to the classic heights. Anand's first-hand knowledge of the low caste people and their pathetic lives made him voice their misery. He knew thoroughly what he was dealing with. Bakha is not simply an individual outcaste rather he represents the entire outcast community treated as untouchables. The consequences of suppression and humiliation most adversely affect the consciousness of children. Besides the ordeal of poverty and social suffering, children, in unconscious way, construct the psyche of aggression and rebellion.

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Amudha in her article opines that: it

> Economic Hardship and Emotional Humiliation in Mulk Raj Anand's
> Untouchable, implies the notion about Bakha's individualistic manner;
> Bakha the central character of this novel, is the representative of all the
> down-trodden society in Pre-Independence India. He is a universal figure
> to show the oppression, injustice and humiliation done to the whole
> community of the outcastes in India. He symbolises the hardships and
> humiliation which has been the fate of untouchables. He suffers because
> of his caste (210)

Bakha, who had begun to work at the age of six, is duty minded and a responsible son and the way he is treated by the Tommies and his strong muscles tell that he was sincere in discharging his responsibility. Bakha right from the bed straight away joins the duty of latrine cleaning, he is duty minded and able bodied and an embodiment of hard work who has the habit of getting up early and skilful at his work. He wants to be fashionable and tries to imitate the Tommies. He is rebellious in nature and a symbol of struggling minds of millions of untouchables in India and he is the child of modern India. While others accept humiliation and tyranny as their divine fate in a servile manner, he violates the cruel tradition. Bakha discards the traditional uniform of sweeper to voice his sense of protest and revolt. He is conscious towards justice and equality among human beings. He waits for a radical change. Bakha's life is curious blend of mixed emotions as he swings between complete submission to traditional exploitation and a budding spirit of defiance.

Bakha's family consists of five members. They are Lakha, his father, Sohini, his sister, Rakha his brother and his mother who is no more but can be seen in Bakha's memory. Keen observation of each member of Bakha's family tells about the living conditions of the untouchables. The brief summary of the novel is as follows. Bakha starts his day welcomed by the abuses of his father and is forced to clean the latrines with a brush and a basket. His sister Sohini goes to fetch water from the caste well where she is compelled to wait for a caste Hindu to draw water which is again a routine for her life. Pandit Kali Nath fills her pitcher with water and summons her, with an ill intention to clean the temple courtyard. Bakha, on the request of his father rushes to the town to clean the roads. While walking through the streets of the town, a caste Hindu gets defiled by his touch to which he tries to apologize, joining his hands in humility, he stands deaf and dumb. The people gather around the scene and abuse Bakha. He pleads but no one feels pity for him. The defiled man gives a slap on Bakha's face and leaves the place. For the first time in his life Bakha is made aware of his status as an untouchable.

Bakha feels insolent and rushes to the courtyard of the temple announcing his arrival aloud. While roaming outside the temple he curiously looks into the temple. A Brahmin sees Bakha on the steps and shouts at him for polluting the temple. While climbing down the steps he finds his sister Sohini standing in the courtyard frightened and speechless. She tells Bakha about the priest's attempt to

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molest her and she further tells him that she screamed out of fear and the priest came out shouting that he had been defiled by her. An enraged, Bakha decides to look for the priest but Sohini stops him. As both of them realize their helplessness due to the limitations of their caste, they decide to give up and Bakha sends Sohini home. In Untouchable, Mulk Raj Anand focuses his lenses on the hypocrisy, the dual standards and the perfidy underlying the facade of purity and spirituality.

Hargunjot Kaur aptly opines in this context that:

> Religious diplomacy and hypocrisy were real instruments to exploit exploit the untouchables. As in this incident, the priest (Brahmin), the so-called custodian of religion is on one hand ready to have physical relation with a beautiful untouchable girl, Sohini, and on the other hand, Bakha, Sohini's brother is not allowed even to touch the steps of the temple Anand tries to reveal such religious bigotry in his novel Untouchable." (152)

Now Bakha is on the streets again to collect food, one of the basic needs for which the untouchables have to depend on caste Hindus. Though Bakha works hard from morning to evening, he is paid nothing for the laborious work instead he receives abuse. He starts shouting for food, but nobody responds. Tired of the hectic schedule he sleeps on the wooden platform in front of a caste Hindu's house. A high caste woman comes out of the house on the call of a Sadhu and shouts at Bakha for polluting her house. She asks him to clean the drain to get a piece of bread. While he is cleaning the drain, the woman calls him saying: '*Vay*, Bakhya, take this. Here's your bread coming down.' And she flung it at him." (65) This scene is enough to say how cruel and inhuman the treatment meted out to the untouchables by the caste Hindus. With all these bitter experiences, Bakha's cup of frustration is full.

Bakha shared with his father, all the humiliation that he underwent up to then. The father consoles his son and asked him not to be aggressive. He also advises him to give a warning of approach while going through a crowd. His father Lakha symbolizes the servile attitude of the last generation who cannot even think about the revolt. The feeling of revolt grows in Bakha's consciousness due to the bitter experience he has. He burst out saying: "But, father, what is the use? ... They would ill-treat us even if we shouted. They think we are mere dirt because we clean their dirt." (70). However this urge to revolt could never be materialized as it was practically not possible for an outcaste to revolt against the higher classes. This passivity or helplessness of Bakha is a true reflection of social reality in the then Indian society. The only difference that is found between Bakha and his father is that the idea of revolt infused in Bakha's mind can never ever be thought of, by his father. He advises Bakha to bear the injustice with patience and fortitude in order to be reborn into the higher caste. Because his father says the caste Hindus are their superiors and masters and they must respect the caste Hindus.

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After spending some time with his friends, he goes to Havildar Charat Singh to collect a hockey stick. Bakha gets excited with his kind treatment and goes to the playground to play a hockey match. The son of a high caste Hindu is hurt in the quarrel that takes place after the match. When Bakha takes the wounded boy to his house, the boy's mother, instead of being thankful and grateful to him, shouts at Bakha for defiling her son and the house as well. As he returns home in the afternoon, his father welcomes him with abuses for bunking his afternoon latrine-cleaning work utterly given up to despair, he goes out and sits under a pipal tree cursing the day. Colonel Hutchinson, a priest from the church, finds him lonely and takes him to the church where he asks Bakha to confess his sin so that he can be converted to the Christian religion. The Colonel's wife shouts at him for bringing a '*bhangi*' to her house and Bakha runs away from the church.

While wandering through the railway station he hears the news of Mahatma Gandhi's arrival in the town. He rushes to Golbhag to hear Gandhi's speech. With the sight of Gandhi he forgets all the miseries of the whole day. In his long speech, Gandhi expresses his wish to be reborn as an untouchable. He calls them *Harijans* and the cleaners of Hindu religion. He also warns them against their bad habits and asks them to stop accepting the cooked food for their work. Through the conversation between the two pro-and anti-Gandhi groups (Bashir and Iqbal), Bakha comes to know that the only solution to eradicate untouchability is the use of machine or the flush system.

The novel relates some pathetic incidents which occurred in the life of Bakha and thus brings out the pathos and sufferings in the life of untouchables. But it is not an utterly pessimistic novel. There are moments of optimism which relieve the story of Bakha of its darkness and tragic overtones. The situations in this novel are not totally tragic. The scheme of Anand includes a ray of hope. The plight of untouchables can be ameliorated by love and compassion. There are characters in the novel that stand for these humanistic ideals. For instance, there is Charat Singh, the Havildar, who is free from the pollution complex. He is generous and benevolent who does not seem to have inherited the caste Hindu complex of pollution. He shares tea with Bakha and offers him a new brand hockey stick. He scolds him in the morning for not cleaning the latrine for him to use but he does appreciate generously for his unmatched dexterity.

Charat Singh gives Bakha a brand new hockey stick. He also asks him to bring pieces of coal for his chillum from the kitchen and gives him tea out of his tumbler. Bakha is impressed by his kind and compassionate behaviour. He feels: "For this man I would not mind being a sweeper all my life. I would do anything for him."(96) The attitude of Charat Singh is a solution for the abolition of untouchability. Bakha forgets all humiliation suffered during the day when he is offered a cup of tea by the Havildar. Havildar's first appearance where he scolds Bakha at latrine cleaning creates a kind of negative impression in the reader but later he is seen as an embodiment of humanism and his attitude is the first and the best solution for eradication of untouchability. Another instance is the other woman in the lane who consoles Bakha saying, "My child, you shouldn't sit on people's door steps like this." (63) Many a

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time people are kind hearted but the rigid system does not allow them to show their kindness. The Hakim gets angry when he was touched by Lakha, Bakha's father, but when he realizes the seriousness of the situation when Bakha was seriously ill, he rushes to Lakha's hut and saves his child, Bakha.

Bakha experiences fleeting sensations of happiness. When the Babu's elder son agrees to teach him reading and writing, and when Bakha walks with a 'Red Lamp' cigarette between his lips, when he sees the European musical instruments in the bazaar and munches his hard earned jalebis, he does feel happy. The gift of a brand new hockey stick by Havildar Charat Singh at the barracks in the cantonment leaves Bakha with an overwhelming sense of happiness and gratitude.

Anand suggests three solutions to the age old problem of untouchability. First solution is the conversion to Christianity. As long as untouchables are concerned, Christianity has done so much for their upliftment. Jesus Christ makes no distinction between the poor and the rich, between the high caste Hindus and the low caste untouchables. It has brought new hope and light in their wretched lives. But in *Untouchable* the novelist ridicules priests and religions. He makes a mockery of the Christian missionary. The colonel is a lovable but pathetic figure who, in spite of his zeal, has had little success with conversion because of his broken Hindustani. When Bakha goes away after undergoing a lot of misery from bitter happenings, he meets Colonel Hutchinson. Colonel is a Salvationist missionary whose duty is to convert the people into Christianity. He welcomes Bakha and tries to preach him about Jesus. He realizes the plight of Bakha and tries to persuade him to embrace Christianity, which is the right answer to the problem of untouchability on the part of the social outcastes. After proposing the eradication of untouchability through Christianity, Anand makes it clear that it is not valid and practical. Bakha is touched by the sentiment that Christ loves and accepts all people; he has genuine doubts, and the missionary fails to convince him as to who Christ is. Bakha gets bored and runs away. Why is it not practically possible? They(untouchables) are part of the Hindu society and have to live with Hindus; mere changing the religion will not give them any comfort and in no way it will change the mindset of the caste Hindus.

It is apt to quote C.J. George in this context saying:

> "He may become a Christian with the help of Hutchinson, the Salvation Army Missionary. He has been happy to hear from Hutchinson that Christ receives all men and that Yessuh Messiah makes no difference between the Brahmin and the Bhangi. But the missionary's talking of 'sin' and 'confession' and his failure to clearly tell who Christ is, confuses the mind of Bakha." (79).

The second solution is that of Mahatma Gandhi's ideology. Anand was profoundly influenced by Mahatma Gandhi; the novel itself is amended in Gandhi's Ashram. Gandhi appears as a character to speak on untouchability. For him, untouchability is the greatest blot on Hinduism. He says that all

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Indians are equal and states his stand on untouchability. Gandhi says, "Two of the strongest desires that keep me in the flesh are the emancipation of the untouchables and the protection of the cow." (140) Gandhi's appearance in the novel stands for solution to the problem of untouchability. Gandhi quoted two boys in his speech one is Uka, a latrine cleaner at Gandhi's house, a boy who was forbidden to touch. The other boy a Brahmin who cleans latrines though he is from Brahmin orthodoxy. Bakha is impressed by these two examples but he fails to understand Gandhi's philosophy. The second solution is that he takes comfort in Gandhi's chastisement of the caste Hindus and wait till the social conscience of the people is roused. Gandhi's words 'Harijan' and 'cleaners of Hindu religion' replace his humiliation by pride. A little later, while listening to an address delivered by the Mahatma on the untouchables, "The Children of God", Bakha's warm heartedness responds to the personal eloquence of the speaker's words. He wanted to break in and tell Gandhiji, "Now Mahatmaji, now you are talking." (139) The privilege of being one in the crowd before the Mahatma is a great experience for Bakha. He is thrilled to hear Gandhi saying that he would like to be born as an outcaste and that he does scavenging as a labour of love. Bakha's struggle to concentrate on Gandhi's words, the fluctuating response to the parts that he grasps, and the multiple reactions of the crowd including some negative criticism of Gandhi and his outlook confused Bakha.

The third solution is the need for the machine or the introduction of the flush system. Iqbal emphasizes the need of machine to clean filth and latrines. This will free them from the stigma of untouchability. It is said Gandhi wants to purify the souls, but Iqbal wants physical change. If the ideologies of Gandhi and Iqbal materialize the society will become worth living. Iqbal is an educated social activist, poet and a social reformist through whom Anand wants to remind the social responsibility of a writer to awaken the downtrodden people to bring equality and to establish social justice.

Bakha walks home with a new willingness or consciousness to talk to his father about what he has seen and heard in the evening. He wants to tell his father that there is a new light of hope in him although there is still shade of despair by its side. He returns to his bed at night with more hope that he had set out with in the morning. But his hopes are not fulfilled even after sixty plus years of independence.

Untouchable's plot construction is superb because it is closely knitted and compact. It discards all superfluity; every incident and every episode boosts the action ahead. One classic unity of time, place and action is aptly observed. Through *Untouchable* Anand inaugurated the literature of the oppressed. The very choice of the theme of untouchability suggests his concern for the people of the lowest strata of society. The condition of untouchables in those days was really heart-rending. They have a number of duties and hardly any rights for themselves. Anand believed in the dignity of labour and the fundamental rights of an individual irrespective of his religion, caste or community. Thus Mulk Raj Anand's first novel *Untouchable* deals with a hegemonic structure peculiar to India-caste. The target of Anand's

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attack in this novel is the bigotry of Hindu orthodoxy and the contestation is launched from the subject-position of a member of the exploited group – the untouchables. He throws open a heterogeneous field where different kinds of exploitations are at work and different systems of dominations such as caste, class, gender and denial operate in crisscross manner. Bakha occupies a position of subalternity in more than one scheme of exploitations such as cast, class and colonial subjugation and Mulk Raj Anand conceptualizes the entire complexity of the colonialism by describing a day in the life of Bakha.

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Challenges of Teaching English at Elementary Level with Reference to Aizawl City

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Abstract

This paper attempts to bring issues related to the problems of teaching English at elementary schools in Mizoram. The researcher has confined the study within the Aizawl city. Aizawl is the capital of Mizoram and the people living n Mizoram are known as Mizo and the language use by them is also known as Mizo. As Mizo language is a tonal language and the state itself is monolingual, the learner faces a lot of problem in learning the language. They lack exposure which could enhance their learning environment. Most of the schools do not have the facilities of language labs and visual aids which further hinder the learning problem. Most of the teachers lack proficiency and competency in teaching the language as they are not aware of the four skills of language and the phonetics. The classroom environment itself does not help the students to communicate in English freely and confidently. There is a very less interaction between the teacher and the students and also among the students themselves. The classroom environment needs a thorough investigation which could help the learners learn the language with motivation and encouragement.

Introduction

The learning of language is an important programme in the life of man. Whatever language we learn we should be able to communicate well in that language. One who communicates well is said to have learned the language well.

Teaching of English at the primary level is a worldwide phenomenon. In today's time, the teaching of English and its introduction have received great attention. Many states in India have introduced or want to introduce English as a subject in primary classes, often from class I. English language and the teaching of it occupy a very important place today throughout the world. As it is a global language, the teaching and learning of English is a must everywhere. English is a one of the dominant languages of wider communication (LWC) in the world.

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English was only one of a number of European languages that reached the shores of India along with the commercial activities of western nation. The most important of these were English, French, Portuguese and Dutch. The English today is more widely used than ever before. More and more people are using it in business, industry, policies, education and the various professions. The more widely English is used, the greater is the need to teach it as a foreign language; and the greater the need to teach it, the greater is the need to train teachers to teach it. While teaching English as means of communication, we should also understand that the essence of communication is meaningful interaction between participants, be it in the context of speaking, listening, reading or writing. Teaching English should be seen as an opportunity to explore and understand, to question and argue, to learn and to retain something new. Today, English has been a dominating language, the language of power, utility and international communication. Not only has the number of English- speakers doubled in the past three decades, English has invariably been the first choice for second learners in many countries.

The role of English in administration, banking, commerce and industry, and higher education leads to increasing demand for English education. Besides, English is associated with social prestige and power. Moreover, being a world language, English is a window on the world for all professionals.

Input- rich communicational environments are needed for language learning since languages are learnt by understanding and communicating messages, through listening or reading for meaning. A comprehensible input-rich curriculum lays the foundation for spontaneous language growth, and different language skills develop simultaneously in communicative socio-cultural contexts rather than in any linear order as reflected in the traditional LSRW approaches

Statement of the Problem

There are various problems in the teaching and learning of English as a second language in Mizoram. The English Language Teaching (ELT) in Mizoram is in a state of flux and confusion. There is a tremendous increase in the desire and demand for learning English and corresponding increase in the number of English medium schools. At present, sending children to a good English medium school is a status symbol in Mizo society. Knowing English or speaking correct English has become synonymous with being educated. If one speaks correct English, he is highly esteemed and valued by the people in a society. Even though English is taught right from elementary stage up to university level, the communicative ability or the proficiency level is still very poor.

1. Mizoram is a homogeneous, unilingual society. So, if one can speak Mizo language, there is no problem in communication. And no other language like Hindi or English is needed to communicate with each other. In fact, spoken English does not take place

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within the State, which hindered the progress of the learners learning English language.

2. English learners are very much in awe and are very afraid of making mistakes which poses as threat to learning the language.

3. Another problem is the inappropriate method of teaching. Most of the teachers are ignorant of the objectives of language teaching; they teach the prescribed books, read out the content of textbooks and translate them in Mizo language. Their main task is to prepare notes and dictate them to the students.
As most of the teaching methods is lecturing or dictating notes in the classroom at elementary level, the learners become passive and do not contribute much or take active part in the classroom. This kind of teaching is one sided performance and becomes a monologue. Lecturing is a good method of teaching but certainly does not help much in teaching a language. Interaction between teachers and students, students and students does not take place at all inside or outside the class.

4. Another problem would be lack of adequate teaching on the part of the teachers to handle classes effectively. Although lots of researches have been done on methods, approaches and techniques for teaching English in our country and abroad, the teachers in Mizoram are largely not familiar with them. Their knowledge of their researches on method approaches or techniques cannot be use practically.

5. The difference between the two languages (English and Mizo) which are entirely different from one another with regards to syntax, phonology, lexicon, morphology etc. poses a great problem for the learners. The difference between the two languages regarding structure often creates a learning problem for the learners.

6. The English phonology is another factor which creates a problem for the learners. The English alphabet does not always indicate the real sound of the letter. The real sound can be learnt from the teacher and the teacher must acquaint himself with the phonology. So, there's comes a situation where the students keep on mispronouncing the words and hinders his fluency in the language.

7. Another problem face by the students is the English spelling system. The English spelling and the Mizo spelling differ a lot in the sense that the Mizo spellings are pronounced as they are spelt. But the English spelling, as mentioned earlier, does not always produce the sound of the letters. This confuses the learners especially on the silent letters as in psychology, receipt, debt etc.

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8. Mizo language is a tonal language where variations in tone and intonation pattern can change the meaning of words and utterances. In most Indian languages tone is an indicator of mood and change of tone rarely alters the meaning of a word or utterances. In Mizo, however, there are four distinct tones, namely, rising, falling, mid-low and high. There is hardly any relation between the mood and the tone. In English one may easy "waist" in different tones, but the meaning still remains the same. But in Mizo, the change of tone changes the meaning to, "waist", "road" and "bald". So, tonal languages employ variations in pitch to distinguish the meaning of otherwise identical words. And, it becomes especially difficult for average learners to acquire a good command in English. The Mizo language has rather limited vocabulary

9. Another factor which hinders the learner's ability to learn English is the environment at home. It's important that the parents are educated so that they could speak with their children in English. But the home environment does not permit the child to learn the language and become a fluent speaker.

Therefore, in order to solve the teaching- learning problems in Mizoram, some sort of change or modification is needed. A careful and critical study of the learners' social background, environment, social value, practice, status, communities and teaching-learning situation also may be of great help in solving the teaching- learning problem in Mizoram.

Objectives
1. To observe whether the students build familiarity with the language primarily through spoken input in meaningful situations (teacher talk, listening to recorded material etc.)
2. To observe whether the students listen, speak, read and write with proper understanding
3. To identify whether the students can speak English correctly and audibly. It means producing sounds with the proper stress and intonation
4. To examine whether the students write English correctly and meaningfully
5. To observe whether the schools have facilities of language labs, audio visuals etc.
6. To examine if the English teachers are well acquainted with the four skills of language
7. To test the proficiency and competency of the teachers
8. To observe if the students are given freedom to express themselves freely in English inside the classroom

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9. To observe whether the students develop interest in English
10. To observe whether the students express themselves creatively and imaginatively
11. To observe whether the students are enthusiastic and reflective readers through contact with challenging and text knowledge

Scope of the Study

The scope of the study is confined to elementary schools (class v – viii) within Aizawl city. According to *Annual Publication of 2016- 2017 (list of schools with number of teachers and enrolment of students) prepared by Statistical Cell Directorate of School education,* the number of middle schools in Aizawl District is 358 schools. The researcher visited 80 schools to observe the teaching styles and the learning ability of the students particularly in English.

Research Methodology

In order to achieve the objective of the study "Survey Method" has been adopted. The study includes the gathering of data regarding the identification of the problems faced both by the teachers and students in teaching and learning of English at the elementary level. It includes the nature of the study and the methods of investigation to be employed. An Interview Schedule was developed which was used by the investigator. Interview of the teachers and students, and observation of the classroom-teaching were adopted in collecting the data. 80 recognized private English Medium schools within Aizawl city were served as sample for the study. Prior to commencement of the investigation, permission was sought from the Principals of all the schools visited to observe the classroom and also to interview the teachers to enable to freely give information and answers to the questions put up b the researcher.

Several books on Teaching of English, Second Language Pedagogy, Aspects of Language Teaching etc. were studied and observed for better outcome of language teaching. The researcher observed classroom setting and interacted with the students. After which many information were collected through interview of both the teachers and students. The teachers answered and completed the questionnaire and students were interviewed and observed in the class to test their level of understanding and their ability to communicate in English.

Data Analysis

There are 358 private schools in Aizawl district. The researcher visited 80 recognized private unaided schools within Aizawl city. The results from the analysis of data out of the 80 schools are as follows:

1. **Details of Teachers' Qualification out of 80 schools**

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Qualification	No. of Teachers
Class – XII	4
B.A	75
Bed	10
M.A	45
Med	8
M.Phil	2

2. Teaching Experience of Teachers in years

Class	Less than 1	6-10	11-15	15 and above
V	60	30	15	6
VI	70	40	18	13
VII	76	34	12	8
VIII	80	41	13	10

3. Trained and Untrained Teachers

Class	Trained Teachers	Untrained Teachers
V	20	85
VI	14	81
VII	15	85
VIII	12	86

4. Teaching Learning Activities

Class	No. of commercial teaching aids		No. of teacher made teaching aids		
	1-3	4-6	1-3	4-6	5 and above
V	1	1	1	-	-

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VI	-	-	-	-	-
VII	-	-	-	-	-
VIII	-	-	-	-	-

5. Used of Textbooks

Class	Whole Content	Selected
V	62	43
VI	60	54
VII	55	50
VIII	56	52

6. Cognitive Development

Activities for Listening Skill in Class V

Activities	Out of 80 Schools
Sound Discrimination	20
Visual Discrimination	15
Audio- Visual Discrimination	11

7. Activities for Listening Skill in Class VI

Activities	Out of 80 Schools
Sound Discrimination	13
Visual Discrimination	11
Audio- Visual Discrimination	8

8. Activities for Listening Skill in Class VII

Activities	Out of 80 Schools

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Sound Discrimination	11
Visual Discrimination	9
Audio- Visual Discrimination	6

9. Activities for Listening Skill in Class VIII

Activities	Out of 80 Schools
Sound Discrimination	10
Visual Discrimination	12
Audio- Visual Discrimination	10

10. Activities for Speaking Skills in Class V

Activities	Out of 80 Schools
Free Conversation	20
Story Telling	16
Riddle	10
Group Discussion	12

11. Activities for Speaking Skills in Class VI

Activities	Out of 80 Schools
Free Conversation	21
Story Telling	17
Riddle	14
Group Discussion	13

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12. Activities for Speaking Skills in Class VII

Activities	Out of 80 Schools
Free Conversation	19
Story Telling	20
Riddle	17
Group Discussion	18

13. Activities for Speaking Skills in Class VIII

Activities	Out of 80 Schools
Free Conversation	24
Story Telling	23
Riddle	24
Group Discussion	27

14. Activities for Listening Skills in Class V

Activities	Out of 80 Schools
Reciting poems	30
Reading the text out loud	40
Summarization of the text	20
Comprehension	22

15. Activities for Reading Skills in Class VI

Activities	Out of 80 Schools
Reciting poems	42

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Reading the text out loud	45
Summarization of the text	30
Comprehension	25

16. Activities for Reading Skills in Class VII

Activities	Out of 80 Schools
Reciting poems	34
Reading the text out loud	41
Summarization of the text	35
Comprehension	19

17. Activities for Reading Skills in Class VIII

Activities	Out of 80 Schools
Reciting poems	35
Reading the text out loud	42
Summarization of the text	29
Comprehension	20

18. Activities for Writing Skills in Class V

Activities	Out of 80 Schools
Review a story/ movie	4
Creative Writing	38

19. Activities for Writing Skills in Class VI

Activities	Out of 80 Schools

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Review a story/ movie	6
Creative Writing	40

20. Activities for Writing Skills in Class VI

Activities	Out of 80 Schools
Review a story/ movie	5
Creative Writing	45

21. Activities for Writing Skills in Class VII

Activities	Out of 80 Schools
Review a story/ movie	9
Creative Writing	48

22. Teachers' Awareness on LSRW Skills

Class	Out of 80 Schools
V	20
VI	15
VII	17
VIII	19

Major Findings
1. Most English teachers are not trained and thus do not have the proficiency and competency of teaching the four skills
2. Most teachers are not aware of the four language skills – Listening, Speaking, Reading and Writing.
3. Most teachers are not aware of phonetics and thus cannot transfer the knowledge of pronouncing the words correctly.
4. There is very less interaction between the teacher and the students and thus remains a one sided affair
5. Most teachers are preoccupied with the text alone and on finishing the syllabus within the allotted time

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6. Learners are not interested in learning the language rather they are more engaged in learning the notes and getting good marks alone.
7. Most learners are not able to comprehend the text taught in the classroom.
8. The classroom environment does not permit the learners to express themselves in English freely.
9. Even though the learners are from Class V – VIII, they still lack the confidence to express themselves in English.
10. Lack of exposure in the use of English in Mizo society is another problem faced by the Mizo young learners.
11. Many English films and serials are translated in Mizo which hinders the learning of English by the young Mizo learners
12. Most students could speak or write in English fluently
13. The teaching method adopted by the learners do not have much scope in the language development of the learners
14. Many parents are not able to speak or write English and thus could not help their children in acquiring a better English learning environment at home.

Suggestions for Improving Teaching English at the Elementary Level
       In light of data analysis and major findings carried out by the researcher, the following suggestions have been recommended to improve the challenges of teaching English at elementary level:

1. Young learners should be encouraged to recite poems and not memorize them
2. Schools should provide better facilities for learning English language. They need to have a language lab where teachers and students alike can utilize it for learning the target language
3. Teachers should create an environment where there is maximum interaction between the teacher and the students and also between the students and their peers
4. Learners should be allotted a period for watching movies once or twice a month. They should be asked to narrate the story, summarize or review the movie in their own words and expressions.
5. Learners should be allowed to interpret the text in their own understanding. They should not be judged or scolded if they do not wrong.
6. Learners should communicate in maximum English both in the classroom and campus alike.
7. Teachers should create interest in the students to taste poems; they should be given task of writing their own poems.
8. Teachers should find ways of helping the learners to enjoy their language activities and of building their confidence.

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9. The English teacher needs to have the wide ranging enthusiasm and imagination
10. Groups Discussion must be organized once or twice a month to help the learners build their vocabularies and their communication skills
11. The students should practice reading the texts aloud
12. English must be used as a medium of expressions and instructions both in the classroom and campus alike
13. Teachers should motivate the learners to think in English
14. Students should be encouraged to speak in English confidently. They should not be corrected on the spot even if they make grammatical errors.

Conclusion

English language teaching at elementary level needs to be examined thoroughly. The teachers need to keep in mind the students' capability and their willingness to learn the language. They need to provide an atmosphere where learners are not distracted and scared in learning the language. It depends on the teacher to make his class interesting and fun so that the learners are *motivated and inspired to learn the target language. The teachers' competency and proficiency* play a very crucial role in the teaching of English language at the elementary level.

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