Deconstructing Myth: A Study of Pratibha Ray's *Yajnaseni*

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Abstract

Yajnaseni is one of the interesting attempts by Oriya writer Pratibha Ray. The novel is a re-interpretation of the great Indian epic the *Mahabharata* from Draupadi's point of view. Draupadi even being intelligent, courageous, she was neglected and not given a justifiable or proper status in the earlier versions of the epic. All the earlier versions of the epic have tried to celebrate the bravery of male heroes and their heroism. They always have put the woman in marginalized form, even being responsible for their success. All versions have reflected a prejudiced norm against female. Marginalization being an age old story, is reflected even in this great Indian epic, the *Mahabharata*. Pratibha Ray tries to bring forth or highlight this discrimination of late past against woman. She chooses Draupadi to be the narrator, who raises questions against the patriarchy and demands for justice. This paper makes a study of modern Draupadi's perspective in the *Mahabharata* and her struggle against patriarchy. It also makes a deconstruction of myth, which have been natural. In mythology, we have been reading Draupadi, a woman having five husbands, no one tried to show the anguish felt by Draupadi because of this polygamy. The main purpose will be to retell the story of Draupadi from modern perspective and her struggle to come in centre from the marginality.

Keywords: Pratibha Ray, *Yajnaseni,* Man-woman relationship, patriarchy, gender, feminism, stereotypes.

Deconstruction is a way to re-evaluate the existing text to a new perspective to get the new meaning and truth. It does not believe in the stability of meaning and claims that meaning is flexible, when it is read or conceived to a different perspective. Even it gets change with the passage of time. A same text can be read many times, with many perspectives. Deconstruction is referred as a never stopping process. It always tries to decentralize the meaning. As the American critic Barbara Johnson described it, "The deconstruction of s text does not proceed by random doubt or arbitrary subversion, but by the careful teasing out of warring forces of signification within the text (112)."

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On the other hand, myth is a story transmitted orally. It is a form of writing, basically having a second meaning. These are not logical stories but just the stories rooted with something. Like stereotypes, some things stick solidly to something without being logical and become rigid in meaning. They become just replies in yes or no only but can't be justified through the logics. In mythologies, Roland Barthes uses the term myth as indicative of any made up, illusory thing, the false representations and invalid beliefs prevalent in the society which we accept as "natural."

It is mandatory to mention that earlier women writers followed the path paved by male writers. Every writer has focused on *Mahabharata's* retelling to a limited perspective. Earlier versions of the *Mahabharata* have shown woman characters as weak or we may say through the forms of weakness who never raised a voice against patriarchy. In other words, women of this great Indian epic are shown as ideal Indian women. But in the modern era, women disapprove the dominance of men in society and have started demanding for their human rights. *Yajnaseni* is a novel written by Oriya writer Pratibha Ray, which was translated by Pradip Bhattacharya. Pratibha Ray is one of the brilliant names along with many Indian writers like – Anand Neelakantan, Kavita Kane, Devdutt Pattanaik who retells mythological stories. With her great works, she has enlightened the Indian English writing world. Her works have realistic touch and sensitive appeal of the scenario, when they were written and about. *Yajnaseni* novel is based on the story of the great Indian epic *Mahabharata*. As we know, myths have covered almost all aspects of life, so the literary world is also not left untouched by it. They (myths) take us back from today's life to the time that seems remote but actually speaks to us of our contemporary quest for truth and understanding of life.

Upto 19th century, women were not very much interested to take part in the domain of literature. They did not think about their inevitable part of the domain of literature . But during 20th century, they started to awake that deep sleep, under whom guise they were. Before 20thcentury woman was considered inferior to man, who was fit only in her household duties and made just to decorate the house, family, husband, children etc. They had no potential to take part in any literary or other activities. This same happened with our mythical heroines like Draupadi, Kunti, Sita, Savitri etc. They were known only for their exceptional devotion to their husbands and dharma. Krishna Daiya quote to Sarla Palkar, who observes in this regard:

"cultural representations of women in the image of a Sita or a Savitri or an Ahilya – women known for their exceptional devotion to their husbands - still proliferate in popular media as well as in serious literature. In most of the popular films, dutiful daughters, devoted wives, self – sacrificing mothers are valorized (65)."

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Pratibha Ray has shown this mythical image of her heroine above than it. She unveils Draupadi in proper light and shade. She has tried to expose the mental disharmony of her heroine due to polygamy. No- one tried to show the problem faced by Draupadi, but in every version of *Mahabharata*, always heroes and their heroism is celebrated. But the modern Draupadi of Pratibha Ray has become more aware of her potential. The novel projects the inner world and revolutionary thoughts of Draupadi. She is a revolutionary woman who is seen to be acting against dominance by birth. At the time of Svayamvar, she questions her brother-

"Can't the arrangements for Svayamvar be stopped (33)?"

No choices are allowed to women in their lives whether it is the context of private liberty or public. Every time, there is the shadow of male dominance over every aspect of her life. This patriarchal dominance thwarts their progress and so they have to face many problems to come over the situation. They are never allowed to come out or be fulfilled. Woman is forced to choose, and her choice is a gamble, it is always looking in the dark the unknown. That's why anxiety begins with human being. In the novel Draupadi was dreaming to get married to Krishna but suddenly the decision gets change on Krishna's advice to her father. Now the same Draupadi has to get married to Arjun. Hence, at this moment she says:

"But what of me? The garland I had been weaving since the morning to put round Krishna's neck would have to be put round Arjun's. That too at Krishna's behest! Did I have no wish of my own, no desire, no craving simply because I was Yajnaseni- born of the sacrificial fire? My birth, life, death- all were dictated by someone else. Why had I come and why should I remain alive? Why should I die? What was the intention? I knew nothing. Ignorance was my only stay.(24-25)"

Even Draupadi was also scared to this marriage ceremony to which every girl is scared. Normally when a person is in dilemma, he/she has only one option, that is pray to God. The same happens with Draupadi. On the day of Savayamvar, she also appears in front of Parvati for worship and Prayed, "Devi! Preserve my honour… if the person I have accepted as my husband has been burnt to death is that not an insult to me… if anyone other than Arjun was successful in passing the test, father would accept him as son in law, but how can I take him as husband? (36)."

Pratibha Ray also brings in the issue of marriage to indicate the injustice done to woman. Marriage is not the same thing to a man as to a woman. It is like an imposed thing upon a woman, which she has to follow forcibly. After Svayamvar, when Draupadi and five Pandavas, returns to Ma Kunti, she says divide among all the thing, which you have brought. This is also the indicative of male dominance, which he announces to his own way as he thinks suitable. To

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call a woman an 'object' is a shameful term used by Yudhishthir for Draupadi. Here, this modern Draupadi states:

"It seemed to me that the elder brother had deliberately uttered such equivocating sentence to convey the news of my arrival to Mother. The elder brother knew that every day the food and money obtained as alms was divided equally amongst themselves. Then why did he not say, "Mother your third son, having won princess Krishnaa in the svayamvar, has brought her here and your third daughter- in –law is waiting at the door for your blessings?" (58)

Not only this, but a woman also has to merge herself into others, experiencing a loss of boundaries like her mother, father, native places and so many memories she has to dip under shadow. Her identity is lost, and she has to live according to her husband's wishes. As in the novel, Arjun follow her mother's views and her brothers' decision, the same has to do Draupadi. Even she complains, yet there is no solution. She complained,

"You have won me. You could have said, 'No one else has a right to Krishnaa! Why did you leave everything to me?" (81)

Conclusion

In this way, *Yajanseni* is a novel which represents the situation or dominance faced by women in Dvaparyuga. This discrimination was present there in that time also. Ratna Shiela Mani and Kotesware Rao, quote to Hayden white, who goes on to suggest that,
"history is no less a form of fiction than the novel is a form of historical representation (171)."

Pratibha Ray's novel enable us to get an idea of a woman's struggle against this gender discrimination. While reading this novel *Yajnaseni*, one gets the idea that Draupadi's life was full of upheavals, who was passing through various trials and exams. Draupadi's struggle to manage five husbands' unity, her loyalty towards them and to have a responsibility to keep all of them happy, etc. is not so easy as in the earlier version patriarchy has been defined it. Through the reading of this novel one can be familiar with the idea that Ray's objective to depict the story from woman point of view is to clear the negative interpretations about the character and give her the rightful place where she deserves. Hence the ideal image of Draupadi disappeared with the arrival of new Draupadi or modern Draupadi of Pratibha Ray. This new Draupadi shatters the earlier ideal definition of Draupadi which was defined by patriarchy just to keep mum a woman through her example.

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Incorporating Critical Thinking Skills in the Technical English Curriculum of Engineering Learners: A Needs Analysis

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Abstract

The employment scenario in the engineering domain has changed profoundly in the past few decades. Employers prefer engineers who think professionally, applying comprehensive intellectual standards. While seeking employment, engineering graduates are more often judged by their ability to think critically. As Critical thinking is considered a vital professional skill to be developed by the engineering students it should be incorporated in the engineering curriculum. Language and thinking are inseparable and interdependent. Language skills play a key role in processing the information in a critical perspective. Moreover, quality thinking helps individuals communicate skilfully in a variety of situations. English is learned as an applied language by the engineering learners. Hence, at the tertiary level the English language curriculum should provide scope for developing critical thinking skill of the learners by explicitly incorporating the objectives. This study seeks to identify the essential critical thinking components that can be infused into the Technical English curriculum in order to develop the critical thinking skills of the engineering learners. A questionnaire was administered, and the results adequately reflect the need to incorporate the components of critical thinking skills.

Introduction

Thinking is a natural process and plays a significant role in all aspects of life. The quality of our life depends on the quality of our thoughts. (Paul, Richard, and Linda Elder, (2006). Thinking, a mental process facilitates man, act in wide range of, simple to complex activities such as making a choice, judging, planning and executing, understanding and reasoning the concepts, questioning others opinion and challenging decisions. In this ever expanding, knowledge and technology driven global society, to profit from the opportunities, the engineering workforce is in need of a particular competency known as critical thinking. Individuals who have mastered the rudiments of critical thinking will be able to sift through and analyse a wide range of available information and make effective decisions and resolve conflicts efficiently which are integral part of engineering profession.

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Critical Thinking Skills for Engineers

For engineers, the employment landscape has changed a lot in the past few decades. The emerging trends in the engineering sector are highly challenging and competitive. Engineers are expected to think professionally applying comprehensive intellectual standards. Bloom (1956) has elaborated on key thinking skills, termed as Bloom's Taxonomy. The levels of cognition are classified as lower order thinking skills (remember, understand and apply) and higher order thinking skills (analyze, evaluate and create). The integrated use of these six skills will definitely promote critical thinking. According to Facione (1998) critical thinking is a liberating force in education and a powerful resource in one's personal and civic life. Critical thinking skill is essential in every domain of learning. Critical thinking refers to higher order thinking that questions assumptions (Brookfield, 2000). Engineering graduates while seeking employment are more often judged by their ability to think critically. Many engineering graduates are considered incompetent as they lack reasoning and higher order thinking skills. Hence, engineering professionals should be equipped with skills such as critical and creative thinking, problem solving and managing people which are relevant to their job industry.

At tertiary level the learners' level of learning should not be the objective of assessment but the learners should be equipped to assess their own thinking (Stone, 2001). David T. Conley (2008) finds that "habits of mind" such as ─ "analysis, interpretation, precision and accuracy, problem solving, and reasoning" can be as or more important than content knowledge in determining success. Critical thinking is a key skill which engineering students should develop as they need to internalize the content by understanding the underlying principles, ideas and theories and apply the internalized knowledge in relevant places and at relevant time. Also, higher order thinking skills are necessary for the learners to form critical perspectives on principles and theories of engineering and technology. In the engineering discipline both the learners and the professionals cannot accept all the information, ideas, findings or conclusions ostensibly. The students at tertiary level when presented an oral or written text should comprehend the meaning of the text, distinguish the facts from opinion and identify the supporting evidences. Further, they should reflect on the quality of the reasoning process using the higher order thinking skills such as analysis, synthesis and evaluation. The scientific experiments are always endowed with critical thinking and problem-solving activities. Problem solving and making decisions are essentially a major part of engineers' profession. The process of solving problems involves a series of steps such as defining the problem, framing an explanatory hypothesis, analysis and interpretation of data, arriving at a conclusion and reporting.

Moreover, the engineering professionals work in a global setting and need to communicate in multicultural context. As they climb the professional ladder, the tasks are people oriented. Working in a team or managing a team is very common in engineering world. Professionals need to build positive relationships with people in the organization and other stakeholders. Apart from the resolving technical problems the professionals should also equip themselves with the skills to resolve conflicts arising in a team or among employees. Effective decisions with sound thinking skills will bring harmony in the organization

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Thinking Skills in Technical English Curriculum

The engineering students learn English as an applied language. The learners will most likely use the English language in their future jobs where communication is vital for professional development. Engineers, on a number of occasions, have to express their ideas persuasively and convincingly to others. While the engineering professionals engage in complicated tasks, discussing complex and abstract ideas necessitates strong linguistic ability to express the complexity of their thinking in depth. With deficient language skills learners and professionals could not comprehend and process the information and articulate their ideas efficiently. Language skills play a key role in processing the information in a critical perspective and quality thinking helps individuals communicate skilfully in a variety of situations. The noted Swiss psychologist, Jean Piaget (1926) believed that thought not only determines language, but also precedes it.

Language acts as a medium for learning and thinking. It gives shape to thoughts and ideas. Language and thinking are inseparable and also interdependent. The engineering professionals who possess good discourse skills in the target language aligned with sound critical thinking skills can navigate seamlessly in their professional life. The learners should reflect on their own learning and engage with the information they receive from various sources, evaluate and make choice. The learners both during the course of study and later in their career have to present arguments effectively and defend their ideas with supporting evidences in a variety of situations and persuade and convince a wide range of audience. Language proficiency is not only understanding a variety of text and lectures and producing grammatically correct sentences with rich vocabulary but also exhibiting the creative and critical thinking ability.

Thinking is essentially the mental process that facilitates individuals listen actively, read attentively, speak mindfully and write thoughtfully. English language curriculum for engineering learners should provide space for the development of the thinking skills along with the listening, speaking, reading and writing skills. Language classrooms are not for only imparting the mechanics of the language through repeated drills of isolated grammatical structures but for also developing higher order thinking ability by focusing on the meaning of the content. English language teaching can be linked with thinking skills through problem solving tasks. Stimulating the cognitive processes, problem solving is introduced as the main pillar of thinking skills in the literature of thinking skills in EFL/ESL contexts (Sokol et al, 2008).

The engineering and technology students are exposed to a variety of concepts and expertise of learners in language and thinking skills would help them navigate seamlessly in academic and professional pursuits. The learner should remember concepts and should be in a position to recall facts and figures. With the available input, the learner should interpret and translate and summarize a given set of details. He should also use information in a situation different from the original learning context. The learners should also be able to identify and analyse the part whole relationship and whole part relationship. Given a set of details or data, the learner should be able to manipulate the given elements to create a new entity for the given set of details. Finally, the learner should also be able to judge, assess and evaluate based on a rationale or evolved criteria. With these critical thinking

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components framed as explicit objectives of the English language curriculum, the ESL teacher can act as a catalyst and bring about a positive change in the behaviour of the learner.

Language teachers can foster thinking environment in the classroom by engaging the learners in a wide range of critical thinking activities. Assigning problem solving activities to the teams will trigger metacognition and promote critical thinking skills (Ryder, 1994). With a variety of materials and related tasks the ESL teachers should encourage the learners to challenge and query the supposition and explore the complex issues in depth in order to foster the critical thinking ability. Communication and critical thinking are interconnected strands. Soliciting answers for probing questions and seeking logical and insightful answers in the target language make the learners use the language meaningfully and purposely. While pondering deeply over assigned tasks the learners tend to use all the language skills in the process. By using the target language in a meaningful context the learners also develop language ability.

The technical English curriculum for the engineering discipline should focus on developing the communication skills and promote higher order thinking skills of the learners to meet the industrial expectations. As discussed earlier, thinking is fundamental and core element of effective communication and also an important trait expected by the employers. Hence, thinking skills should be made an integral part of the curriculum by framing explicit objectives.

Needs Analysis

The effectiveness of the curriculum and instructional approaches are based on identifying the needs of the learners during the course of study and later to meet on the job requirements. Only a sound understanding of learner needs can contribute to successful course planning. The process also sometimes involves, looking at the expectations and requirements of employers. Since, learning a language is not just a mental process but a process of negotiation between individuals and society, the conclusions of needs analysis in EAP are constantly checked and re-assessed according to individual and social changes (Hutchinson and Waters, 1987). The indentified needs of the learners should be incorporated explicitly in the form of objectives in the curriculum. Objectives are important guide to plan and implement the appropriate instructions, design a range of suitable tasks and assess the level of attainment of the learners. The information gathered from needs analysis can be used to define the objectives of the curriculum which in turn will function as the foundation to develop the course materials.

Methodology

The thinking skills essential for the engineering learners were identified through unstructured interviews and informal discussions with the English language and other subject teachers of various Engineering Colleges and classroom observations. The need analysis questionnaire with thinking skills as inputs was administered to 200 participants (50 students of the various engineering colleges situated in urban and rural areas, 50 English language teachers and 50 other subject teachers of various Engineering Colleges and 50 employees of Multinational companies).

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Result and Discussion

The results of needs analysis survey on thinking skills obtained from students, English language teachers, subject teachers from engineering colleges and employees from multinational companies are presented in the Table 1 and 2. The pictorial representations of feedback analysis of students, English language teachers, subject teachers and employees are given in Fig. 1, 2, 3 and 4 respectively. A scrutiny of the survey adequately reflects the need to incorporate the sub skills of critical thinking as a part of Technical English curriculum. The responses obtained pertaining to the specific thinking skills to be acquired is highly affirmative. A considerable number of participants have agreed that constructing the meaning from the context and with global comprehension, recognizing the text organization and distinguishing facts from opinion are important skills to be developed. Relatively a high number of participants are of the view that making close analysis of the available details, synthesizing the information with prior knowledge, assessing the force of argument and conclusiveness of the evidence and making inferences are essential thinking skills. Identifying and defining the problem that requires solution, diagnosing the weakness, constraints and making out alternative solutions synthesising the information at hand and information gathered over years are also rated as indispensable thinking skills. The response also reflects the importance of finding an ideal solution pertaining to the situation and presenting in either spoken or written form or both. From the findings, it is evident that acquiring the nuances of thinking skills is considered very much essential. These skills as part of major inputs would complement the mastery of language skills apart from enhancing the higher order thinking skills of the learners.

Table 1: The Results of Needs Analysis Survey on Thinking Skills
Obtained from Students and ESL Teachers

S. No.	Objectives	Students Rating Scale				ESL Teachers Rating Scale			
		1	2	3	4	1	2	3	4
1	think critically and objectively on listening to a lecture or reading any material	38	9	2	1	42	7	1	0
2	identify the key-words	35	12	3	0	39	10	1	0
3	constructing the meaning with context clues	32	12	4	2	37	9	2	2
4	perceive the way a text is organized (part-whole and part-part relationships of facts, arguments and generalizations)	36	11	1	2	45	3	1	1
5	understand with global comprehension or overall	35	11	2	2	40	8	1	1

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	organization of ideas							
6	segregate and assimilate all information gathered	30	15	3	2	34	12	3	1
7	assess the details and discriminate facts from opinions	29	16	2	3	38	11	0	1
8	make a systematic close analysis of the details presented	22	18	5	5	27	14	6	3
9	create mind maps	15	20	12	3	34	13	3	0
10	assess the force of an argument or the conclusiveness of evidence	43	2	4	1	29	16	4	1
11	make inferences	13	22	10	5	41	2	4	3
12	evaluate the content and respond according to the context /need	40	8	1	1	29	16	2	3
13	identify any problem which requires a solution	27	14	6	3	36	10	2	2
14	diagnose the weakness/es in the system and	32	12	5	1	38	11	1	0
15	identify the constraints	34	6	5	5	39	9	2	0
16	synthesize all information gathered over years for the present day use	23	14	9	4	27	15	5	3
17	identify alternative solutions	25	22	3	0	21	18	7	4
18	make a selection of an ideal solution/ a working model	35	5	7	3	46	3	1	0
19	prepare a logically acceptable response and	36	12	1	1	27	14	7	2
20	present in the form of a spoken and written word	25	18	6	1	48	2	0	0
	Average score	30	13	5	2	36	10	3	1

*Rating Scale: 1- Excellent, 2 – Very Good, 3- Good, 4 - Fair

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Table 2: The Results Of Needs Analysis Survey on Thinking Skills Obtained from Subject Teachers and Employees

S. No.	Objectives	Subject Teachers Rating Scale				Employees Rating Scale			
		1	2	3	4	1	2	3	4
1	think critically and objectively on listening to a lecture or reading any material	39	8	2	1	36	10	2	2
2	identify the key-words	37	8	4	1	34	10	3	3
3	constructing the meaning with context clues	41	6	1	2	43	4	2	1
4	perceive the way a text is organized (part-whole and part-part relationships of facts, arguments and generalizations)	41	6	3	0	44	3	0	1
5	understand with global comprehension or overall organization of ideas	32	14	3	1	45	2	2	1
6	segregate and assimilate all information gathered	36	11	3	0	39	6	2	3
7	assess the details and discriminate facts from opinions	25	19	4	2	18	22	6	4
8	make a systematic close analysis of the details presented	25	10	12	3	34	13	3	0
9	create mind maps	31	11	5	3	36	9	4	1
10	assess the force of an argument or the conclusiveness of evidence	25	16	7	2	31	10	7	2
11	make inferences	23	17	6	4	35	8	4	3
12	evaluate the content and respond according to the context /need	29	16	4	1	38	11	0	1
13	identify any problem which requires a solution	22	18	5	5	34	12	3	1

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14	diagnose the weakness/es in the system and	35	11	3	1	41	4	3	2
15	identify the constraints	41	5	3	1	36	8	4	2
16	synthesize all information gathered over years for the present day use	33	11	5	1	38	6	4	2
17	identify alternative solutions	31	6	11	2	25	14	8	3
18	make a selection of an ideal solution/ a working model	32	14	4	0	43	4	3	0
19	prepare a logically acceptable response and	23	17	7	3	17	18	9	6
20	present in the form of a spoken and written word	41	6	3	0	43	6	1	0
	Average score								
	Average score	32	11	5	2	37	7	4	2

*Rating Scale: 1- Excellent, 2 – Very Good, 3- Good, 4 - Fair

Fig. 1: Pictorial Representation of Feedback of Students of Engineering Colleges

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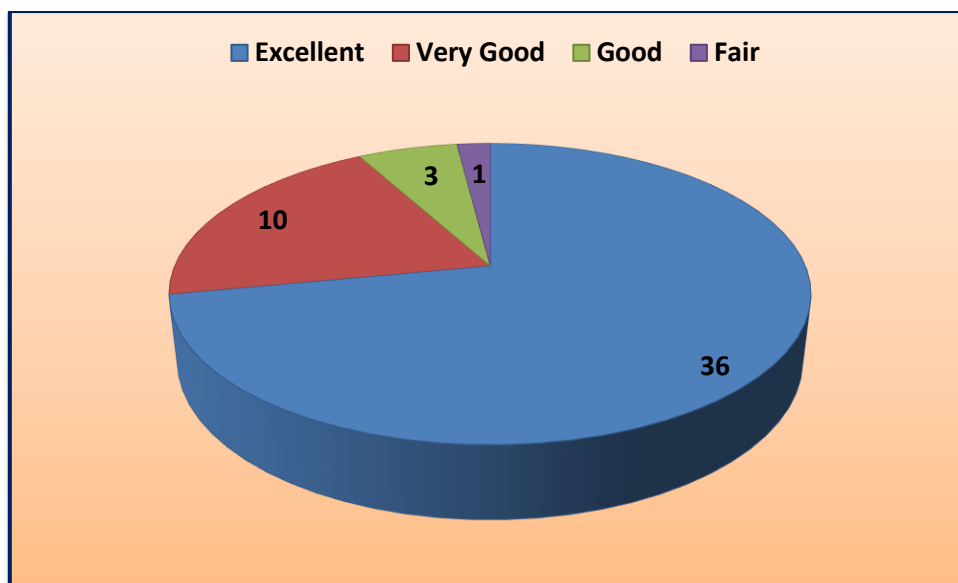
Fig. 2: Pictorial Representation of Feedback of English Language Teachers of Engineering Colleges
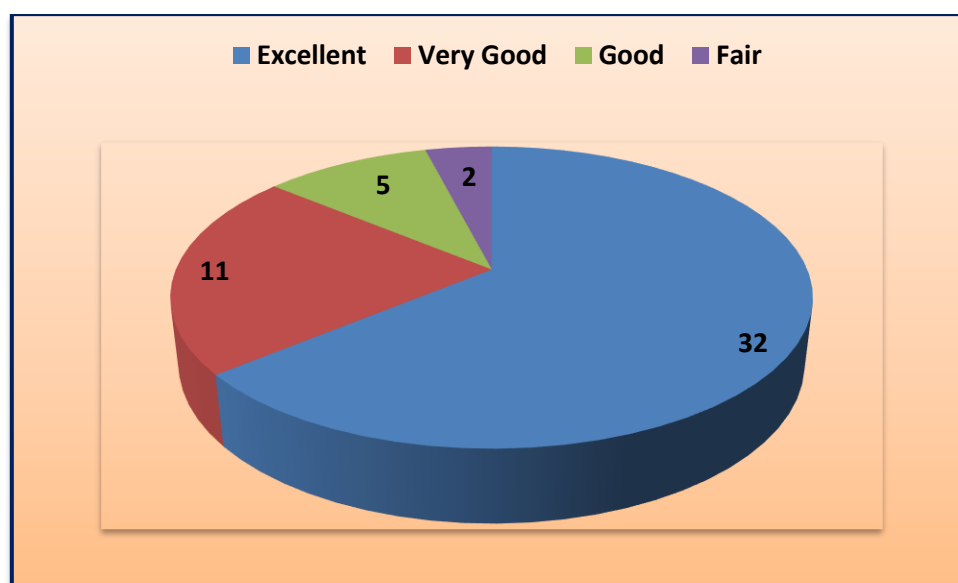
Fig. 3: Pictorial Representation of Feedback of Subject Teachers of Engineering Colleges

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**Fig. 4: Pictorial Representation of Feedback of Employees
of Multinational Companies**

Conclusion

Curriculum is a statement of the educational purpose and objectives are the means to achieve the purpose. Learning objectives are the statements that describe what the learners will be able to do upon the completion of the course. The objectives of the curriculum should be directly relevant to the needs of the learners while undergoing the course of the study and later to meet, on the job requirements. To meet the complex academic and professional demands the learners should be equipped with necessary thinking and associated language skills. This could only be achieved by incorporating the components of critical thinking skills in the form of objectives and embedding the necessary instructions and related tasks in the English curriculum for engineering learners.

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Alice's Journey to the New Land of Wonder:
Analyzing Megha Rao's *Alice: The Netherworld*

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Abstract

　　Fantasy is an inversion of the world we inhabit. Our childhoods were filled with fantasy stories and would be incomplete without knowing the story of "Alice in Wonderland''. Despite the popularity, the genre of fantasy suffers from critical disinterest and is often viewed as a basically conservative genre, both in the sense of its conventions and its moral world view. This paper seeks to explore the significant presence of fantasy in the minds of modern authors. Megha Rao's *Alice: The Netherworld* was a product out of the inspiration brought by *Alice's Adventures in Wonderland*. The researcher was curious to know the depth of this inspiration by using the literary device of intertextuality.

Keywords: Megha Rao's *Alice*: The Netherworld, fantasy genre, social context, intertextuality, escape, good and evil, reality vs. illusion.

Introduction

　　Fantasy is a very relevant and important genre in the literary market. Especially after the Harry Potter series came into vogue, the particular genre became more accessible to kids and teens. Fantasy is farthest away from reality yet the closest. It is like pulling whatever you know; you've ever believed in and stood for, in a very imaginary setting. Despite its popularity, it is seen as an escapist literature set in an alternative world where good and evil is well-defined and easily recognized. But more than an escape, I would like to see it as a way which helps us to keep our best kept secrets in a very plausible manner.

　　Our childhood is incomplete without knowing the story of Alice in Wonderland. But now it's time to get over the wonderland and look at the netherworld. The young Indian author Megha Rao's *Alice: The Netherworld* takes her readers to a journey of the Netherworld, the fourth world

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where demons live (bookish blog). This book is a result of her inspiration towards *Alice's Adventures in Wonderland* and provides new dimension to the journey of Alice.

Analysis

Fantasy is a broad trend in literature with roots in the oldest epic work, demonstrating significant presence in modern literature through sub-genres like high fantasy, magic realism, dark fantasy, etc. Megha Rao's *Alice: The Netherworld* describes the adventures of Alice who gets lost in the woods and enters the netherworld which is filled with demons (The Hindu-11 June 2012). Rao was highly inspired and enthusiastic after looking at a poster of the novel *Alice's Adventures in Wonderland* written by Lewis Carroll. It triggered a question "why can't she be in another world?" which ultimately led to the creation of this novella.

Intertextuality is a literary device which defines an 'interrelationship between texts.' These text references are made to influence the reader and add layers of depth to a text, based on the readers' prior knowledge, assumptions and understanding. Intertextuality draws upon concept, context or ideology from other writing to be merged in the new work. Writers make use of objects, people or situations explicitly to trigger an emotional response in the viewer. Intertextuality is seen as an effective weapon which allows writers to open new perspectives and possibilities to construct their stories. As I said earlier, the author was very much influenced by Lewis Carroll's *Alice's Adventures in Wonderland.*

The story begins in the real world and takes us to the secondary world in a fantasy of escape which is quite similar to *Alice in Wonderland*. Perhaps in the present era of skepticism, the protagonist of fantasy who undertakes a journey has more freedom to return bringing a message of renewal or hope. The plots open a door to readers' mundane concerns of life and help them to escape from it. The young Alice became frustrated with her mother's wrath. She runs into a forest and gets trapped in the Netherworld, the fourth world filled with fantasy. When she is back to the real world, all her anger fades away and sees an aura of assurance and hope in her life. Alice is portrayed as a beautiful, angel-like figure in both the fantasy stories. Additionally, Rao's enthusiasm towards Alice in Wonderland is explicit in many instances; "I looked at her strangely. "The Alice I read about fell inside a hole." And found herself in Wonderland. This is far from Wonderland, I'd say…" (Rao 70).

Rao seems to be influenced by Alice's sweet older sister in *Alice in Wonderland* as she had given prominent role to Alice's elder sister 'Emma' in *Alice: The Netherworld*. Unlike her mother, she is very friendly and plays a very supportive role in the growth of little Alice. Nevertheless, just as how Carroll used her sister effectively as a tool to help Alice to get back from the world of illusion to reality, by waking her from the dream, Rao used Emma as a representative of humans to welcome Alice back to the human world. Moreover, the mischievous

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Cheshire cat in *Alice's Adventures in Wonderland* specially known for its mysterious grinning has been re-depicted in this new work with the similar distinguishing features. Carroll had given a detailed description of Cheshire cat's appearance as obese, furry and fluffy, purple in colour with pink stripes and yellow eyeballs whereas, Rao's Cheshire cat was entirely orange in colour with soft furs and large eyeballs. Cheshire cat in the Wonderland was famous for taking pleasure in misdirecting Alice and explaining her about the stupidity of Wonderland. Similarly, Cheshire cat appears before Alice in the Netherworld as a helper and tricks and misdirects her to the dangerous zone.

A fantasy can to a certain extent be placed within a social context as no fantasy can be understood in isolation. We can apply this to Harry Potter series. There is a sense of continuity and credibility in all the novels under the series. Harry becomes an Everyman type of figure. Readers are able to identify with Harry because of the element of ordinariness presented in the portrayal. Here Alice represents an ordinary teenager sometimes dreams to be in an illusionary world in order to avoid the frets and tensions of the real world. Even while being in the Netherworld, she gets confused whether it is just a dream or not. Similarly, as one reads this novella, he/she begins to think characters in the Netherworld as living persons and their world appears to be familiar. "God! I don't want her to die…I never meant for that. I wouldn't really care if a human died, Allie, but what if it was because of me? I could never live with that." (48). These words are uttered by Cash, a demon that belongs to the fourth world. In spite of his demonic nature, he still calls 'God' which is completely a human attribute. Moreover, the character shows a moralistic and sympathetic attitude similar to ordinary beings.

In most of the fantasy stories, representations of good and evil are clearly defined. The best example of this is *The Twilight Saga*. Generally, vampires are seen as evil and considered as monsters. But the Cullens are different as they avoid their natural craving for human blood. Even though Edward's unconscious urge to drink Bella's blood disturbs him, he became successful in controlling his monster-like desire as well as to save Bella from many dangers. At the same time, vampires like Aro make innumerable plans to kill Bella. In the same way, Alice had to encounter with merpeople, the deadly krakens and the shapeshifters who where evil in nature. But, Cash and family fight with all their might for Alice's safety and protected her from all the dangers. Moreover, just like the fight between good and evil vampires in the last series of *Twilight* (*Breaking Dawn),* the last chapter of the book presents a fight between good and bad demons. It doesn't matter if readers have to travel inside a world of magic realism in order to understand the evil nature. Rather what appears to be normal or what one sees as normal in the real world is frequently challenged by fantasy.

Conclusion

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Interpersonal relationships are undergoing cataclysmic changes with tremendous technological advancements. And the thin line between reality and illusion is diminishing speedily. In such a world, our faith in the basic goodness of human nature gets re-affirmed through these imaginative pieces. The novella has helped the readers to get rid of the so called 'wonderland' from their minds and succeeded in taking them to another world of wonder. Furthermore, it emboldens the readers who are most familiar with wonderland to imagine another world of fantasy to explore just like Alice. Along with fantasy, the element of family included in the novel has given more acceptances among the readers despite its western inclination.

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The Concept of Guilt and Redemption and the Resonances of Biblical, Mythological and Literary Characters in
The Kite Runner

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Khaled Hosseini's *The Kite Runner* is a modern classic that appeals to readers across continents, gender, religions and regions. Its universal themes such as love, friendship, betrayal, guilt and redemption are spell binding to the reader.

A lot of research work has already gone into the above themes, in addition to the exploration of the children as part of children's literature and the effects of terrorism under the Taliban in Afghanistan. My paper is an attempt to look into various Relationships and bonds that echo the characters from Bible, Mythology and Literature while looking into the concept of guilt and redemption in *The Kite Runner*. In order *t*o dwell upon the aspect of redemption through suffering, it is necessary to raise pertinent questions regarding betrayal-- the sin, and redemption--through suffering and atonement.

Redemption

While the common meaning of redemption is "the action of regaining or gaining possession of something in exchange for payment, or clearing a debt", the etymology can be traced back to mid-14c., "deliverance from sin," from L. redemptionem (nom. redemptio) "a buying back, releasing, ransoming," noun of action from pp. stem of redimere "to redeem, buy back," from re- "back" (see re-) + emere "to take, buy, gain, procure".

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In the Judeo-Christian tradition, redemption is the price paid for a sin, it could be a guilt offering or a sacrifice. In the Old Testament of the Bible, one comes across various sacrifices and offerings. The person who is guilty or who has committed sin deserves death but in his place the sacrifice of an animal who becomes the scapegoat is accepted.The idea of redemption thus is the sacrifice of another life to buy back the life of the guilty. The same is exemplified in sacrificial death of Jesus Christ in place of mankind.

The guilty in the novel:
Baba:
In the novel, while most tend to focus on Amir as guilty of betraying his childhood friend who was more than kin, his father is equally guilty. Baba who has 'stolen' Sanouber,the wife of Ali is guilty of both adultery and betrayal of the trust of his most devoted servant. When Sanuber gives birth to Hassan, he is forever tortured by the fact that he cannot publicly acknowledge Hassan. Torn between the filial feelings for Hassan and guilt in relation to his servant who adores him, either out of remorse or love he sets about showering Hassan with extra care, gifts on numerous occasions, and, the ultimate gift of the surgery for Hassan's cleft lip. That is his only way of atoning himself.

However, Baba is also guilty of hypocrisy as he preaches to son Amir about 'stealing'while he actually stole Ali's wife. While Baba tried to an extent in redeeming his own self, he is helpless in being forced to leave a son in the political storm of impending doom and destruction. As a person of the older generation he could not overcome the Pashtun- Hazara divide, the master-slave gulf. Though he tried his best to alleviate Hassan and Ali's misery in the recesses of the home, it was only to a very limited extent.

He is forever plagued by the guilt of his sin and dies a painful death of carrying the truth of his deception and hypocrisy into his grave. Between the father and the son, the son emerges as a person who made successful attempts for the real propitiation of his own sin.

Amir
Amir's guilt is more complex: It needs to be understood in the nature of the bond between Amir and Hassan. Love for Hassan as a childhood friend and playmate also makes them as soul mates. It resonates the friendship between David and Jonathan in the Bible. David and Jonathan were separated out of Jonathan's father King Saul's jealousy of David. When they had to part ways because David's life was in danger at the hands of his King Saul, the emotional breakdown of Jonathan and David is classic. Jonathan loved David as his own soul (1. Samuel 18: 1,3). David considers Jonathan's love as more than of a woman because Jonathan who should be jealous of David and feel a threat from David's growing popularity and success truly rejoiced in David. They make a pact of showing kindness and protecting their progeny. When Jonathan dies in a battle David's anguish and agony is expressed:

"Jonathan lies slain on your high places.
I am distressed for you, my brother Jonathan;

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very pleasant have you been to me;
your love to me was extraordinary,
surpassing the love of women.''(2. Samuel 1: 26. *The Holy Bible*)

But unlike the classic brotherhood/ friendship of David and Jonathan, Amir's relationship is dual. He is torn between love and hatred towards Hassan and interestingly his own father.

Ali's early prophesy in the novel, however ironic to the readers, (after a complete volte-face-- twice) is true: The bond between Amir and Hassan that goes through various nuances of affection, love, jealousy, bitterness to eventual betrayal of a bond that was so beautiful needs to be understood from its root cause.

The failure of such a promising relationship should be traced to Amir's childhood. The loss of his mother had a profound and complex effect on Amir. While he felt that he was responsible for his mother's death, he sought from his father the love that could be bestowed by a woman-his mother, yet at the same time he imagined that his father held Amir as a rival (for killing his wife during his birth).

Amir's love-hate relationship with his father is born out of his unrequited love. It is foreshadowed early in the novel through the boys favorite story *"Rostam and Sohrab," the tale of the great warrior Rostam and his fleet---footed horse, Rakhsh. ....''* While contemplating on Hassan's request's for re-reading the poignant scenes of the climax in Rostam and Sohrab's story, Amir wonders: *"Personally, I couldn't see the tragedy in Rostam's fate. After all, didn't all fathers in their secret hearts harbor a desire to kill their sons?''*

The traumatic loss of his mother and Baba being kind to Hassan makes him jealous. The few times the father and the son spend exclusively (sometimes through Amir's contriving and lying about Hassan's health) shows a Frankenstein longing and trauma. He wants his father all for himself.

However, the distance maintained by Amir's father in a predominantly patriarchal is misconstrued by him and the fact that he does not the exclusivity with his father since Hassan is in most of the outings makes him possessive. It is further compounded by the fact that his father considers him a weakling. Both in physical stamina as well as emotional health. His father winces in pain that Amir cannot run swiftly for the kite like Hassan.

Amir is torn as a child between the loss of his mother's love, the sternness of a father whose love is shared by the hazara boy Hassan who seems to have a special place in his father's life and heart. Amir holds himself guilty of his mother's death and the consequent loss for his father:

After all, I _had_ killed his beloved wife, his beautiful princess, hadn't I? The least I could have done was to have had the decency to have turned out a little more like him. But I hadn't turned out like him. Not at all.

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Out of his intense desire to get closer to his father, Amir develops the habit of eavesdropping on Baba and Rahim Khan, and unfortunately, he hears his father: *I'm telling you, Rahim, there is something missing in that boy."...He needs someone who...understands him, because God knows I don't. But something about Amir troubles me in a way that I can't express. It's like..." I could see him searching, reaching for the right words. He lowered his voice, but I heard him anyway. "If I hadn't seen the doctor pull him out of my wife with my own eyes, I'd never believe he's my son."* Once again, the readers will remember the pain of rejection that the 'baby' the hideous creature who could not be accepted by Victor Frankenstein the father, his creator instead of accepting was repulsed at his own 'son'.

The disappointment that Amir did not turn out to be like his father, his inability to play soccer or even be an interested spectator, is doubled by the pain that he loves poetry and shows his leanings of being a writer which are held in disdain by his own father. So he develops contempt for himself when he thinks: *"Real men didn't read poetry------and God forbid they should ever write it! Real men------real boys------played soccer just as Baba had when he had been young."*

The emotional distance between the father and the son creates a gulf that widens and deepens on many occasions. While Rahim uncle reads Amir's story Baba shows absolutely no interest. When Baba plans for Hassan's birthday gift a surgery for his cleft-lip, Amir could not stand the feelings of jealousy, hatred towards Hassan which were born out of the feelings of being an loved, unwanted and less than worthy of the only parent, his father. In fact, one wonders if Amir's betrayal of Hassan is actually the outcome of the complex relationship and feelings that he has for his own father. It makes us susceptible to consider that Hassan upon whom his father dotes ultimately becomes the object of his subtle hatred.

The beginning of resentment

Thus, Amir's initial resentment grows into a strong hatred where he begins to cheat and play mean tricks on Hassan. When accosted for the first time by Assef, Amir disowns Hassan as a friend and considers him a servant. After the plastic surgery, when Hassan's physical features begins to show in a smile, in Amir's eyes, ironically the smile stopped. Hassan who was ready to do anything for Amir be it the running for the kites for him, or even laying down his life for Amir can actually read Amir's mind.

Amir's intense dislike stems out of the growing jealousy of Hassan as well as his longing for his father's undiluted attention and sympathy that makes him actually wish he had a similar 'stupid harelip' that would require a surgery.

The act of betrayal - the sin

Ultimately Amir's point of nadir comes when he watches stealthily and does not stand up for Hassan who is overpowered by Assef and raped. This was when Hassan was running home with the kite for Amir. The seeds of resentment eventually make Amir insinuate Hassan as a thief who stole

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his own watch and money and push it under Hassan's pillow and yet Hassan takes the blame without refuting the accusations eventually seal Amir's guilt.

From a worm teased under a lens, Hassan became the sacrificial lamb. This was the price Hassan paid to make Amir the hero in his father's sight.

The betrayal of a friendship and a bond that ran deeper than blood sends chills down the spine of readers as we realize that children are capable of such crimes. This marks a corrosion in the friendship that ran deeper than a relationship of kinship and brotherhood.

Guilt, the drastic result of betrayal

Guilt is a feeling of worry or unhappiness that one has because he has done something wrong or causing harm to another person. Guilt also occurs when a person realizes that he has compromised his own standards of conduct or has violated a universal moral standard.

Amir suffers from guilt on more than levels: the internal conflict that he failed to live up to his father's expectation and his own standard, and the existential guilt that is born out of the harm done to Hassan when he neither withstood Assef to rescue Hassan, his false pride and the facade he has to maintain as the winner of the blue kite which for which Hassan paid a costly price. Though he could disguise it from everyone else, even when Hassan's father pleaded to reveal what could have happened to Hassan, the sagacious Rahim Khan, who is almost like a godfather to Amir seems to have a full knowledge of it. Hassan became the sacrificial lamb for the Amir's sins of unrequited love, insecurity, jealousy, and betrayal of love, trust, friendship, kinship and brotherhood.

Despite the efforts of Hassan, Amir's guilt begins to take a toll on the relationship. Under the burden of a guilt and a truth that he cannot share even to Hassan's father, Amir withdraws into himself waiting for the school to re-open. The bonds of a special friendship, a relationship that grew out of a sense of adventure, and, an inexplicable devotion and loyalty from the Hazara Hassan to Amir is seemingly broken forever under the guilt that Amir suffers across seas.

His guilt continues to haunt him when he is across continents. He tries to assuage his guilt by proving to his father as a successful writer and takes care of him in his old age. But he has no way of atoning for his sin of betrayal of Hassan until Rahim Khan calls him calls him on the phone to tell him that there is **"way to be good"**, to redeem himself from his guilt.

Uncle Rahim Khan who is like a god-father to Amir tells him of the fact that he and Hassan are step-brothers. One is a legitimate son and the other is an illegitimate, unacknowledged son.

The atonement

When he heard from Rahim Uncle that Hassan was his half-brother and he is survived by his son Sohrab, Amir decided to risk his life by going back to Kabul. Despite the various hazards of trying to trace Sohrab, his troubles deepen when he   he found out that Sohrab was being held at one Taliban

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official's house. His crucible test on going to get Sohra was in realising that the Taliban official was Assef, the guy who raped Hassan, while Amir stood by helplessly mute.

The only condition Assef agrees to let Sohrab go in exchange for a fight with Amir. While Amir gets beaten, he recollects the day he asked Hassan to punish him by throwing pomegranate at him which Hassan did not comply and so Amir was not punished.

When Assef beat Amir now he felt that he was redeemed because he needed to be punished for his sins. *"What was so funny was that, for the first time since the winter of 1975, I felt at peace. I laughed because I saw that, in some hidden nook in a corner of my mind, I'd even been looking forward to this. – My body was broken – just how badly I wouldn't find out until later – but I felt healed. Healed at last."* Hassan physical humiliation for which Amir did not stand up was a physical trauma for Hassan that is now evened out by the physical suffering at the hands of Assef. The physical suffering of Amir brought him release from the guilt of betrayal of Hassan.

Amir and Hassan's relationship is a little akin to the Isaac and Ishmael. Isaac becomes the willing sacrifice, and, Ishmeal became the scapegoat for what Abraham and Sarah did. Here, however, Hassan both the willing lamb as well as the scapegoat. But neither of them knew that they were half-brothers. Despite their ignorance of this relationship, their childhood relationship and bond are endearing to the readers.

The story of Cain and Abel is also worth remembering here. If Cain's anger arose out of a subtle jealousy of the acceptance of Abels' offering, Amir's dislike that borders on jealousy is out of the distance that Hassan apparently brings in the relationship with his father and that Hassan has more qualities of a boy that his father longs for and appreciates. This rift widens with his father's inability to accept the so-called feminine qualities of Amir.

The initial friendship between the Pashtun Amir and Hazara Hassan later emerges as a brotherhood that stands the test of time. It is evident in the relationship between the posterity. However one-sided it appears to be in the beginning of the novel.

Truly despite everything Amir emerges as the hero for not only redeeming his own guilt but also his father's. David and Jonathan make a covenant between them where they swore to be kind and merciful to their progeny. And this prompts David who becomes the King to search for those of the household of Jonathan and make Mephibosheth, the lame and crippled son of Jonathan live with him in the palace and restore Mephibosheth's place and fortunes.

Amir was physically damaged, but he was able to recover and take Sohrab back to Pakistan. The fact that they do not have children of their own and his wife's readiness to accept Sohrab as their own child brings healing not only Amir but to many others.

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Amir redeems himself and restores the relationship and kinship between himself and Hassan through '*Via Dolorosa*' (the way of suffering, grief, pain and Cross.)

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On *Historical Perspective in the Literature* by B. Sodnom

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The Doctorate of Ulaanbaatar State University

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B. Sodnom mentioned in 1930 while he joined the Mongolian writers' union, saying "… I … would not be able to get a pass or succeed in composing as well as do writers. But I would be able to do a bit, probably, helping with my words in addition to improve their literature", so that can be the main principle of his research.

Often focusing on theories, history and translation of literature as well as definition of terminology and its development, B. Sodnom had written tens of articles including "Referring to literature" (1934), "Prose essentials" (1938). In these articles he brought up and explained the issue of the Mongolian written literature and literacy improvement methods, questions such as *what is to be known as good literature*, *are there any prose unique advantages* and was considered ancient and modern period literature trends. In addition, a total of 28-29 different types that more than 700 volume or a hundred thousand pages, the literature and works related to literature from 13th century until 1921 were translated into Mongolian from Chinese and Manchurian by him.

"From 1934 until the end of 1946 he had translated more than 60 works of Russian literature by 14-15 writers and published as especial volume or in journals and text books. … Since 1947 until now the Mongolian translation work has been changed more differently and rarely increased to be translated far and wide from the world's different writers work" he said in the article "On the translating work of literature". He also wrote about the important facts and he determined some noticeable patterns to pay attention on their further translation work.

1. It is required to define the terminology precisely as eliminated any self-imposed translation of terms that made in different ways.
2. Taking into account the distinguishing feature of Mongolian grammar, it is important to make, especially, the right structure of sentences and use the Mongolian language dialect as well its aphorism.
3. I want you to take the extremely good notice of literary idea and image translated from a foreign literature. … It is better to understand that to translate from a foreign language into your native is to be composed within your language the idea that created in a few numbers of

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the foreign language words or sentences. During the translation work it's also important to retain the main idea and show their literary skills, too. However, if you translate words or sentences in a literature too loosely, you should be mistaken ever to lose its literary skill.

4. A person who trains to be a translator should aspire to choose what type of translation to major in mainly. I want you to give up the manner to become the translator who generally can do all kind work to translate: prose, poem, drama and so on.

5. Besides knowing the foreign or source language very well, it's extremely important that the translator needs serious study and to get known other related items including their native or target language, especially, literature, folklore and literary theories. In this way the author had given his advice which is valuable even now days and considered to be as his suggestion or conclusion.

B. Sodnom had been writing not only series of articles, but he developed terminologies like "The terminology of Literature", and "The simple definition for some terms" focusing on references of literary terminologies as well as theoretical concepts. So he precisely referred to literary terminologies in saying: "There is not given literal definition for literary genres and types as different as prescription for medicine, however there are available theories for the literature experienced and developed through hundreds of years."

The terminologies, which were literally defined by him, still are used in the literature's field and no doubt about it, scientific researchers need them as theoretical basis and source materials to do they write theories and research books and make dictionaries.

He studied in the literature all kind of theories or history, raised the issue, intended to solve it, gave advices to reality, taught and trained to reality, investigated after the issue as well as wrote significant works, some of which are still in the research field due to some question and time.

In this paper we aspire to do particularly analyzing the article "Historical perspective in the literature" which is one of his multiple action-research works.

The article "Historical perspective in the literature" was published in the special issue for XXV anniversary of Scientific Institution in 1946, and it was appearing in 20 serial numbers of the newspaper "Inner Mongolian Daily News" from June 4th to July 16th, 1952 and in addition to this was translated into Chinese to be issued as brochur and published, too. Since 1935 when was issued "Door to Literature" by S. Buyannemekh, they didn't have any other text books for the modern Mongolian basic research, so that B. Sodnom had written his article "Historical perspective in the literature" to fill in the space and that used to be the only handbook for

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students, teachers as well untill the period when was published "Mongolian Literature Review" by Ts. Damdinsuren.

Ts. Damdinsuren in the first volume foreword of "Mongolian Literature Review", 1957 had mentioned him in the same line of foreign scientists, " The scientists including Pozedneev, Laupher, Vladimortsov, Kozin, Sanjeev, Mostaert, Popper, Khaisser and B. Sodnom studied the Mongolian literature and did a few works".

This work is a bigger one and great scope of scientific research of the Literature during the periods of 1940s and had theoretical and practical importance being first classification of development periods of the Mongolian literature. In the article, the historical periods or stages of the Mongolian literature from the XIII century to 1946 were divided into three parts and determined main authors or writers and their writing works in detail.

First: Etymological aspects of the Mongolian Literature. (Described: from 1200s or 1206 until about 1691) were analyzed the epics such as "The Secret History", "Geser", "Jangar" and "Altan Tobchi" in the periods around of a thousand of years.

But he concluded precisely and said "No one believes of cause that at least one or two works were started up sudden and considered to be the best so far, when ancient literature was in its rudimentary stages. Hereby hard to believe that despite of non-evolved literature there were folklores such as "Jangar", "Geser" and "108 aged old wiser man Lu", which would be required to comprise in 5-20 printer's sheet and each of them has single subject matter."

This chapter was based to write on foreign tourist's notes, researches of Mongolian scientific researchers as well and detailed on "Mongolian secret of history". In this way there was noticed about ancient literature and what kind of work done by foreign and internal scientists, so that it's possible to be observed how was the Mongolian Study developed at the particular time.

Second: Mongolian literature during the periods of Manchu and Autonomy (from about 1691 to 1921) in wide frame were analyzed neither more or less works such as Yuan dynasty - "Blue Sutra", 'Thai Yuan state- Crystal beads' written by Rashpuntsag, writing works by the authors including Ishdanzanvaanjil, Khishigbat, Gelegbalsan, lawyer Sandag, Belen Senge as well as wishing praises, songs, jokes, "Kangyur"-*the great Tibetan Buddhist sutra*, "Tengyur"-*Name of the canonical treatise* , "Panchatantra", "Ocean of Tales", "Myal's Biography" and "Moonrise Tale".

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Including new fresh facts which were not involved in the frame of the survey was major contribution to literature studies as well as it is important that Ishdanzanvanjil and Khishigbat, the writers unknown in the history of literature were reported first time, either. Particularly: By the end of XIX and in early XX century were repeatedly rehabilitating   Independence of Mongolia and brave leaders had been arising among the people. For example, The time of men, the leaders of people's revolutionary movement, including Sukhbaatar, Choibalsan, Khatanbaatar Magsarjav, Manlaibaatar-Damdinsuren, Arat Ayush who were in charge of rehabilitating Freedom &Independence of Mongolia –was in early XX century. Therefore have to make notice that this matter was written to Mongolian literature just by Ishdanzanvanjil first of all.

It would seems to be not related to Mongolian literature that many writing works translated from Chinese and Manchurian like "Jin Gu Chu Guani letter", "Shih Khai Tan", "Stories of the wise lord Shi", "The fairy Jun story", "Jin Pin Mei letter", "Er Tu Mei letter", " Dream of red Mansion" were included, but it is not only the first big fundamental survey in Mongolian literature studies, it is important that made the first start of further research.

Third: Literature of independent Mongolian People's Republic (since 1921- until 1946) beginning and development of the Mongolian new revolutionary literature in the periods of 1921, the revolution and formation free independent MPR to 1946 was analyzed, evaluated or criticized on the basis of many rich writing works, documents and materials.

Particularly the revolutionary thematic songs such as "Shivee Khiagt", "Red banner" were analyzed certain, despite the songs were not involved in the frame of research at their time period, but later were intensively studied by D. Tsedev.

The reason why do D. Natsagdorj and Ts. Damdinsuren, the writers, make their literary language sharp, clearly and rather abundant is to be involved in folklore. Therefore, the Mongolian folklore occupies an important foundation in the history of literature", he concluded, and it has not been lost the value so far.   And B. Sodnom wrote history of Literature. In addition to this he mentioned the important effort that made an investment in progress or development of the literature at that time.

1. Some ancient writing compositions which are not against Mongolian independence and democratic revolution moral principles were published and some suitable works were translated from foreign languages, was built printing place as well.

2. Folklores and various of books or notes were collected, used and some were published.

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3. To train writers to compose, they were taught subjects related to theories of the literature and literacy beginning from the first level and introduced through press and speech.

4. To educate writers with the new culture they were composed writing, he said. Releasing this method was given its result and laid the foundation to develop Mongolian modern literature in all respects.

Therefore in this chapter works of the writers including D. Sengee, D. Tsevegmid, E. Oyun, P. Khorloo were appreciated certain, while he said, "some have so many writing works, but there is shown a small number of real good". And were considered main three reasons to be the worst as below:

1. Instead of observing clearly accurate aphorism, to write marveling or using words incorrectly, and ignoring word orders in a sentence is a reason of this.
2. Their writing compositions would be languid if they don't study theme related materials and can't tie up until the end of arrangement or composing work.
3. Trying to include variations in the meaning or everything in one thing makes the composition value lower, either.

Ts. Damdinsuren said in his "Some History of Mongolian Literature Study" article: "The historical perspective in the Mongolian literature" by B. Sodnom laks of precise studies conclusion", however will be an important article that summarizes Mongolian literature in general ... there is something that exceeded critics". Should be considered that the article became the reasonable foundation to be published three volume of the writing composition.

The theory and research work developed by leading intellectuals who used to write their works in the periods of 1930-1940s have been essential support for today's literature growth. Particularly, S. Buyannemekh created his "Door to literature", the theoretical research work (1935) as D. Natsagdorj wrote "The brief history of Mongolia", the short novel (1936) which comprised historical events from the period before Chinggis-Khan to the new risen Mongolian state in brief, when he works as head of the history's section in the Science Institution, while B. Sodnom compiled the history of their literature, so that they were survived as the first historical works of Mongolian new generation history and literature.

Conclusion

The article "Historical perspective in the literature" written by B. Sodnom as being the first classification of development periods of the Mongolian literature comprises Mongolian history of literacy, memo notes well-known in literature and representatives of the best writers

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far and wide. It was the first big fundamental research in Mongolian literature studies, as well as it was important to make the first start of further research.

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Part Played by Women with Past in the Social Comedies of Oscar Wilde

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Frank Chandler in his "Aspects of Modern Drama" observed, "In the recent drama, few types of characters have been more frequently portrayed than the wayward woman. Her waywardness has been represented as a matter of the past or the present, as something repented of or persisted in. It has been represented, also, as trivial or grave, the result of passion or of principle. Among recent playwrights, three have achieved especial success in analyzing this character. Sunderamann, Wilde and Pinero". (P.121)

One of the charges leveled against Oscar Wilde as a dramatist is that he succeeds in depicting bad characters, and not good characters. While his rogues and cynics, male and female, are drawn with an admirable sureness of touch and a really wonderful wealth of detail, his good people are considered to be mere shapes and dummies, feeble reproductions or worn-out types. So much so, like Milton, Wilde is accused of being secretly of the devil's party. Newell Sawyer in his book "The comedy of Manners from Sheridan to Maugham" says in this context "Wilde's forte is in the vices, not the virtues"; again, "Wilde is distinctly at his best with his women with a part like Mrs. Erylnne and Mrs. Cheveley" (p.157). Three women with a past figure in the three serio-comedies of Wilde – Mrs. Erlynne in "Lady Windermere's Fan", Mrs. Arbuthnot in "A Woman of No Importance" and Mrs. Cheveley in "An ideal husband".

Mrs. Erlynne is the central character of the most celebrated comedy of Wilde 'Lady Windermere's Fan" (1892). According to the English critic, James Agate, Mrs. Erlynne is the first woman of her sort in Modern English Play, Pinero's Mrs. Tanqueray being her junior by one or two years. She is a cynical adventuress with a past, a demimondaine, a woman with light morals. Twenty years ago she abandoned her husband and one-year old daughter and bolted with a lover. Deserted by that lover, she has led the life of a socially – ostracized outcast. Six months before the play begins, she learns that her grown-up daughter has married a rich and titled gentleman. From the continent she lands in London and gets in touch with her son-in-law, Lord Windermere. She has hooked an elderly Lord, Lord Augustus who wants to marry her.

She blackmails Lord Windermere for the money she needs to reestablish herself in society, and to marry Lord Augustus. If he does not supply her with the needed funds, she will reveal to

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lady Windermere the relationship between him and herself. Lord Windermere wants to spare his wife the humiliation of knowing that such a creature as Mrs. Erlynne is her mother. Mrs. Erlynne manages to wangle an invitation from Lord Windermere for the twenty-first birthday of her daughter, Lady Windermere. Attending this birthday party of her daughter marks a watershed in the life of Mrs. Erlynne. From the time she sails beautifully into the drawing room of her daughter, the atmosphere there is electrified. Lady Windermere, who has earlier threatened to strike Mrs. Erlynne across the face with the birthday gift, a fan, if Mrs. Erlynne dares to cross her threshold lacks courage to carry out her threat. The fan drops from her hand. In a short while, Mrs. Erlynne captivates all the men and outshines all the women present, there.

Lady Windermere, whose mind is already poisoned in this regard, suspects the relationship between Mrs. Erlynne and her husband. She decides to leave her erring husband and elope with one of her admirers. Lord Darlington. She writes a letter about her decision, leaves it with a servant, and walks out of the house. Mrs. Erlynne's aplomb vanishes when she discovers this letter. Full of anguish, she hides the letter after reading it, "The same words that twenty years ago I wrote to her father". Her motherly instincts, for the first time in twenty years, are thoroughly aroused. She is determined to save her daughter from the fate that overtook her. Making a dash to lord Darlington's apartments, Mrs. Erlynne appeals to her as a wife to get back to her innocent husband. When this appeal does not work, she appeals to her as a mother to get back to her baby daughter. This second appeal, made with all the vehemence at her command, succeeds.

But then it is a little too late. The men, including Lord Windermere, Lord Darlington and her elderly suitor, Lord Augustus are heard coming in. Very resourcefully, Mrs. Erlynne manages to get her daughter away unnoticed. Then to avert suspicion that would blight her daughter's life, she emerges from her hiding place and herself faces humiliation. Referring to Lady Windermere's fan, lying on the sofa, she tells them all that she took Lady Windermere's fan by mistake for her own. She realizes that she has made a terrible mistake in entering her daughter's life. Her shadow shall never fall again between Lady and Lord Windermere. She mollifies her elderly suitor and explains away her presence at that time of the night in Lord Darlington's rooms. He will marry her, and together, they will leave England for good.

Before she leaves, she extracts a promise from each one of them; Lady Windermere is never to spoil her husband's love by confessing to him how close she came to deserting him and eloping; Lord Windermere is never to reveal to his wife her identity. She also takes away as a gift that momentous fan of Lady Windermere. As a mother she makes a beautiful sacrifice for her daughter, but as a woman she senses her nature too well to seek domestic acceptability. A leopard cannot change its spots. At the end, Lord Windermere says to the groom-to-be, the silly old Lord Augustus, "Well, you are certainly marrying a clever woman".

Mrs. Erlynne is not so good as Lady Windermere supposes. She has been a hardened sinner, the black-mailer of her son-in-law, and without a touch of maternal instinct until she sees her daughter about to fall. There is little evidence that she will greatly alter in future. She is mainly evil,

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but an impulse of natural generosity is still surviving. There is no denying that she has got some redeeming qualities as "a fallen woman'.

The second fallen woman to make her appearance is in "A Woman of No Importance' under the name of Mrs. Arbuthnot (1893). Of her, the famous English critic, William Archer said in a review of the play in the "World", 26th April 1893, "Mrs. Arbuthnot is simply a woman who has been through a very painful experience, who has suffered a crushing disappointment in the revelation of the unworthiness of the man she loved". Thirty-eight-year old Mrs. Arbuthot's present name is an assumed name. Her maiden name is Rachel. Twenty years ago she was seduced and betrayed by the treachery of a man whom she loved and trusted. He is now Lord Illingworth. Then he was plain George Harford. He refused to marry her even when he learnt from her that she was pregnant. During the last twenty years she has suffered untold mental agony. But she has not repented of the 'sin', because it has given her a son to love. He is Gerald, working as a clerk in a bank. Her son's love is the only recompense for her 'shame'. At a party of her friend's Lady Hunstanton, she learns that Lord Illingworth has taken a fancy for her son and offered to make him his secretary and take him to India.

After knowing the identity of Lord Illingworth, she urges her son, Gerald, to decline the offer. For she knows that Lord Illingworth is a cad and a libertine under a polished surface. But she does not tell Gerald that Lord Illingworth is his father. Gerald wonders why his dear mother stands in the way of his advancement in life. Lord Illingworth soon comes to know of the identity of Mrs. Arbuthnot, a woman of no importance for him. He urges her to let Gerald go with in the best interests of her son. He exploits the situation to separate the son from the mother. However, circumstances compel her to reveal Lord Illingworth's identity to her son.

Lord Illingworth insults the sweet-heart of Gerald, an American heiress named Miss Hester Worsley, by trying to kiss her for a wager. Gerald, outraged at his caddish behaviour, rushes to assault him. Mrs. Arbuthnot cannot but stop Gerald by blurting out the secret that Lord Illingworth is no other than his own father. Later Lord Illingworth offers to marry her and give a lot of his property to Gerald. She rejects the offer with the contempt it deserves. Lord Illingworth, piqued by her rejection of his offer, insults her by referring to her as his former mistress.

This is the last straw. Even a worm turns. She takes revenge by striking him across the face with his glove. She shows him what he is really, a man of no importance. With her son and his sweetheart, she emigrates to America to live out her life in a country where her pitiful, if not shameful, history is unknown. She leaves in full possession of the sympathies of the audience. No doubt, she is a woman with a past, but she is more sinned against than sinning.

The abominable Mrs. Cheveley, as H.G. Wells calls her, is the third woman with a past who figures in "An Ideal Husband" (1895). Like Mrs. Erlynne she is also a blackmailer and an adventuress, but unlike Mrs. Erlynne, she is a creature to be fought and conquered. Out of the middle of Europe, from Vienna, lands this blackmailer at the party of Lady Chiltern. This woman,

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Mrs. Chevley has spent a large part of her life abroad where she deals in underground finance, and probably adds to her income by living with any rich man who will keep her. She is tawny haired, red-cheeked and white shouldered. She smokes cigarettes. Mrs. Cheveley is "a genius in the day time and a beauty at night". Mrs. Chiltern knows her as a scheming and dishonest schoolmate. For a few days in the past she was also engaged to Lord Goring, an intimate friend of Lady Chiltern's husband, Sir Robert Chiltern. Sir Robert is now Under-Secretary for Foreign Affairs. Eighteen years ago he was private secretary to a Cabinet Minister. Then he sold a state secret for £86,000. He also wrote a letter to a stock exchange speculator about that Cabinet Secret regarding Suez Canal shares.

Mrs. Cheveley is now in possession of that letter. Now she demands that he should further a fraudulent scheme for an Argentine Canal in which she has invested heavily. He must support her nefarious scheme or else he exposed. Sir Robert, for fear of losing his wife's respect, determines to fight the adventuress. And Mrs. Cheveley takes revenge. She informs Lady Chiltern regarding her husband's past. She fights till she is routed utterly by the tactics of Lord Goring whom she attempts once again to capture as a husband. Her past record as a thief of a diamond broach proves her undoing. She tries her utmost to make use of stolen letters to bring round Sir Robert. When all her gadgets from her black mailing bag fail, and when she is in danger of landing in Jail, Mrs. Cheveley flees disappears from the life of the Chilterns. She is indeed "a sulphurous female" as an American critic describes her.

It is noteworthy that in all the three comedies in which the women with a past occupy the centre stage, there are women who serve as foils to them. They are all high minded, puritanical and priggish. In 'Lady Windermere's Fan" it is Lady Windermere; in "A Woman of No Importance", it is the American young woman, Miss Ester Worsley; and in "An Ideal husband" it is Lady Chiltern.
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Knowledge, Behavior and Preferences Concerning Noise – From Childhood To Adolescence

Nafeesa Arafat, MASLP
Dr. Binoy Shany M S, Ph.D.

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Introduction

The word *noise* is obtained from Latin word 'Nausea' implicating ''unwanted sound'' or sound that is loud, unpleasant or unexpected. It can be defined as wrong sound, in the wrong place and at the wrong time (Isma, Muhammad Abdul, & Shahid, 2017). The action against noise pollution is weak in India. Most of the people in India do not consider it as a pollutant and they accept it as a part of their routine life. Of late, it has been recognised as a pollutant. The present century has been described as the century of noise where humans are being exposed to an increasingly noisy environment. The increasing level of pollution is largely imputed to the high point of rapid global urbanisation process, industrialisation and development of means of transportation and communication.

Noise-induced hearing loss (NIHL) is often unrecognized problems especially in children and adolescents in non-occupational settings. Many Parents do not perceive that really loud sound exposure to prolonged duration can be dangerous to auditory function in children and young adults. According to the World Health Organization (2011), the prevalence of hearing impairment in school-aged children ranges from 0.05% to 7.7%. Hearing impairment among children and young adults leap up due to most frequent exposure to loud noise. Health professionals need to address a blockade to the use of hearing protection, intentional exposure to loud music, and other modifiable risk factors, which cause and aggravate hearing loss among those exposed to loud noise (Daniel, 2007)

Children's auditory complaints were relevant and prevalent, but most of the parents and even children are unaware of their hearing complaints. Sound intolerance and auditory hallucination in children has to be considered as an immediate audiological intervention.

In addition to it, there is a growing rejection of silence, which is often experienced with discomfort and quickly filled with words. Maybe the fear of emptiness turned silence into something undesirable and anguish. The experience of participating in a moment of silence is

intense, this intensity does not come from the remembrance, but from the affective experience of the here and now brought by the perception of the sounds made by the functioning of our bodies, from which one never escape. As usually said, silence brings us back to ourselves (cited in Brown, 2012).

Children are Often Exposed to the Excessive Level of Sounds

Susan, Robert & Willam (2008) conducted a hearing conservation program to study the effectiveness of the "Dangerous Decibels" educational program in increasing the students' knowledge and positively changing their attitudes and behaviors related to hearing and hearing loss prevention. The 4[th]grade students who participated in the Dangerous Decibels presentation showed significant improvements in knowledge and attitudes regarding hearing and hearing loss prevention but attitudes and intended behaviors in seventh graders returned to baseline levels 3 months post presentation.

Jadid, Klein & Meinke (2011) in their study reported that Noise levels to which the pediatric dental resident was exposed fell below the Occupational Safety and Health Administrations and National Institute for Occupational Safety and Health's damage-risk thresholds for NIHL.

Noise-Induced Hearing Loss in Children

When humans of any age are repeatedly exposed to hazardous sound levels without using adequate hearing protection, the common result is NIHL. Several studies have reported that the prevalence of noise-induced hearing loss among children is increasing (Woodford & O'Farrell, 1983; Chermak & Peters-McCarthy, 1991; Montgomery & Fujikawa, 1992). Anderson in 1967 reported a high prevalence of NIHL in school-aged children more than 30 years ago. Blair et al., (1996) reported that 1% of the school-age population has some degree of noise-induced hearing loss.

The Effectiveness of Hearing Conservation Program for Children

Numerous studies reported the effectiveness of hearing conservation programs conducted in elementary schools (Chermak & Peters-McCarthy, 1991; Blair et al., 1996; Chermak et al., 1996; Bennett & English, 1999), middle schools (Lass et al., 1987; Knobloch & Broste, 1998), and high schools (Lewis, 1989; Lerman et al., 1998; Lukes & Johnson, 1998). All these studies concluded that, compared to pre-instruction responses, students' performance on hearing knowledge and noise awareness questionnaires improved significantly after they participated in hearing conservation programs (Susan, Robert & William, 2008). Even if hearing conservation programs began immediately in all of the nation's classrooms, it would take years to identify if such instruction had any effect on the prevalence of NIHL in the United States. However, every person who can be spared the debilitating consequences of noise-induced

hearing loss including communication difficulties, isolation, frustration, depression, or chronic tinnitus is worth the effort.

Need for the Study

As indicated earlier the available research report effects of noise and the need to protect the hearing. There are fewer studies on knowledge, behavior and preferences regarding noise carried out in Indian scenario especially on school children, and there are no policies requiring hearing loss prevention practices to be taught in our nation's classroom. A major reason for this omission is the fact that "Hearing Health" is not a priority of the Healthy Youth programs. So the hearing conservation and noise pollution should receive attention and resources similar to all other hazards. This field of research is of very special interest, as the understanding of the relation of awareness of the damaging effects of loud levels of sounds and the knowledge about hearing protection with age, gender, and their parent's educational level will assist the development of effective prevention messages for children and teenagers.

Aim of the Study

The aim of the present study is to identify the relations among knowledge about the damaging effect of loud levels of sound, reported engagement by children in activities that are potentially hazardous to hearing, preference related to sound levels and influence of parent's educational level on children's auditory behavior from childhood to adolescence among males and female participants selected from private and public school randomly.

Method
Participants

A total of 700 students from the primary and upper primary school of grade III to IX from private and public schools situated in the urban areas were selected for the study. The participants included 350 Malayalam speaking boys and girls ranging in age from 8 to 14 years studying in different schools in the city of Kasaragod. Parents (Number: 700) of the participants were also selected for the study to complete the survey regarding their child's hearing behaviors. All the subjects were provided with verbal information about the study. Ethical committee clearance was taken for the study and confidentially and privacy of the participants was also maintained.

Materials

A questionnaire with a set of 30 Questions for children and 10 questions for parents was prepared from Knobel & Lima (2014) and from various questionnaires available on the internet. The questionnaire was first prepared in English and then translated in Malayalam by a person proficient in English and Malayalam. The questionnaire was verified and validated by 5 experienced Audiologists. The Questionnaire thus prepared was used to elicit the response of

students about knowledge, behavior and preference towards the noise. The final Questionnaire consisted of 4 sections.

1) Knowledge about noise (Section-I)
2) Behavior towards noise (Section-II)
3) Preference towards the noise. (Section-III)
4) Questionnaire for parents regarding their child's auditory behavior. (Section-IV)

Questions 1 to 10 of (Section-I) of the questionnaire collected information on knowledge about hearing protection, questions 11 to 20 (Section-II) on behavior towards noise and questions 21 to 30 of (Section-III) on preference towards the noise. A set of 10 separate questions (Section-IV) was given to the parents to seek the information about the child's auditory behavior and complaints, history of exposures to loud sound, the number of times of otitis media and basic information such as name, age, educational qualification and occupation.

Procedure

The permission was taken from the school principals to carry out the survey. The consent form was distributed to parents to be the participant for the survey. The subjects were selected based on the consent by the parents. The questionnaire was administered in schools, one class at a time. Help was provided for lower level grade students whenever necessary to follow the questions. Care was taken while interviewing the child whether he or she can follow the instructions and the answers was noted. Subjects were asked to mark for each question as "yes" or "no". Subjects were told that there would be no punishment for incorrect answers. As a token of thanks for the co-operation, toffees were distributed to each of the participants. Children took the printed parent's questionnaire to home and got back within 1 to 6 days.

Data Aanalysis

Statistical analysis was done for the collected data. ANOVA and t-test was done to find out the relationships among knowledge, behavior and preference towards noise across the gender from childhood to adolescents. Chi-Square test was done to find out the influence of parents educational level among children's auditory behavior.

Results and Discussion

The aim of this present study was to identify the relations among awareness about the damaging effect of loud levels of sounds, reported engagement by children in activities that are potentially hazardous to hearing, preference related to sound levels and knowledge about hearing protection with age, gender and their parent's educational level among primary and secondary school students.

In the present study of the knowledge, behavior and preference towards noise from

childhood to adolescence which was conducted on school students, the obtained scores were subjected to descriptive statistics. The performance of the subjects with respect to their knowledge, behavior and preference towards the noise and parental awareness regarding children's auditory behavior is indicated in the four subsections of the questionnaire and the results obtained are explained in following sections:

1) *Performance of individuals in the section-knowledge about the noise:*

	Age	Gender	N	Mean	Std. Deviation	t value	P	
knowledge about the noise	8	M	50	4.64	1.083	5.45	.000	HS
		F	50	5.88	1.189			
		Total	100	5.26	1.292			
	9	M	50	6.46	.994	.99	.324	NS
		F	50	6.66	1.022			
		Total	100	6.56	1.008			
	10	M	50	7.10	1.403	1.00	.322	NS
		F	50	6.86	.969			
		Total	100	6.98	1.206			
	11	M	50	6.78	1.516	.22	.825	NS
		F	50	6.72	1.161			
		Total	100	6.75	1.344			
	12	M	50	7.72	1.278	2.33	.022	Sig
		F	50	7.18	1.024			
		Total	100	7.45	1.184			
	13	M	50	7.60	.926	.00	1.000	NS
		F	50	7.60	.756			
		Total	100	7.60	.841			
	14	M	50	8.62	.805	2.56	.012	Sig
		F	50	9.00	.670			
		Total	100	8.81	.761			

Table-1: Indicates the performance for the questions in the section "Knowledge about the noise".

The performance of individuals for the section-Knowledge about noise and comparison of gender in each age group are shown in table-1. From the table, it can be observed that the mean values increase with the age indicating that older children were much aware of what could harm the ears than the younger ones, and were informed about hearing protection devices. With respect to the gender comparison, the p-value shows that there is a significant difference between males and females only in the age groups (8 years, 12 years and 14 years) were p-value was less than 0.05. The other age groups (9yrs, 10yrs, 11yrs&13yrs) showed no significant difference
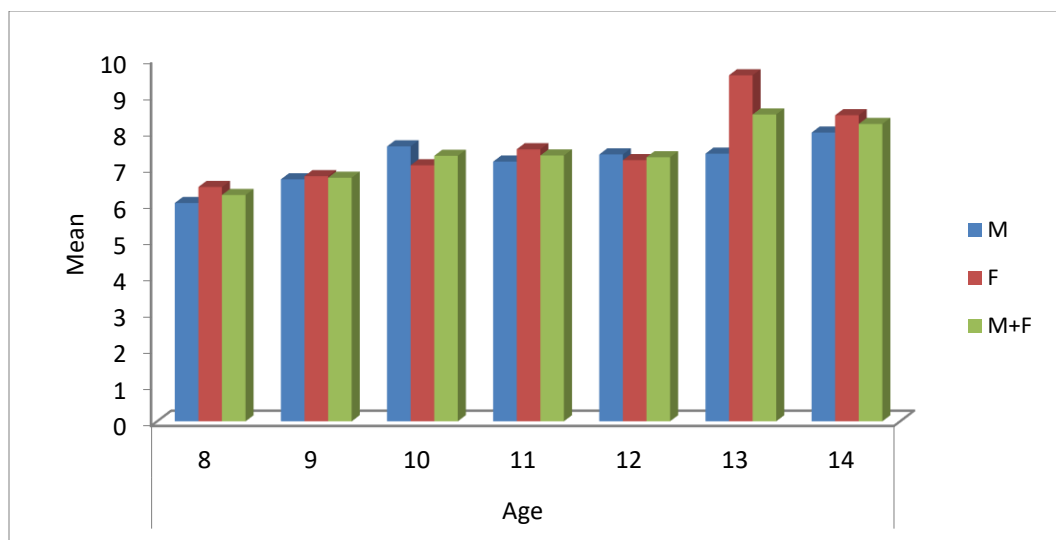
between the gender(p-value is greater than 0.05).
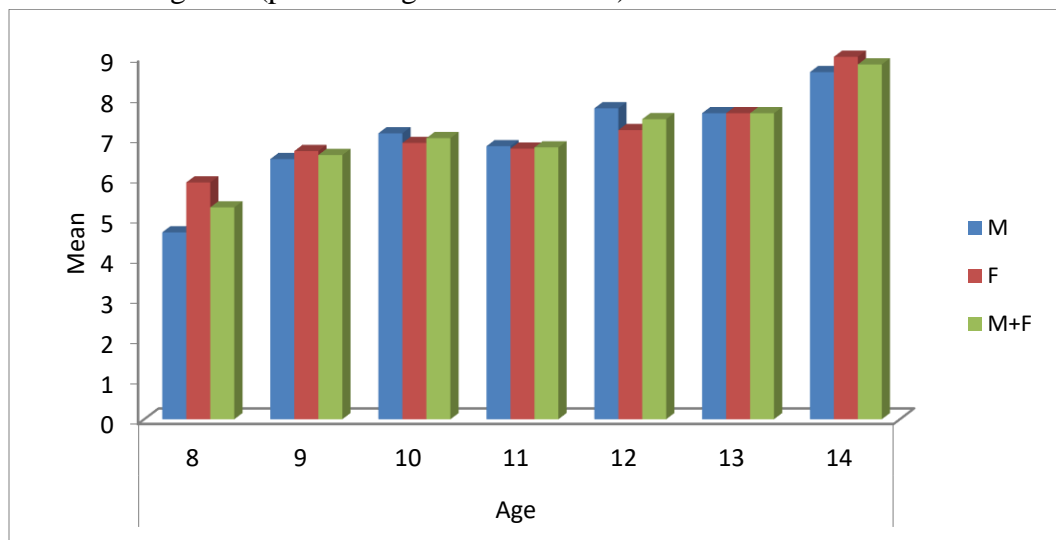
Figure-1: Indicates the performance of the individuals for the questions in the section "Knowledge about the noise".

Figure1: shows the mean scores of males and females for different age groups. The x-axis denotes the age ranging from 8 to 14 years and y-axis denotes the mean value of each questions included in the section of knowledge about noise. From the graph, it can be observed that as age increases the scores improves.

2) Performance of individuals in the section-Behavior towards the noise:

	Age	Gender	N	Mean	Std. Deviation	t value	P	
Behavior towards the noise	8	M	50	5.96	.968	1.84	.069	NS
		F	50	6.28	.757			
		Total	100	6.12	.879			
	9	M	50	6.88	.872	.23	.818	NS
		F	50	6.84	.866			
		Total	100	6.86	.865			
	10	M	50	7.28	1.144	1.67	.098	NS
		F	50	6.96	.727			
		Total	100	7.12	.967			
	11	M	50	7.32	1.406	.96	.340	NS
		F	50	7.56	1.072			
		Total	100	7.44	1.250			
	12	M	50	7.42	.883	1.19	.235	NS
		F	50	7.22	.790			
		Total	100	7.32	.839			

	13	M	50	7.10	.839	1.66	.100	NS
		F	50	7.36	.722			
		Total	100	7.23	.790			
	14	M	50	7.12	.982	3.72	.000	HS
		F	50	7.82	.896			
		Total	100	7.47	1.000			

Table-2: Indicates the performance for the questions in the section "behavior towards the noise".

Table-2 indicates the performance of individuals for the section-behavior towards noise and comparison of gender in each age group. From the table-2 it can be observed that the mean values increase with the age indicating that as children gets older there is a clear tendency to show positive behaviors towards the noise. With respect to the gender comparison, the p-value shows that there is a significant difference between gender only in the age group of 14 years (p-value is less than 0.05), the other age groups (8 yrs,9yrs, 10yrs,11yrs,12yrs&13yrs) shows no significant difference between the gender (p-value is greater than 0.05).
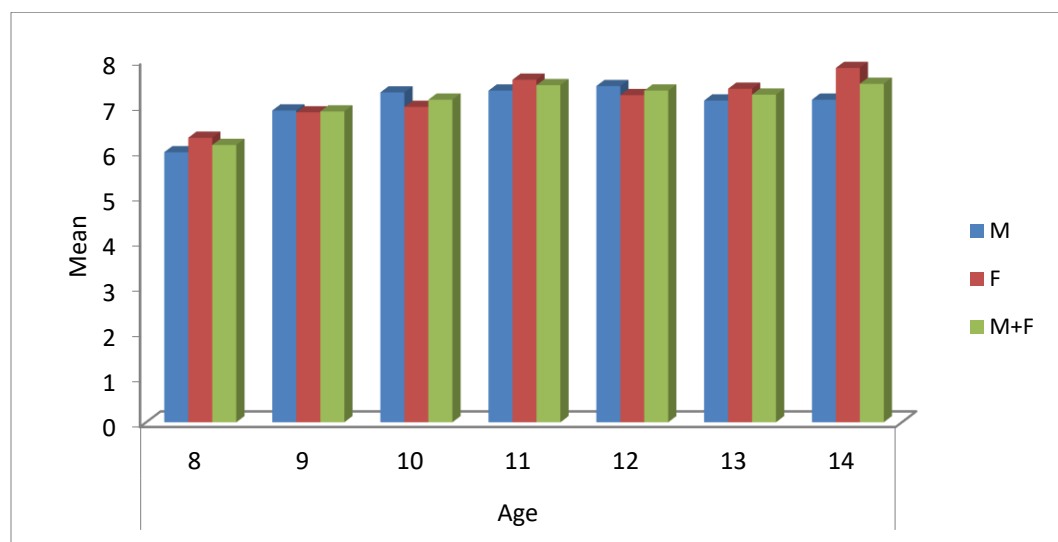
Figure-2: Indicates the performance of the individuals for the questions in the section "behavior towards the noise".

Figure-2: shows the mean scores of males and females for different age groups. The x-axis denotes the age ranging from 8 to 14 years and y-axis denotes the mean value of each question included in the section-behavior towards the noise. From the graph, it can be observed that as age increases the scores improves.

3) ***Performance of individuals in the section-Preference towards the noise:***

	Age	Gender	N	Mean	Std. Deviation	t value	P	
Preference towards the noise	8	M	50	6.02	1.286	1.98	.051	NS
		F	50	6.46	.908			
		Total	100	6.24	1.129			
	9	M	49	6.67	1.197	.42	.678	NS
		F	50	6.76	.847			
		Total	99	6.72	1.031			
	10	M	50	7.58	1.090	2.54	.013	Sig
		F	50	7.06	.956			
		Total	100	7.32	1.053			
	11	M	50	7.16	1.583	1.16	.250	NS
		F	50	7.50	1.344			
		Total	100	7.33	1.471			
	12	M	50	7.36	1.174	.76	.447	NS
		F	50	7.20	.904			
		Total	100	7.28	1.045			
	13	M	50	7.38	.987	1.32	.189	NS
		F	50	9.54	11.493			
		Total	100	8.46	8.188			
	14	M	50	7.96	.727	2.76	.007	HS
		F	50	8.44	.993			
		Total	100	8.20	.899			

Table-3: Indicates the performance for the questions in the section-preference towards the noise.

Table-3 indicates the performance of individuals for the section-preference towards noise and comparison of gender in each age group. From the table-3 it can be observed that the mean values slightly improve with the age indicating that as children get older they shows positive preferences towards the noise. The p-value shows that there is a significant difference between gender for the age groups 10 and 14 years (p-value less than 0.05). The other age groups (8 yrs, 9yrs, 11yrs,12yrs,&13yrs) shows no significant difference between the gender (p-value greater than 0.05).

Figure-3: Indicates the performance of the individuals for the questions in the section "preference towards the noise".

Figure-3: shows the mean scores of males and females for different age groups. The x-axis denotes the age ranging from 8 to 14 years and y-axis denotes the mean value of each question included in the section-preference towards the noise. From the graph, it can be observed that as age increases the scores slightly improves.

4) The analysis of exposure to loud sounds, knowledge, and risk preference reported by children according to gender:

	QUESTIONS	Female(350) YES	Male(350) YES	Testing proportion : Z value	p value	
1	Do you know what hearing protector is	5%	11%	1.56	0.119	NS
2	Do you think loud music will damage your ears	80%	81%	0.18	0.859	NS
3	Do you often visit fireworks often?	10%	15%	1.07	0.286	NS
4	Do you go for parties with loud music often	55%	65%	1.44	0.150	NS
5	Do you listen to loud music at home?	47%	50%	0.42	0.672	NS
6	Do you listen to loud music in the car	55%	64%	1.30	0.196	NS
	Do you listen to loud music with headphone	40%	65%	3.54	0.000	HS
8	Do you prefer to reduce the volume of music if its too loud	0%	0%	-	-	NS
9	Do you think listening to music will help me to do homeworks	55%	64%	1.30	0.196	NS

0	Do you prefer to use earplugs?		0%	0%	-	-	NS

Table-4: Shows the percentage of the participant's response to each question.

Previous exposure to loud sounds

Table-4 explains the analysis of the exposures to loud sounds reported by the children. The results showed that listening to loud music with headphone (65%) were the most common exposures followed by parties (65%), in the car (64), followed by at home (50%) in male subjects. In female subjects, most common exposure is going for loud sound parties and listening loud music in the car (55%) followed by listening music at home (47%) followed by using headphone (40%). According to p-value there is no significance between male and female participants except for using the headphone (p<0.01). For questions included in the questionnaire "who sets the volume of the music?" less than half of them (43.6%) said that they could choose the volume of the music. All the others said that an adult family member or older brothers and sisters usually set the volume.

Risk perception and hearing preferences

For the question about "Do you think loud music will damage your ears"? 80% male and 81% female participants considered noise to be harmful to the ears. Most of the children (75%) said that they would like to protect their hearing if they were told that loud sounds could harm their hearing, while 23% said that they wouldn't care and 6% answered that they wouldn't believe it. According to the analysis the results show that there is no significant difference between male and female participants (p>0.01). Gender doesn't influence preferences in relation to exposure to loud noises and loud music (table-4). From this study, it can be justified that boys and girls equally are at the risk of hazardous auditory problems.

Protective behavior

To the question about hearing protection strategies that children could use if they were in a very noisy place, the response was 0% in both male and female participants, and turning the volume down was (0%). A significant difference regarding the use of protective strategies was not found between genders. The analysis of exposure to loud sounds, knowledge, and risk preference reported by children according to gender shows that gender has no significant impact on it, but better responses were observed in girls compared to boys.

5) *The occurrence of exposures to potentially hazardous sounds, according to age groups:*

	QUESTIONS	8 -10 years(30 0)	10 -14 years(40 0)	Testing proporti on : Z	p valu e	

			YES	YES	value		
1	Do you know what hearing protector is		5%	10%	1.342	0.181	NS
2	Do you often visit fireworks often?		6%	11%	1.268	0.206	NS
3	Do you go for parties with loud music often		48%	55%	0.990	0.323	NS
4	Do you listen to loud music at home?		36%	67%	4.386	0.000	HS
5	Do you listen to loud music in the car		43%	78%	5.063	0.000	HS
6	Do you listen to loud music with headphone		34%	71%	5.239	0.000	HS
7	Do you prefer to reduce the volume of music if it's too loud		23%	16%	1.249	0.213	NS
8	Do you think listening to music will help me to do homeworks		47%	78%	4.528	0.000	HS
9	Do you prefer to use earplugs?		0%	5%	2.265	0.025	Sig
10	Do you think loud music will damage your ears		56%	85%	4.497	0.000	HS

Table-5: Shows the percentage of the participant's response to each question between older and younger children

Previous exposure to loud sounds

Table-5 shows the analysis of the exposures to loud sounds reported by the children. The results showed that in younger age group listening to loud music with headphone were (34%), parties (48%), car (43%), and listening to loud music at home was (36%) respectively. In older children listening to loud music with headphone were (71%), car (78%), home (67%), and parties were (55%) respectively. According to the p-value (p-value < 0.01), there is a significant difference between boys and girls in using different ways of listening to music.

Risk perception and hearing preference

To the question "Do you think loud music will damage your ears"? 85% of older children and 56% younger participants considered noise to be harmful to the ears. Most of the young children (57%) said that they would like to protect their hearing if they were told that loud sounds could harm their hearing. Younger participants (0%) wouldn't prefer to use earplugs and

(5%) of older participants would prefer to use the earplugs. According to the analysis the results show that there is significance between the age group (p<0.01). Older children were more aware of risk perception and hearing preference when compared to young children.

Protective behavior

The use of hearing protection (5%), turning the volume down (0%) was seen among the age group (10 to 14 years). But younger participant's awareness to protect their auditory system is very less compare to the older participant. A significant difference regarding the use of protective strategies was found between different age group (p<0.05). The results indicate that knowledge about the risks related to exposures to loud sounds and about strategies to protect their hearing increases with age, but preference for loud sounds and exposures to it increases too.

6) Influence of parent's educational level on their children's preferences related to exposure to loud sounds

	Parents knowledge	High school completed (100%)	Pre degree (85%)	Bachelor Degree completed (25%)	Masters degree (10%)	chi square test- x2 value	p-value	
1	know hearing protector	0%	5%	15%	24%	12.318	0.002	HS
2	Visit loud parties?	23%	26%	29%	23%	0.980	0.806	NS
3	Do you think loud music could damage your ears?	76%	81%	95%	100%	4.386	0.223	NS

Table-6: Shows the influence of parent's educational level on their children's auditory behavior.

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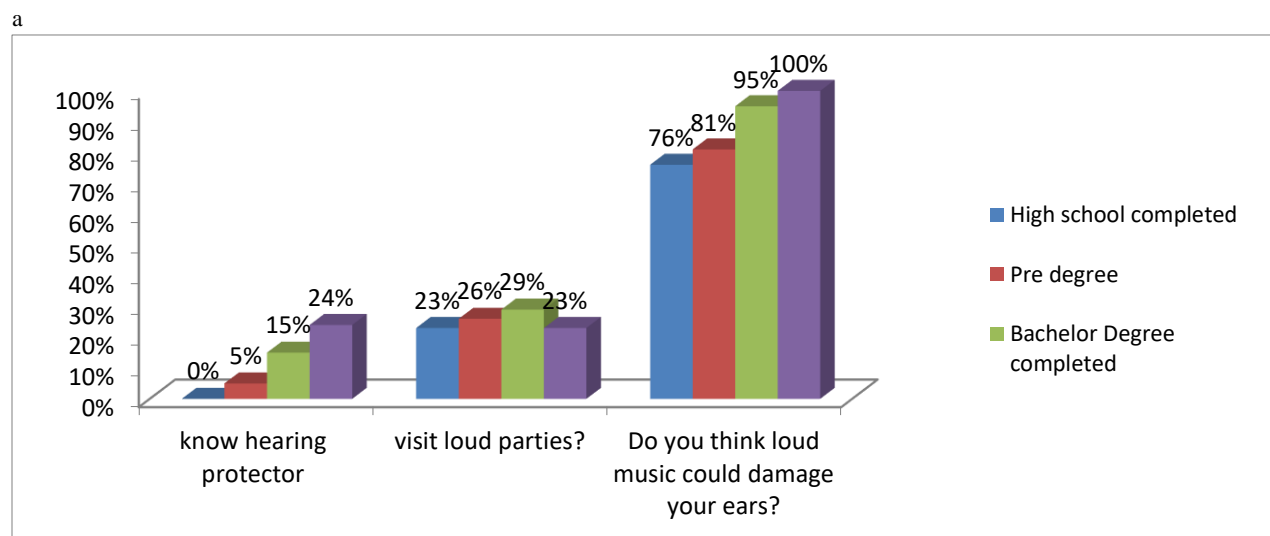
Figure-4: Shows the influence of parent's educational level on their children's auditory behavior.

Table-6 and figure-4 show that children from families with higher educational level (Masters degree) know more about hearing protection and damaging effect of loud noise that can affect their auditory skills, followed by children from families with a bachelor degree, pre-degree and the parents who completed high school. According to p-value, there is a significant difference between hearing protection and educational degree of the parents. The study reveals that very less awareness about hearing protection devices was seen even among highly educated parents. Awareness about hearing protection devices and earplugs has to be taken into consideration. From the findings, it states that parental educational level really influences children's auditory behavior.

In the present study, the results indicate that the knowledge, behavior, and preference towards noise increasing with the age. Older children have more knowledge concerning noise, but preference and behavior towards noise are better among young group compared to adolescents, it might be the result of learned behavior. The higher mean value signifies the better parental awareness regarding children's auditory behavior and also the chi-square test results show that parental educational qualification influenced the children's auditory behavior; it can be due to the good knowledge and experience of parents about hazardous effect of noise on hearing. According to this study there is no significant difference between boys and girls, but results of the analysis shows higher percentage and positive responses for girls when compared to boys, it explains that boys are more aware of risk associated with noise exposure but there behaviors and preference towards noise is worse when compared to girls, it may be due to the effect of social media and boys are vulnerable to advancing technologies.

Safe listening should be encouraged at an early age Widén & Erlandsson, (2004). This present study agrees with Bistrup et al (2008) that children of a certain age and maturity are competent and active about their own situation, but younger ones mostly depend on their adults to guide them to protect their hearing or prohibiting them from being exposed to hearing-damaging loud sounds. If the data are combined with the recommendations by the World Health Organization that focused on protecting children against loud noise exposure, we come to the conclusion that adults should be part of any educational hearing conservation program for children and also the Indian school system has to be the part of hearing conversion program.

Summary and Conclusion

The aim of the present study was to identify the knowledge, behavior and preferences concerning noise, from childhood to adolescence. The present study was conducted in different private and public school in Kasargod. In the present study, a total of 700 students from the

primary and upper primary school of grade III to IX from private and public schools were selected for the study. Participants included 350 Malayalam speaking boys and girls ranging in age from 8 to 14 years studying in different schools in the city of Kasaragod. Parents of the participants were also selected for the study to complete the survey regarding their child's hearing behaviors.

According to the results of the current research, most of the children consider that the exposure to loud sounds can be harmful to the hearing, but they do not have a full understanding of the risks associated with it. Knowledge about the risks related to exposures to loud sounds and about strategies to protect their hearing increases with age, the preferences and behaviors also improve as age increases. This field of research is of special interest, as the understanding of the relation of awareness of the damaging effects of loud sounds and the knowledge about hearing protection with age, gender, and their parent's educational level will assist the development of effective prevention messages for children and adolescents. The data collected suggest that children are not at all aware about the hazardous effect of noise and reports engagement by children in activities that are potentially hazardous to hearing. In the present study, the subjects were aware of the effects of noise exposure, but they did not avoid loud sound exposures. The most frequent occurrences of noise exposure were listening to loud music with headphone parties or concerts with loud music, and listening to loud music at home or in the car, were well-known dangers to the ears. It really looks like that most of the exposures to loud sounds also include exposure to loud sounds during temple festivals and sports event

When the question about the hearing protection ways was asked, most of the children answered such as; covering the ears with hands, going away etc, but they never took steps to turn the volume down, the use of hearing protection was mentioned only by 5% in older children and 0% in younger participants. It reveals that knowledge about protective behavior improves with age. Only 5% of the older children (age 10 to 14 years) knew what an HPD is and were able to describe its usage. Even more alarming is the fact that none of the younger children knew about HPD and the study shows that none of the participants used hearing protection device or have seen it. The parents survey results reveals that only highly educated parents know about hearing protection devices but never recommended to use it for their children to protect their hearing. Information regarding the use of hearing protection is to be considered as an important step towards the prevention of hearing impairments.

Parents' educational level

Parent's educational level did influence children's knowledge about the effects of noise on the auditory system, also their risk perception or hearing preferences. According to the survey, many parents and children were unaware of HPD and earplugs that are used for hearing protection. The finding agrees with the notion that the higher the socioeconomic status, the

higher was the individual's worry about noise and the use of hearing protection.

Gender

Children's knowledge about the effects of noise on the auditory system and hearing protection strategies did not vary according to gender. Furthermore, girls and boys tend to involve themselves in risky behaviors as also reported by Bohlin & Erlandsson (2007)

Age

Older children were much more aware of what could harm the ears than the younger ones, including the risks related to exposures to loud sounds, and were better informed about HPD. This may be a positive influence of the social media. According to survey answers, interestingly 45% younger children and 68% older ones said that the volume of the music was set by them. It agrees with the observation that children have full control over their listening environments.

Implications

From this study to conclude the hearing conservation programs can be included in the Indian school curriculum like teaching younger children about the hazardous effect of noise through cartoon animations in the text books as a chapter and teaching the older students about the safe noise level and frequency of listening to loud sounds. Awareness campaigns must be part of the public health agencies and the goals to make parents, younger and older children aware of hazardous effect of noise and the different hearing protective device that is available in the market.

The limitations of the study

1. The study did not focus on rural and urban areas
2. The reliance on self-reported measures of noise exposure and the lack of data about how frequent or infrequent the exposures were are limitations of the study.
3. The study did not widespread the data to the different population in other geographic regions of Kerala.

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Pronunciation Challenges Faced by Undergraduate Students of Middle East

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Abstract

This research paper explores the pronunciation problems of Omani students and suggests remedies to improve it. Sample of population consists of undergraduate Omani students who face a communication setback while speaking English inside and outside classroom. Present study analyzes the recorded speech of Omani students in formal and casual surroundings. It evaluates the extent of interference of L1 in English language used by undergraduate Omani students as well as analyzes the types of errors made by them.

Keywords: Middle East Students, pronunciation problems, Challenges, Native Language, Standard Pronunciation, Parcel, Pronged Words

1. Introduction

Correct Pronunciation is the key to learning and speaking any language. This study contends that L1 interference has affected the learning of English language. Omani undergrad students' speech is recorded for this research. Speech samples have been taken from language used by Omani students inside and outside classroom. The Researcher analyzes the interviews of students according to standard pronunciation of English language. In addition to this, wrong pronunciation is phonetically transcribed and compared with Standard English. Study concludes that serious pedagogical reforms are required to improve the consonantal, vowel and diphthongal as well as suprasegmental pronunciation features of English Language. Study also documents strategies to improve pronunciation by relying heavily on audio visual activities which should be made part and parcel of English language teaching in Oman.

Omani students face a great challenge of learning English language as it is an emerging scientific and technological language. For them, it is important to converse efficiently in English language. Currently no of students are enrolled in, no of colleges and no of universities in Oman. and this no is expected to rise in the coming years. Where acquiring native like pronunciation remains a unapproachable dream, learning understandable as well as intelligible pronunciation is a great demand of today and teachers use plenty of in class activities such as A/V aids to facilitate the pronunciation of English language.

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1.1 Background and Literature Review

Article 'incidental vocabulary learning by advanced foreign language students; the influence of Marginal Glosses, Dictionary use and Reoccurrence of unknown words' express that "it is a generally accepted principle that extensive L2 reading is good for vocabulary acquisition. (Brown, 1994, Chap 16, Grabe 1991; nation 1990; Swaffar Arens, & Byrnes, 1991)". Reading according to most researchers leads to L1 Vocabulary growth.

1.2 Aim of the Study

Referencing skills are part and parcel of study skills of university students. There is a growing trend in universities to include dictionary using skill as part of study skills, note taking and intensive reading. Dictionaries can lead to enormous vocabulary growth in L2 learners. Main aim of this study is to find out the use of dictionary by students. The study is limited to address the following research questions.

1.3 Research Question

1. Do the students use dictionaries outside and inside classroom?
2. Are they familiar and self-efficacious in using dictionaries for grasping meaning or pronunciation?

2. Research Design

The method of study is quantitative as well as qualitative. A questionnaire that comprised of 21 questions was distributed among 100 selected students of Electrical Engineering Department at University of Management and Technology (UMT), Lahore, Punjab, Pakistan.

2.1 Population and sample

A questionnaire is administered through 100 students who were randomly selected from electrical engineering department at UMT, Lahore. All of them participated in filling up the questionnaire about dictionary use. Likert scale was used in questionnaire in measuring student's responses on a continuum of five degrees. Questions were asked to know students' habits of using dictionary as well as their proficiency. Based on their responses, the researcher suggests the ways to improve the existing situation.

2.2. The Questionnaire

The questionnaire was developed by the researcher. It has 21 questions. Questions deal with students' referencing skills, knowing the pronunciation, stress pattern from dictionary, use of dictionaries inside and outside classrooms, effectiveness of pictorial, online and mobile and bilingual dictionaries.

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2.3 Data Analysis

Age graph of sample population indicates that the selected university students participated in the research. 87 percent of them are pursuing a B.Sc. degree. While asked how they understand the meaning of a word. 100 percent people said they used a dictionary and use of internet was the second-best choice selected by them. 96 % people agreed that they preferred using an online dictionary because of its omnipresence in computer lab. Since all the students belong to engineering group, they rely on technology more than a printed book that is hard to carry.

Dictionary preferences show a very striking result. 100 percent students agreed that they used dictionaries of other languages to understand English. It implies that students find it very comfortable to access bilingual dictionaries. Similarly, 98% percent students have also agreed that they prefer to use English to English dictionaries. It clearly shows that consultation of dictionary only occurs when the students do not understand a word and it does not matter for engineering students whether it is necessarily a bilingual dictionary or a monolingual dictionary.

Dictionary has a strong link with learning new words; students' responses show a huge discrepancy over this issue. 37 % of them strongly agree that their classroom assignments forced them to consult a dictionary. 33% agreed that they also consulted dictionaries while making assignments. Only 14 % students said that they didn't consult dictionaries while conducting assignments. Many students appreciated the use of dictionaries by saying that they made their course content easier. English language assignments mostly demand use of dictionaries. 61% people agreed that dictionaries help in getting the assignments done.

3. Results and Findings

These results have been extracted from SPSS data tables. Student's responses have been written against each statement. Complete research questionnaire and data tables have been given in the annexure.

Sr. No Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
1. Many of your assignments in English language 1% class forced you to use dictionary.	37 %	33%	16%	13 %	
2. While learning English language dictionaries 3% 3% are useful.	37%	43%	14%		

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1. More than half of the population agrees that the assignments lead them to the use of dictionary. Since all the students belong to the same class, so their response implies that there is a relationship between the assignments and the use of dictionary, but a significant portion of the class has not developed the habit of dictionary use or at least fails to find the relationship between their assignments and the dictionary use.

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2. About 70% students believe that dictionaries help them while learning English language though the degree of their conviction varies. There is just 6% of the population that observes poor relationship between the language learning and dictionary use. The students who have shown neutral response in this regard refer to the poor training of dictionary use or their ignorance regarding the role of dictionary in the acquisition of language.

3. Majority of the students finds the dictionary extremely useful in understanding of the course content, but their response varies between strong agreement and disagreement. Perhaps the word 'extremely' in the question causes this variation.

4. The response of the fourth query is interesting. In the first query, the 70% population finds the relationship between the assignments and the dictionary use but here the percentage decreases to 61% who gets the dictionary help while doing their assignments. This shows the lethargic behaviour of comparatively a small group that knows the relationship between assignments and the dictionary use but does not practice it adequately.

5. One may call it a strange response of Electrical Engineering class that they find picture dictionaries useful and they like to use such dictionaries. At mature level, the explanatory or descriptive dictionaries are considered more useful than pictorial ones, but the labeling habit of engineering students may find it more convenient to use pictorial dictionaries.

6. The response of sixth and seventh queries in the line of fifth query. The students like picture dictionaries and a large number of them find these dictionaries helpful in acquiring nouns and they think pictorial explanation is easier than explanatory one. Probably the second language learners face certain barriers in the use of monolingual dictionary. Sometimes they search the meaning of a word or phrase in the monolingual dictionary and they come across another unfamiliar word or its unfamiliar use. In such a situation picture dictionaries help them, and they do not indulge in any sort of anxiety.

7. An overwhelming majority agrees that the online dictionaries give sufficient information regarding any unfamiliar expression. It shows that they are more inclined to the use of online dictionaries. If the learners are not technological handicapped and they have access to the latest versions of authentic online dictionaries, they save their time and learn a lot. The engineering students are supposed to be connected with the online dictionaries and they rightly are.

8. About 80% respondents believe that they get help of search engines such as Google or Yahoo to locate the meanings of the words that seem them difficult. That is an encouraging sign which reflects the students' learning passion. However, it is not clear whether they use these search engines after consulting the authentic and comprehensive dictionaries or they rely more on these search engines rather than the online dictionaries of Oxford, Cambridge, Encarta, etc.

9. More than fifty percent of the students face difficulty if they consult bilingual dictionary and experience a sort of strangeness even in their first language particularly in searching the Urdu equivalents of English terms.

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10. The respondents look aware of the importance of dictionary and their majority is favouring the idea of the availability of dictionaries in the classrooms. Perhaps the extensive use of dictionary in the classroom has divided the opinion of the respondents.

11. The majority of the respondents complain the problem of comprehension in searching the meanings into the dictionary. This complaint may be one of the constraints of ESL learners who have limited vocabulary and familiarity with a few structures.

12. The students' attitude towards the pronunciation learning does not depend on the dictionary use only. Perhaps they rely on the pronunciation of their instructor or other means of imitation and accurate pronunciation. As compared to those who seek help of dictionaries for meanings the number of dictionary users for learning pronunciation is low.

Discussion

Role and importance of dictionary can't be denied in the global scenario of language teaching. We can't stop relying on them rather we must find suitable ways to reconnect with dictionaries as it is clear from the findings that students are more prone to use internet and mobile dictionaries. It's high time to incorporate them in our teaching. As language teachers it's our responsibility to keep ourselves updated with the new trends and also facilitate the need of students. It is very much evident that students lack necessary reference skills. They have succumbed to easy practices of using mobile phone dictionaries and goggling meanings. Now it's the role of the teacher to establish a link between classroom and home assignments with the use of dictionaries. In this way students can be self-sufficient in learning language. Deficiency of self-efficaciousness in the use of dictionaries makes students lethargic as well as incompetent in language learning. Dictionaries help in vocabulary building and their regular use is highly required at this stage.

The research also highlights that not only the meaning but also the pronunciation can be learnt from dictionary. But students least consulted a dictionary for learning pronunciation. Likewise, they also don't know that stress pattern can be learnt from dictionary. The researcher recommends that stress pattern and pronunciation exercises and activities should also be incorporated in curriculum. Training sessions of dictionary use must be an important part of teaching English.

Conclusion

The researcher concludes with a two-pronged conclusion. On one side, it emphasizes the use of dictionary by making it a compulsory tool and a compendium to language. On the other side, it links visual, explanatory and detailed demonstrations by language teachers to address the social aspect of language and cultural gaps. It also emphasizes that digital dictionaries as well as internet dictionaries can address the academic needs of EFL students. Moreover, referencing skills should be made compulsory for EFL students. It includes learning definitions from dictionaries, learning and improving pronunciation, decoding and all the things related to their use. The paper

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has brought to limelight the dilemma of EFL students. It is also notable that estrangement of students from dictionaries can lead to deficiency in language learning. Dictionaries are not as much used as they are supposed to be in and out of the classroom.

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Cultural Difficulties of English Idioms Confronting Foreign Learners

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Dr. Sunil Raut

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Abstract
English idioms are expressions that construed as a part of metaphorical language; they have figurative meanings as well as literal ones. They belong to the culture of language and then to its systematic features. This paper attempts to highlight the cultural nature of idioms, their types and grammatical features, their similarities and differences with other multi-word expressions like free combinations, collocations, proverbs, clichés, metaphors, fixed expressions and then their features in language structure.

Keywords: cultural difficulties, idioms

1. Idioms and Culture

One of the main reasons that makes idioms difficult to be recognized and interpreted is their cultural specificity. An idiom, according to the Oxford Dictionary of English Etymology (in Bouarroudj 2010) is a form of expressions peculiar to a given language. The concept of peculiarity implies that idioms are related to only one language or one culture. When a language with its aspects is a system of social establishment, this means that idioms represent features of the nature of its culture and predetermine customs, beliefs and social attitudes. Therefore, their origin come from various areas; for instance, the idiomatic expression *blue blood* "was used by the Moors to signify the veins of Spaniards which appeared really blue in colour against their white skin, but later on the same locution came to mean 'of aristocratic birth'." (Kavka 2003:31). Languages are different in their choice of individual items of idioms. For example, in English it is *raining cats and dogs*, in Welsh *it is raining old women and sticks.*

Arabic and English differ in terms of origin, features of culture, customs, and beliefs. This difference can be shown through the nature of idioms. The English idiomatic expression *the fox is not taken twice from the same snare has* equivalence in Arabic لا يلدغ المؤمن من جحر مرتين. But, both languages differ in their selection of the items which construct the idiom; English prefers to use a name of an animal *fox,* while Arabic uses the religious term believer (Awwad 2006). Idioms that are part of English culture such as *to go to the bar to bury one's sorrows* has no counterpart in Arabic. The reason

is that Islamic culture which is the religion of most Arabs prohibits places like bars and pops and drinks like alcohol or wine. English culture is interested in the word *dog,* this is clearly seen in idioms such as *dog's chance, dog's breakfast, dog's life, rain cats and dogs, let the sleeping dogs lie* etc. thus, such idiomatic expressions have no counterparts in Arabic because, unlike English culture, *dogs* are not of such importance in Arabic culture. Likewise, Arabic has a preference to *iron* in the English idiom *diamond cuts diamond.* Both languages have the same idiomatic expression not *to play with fire* لا تلعب بالنار in giving advice or warn someone from doing what seems dangerous.

The lexical items of each language are influenced by its culture and the way in which people organize their ideas about their environment. Having knowledge of the culture as well as the context of use is the cue for better understanding and interpreting idioms. In this respect, Ponterotto (1994:3) states that "it is necessary to understand metaphoricity and its culture- specific connotation in order to correctly interpret even simple texts".

2. Types of Idioms
Makkai (1972:172-179) divided all idioms into two groups: idioms of encoding (pharselogical idioms) and those of decoding (semantic idioms).

2.1. Idioms of Encoding
Idioms of encoding are those which compel the speaker to encode in a certain way. This type of idioms could be best recognized through making a comparison between different languages by the use of proper preposition. Makkai gives an example to *drive at sixty miles per hour.* He asserts that the learners of English from France would probably use *with* instead of *at* because according to the grammar of their language it is used in this way.

2.2. Idioms of Decoding
Idioms of decoding are those which force the hearer to decode in a certain way. These types are misleading lexical expressions whose interpretation could not be inferred by using only independently learned linguistic conventions. Those expressions are like *'red herring'* and *'beat around the bush'.* This type of idioms could be divided into lexemic and sememic idioms.

2.2.1. Lexemic Idioms
Lexemic idioms are lexical items that convey metaphorical meanings such as:
1) Phrasal verbs: *make up, turn out, bring up,* etc.
2) tournures ('turn of phrase'): *fly off the handle, rain cats and dogs, kick the bucket, have it out with somebody, be well-off,* etc.
3) irreversible binomials: *pepper and salt (sic), coffee and cream,* etc.
4) phrasal compounds: *hot dog, blackmail, high-handed,* etc.
5) incorporating verbs: *eavesdrop, manhandle, boot-lick,* etc.

6) pseudo-idioms: *kith and kin, spit and span, to and fro,* etc.

2.2.2. Sememic Idioms
Sememic idioms are used to convey pragmatic meanings related to a particular culture. They include several subclasses, nearly all pertaining to institutionalized language use. These subclasses as:

1) idioms of 'institutionalised politeness' such as *may I...X?* With interrogative intonation for 'I want to...X' or *may I ask who's* calling?, for the imperative 'identify yourself'
2) idioms of 'institutionalised greeting' — *how do you do?, so long*
3) idioms of 'institutionalised understatement' - *I wasn't too crazy about him*
4) idioms of 'institutionalised hyperbole' - *he won't even lift a finger* (Makkai 1972: 172-179).

3. Idioms Based on Grammatical Features
McCarthy and O'Dell (2002:6) present different forms of English idioms according to their grammatical features:

Form	Example	Meaning
Verb + object/complement (and/or adverbial)	Kill two birds with one stone	Produce two useful results by just doing one action
Prepositional phrase	In the blink of an eye	In an extremely short time
Compound	A bone of contention	Something which people argue and disagree over
Simile (as + adjective + as, or like + noun)	As dry as a bone	Very dry indeed
Binomial (word + and + word)	Rough and ready	Crude and lacking sophistication
Trinomial (word + word + and + word)	Cool, calm and collected	Relaxed, in control, not nervous
Whole clause or sentence	To cut a long story short	To tell the main points, but not all the fine details

Table 1. Types of idioms according to McCarthy and O'Dell (2002)

4. Features of Idioms
As we have seen previously, that idioms are successions of words whose meaning cannot be derived from the meaning of their individual components. Ball (1974 cited in Bouarroudj 2010) points out certain features which are essential and necessary in the recognition of idioms. These features are:

4.1. Grammatical Usage
Idioms break the rules of grammatical usage; for example:

It is time we went home (the use of the past to mean a future action).

When you come tomorrow, I will pay you back. (Using the present tense to express an action of future).

4.2. Deviation from Grammatical Rules

Idioms are not always grammatical, but they are used by native speakers of the language with a fixed structure and meaning. For example:

It's ages since we met. (Using a singular verb with a plural noun).

He's a friend of mine. (Using possessive rather than personal pronoun).

4.3. Allusive Expressions

Idioms appear to have a direct interpretation, but factually they have a different meaning. This meaning is difficult to work out when it is idiomatically considered. For example:

Let's call it a day means let's stop work now.

What are they up to? Is a question means what about some mischievous deeds?

4.4. Conventional Phrases

These expressions are special which are familiar and known by native speakers of a language.

For example:

How are you doing? (An expression used to ask someone about his health).

How do you do? (An expression used to greet someone for the first time).

4.5. Word Order Alteration

English idioms, usually, do not respect the English word order. For example:

It may be well ahead of time. (In advance): normal word order.

It may well be ahead of time. (Very probably): idiomatic expression.

4.6. Phrasal Verbs

Phrasal verbs are the most common type of idioms in English. They carry idiomatic meaning that cannot be inferred from the form unless the phrase is usually known. For example:

I took you for my brother. (To think, but wrongly).

She took him in. (To deceive).

4.7. Metaphorical Use

Metaphoricity is one of the most features that is frequently referred to. Idioms are used metaphorically; their surface structure sometimes has a little role or nothing in understanding the idiomatic meaning. For example, *hit the nail on the head* means to describe the exact nature of something such as a problem, a solution, or a situation, the meaning of the individual words of this idiom is different from the meaning of the whole expression.

5. Grammatical and Syntactic Restrictions of Idioms

In addition to the features above, Baker (1992: 63) identifies some grammatical and syntactic restrictions of idioms. According to her, a speaker or a writer cannot normally do any of the following with an idiom because the meaning would be changed. In other words, idioms accept no:

- Addition to their component parts because their meaning may alter or their idiomatic expression may remove. Thus, adding the adverb *very* to the adjective *long* in *the long and short of it* (*the very long and short of it) affects its figurative meaning.
- Deletion from their component words as in deleting the adjective sweet from the expression *have a sweet tooth* would change its meaning. Hence, (*have a tooth) has no idiomatic sense.
- Idioms accept no Substitution (replacement) in their individual words even if those words are synonyms. For example, the noun bucket in *kick the bucket* cannot be substituted by the noun *pail* in spite of their same meaning. Therefore, (*kick the pail) removes the idiomatic sense.
- Idioms accept no modification in the grammatical structure of an idiom, because this leads to the destruction of its meaning. For example, the expression (*stock and barrel lock) is not idiomatic because of the changed order of the parts in the expression *lock stock and barrel.*
- Comparative form *-er* to be added to the adjective hot in the expression be in *hot water* because it changes the conventional meaning of the idiom which has the meaning of be in trouble.

The passive form like some ropes were known to paraphrase the meaning of they *knew the ropes* which means they knew how to do a job.

Idioms often resist variation in forms. Some, however, tend to be more flexible than others. In this respect, McCarthy and O'Dell (2002) point out that sometimes the grammar or the vocabulary of some idioms can have a slight variation. Occasionally an idiom in the active voice can be used in the passive voice, for example: government ministers always *pass the buck* if they are challenged about poverty (blame someone else / refuse to accept responsibility).

The buck has been passed from minister to minister. (No one seems to prepare to accept the responsibility). Some verb-based idioms have noun- compound forms as well, for example:

There is too much buck-passing in the government nowadays (no one accepts the blame for anything). A constituent in an idiom can be varied; for example:

Stop acting the fool / goat (stop acting stupidly). These restrictions should be taken into account since they affect the degree of idiomaticity, which is our next standpoint.

6. The Use of Idioms

Some expressions of language are appropriate to be used in particular situations. This applies to the use of English idiomatic expressions. When a writer or a speaker uses idiomatic language, s/he concentrates on his/her culture with the group of his society, and the audience his speech is directed to them. Collins (2005 cited in Bouarroudj 2010) argues that the social relationship between the speaker/writer, the addressee is a significant factor. For example, standard idioms are appropriate to be used in formal situations, while informal ones are used in several situations. It is not difficult for native speakers to know the different uses of idioms, but in the case of non-native speakers, it is better to learn idioms of the language in the same way as learning its vocabulary and try to practise their appropriateness in context.

In addition to the classification of idioms according to their idiomatic features, Fernando (1996) has also proposed a classification of idioms according to their functions: ideational, interpersonal and relational idioms.

6.1. Ideational Idioms

This term is used by Fernando to refer to expressions that "contribute to the subject matter of a discourse by functioning as impressionistic packages of information" (ibid: 188). These expressions may describe actions *(spill the beans),* situations *(under the weather),* people and things *(a red herring),* evaluations *(a watched pot never boils),* and emotions *(green with envy).*

6.2. Interpersonal Idioms

Interpersonal idioms, on the other hand, include phrases that "facilitate interaction between language-users, especially in promoting conviviality" (ibid: 188).These expressions include: greetings and farewells *(good morning).*

6.3. Relational Idioms

Relational idioms "relate phrases or portions of a discourse" (ibid: 188) which ensure that the discourse is cohesive and coherent. For example, *on the contrary, in addition* and *on the other hand.*

Since idioms, collocations, metaphors, proverbs and fixed expressions belong to multi-word expressions of language, it seems useful to distinguish between these expressions and idioms to identify an idiom from other multi-word expressions. In spite of some similarities, there are some differences which make idioms to be easily recognized.

7. Free Combinations, Collocations and Idioms

One of the useful classifications of multi-word expressions is by Kavka (2003). He divides all expressions into three groups: free combinations, collocations and genuine idioms (idioms proper). Free combinations include all the words that have their own independent meanings. For example, the noun murder can combine freely with many verbs such as to *analyze, describe, condemn, examine...etc....a*

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murder. In a similar way these verbs can combine freely with a number of other nouns such as *accident, event, adventure...etc.* The second group is collocations which include "expressions, composed of two items at least, in which the choice of one imposes restrictions on the choice of the other" (ibid: 13). Kavka explains this definition more by giving an example of the verb *to laugh* and says if we want to add an adverb to follow it, the number of such adverbs is limited. What is suitable would be possible, thus, *laugh heartily* is a correct collocation, but *laugh cordially* is not accrued. The third group is genuine idioms. Genuine idioms are "a group of multi-word expressions in which at least one of the words does not carry its literal meaning, so that the meaning of the whole phrase cannot be predicted from the meaning of its separate words, e.g., pull one's leg"(ibid: 13).

To sum up, the meaning of an idiom cannot be deduced from the meaning of its parts. They resist variations such as substitution, addition, passivization, deletion etc. Whereas, the meaning of collocations and free combinations is reflected from their parts. They also accept syntactic (grammatical and lexical) variations. The difference is mainly in the degree of substitutability. The parts of a free combination are freely substitutable, while the parts in the restricted are more limited in the choice of linguistic elements and the parts are used in a special context.

8. Idioms and Proverbs

Idioms are hard to distinguish from other non-literal expressions like metaphors and proverbs. Proverbs, for instance, behave just as idioms, allow little or no variation in form. Unlike idioms, however, proverbs display shared cultural wisdom. Proverbs are also different in the sense that they "consists of two halves balancing each other, with parallel syntax" (Kniffka 1997:75). In this case, the speaker may utter only the first part of the proverb to express the whole meaning. Thus, *do not count your chickens* is instead of *do not count your chickens before they hatched.* According to Kniffka (1997), this kind of two halves structure which is widely used are found in proverbs in different languages and cultures and they express popular wisdom. Although proverbs are considered as a specific culture many of them have equivalents in different languages. For example, the English expression *out of sight out of mind* has a similar proverb in Arabic من غاب عن العين غاب عن القلب. Kniffka (ibid: 78) claims that a native speaker of a language can know exactly what a proverb in that language means, and when it can be used. This can apply to idioms as well. It is difficult to say whether a non-native speaker can know precisely what a foreign language idiom means. Non-native speakers often try to infer the meaning by comparing the expression to a similar one in their own native language. Idioms and proverbs are not always transparent and their meanings sometimes ambiguous.

9. Idioms and Clichés

Idioms are defined as "complex bits of frozen syntax, whose meanings are more than simply the sum of their individual parts" (Nattinger & DeCarrico 1992: 33). But idioms are not the only expressions that have a feature of prefabricated speech. There are many other types of formulaic fixed phrases like clichés. Clichés too consist of relatively frozen patterns, but their meaning can be derived from their

individual parts. Expressions like, *there is no doubt about it, a good time was had by all, and have a nice day* are clichés. They differ from idioms in the way that they are easily understandable from the meaning of their individual parts.

10. Idioms and Metaphors

Both idioms and metaphors cannot be understood if their meanings are taken literally (Maalej 2005). He identifies idioms and metaphors as culture-specific aspects of a particular language. That is to say, there are no direct one to one correspondent counterparts between a target language and a source language. Metaphors were recognized as rhetorical devices that compare between two objects or two things that are seemingly different. In this respect, King (2000:216) defines the metaphor as "describing something by using an analogy with something quite different". For example, the expression *the words are clear as crystal* is a metaphor that expresses the similarity of the degree of clarity between the words and the crystal.

11. Idioms and Fixed Expressions

Fixed expressions as well as idioms allow a little or no variation in form. But they differ from idioms since their meanings are almost transparent. Thus, the meaning of *as a matter of fact, not at all, ladies and gentle men, all the best* can easily be inferred from the meaning of its constituents. In contrast to idioms *beat around the bush* or *a horse of a different colour* where the meaning of the whole expression is not worked out from the meaning of its parts (Baker 1992:63).

12. Idioms and Language Structure

The focus in studies of idioms has ranged from form and frozenness to metaphorcity and the degree of literalness, i.e. from structure to idiom meaning (Mantyla 2004 in Kainulainen 2006:9). In other words idioms have been studied from different perspectives. Mantyla (2004) mentions five approaches taken by linguists on idioms:

1. The structure of an idiom and its variations and transformations
2. The processing and storing of idioms
3. The metaphoricity of idioms
4. Teaching, learning and understanding idioms
5. Idioms within the wider perspective of idiomatic language, and the functions of idioms (cited in Kainulainen 2006:9). Each one of the approaches represents a certain period of time and reflects different lines of thinking in linguistics at various times.

Uriel Weinreich is considered the pioneer in studying the structure of idioms. Like other definitions, he suggests one of the most common definitions of an idiom which says that an idiom is "a complex expression whose meaning cannot be derived from the meanings of its elements" (Wienreich 1969:26). This definition highlights structure and not the meaning. Later on, he (ibid: 42) adds, and ends

up saying that an idiom is a "phrase logical unit that involves at least two polysemous constituents, and in which there is a reciprocal contextual selection of subsense". This seems not clear enough and needs an explanation. Weinreich himself explains the definition by suggesting three ways of interpreting the expression *red herring.* The first way is to explain it literally as a fish coloured the colour of red. The second way is to select the subsense and understand the expression as a fish smoked and cured with saltpeter. The third way of interpreting the expression is by recognizing it as an idiom and paraphrasing it as 'phony issue'. The definition leaves out expressions like *catch the train/bus* in which one constituent carries a special meaning and can be combined with other words without changing its meaning, so a person catches a bus or a train, catches still refers to the same activity. In the same way the expression *foot the bill* is excluded, where only one constituent, foot carries a special meaning that is used only in this particular expression. Generally, what Weinreich did on idioms was "highly formal" (Fernando 1996:6) but his work focused on the structure rather than the meaning.

On another level of Weinreich, Fraser further investigated idioms within the framework of transformational grammar. Fraser (1970:22) defines an idiom as "a constituent or series of constituents for which the semantic interpretation is not a compositional function of the formatives of which it is composed". He clarifies the definition by claiming that neither individual constituents have maintained their literal interpretations within the idioms, nor constitute the semantic interpretation of the constructed idiomatic expression.

Fraser superficially discussed two problems: first, how to present the meaning of idiom structure and, second, how idioms can undergo particular syntactic transformations. His hierarchy which looks at the transformational possibilities of idioms ranges from LO (completely frozen e.g., *by and large, on the fly*) through LI (adjunction e.g., turning over a new leaf), L2 (insertion e.g., a penny had *just* dropped), L3 (permutation e.g., *pass the buck, break the ice*), L4 (extraction e.g., *passive* transformation), L5 (reconstitution e.g., *buck-passing, ice-breaker*) to L6 (unrestricted i.e. no idioms belong to this particular level). He (ibid: 27) came to the conclusion that idioms are elusive and behave not as could be expected of their structure. English idioms are widely different in how frozen they are and in how much they accept various syntactic transformations.

Weinreich's (1969) and Fraser's (1970) works have a significant role in the area of idiom studies. There were also other well-known studies on idiom structure such as Makkai's (1972) work (see p.10) and Newmeyer (1974). Then, other studies on idioms published later on to represent a new approach to idioms and the concentration is not determined by the structure. From these studies Fernando & Flavel's (1981) work (see p.17) and Fernando's (1996) work.

Fernando (1996:35-36) states that invariance and restricted variation are the most prominent characteristics of an idiom. She divides idioms into three sub-classes: pure, semi and literal idioms. Pure idioms are non-literal multi-word expressions that are conventionalized. These expressions of idioms are

the one that is not invariant. For example, the expression *by and large* is a pure idiom, because its real meaning has nothing to do with its words. Semi-idioms, on the other hand, are expressions that have at least one literal element and one with a non- literal meaning. This type is also either invariant or allows restricted variance. For example, *foot the bill* (i.e. pay), in which foot is the non-literal element, whereas, the word bill is used literally. Literal idioms are semantically less complicated than the other two. These expressions such as *merry Christmas* and *happy New Year* encounter one important feature of idioms. They are invariant or have restricted variance. Fernando (1996: 37) admits the difficulty to draw a clear boundary between these idiom types.

For her, invariance and restricted variation are the most important features of an idiom. However, according to (Mantyla 2012) metaphoricity is the most significant feature since it includes variance and varied forms. In this dimension, an idiom is an expression that consists of a group of words, and its meaning is different from the meaning of its individual words. This definition excludes multi-word expressions that have a different meaning from the meanings in their individual words such as proverbs and conventional phrases. The focus of this definition is on the meaning of the whole expression rather than on the structure. Since the purpose of this study is to investigate how M.A. students in the Center for English and Translation Studies, Aden University recognize and interpret and how they think in trying to get the meanings of English idioms they may encounter in general.

13. Conclusion

Cultural specificity of idioms makes their difficulty to be recognized and interpreted by foreign learners. Idioms are not the main focus in teaching, but special exercises could indeed improve their recognition, interpretation and processing. Therefore, idioms should be introduced to students at least in language lessons. This can help students to be aware of such expressions and take specific care of them. Teachers and teaching materials should include practice on idioms since it improves students' recognition, interpretation and process and may help promote proficiency. All in all, idioms might play a minor role but they are very significant aspects and could not be neglected in language teaching.

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Language Maintenance and Shift: Attitudes of Brohi People towards Sindhi and Brahui Languages

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Abstract

Language maintenance and shift are the subfields of sociolinguistics. Language attitudes play a vital role for the maintenance and shift of any language. The study is concerned with the two regional languages Brahui and Sindhi of Pakistan. The major objective of the study is to know the attitudes of Brohi people towards Sindhi and Brahui languages in Sindh. It explores the status of Brahui language through the analysis of attitudes of the community in the context of Dadu, city in Sindh. Qualitative methodology was followed. A semi structured interview was used as data collection tool. An interview protocol was prepared for the interviews. 20 parents from Dadu city were selected as participants. The data were analyzed thematically. Findings reveal that Brohi people of Dadu city have shifted from Sindhi to Brahui language. They have negative attitudes towards Brahui language but have positive attitudes towards Sindhi language and gave more value to Sindhi than the Brahui language. These negative attitudes have caused a shift from Brahui to Sindhi language. The study recommends several efforts should be taken for the strength of Brahui language in Sindh.

Introduction

This study is concerned with the two regional languages of Pakistan; Brahui and Sindhi languages deals with the practical issue of applied linguistics; that is language shift and language maintenance. The research was intended to ascertain the status of Brahui language in district Dadu,Sindh and investigates whether Brahui language in the Dadu, Sindh is maintained or a shift was taking place from minor language Brahui to more dominant language Sindhi. Dadu district is one of the densely populated districts in Sindh and Brohi community is also one of the

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minority groups living in Dadu city. Apart from that, they also locate in Balochistan and other cities of Sindh province.

Research Questions

As the study aimed to know the status of Brahui language community living in Dadu city, it had following research questions:

Q 1: what language Brohi people use at home with their family members?

Q 2: what are the attitudes of Brohi people towards Sindhi and Brahui language?

Linguistic Background of Pakistan

Pakistan is a multi-cultural and linguistically diverse country. According to Rehman (2010), there are 72 languages spoken in Pakistan. Out of which one language 'Badeshi' is extinct, another 'Domaaki' is at its final stage of life, while 'Chilliso, Gowro and Ushojo' are in very critical condition. Atlas of the world endangered languages (2010) issued the list of 2500 endangered and extinct language, in which there are 27 Pakistani languages were also declared as endangered, including Brahui. Thus, this study is concerned a marginal language which once was declared as endangered language

Recently a census survey was conducted in Pakistan, but unfortunately it surveyed only six major languages of Pakistan and ignored other more than fifty languages including Brahui language. Following is the report of languages spoken in Pakistan:

Punjabi	**44.15%**
Pashto	**15.42%**
Sindhi	**14.1%**
Saraiki	**10.53%**
Urdu	**7.57%**
Balochi	**3.57%**
Others (including Brahui)	**4.66%**

Language census survey 2017

Literature Review

Sociolinguistics and Its Sub-fields

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Sociolinguistics is the branch of linguistics which is concerned with the relations between language and society, which is a combination of language and society. It became the recognized branch of social sciences in 1960s. It describes language as a social phenomenon. Language maintenance, language shift, language endangerment and language death are the subfields of sociolinguistics.

A language is considered endangered if it is at the risk of disappearing, while language death refers to complete disappearance of a language (Crystal 2000, Nettle & Romaine, 2000, Dorian 1989). Languages are vanishing so fast that David Crystal (2000) calculates that a language dies after every two weeks. The languages around the world are facing so many threats. A number of the small and minority languages of the world are at the risk of extinction. . Linguists are anxious with this terrible situation for languages. Linguist Krauss (1991) is so much pessimistic that he predicts as many as 95% of the world's estimated six thousand languages are going to extinct in present century. In order to face such situation they suggest making efforts to document, cataloguing, revitalizing and maintaining moribund languages.

Linguists define three different types of language death. The first one is language death through change. With the passage of time, languages change from ancient to modern time and make a unique difference. Another type of language extinction is with the sudden death or scattering of an entire community of speakers. These are due to sudden natural disasters like earthquakes, invasions or genocides which cause to language death. In the present time, the most common cause of the language death is language shift. In this type of language shift, the speakers of a language do not pass it on to their children. Rather, their children learn another powerful language. With the passage of time, the language of the entire community shift. In that way, a number of minority languages of the world extinct.

Language Maintenance and Language Shift

Although language shift and language maintenance are the sub topics of sociolinguistics for about half a century, but there is still no clear and universal definition (Knooihuizen, 2006). Batibo (2005) defines language maintenance as a situation in which a language maintains its vitality, even under pressure. It is protection and promotion of native language in individual or speech community (Baker 2000). Mostly language maintenance and shift issues occur in either minority regions or migrant communities. The process of language shift either cause language endangerment or language death. A language is said to be died if its speakers either die out or shift another language. Crystal (2000, 2003) describes language shift as the outcome of change from the use of one language to another. It is a shift from minority language to a majority language. Language maintenance, on the other hand, is the use of a community's ethnic language in at least some domains of life (Pauwels 2004).

According to Clyne, (2003), "in language shift, one language is gradually replaced by another language in a minimum of one domain of life". Another definition for language shift is

by Webb and Sure (2000: 13), who define "language shift as a process in which the speakers of one language begin to use a second language for more and more functions, until they eventually use only the second language, even in personal and intimate contexts". According to their point of view language shift does not take place all of sudden, but rather, it is a process, which is initially used only in some functions, but then replaced in all domains of life. Other linguists like Lee (2008) and Trudgill (2000) believe language shift occurs when a particular linguistic community gradually replaces the local dialect with another language which is perceived as more prestigious or dominant. In this sense, people observe the languages and choose the ones which are of high status and of prominent value.

In language shift, one language is gradually replaced by another language in a minimum of one domain of life (Clyne, 2003). Language maintenance, conversely, is a term used to describe a situation when a speech community keeps using the language in one life domain or more, although contact occurs with the mainstream language (Pauwels, 2004). Thus, she defines the term language maintenance as "a situation in which a speaker, a group of speakers, or a speech community continue to use their language in some or all spheres of life despite the pressure from the dominant or majority language" (p. 719). While Batibo (2005) defines Language maintenance as a situation in which a language maintains its vitality, even under pressure (p.102).

Although languages are spoken by individuals, but it depends upon particular speech communities that have to make their languages either survive or die (Bonvillain, 1993). While Dorian (1978) believes that 'the 'total shift' of a language in a speech community is language death, even if that language is used in other parts of the world. Likewise, Clyne (2003) describes two types of language shift; intra-generational shift and inter-generational shift. By intra-generational shift, she meant a shift within the same generation, and the inter-generational language shift takes place between the second and third generations of a migrant group. According to Clyne (2003) inter-generational shift is more common and higher than intra-generational shift.

Attitudes in Language Maintenance and Shift

The attitude basically used in social psychology, which is considered parent discipline of language attitude research. Although attitude research has played an essential and distinctive role in the social psychology for a long time, the concept of attitudes has also become a major point of interest in sociolinguistics (Garrett *et al.*, 2003: 2). As the term attitude is widely used in the field of sociology, psychology and sociolinguistics, so it has no central or precise definition. Its applications and interpretations vary according to the fields under which they are studied. In the studies about language, attitudes are major instrument to either support or reject a language or a language variety (Garrett et al. 2003: 2).

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Eagley & Chaiken (1993) describe attitude as a 'psychological tendency that is expressed by evaluating a particular entity with some degree of favor or disfavor' (p. 1). By the terms psychological tendency they mean that attitudes represent an individual's inner feelings which consists of that individual's attribution of various degrees of goodness or badness to a certain entity. (Eagley & Chaiken, 1993: 1-3).

An important definition considered for the term attitude is told by Weber (1992) who believes that it is 'an evaluative reaction – a judgment regarding one's liking or disliking – of a person, event, or other aspect of the environment' (p. 117). It is through these reactions and responses, through which we are able to know, identify and measure the attitudes of people about languages. The attitude of the speech community concerning their languages is one of the crucial factors in language maintenance or shift (Gere & Smith 1979). Baker (1988) also believes that the attitude of the speaker is one of the most important factors that lead to maintain a language. According to Bradley (2000), a group's attitude towards their own language has an impact on whether they maintain their language or shift to another.

Holmes (2000) believes that language shift is mostly slow in such areas where the language is highly valued by the people of that speech community and they have a high prestige for their language. That is a sign of positive attitude, which motivates its speakers to continue it Hence, their language maintenance is strong. On the other hand, if there are negative attitudes of the community members towards that language and has a lower prestige for own language, as a result, it will cause the process of shift toward the dominant language, and make their indigenous language weaker, endangered, even extinct. In other words, the attitudes have an impact on the lives of the people and their attitudes towards their own language influences whether they maintain their language or shift to another.

Language Maintenance and shift Studies

The research in language maintenance and language shift has been conducted in many parts of the world. Dweik and Refai (2015) conducted a study in Jordan. The aim of the study was to investigate whether a minority language Syriac was maintained or not. They used interviews and questionnaires. There were fifty six participants in their study. They came up with the findings that ethnic language Syriac was completely replaced by more dominant language Arabic in almost all of the domains by the people of Assyrians in Jordan.

Ghoso (2007) investigated the issue of language maintenance and shift in Canada. Her study was about Tibetan immigrants in Toronto. There were overall 200 female participants in the study. With the help of survey questionnaire, it was found out that Female Tibetan had positive attitudes toward their ethnic language. They were maintaining their Tibetan language in all their personal domains of home. They were also using it in social, religious and cultural gatherings as well.

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Studies in language maintenance and shift are mostly investigated at macro level. It is also studied at micro level: - within a single family or individually. Karim and Haq (2013) investigated the issue of language shift and maintenance in a single Pakistani individual family who was residing in New Zealand. With the help of semi-structured interview, they found that participant was lying in the middle path by maintaining his native language Urdu in his home domain and in religious gathering where as English was used in social domains with other communities in New Zealand.

Language shift and maintenance studies mostly focus on minority languages. In some places language shift is also taking place in major languages. Nawaz et al (2012) claimed that language shift was taking place from Punjabi, which is most spoken language in Pakistan, to English. There were a hundred participants in their study. They used a questionnaire in their study to find out the reasons of language shift. They came up with the results that various economic, social, psychological and historical factors caused the participants to shift from Punjabi to English language.

Another study about Punjabi language was carried out by Nazir et al (2012). They aimed to examine linguistic scenario of Punjabi language in Sargodha. They used interviews and questionnaires in their study. The results revealed that Punjabi language was shifting towards Urdu and other languages. Punjabi people were not sincere with their mother tongue. They were feeling shame when using it. Researchers predict that if this attitude continues, in near future, Punjabi language will be considered endangered in Pakistan. Gillani and Mahmood (2014) also conducted an attitude research. The data collected from 60 participants, they got different attitudes of Punjabi people towards Punjabi language and language shift was taking place from Punjabi to Urdu, which is national language of the country. The researchers suggest for the promotion of Punjabi language.

Research Methodology

This study used qualitative methodology for data collection. The tool for data collection was open-ended, in-depth interviews. These interviews were semi structured. In order to investigate the language attitudes of the community towards mother tongue Brahui and Sindhi language, we prepared an interview protocol for data collection, which consisted of eight questions. These questions were prepared in order to inquire about their age, occupation, education, language used at home with family members, and attitudes towards Sindhi and Brahui language.

The population for the study was Brohi community living in Dadu city of Sindh. The convenient sampling was used in this study, which is the technique where participants are selected of one's own accessibility and proximity. The sampling size was of the 24 participants. All the parents were male aged between 25 to 40 years, including both literate and illiterate.

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They all belonged to different occupations. All the participants were living in Dadu city and were considered chief of their families.

The interviews took 20 to 30 minutes for each participant recorded at their gathering place or guest room called "Otak". Overall, 20 days were spent for the data collection process. The audio-recorder was used for interviews. The researcher then transcribed and analyzed them according to themes.

Findings and Discussions

1. Language used at home:

All the participants told that basically their ancestors belonged to Balochistan but they migrated to Sindh from there and came here for earning purpose and settled here. Almost all of the participants said they spoke Sindhi language at home, while only two participants also spoke Brahui language along with Sindhi at home. The participants had positive attitudes towards Sindhi language. They feel happy using Sindhi language at their home and outside the home. As one of the participant said: *Our elders started speaking Sindhi when they came and settled here. (P 4)* Another participant reported: *We speak Sindhi language with family members because we are living in Sindh and have contact with Sindhi speakers. (P 7)* Participant 11 said these words: *We live in Sindh, so we speak our own language Sindhi at home.*

2. Language attitudes:

a. Attitudes towards Sindhi:

The Brohi people living in the Dadu city of Sindh have positive attitudes towards Sindhi language. They told many reasons for speaking Sindhi language at home. As reported here: *Sindhi is rich in literature; we speak in it because it is better for our future. (P 8)* Another participant gave priority to Sindhi language due to its usage at school level. *Sindhi is better, even at schools here, teachers teach our children in Sindhi. (P 2)*

b. Attitudes towards Brahui:

Regarding Brahui language, they had different perceptions. They believe its usage may cause certain problems to their family members; *Brahui language is difficult to learn, difficult to speak and also difficult to understand. Other people don't like it. (P 1)* Another community member said: *We speak in Sindhi because other people here do not understand Brohkii (Brahui) language. (P 6)* Participant 7 gave these attitudes for Brahui language: *We know Brohki (Brahui) language but we prefer Sindhi because our children with Brohki face so many problems everywhere.*

When the researcher asked them the reasons for not speaking Brahui language at home, the participants felt irritated and made such remarks: *What is difference if we speak Sindhi, Brahui is spoken so much in Balochistan. (P 15)* Another participant quoted: *People are*

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speaking Urdu and English at home, we are speaking our own language. (P 8) One more community member who told that he loved Sindh province a lot, gave these remarks: *We live in Sindh, earn in Sindh, and eat from Sindh, so we speak Sindhi. (P 5)*

Conclusion

This study was aimed to investigate the phenomenon of language maintenance and language shift in a Brohi community living in Dadu city. The study explored the language used by Brohi people at home with family members and also their attitudes towards Sindhi and Brahui language. The study found that the Brohi people living in Dadu city have shifted from Brahui to Sindhi language. They showed strong positive attitudes towards Sindhi and believed Brahui language as a worthless and difficult language.

As all languages are equal and no language is better that any other. If people think that certain languages and varieties are more precise, efficient, and beautiful or correct than others are purely social in nature and have no scientific basis. But Brohi community thinks Sindhi language as better in status than the Brahui language. They have hostile attitudes as well. As Kroskrity (2000) believes attitudes can change. The study recommends for taking steps for the strength of Brahui language. The government, linguists, policy makers, and other stake holders including community members should take their part for the promotion of Brahui language.

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Analyzing Syntactic Errors in EFLText

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Abstract

The present paper focuses on the syntactic analysis of written text among EFL students of Saudi Arabia at undergraduate level.In case of language learning, the knowledge of Phonology, Morphology, Syntax, and Semantics of the target language is a necessity. The structural placement of functional and lexical entries of any language is essential for the formation of sentences in that language. For this, the second language learners need to know the scheme of appropriate placement of these entries in the structures of any language i.e. its syntax. For this study,written data composed by EFL students was collected and analyzed thoroughly. The focus was given to the syntactic part of the text in order to analyse syntactic errors. The study also provides pedagogical implications for EFL instructors, which might be helpful in developing suitable course outlines and providing required assistance to the students to overcome the errors they tend to make in writing.

Keywords: Syntactic patterns, error analysis, contrastive analysis, second language, writing.

Introduction

Since its commencement as an interdisciplinary field of Linguistics, second language learning has received a lot of attention from various scholars. In this regard, Krashen (1979) argues that acquisition is a subconscious process whereas learning is conscious. In case of language learning, the knowledge of Phonology, Morphology, Syntax, and Semantics of the target language is a necessity. All the four aspects of language have a fundamental role to play in language learning. The structural placement of functional and lexical entries of any language is essential for the formation of sentences in that language. For this, the second language learners need to know the scheme of appropriate placement of these entries in the structures of any language i.e. its syntax. It can therefore be said that a syntax based interpretation forms the basis of learning any language, along with the other aspects of language.

Errors and Their Causes

Error can be defined as a systematic deviation from a norm or a set of norms. They are a part of Language learning. It is through analyzing learner errors that errors are elevated from the

statue of "undesirability to that of a guide to the inner working of the language learning process" (Ellis, 1985: 53). The errors which are made in EFL writing are assumed to occur because of different factors like mother tongue influence, lack of the knowledge of basic grammatical rules, no or a little understanding of the parts of speech, inappropriate use of dictionary, overgeneralization, etc.

In the early 1960s, native language interference was identified as the only source of errors committed by language learners. Later, two major sources of errors were recognized, namely inter-lingual errors and intra-lingual errors: Inter-lingual errors are defined as the errors caused by the interference of the native language. These errors are the results of the learners' application of the native language elements in their spoken or written performances of the target language (Richards,1971:205). When encountered with new language, people tend to consciously or unconsciously draw a connection between what they already know and what they do not. Learners carry over the existing knowledge of their native language to the performance of the target language (Ellis, 1997: 28). They use the same language principles e.g., an Arabic student who has already constructed a grammar of Arabic and applies it to English while learning it. Though, the two grammars represent different choices within the guidelines set by Universal Grammar. The same linguistic principles are applied in different way in response to different environments; 'Experience is necessary to fix the parameters of core grammar' (Chomsky, 1981a: 8).

The L2 learner possesses a first language grammar incorporating the principles of Universal Grammar and specifying a particular set of values for its parameters. He has access to universal grammar through L1. In most cases, it is inevitable to learn a foreign language solely without depending on some linguistic features (syntax, semantics, morphology, phonology, etc.) of the language which have been already acquired. Furthermore, the influence presents in a degree to which both native language and target language differ or are similar to each other. Intralingual errors are referred to as the errors that occur because of the ineffective traits of learning such as incorrect application of rules and unawareness of the restrictions of rules. The intralingual errors, therefore, are irrelevant to the native language interference, but led by the target language itself. In the language learning process, these errors normally occur when the learners have acquired insufficient knowledge (Kaweera, 2013:13).

Writing of EFL Students
Out of the four macro skills of language, writing is the most difficult and the majority of EFL students tend to make writing errors. In assisting the learners to acquire this skill successfully, the analysis of errors and the understanding of their sources become important. This study attempts to explore the syntactic errors and the causes of these errors appearing in the writing of undergraduate EFL students. Written data composed by EFL students was collected

and analyzed. Results showed that the most frequent types of errors were syntactic errors including ungrammaticality, inappropriate word choice, use of inappropriate parts of speech, verb tense disagreement, and incorrect use of punctuation. It should be noted that errors in writing produced by EFL learners are the results of learners' incomplete knowledge of the target language.

Objectives of the Study

This study intends to find out the following objectives

➢ syntactic errors in EFL writing.
➢ causes of errors.
➢ recommendations to overcome errors and
➢ some pedagogical implications for EFL instructors, which might be helpful in developing suitable course outlines and providing required assistance to the students who tend to make errors in writing.

Literature Survey

Many research studies have been undertaken to determine the role of syntax-based interpretation or syntactic awareness in the comprehension of the four basic skills (listening, speaking, reading and writing), while learning a second language. Syntactic awareness is defined as the awareness of syntactic structures and the ability to reflect on and manipulate the structure (Kuo and Anderson, 2008). Cummins (1978) in his Linguistic interdependence hypothesis states that the linguistic abilities, both knowledge and skills, present in the first language can facilitate the development of similar abilities in the second language. The speaker of any language follows a particular strategy for the utterance of structures and this strategy can be employed for performing a similar function in the target language. This is what we call as syntactic awareness. Researchers like August and Shanahan (2008) also argued that the awareness of syntactic patterns of one's native language can be employed in understanding the similarities and differences of structures while learning a second language. In a similar way, learning a second language nurtures the syntactic awareness of a speaker since it is done consciously and the speaker in this case is aware of the rules (grammatical rules) while formulating an utterance. Radford (2004) mentions that grammar is traditionally sub-divided into two different, but inter-related areas of study namely morphology and syntax**.** Morphology is the study of words, how they are formed, and their relationship to other words in the same language.

Syntax is the study of the way in which phrases and sentences are structured out of words, and so addresses questions like 'What is the structure of a sentence? How words are put together to form sentences? Within traditional grammar, the syntax of a language is described in terms of taxonomy (i.e. classificatory list) of the range of different types of syntactic structures found in the language. The central assumption underpinning syntactic analysis is that phrases and

sentences are built up of a series of constituents (i.e. syntactic units), each of which belongs to a specific grammatical category and serves a specific grammatical function.According to Kuo and Anderson (2008), there are two main components of syntactic awareness, both of which have a very important role to play in second language learning. These are:

- ➢ knowledge about word order
- ➢ morpho-syntactic awareness

Knowledge about word order refers to the detection of differences between native and second language, while morpho-syntactic awareness is the ability to analyze, compare, and manipulate language forms consciously. Since all the languages use morphology for the specification of relations within and across the sentences, this component is quite important for learning a language. For example, in English the case marking on the nouns is covert. Identification of such features in a second language makes it easy for one to form syntactically well-formed structures in that language. Some other researchers such as Slobin (1980) used studies like Contrastive Analysis, where languages are studied in pairs to look for their structural similarities and dissimilarities. Contrastive analysis was extensively used in the field of Second Language Acquisition (SLA) in the 1960s and early 1970s, as a method of explaining why some features of a target language were more difficult to acquire than others. According to the behaviouristic theories prevailing at the time, language learning was a question of habit formation, and this could be reinforced or impeded by existing habits. It was suggested that the difficulty in mastering certain structures in a second language (L2) depended on the difference between the learners' mother tongue (L1) and the language they were trying to learn. The learner tends to make errors and the errors that occur in learning of second language cause interference categorized as developmental errors, ambiguous errors and unique errors. Interference is the result of old habits of the first language, and it must be unlearned before the learning of the new habits of second language (Dualy, Burt, & Krashen, 1982).

The theoretical foundations of Contrastive Analysis Hypothesis were formulated in Robert Lado's '*Linguistics Across Cultures'* (1957). Lado claimed that those elements which are similar to [the learner's] native language will be simple for him, and those elements that are different will be difficult. While it was not a novel suggestion, Lado was the first to provide a comprehensive theoretical treatment and to suggest a systematic set of technical procedures for the contrastive study of languages. That involved describing the languages (using structuralist linguistics), comparing them and predicting learning difficulties. So the researchers concluded that learners often apply their knowledge of L1 in the construction of sentences in L2 which often leads to common grammatical errors like overgeneralizations. These studies are in contrast to the findings of Cummin (1978).

Corder introduced the concept of Error Analysis in Second Language learning in 1960's. An error, according to Corder is a systematic deviation, which is consistent and characteristic to the language learner. Analysis of errors that learners tend to make can thus lead to make generalizations about the problems they encounter in learning a language. According to Brown (2007), it is an identifiable alteration of the grammatical elements of a native speaker which presents the competence of a learner in target language. They are also considered as the sign of learning process and this perspective is based on Chomsky (1986:23).

Error analysis was used in a study carried out by Rattanadilok and Normah (2015) on Thai students learning English. According to them, English writing of EFL Thai students is unsatisfactory. Error analysis was used as a means to gain understanding on how writing skill is learnt. They investigated the types and sources of errors in writing and explored the linguistic feature in which the students made the most errors. Their results suggested that EFL students had grammatical difficulties in writing and had faced a problem in selecting the appropriate words that convey the writers' intended meaning. Their study confirmed that learners' native language has played a major role in English learning among Thai students. Addressing students' areas of difficulties, instructors are able to make the right judgment in material selection and preparation.

Method
This study consisted of written texts in which the syntactic patterns in words were studied. Those written pieces were collected from the undergraduate female students with the age ranging from 18 to 24 years. The written data which was collected consisted of topics like essays, paragraphs, emails, written conversations, etc., which was then analyzed and categorized syntactically.

Results and Discussion
Results showed that the most frequent types of errors were syntactic errors including ungrammaticality, inappropriate word choice, use of inappropriate parts of speech, verb tense disagreement, and incorrect use of punctuation.Some examples of written pieces of conversation which were under consideration for this work are given below:

Essays
1. My Favorite Person
Introduction
Everyone has a favorite person either from friends or family.That person have a good character, good thinking or good hearted. My mother is the best person that I have.

Body paragraph 1

My mother has fine looking. She has black and long hair. Her eyes brown colour. She has tall and slim body. Her face look like moon. She is quiet and beautiful, when talk.

Body paragraph 2
All the mothers personally is very nice. My mother has kind heart. She is strong and patiance. She works doctor because she like help people. Mom always talk me every thing and she give me a lot of advice.

Conclusion of Essay
My mother taught me in useful things in my life, and helped me overcome difficulties. My mother a great woman. On my opinionI never find person like Mom.

2. Online Classes
Whether or not online classes are better than traditional classes.
Introduction
We like traditional classes more than online classes. The traditional classes essay (easy) for us, because we can ask the teacher about my difficult over us. But another student their like online classes because their can be listening for lecture and they are stay in their home. The online classes is save the time. They can be understanding more than traditional classes.

Body paragraph 1
Some of student perform online classes, because it cut their hours in university and helps to perform more hours in one semester. And student can be more confidence when they ask their teacher. And the student can present easer.

Body paragraph 2
We preference traditional lecture. For easy connect between teacher and student. When the class on the morning we can understand easily. Then other time. On traditional class the student can help each other.

Body paragraph 3
Consequences of online lectures is some of students have not enternet. If they have exam they can cheating. In other side, traditional lecture is not transport. The lecture after noon we cannot understand because fatigue for student.

Conclusion of Essay
The most of students like traditional classes more than online because it is easier.

Analysis of Essays and the Errors Detected

In the above mentioned essays, it is observed that

- ➢ Functional entries mostly prepositions are missing at most of the places. However in some instances these have been used but incorrectly.
- ➢ Use of lexical entries as nouns, adjectives or any other part of speech is incorrect e.g., in body paragraph 2 of the essay 1, in third sentence noun (Patience) is used instead of an adjective (patient), In essay 2, in the second sentence of introduction part, an adjective (difficult) is used instead of a noun (difficulty).
- ➢ Pronouns and verbs are used incorrectly.
- ➢ Words in the sentences are not linked properly.
- ➢ Use of infinitival 'to' (*She likes help people)* is missing e.g. in the body paragraph 2 of Essay 1.
- ➢ The main point in all these texts is that it is syntactically improper.

Pieces of Conversation in Written Text: Their Analysis and the Detection of Errors

3.*I wanted 2 tell u something yesterday, but I couldn't. cause I am facing some difficulties this period in my college & in my normal life I can't tell you about it. I know you refusethat I do anything new after submission time, but I still trying because I need any single mark.*

Analysis

- ➢ In this example, the informant has used informal language (which is used in informal settings like social media e.g.*2* instead of *to*, *cause* instead of *because*, *u* instead of*you*.
- ➢ The use of a verb '*will*' and a proper use of tenses is missing and punctuation is wrong.

4. *Good morning. I plead with you to the doctor to reconsider the degree of research. I gave my research more than once to even teach me my mistakes and I've also corrected. But I was surprised and saddened by the mark given by. I tired to search them too much. And decreased in the last 10 degrees. Many who knew them their grade were good. I crashed. I do not want class bad it will affect the average. 10 degreesI see they are many. Please. Please. I will get you to your office, but I am far from the university. Thank you so much. I hope to respond.*

Analysis

- ➢ In these sentences, the subject *'you'* is missing in instances where it is important.
- ➢ Number (use of plural) and vocabulary (use of tired instead of tried) are again problem areas.
- ➢ Overuse of determiners like *'them, their'*etc.are common. In addition to it, this piece of conversation is ungrammatical to a considerable degree.

5.*please tell me why give me this mark for my research I do all my know and you know I can't came to lectures same another student please l need my grads tell me what is the errors and l try*

correct it I'm crying every time about my baby and difficult this courses I set with my baby I can't study anything please help me look at my baby it's very tired.

6. *Sorry, forgive you late but my mom sick and i can't give you Early, because i don't come to university last week.*

Analysis

In these examples, it is observed that
- ➢ Tenses are not properly used.
- ➢ Punctuation mistakes are there, sentence structure is wrong.
- ➢ Use of verbs and number is improper (what <u>is</u> the <u>errors</u>), etc.

7.*You made me absent in 13, 23 which I was present in them. I'm sure I was present in these days. Please understand me.*

Analysis

In this example, there are mistakes in the use of prepositions (in 13,23)and punctuation.

8. *doctor last week when you ask us the outline i was so busy in tuseday and thursday i had a quiz in writing for specific propuses.*
so *this weekend i worked so hard about my outline please can i give you tomorrow?? please doctor i need every mark in this subject.*

Analysis

In the above example, the areas of concern are
- ➢ use of prepositions (in Tuesday instead of on Tuesday)
- ➢ spelling mistakes (propuses instead of purposes)
- ➢ punctuation marks (use of i instead of I).

9. *Hello What is required in the search type line and size? and my search about linguistic, is ok? because i was change my topic to linguistic.*

Analysis

In this example, the problem areas are
- ➢ word order (because i was change my topic to linguistics)
- ➢ punctuation (i instead of I).

10. *In the first I couldn't come to the college because our driver have a trip to his country he is forigen not saudi, So I cannot come to see my project. Second Ms in this semester we have a lot*

of exam a lot of project a lot of project we cannot come to you and discuss with you. Sometimes we have 2 exams in the same day. How can you cover all of that. help me please. I did not like my total, My total is 41. I could not show my mother my total thise is the first time I toke 41 in my studing, when I finished my projected, I came to you and show to you my project and I asked you about the project. Help me

Analysis

In the above paragraph, the problemareas are
- ➢ tenses (present and past e.g. show to you instead of showed you),
- ➢ verbs (has, have, had e.g. driver have a trip).

11.*Tomorrow I will miss the university session to travel to Jezan with the family to visit a serious in the hospital and if I can attend I will attend and thankyou.*

12*. During the holiday, my family and I went to a restaurant in the northern area, and we asked for some food, and the brought them to eat in the style of etiquette. They gave us delicious food and a wonderful taste.*

Analysis

In examples 10, 11 and 12, there is redundancy, ungrammaticality and syntactic disorder.

13.*Paragraphs*
a. *Football*
I like football, it is my favourite sports. they are useful and because it is also played by more than one person. They are bring together relatives and friend. I love football because it is strong and health keeps fit.

b. My favourite place
My favourite place is town in South Saudi Arabia. It is very beautiful and has a beach, more plant and small house. I go this place with my family in last weekend. When we in the road and the road is very long I saw more animal. We find the goat, cow and camel. And I saw monkey on the plant. In the end of the road there is a small and beautiful house. The opposite the house is the beach. When I enter the house I find living room. It has T.V and beautiful and small carpet, and some white flowers on the table. Next to the living room there is a bedroom. It has window next to the plant. After the bedroom there is a big hall It has a long and big window. It opposite the beach, like this view so much and I don't forget this place as long as live.

14. *Teacher, I have an exam at 8.00 am in Sunday. So, I hope you can taste me in another time.*

15. *Teacher, i was not absent but the internet didn't work at the last minute, while you was talking the students name.*

Analysis

In the aforementioned examples (14 and 15), the student uses the wrong word "taste (test)" instead of adjust, here the student has translated from GoogleTranslator and made the wrong choice of word. In another example, there is punctuation mistake, inappropriate form of verb like "was" instead of "were"; she has used the word "talking" instead of mentioning or calling.

16. *please give me degrees that I needed to have only the degrees of activity please help me.*
I want success only.
because my Family will get angry.
i will do my best in the final exam.

Analysis

This example consists of run on sentences and is ungrammatical.

Conclusion of the Study

After a thorough analysis of the text, it was observed that syntactic errors are quite frequent. In some instances, it becomes very difficult to comprehend the text due to incorrect word order. This is another important area of concern. Keeping other mistakes aside like mistakes in punctuation, spelling and semantics, this paper focused mainly on their syntax in writing and found syntactic errors. In all the examples given in the paper, syntactic errors are prominent. The most frequently occurring errors are wrong use of the parts of speech, inappropriate word order, overuse or underuse of determiners, subject dropping, verb tense disagreement, wrong use of punctuation marks, inability to spell the words correctly. Another striking feature that comes on the surface while analyzing these texts is that the students are using informal language, slangs and short forms of words i.e. the language used in social networking sites in their texts. Also, the use of language translator is a general trend, which implies that the students are trying to learn and write the language using the translation method, which has proved to be quite futile and vague as far as second language learning is concerned.

The errors that the students are making can be attributed both to MTI (mother tongue influence) and the fact that English is not taught in a proper environment. Since Arabic is the official language, English does not receive the required attention in the primary school. It is included at a later stage in the curriculum. Due to this, the students face many difficulties while learning the language and study it just for the sake of passing the exams. It was observed that some errors are made because of MTI. For example, in Arabic, word order is SVO in Classical

and Colloquial Gulf Languages. And they use the same word order in English as well. The study confirmed that EFL learners' native language has a role in their writing. They tend to write Arabic and English in the same way.

Along with MTI, the other grave issues that need to be addressed are
- ➢ An explicit and thorough understanding of word order,
- ➢ Use of tenses,
- ➢ Sentence structure,
- ➢ Parts of speech,
- ➢ Use of verb 'be' and infinitive 'to',
- ➢ Function and content words,
- ➢ Punctuation marks,
- ➢ Spellings, etc.

Recommendations of the Study

Different levels of syntactic-interpretation or syntactic awareness skills can be easily detected among young children since syntactic error detection is acquired in the earlier stages of learning, although the error detection skills and their explanations are acquired in the later stages. It is important for the students to analyze the syntactic structures along with the identification and analysis of different parts of speech and their respective roles in a sentence. Syntactic awareness can be measured using a variety of tasks including tasks to correct and explain syntactic structures, word correction tests and cloze tests. Although, these may not always lead to accurate results, but these tasks can be relied upon to a great extent as they provide an insight of the syntactic interpretation of the learner. Though in these tests, it is known that syntactic interpretation evolves both developmentally and with experience. The more the learners are exposed to a particular language and the more they are made to use it in concrete situations, the more they will be able to produce and write correct structures as well as identify and analyze the errors in their own sentence production. So, creating a friendly environment, with proper use of teaching material is important on the part of instructors. One more implication of this research study is that English must be included in the curriculum at an early stage so that the students become familiar with the language and study it for the sake of learning the language rather than for just passing the examinations. This will lead to improvement in efficacy of the students in different language skills.

Also, a friendly classroom atmosphere and a healthy teacher student interaction are the factors that are worth mentioning. The teachers must try to encourage the students for learning the language so that they get involved actively in the process and try to learn English in English rather than using the traditional translation methods. This will limit the use of Google Translators by the students, since they would be well acquainted with the context in which the language is to

be used. The teachers should encourage the use of dictionaries to find different meanings and different forms of the word. Enhancement of dictionary skills can assist the students to choose a word correctly. By knowing that, they can make the correct choice of words to use in their writing.

Lastly, an active involvement of the students in all the activities is equally important to address the problem. Addressing students' areas of difficulties, instructors are able to make the right judgment in material selection and preparation. From errors they can make the list of things which they will teach to lessen the number of errors in writing. This is an empirical study, though more work is required in this field.

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Morphological Rule Formulation for Nouns in Assamese to Develop Morphological Tools

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1. Introduction

There is a great deal of debate regarding the level of efficacy between rule-based and data driven systems. In fact data-driven approach is preferred over the rule-based approach basically because rule-based approach takes more time and requires linguistically trained personnel. However, for languages which do not have large corpus of data, data-driven approach is very difficult to implement. This paucity of data is applicable in case of Assamese also. This can stand as a hurdle when one tries to develop a spell checker for Assamese. Rule-based approach is the only viable option to accomplish the task. Moreover, although some attempts have been made to do the same with the data-driven system, the rule- based one has not been tried in Assamese. In this paper attempt has been made to show how to formulate morphological rules for an inflectional language with the help of linguistic analysis. Another important reason to choose rule-based approach over a data-driven one is that a rule-based spellchecker has advantages such as its ability to handle the name-identity problem, i.e. it can absorb new words that are not included in the dictionary.

For Indian languages like Assamese, dictionaries covering all possible inflections, derivations and compounds obtainable from all root words do not exist. For example, for a noun in Assamese, numerous inflected forms may be possible. The morphological nature of the language makes a morphology-based approach more suitable.

1.1. **Existing literature**

There is not much literature available on morphological rule formation on Assamese as such. However, the following works lay the groundwork for morphological rule formation in Assamese.

Sharma et al. (2002) describes a method that is helpful for unsupervised learning of morphology for building lexicon. The work is important as the method described here is helpful to analyse words to identify the root form and the exact nature of derivation used in each case. Saharia et al. (2010) delineates implementation of a suffix based noun and verb tagging approach for Assamese. The work shows how to automatically assign lexical category to each lexical object occurring in a given text while performing parts of speech (PoS) tagging based on this approach. Saharia et al. (2013) describes a method which combines rule-based and HMM based algorithm that predicts single letter suffix for the purpose of stemming Assamese text.

2. **The Mirror Principle**

The Mirror Principle is immensely helpful in morphological rule formation. The Mirror principle is a part of a theory for the architecture of word grammar called the Distributed Morphology, propounded by Morris Halle (1993). The Mirror Principle refers to the particular approach to the architecture of language organ developed by Mark Baker (1985). This is one of the most important pillars of current linguistic theory which observes that syntactic and morphological orderings stand in a symmetrical relation. Baker (1985) further argues that the Mirror Principle is the result of the strict locality of Head Movement Constraint (HMC). As HMC posits that a head must move to the next head position in syntactic structure, similar constraints can also be observed in case of movement of morphemes in morphological structure. In a structure as in the movement of x to z, it can only take place in a roll-up fashion where y first attaches to x, yielding [x-y], which afterwards attached to z, yielding the morphological order x-y-z.

Mirror Principle (MP) will be helpful in determining constraints on morpheme order in Assamese words. Assamese words allow variable ordering, but within limits. The focus here is on examining the extent to which the Mirror Principle can be applied while determining the ordering of morphemes in Assamese words.

3. Analysis of relation between morphemes

Words are made of morphemes. Morphemes are smallest morphological unit that carry meaning. Morphemes are divided into two categories: free and bound morphemes.

The division is based on the ability of morphemes to express meanings independently. While the free morphemes can express meaning independently bound morphemes need help of the free morphemes to do that. However, the function of free and bound morpheme cannot be distinguished as easily as it appears. The interplay between free and bound morphemes becomes particularly important in case of languages like Assamese. Traditionally this interplay is treated as 'word formation' in linguistics which broadly includes inflection and derivation or inflectional and derivational morphology. However, Haspelmath & Sims (2010) use the term 'morphological relation' to refer to the same interplay between morphemes. Although there is no basic difference between the two classifications, the latter is more inclusive and orderly in the sense that it provides clear-cut scheme to link processes like compounding and reduplication with derivation. This term is adopted in the paper to refer to 'word formation' processes.

Inflectional morphology deals with word forms of a lexeme. The term 'word paradigm' is also used to denote the set of word forms related with a lexeme. For example DANCE is a lexeme and DANCES, DANCING, DANCED are its forms. Among them only DANCE is given individual entry in a dictionary.

A clear understanding of the difference between word-forms and lexemes, and between paradigms and word families is a must before analysing morphological relationship. This helps us to analyse the internal morphological structure of words in a language which is a prerequisite for developing a rule-based system. This paper will focus on the inflectional morphology of nominal category and the constituents of the Noun Phrase (NP).

3.0. Relation between morphemes in Assamese

In this section a brief discussion about the morpheme relations in case of inflection in nouns and adjectives in Assamese will be discussed.

Inflection:

Lexical words in Assamese like noun and adjective exhibit a wide range of inflectional complexity. This feature also makes morphology of Assamese worth analysis for a rule-based system.

3.1. Nominal inflection

Nominal in Assamese inflect for number, classifier, gender, and case markers. Role of these features in inflection in Assamese is discussed with some examples:

3.1.1. Number: Assamese has two grammatical numbers: singular and plural. The singular number is unmarked and plural number is marked by two plural morphemes *-bur* and *bilāk*. The difference between singular and plural number in Assamese is shown below in the Table 1.

Table 1: Singular and Plural number in Assamese

Root	Singular	Plural
lorā 'boy'	*lorā* 'boy'	*lorā-bur/bilāk* 'boys'
ām 'mango'	*ām* 'mango'	*ām-bur/bilāk* 'mangoes'
kitāp 'book'	*kitāp* 'book'	*kitāp-bur/bilāk* 'books'
mās 'fish'	*mās* 'fish'	*mās-bur/bilāk* 'fishes'

Personal pronouns in Assamese take the plural suffix *–luk* and *–h t* for second and third person which are distinct from the plural markers for the nominal category shown in Table 1. In Table 2 we have the personal pronouns inflected with the plural suffixes.

Table 2: Showing the subject pronouns taking plural suffix

Person	Subject Pronoun	
	Singular	**Plural**
1P	*mɔi* 'I'	*āmi* 'we'
2P casual	*tumi* 'you'	*tumā-luk* you-plu 'you all'
2Pinformal	*tɔi* 'you'	*tɔ-hɔ̃t* you-plu 'you-all'
2P formal	*āpuni* 'you'	*āpunā-luk* you-plu 'you all'
3P	*ħi, tāi* 'he, she'	*ħi-hɔ̃t, tā-hāt* he-plu, she-plu 'they'

In Table 2 we find first person singular subject pronoun m i does not take the plural suffixes *–bur/- bilāk*. Instead the first person plural subject pronoun *āmi* is an instance of suppletion. In case of the second person (casual) we find the subject pronoun being suffixed by *-luk* leading to a morpho-phonological change of the second syllable of tumi where / i / → /ā/ to form *tumāluk*. Plural forms of the second person *tɔi* 'you'(informal) is inflected by *-hɔ̃t*. This suffixation brings about a morpho-phonological change where / ɔi / → /ɔ /. The plural form of the second person (formal) pronoun is inflected by the *-luk* suffix and here too a morpho- phonological change takes place where /i/→ /ā/. Similarly, the third person subject pronoun is inflected by the *-hāt* suffix where tāi 'she' undergoes a vowel change / āi / → / ā /.

3.1.2. Mass Noun: Mass nouns are uncountable nouns and are quantified by a word that signifies amount. Table 3 shows mass nouns in Assamese:

Table 3: Mass nouns in Assamese

Noun	Gloss
kāt^h	Wood
kɔpāh	Cotton
d^{h}ũwā	Smoke
pāni	Water

In case of mass noun singular noun is preceded by the measured item like *e-gilās* (1a) *e-bɔstā* (1b). Here, the cardinal *ek* 'one' takes the measure item 'glass' and 'sack' to form *e(k)-gilās* and *e(k)-bɔstā* where the *k* sound is dropped from *ek*.

1.   (a) *e-gilās   pāni*
     one-glass water
     'A glass of water.'

    (b) *e-bɔstā   sāul*
      one-bag   rice
      'A sack of rice.'

2.   (a) *pāni-bur   pelā-i   di - ā*
     water-COL throw-NF give-2
     'Throw away the water.'

    (b) *gāk^{h}ir-k^{h}ini gɔrɔm   kɔr – a*
     milk- col   hot   do – 2
     'Boil the milk.'

In (2a) and (2b) we can see that plural morpheme *–bur* can be suffixed to uncountable nouns like *pāni* 'water'. In (2b) the collective suffix *-k^{h}ini* suffixed to *gāk^{h}ir* 'milk'. Both *pāni* and *gāk^{h}ir* are mass nouns. *–bur* and *–bilāk* gives definite reading whereas *e-gilās* (1a), *e-bɔstā* (1b) indicates a measured mass noun.

3.1.3. Classifier: Singular nouns in Assamese take classifiers *–tu, -zɔn, -zɔni, -dāl, -pāt* etc.

3. (a) *lorā-tu   āzi   āh-ib-ɔ*
    boy-CLF today come-FUT-3
    'The boy will come today.'

(b) *lorā-zɔn-e   bʰāl pʰutbɔl kʰele*
    boy-CL-ERG good   football play-3
    'The boy plays football well.'

(c) *xi kitāp-kʰɔn ni-l-e*
    he book-CL   take-PST-3
    'he took the book.'

(d) *kukur-tu-e   dukʰ pā-l-e*
    dog-CL-NOM pain get-PST-3
    'The dog is hurt.'

(e) *sābi-pāt   lu-ā*
    key-CLF take-2
    'Take the key.'

(3a-e) shows the use of classifiers with nouns. (3a and 3b) show that same noun *lorā* can take different classifiers like *-tu* and *-zɔn*. But *kitāp* (3c) and *sābi* (3e) can take only particular classifiers *-kʰɔn* and *-pāt* respectively. This shows that all classifiers cannot be suffixed with all nouns. Table 4 shows how nouns can be classified according to their ability to take different classifiers.

Table 4: Noun classification based on their classifier affixation ability

Noun roots	Singular classifier suffixes				
	z n/z ni	*tu*	*dāl*	*pāt*	*kʰ n*
lorā	√	√			
kukur		√			
sābi				√	
kitāp					√

3.1.4. Collective morphemes: Nouns also take collective morphemes *-zāk, -xɔkɔl, mɔkʰā, pāl* etc.

4. (a) *bɔndʰu-xɔkɔl   āh-ib-ɔ*
    friend-COL   come-FUT-3
    'Friends will come.'

(b) *gɔru-zāk   kʰed-u-ā*
    cow-COL   chase-CAUS-2
    'Chase away the herd of cow.'

(c) *lorā-hɔ̃t-ɔk   māt-ā*
    boy-COL-ACC call-2P
    'Call the group of boys.'

bɔndʰu in (4a) *gɔru* in (4b) and *lorā* (4c) are nouns inflected by two different morphemes – *xɔkɔl*, *–zāk* and *-hɔ̃t* .

3.1.5. Sequence of the plural markers, classifiers and collective markers

In the preceding sections we have observed the plural markers (Table 1), classifiers (3a-e) and the collective markers (4 a-c) suffix to the nominal head. These three bound morphemes can be substituted in the same environment. For example in (5a-c) below the bound morphemes occur in the same environment N-suffix; where the suffix could be a classifier, a plural marker or a collective marker showing that these suffixes can be substituted and this substitution is determined by the situation in which these markers are employed. In other words these markers are not compatible with each other as is seen in (5d-f).

5. a) *lorā-tu*   (b) *lorā-bur*   (c) *lorā-hɔ̃t*
    boy-CL   boy-PL   boy-COL
    'the boy.'   'boys'   'boys'

  (d) **lorā–tu–bur–hɔ̃t*   (e) * *lorā–tu-hɔ̃t-bur*   (f) **lorā-bur–tu-hɔ̃t*

(5a-c) shows the correct sequence of the classifiers, plural markers and collective markers that can be suffixed with a noun. From this observation we can formulate the following rule that the bound morphemes can occur optionally immediately after a Noun as shown in (6) below:

6. Noun - plural / classifier / collective

3.1.6. Gender
: Gender is an inflectional category for a group of noun example of which is shown in (7a-d). In these examples we can see two other allomorphs of the feminine suffix – *ni* viz. - *ni* and –*uni*. Suffixation of these morphemes also results in the increase of syllables.

7. *(a) bɔruā* → *bɔruā-ni*   (b) *nāti* → *nāti-ni*
    Mr. Barua   Mrs. Barua   grandson   granddaughter

  (c) *sur* → *sur-uni*   (d) *pʰukɔn* → *pʰukɔn-ɔni*
    thief   female thief   Mr. Phukon   Mrs. Phukon

Another feminine suffix –*i* is suffixed to a classifier or an adjective but not to a noun. Adjectives suffixed with -*i* function as attributive adjectives of nouns. In (8a) we have instance of the masculine gender in *rupɔh* "handsome' which does not take the -*i* whereas in (8b) the adjective *rupɔh* takes -*i* to form the feminine form *rupɔhi*. Similarly, in (8d) we see the instance of classifier -*zɔn* taking the feminine suffix –*i* to refer to a girl.

8. (a) *rup-ɔh*   *dekā*   (b) *rup-ɔh-i*   *zuwɔti*
     beauty-ADJ.SFX   young man   beauty-ADJ.SFX-F   young lady
     'Handsome young man.'   'Beautiful young woman.'

    (c) *e-zɔn*   *lorā*   (d) *e-zɔn-i*   *suāli*
      one-CLF   boy   one-CLF-F   girl
      'One boy.'   'One girl.'

    (e) *kukur-zɔn-i*   (f) *suāli-zɔn-i*   *leter.i*
      dog-CL-F   girl-CL-F   dirty.F
      'The bitch.'   'The girl is dirty.'

3.1.7. Sequence of classifiers and collective m_____

        Noun + feminine   (7a)

        Noun + classifier + feminine (8f)

        Noun + adjective suffix + feminine (8b)

        Adjective +feminine   (8f)

3.1.8. Case[1]: Nouns in Assamese take six overt morphological case markers. They are: ergative, accusative, dative, genitive, instrumental, locative. The nominative case does not take an overt morphological case marker. Table 5 shows case markers in Assamese:

Table 5: Case markers in Assamese

Case	Case markers
Nominative	Ø
Ergative	*-e, -i*
Accusative	*-k/ɔk*
Dative	*-loi*
Locative	*-t/ɔt*
Instrumental	*-re, di*
Genitive	*-r/ɔr*

---

[1] Case is a morphosyntactic phenomenon. Morphosyntax is the study of relation between morphology and syntax. Case is discussed here due to its relation with the form of a word. However, as morphosyntax is not the focus of this paper detailed discussion case marking is not included in this paper.

These cases are marked by adding a suffix after the noun. Case markers are the suffixes used to represent cases in Assamese. Case marking in Assamese nouns is shown with examples (9a-e):

9.
(a) *gitā-i   jādɔv-ɔk   māt-il-e*
gita-ERG   jadov-ACC call-PST-3
'Gita called Jadov.'

(b) *xi   pɔtʰār-ɔt   kʰel-is-e*
he.NOM field-LOC play-ASP-3
'He is playing in the field.'

(c) *mā-e   mu-loi   lāru   pɔtʰiā-is-e*
mother-ERG   me-DAT   sweet   send-ASP-3
'Mother has sent me sweet ball.'

(d) *ām-tu   kɔtāri-re kāt-ā*
mango-CL knife-INS   cut-2
'Cut the mango with the knife.'

(e) *rām-ɔr   e-kʰɔn gāri as-e*
ram-GEN one-CL   car be-3
'Ram has a car'

The suffixes *–i* and *–ɔk* (9a) are ergative and accusative case markers marking the subject and the direct object respectively. *- t* in (9b) is the locative case marker that inflects *pɔtʰār* 'field'. The dative case marker *–loi* (9c) inflects the indirect object *mu* 'me'.

A morpho-phonological change takes place when the diphthong /ɔi/ in the subject pronoun *mɔi* 'I' changes to /u/ in the object pronoun before taking the dative case marker *–loi* to become *mu-loi* 'me'. The instrumental case marker *–re* (9d) inflects the noun *kɔtāri* 'knife'. The genitive case marker *-ɔr* inflects the proper noun *rām* who is the possessor of the car.

3.1.9. Case inflection in personal pronoun

Table 6: Inflection of object pronoun

Person	Subject Pronoun	Object Pronoun	
	Plural	**Singular**	**Plural**
1P	*āmi*	*muk* me.ACC 'me'	*āmāk* us.ACC 'us'
2P casual	*tumā-luk-e*	*tumā-k* you-ACC 'you'	*tumā-luk- k* you-PLU-ACC
2P informal	*tɔ-hɔ̃t -e*	*tuk* you.ACC 'you'	*tɔ-hɔ̃t-ɔk* you-PLU-ACC 'you'
2P formal	*āpunā-luk-e*	*āpunā-k* you-ACC 'you'	*āpunā-luk-ɔk* you-PLU-ACC 'you'
3P	*xi- hɔ̃t -e, tā-hāt-e*	*tā.k, tāi-k* he.ACC, she-ACC 'him, her'	*ħi- hɔ̃t -ɔk, tā-hāt-ɔk* 'them'

Table 6 shows that the first person object pronoun does not take any plural marker. The plural form of the subject pronoun *āmi* 'we' takes the accusative marker *-k* to form the object pronoun *āmāk* 'us'. The plural form of the second person (casual) takes the *–luk* suffix. The plural form of the second person (informal) takes the *-h t* suffix where the / u /→/ ɔ / before taking *-hɔ̃t*. The plural form of the second person (formal) takes the *–luk* suffix. The third person object pronoun, singular is *tāk* 'him' which is a suppletion for *ħi 'he'* . The plural object pronoun is formed when the plural suffix *-hɔ̃t* suffixes to *ħi* 'he', Another third person object pronoun *tāi* takes the *–hāt* suffix and the morpho-phonological change / āi /→/ ā / takes place before suffixing *–hāt* to form the third person plural object pronoun *tāhāt* 'they'.

In Table 7 we shall examine the case markers suffixing to a pronoun and its morphophonemic changes.

Table 7: Pronominal inflection by case markers

Case marker	Singular		Plural	
Accusative	*mɔi+k* = *I*-ACC	*muk* I.ACC 'me'	*āmi+k* we-ACC	*āmāk* we.ACC 'Us'
Dative	*mɔi+loi* = I-DAT	*mu - loi* 'to me'	*āmi+loi* we-DAT	*āmā-loi* 'to us'
Genitive	*mɔi+r* = we-GEN	*mur* 'my'	*āmi+r* = we-GEN	*āmār* 'our'

Table 7 shows that although both noun and pronoun are inflected by case markers there is a difference in terms of resulting words. Unlike a noun when a pronoun takes a case marker it undergoes a morpho-phonological change. Table 7 shows that when inflected by the accusative case marker –*k* '*mɔi*' become '*muk*' where /ɔ/ changes to /u/ and /i/ sound is replaced by the accusative case marker. Similar changes can be observed when suffixing the dative case marker –*loi* and the genitive case marker –*r*. Morpho-phonological changes can be observed in first person plural pronoun '*āmi*' also. Pronouns do not take any prefix or derivative suffix in Assamese.

4.0. Noun phrase

Noun phrase (NP) is a phrase where the head is a noun which is modified by other elements. Quirk (1985) opines that the simplest noun phrase consists of an article and a head. The head may be modified by an adjective, participle, a noun, genitive, relative clauses, classifiers etc. The previous sections discussed how various grammatical categories inflect head of an NP and its modifier adjective. Following sections will show how these grammatical categories inflect non-lexical pronoun in an NP.

4.1. Inflection in non-lexical pronouns

4.1.1. Demonstrative pronoun: Assamese has three demonstrative pronouns: *ei*, *xei* and *xou*. Table 8 shows the inflectional suffixes that a demonstrative pronoun can take.

Table 8: Inflection of Demonstrative pronouns

Demonstrative	Root	Classifier	Plural	Collective
Proximal	*ei*	*ei+kʰɔn/tu/dāl/pāt+he/u*	*ei+bur/bilāk+he/u*	*ei+zāk/tʰupā+he/u*
Medial	*xei*	*xei+kʰɔn/tu/dāl/pāt+he/u*	*xei+bur/bilāk+he/u*	*xei+zāk/tʰupā+he/u*
Distal	*xou*	*xou+kʰɔn/tu/dāl/pāt+he/u*	*xou-bur/bilāk+he/u*	*xou+zāk/tʰupā+he/u*

Table 8 shows that demonstrative pronouns in Assamese are inflected by classifier, plural marker and the collective marker. These suffixes are mutually exclusive in the same environment. The morphemes put within '/' between two '+' signs are optional. However, each of these suffixes can be accompanied by the emphatic markers *–he* and *–u* which is shown in Table 9.

4.1.2. Emphatic marker

Table 9: Inflection of demonstrative pronouns with emphatic marker

Demonstrative	Root	Classifier+emph	Plural+emph	Collective+emph
Proximal	*ei*	*ei+kʰɔn/tu/dāl/pāt+he/u*	*ei+bur/bilāk+he/u*	*ei-zāk/tʰupā+he/u*
Medial	*xei*	*xei- kʰɔn/tu/dāl/pāt+he/u*	*xei+bur/bilāk+he/u*	*xei+zāk/tʰupā+he/u*
Distal	*xou*	*xou- kʰɔn/tu/dāl/pāt+he/u*	*xou-bur/bilāk+he/u*	*xou+zāk/tʰupā+he/u*

Table 9 shows how classifier, plural marker and the collective markers are accompanied by the emphatic markers *–he* and *–u*.

4.1.3. Interrogative pronouns

Table 10: Inflection of interrogative pronouns

Pronouns	Classifier	Plural	Collective	Emph
kun	*kun+kʰɔn/tu/dāl/pāt*	*kun+bur/bilāk*	*kun+zāk/tʰupā*	-
kei	*kei+kʰɔn/ta/dāl/pāt*	-	*kei+zāk/tʰupā*	-

From Table 10 it can be seen that the pronoun *kun* 'who' is inflected by classifier, plural and collective morpheme and not by emphatic markers. The pronoun *kei* means 'how many' and this meaning is completely expressed only when *kei* is inflected by other morphemes. Table 6 shows that the pronoun *kei* is inflected by classifier and collective morphemes and not by plural and emphatic markers.

Table 11: Inflection of interrogative pronouns with case markers

Root	Nom	Acc	Dat	Loc	Gen
k-	*kun-e*	*k+-ak*	*k+-loi*	*k+-ɔt*	*k+-ar*

4.2. Affixation rule of noun roots in Assamese

In the above sections nominal inflectional categories in Assamese are discussed. Based on that the maximum morphemes an inflected noun root can take can be shown as below:

10.   (a) without gender marker

R+CLF/PL/COL+CM+EMP   ⟶   *lorā-tu-e-he* $k^h\bar{a}$-*l-e*
                                      boy-CL-NOM-EMPH eat-PST-3P

(b)with gender marker   'Only, the boy ate.'

R.F+CLF+F+CM+EMPH   ⟶   *sur-uni-zɔn-i-e-he* g^h*ɔri-tu*   *ni-l-e*
                                      thief-F-CL-F-NOM-EMPH watch-CL take-PST-3P

                                      'The thief (female) is the one who stole the watch'.

Example (10b) shows an interesting aspect of double feminine gender marking in Assamese nouns. The example shows that apart from inflecting the root by one feminine marker –*uni* which is inherent in the noun another feminine marker –*i* is also used with the classifier to mark the feminine gender.

5. Application of this analysis

The analysis of morphology carried out in this paper is immensely helpful in finding out the correct morpheme combination patterns in Assamese. This analysis helps us to formulate rules regarding all possible and correct morpheme combination of nouns in Assamese. The rules can be used for various computational morphological operations like stemming and lemmatization which are prerequisites for applications like spell checking, information retrieval etc. In Fig. 1 the use of this method for stemming is explained:

Fig 1: Rule-based stemming method
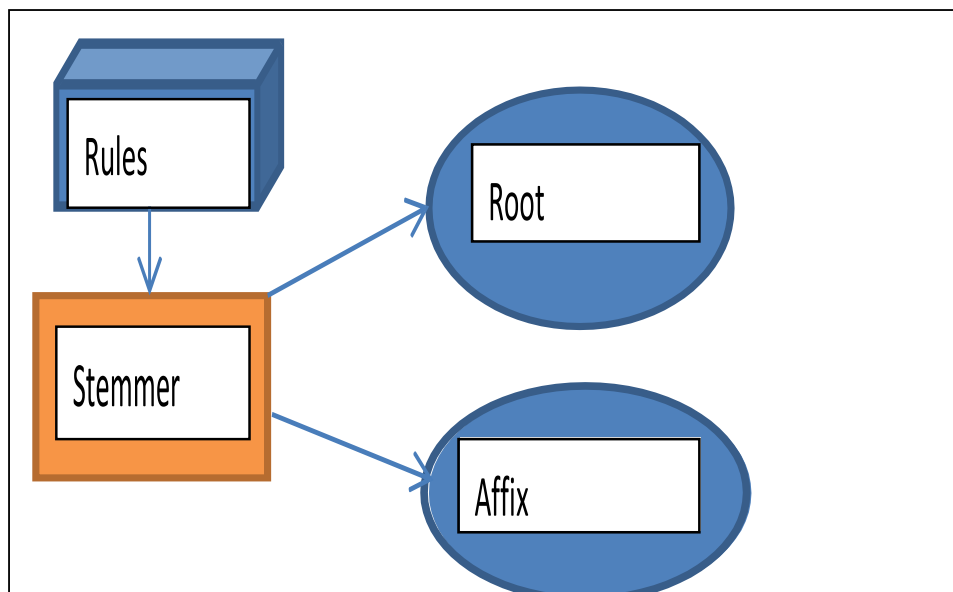
Stemming is a process to reduce inflectional forms and sometimes derivationally related forms of a word to a common base form. As shown in Fig. 1, when an inflected word is put into the stemmer the stemmer will take help of the morphological rules to split the word into root and affixes. In an application like a rule-based spell checker this division of the word into root and affixes is very crucial. This helps the spell checker to check whether the affix combination pattern follows the valid affix combination pattern of the language. If it does then the given word is accepted as correct and otherwise the word is marked as incorrect.

6. Conclusion

Above mentioned methodology will be immensely helpful in rule formulation for inflectional languages. The rules can be used for various morphological applications like spell checker, morph analyser etc. Using methodologies like this for Natural Language Processing (NLP) purposes will help place Assamese on an equal footing with other data rich languages in an age of NLP boom.

List of abbreviation:

ADJ.SFX: adjectival suffix

ADV.SFX: adverbial suffix

ASP: aspect

CAUS: causative

CM: case marker

COL: collective morpheme

EMPH: emphatic marker

NMZ: nominalizer

PFX: prefix

SFX: suffix

VR: verb root

R: root

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Developing Listening and Speaking Skills of Intermediate Students

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Abstract

The present study is an experimental research undertaken with twenty intermediate students who are studying in Government Junior college, Aliya, Gunfoundry, Hyderabad. The experimental group was tested by being provid*ed* with audio clips (for listening skills)*,* and having their speech recorded (for speaking skills). All the findings and conclusions are based on the responses of the students. Test material (audio clips) was prepared based on the level of the students, specially restricted to the segmental or word level. The word-level restriction is for understanding the listening and speaking skills as they are interdependent skills in the language development of the learners.

Keywords: Listening – Speaking – Intermediate – Cinderella skill

Introduction

Regular teaching methods lay more emphasis on the productive (speaking and writing) skills than on the receptive (listening and reading). Especially among the receptive skills, listening is the Cinderella in the second language teaching and learning in majority of the outer circle countries in Braj Kachru's categorisation (Kachru, 1985: 366-67).

Due to the negligence of this skill, the majority of the second or foreign language learners are exhibit incapability in the productive skill i.e. speaking—an inevitable cascading effect. Speaking is one of the major skills to maintain the social interaction. The fact some people being deaf-and-dumb is based on the inability to listening. If a listener is unable to listen, he or she may be unable to speak. So listening and speaking are interdependent skills as reading and writing. Nunan's (1991) top-down and bottom-up methods and Fields' (2002) Pre-listening, Listening, and Post-Listening activities were stressed on the way of improving listening skill in the second language learning. Speaking involves pronunciation, intonation, grammatical accuracy and fluency. Speaking is closely associated with listening, and it is the basic model to internalize the rules of the language. The ephemerality of speech, together with the features of spoken English–inconsistent sentence construction, incomplete forms, false beginnings, and the use of unnecessary pauses–undoubtedly blocks EFL learners' comprehension and influences the development of their speaking abilities.

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Aim of the Present Study

The aim of the present study is to see whether the students of Intermediate who are studying in Government College, Aliya, Gunfoundry, Hyderabad are able to listen the words played on a computer and respond by reproducing the same words asked. These two tasks are for checking the listening ability and examining the speaking skills.

Literary Review

Witkin (1990) says that the chief problem of facing the field of listening is the lack of a generally agreed upon definition of listening. Therefore in India too, many researchers have been attempting on the listening skill in the class-room situations, but it is still in the process of coming to a definite, concrete analysis of it objectively.

Watson and **Smeltzer** (1984) observe that the speaking skill has yet to be developed owing to many reasons. Lack of confidence is one such reason for affective nature in speaking skill.

Selection of the Students or Respondents

The present study selected twenty students who are studying Intermediate in Government Junior College, Aliya, Gunfoundry, Hyderabad. All the students are good at speaking and understanding English.

Data Collection

Initially, all the responders were asked to listen to a list words played and then to speak them aloud. All the words were played in a computer assisted audio speakers. Each word would be played only oncein regular interactions, we may not expect any repetition and the instructor asked the respondents to note down on a paper for the words to be read aloud afterwards to check their speaking ability.

Data Analysis

Data analysis is done based on the crucial examination of conducting a listening test by using computer assisted audio speakers and auditory analysis will be performed by the researcher based on the speaking of the listened words by the listeners.

Word List for Testing Listening and Speaking Skills

Computer	*Bags*	*Pencils*	*Wanted*	*Phone*
Late	*Fee*	*Examinations*	*Buses*	*Easy*
Player	*Food*	*Car*	*Judges*	*Benches*
Teacher	*Mother*	*Fame*	*Plumber*	*Intermediate*

Observations of the Tests

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The researcher keenly involved in the observation of the listening and speaking tests. While playing the audio clips to the listeners, the majority of the listeners were not very attentive even though they were askedto focus on the session. This indicates that in a majority of the intermediate colleges in Telangana, students are not giving the required priority and training to listening activities. This is inevitably reflected in speaking and it may be revealed in the results of the tests.

Results of the Listening and Speaking Tests (1 to 10)

Respondents → Word-List↓	1	2	3	4	5	6	7	8	9	10
Computer	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔
Late	✘	✔	✔	✔	✔	✘	✔	✔	✔	✘
Player	✘	✘	✘	✘	✘	✘	✘	✘	✘	✘
Teacher	✘	✔	✘	✔	✔	✘	✔	✔	✘	✔
Phone	✘	✘	✘	✘	✘	✘	✘	✘	✘	✘
Bags	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔
Fee	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔
Food	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔
Mother	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔
Easy	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔
Pencils	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔
Examinations	✘	✘	✘	✘	✔	✔	✘	✔	✘	✔
Car	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔
Fame	✘	✔	✔	✔	✔	✔	✔	✔	✔	✔
Benches	✔	✔	✔	✘	✔	✔	✘	✔	✔	✔
Wanted	✘	✘	✘	✘	✘	✘	✘	✘	✘	✘
Buses	✘	✘	✘	✘	✘	✘	✘	✘	✘	✘
Judges	✔	✔	✔	✔	✘	✔	✔	✔	✔	✘
Plumber	✘	✘	✘	✘	✘	✘	✘	✘	✘	✘
Intermediate	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔

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The (✔)stands for listening and speaking done accurately   and ✗ stands for listening and speaking done inaccurately

Results of the Listening and Speaking Tests (11 to 20)

Respondents → Word-List↓	11	12	13	14	15	16	17	18	19	20
Computer	✔	✔	✔	✔	✗	✔	✔	✗	✔	✔
Late	✗	✔	✔	✔	✗	✗	✔	✗	✔	✗
Player	✗	✗	✗	✗	✗	✗	✗	✗	✗	✗
Teacher	✗	✔	✗	✔	✗	✗	✔	✗	✗	✔
Phone	✗	✗	✗	✗	✗	✗	✗	✗	✗	✗
Bags	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔
Fee	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔
Food	✔	✔	✔	✔	✗	✔	✔	✗	✔	✔
Mother	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔
Easy	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔
Pencils	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔
Examinations	✗	✗	✗	✗	✔	✔	✗	✔	✗	✔
Car	✔	✔	✔	✔	✗	✔	✔	✗	✔	✔
Fame	✗	✔	✔	✔	✔	✔	✔	✔	✔	✔
Benches	✔	✔	✔	✗	✔	✔	✗	✔	✔	✔
Wanted	✗	✗	✗	✗	✗	✗	✗	✗	✗	✗
Buses	✗	✗	✗	✗	✗	✗	✗	✗	✗	✗
Judges	✔	✔	✔	✔	✗	✔	✔	✔	✔	✗
Plumber	✗	✗	✗	✗	✗	✗	✗	✗	✗	✗
Intermediate	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔

Discussion of **the Results of the Listening and Speaking Test**

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All the respondents listened and spoke the words *bags, fee, mother, easy, pencils* and *intermediate* accurately. They did not experience any difficulty in listening and speaking these words. All the respondents listened and but spoken the words *player*, *phone*, *wanted*, *buses*, and *plumber* inaccurately. They were confused with these words when they listen. Some speakers listened and spoke some words accurately. These are *computer* by all the respondents except respondent 15 and 18; *late* by respondents 2, 3, 4, 5, 7, 8, 9, 12, 13, 14, 17, and 19; *teacher* by 2, 4, 5, 7, 8, 10, 12, 14, 17 and 20; *food* by all respondents except respondent 15 and 18; *examinations* by 5, 6, 8, 10, 15, 16, 18 and 20; *car* by all except 15 and 18; *fame* by all except respondent 1 and 11; *benches* by all except respondent 4, 7, 14 and 17; and *judges* by all except respondent 5, 10, 15 and 20. Respondent 15 and 18 mispronounced majority of the words. Researched identified the insertion of /Y/ at the end of the word in these respondents.

The researcher asked all the respondents about their failures in speaking some words inaccurately, they said that they have been facing difficulty in listening and speaking those words due to the newness in pronunciation and they listened to these words from their teachers in an Indian varietyof English. So this is the hypothesis of the present paper. Respondents are ready to take the challenges in learning a new way of English, but they are not being trained in the way they desire. My research demonstrates that if the teaching met all these requirements, they would perform in a better way.

Conclusion

All the conclusions are drawn based on the study. The study revealed that majority of the intermediate students failed in speaking accurately to a set of limited words due to ill attention towards listening. This is the very reason of their inability in articulation of few words inaccurately and few are in accurately. If this is continued to further level, we may see more failures in the academic learning and professional advancing. Hence the researcher concludes that listening plays a crucial role in speaking and listening and speaking are the interdependent skills in language development of the intermediate students. Based on the time and availability, the present study is restricted to the segmental level. However, it is further recommended to study the suprasegmental features and communicative abilities of the learners of intermediate and higher level too.

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A Structural Deconstruction of Language in T. S. Eliot's "The Waste Land"

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Abstract

"The Waste Land" is the "GUERNICA" (Pablo Picasso: 1910-1911; Galliere Vollard, Paris) in modern literature. This paper focuses an interpretation of the poem in the light of post modernistic art, especially Cubism, and seeks a linguistic deconstruction of the fragmentary yet methodical structure of the poem. This paper will extract these elements by arguing that the poem posits a complete breakdown of rationality of thought and the language in its chaotic presentation of the cultural fragments from the western heritage. It will also try to prove that the poem goes against the idea of "logocentrism" and takes to portray the panorama of futility and anarchy by using disintegrated language. This paper will examine the deconstructive themes and methods which inform "The Waste Land" and demonstrate that, long before Jacques Derrida intervened in the area of literary analysis, Eliot had already developed the principles now enshrined as "Deconstruction".

"The Waste Land" runs to 434 lines in length, so it is not really the 'long poem' that Eliot planned or anticipated. First published in "The Criterion" (London, October 1922) and "The Dial" (New York, November 1922), it has been the cause of more consternation and controversy than any other poem of the twentieth century. In the twentieth century textual aesthetics became a part of art and artistic practices influenced writers, as the Modernists collectively strived to follow Ezra Pound's credo: 'Make it new'. Surprisingly, when Picasso and Braque were revitalizing the world of art, Eliot was preparing himself in Harvard for a new poetic discourse.

Keywords: Deconstruction, The Wasteland, T. S. Eliot

The association between T. S. Eliot and Ezra Pound began around 1912 in England. Their association remained close, and Pound played a huge effort in the production of "The Waste Land",

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acting as an editor and reducing the poem into something significantly shorter than the work Eliot wrote:

"It was in 1922 that I placed before him in Paris the manuscript of a sprawling chaotic poem called The Waste Land which left his hands, reduced to about half its size, in the form in which it appears in print." (Eliot, T. S. (1988), The Letters of T. S. Eliot, I: 1898–1922, ed. Valerie Eliot, London: Faber & Faber.)

Yet the poem, though it may look like an arbitrary assemblage, does comprise five distinct sections in a specific sequence; and it aspires to a mythical structure rather than to any other kind of 'narrative method'. The fragmentation and re-integration observable in "The Waste Land" can be regarded as the same process as that used by the Cubists and Futurist, springing from a similar intention, and having comparable effect. The myth of the Fisher King has been connected to and visualized from as many mythical perspectives as possible. The coexistence of history, myth and religion – Cleopatra, Fisher King, Tiresias, St Augustine, the Brhadarannyyaka and the Dhammapada - only resembles the multidimensionality cubism; Eliot broke away from the oppressive "definitive authority of language" and 'logocentrism' of the European heritage to embrace and collage oriental philosophy and images to end in "Shantih". Eliot's experiment alters the rules of time and space in such a way that the apparently invisible is produced before our eyes. The significance of The Waste Land too lies beneath the text and between the lines.

The Waste Land, too, can still have hidden meanings under its taken-for-granted interpretations. Some of the collages look apparently like jungle of lines, but the very lines form their bodies, and they have no separate existence without them. The same can be applied for the network of allusions, images and subtexts in The Waste Land. Erasing them is destructing the whole poem.

A key technique in reading Eliot is to stop looking for conventional means of coordinating a long poem (a story, a developing description, an argument) and to focus instead on what each apparently discontinuous part of the poem reveals about the consciousness of the speaking voice, for the definition of the consciousness is the main purpose of the poem. There we have a multiplicity of voices, male and female, young and old, in a variety of languages and styles, and the shifts are unannounced, so that often we do not even know who is speaking, simply that it is someone who sounds different from the voice immediately before. But the unity of the poem emerges from the fact that these all merge into a single personality, something we might call the voice of the modern consciousness.

What Eliot construed poetically, Derrida emancipated in his external philosophy of deconstruction. On numerous occasions, perhaps starting with the amazing early essay 'Force and

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Signification' (1963), Derrida has spoken of what impels his writing as a trembling, a 'shaking' or 'soliciting'. He has written again and again, but always differently, about 'producing a force of dislocation that spreads itself throughout the entire system', about deconstruction as 'de-sedimentation', about a force of irruption that '[disorganizes] the entire inherited order'. Deconstruction is an earthquake: "The earthquake can show up in the smallest crack, the slightest tremor. Deconstruction involves a seismological attentiveness to the tiniest details. It happens in relation to a specific context, even if the crack or fissure detected opens up into a far more general effect." (Jacques Derrida; ed. Nicholas Royle, Routledge 2003, London. 26-28)

How appropriate it then seems that the first of the five sections of the poem is called 'The Burial of the Dead' (the title taken from the Anglican funeral service); and how chillingly apt that the burden of this section is a congeries of markedly different voices speaking of the horror of the living dead, that what seemed satisfactorily dead is 'stirring' back to the surface, the return of remembrance and pain. The world invoked and evoked here is literally ghastly: we are presented with a series of zombies finding voice alongside images of a desiccated landscape – "stony rubbish . . . A heap of broken images . . . fear in a handful of dust" (the last phrase being ultimately derived from a sermon by John Donne). The point is grisly horror; not decent, blessed burial but the utterly unwilling resuscitation of memory and desire, failed love, betrayed love. The section includes the ghoulish suggestion that last year's corpse might 'sprout' back into life. Eliot's readers are denied the prerogative of standing in judgement; we are trapped in complicity, in misery, sufferings with those we see suffer. Eliot's title refers to the ancient legend of the Fisher King, the ruler of the Waste Land, so-called in the Perceval versions of the Grail legend because it was doomed to barrenness until the King, who was wounded in the sexual organs, was healed by a knight of great purity.

In this opening section of "The Burial of the Dead", Eliot includes a latter-day Sibyl (Cumaean Sibyl was the priestess prophetess presiding over the Apollonian oracle at Cumae) in decadent modern dress: "Madame Sosostris" and explains: "I am not familiar with the exact constitution of the Tarot pack of cards, from which I have obviously departed to suit my own convenience. The Hanged Man, a member of the traditional pack, fits my purpose in two ways: because he is associated in my mind with the Hanged God of Frazer, and because I associate him with the hooded figure in the passage of the disciples to Emmaus in Part V. The Phoenician Sailor and the Merchant appear later; also the "crowds of people," and Death by Water is executed in Part IV. The Man with Three Staves (an authentic member of the Tarot pack) I associate, quite arbitrarily, with the Fisher King himself". (Eliot's Notes)

She is a 'famous clairvoyante', alias fortune-teller, who can't get the hang of her Tarot cards and so is unable to comprehend the counsel she hands out. A perverse, catch-as-catch-can and decadent prophetess, she suborns her own authority when she ends up by voicing her very own

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anxieties in this form: "Thank you. If you see dear Mrs Equitone, / Tell her I bring the horoscope myself: / One must be so careful these days."

Following the initial presentation of language and its problems, the section entitled "A Game of Chess" illustrates the demise of language stylistically. The movement leads from Enabarbus' description of Cleopatra in "Antony and Cleopatra" to the neurotic "upper class" couple and finally to the "lower class" exchange. This deliberately depicted class-conscious account is paralleled by the "fall" of diction. At the regal level, language "drowns the senses". Eliot provides a frame within a frame. His nameless woman's chamber is adorned with pictures depicting rape and other barbarities; it exhibits a glut of poly-perverse gratification, most notably: "Above the antique mantel was displayed…/…Jug jug' to dirty ears."

(The story of the violation of Philomel by King Tereus is best known in the version retailed by Ovid in Metamorphoses VI.)

Confusion, linguistic slight-of-hand, and the brutal negation of everything that is ostensibly said combine in a scathing attack on canonized examples of poetic linguistic and poetic achievement of the authoritarian and logocentrism of the western heritage.

Sexual rapaciousness and abuse (as well as sordid indifference), exploitation, violation, mutilation, abandonment and voicelessness, all figure again in the following section, "The Fire Sermon", which includes the notorious – and, ironically, formally rhyming – quatrains describing a wretched, dissociated encounter: the casual, indifferent coupling of the typist and 'the young man carbuncular . . . A small house agent's clerk'. It represents a snatch of sex without joy or comfort. This section significantly closes with baleful lines convoking St Augustine's appeal for redemptive grace and the gospel of purgation according to the Buddha's most famous sermon, Maha-Vagga (Kearns, 1987, p. 75): "Burning burning burning burning…/…O Lord Thou pluckest…".

Typographically, the passage represents a kind of expressionist motif: the broken syntax is in key with the prevalent disjunctions, the anti-discursive strategy, the ellipses, the upsetting dislocations and incompletion, of the poem as a whole. Yet the apostrophized appeal to the Lord is unavailing: we are left with a dangling gerund, 'burning', which may suggest either a satisfactory purgation, the burning-out of sin, in the divine fire that transforms and purifies, or a sense of being continuously consumed by one's own burning desires. "The Fire Sermon" refers to Buddha's sermon on the purification of sexual desire' (Davidson, 1994, p. 129). In truth, the Fire Sermon is by no means confined to sex; it is a terrifying, incantatory exhortation to purge oneself of all desires and attachments, in accordance with the Buddhist teaching that earthly existence is evil: one must pass through a series of reincarnations with the object of refining oneself out of existence, of

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attaining Nirvana or Nothingness. It then follows, if one is seeking a configuration, a shape, for the work as a whole, that the next, and briefest, part of the poem, section IV, is a memento mori entitled 'Death by Water': a beautiful, lyrical evocation of a merchant, 'Phlebas the Phoenician', revisiting his life and surrendering his worldly concerns: "A current under sea / Picked his bones in whispers. As he rose and fell / He passed the stages of his age and youth / Entering the whirlpool.

The lines ironically hark back to the earlier account of Madame Sosostris and her ill-informed (unwitting) fortune-telling – "Here, said she, / Is your card, the drowned Phoenician sailor" – and likewise, "Fear death by water".

The base note of the whole poem is dread, which might be said to be relieved, but only equivocally, or ambiguously, in the final section, "What the Thunder Said", which undertakes a nightmare journey through a hallucinatory landscape – "agony in stony places", sterile rocks, hideous apparitions. It is in fact a veritable apocalypse; "I John saw these things and heard them" reads a cancelled line in the draft of the first section, "The Burial of the Dead", referring to the appalling and yet splendid Revelation of St John the Divine: the terrifying Apocalypse or End of the World News.

But perhaps most interestingly of all, the poem now moves decisively beyond "Eurocentrism", (Derrida: Radio Interview, BBC 1993) beyond the segment of the world dominated by the dispensation of Judaeo-Christianity, and clearly locates itself in the Himalayas, and by the River Ganges. Hinduism is invoked, and quoted, and Eliot cites a specific holy text, the "Brihadaranyaka Upanishad" – a fable, which has a moral design upon the auditor – in which the thunder booms 'DA', and again 'DA', and again 'DA', and is interpreted to be urging generosity, charity, order – Datta, Dayadhvam, Damyata – Give, Sympathize, Control (as Eliot renders the exhortations which are given in his sources as 'Be liberal, be clement, be restrained'). In this Upanishad, it is further interesting to know, the supplicant hears also the word of godhead, the logos, speaking out the mantra 'OM' and again 'OM' and again 'OM', the word of assent. But Eliot omits the 'OM', presumably with intent, since he had studied the Sanskrit (Kearns, 1987, pp. 228–9).

In place of a pacific conclusion, the poem explodes into fragments, a cacophony of juxtaposed voices, a babble, a Babel, or what Stephen Spender called a hysteria (Spender, 1975, p. 119) – citing here the figure of the Provençal poet Arnaut Daniel out of Dante's "Purgatorio XXVI" who wishes to be remembered as he plunges into the painfully refining fire of Purgatory (Sovegna vos a temps de ma dolor: 'Be mindful in due season of my pain'); here, 'O swallow swallow', a reference to the transmogrification of Procne in Ovid's version of the violation of Philomel; and here (to take just one further instance) a famous citation from "The Spanish Tragedy" by Thomas Kyd, 'Why then Ile fit you [oblige you]. Hieronymo's mad againe' (which

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is not actually an authentic quotation from the play, since the latter phrase is in fact the subtitle of the play itself), referring to the hideous way in which Hieronymo, driven to dementia, avenges his murdered son. Hieronymo makes up a play out of a jumble of languages, and under cover of this riddling, distracting device he slaughters his enemies. Critics often take this allusion to Hieronymo and his multilingual play as Eliot's blackly comic piece of meta-poetry: Hieronymo's creation is a mélange of languages, and so is The Waste Land itself. Yet Eliot may have been ahead of such an intertextual game, with an ironic double bluff, since the following lines give the context in Kyd of Eliot's first terse phrase:

"Why then Ile fit you, say no more.
When I was yong I gave my minde,
And plide my selfe to fruitles poetrie:
Which though it profite the professor naught,
Yet it is passing pleasing to the world". [IV, i. 67–72]

Despite these numerous obstacles, the possibility of salvation and the restoration of language finally arrive in form of divine intervention. God speaks from the outside in "Sanskrit" – a language that connotes unity in a pre-lapsarian state: "help comes in form of language", a language authoritatively dominated by a decadent western culture. Eliot adapts a deliberate strategy to breach the communication gap through language itself. The key, then, lies not in what is said but in how it is said and how the said is arranged.

Many critics like to think too that the poem ends up with a quiescent or quasi-religious closure – as in citing the Sanskrit 'Shantih shantih shantih' – the 'formal ending to an Upanishad'. But while Eliot was evidently deeply moved by the significance and the sound of the Sanskrit term 'Shantih' – in the first version of his notes he deferentially suggests that the Christian formulation ' "The Peace which passeth understanding" is a feeble translation of the content of this word' (Eliot, 1971, p. 149), and in so doing seems to exalt the ineffable wonder of the Sanskrit at the expense of the comfortable Christian locution – I still do not think it possible to suggest that The Waste Land concludes with an ascent to peace and well-wishing.

On the contrary, what happens in the final lines of the poem is that Eliot's splurge of allusions – citing violence, horror, murderous vengeance, purgatorial pain, self-mutilation and ultimate voicelessness – is left in open confrontation with the voice of order, self-control and peace as expressed in the Upanishad. 'These fragments I have shored against my ruins', runs the famous line 430, three lines from the end; but a fine variant occurs in the drafts, 'These fragments I have spelt into my ruins', which I happen to think is even better than the final version. 'Spelt' is such a reverberant word, with connotations not only of piecing together language and ideas but also of

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conjuring magic, runes or spirits. At any rate, the end of the poem cannot be said to represent a solution or resolution; it is just 'a formal ending' (Eliot, 1971, p. 149).

William Empson wrote about The Waste Land: 'The poem is inherently a mystery; I would never have believed that the Symbolist programme could be made to work at all, if it had not scored a few resounding triumphs, such as this. Many people, when the poem was new, felt greatly affected by it without understanding why; and even if you decide that the effect was an accident you cannot help wanting to know how it happened' (Empson, 1984, p. 190). With specific reference to The Waste Land, Empson observed that Eliot "succeeds in conveying his meaning, in communicating his emotion, in spite of all his learned or mysterious allusions, and whether we understand them or not" (Empson, p. 194). In view of the fact that he then praises what he calls Eliot's 'trenchant rationalism', his comments might well be taken as a kind of backhanded compliment. "The Waste Land" endures primarily because of it innovative internal dynamics; the arrangement of the fragments actually synchronize in a new form of poetic expression that breaks away from the traditional schema of poetic analysis. Eliot, thus, pioneered the entire metabolism of deconstructive ideology and generated the modern poetic revolution of universal linguistic ideology.

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The Loss of Brave Causes: An Analysis of John Osborn's *Look Back in Anger*

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Abstract

Among the various British novelists and playwrights, who emerged in the 1950s and expressed scorn and disaffection with the established sociopolitical order of their country, John Osborne stands out loud. Their impatience and resentment were especially aroused by what they perceived as the hypocrisy and mediocrity of the upper and middle classes. The Angry Young Men were a new breed of intellectuals who were mostly of working class or of lower middle-class origin. Some had been educated at the postwar red-brick universities at the state's expense, though a few were from Oxford. They shared an outspoken irreverence for the British class system, its traditional network of pedigreed families, and the elitist Oxford and Cambridge universities. They showed an equally uninhibited disdain for the drabness of the postwar welfare state, and their writings frequently expressed raw anger and frustration as the postwar reforms failed to meet exalted aspirations for genuine change.

The trend that was evident in John Wain's novel "Hurry on Down" (1953) and in "Lucky Jim" (1954) by Kingsley Amis was crystallized in 1956 in the play "Look Back in Anger", which became the representative work of the movement. When the Royal Court Theatre's press agent described the plays 26-year-old author John Osborne as an "angry young man," the name was extended to all his contemporaries who expressed rage at the persistence of class distinctions, pride in their lower-class mannerisms, and dislike for anything highbrow or "phoney." When Sir Laurence Olivier played the leading role in Osborne's second play, "The Entertainer" (1957), the Angry Young Men were acknowledged as the dominant literary force of the decade.

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As presented in Jimmy Porter's speech, which could then be read as climaxing in that long-postponed confrontation of the British male with his repressed feminine aspect, against the existentialist thought:

> "There aren't any good, brave causes left. If the big bang does come, and we all get killed off, it won't be in aid of the old-fashioned, grand design. It'll just be for the Brave New Nothing-very-much-thank-you. About as pointless and inglorious as stepping in front of a bus. No, there's nothing left for it, me boy, but to let yourself be butchered by the women."
> (Look Back in Anger; Osborne 1966: 51)

The paper will set out to establish that Porter's anger is a depressive quotient of his deliberate psyche; the unfolding of a generation that will shape the future of the populace. Porter's indictment is not that the upper class is repressive, but rather that it has no remaining code of belief at all. Though seeming a dissident, he is really a frustrated traditionalist. Clearly, responses to Look Back in Anger were shaped by attitudes to its protagonist, Jimmy Porter. Porter was a symbolic figure in public and political discourse in the decade, ripped out of the play and paraded across the newspaper headlines, often collapsed into a composite figure with his creator, 'Osborne/Porter' or into the ubiquitous yet ill-defined 'Angry Young Man'. Look Back in Anger and its author can lay claim to being at the centre of the first theatrical celebrity event in postwar media history, circulated and discussed in ways that have become familiar in more recent times. However, this view of the play masks other more problematic characteristics, especially a complex relationship to British (or rather, English) history that reaches back beyond 1945. This is not to deny the play's undoubted importance for postwar culture and theatre (despite Look Back in Anger's diminished stock it seems pointless to pretend that its significance to its contemporaries was simply a delusion). However, it is these connections to the past, and the political dilemmas that result, that are of the most concern here.

Keywords: Angry Young Men, Look Back in Anger, John Osborn

'In the theatre', said Victor Hugo, 'the mob becomes a people' (171). Such a shaping of the modern democratic polis has been rehearsed in the dramas of England over the past half-century. If the logic of Yeats's re-reading of Shakespeare were to be carried forward and applied to some of the keynote players of modern Britain, then it might be possible to read John Osborne's *Look Back in Anger*, no less than The Hostage by Brendan Behan, as a postcolonial text.

The diagnosis offered by Osborne is astoundingly similar to that made by D. H. Lawrence after World War I. When the attempt by soldiers at blood-brotherhood fails, one is left only (said Lawrence) with 'cocksure women and hensure men', leading to that moment when 'men lose their hold on the life-flow'. Lawrence's remedy was to flee the country on the grounds that 'England's done for . . . in England you can't let go.' (D. H. Lawrence 1979. Selection from Phoenix, ed. A. A. H. Inglis. Harmondsworth: Penguin, 373–4)

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Jimmy Porter cannot leave but, in remaining, he becomes a study of what Lawrence might have become – a powerless witness of the decline of romantic England from a dynamic, open society to a packaged heritage industry. Porter's wife and her friends will stay in old cottages and visit ancient churches not because they retain any belief in traditional codes, but simply as a style option, a matter of external form. Jimmy Porter is appalled: 'Reason and progress . . . the old firm is selling out . . . all those stocks in the old free enquiry' (Look Back in Anger; Osborne 1966: 38).

For all his faults, Porter sees the English past as something to learn from. For his wife's friends, it is something to learn about, something now museumized but scarcely the basis for a national future. Porter's analysis of upper-class paternalism and pusillanimity is sound enough. The problem is that he has not worked the dialectic through, and so his revolt is in the endless against the imperialism of the aristocracy than against the timidity with which its members gave the empire up. The rebel is a conservative at heart, and there are moments in the play when he voices a very personal resentment against those seductive British forces which dispossessed his generation of the idea of England:

"I think I can understand how her Daddy must have felt when he came back from India, after all those years away. The old Edwardian brigade do make their brief little world look pretty tempting. All home-made cakes and croquet, bright ideas, brighter uniforms. Still, even I regret it somehow, phoney or not. If you've no world of your own, it's rather pleasant to regret the passing of someone else's."

The clashes between Jimmy Porter and his wife might be taken as a version of the class war disfiguring British society, after the safety valve of empire has been removed – with the Welsh lodger Cliff cast in the role of a reluctant Celtic witness who is constantly tempted to opt out of the entire arrangement. Too young to have fought in World War II, too old to forget, Osborne's generation could never subscribe to the warlike Old Britannia described by Linda Colley. So it had no option but to look back in a kind of muffled anger on the rhetoric of a diminished empire.

One of the major themes of John Osborne's autobiography, *A Better Class of Person,* is in fact the sheer impossibility of recovering a personal or national past. England, allegedly underwritten by centuries of tradition, is depicted as a geriatric in the grip of a terminal amnesia. The famous challenge posed by E. M. Forster in an essay on racial purity is repeated: 'Can you give the names of your eight great-grandparents?'

Forster had suggested that the betting would be 8–1 against and, true enough, the young Osborne never could find out who his ancestors were or what they did. All he ever got were vague anecdotes from family members who never asked the boy about himself. The autobiography (a far finer work than the plays) becomes a long protest against the conditions of its own impossibility,

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and against a family which, having no sense of its own nation or tradition, substituted for them a tissue of platitudes about class and empire.

Look Back in Anger is a protest against a society in which the age of heroes has been replaced by that of the installment plan, and in which the writing of tragedy has had to make way for farce. The struggle of a protagonist against an immovable object has given way to a struggle against a ridiculous object. What is presented is not the old revolt of the proletarian against a tyrannical aristocracy, but rather the complaint of a frustrated lower-middle class against the failure of its overlords to define any code at all, around which the community could conduct a debate about who should inherit England. Porter seeks to goad and prod his 'betters' in the hope of eliciting a response.

Although beatnik males could make the breakthrough of admitting a feminine element in their personalities, whether in Jimmy Porter's long hair or in Elvis Presley's intermittent falsetto, no sooner had they done this than they were unnerved by the very freedoms they had taken; and so the woman within each of them cried out for proof that they were still, despite everything, macho and masculine. One way of asserting a jeopardized virility was to engage in acts of occasional cruelty, something found not only in Porter's behavior but also in that of the many gangs which flourished in Anglo-American culture through the period. These acts of violence were often attempts to compel the ruling class to abandon its pusillanimity by making a clear statement of what in fact it believed. Jimmy announces that all of England is living "in the American Age" and that the American influence is so entrenched and pervasive that he wouldn't be surprised if the new generation of English children turned out to "be Americans." Yet only a few decades earlier, at the beginning of the century, many in Britain believed their nation to be the dominant world power, the empire on which the sun never set, and a progressive society which its former colony, the United States, could only hope to emulate.

Porter, with all his references to Wordsworth, Eliot and so on, is more of a traditionalist than the aristocrats, who so easily surrender their traditions to the forces of the market. He is, in short, a conservative revolutionary. Most of Osborne's generation of 'angry young men' re-emerged in the 1980s as apologists for the British Prime Minister, Mrs. Margaret Thatcher (as he did himself). Nor was this a betrayal of youthful ideals: Mrs. Thatcher, in fact, stood for their implementation. She represented the coming to power of an insurrectionary lower-middle class within the Tory tradition, a group deeply resentful of the paternalistic old guard who liked to fudge all issues as they kept a firm hold of their gilt-edged bonds. If Osborne's play had really been as revolutionary as people pretended, it would probably never have been staged: but he, like Mrs. Thatcher three decades later, came to conclude that there was no such thing as society. The nihilism at the close of Look Back in Anger, as the central couple regress into an infantile game of bears and squirrels, robbed the play of much of its power: yet in that refusal to believe or assert anything lay a desperate kind of hope, captured by Kenneth Tynan when he wrote: 'One cannot imagine

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Jimmy Porter listening with a straight face to speeches about our inalienable right to flog Cypriot schoolboys'.

Jimmy's alienation from Alison comes precisely because he cannot break through her "cool," her unwillingness to feel deeply even during coitus with her husband. He berates her in a coarse attempt to get her to strike out at him, to stop "sitting on the fence" and make a full commitment to her real emotions; he wants to force her to feel and to have vital life. He calls her "Lady Pusillanimous" because he sees her as too cowardly to commit to anything. Jimmy is anxious to give a great deal and is deeply angry because no one seems interested enough to take from him, including his wife. He says, "My heart is so full, I feel ill — and she wants peace!"

At one point in Act I, Jimmy complains of "the eternal flaming racket of the female," displaying the gender gap that is characteristic of the cartoon, where Andy kips on the couch all day while Flo cooks, cleans and goes out to work. Although Alison is not a charlady like Flo, she seems never very far from housework, including the endless ironing that dominates Act I. Jimmy condemns her for this residue of Flo within her, at the same time that he denies his responsibility for helping to turn her into a working-class charlady. By looking at the cartoon, we can see in Andy's combative relationship to Flo one pattern of the working class marriage that of spouses locked in a duel over money and sex. This working class marital battle had been a staple of the vaudeville show with its urban lower class appeal. As with the much earlier Punch and Judy routines of street theatre, it was funny on the vaudeville stage to beat or abuse your wife, but Osborne dignifies the condition by revealing the tragedy within it. At the same time, there is the fact that Alison can never be Flo because she is not working class.

The class system had been firmly in place in the bringing up of this child of the British military and imperial classes. Her father's class, however, is on the way down, towards cheaper and cheaper suburban villas and boarding houses. Jimmy's class is on the way up. The old way and the new way meet and clash and work out their destiny in the Porter's flat.

The battle is even more explicitly expressed by Jimmy in terms of a popular newspaper and magazine advertisement of the time. In this exchange, Jimmy reveals that he had been reading the fine print in the non-posh papers and that he remembers an advertisement for Charles Atlas's home bodybuilding course:

"Jimmy: Do you think some of this spiritual beefcake would make a man of me? Should I go in for this moral weight-lifting and get myself some overdeveloped muscle? I was a liberal skinny weakling. I too was afraid to strip down to my soul, but now everyone looks at my superb physique in envy." (Look Back in Anger, Act III Sc 1; Osborne, John (1966). Look Back in Anger. London: Faber and Faber.)

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Jimmy Porter operates out of a deep well of anger. His anger is directed at those he loves because they refuse to have strong feelings, at a society that did not fulfill promises of opportunity, and at those who smugly assume their places in the social and power structure and who do not care for others. He lashes out in anger because of his deeply felt helplessness. When he was ten years old he watched his idealist father dying for a year from wounds received fighting for democracy in the Spanish Civil War, his father talking for hours, "pouring out all that was left of his life to one bewildered little boy." He says, "You see, I learnt at an early age what it was to be angry — angry and helpless. And I can never forget it." (Osborne, John (1966). Look Back in Anger. London: Faber and Faber.)

Now, although there is some evidence in the play of popular music, there is none at all of rock and roll. Music does, however, enter the play in Jimmy's aggressive trumpet playing, his previous ambition to be a band member, and his two improvised sets of lyrics for what are intended to be blues songs (Act III). Music on the radio in the Porter flat is exclusively classical. In real British society of the time, however, the picture was very different.

Colonel Redfern confirms Jimmy's view of the centrality of the experience of empire in a speech that articulates his (the Colonel's) longing for India and sense of loss and dislocation when he was forced to return home: "The England I remembered was the one I left in 1914, and I was happy to go on remembering it that way . . . When I think of it now, it seems like a dream. If only it could have gone on forever . . . I think the last day the sun shone was when that dirty little train steamed out of that crowded, suffocating Indian station, and the battalion band playing for all it was worth. I knew in my heart it was all over then. Everything."

This speech conflates a sense of a 'timeless' pre-World War I Britain with his experience of service in the army in India. Alison's rejoinder to her father is that "You're hurt because everything is changed. Jimmy is hurt because everything is the same". This is often taken as a statement of where the political balance of the play lies, placing Jimmy on the left, and his anger rooted in a frustration caused by the inability of British society to alter.

Despite the lack of rock and roll in the play (perhaps even because of it), a synchronic survey of the music that formed the soundtrack to the lives of Jimmy and Alison's real counterparts might reveal assumptions about how young people conducted their lives at that time.

A particular contrast emerges between this popular illusion of constancy and Alison's confession to Cliff: "I don't want to have anything more to do with love" (Act I). This polite, romantic love from the song lyrics is not relevant to what goes on between Alison and Jimmy, which, although obviously still involving sex, includes a disturbing component of role playing, horseplay and even violence. In the light of these circumstances, the bear-and-squirrel game gains new relevance as the only way for them to express love. "It was the one way of escaping from everything – a sort of unholy priest-hole of being animals to each other."

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One conclusion that can be drawn from this brief survey of pop culture and its relevance to Osborne's play is that Jimmy Porter, of all the denizens of that flat, may be the most sensitive to the influence of popular culture and its iconic imagery. This sensitivity may be one cause of the anger that he expresses in domestic abuse. Since the message of popular culture in the mid-fifties spoke of a new youth movement—vital, rebellious and hedonistic—one could understand Jimmy's yearning in some way to be part of it, but knowing that he is too old and settled ever to have a part in it. To illustrate Jimmy's dislocation from the new rock and roll age, one can consider what he does for a living—selling sweets. Jimmy has the wrong kind of shop, selling the wrong kind of goods for the coming age. Sweets may have been good for the treat-starved years of the immediate post-war period, but soon a society with more pocket money would demand more sophisticated luxuries on which to spend it. Carnaby Street would redefine how the world dressed and spent money on dress. In economic terms, Jimmy has already missed the boat to success.

Jimmy comes from the working class and although some of his mother's relatives are "pretty posh," Cliff tells Alison that Jimmy hates them as much as he hates her family. It is the class system, with its built-in preferential treatment for those at the top and exclusion from all power for those at the bottom, that makes Jimmy's existence seem so meaningless. He has a university degree, but it is not from the "right" university. It is Nigel, the "straight-backed, chinless wonder" who went to Sandhurst, who is stupid and insensitive to the needs of others, who has no beliefs of his own, who is already a Member of Parliament, who will "make it to the top." Alison's father, Colonel Redfern, is not shown unsympathetically, but her mother is portrayed as a class-conscious monster that used every tactic she could to prevent Alison from marrying Jimmy. In his tirade against Alison's mother, Jimmy becomes quite vulgar in his description, wanting plainly to shock them rather than argue any point. He calls her a "bitch," and repeatedly mentions that she should die. He goes so far as to describe the stomach-ache the worms would have after they've consumed her dead body, becoming more graphic and vulgar as he progresses. After he slows down a bit, Helena and Alison offer a rather clear insight into his personality. Helena says, "You think the world's treated you pretty badly, don't you?" Alison interjects, "Oh, don't try and take his suffering away from him-he'd be lost without it."

Imaginative suffering is a dangerous thing and Jimmy knows it. Yet it is in the violence that he finds a solace to the failures of having anything worthwhile. The frailty of the human psyche is entangled with a rage towards to the exactness of failure. As love becomes a victim of competition and non-responsiveness towards the heart and mind, it fosters a rage and a deep frustration towards life. Jimmy is a victim of such a tirade towards him and that is what he passes to his companions as a form of expression. Ironically, Jimmy has already found his earth angel, but doesn't want her any more. He wants something else to distract him from his anger at having been excluded from the fading class monopoly on money and power. Jimmy is angry because he is caught on a wave of popular anger and rebellion, which buoys him up. He is part of the wave, not its major contributor.

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Thus, Jimmy despises the complexity of a woman's heart, only to approve of it – he desires such complexity but is unnerved by the overpowering nature of the "India-rubber". Put in place, Alison-Jimmy-Helena are a complete combination of the half man that Jimmy is. Jimmy's frustration is in his incompleteness in reaching the apex of the organic energy of both sexes; a Hamlet like dilemma. Jimmy's anger is definitely not an "antic disposition" (Hamlet, Act I Sc. V). The anger is a deeply resident by-product of this incompleteness, both social and personal, in the incapability to achieve great ends: the lack of "brave causes". He desires the Archimedean energy in the onomatopoeic "eureka" or "hallelujah", and in claiming that he is 'alive", reiterating King Lear's anger over the loss in the codes of belief. Without this energy he is the 'half man', a surrogate of the residues of energy in the society.

It is a conservative, not a radical, view of British history, and one that equates the end of empire with a loss of nerve and the passing of an essential idea of Englishness. Osborne's lingering nostalgia for empire is sharpened by a knowledge that it cannot return (Ward 2001: 4) It is not that Osborne, or even the most ardent empire royalist, wanted to see the British army marching back into India, but rather that the loss of authenticity, of the sense that personal fulfillment and historical mission are as one, is mourned. As is so often the case, the imagery of empire cloaks an anxiety about Britain itself (Nandi 1999: 391).

Look Back in Anger was successful – and significant – largely because it seemed to represent a social and historical experience that was distinctively of the mid-fifties; it was undisputedly contemporary, marking the separation of 'then' (the domination of the pre-war symbolism of church and monarchy, the austerity of the postwar years) from 'now' (the sensibility of a newly engaged mid-fifties Britain). It also occurred in a year that delivered a series of shocks to British self-confidence and complacency, both at home and abroad, notably the Suez fiasco, in which British imperial hubris was exposed by the reality of US power, and the Soviet invasion of Hungary. Almost immediately the play was rapidly co-opted for the political and cultural left. Tynan's influential review of the first production in the left-leaning Observer constructed Jimmy Porter as a liberal hero, exhibiting 'qualities one had despaired of ever seeing on the stage – the drift towards anarchy, the instinctive leftishness, the automatic rejection of ''official'' attitudes' (Tynan 1984: 178).

The commercial success of Osborne's play had one important effect: it encouraged writers who might have thought of a career in film or television to try their hand at drama. Yet the underlying lesson in Look Back in Anger proved true: the more things seemed to change, the more they remained the same. The very success of writers from the 'lower' classes afforded them places in an English establishment which had long enjoyed a reputation for assimilating clever scholarship boys and girls. So the upper middle class found it relatively easy to tame most of the Angry Young Men and to transform their bitterest attacks into pleasing entertainments.

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Struggle of the Proletariat and their Shattered American Dream in John Dos Passos's *U.S.A. Trilogy*

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Dr. S. Ayyappa Raja, M.A., Ph.D.
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Abstract

John Dos Passos is one of the most eminent writers in the arena of American Literature. He is well known for his creative writing style. His famous *U.S.A Trilogy* consists of three novels: ***The 42nd Parallel***, ***Nineteen Nineteen*** and ***The Big Money***. This study aims at an analysis of ***U.S.A Trilogy***, basically John Dos Passos's treatment of the struggle of the working class men to get material prosperity and their failure in the process. This paper focuses on the post war scenario which affected the normal life of the common people. This novel consists of almost everything such as love, lust, betrayal, belief, happiness, lawlessness, rich, poor and so on. This work is all about individual quest for money, power and coition which has turned them greedy and appalling in his approach towards life and ends in destruction. Each novel comes up with a different story carrying same characters are the beauty of ***U.S.A Trilogy***. The writer focuses on the growing mechanization's impact on the generation and discusses the pros and cons of it. Such as improvement of new inventions of factory and industries gave rise in the field of science but subconsciously inhumanity raises in the society as well. Machines take over men power and men become jobless. Men become materialistically advanced and morally deprived at the end. There is fall in the moral standard and people become spiritually barren. This aggression of achieving everything in a short time becomes the reason of people's moral and physical threat.

Keywords: John Dos Passos, *U.S.A. Trilogy*, American Dream, Discrimination, Betrayal and Capitalism

John Dos Passos is one of the most successful writers in the field of American Literature and he is known for his ingenious class of writings. His celebrated ***U.S.A Trilogy*** comprises three novels: ***The 42nd Parallel***, ***Nineteen Nineteen*** and ***The Big Money***. He condemns the delusion of American people in this trilogy. ***U.S.A Trilogy*** is the mixture of everything that takes place in John Dos Passos's time. His works present his attempt to set the society free from inequality. He chooses a different technique to give a fine look to his creative works. For which, he received huge appreciation and shower of admiration from readers as well as critics. He has struggled really hard to relieve from the new American threat, destructive modernity. His writings touch the sensitive political issues. The trilogy also focuses on the writer's professional as well as personal issues. His close observation of the entire scenario of that time has made him a legend. He leaves strong impact on the readers. His remarkable works have dealt with the issues of complication which are inherent

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in the industrial society. John Doss Passos is a true lover of mankind. He is sympathetic towards the poor and working class people. He rejects the domination of the rich against the poor. This study aims at an analysis of *U.S.A trilogy* so as to bring out John Dos Passos's treatment of the struggle of the working class men to get material prosperity and their failure in the process. This paper focuses on the scenario of the world after the First World War. *U.S.A Trilogy* includes almost everything such as love, lust, betrayal, belief, non-belief, happiness, lawlessness, rich, poor, news, bar, hunger, money and so on. It highlights the inequality among the folks, and it delineates the cost based injustice experienced by the oppressed. It is about the individual's quest for money, power and coition, which has turned him more and more greedy and appalling in his approach towards life. John Dos Passos rejects institutions, especially graded institutions, where he felt that the workers get exploited, dominated and suppressed by the rich people. He focuses on the exploitation of poor people by the rich people who force them to live within an artificial mechanical framework. John Dos Passos is concerned with the development of modern science and new technologies. He highlights both the pros and cons of growing mechanization. Improvement occurs in the field of science, but inhumanity raises in the society. Machines take over man power and people have become jobless. Men are materialistically advanced but spiritually backward. There is fall in their moral standard and people are morally weak in many counts.

The term "Lost Generation" means the generation of people born between 1883 and 1900. They were disillusioned by World War I. In Europe, they are known as the "1914 Generation" or Generation of au feu. It refers to the heart wrenching reality of the generation of people who have lost their identity, moral values and most importantly faith in every aspect. The definition of American Dream varies from one to other as the novelist uses the term to dream high, to become wealthiest and to live a high standard life by any means. The works of John Dos Passos are best examples to justify it. In 1929, John Doss Passos met writer Katherine Smith at Key West, Florida, with whom he tied knot. He spent some good time with his wife Katherine in travelling and exploring life. His friend Hutchins Hapgood, in the work, *A Victorian in the Modern World*, sums up John Dos Passos's humanist views with a simple but touching anecdote:

> An incident . . . happened the other day when he was talking about a neighbor. This man is a lawyer and has no radical tendencies, but Dos likes him very much because he is, Dos said, 'a good human being.' This might not appear significant, except for the habit among our radicals to sneer at anyone who doesn't hold their views, and to have nothing to do with such a person. Dos, however, is not only a good man himself, but sees that objective of all our social activities is to make a society of good men. (17)

It shows that John Dos Passos is a sensible writer who has concerned for humanity. He has involved in the social activities and penned down the difficulties faced by common people. The writer deals with the sensitive issues about life of the oppressed people. *The 42ⁿᵈ Parallel* is based on the bare truth of the 1930's generation. The "Introductory Notes" to *The 42ⁿᵈ Parallel* reflects the reality of the Americans. It depicts the life sketch of the author John Dos Passos and it also

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highlights materialistic craze of men. In the changed scenario of the deconstruction of old belief of religion and culture in the modern world, people struggle to understand the reality of life, and the real purpose to serve humanity. For the young generation, religious belief and modernity do not set with each other because the end happens to be allured by vague promises and corruption. With the improvisation of the country, the canker of the American Dream has become an inseparable part of people's life. The American Dream has many facets such as "the dream of exploitation," "the dream of freedom and democracy," and "the dream of being strong and rich" (F. Wang, 2001, 88-99). The real happiness of serving does not exist in the minds of people. It reminds the readers the famous work of T.S Eliot's "The Waste Land," which depicts the emptiness of the land. The barrenness of the land reflects the absence of moral values in the life of the modern man. Modern people experience chaos and confusion of existence due to the decadence of moral values. The loud noise of this roaring modernity captures the heart and mind of men. American Dream of freedom and opportunity has become a dream of material advancement gradually. The desire for wealth and status has become almost virtuous pursuit. Many Americans were born with the American Dream.

The values of the old society are almost rejected and the rich enjoys the modernity. Politics plays a vital role in the life of people. Rich grows stronger than before and poor continues to struggle to make a space to prove their existence. Arthur Miller writes about this imbalance in his work, "On Social Plays":

> The fact remains, however, that nowhere in the world where industrialized economy rules-where specialization in work, politics, and social life is the norm- nowhere has man discovered a means of connecting himself to society except in the form of a truce with it. (6)

Arthur Miller speaks of increasing industrialization and its cruel impact on people. Many American novelists have stressed on the relationship between the individual and the society. The individual struggles for his/her space and authority.

The ideology of modern Americans varies from their forefathers. They have different objectives in their life. People travel far and wide, and seek fortune for a better life. They have not got success easily and they are guided by empty promises in the soulless modern world. The post war American was highly influenced by pain, sufferings and helplessness which provoked the young generation to undergo changes and instilled the thought in their minds to become rich in short period. The world has seen the destructive changes occurring among the youngsters. The more these youngsters get influenced towards glittering modernity, the more they get trapped. John Dos Passos has sympathized with the common people who got stuck between the struggle of the human will and social force. The real victims of this development are predominantly the working class people, who have undergone the conflict between morality and modernity. The most frequently used word in John Dos Passos's *U.S.A Trilogy* is money. Money can make a man and destroy even. The most appreciated *U.S.A Trilogy* has condemned the people's desire for amassing wealth by any means. In

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the name of modernity, people exploit each other to reach their materialistic goal and it leads to overall moral degradation in the society.

John Dos Passos has planned to write a single novel but it gradually outgrew his expectations. He has spent a decade to come up with these masterpieces. In the *U.S.A. Trilogy* novels the writer brings out the core conflict which takes place between the rich and poor. The novel "*The 42nd Parallel*" is concerned with the oppression of the poor by the rich and the poor's struggle against the wealthy class. "Newsreel" deals with historical background of Passos's time, whereas "Camera Eye" deals with personal experience of the writer. It is a kind of social and cultural discussion. "The Lost Generation" people struggle to lead a peaceful life and money plays an important role in their life. The rich are not happier than the poor and it is one of the major concepts of John Dos Passos's writings. The author highlights the events related to day-to-day life of people and the issues pertaining to their hardships. He has brought out the transformation from the old beliefs of people to modernity which is primarily based on wealth and status.

The capitalists exploit the working class men for their wealth and wellbeing. The author brings out their quest for money, and struggle for power and success. The major themes of *The 42nd Parallel* are alienation, loneliness, death, frustration and loss of individuality. People who are affected by war destruct their lives further by indulging in temporary pleasures without any ethics. Material success makes people insane and spiritually dead. Hence John Dos Passos have adeptly brought out their pathetic scenario. Money is an important source of people's identity. Man with no money has no place in the materialistic society. Astonishingly, people struggle hard to fix themselves in that society where money dominates everything. This is weird to observe how people forget the moral values, spirituality, good beliefs and most importantly humanity to run in the material race. Man becomes restless and earns money illegally without thinking the dire consequences. In the race of quick money making, man has lost the noble values of life. John Dos Passos contends that America is the monopoly of the capitalists who seize all the power from the common people and the free will which they possess. The poor labour class always remains unpaid and deprived from all the facilities and power enjoyed by the wealthy class. The chain of domination is continued from one generation to another. This feeling of being exploited generates extreme anger and frustration among the youngsters which leads to the seeds of revolution.

John Ward Moorehouse is one of the most important characters appeared in *The 42nd Parallel*. He is an intuitive person and he is raised in Wilmington. He belongs to a middle class family that consists of his parents, two brothers and three sisters. There is no doubt that J. W. Moorehouse is a capitalist. Due to his high ambitious attitude, his two marriages have failed. There is no place for emotion in J. W. Moorehouse's life. He is dominated by the thought of wealth. By analyzing Moorehouse's background, one can understand the fact of his cruel, harsh and self-help principles. J. W. Moorehouse is a victim of the cruel destiny. His background is not from a wealthy family. So, his interest of achieving everything (power, money, and coition) is injected to his nerves from his childhood. His father is an alcoholic. His hunger for quick money makes him emotionally dead. His self-help attitude and robotic nature bring him distance from his first marriage with Annabelle Strang. His quest for quick money and stiff nature have created problem in the married

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life. He is a cunning exploiter. He uses his intelligence in a crooked way. Moorehouse not only masters himself in making money but also becomes an opportunist through his manipulative nature. By using wit, he has become close to his first wife and climbed first stage of success and then he targets his second wife Gertrude Staple, who helped him in his career. J. W. Moorehouse acts as a best example to study deeply the "Lost Generation." He uses women for his own benefit; once he is done with one, he searches for another better target to fulfill his hunger for power, money and coition. He is a workaholic and he always starves for sexual pleasure to get rid of tiredness. He uses his wit rather than his muscle power. The chapter, "Old Glory" concludes with a view of J. W Moorehouse after the breakup with his first wife Annabelle. He says:

> I shall feel that when the divorce is satisfactorily arranged. I shall be entitled to some compensation for the loss of time etc., and the injury to my career that has come through your fault. I am leaving tomorrow for Pittsburgh where I have a position awaiting me and work that I hope will cause me to forget you and the great pain your faithlessness has caused me. (*The 42nd Parallel*, 186)

Moorehouse awaits the moment to wind up his relationship with Annabelle as he has planned many things after reaching Pittsburgh. It shows the lack of emotions in Moorehouse. He takes relationship as granted and focuses more on the act of minting money. In Pittsburgh, J. W. Moorehouse becomes an advertising expert for production of steel. He has developed an idea of winning public favour for his company. His powerful speech with manipulative attitude wins public attention and support. He becomes a good spokesperson of the government and manipulates public for capitalism. He provokes public and gives wrong information about the war. He creates a wrong illusion in people's mind about the war. He tries everything to satisfy his selfish motif. He understands that the best way to conquer people is to develop their need towards him. He makes others to depend upon him. He uses his power when they approach him. He does it in such a way that his subordinates to seek his help to complete their work. In this way, he establishes his superiority over them. His starvation of success never ends in Pittsburgh as a reporter. His selfishness brings him lack of humanity to sympathize with other fellow beings and his intelligence serves alone for his ambition. Moorehouse with his shrewd nature searches a job which can be more profitable. His smart move makes him as a chief of an "Information Bureau." For this success, he is awarded with a new marriage to wealthier woman Gertrude Staple, who belongs to a reputed family of Pittsburgh. Success keeps touching Moorehouse's feet and carries him from the post of Chief Information Bureau to the founder of a new discipline, "Public Relations." Like a lamp burns high just before it flickers out, Moorehouse's unlawful material life has brought him power, name and fame just before his destruction. He never works genuinely for working class people, but his sole interest is to raise his own living standard. He is least worried about his subordinates. He becomes money monger and his only ambition is to earn money. He moves like leopard to hunt power, money and coition. The following speech shows his intensity to convince the public with his mesmerizing words:

> American business has been slow to take advantage of the possibilities of modern publicity. . . education of the public and employers and employees, all equally

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servants of the public. . . co-operation . . . stockownership giving the employee an interest in the industry. . .avoiding the grave dangers of socialism and demagoguery and worse. It is in such a situation that the public relations counsel can step in a quiet manly way and say, Look here, men, let's talk this over eye to eye . . . but his main importance is in times of industrial peace. . . when two men are sore and just about to hit one another is no time to preach public service to them . . . The time for and educational campaign and an oral crusade that will drive home to the rank and file of the mighty Colossus of American up-to-date industry is right now, today. (***The 42nd Parallel,*** 247)

Moorehouse creates a kind of positive impression among workers. He miraculously convinces the subordinates with his intense powerful words, which make them to work hard. He has created his market. It is transparent that the basis of this exploitation is his craving for wealth and power. He runs after wealth blindly with the illusion that it will bring happiness forever. The truth is different which is unavoidable. Short cut way to achieve success could bring miseries and not happiness. Respecting the sentiments of others is an important trait of good human. Unfortunately, Moorehouse has failed in this count. A drop of poison can make entire pure water poisonous, like wise one group of capitalist immoral gang can make the entire surrounding poisonous. Finally, the material sickness gradually destroys the rich. They crave for material success from the moment of their birth. It can be seen in the case of J.W. Moorehouse. After his first marriage, he tries to furnish his capability of exploiting people. Eleanor Stoddard, J. W. Moorehouse's platonic mistress and Eveline Hutchins, Eleanor's friend also come under his influence and they dig their own grave. The novel deals with middle class man's high career ambition and love with excessive sexual desire. Almost every character craves for temporary pleasure and indulges in merry making activities. In support of each other's company, these characters try to reach higher position by hook or crook. Only in Annabelle Strang's company, Moorehouse appears to be soft:

She sat down on the bed and began to take off her dress, a little coolly he thought, but he'd gone too far to pull back. When she took off her corset, she flung it in the corner of the room. 'There' she said. 'I hate the beastly things.' She got up and walked towards him in her chemise and felt for his face in the dark. 'What's the matter, darling? She whispered fiercely. 'Are you afraid of me?' Everything was simpler than Johnny expected. They giggled together while they were dressing. Walking back along the beach to the Ocean House, he kept thinking: 'Now she'll have to marry me.' (***The 42nd Parallel***, 172)

From the above lines, it is clear that he takes advantage of her for his self-benefit. In that context, Lady Annabelle seduces J. W. Moorehouse to fulfill her requirement, which presents the changing trend of American womanhood. The writer discloses how material success gives only temporary pleasure and permanent pain through J. W. Moorehouse. Moorehouse's barren and lonesome life stands as a testimony to the failure of American Dream. He could not get peace. He craves for comfort and consolation for his mind. He has tried to get it from women by indulging in

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promiscuity. Unfortunately, he could not get success in the endeavor. Fenian O' Hara Mc Creary known as Mac is a professional agitator and belongs to a poor family in Chicago. He manages to get job for his skill as a printer. Previously, he has failed many times to get chance to prove his skill and his worth due to his poor background. He has spent his life in selling pornographic books and travelling aimlessly over the country in search of job. He ends up in Mexico finally, when revolution sets up fire. Mac's childhood is presented in terms of acquainted, friendly and innocent connection, with the domain of minorities. He has lost his moral values and virtues to earn power and happiness.

Mac begins his career as a working class man who lives a very simple life. Mac's big ambition turns him to an evil man. His father works as a night watchman in a new Haven factory and after losing his wife, he depends on his uncle Tim along with his two kids. After the demise of his father, Mac decides to leave Chicago in quest of a better life. Mac has grown up under the guidance of his money minded uncle. In his uncle's direction and guidance, Mac comes under the influence of evils of capitalism. His hardship from the childhood as a working class poor boy has made him to have an illusion of materialistic world. His circumstances make him understand the reality of wage system. As a low class labourer, he has experienced a bitter treatment from the hands of high-class people. He makes himself to stand against the capitalism stream. His early life provokes him to have "American Dream." He travels across the continent to California, and indulges in whoring, merrymaking, boozing out and stepping at inappropriate jobs. Meandering over the Goldfield, Nevada, he joins there in the miners' strike and he listens to the inspiring speeches of Big Bill Haywood. He prints provocative flyers for the International Workers of the World (I. W. W). Then he wanders down to San Diego, where he marries Maisie Spencer, who is an ambitious middle-class girl. Maisie works at millinery department of Emporium. She is unable to manage Mac's quick money making attitude, which makes her to stay separate from him. Mac's attitude towards life never changes and his thirst for money, power and a better life drags him towards hell. He fumbles for the clarity to formulate his aspirations. It is evident from his speech:

> I feel like hell. . . I wanta study an' work for things; you know what mean, not to get to be a goddam slave driver, but for socialism and the revolution an' like that, not work an' go on a bat an' work an' go on a bat like those damn yaps on the railroad. (*The 42nd Parallel*, 67)

Mac compares himself to a bat for his variable living place. He travels different places in search of real happiness. After his breakup, he escapes to Nevada to support the local I. W. W. in their struggle against the mine owners. The hunger for success degrades Mac's values and virtue. His dream to become a rich person is shattered. Mac is represented as a pitiful character who suffers from frustration of low wage and isolation. Proletariats have been treated as human cogs to satisfy the capitalists. They are exploited emotionally and physically.

The section "Newsreels" gives a clear picture of capitalism which dominates the labour class people who sweat to create their space and profit. Mac submerges again in compromise. The writer gives wide information about strikes, class warfare and trade union to the readers. Mac is rootless

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worker who is constantly searching for idealistic power but fails to fulfill his ambition. He works day and night but unable to accomplish pride in his work. Charley Anderson, another working classman starts life as an automobile mechanic. He is a son of a boarding housekeeper in Fargo. He is also a victim of labour exploitation. Satirically, here his brother Jim is the exploiter and pays him no money. Although Charley works hard in his garage, but he is not properly paid. Even though Jim is the brother of Charley, in the Lost Generation, blood relationship does not force the owner to rethink to favour the worker. Hence it is clear that the relationship becomes immaterial before the material success. Finally, Charley gets fame as an Aviator during the World War I. He earns money as an investor and a trader in the stock market. Gradually, he adapts corrupt practices to keep a pace with the rotten rich society. He ends up tragically, as he betrays his friend and tries to take advantage of his outstanding illegal profit. He dies in an accident when he is in an inebriated state. His money and status could not accompany his bare body.

John Dos Passos begins *The Big Money* as he has ended the first one *The 42nd Parallel*. Charley Anderson is the central figure of *The Big Money*. Money plays a vital role in Charley's downfall. He craves for huge wealth and ends up tragically. He has become a part of metropolitan life. He goes brothels, enjoys in bar, and drinks alcohol. He experiments with his life and he tries different illegal methods to earn more money. He is transformed as an adequate deceiver. Through his lies, he gains success and indulges in corruption. When he faces a labour dispute at Tern Aviation, his attitude is compounded with self-justification. Putting the management's case to Bill Cermak, he blurts out a kind of illiterate self- history and the defenses of a potential bully:

> But damn it, Bill, why can't you tell those guys to have a little patience . . . we're workin' out a profit sharin' scheme. I've worked on a lathe myself. . . I've worked as a mechanic all over this goddam country . . . we've got a responsibility toward our investors . . . if every department don't click like a machine, we're rooked. If the boys want a union, we'll give'em a union. You get up a meeting and tell 'em how we feel about it, but tell 'em we've got have some patriotism. (*The Big Money*, 279)

These lines show that Charley Anderson never hesitates to lie for his selfish motif. He uses all sorts of tricks to manipulate people to get his work done. Charley Anderson makes money and he learns to value it. He dies in an accident occurred in the rail road crossing. Nat Benton is a stockbroker like Anderson. Bill Cermak works under him. After the death of Bill Cermak, the unconcerned comment of Nat Benton on Cermak's death "After all, he was only a mechanic," (*The Big Money*, 288), shows the depth of the insensibility of upper class people. Bill Cermak's death does not bring any sympathy in Nat's mind and he compares harshly a man with a machine.

According to John Dos Passos, the real victims of the system are the working class people. In the trilogy, there is a constant conflict takes place between the workers and the rich people. Thus, Passos sympathizes with the working class men who are exploited by the capitalists. There is always the conflict between the rich and poor. Poor men toil hard to get material substance but in the process they lose all their noble values. Tim O'Hara blames the system:

. . . It's the fault of the system that doesn't give a man the fruit of his labour . . . The only man the fruit of his labour . . . The only man that gets anything out of capitalism is a crook, an' he gets to be a millionaire is short order . . . But an honest working' man like John or myself we can work a hundred years and not leave enough to bury us decent with . . . And who gets the fruit of our labour, the goddam businessman, agents, middlemen who never did a productive piece of work in their life. (***The 42nd Parallel***, 13)

The system is shaping youth either by rebelling against the rich or to live in their domination. The rich exploit the poor and there is no way out for the poor to escape. The working class people work day and night for their daily wage, but the profit goes to the businessmen, agents and others. Those rebelled against are defeated by the system, and those who dominate get more benefit from it. Through the section, "Camera Eye," historical events are captured. The two major kinds of social classes are shown in the *U.S.A Trilogy*: The influential rich class consists of John Ward Moorehouse, Charley Anderson, Richard Ellsworth Savage, Eveline Hutchins, and Eleanor Stoddard, and the prototype poor class consists of Joe Williams, Ben Compton and Mary French. They suffer from the class discrimination. They all come to the end with their shattered American Dream, and lack of peace and barren mind.

In *Nineteen Nineteen,* the writer depicts the extreme impact of the war and the clash of classes. Ben Compton is the labour agitator and he turns himself as a communist. He is sentenced to penitentiary in Atlanta for his opposition. He lives with Mary French, who is a radical and devoted worker for various labour movements sponsored by communists. These two characters stand firmly on their moral values and reject material enchantment. Finally, Mary French discovers that even the values such as honesty, loyalty and comradeship are made victims of the exigencies of organized radicalism. John Dos Passos introduces Morgan as an ambitious young business man, a banker. He hails from a rich family with legacy and he touches the milestone of professional success. Morgan like other capitalists never misses a chance to double his wealth by using the favorable condition. Towards the concluding lines of the biography, he depicts the reality: "Wars and panics on the stock exchange, machine gun fire and arson, bankruptcies, war loans, starvation, lice, cholera and typhus: good growing weather for the House of Morgan" (*Nineteen Nineteen,* 293). Morgan is not less than the other opportunist. Through the portrayal of the characters who are struggling for material success but in the process losing the values of life, John Dos Passos has thrown light on the moral degradation of the society. People focus more on luxury and wealth than emotion and sentiment. They are concerned with their own welfare. In this process, man becomes insensitive and never cares for others. Material success cannot give complete happiness to man. Peace is the most important requirement for man. Unfortunately, people from "The Lost Generation" have focused much on earning money and they have frittered away their life by indulging themselves in the unwanted deeds. If there is no place for moral values, the world turns to be chaotic and lawless. It turns to be barren land as observed by T.S. Eliot in his "The Waste Land" and it is aptly echoed by John Dos Passos in his *U.S.A Trilogy*.

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Struggle of the Proletariat and their Shattered American Dream in John Dos Passos's *U.S.A. Trilogy*

A Post-Colonial Study of Rohinton Mistry's *Such a Long Journey* and *A Fine Balance*

Priyanka Singla, Research Scholar and
Dr. Vijay Shankar Prasad, Research Guide
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Abstract

The present submission endeavors to put in a succinct and terse form the Post Colonial interpretation of *Such a Long Journey* and *A Fine Balance*-two outstanding novels by Rohinton Mistry who has emerged as a leading Indo-Canadian novelist of the recent times. As he is a Parsi by faith, his fictional sensibility has been nurtured by a unique historical background. Mistry has made a concerted effort to record some very unhappy and unpalatable episodes which depict the trauma that was faced by the decolonized Indian society when the country was placed under an Internal Emergency. It is natural that Mistry, whose understanding of the Indian society is profound, X-rays the troubles of those who are at the receiving end and represents the after effects of the colonial rule.

Keywords: Colonialism, Post Colonialism, Resistance, Decolonization, Minorities.

Life is a teasing and tiring tale of losses and crosses where the line between the worst and the best is very thin. In the midst of this paradox is situated man, classically diagnosed by Alexander Pope as "the glory, jest and riddle of the world" (110). Man makes friends to let them down and sets up friendly colonies to vanquish and rob his 'colonized' friends. Those who are defeated are pursued and slaughtered most mercilessly. Thus, cruelty is the basis of all colonialisms. All colonial set ups are degrading and debasing. In short, colonialism means tales of terrors, especially denoting the meanest and lowest side of man. Yet, it is a timeless phenomenon. As a result of colonizing practices and decolonizing efforts, Post Colonialism eventually developed as a concept and a theory, especially in Cultural Studies.

Colonialism is an ugly scar on the face of humanity. Yet, colonization is followed by decolonization as a matter of historical routine. Colonialism was an anarchic affair for many a millennia. But, as Europe took over, colonialism became a well-oiled machine. The English ruled the roost over colossal junks of the earth so that the sun never set over their empire. India was unlucky to be colonized by the English step by step. In due course of time, the English colonizers had to leave India bag and baggage. This left the vast masses of India at the mercy of

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local politicians. This left the vast masses of India at the mercy of local politicians. A lot of literature was published before and after August 15, 1947, which makes the watershed in India's history. This literature has been interpreted with the help of a unique literary concept known as Post-colonial literary theory. Post-colonial situation in India encompasses various vicissitudes. Rohinton Mistry's two novels showcase the post-colonial history of India specifically after the imposition of Internal Emergency. Post-colonial criticism functions like a barometer recording the changes of pressure in the political scenario that are thrown up after the attainment of independence. Rohinton Mistry fixes his ken on the tragic shape that the events take after the imposition of Internal Emergency. The Post-colonial approach is a very meaningful and powerful guideline for the interpretation of the avoidable torturers which were inflicted upon the helpless people. Post-colonial theory, of course, studies the sufferings of the society in the pre-independence as well as post-independence periods. The twist that was taken by the Indian politics after independence is indeed a tragedy too deep for tears, and too provocative for Post-colonial perceptions to analyze and interpret.

Mistry's cultural; historical and religious roots embody romance like fascinations and excitements. Jung, the psychologist, has asserted that human sub-conscious preserves some traits and traces of the traumatic experiences that had been suffered and put up with by even the remote ancestors in the distant past. So, it is clear that deep down in the darkest recesses of Mistry's psyche, there must be a sense of the traumatic anguish of some poor wounded name lodgings somewhere in his bosom. The calamities that men have faced at the hands of victors and conquerors will keep on simmering and smoldering the ooze through a man who suffers the poignancy of nostalgic memories and the analyst who has the gift of the creative talent. In Mistry's case, there is a unique blend of the man who suffers and the mind that creates.

Mistry's Such *a Long Journey* and *A Fine Balance* depicts the blows of fate that strike India as tragic calamities and catastrophes in the form of Emergency. *Such a Fine Balance*, the first novel of Mistry, is tour de force. *A Fine Balance*, a very impressive second novel by Mistry, helps the reader to explore a vast sea of experience. Mistry mentions how there was elation and ecstasy when India won freedom after centuries of slavery in 1947. He brings the reader face to face with the traumatic events which ensued with the imposition of Emergency under Indira Gandhi's Congress rule in 1975. "The immensity of the contrast is highlighted by Mistry in his inimitable forthright Indian English presentation of facts with a touch of his irony and humour", remarks Nilufar E. Bharucha (19). The Post Colonial account of the historical facts is presented by this Parsi writer very sincerely. The account of the Parsi community and its travails is the favourite theme of this Indo-Canadian novelist. Mistry never forgets to provide sociological studies of the rites and rituals of the Parsi community. At the same time, he offers a panoramic account of the plight and predicament of the man in the street during the oppressive and dictatorial regime of Indira Gandhi. Nilufar E. Bharucha observes in this regard: "Mistry's

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powerful novel makes a brave attempt to achieve a fine balance between the heavy odds pitted against the fragility of life and the ruthlessness of actual happenings at a troubled time in recent Indian history when the Emergency encouraged some politicians to check the rampant high birth rate by forced and unethical vasectomy and other cruel methods" (20).

Such A Long Journey records the agonies and anxieties that Indians had to face after independence. Mistry has selected Gustad Noble as the protagonist to highlight the disabilities which Indians were subjected to most painfully after the imposition of Internal Emergency. He describes the family background of Gustad Noble as a Parsi protagonist which shows how this unlucky character passes from one difficult situation to the other in the course of his life. He enjoyed life as the grandson of a well-to-do Parsi furniture dealer. Later on, he had reasonably good time when his father was at the helm of affairs. When the time came for him to be on his own, the ground beneath his feet began to slip and shake. Mismanagement and dissipation by a wayward uncle drove Gustad Noble and his family into a narrow groove as tenants of a two-room set in the Khodadad building. He hoped that Sohrab, his promising son, would help the family to recover the lost ground in the matter of pelf and prosperity. But, Sohrab, in essence, let him down. Her second son brought him into unnecessary clash with a Parsi neighbor and Roshan, his daughter, was a chronic patient and a constant drain on his purse. Major Bilimoria, a devoted friend, disappeared surfaced only to create unnecessary trouble for Gustad. The Shiv Sainiks began to wage a crusade against the domination of the Parsis. Major Bilimoria was involved in a bank scandal, involving Gustad in his scam unwittingly. Miss Kutpitia, an old hag, involved the family into one superstitious gaffe after another through Dilnavaz, Gustad's wife. Dinshawji, another loyal friend of Gustad, died of Cancer, leaving Gustad almost a companionless and a friendless character. Tehmul Lungara, another memorable character in the novel, dies in a freak accident which brings about a sort of compromise between the estranged father and the son.

Mistry is praised all over the world as a brilliant narrator of stories. In his novels, he presents a detailed narrative of the Parsi culture against the backdrop of Bombay which is a sort of mini-India. Being a Parsi Post Colonial writer, Mistry is also engaged in an effort to repossess his cultural territory. He is involved in creating a unique identity for himself because he is better described as Parsi 'Diaspora'. The diasporic background of the Parsis is unique. It is a community which is declining very fast. Aditi Kapoor remarks pertinently: "Unless something is done to augment their fast depleting numbers and to revive their religion, the Parsis, after an illustrious past, could well just fade out into oblivion" (*The Times of India*). Being a Parsi himself, Mistry is concerned about the fate of his community. As such, he has taken upon himself the responsibility to preserve a record of how they lived to some extent when the Parsis become extinct. His novel *Such A Long Journey*, not only presents the problems of Parsi Diaspora in the Indian situation, but also brings forward his anti-colonial resistance. Charu

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Chandra Mishra observes in this regard, "Almost all the characters of this novel are chosen from the middle-class Parsi background and are shown resisting the snares of power in their own idiosyncratic way" (101). Thus, Mistry has skillfully captured a sense of loss and nostalgia in the experience of the immigrants and the alienation of Parsis in India in his very first novel. His most outstanding feature as a creator of fables, characters and perspectives is that he belongs to the Parsi community. The bitter realities of the Parsis in the Post Colonial India find a subtle expression in his novel *Such A Long Journey*. He has emerged as a potent and perceptive historian of his community.

Such A Long Journey is a long, but sad journey that symbolizes a sad and sorrowful life. Most of the sufferings of Gustad Noble stem from the decline of the Parsi ambience. The story of Gustad's friend, Major Bilimoria, is an important sub-plot. He joins the R. A. W. and gets involved in the Mukti Bahini affairs. This situation is the outcome of the devious path that the history and politics of India after independence. Mistry shows the murky politics of India where millions are laundered at will. Such indeed is the history of most of the decolonized colonies in the Post Colonial context. He gives a detailed account of the Parsi superstitions which show that even after centuries of residence in India; the Parsis continue to stick to their centuries-old unscientific beliefs. The Parsi women always play a second fiddle like all Indian women. It is a profound analysis which can be categorized as gender study. The Parsis are a very miniscule, but meaningful, minority in India. Their rites and rituals provide a beautiful introduction to the non-Parsi readers.

Mistry's second novel, *A Fine Balance*, was published in 1995, four years after his first novel. This novel is a sort of epic in the sense that the story is spread over 752 pages. The novel consists of a lot of characters and a complex plot. However, Mistry artificially maintains a 'fine balance' among these two. The story takes the charmed reader across enormous avenues of experience, from the jubilation of independence in1947 to the nightmarish and sinister Emergency under the regime of Indira Gandhi in 1975. The wide contrast is brought forward by Mistry in his unique and straight-forward manner by presenting facts with ironical and humorous commentary. This novel puts forward a real picture of contemporary India during the Emergency with flashbacks to distant villages and towns before, during and after the partition.

A Fine Balance is essentially a Post Colonial work of fiction. It is natural that many Post Colonial themes seem to stand out prominently in this novel. Most Post Colonial writers in all the ex-colonies are in state of shock when they discover that the sufferings of the people under their own local rulers have increased many folds. The politics in the decolonized India began to move along a disastrously confrontationist road. The constitutional machinery broke down and the masses were divested of their Fundamental Rights. Even petty manipulators became awfully powerful. Dubious reforms were forced down the unwilling throats of the people with a

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vengeance. Sterilization of people was taken on a massive scale and all sorts of terrors were let loose to achieve quantitative targets. Poor people were herded and hounded together so that social reformers and vasectomy operators could flaunt the figures that they had achieved. Those who enjoyed some clout under the new dispensation regarded this as the most opportune time to settle their scores with those who had been eye-sores for them for a long time. Mistry's novel captures the degeneration and degradation of history and politics in a dark period of the Post Colonial times of India. The novel is packed with horrible incidents and episodes which show how the people were victimized in the name of high-sounding catch-words.

In *A Fine Balance*, Mistry shows how the Indians who got jockeyed into position of power; crush the weaker sections most ruthlessly. The callousness of those who vanquish the weaker countries has some rationale behind it. But, the inhuman suppression that local rulers indulge in is like the dagger that Brutus drove into Julius Caesar's heart. Another very vastly meaningful metaphor that has emerged out of Post Colonial literary theory is phrased as 'subaltern'. A subaltern is a junior officer in the army who generally listens and obeys. It is expected that he would never voice his concerns even in the face of most irrational assertions and injunctions. Colonial rulers impose their wills so mercilessly that the local people are no better than the voiceless and speechless subalterns. Mistry shows how in the caste-ridden and tradition bound social set up of India, the Dalit untouchables, the economically weaker people and even women and minorities are degraded and devalued into behaving like subalterns.

The concept of mutual relationship between male characters and female characters show a typical grip over this human association. Dina Dalal enjoyed the blessing of parental affection in her early days. When her brother began to support her, she realized the change in her treatment. Now she is not allowed to complete her studies. The boy selected for her is not approved of by her. Later on, she chooses an eminently suitable boy herself. Her brother does not accept this relationship whole-heartedly. Rustom Dalal meets with a fluke but fatal accident. Dina Dalal wages a relentless struggle to be viable and remain independent. She enters into a contractual agreement with Mrs. Gupta to undertake the stitching of garments for export. Though she is living in the rooms rented by her late husband, yet she is forced to violate the terms of the contract. Finally, she is thrown out of this rented house and has to fall on the goodwill and generosity of her brother. Mistry has traced Dina Dalal's career over a long period of time to show the implications of gender considerations. In the Dalit sub-plot, Dalit women have to oblige the landlord lobby comprising the well-to-do Thakurs. The non-cooperation by a Dalit woman leads to a very bitter reaction. The climax is reached at the time of voting when Narayan insists on casting his vote himself. The Dalit quarters are torched; their women are defiled through gang rapes and most of them are burnt alive. *A Fine Balance* shows that even after years and years of independence, women are still the object of harassment as they were during the

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primitive times. The gender study in *A Fine Balance* shows a remarkable sociological understanding and interpretation.

Rohinton Mistry has also felt very strongly for the hard and harsh treatment that the minorities get at the hands of the majority conglomerations. The inhuman treatment of Dalits is also the outcome of these people being a caste minority in the Hindu society. The existence of the minorities becomes even more risky and dangerous when there are communal flare ups. The Parsis are a permanent source of irritation and contempt for the Shiv Sena's hoodlums who are always baying for their blood. Mistry has thrown powerful and meaningful hints to highlight communal tensions in the decolonized Indian society. Post Colonialism signifies an advance, an up gradation in the status of the nation when there is a graduation from a subjugated colony to a surfaced nation. Yet, the new men who step into the shoes of expert colonial administrators fail to deliver the goods. People feel that they suffer more disadvantages than those under the previous regime. Both the novels of Rohinton Mistry bear a testimony to this Post Colonial truth. The two can be read as depicting the nation from Post Colonial perspective. The most tragic and disastrous event recorded by Mistry in both the novels is the imposition of Internal Emergency by Mrs. Indira Gandhi. However, the condemnation of the disastrous ill-effects of Madame Gandhi's misrule in the second novel, to wit, *A Fine Balance*, is more incisive, more fatal and more inhuman.

A deeper assessment of the two novels leads to the inevitable fact that there is a very clear case of evolution and development in the fictional art that Rohinton Mistry displays. *Such A Long Journey* is almost like an epic novel because it is dominated by the main protagonist, viz., Gustad Noble. The novel, in fact, shows that Mistry has depicted the careers of some persons whose vicissitudes he had watched very closely. In literature, themes which portray how dreams fail to get translated with reality are an abiding element. Though both the novels show how high hopes almost end in nothing, yet the second novel is a much more artistic achievement than the first novel. The dramatis personae in the second novel are more broad-based than the first novel. Class and caste divisions play foul in the second novel, though this element does not figure prominently in the first novel. The voluminous nature of the second novel shows that it is much more epical than the first one. The most operative terms in these two novels are 'journey' and 'balance'. Gustad Noble's long journey is so painful that an exclamation has been signified by the use of the determiner 'such' and in the other novel, the determiner is 'fine'. These two determiners serve as pointers to indicate that both the stories end on a sour note. In fact, Post Colonial history is poignantly sour and bitter. Such is life in all the countries which suffered under the colonial rulers and continue to suffer under power hungry people like Indira Gandhi. All this is shown wonderfully by Rohinton Mistry in the context of Post Colonial, decolonized Indian society.

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Scalar Adjectives in Dutch, Bangla and English

Projita Giri, Ph.D. Research Scholar

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Abstract

This research paper concentrates on scalar adjectives and their sub-classes from the point of semanticity. The framework by Broekhuis (2013) is followed here. The availability of the sub-classes is examined by data analysis. Two languages Dutch and English from the West Germanic group and Bangla from the eastern Indo-Aryan language family are selected for the present purpose.

Keywords: Dutch, Bangla and English, adjective, scalar, antonymous, context dependent, subjective/objective, measure, positive/negative valued and truly antonymous.

Abbreviations
POSS = possessive
CLA = classifier

Diacritics
* = grammatically incorrect
! = odd construction

1. Introduction

Adjectives which vary on a given scale representing a property assigned to the entities and are shown by modification linguistically can be defined as scalar adjectives. They belong to the semantic class set-denoting adjective. Broekhuis (2013) noted that "scalar adjectives seem to have the additional property of relating entities to certain positions on the scale that they imply."Giri (2018b) pointed out that "Scalar adjectives denote various degrees of a particular property which are possessed by the referents." This paper revolves around the nature of scalar adjectives and their various sub-types. The following section (2) elaborates different realizations of scalar adjectives with instances from the selected languages.

2. Classification of Scalar Adjectives

Depending upon the scale and the nature of boundedness on each side or both sides, scalar adjectives are sub-divided into six groups: Antonymous Adjectives, Context Dependent Adjectives, Subjective and Objective Adjectives, Measure Adjectives, Positive and Negative Valued Adjectives, and Truly Antonymous Adjectives. It is seen that such a classification is overlapping sometimes though they are more general than others. However, they are discussed with instances one by one below.

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2.1. Antonymous Adjectives

Scalar adjectives which come in pairs with opposite meanings and appear on a single scale are called antonymous adjectives. The following adjectives are the instances of the antonymous adjectives in Dutch.

Dutch

1) a. slecht 'evil/bad'   a′. goed 'good'
   b. klein 'small'   b′. groot 'big'
   c. gezond 'healthy'   c′. ziek 'ill'
   d. leeg 'empty'   d′. vol 'full'

In Bangla also antonymous adjectives are available.

Bangla

2) a. kʰɑrɑp 'bad'   a′. bʰɑlo 'good'
   b. cʰoto 'small'   b′. bɔɾo 'big'
   c. ʃusṯʰo 'healthy'   c′. ɔʃusṯʰo 'ill'
   d. kʰɑli 'empty'   d′. bʰorṯi 'full'

The adjectives given in the instance (3) are the antonymous adjectives in English.

English

3) a. bad   a′. good
   b. small   b′. big
   c. healthy   c′. ill
   d. empty   d′. full

It is examined that antonymous adjectives can behave differently based on contexts. The nature of the given scale for such adjectives can be expressed in many ways. They are illustrated below.

2.1.1. Scales that are Unbounded on Both Sides

Both the adjectives of an antonymic pair have various ranges on a scale, that is, they are scalar. The scale represented as *scale a* is unbounded on both sides. The referents do not have any limit to be *bad* and *good*. Again, on the scale there is a zone where none of them is applicable. The place is actually a neuter zone which implies that *bad* and *not good* are not same. In Dutch *goed* 'good' and *slecht* 'evil/bad' are such instances.

Scale a:

Scale of "goodness":

$$\longleftarrow \text{bad} \longrightarrow | \cdots \text{neutral} \cdots | \longmapsto \text{good} \longrightarrow$$

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Likewise in Bangla *bʰalo* 'good' and *kʰarap* 'bad' are two adjectives which appear on the two sides of the implied scale that is unbounded on both ends. Besides, in English also, *good* and *bad* belong to this category.

2.1.2. Scales that are Bounded on One Side

Measure adjectives of an antonymic pair come under this idea. One of them is placed on the bounded end and the other one is placed on the unbounded end of the scale. If *klein* 'small' and *groot* 'big' are on the scale, the adjective *klein* appears at the bounded end because the size of any referent cannot be smaller than zero.

Scale b:

Scale of size:
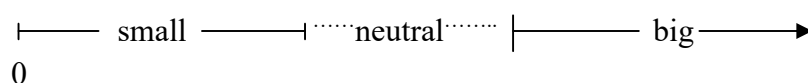
Dutch

4)   a.   klein 'small'   a′.   groot 'big'

The primeless examples in Bangla indicate boundedness and the primed examples are placed at the unbounded end on the scale.

Bangla

5)   a.   cʰoto 'small'   a′.   bɔɾo 'big'
        b.   bete 'short'   b′.   lɔmbɑ 'tall'
        c.   ʃoru 'narrow'   c′.   cɔorɑ 'wide'

Similarly, some examples in English can be given below.

English

6)   a.   small   a′.   big
        b.   short   b′.   tall
        c.   narrow   c′.   wide

2.1.3. Scales with One Absolute and One Gradable Adjective

Here one adjective indicates absoluteness, that is, the end of the scale and another one has various degrees (or different positions) on the scale. By means of scalar representation, it can be explained in the *scale c* below. It signifies that there is a certain point or state on the scale that implies *healthy* but the other adjective *ill* has several degrees on it.

Scale c:

Scale of illness:

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├───── ill ─────────────►
healthy
```
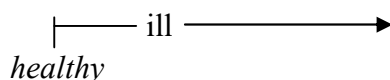
Similarly, Dutch also possesses such pair of adjectives which consists of one absolute adjective and one gradable adjective. Few examples are presented below.

Dutch

7) a.   brandbaar 'combustible'   a′. onbrandbaar 'incombustible'
    b.   bereikbaar 'attainable'   b′. onbereikbaar 'unattainable'

Some instances from Bangla can be mentioned. Interestingly, the instances of (8) show that the gradable adjectives (given in the primed examples) are formed by ɔ-affixation of the absolute adjectives.

Bangla

8) a.   pɔkko 'ripe'   a′.   ɔpɔkko 'unripe'
    b.   ʃɔmpurno 'complete'   b′.   ɔʃɔmpurno 'incomplete'
    c.   ʃɔt̪ 'honest'   c′.   ɔʃɔt̪ 'dishonest'
    d.   bʰɔɖro 'moderate'   d′.   ɔbʰɔɖro 'immoderate

English

9) a.   healthy   a′.   ill
    b.   ripe   b′.   unripe

2.1.4. Scales with Two Absolute Adjectives

A scale can be with two absolute adjectives which denote boundedness. They refer to two absolute states of an NP on the implied scale as in *scale d*. Such a pair of antonymous adjective includes *empty* and *full* which are not scalar.

Scale d:
Scale of "fullness":

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├────── Not full/empty ─────┤
Empty                       full
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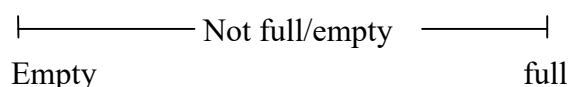
Dutch also has such type of adjectives which indicate absoluteness on the given scale. They are modified by the adverbs like *helemaal* 'totally' and *vrijwel* 'almost'. For examples,

Dutch

10) a.   leeg 'empty'   a′.   vol 'full'

Likewise *kʰali* 'empty' and *bʰorṭi* 'full' are absolute adjectives in Bangla. They are only modified by the adverbs like *ækɖom/ækebare* 'entirely'.

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Bangla

11) a.   kʰɑli 'empty'   a′.   bʰorʈi 'full'

In English *empty* and *full* indicate the boundaries of an implied scale as shown above. Along with this they have absolute property. They do not get modified by the intensifiers like *very* and *little* but some adverbial phrases such as *totally* and *almost* can modify them.

English

12) a.   empty   a′.   full

2.2.   Context Dependent Adjectives

It is already shown that in case of scalar adjectives, there is a neutral zone in which none of the adjectives of the antonymic pair is applicable. Though the scalar representations are similar to each other, the first one can be embedded within the second scale as shown in (a & b) of *scale e*. As a result, the placement of the neutral zone varies due to the size of two different referents. Again, some extra-linguistic knowledge is required to point out that particular zone on the scale.

Scale e:

a.   0   ↓10cm
     ├────small────┼····neutral····┼────big────→

b.   0   ↓10m
     ├────small────┼····neutral····┼────big────→
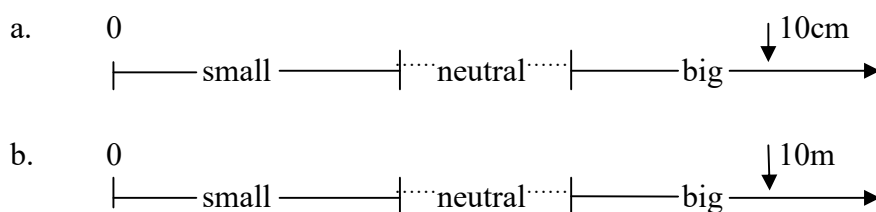
In case of Dutch the following examples are seen in (13).

Dutch

13) a.   Dezemuis   is klein/groot.
          this mouse is small/big
     b.   Dezeolifant isklein/groot.
          the elephant is small/big

Likewise, in Bangla the comparison set consists of two different animals like *iḍur* 'mouse' and *haʈi* 'elephant' in the following example (14). As they have huge size difference, two distinct scales are needed to measure them. For the mouse the scale is expressed in centimeters and for the elephant the scale is measured in terms of meters. Due to this fact, the neutral zones on the two implied scales vary from each other.

Bangla

14) a.   ei   iḍurtɑ   cʰoto/bɔɾo.
          This   mouse-CLA   small/big
          'this mouse is small/big.'

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b. ei   haṱita   cʰoto/bɔɾo.
    This   elephant-CLA small/big
    'this elephant is small/big.'

In the given examples, two animals (mouse and elephant) are taken having great difference in size. But in the both cases, the same measure adjective is used to denote the property size as found in (15).

English
15) a.   this mouse is small/big.
    b.   the elephant is small/big.

Apparently, it seems that in (16) the statement is true but the statement in (16b) is false because any tiger is bigger than other animals like cat, dog, mouse etc. But when the comparison set is defined in terms of same type, one scale will be enough to measure them. In (16) the two tigers are actually in comparison belonging to two different places (provinces) of India: West Bengal (Sundarban) and Karnataka. As a result, it is inferred that the tiger of West Bengal is bigger than the tiger of Karnataka. Here it is clear that to have the comparative sense we need some contextual information. That is why; they are named 'context dependent adjectives.'

Bangla
16) a.   ʃunḏorbɔner   bagʰ   bɔɾo.
            Sundarban-POSS   tiger big
            The tiger of Sundarban is big.
    b.   kɔrnatɔker   bagʰ cʰoto.
            Karnatak-POSS tiger small
            The tiger of Karnatak is small.

2.3. Subjective/Objective Adjectives
There is another set of adjectives called *subjective adjectives* which rely on the speaker's perception. They indicate positive or negative evaluation of the modified NP. The embedded clauses with *vinden*-construction show up such type of adjectives. The examples of Dutch are presented in (17).

Dutch
17) a.   Ik vind Shakespeares drama's   saai/boeiend.
            I consider Shakespeare's tragedies boring/exciting
    a'.   Ditboek   is interessant voor elke taalkundige.
            this book   is of.interest to every linguist

In Bangla *bʰalo* 'good' and *kʰarap* 'bad' are respectively positive and negative valued subjective adjectives as the evaluations are based on the speaker's judgment.

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Bangla

18) a.   bumbɑ mone kɔre mɑmpi bʰɑlo/kʰɑrɑp.
             'Bumba considers Mampi good/bad.'
     a′.   ei boitɑ ʃɔkol bʰɑʃɑbid̪er kɑcʰe ɑgrohoɟɔnok.
             'This book is interesting to all linguists.'

In English *exciting* and *interesting* are positive valued subjective adjectives and *boring* is negative valued subjective adjective.

English

19) a.   I consider Shakespeare's tragedies boring/exciting.
     a′.   This book is interesting to every linguist.

On the other hand, the measure adjectives which can be modified by nominal measure phrases are *objective* ones as they have certain measurement implying a point on the scale. *lang* 'long' in Dutch is an objective adjective.

Dutch

20) De weg is twintig meter   lang.
     the road is twenty meters long

In Bangla *lɔmba* 'long' is an objective adjective because nouns like *ʃari* 'saree' can be measured by a scale. The measurement may turn into falseness as not having the measurement *baro haṯ* 'twelve hands' as stated in the following example.

Bangla

21) ʃaritɑ   baro   haṯ   lɔmba.
     Saree-CLA twelve hand long.
     'The saree is twelve hand long.'

In English *long* is an objective adjective because it indicates a certain point on the scale and it can be modified by the nominal measure phrase like *twenty meters*. Such measurement can be true or false.

English
The road is twenty meter long.

2.4.   Measure Adjectives
Study shows that measure adjectives may have different functions in languages. They can be sometimes used neutrally and sometimes to form natural questions. Now the following sub-sections represent them with instances.

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2.4.1. Neutral Interpretation

The measure adjectives are used as complements losing the meaning expressed by the antonymic pair. Moravcsik (2013, p. 52) stated: *"this neutral interpretation is possible only for one member of each pair of adjectives – the one that designates 'larger extent' as opposed to the one referring to 'less extent'."*

Dutch shows that positive valued adjective are used to make neutral form where the negative valued adjective is not applicable.

Dutch

22) a.   De weg is   twintig meter lang/!kort.
            the road is twenty meters long/short
     b.   De weg is maar twintig meter lang/!kort.
            the road is only twenty meters long/short

In Bangla *cɔɔra* and *ʃoru* make a pair of antonymous adjectives. But the first one of them only can be used in neutral sense. The presence of the adverb *ma̱ṯro* 'only' before the nominal measure phrase *ægaro mitar* 'eleven meters' denotes that only the positive valued adjective can occur in such context.

Bangla

23) a.   ras̱ṯata ægaro mitar cɔɔra/!ʃoru.
            'The road is eleven meters wide/!narrow.'
     b.   ras̱ṯata ma̱ṯro ægaro mitar cɔɔra/!ʃoru.
            'The road is only eleven meters wide/!narrow.'

English

24) a.   the road is twenty meters long/!short
     b.   the road is only twenty meters long/!short

In the example in (24) in English signifies that the NP *the road* has a certain measurement which is denoted by the adjective *long* in general sense. There is no sense of comparison rather it implies a neutral meaning. This becomes evident from the use of adverbs like *only*. So, it can be said that *long* is the neutral form of the relevant antonymous pair: *long* and *short*. Besides, the other element *short* with negative evaluation cannot be used to imply neutral meaning.

2.4.2. Natural Questions

The measure adjectives which have positive value can be used to form natural questions in interrogative sentences.

Dutch

25)   Hoe lang/!kort is dezeweg?

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how long/short is this road

In Bangla also the positive valued measure adjectives are used in interrogative constructions as given below.

Bangla

26)   rasṯata   kɔṯo cɔorɑ/!ʃoru?
        road-CLA how long/short

        Similarly**,**

English

27)   How long/short is this road?

2.4.3. Contextual Information

The negative valued adjectives are used to mean that the speaker has some prior information about the measurement of a particular entity. The example in (28) presupposes that s/he knows beforehand that the road is short.

Dutch

28)   Hoe kort   is dezeweg?
        how short is this road

If a question is formed with a measure adjective like *ʃoru* 'narrow' by a speaker as presented in (29), it signifies that s/he has prior information that the road is actually narrow.

Bangla

29)   rasṯata   kɔṯo ʃoru?
        Road-CLA how narrow

English

30)   How short is the road?

2.5.   Positively/Negatively Valued Adjectives

Subjective adjectives which depend on language user's view may have either positive value or negative value ascribed to the property. They do not imply subjective scale but express some evaluation by the speaker. However, the primeless and primed examples will gradually present negative and positive valued adjectives. Examples are found in Dutch.

Dutch

31)   a.   ongehoorzaam   a′.   gehoorzaam
                'disobedient'   'obedient'

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In the instance (32), the adjectives *kotʰin* 'difficult' and *ɔbaḍḍʰo* 'disobedient' are negative valued adjectives as given in the primeless examples and *ʃoɟa* 'esay' and *baḍḍʰo* 'obedient' belong to the positive valued adjective group.

Bangla

32)	a.	kotʰin kaɟ	a′.	ʃoɟa kaɟ
		difficult work		esay work
	b.	ɔbaḍḍʰo cʰat̪ro	a′.	baḍḍʰo cʰat̪ro
		disobedient student		obedient student

In English *difficult* and *disobedient* have negative value and on the other hand, *easy* and *obedient* are positive valued instances as given in (33).

English

33)	a.	difficult work.	a′.	esay work
	b.	disobedient student	a′.	obedient student

2.6.   Truly Antonymous Adjectives

Truly antonymous adjectives make a pair of adjectives where an adjective and its opposite ones appear in complementary distribution. They are also termed as 'polar adjectives.' It can be inferred: '*X is more A than Y*' implies '*Y is more A′ than X*'. Thus, the inference explains the situation where A and A′ represent antonymous adjectives. In the following instances in Dutch, Bangla and English the primeless examples and the relevant primed examples make pair of truly antonymous adjectives.

Dutch

34)	a.	veilig 'safe'	b′.	gevaarlijk 'dangerous'

In Bangla *nirapɔḍ* 'safe' and *bipɔḍɟɔnok* 'dangerous' occur in complementary distribution. When one element is used in a sentence, the other element cannot appear in that particular context.

Bangla

35)	a.	bʰalo 'good'	a′.	kʰɑrap 'bad'
	b.	ei ɟajgata nirapɔḍ	b′.	oi ɟajgata bipɔḍɟɔnok
		this place-CLA safe		that place-CLA dangerous
		'this place is safe.'		'that place is dangerous.'

English

36)	a.	good	a′.	bad
	b.	safe	b′.	dangerous

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Outcomes

The findings of this research paper can be outlined here. Firstly, it is evident that scalar adjectives belonging to the semantic class set-denoting adjectives are found in all the three selected languages Dutch, Bangla and English. Secondly, when the question of semantic classification of scalar adjectives comes, it is seen that the categorization also prevails in Bangla and English like Dutch. That is, antonymous adjectives, context dependent adjectives, subjective and objective adjectives, measure adjectives, positive and negative valued adjectives and truly antonymous adjectives are found in the mentioned languages. Thirdly, when antonymic adjectives are scrutinized in them, the study exhibits that the application of Dutch framework is also pertinent to Bangla and English.

Data Representation

In the present paper, examples are catered from the three selected languages Dutch, Bangla and English. Here Dutch data is collected from secondary resource, Bangla data is transcribed with International Phonetic Association symbols and finally English data is given in Roman script. Besides, some scales are represented with English glosses.

Acknowledgement

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The Dramatic Art and Vision of Eugene O'Neill

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Abstract

This paper is an attempt to analyse the dramatic art and vision of Eugene O'Neill who is dramatist and a playwright with a great imaginative zeal and a broad experience of life. This article deeply analyses the projection of recurrent themes and autobiographical elements as focused upon in h is plays and also shows how the personality of Eugene O'Neill is designed and moulded by his lived experience as a American Playwright.

Eugene O'Neill

Eugene O'Neill, one of the greatest of modern American play wrights, is ranked among Bernard Shaw, Ibsen and Strindberg. Having given a new intensity and depth to American drama, he is said to have seen human nature in its stark nakedness and depicted it most truthfully. He believed that the real work of an artist to depict life as he sees it and this must be performed by him without fear. This is what he did rather strongly in his plays. Being the severe and serious critic of modern civilization and especially of the American way of life, O'Neill strongly believed that by concentrating too much on the production of wealth and the pleasures of luxuries and other material things of life, the American people had lost their original integrity and purity.

O'Neill also believes that man has a dual personality. The personality which he shows to others is often a cover under which he deliberately hides his real self. O'Neill's effort as a dramatist was to uncover that hidden personality by removing the mask that a man normally wears. That is why in many of his plays he makes use of masks under which the characters manage to hide their real selves. This innovation which O'Neill introduced in the American theatre rather successfully. No doubt, he had his hand in contributing new drama. His is purely an objective kind of drama showing the working of man's mind and conscience. He belongs to the expressionistic school of drama and is often called the dramatist of protest. He has really protested against the prevailing surface realism or naturalism. His drama is "pre-occupied with spiritual values, inner conflicts, anguish, failure and pride. His use of mask, asides

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and expressionistic techniques in his plays reveals his profound interest in experiment and innovation". (Mehta, 1)

Such a great dramatist was to James O'Neill and Ella Quinlan on 16th October 1888 in an up-town family hotel named Barrett House in New York. His parents were ardent Catholics. Having spent his early educational period in Catholic schools, O'Neill studied for four years at the Betts Academy at Stamford from 1898 to 1902. From there, he moved to Princeton where he joined the University for studying law. But law did not suit him. He was soon attracted by drama. In the autumn of 1914, O'Neill entered G.P. Baker's Academy at Harvard to take lessons in playwriting. It is where he learnt a good deal of playwriting. He has to his credit publication of such plays as 1. **Beyond the Horizon,** 2. **Anna Christie** 3. **Desire under the Elms,** 4. **The Great God Brown,** 5. **Lazarus Laughed,** 6. **The Iceman Cometh,** 7. **A Moon for the Misbegotten** 8. **Long Day's Journey into Night.** As the leading American dramatist, he had such literary triumphs as award of Pulitzer prize and Noble Prize for Literature which he received for his plays like **Beyond the Horizon, Anna Christie** and **Long Day's Journey into Night.**

Euripides in Greek drama and O'Neill in modern drama stand out prominently as the great representatives of the two great moments in human history. They have much in common. They rebelled against the diction and the conventions of the theatre, brought forth a natural sense of melody and revealed profound sense of the dramatic. They tested theories, found shelter in none. Their spiritual yearnings found a new expression in an intensely traditional form. They created a new taste for ideas. Their problems are those of human beings; i.e., problems of religion, war and women peculiar to man. They tapped mercilessly but judiciously the customs and ideas of man to discover and unravel their hollowness. In the words of Robert F. Whitman, "Throughout his life, O'Neill sought a dramatic medium with which to explore the human soul. He tried many methods, some of them as radical as anything attempted in the American theatre.

O'Neill was primarily the writer of tragedies and he had tragic conception of life. He believed that a really worthwhile life is always tragic. In his words, nobility of life can be found only in tragedy. O'Neill was torn between two opposed impulses, one-a desire to separate himself from the world, a passion for privacy and the other being a need to explain and justify himself to the world. O'Neill reveals as well as conceals himself to the world in his writings. But finally he put everything in **Long Day's Journey into Night** which he wished to be withheld from the public till decades after his death. He always wrote from his own life rather boldly. From the time Eugene O'Neill discovered his own latent as a dramatist, what obsessed him was one common theme i.e., the story of his unfortunate family. When he started writing the plays **Long Day's Journey into Night** and **Iceman Cometh** in 1940, it was nothing but a great agony from the beginning. Carlotta' makes note of O'Neill's suffering as:

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"How would come out of his study at the end of a day, gaunt and sometimes weeping. His eyes would be all red and he looked ten years older than when he went in the morning". (p.170)

No other dramatist drew so fully on his own life for material for his drama as O'Neill did. In **Long Day's Journey into Night,** O'Neill has changed the name of his family. Tyrone – the name which he has chosen reflects his pride in his Irish ancestry. This name is derived from the country in Ireland, where the O'Neill's had ruled as warrior kings. He has retained the Christian names in **Long Day's Journey into Night** except in his own case. His father thus becomes James Tyrone, O'Neill's mother was generally known as Ella O'Neill, but in **Long Day's Journey into Night** her Christian name Mary is used with good reason. The name evokes the Virgin Mary and is appropriate for one who was more fit for the convent than for the home where the role of the wife and mother was too hard for her immature nature. Jamie, the brother, is given the same name, but O'Neill has chosen to call himself Edmund, the name of a brother who died in infancy. This dead child is mentioned in the play and more interestingly he is given the name Eugene.

Long Day's Journey into Night like many other plays of O'Neill, is a long one, by the closing of which Mary Tyrone enters the living room where the family has been waiting. She looked as if lost in a morphine induced fog. Carrying her wedding gown, she looked as though she had at last cleansed herself of adult experience and her face is unbelievably innocent. As among her sacrifices as an actor's wife, she has long listed her rootless, homeless life. Over the years because of her marriage, she had to accept isolation unwillingly. Now she avenges by distancing herself from her family:

"Aware of them merely as she is aware of other objects in the room… familiar things she accepts automatically as naturally belonging there but which she is too preoccupied to notice". (p.713)

Edmund's summer cold has been confirmed as tuberculosis just as Mary's isolated behaviour is now being confirmed as a symptom of her addiction. Mary is trying to become a run. There are obviously two images prevalent – negative and positive elements are now super imposed and inseparable. In the positive image, the mother has left the world and is elevated into saintliness. In the negative image, the mother has abandoned her family, leaving them to their need. As a remarkable expression, it is grief transcending itself into an acceptance of the myth of virginal innocence, within which the mother hides. **Long Day's Journey into Night** has great clarity as well as content. It is possible to locate here the single stand of its composite mother-figure, particularly as the "mother" and "son" play out roles in relation to each of other. The first of these is the innocent son and the worshipped, distant mother. Here, mother is portrayed as Madonna figure and source of forgiveness. The next is the isolated rejecting mother, and the abandoned son.

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The positive image of the mother described as "good" idealized mother, resembles the Virgin Mary whom she worships. Many Tyrone is a described as possessing "the simple, unaffected charm of a shy convent-girl youthfulness she has never lost – an innate other worldly innocence" (p.13). In this regard, she is the suffering mother worried by circumstances of a life for which she was unprepared too soon taken from this "convent", she has indeed never left, a ghost within her past – "only the past when you were happy is real" (p.104). In this way, her family too identifies their past as well. Just like the mother, all are attached to a past, is remembered as a golden age and a past to which they were in possession of their more "real" selves.

Often Mary is found displaying toward Edward a "detached motherly solitude" (p.91), a "detached impersonal tone" (p.61) and she as well has the effect of weakening and infantalizing him, keeping him attached to her as a perpetual child, as she assumes her nun-like personality. The mother's attitude vacillates between genuine concern which can only remind her of Edmund's in causing her own illness. She not only blames his birth, but she also blames her present relapse, upon his current illness. So that the present time is the repetition of the past. It is reminder of her younger son's original sin. "Putting her arm around Edmund's shoulder – with a fond solitude which is at the same time remote". (p.67)

The figure of Evelyn in **Iceman Cometh** in many ways resembles Mary Tyrone. Both are "nice" innocent girls married to men who travel, consequently leaving them alone for much of the time. Both have remained throughout their marriage virginal. Hickey complains that he cannot be "himself" and like James Tyrone, he prefers the company to men in bars to girls. The roles of "mother" and "son" were even more clearly played by Hickey and Evelyn, Paralleling to those of Mary and Edmund in **Long Day's Journey into Night.** The mother as innocent Madonna, withdrawing herself from worldly affairs, and the mother as destructive, guilt-provoking and abandoning her family, **Long Day's Journey** presents, as its final image, Mary's simultaneous "good" and "evil" as a paradox to be accepted without judgement.

O'Neill, for a portion of his career experimented with reviving the use of classical masks. In **Strange Interlude,** instead of actual marks, O'Neill used a mask-like technique of the double voice so that each character is heard speaking in both a stream-of-consciousness soliloquy and in more formal voice. In **Long Day's Journey into Night,** one of Mary Tyrone's guilt provoking weapons is just this double voice. Here one can note that instead of there being two voices, her doubleness of speech resembles again a super imposition of two selves which conveys simultaneously a Madonna like forgiveness and understanding always undercut by anger.

"Don't' think I'm finding fault, dear.

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You must do as you please. I won't mind" (p.83)
"…………………….. I know you didn't mean to humiliate me.
I know that was the way you had to do everything". (p.85)

Evelyn's sweet stooping is, like Mary's, a purposeful means of "humiliating" Hickey, generating in him the crippling guilt. Although he is able to acknowledge only tentatively her passive anger, the other mother-figures in **Iceman Cometh,** Rosa Parritt and also Hope's long deceased wife, are revealed as overtly hostile and entrapping. In this way, reinforcing the sense of female evil is permeating the play.

In O'Neill's plays there is another variant recurring theme. It is that of the wronged mother-figure saved by her son. This mother is often shown to be literally sick, with an illness caused by the male. **The Straw All God's Chillan** and **Days Without End** contain examples of this pattern. In **Mourning Becomes Electra** and **Desire Under the Elms,** the son seeks to save the mother by avenging the father who wrongs her. In both **Long Day's Journey** and **Moon for the Misbegotten,** death is more characteristically viewed as a return to lost innocence. It is describes as a condition of womb-like protection and associated with the mother. Indeed, O'Neill's journey as a dramatist, his consistently autobiographical, family drama, can be seen as analogous to Mary's Wistful search, for something she has lost. Edmund's position thus reflects Mary's characteristic bifurcation.

O'Neill had a great imaginative zeal and a broad experience of life. The audience were overwhelmed by the sheer power of his plays. Although O'Neill is capable of writing eloquent prose, there is very little poetry of language in his plays. No other 20^{th} century poet had experimented with art so broadly as O'Neill who throughout his life searched fruitlessly for a kind of relationship between himself and life which is a condition and feeling of belonging to a home in this universe.

> "In such a world-death, darkness and doubt-illusion is the only protection and hence O'Neill's plays at their deepest level, are concerned, torment edly and complexly with the endless ambiguities of the relationship between illusion and reality" (Raleigh, 99)

To conclude, one can easily find through evaluation and analysis of O'Neill's plays the domination of the mother-image and the autobiographical elements. Through a study of the development of his autobiographical themes within their various permutations, one can understand that everyone of Eugene O'Neill's plays owes something or other to an incident in his life.
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Taxonomies: A Tool to Further Educational Outcomes and Design Learning Activities Consistently

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Abstract

The aim of the present study is to examine three models of education taxonomy which complement each other. The need to evaluate English language learning as a second language is very profound within the basic premises of higher education. Taxonomies, or classifications, organise the different approaches of learning as knowledge is multi-layered. Taxonomies help to classify the different types, complexities and positions of learning taxonomies that guide in helping students reach greater depth or complexity of understanding.

Keywords: taxonomy, English, learning, student, Bloom, Fink, Solo.

Introduction

In spite of the evident widespread awareness that English enjoys a global language status, our insight of English language learning at the higher education level has been explored to a relatively limited extent. The poor English language skills among the undergraduates and graduates is a recurring issue confronted by the English language teachers' in India. An effective framework for learning, teaching, and assessing English language at the Engineering education needs to be pursued coherently.

The main goal of teaching English at the college level is to facilitate English language skills and empower their pursuit of, higher education and global employment. In spite of putting in several years of studying English at the non- English medium schools in India, most of the students complete their schooling with exceptionally limited English language skills. This primarily adds on to the responsibilities and difficulties of the English teachers at the university level.

In India, English language policies carry a complex status riddled with larger issues of political, social, and practical contexts. The language education policymakers face the difficult task of planning goals and strategies that are ultimately linked to teachers and learners who are effectively not involved in the process of developing the policies. The teachers however are not actively involved in policy making process though they are primarily accountable for the implementation of the guidelines. They are to follow the curriculum and textbooks without relevant training and facilities. Teachers can see the usefulness and weakness of any given curriculum for they know what is actually happening in the classroom and can perceive what policy-makers cannot. (*Educational Action Research, 19*, 417). The

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teachers' practical experience and students' capabilities should be looked into with much more focus to ensure better credibility to the learning system.

The numerous theories of second language learning and teaching do not work in all contexts unless they are adapted and applied effectively. The teachers and learners who the primary the participants need to be understood comprehensively to implement any specific language teaching approach. The use of the communicative approach to English language teaching (CLT) is very popular around the globe. But identifying practices that could be applied appropriately for the local classrooms in India is as much important to ensure that the goals of language programs are met.

Language learning involves various styles and approaches to learning. Nunan (1986) claims that there exists a clear mismatch between teachers' and learners' perception in the current teaching method. It also a widely accepted fact that there is no best method in English language teaching (ELT). Learning and acquisition are terms debated actively in the second language learning forums. Krashen declares that there are several ways in which the classroom can promote language acquisition and that intake is easily reached by means of substantial communicative activities supplied by the teacher. (Krashen,2002). Profound impact on the basic premises of a pedagogy gives rise to a quest for educational methodologies that can meet society's demands for learning and teaching of English. Though the role of the learner has changed from the teaching perspective and dramatic changes have taken place in the way languages are taught. The need to evaluate English language learning as a second language is very profound within the basic premises of higher education.

In India an under graduate program is anticipated to develop the student's thinking and decision-making ability. In order to ensure and achieve this perceived position the objectives of this program are framed overtly. Based on the direction of the National Bureau of Accreditation (NBA) and other experts, the buzz word for all Engineering Institutions and Universities in India is "Outcome Based Education and Accreditation". NBA insists that institutions should practice the three learning domains of the teaching learning process viz., cognitive, psychomotor and affective domains so that the students can advance their knowledge, skill and outlook progressively. Though the technical subjects are framed on objectives guided within Bloom's taxonomy it is the English language learning that remains unkempt in the engineering course framework. This language is an important part of educational development. English as an international language is a high-demand subject of learning which continues to experience growth across the country and world. In an increasingly globalized economical world and in interacting across cultures like never before, the importance of learning English has turned out to be undisputable. Taxonomies have been established to help classify the different types, complexities and positions of learning taxonomies that guide in helping students reach greater depth or complexity of understanding. Taxonomies, or classifications, organise the different approaches of learning as knowledge is multi-layered. this paper reviewed theoretically three popular learning cognitive taxonomies which complement each other in their utility and validity in furthering educational outcomes.

Bloom's Taxonomy

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An educational psychologist Benjamin Bloom (1956), working at the University of Chicago developed his taxonomy of Educational Objectives. His taxonomy of learning objectives has since become a vital instrument in organizing and understanding the learning process. This study deliberated three taxonomies before adopting one for framing the questionnaire. Later in the 1990's, a former student of Bloom, Lorin Anderson with David Krathwohl, revised Bloom's Taxonomy and published Bloom's Revised Taxonomy in 2001. Bloom's Taxonomy of Educational Objectives involves of three domains namely Cognitive Domain, Affective Domain and Psychomotor Domain. All the three domains involve a multi-tiered, hierarchical structure for organising learning in the increasing levels of complexity. The taxonomy naturally leads to classifications of lower- and higher-order learning. In Bloom's Taxonomy "synthesis, evaluation, and analysis" level is categorised as higher-order thinking (HOTS), whereas "knowledge and comprehension" is lower order thinking.

The following are the definitions of Bloom's Taxonomy levels according to Bloom himself and other researchers:

Knowledge: Knowledge represents the lowest level of learning outcomes in the cognitive domain. This includes recalling a wide collection of material, from precise facts to complete theories. Though, all that is required is remembering the appropriate information

Comprehension: Bloom (1956) defined comprehension as the facility to understand the meaning of materials. This domain involves awareness of the literal message contained in communication and being able to grasp the relationships between each of these elements. (Truschel & Deming, 2007).

Application: Bloom (1956) defined application as the ability to use learned material in new and real situations. This domain may consist of applying rules, methods, concepts, principles, laws, and theories.(Truschel & Deming, 2007).

Analysis: (Bloom, 1956) defined analysis as the ability to break down materials into constituent parts to understand its structural organisation. Analysis distinguishes facts and inferences and decides how the parts relate to one another and to a complete structure. (Truschel & Deming, 2007).

Synthesis: Bloom (1956) defined synthesis as the capability to fit parts together to form a new idea. Truschel & Deming (2007) defined Synthesis as the fifth domain and refer it to the ability to make judgments based on criteria or standards or to combine parts to form a new concept or idea.

Evaluation: Bloom (1956) defined evaluation as the ability to judge the value of materials (statement, novel, poem, and research report) for a given purpose. This domain is the highest in the cognitive hierarchy because it contains elements of all the other categories as well as conscious value judgments based on clearly defined criteria.

Revised Bloom's Taxonomy

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In the 1990s, Lorin Anderson revised Bloom's taxonomy as it reflects different forms of thinking, which is an active process that requires more accurate verbs. The subcategories of the six major categories were replaced by verbs, and several subcategories were reorganized. The revised Bloom's Cognitive domain has a hierarchy of categories that capture the process of learning, from simply remembering information to creating something new: Remember Understand Apply Analyse Evaluate Create.

Denise Tarlinto (2003) defined Lorin Anderson's taxonomy levels as follows:

1- Remembering: the ability to recall, restate, and remember learned information
2- Understanding: the ability to grasp the meaning of information by interpreting and translating what has been learned
3- Applying: the ability to make use of information in a context different from that in which it was learned.
4- Analysing: the ability to break learned information into parts to understand said information.
5- Evaluating: the ability to make decisions based on in-depth reflections, criticisms, and assessments.
6- Creating: the ability to create new ideas and information using what was previously learned.
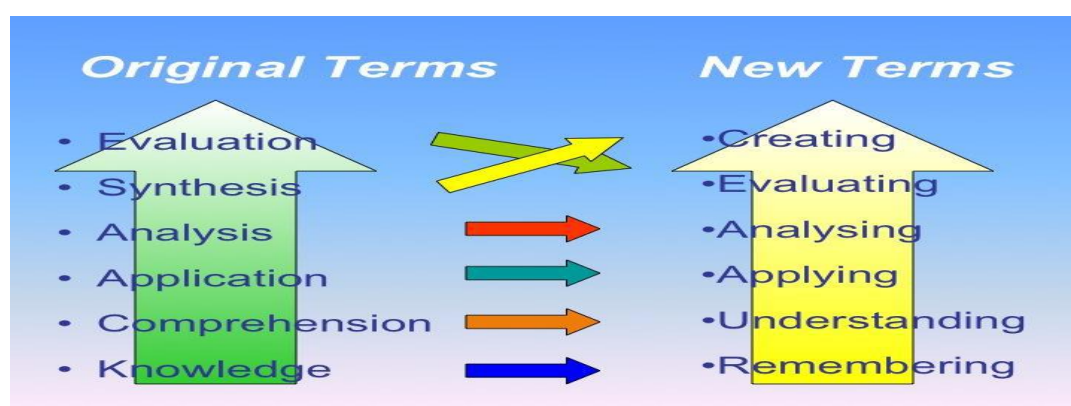
Fig.1(Pohl, 2000, Learning to Think, Thinking to Learn, pp. 7-8)

Krathwohl (2000), argued that both versions old and revised Bloom's taxonomy are essentially alike. He explained that it was a matter of verb vs. noun. He recommended that the revised version gives better placement of the levels to teachers' usage. He observed that synthesis and evaluation were exchanged. The revision represents a tangential proposition. David Krathwohl, one of the editors of the original taxonomy, worked in partnership with seven other educators to produce the revised Bloom's Taxonomy.

Biggs SOLO Taxonomy
The Structure of the Observed Learning Outcome (SOLO) Taxonomy was devised by Biggs & Collis (1982) distinguishes the complex levels of understanding to describe and assess student learning. The SOLO model classifies students' learning outcomes from any activity, unit or classroom programme. It can be used to easily sort learning outcomes into three levels of knowledge: • surface

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knowledge • deep knowledge • conceptual (or constructed) knowledge. Biggs suggests the levels in SOLO with appropriate verbs describing activities learners cannot do yet as well as those they can do to indicate the level of demand for outcomes of learning. In evolving SOLO, Biggs and Collis scrutinized the effect of student learning, such as: students' prior knowledge and errors, intentions and goals about education, and their learning approaches.

Atherton (2005) provides an overview of the five levels that make up the SOLO taxonomy:

1. Pre-structural: At this level student is simply acquiring bits of unconnected information, that has no organization nor do they make any sense.
2. Unistructural: On this level simple and obvious connections are made, but their significance is not grasped by the student. Simple and noticeable connections aremade but broader significance is not understood. The associated learning verbs are: identify, memorise, do simple procedure.
3. Multi-structural: Though a number of connections may be made on this level, the meta-connections between ideas and concepts around an issue are disorganised and overlooked, as their meaning for the whole is lacking. The related learning verbs are: enumerate, classify, describe, list, and combine.
4. Relational level: When the student reaches this level is able to appreciate the import of the parts in relation to the whole. The related learning verbs are: compare/contrast, explain causes, integrate, analyse, relate, and apply.
5. Extended Abstract: Herein student makes connections not only within the given subject area, but also beyond it. Understanding is transferable and generalizable to different areas. The related learning verbs are: theorise, generalise, hypothesise, reflect and generate.
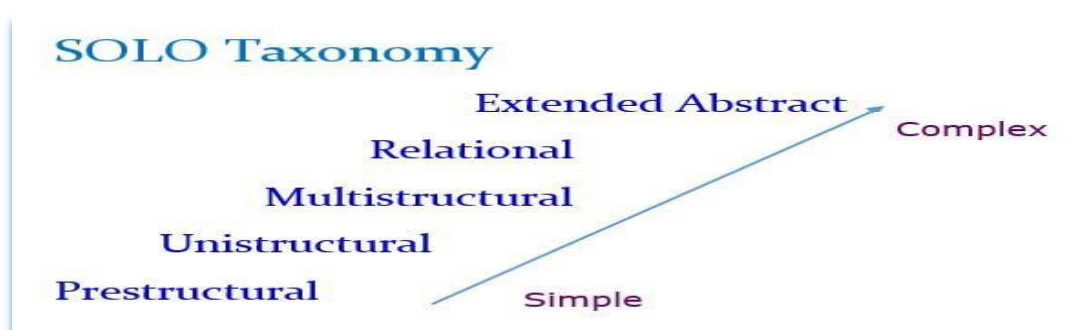
Fig 2. Biggs, (1982). *The SOLO taxonomy.*

Fink's Taxonomy of Significant Learning
Fink's Taxonomy of Significant Learning (2003) was drawn-out on Bloom's taxonomy to support and evaluate meaningful learning experiences or significant learning. Fink's (2003) Taxonomy of Significant Learning is not hierarchical and is similar to Anderson's taxonomy (2001) that gives prominence to metacognition i.e. learning to learn.

There are six categories of significant learning in Fink's circular taxonomy:

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(1) Foundational knowledge comprises of the essential or basic information and concepts taught in the course. It is necessary for any further learning about the subject.

(2) Application involves learning how to carry out and complete new tasks. This refers to the abilities and critical thinking needed in student learning to manage complex tasks.

(3) Integration comprises the ability to relate between ideas and the individual domains of everyday life and expand intellectual power.

(4) Human dimension involves students' learning more about themselves and others and how this interface might occur more effectively.

(5) Caring incorporates a change in student attitude, feelings, interests, or values associated with concerns and interest about others, issues, or concepts either about themselves or what they are learning.

(6) Learning how to learn takes place when skills that students learn help them to continue learning beyond the classroom; i.e. encourages Life Long Learning (Fink,2003). According to Dr.Fink (2003) when a course or learning experience is able to promote all six kinds of learning, one has had a learning experience that can truly be deemed "significant."

One important feature of this particular taxonomy is that each kind of learning is interactive, as illustrated in Figure 3.
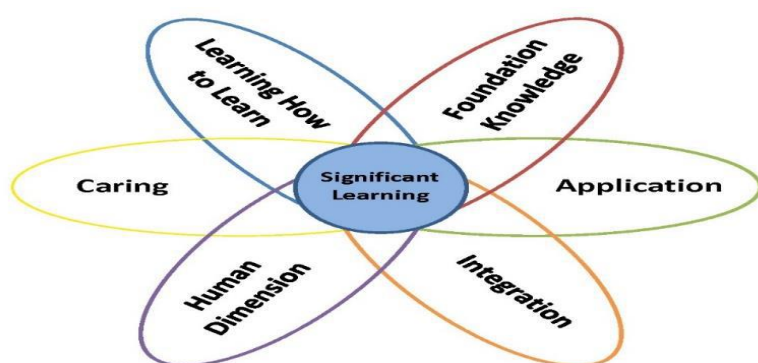
Fig 3. (*L. Dee. Fink 2013, Creating Significant Learning Experiences*)

Conclusion

Students should be clearly involved in building their own knowledge is a common and essential belief of the Bloom's and SOLO classifications or taxonomies of learning. Bloom's taxonomy is not supplemented by measures for judging the conclusion of the activity (Ennis, 1985), however SOLO is openly useful for judging the outcomes. Bloom's taxonomy presumes that there is a basic relationship between the questions asked and the answers drawn, whereas in the SOLO taxonomy both the questions and the answers can be at differing ranks (Hattie, 2009). The limitations of the SOLO

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taxonomy is in spotting the more elusive dissimilarities of the learning outcomes over the extensive setup of a university.

Bloom's levels of remembering, understanding, and applying are approximately corresponded by Fink in his foundational knowledge and application. Fink's integration can be seen at the upper three levels as in Bloom's higher order of thinking -HOTS. However, the next three dimensions of Fink's namely, human dimension, caring and learning how to learn are not arranged in any order, but are rather transitive. In determining the outcome to represent the significant learning in caring, the human dimension, and learning how to learn is more challenging as each teacher could perceive these levels differently. Whereas Bloom's taxonomy (hierarchy) of cognitive learning skills allows teachers to evaluate students learning very systematically. In contrast to the hierarchical process in Bloom's taxonomy Fink contended that learning is bidirectional and improvement in one taxon benefits students to develop in every other taxon. The subsequent development to be assessed and understood from the teacher's end would involve diversity and no uniformity in outlook.

SOLO taxonomy is a hierarchic taxonomy whereas Bloom's Taxonomy of learning domains can map the learning levels noticeably. Fink's taxonomy involves caring and human dimension which cannot be easily measured simultaneously it does not include the analysis component. Cognitive level of assessments can be deliberated engaging one of these taxonomies. The taxonomies are useful in giving a clear multi-layered answer on the question why they should be used in educational objectives, compilations and assessments.

Taxonomies make provision for the educators to think about learning in a systematic way. However, no taxonomy is universal as diverse context of learning finds instructors inclined to different taxonomies. It is only when the higher levels of thinking are gauged that students' real relationship with learning and the world around them is implicit according to Bloom (1956) and Anderson and Krathwohl (2001). It is this mapping of the higher levels of thinking that can be applied within this taxonomy and thus generate resourceful learning. The appropriateness of a learning method lies in the evaluation of the prevalent methodologies of English language teaching in an education taxonomy framework.

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Medieval *Barahmasa*: Theological Overtures

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India is a country of rich oral traditions, and folk-songs comprise a major portion of orality. One such folk-song is *barahmasa*, which is one of the oldest living songs, and has been sung/written in almost all the vernaculars of North-Indian region. *Barahmasa*, primarily, is a woman's song: wherein, a *virahini* – a female lover/wife separated from her beloved/husband, sings in first person the song of *viraha* (love in separation) at the backdrop of twelve months of Hindu lunar calendar – *Chaitra, Vaisakh, Jyestha, Asadha, Sravan, Bhadon, Ashwin, Kartikka, Agrahayana/margasirsa, Pausha, Magha* and *Phalgun*. The present research gives a critical analysis of the medieval phase of *barahmasa* poetry; wherein, it was reinvented by the poets of three major spiritual movements, i.e. Jainism, *Bhakti* and *Sufism*.

Keywords: Barahmasa, Medieval, Sufi, Bhakti, Jainism, Folk

Barahmasa is one of the oldest Indian forms of poetry. It is composed of two words, *barah* – twelve, *masa* – month, and is popularly referred to as 'the song of twelve months.' The form of *barahmasa* intrinsically interweaves poetic muses with a month-wise description of changing seasons of the Hindu lunar calendar[i]. Before its transference to the written word, *barahmasa* has been much popular as a folk song. Although the idea of its origin has always been debatable, it is suggested by a number of critics that *barahmasa* is originated from the poetic tradition of *shad-rituvarnana* (description of six seasons); the latter had been existing since the time of the ancient Indian scriptures like the Vedas, the Puranas and the famous Indian epic, the Ramayana. In the later period of its evolution, it was transformed into the poetic genre of *barahmasa.* As an established generic tradition, *barahmasa* essentially depicted a *virahini* – a female lover/wife in separation from her beloved/husband, singing in first person the song of *viraha* (love in separation) against the backdrop of twelve months. With regard to the medieval period of its evolution – which is the primary focus of the present research – the form of *barahmasa* was reinvented by three popular socio-religious movements prevalent during the deviant spells of medieval period, i.e., Jainism, *bhakti* and *sufism*, which repurposed *barahmasa* to set new trends of faith. Although it

has been equally popular in the modern Indian languages like Hindi, Punjabi, English and others, the present article discusses the medieval aspect of *barahmasa* poetry.

As is well known, the spiritual movements mentioned above questioned the dominant theological structures of their time. For instance, *bhakti* movement was a challenge to the hierarchies of *Brahminical* Indian society, and to the institutionalization of religions which had rendered the accessibility of God only to a few privileged castes. On the other hand, *sufism* – though it never challenged the authority of Quran – stressed on its emotional, spiritual side, and united people across different religions and castes through its mystical experience of the "Supreme-Beauty" (Vaudeville 38). As far as Jainism is concerned, it is assumed to have existed centuries before the growing prominence of *bhakti* and *sufi* traditions during medieval period; its propagation during the said period was only a continuation. Being an established religion already, it had its own set of institutionalized beliefs which attracted a number of Indians. Several medieval Indian poets belonging to the above mentioned socio-religious movements availed the poetic frame of *barahmasa* to construct and communicate their own religious worldviews: while the names of *sufi* and *bhakti* poets like Mulla Daud, Malik Muhammad Jayasi, Baba Farid, Bulleh Shah, Kabir, Meera and Guru Nanak are well-known, Vinayacandra Suri and Jinapadma Suri were the two famous representatives of the Jain stream of poetry.

Since these poets often used 'love' as the principle metaphor in their poems (though in their own peculiar ways), the form of *barahmasa*, with 'love' as its intrinsic theme, came in handy to them. Reciprocally, the infusion of different spiritual faiths metamorphosed this love song into a religio-philosophical message. However, it is worthwhile considering here that 'love' as an emotion then was not to be interpreted in purely mundane terms, for it acquires several figurative meanings when placed in context of the socio-literary movements presently under study – Jainism, *bhakti* and *sufism*. Since all three of them are marked by philosophical distinctions, their metaphorical approach towards '*viraha*' is distinctly reflected in their *barahmasa* poems. How these poets distinguished their own religious worldviews from others despite using the same poetic pattern of *barahmasa*, and why *barahmasa* – despite substantial characteristic differences between these movements – became a common poetic tool for all these spiritual endeavors is an idea that invites some critical attention. Although, *barahmasas* written under the influence of Jain, *sufi*, or *bhakti* thought are many, three representative texts (one each from all the three fronts) have been selected to devise a comparative analytical frame: "Rajal-*Barahmasa*" (*Neminatha-Chatuspadika*) (c.1269) by Vinayacandra Suri **(Jain)**, "Bara Maha" (*Guru Granth Sahib*) (c. 1520 A.D.) by Guru Nanak **(bhakti)**, and "Nagmati-Barahmasa" (*Padmavati*) (1540 A.D.) by Malik Muhammad Jayasi **(sufi)**.

The Jain *Barahmasa*

Charlotte Vaudeville in her monograph *Barahmasa in Indian Literatures* (1986) demonstrates the possibility of Jain preachers being the first to use *barahmasa* to disseminate their religious teachings. It is a well-known fact that Jainism does not validate the conventional idea of God being wholly distinct from the human beings; contrarily, it proposes the idea of the innate capacity of every human being to attain the state of Godliness. Since Jainism was an established religion with a number of religious and philosophical treatises written on it, its principles and codes of conduct have always been very clear and well-defined. The ethical system of Jains is based on five principle vows that are to be followed to attain liberation: *ahimsa* (non-violence), *satya* (truth), *achaurya/asteya* (abstinence from stealing), *brahmacharya* (chastity), and *aparigraha* (non-attachment towards worldly things). (Banerjee 6) *Barahmasas* written by Jain *munis* (monks) are but the poetic parables to propagate this ethical path.

The Jain *barahmasas* – most of which were written in Old-Gujarati – are almost always an allusion to the mythical story of Yadava Prince Neminatha or Nemi, who was the twenty second *Tirthankara*[ii] of Jain religion, and was a cousin to the popular Hindu God icon, Krishna. The legend of Nemi's life is not always mentioned, but it is always to be taken as the background of Jain *barahmasas*. The hero Nemi is deeply loved by princess Rajimati or Rajal, who is the daughter of another Yadava King Ugrasena. Though already a bit disenchanted with the ways of the world, Nemi is still convinced by his family members to marry Rajal. However, as soon as the wedding procession reaches Ugrasena's palace, he sees and hears in the palace courtyard thousands of screaming animals that were to be slaughtered for the marriage feast. Filled with compassion, he decides not to be the cause for this mass slaughter. Refusing to marry Rajal for this reason, he renounces the worldly ways, and walks away for penance to the holy mountain of Girnar. On the other hand Rajal, since she had already accepted Nemi as her husband, is left grief-stricken. Inconsolable due to the separation from her beloved, she sings the song of *viraha* against the backdrop of twelve months. Thus:

> In the month of *Shravan*, the clouds roar loudly,
> and my body is burnt in the fire of separation
> Flashes of lightening, to me, are like devouring monsters:
> O my friend, how shall I survive without Nemi?
> ("Rajal-Barahmasa" 98)

The poet Vinayacandra Suri chooses to put his *barahmasa* into a dialogue form, which takes place between the heroine Rajal and her *sakhi* (female friend). Such a rendition of *barahmasa* is unconventional in the sense that the presence of a friend in earlier *barahmasas* used to be implied: the emotions and expressions of the *virahini* was the focal point of earlier *barahmasas*. While the *virahini* (female lover in separation) addressed her feelings to a friend, there used to be

no response from the other end. Interestingly, such is not the case in Jain *barahmasas*. First of all, the friend in "Rajal-Barahmasa" neither exists in absentia nor fades into insignificance; rather, she is vocally present throughout the poem. Secondly, her dialogic presence serves an important purpose in the development both of the poem and the narrative of Jain ideal: while Rajal takes the usual course of expressing her sorrowful feelings, her friend, parallelly with the passage of each month, keeps persuading her to forget Nemi, who has deserted such a loving wife. She even tells Rajal that "there are many husbands just as good as Nemi" (102), and that she should "take another husband" (101) to taste the joys of her youth. Rajal's friend in Jain *barahmasas* symbolizes all the worldly desires and temptations, everything that – under the banner of Jainism – is considered as bad, inferior, lowly, corrupt and immoral. And against this personified character are to be pitted the Jain ideals of non-violence, non-possession and chastity, which are embodied in the persona of Nemi (the Beloved/Husband). And both the personifications are artistically coalesced in the *barahmasa* sung by princess Rajal (the female Lover).

Even though Nemi has left her on the day of their nuptial ceremony, and is the direct cause of her present misery, Rajal is in no way willing to hear a word against him. It is quite different from the ordinary *viraha-barahmasas*, wherein the *virahini* even took the liberty of calling her husband a "fool" (*Barahmasa*, Baisaldev-Ras 56), and also reprimanded him for being so unromantic and insensitive. Here contrarily, the phenomenal stature of Nemi remains inviolable. Such insulting words like "cruel" or "coward" – if at all they occur in attribution to Nemi – are used only by her friend. While Rajal, despite all her predicament, keeps extolling Nemi: he is the "sun" amongst the "stars" (98), an "elephant" amongst the "donkeys" (101); "the Ocean of Compassion" (99) without whom she "will give up both youth and life!" (103).

Beginning with the month of *Shravan*, Suri narrates the dialogue between Rajal and her friend for the whole year, thus simultaneously experimenting with and retaining the beauty of folk *barahmasa*. The poet gradually takes the dialogue towards the last month of the year, i.e. *Jeth*. In this month of unbearable heat, princess Rajal, while sharing her agony with her friends, becomes unconscious. And immediately after her revival, she utters these words: "I have grown disgusted with this world… Let me practice Dharma, let me serve at my Husband's feet" (104). Consequently, in the intercalary[iii] month (which is supposed to personify "all the virtues of six seasons"), princess Rajal turns to Jain asceticism. Thus:

> Followed by her five friends and all her attendants
> for the love of her spouse, Rajal departed for Girnar:
> There, together with all her friends, the heroic Rajal
> took initiation from her lord [Nemi].
>
> For the love of prince Nemi, at Girnar

<div align="center">The princess Rajal turned a *Siddhi*!

("Rajal Barahmasa" 105)</div>

Charlotte Vaudeville writes that the Jain monks were quick to avail the "*viraha-gitas*" (songs of separation) "to disseminate their ascetic teaching, and the change from *viraha* to *vairagya*, i.e. from a lament for solitude to an attitude of contempt for the world and its fleeting joys occurs as a natural development" (Vaudeville 27). She emphasizes that considering their unswerving negation of the worldly attachments, and renunciation of the same as the only possible resort, "the pathetic tone of rain song was ideal for their purposes; the *viraha* thus seems to have been the Jain preacher's natural ally" (Vaudeville 37). It becomes very evident how Jain poets reinvented *barahmasa* and transmuted it to a theological end. Vinayacandra Suri's "Rajal-Barahmasa" (*Neminatha-Chatuspadika*) is just one specimen in this experimental series.

The *Bhakti Barahmasa*

The emotion of 'love' takes on a different meaning in the *barahmasa* of medieval *bhakti* poetry. The poets of *bhakti* movement used the personal longing of *barahmasa* as a devotional exercise. *Viraha* has been a significant theme in the medieval *bhakti* poetry. Although other *bhakti* poets like Kabir and Raidas did not write *barahmasas*, it is difficult to decline their inclination towards what Charlotte Vaudeville, in her book *Barahmasa in Indian Literatures*, refers to as the "spiritual *viraha*." (43) She aptly quotes Kabir's verses articulating this "*viraha* theology" (43): "Do not abuse that Virah / for Virah is a King: / The body that contains not Virah / is forever a burning ground." (Vaudeville *Kabir* 164)

As far as the socio-religious context of the movement is concerned, *bhakti* poets denounced all the institutionalized approaches towards God, and suggested instead a more personal and less pedantic path to reach out to the divine. *Barahmasa* served as a ready device to enlighten the people with this belief. Famous medieval poet Guru Nanak just had to cast a metaphorical framework around this old song: the *virahini* in his "Bara Maha" becomes a metaphor for the devotee, and the husband symbolizes the omnipresent God, while the love-song of twelve months of separation becomes a prayer-song of intense devotion. However, to make the context clear, Guru Nanak – before the beginning of *barahmasa* – pays a tribute to the omnipotent God. This short poetic prologue, while on the one hand, extols the God by addressing it as the creator of all living beings, because of whom all "created beings enjoy bliss or suffer sorrow" (Nanak 1060); on the other hand, it creates a metaphorical background for the *barahmasa* that is to follow.

Sisir Kumar Das in his book *The Mad Lover: Essays on Medieval Indian Poetry* writes that *bhakti* poetry "emphasized lived experiences over the doctrine, *bhakti* or devotion in relation to *jnana* (knowledge), equality in the face of Brahminical hierarchy and emotion over intellect; and in literature and culture too, the non-classical, folk and *desi* cultures challenged the domination of

the classical, the urban and the *sastriya*" (Das 37). *Barahmasa*, as a form, catered to all these essential principles of *bhakti* movement. The folk-song of *barahmasa* was completely people-oriented and was popular amongst the languages that belonged to the ordinary people. In addition to that, Guru Nanak embarks to formulate an unorthodox religious paradigm which ardently proposes – against the existing religious systems of its time – a monotheistic approach towards God: "To know that the one Lord abides throughout the ages, is for me all the worship and all charity." Nanak's "Bara Maha" also attacks the extant religious practices and rituals of the ailing society. In another verse, he writes: "to taste the great essence of the Lord's worship alone is to bathes in the holy waters" (Nanak 1062). Imagining himself as a Bride and the God as her spouse, Nanak completely humanizes the relation between the God and the devotee, and there remains no formal distance between the two: "If the Lord comes not into the Bride's home, O, how will she find peace? Separateness tugs at / her heart and wears it off" (1060). Nanak avails the thematic structure of *barahmasa* figuratively to depict how a devotee feels being separated from the divine. Thus:

> In the month of *Bhadon*, I am led astray by illusion; and though full of beauty, I grieve.
> The earth is covered with water, the seas are brimful: now is the time to enjoy
> The whole black night it rains but where is Peace for the young bride; the peacocks and the frogs shriek.
>
> ("Bara Maha" 1061)

Another reason why *barahmasa* became an attraction for *bhakti* poets is the central feminine voice of the song. It is worthwhile analyzing why a devotee-poet preferred femininity for expressing his devotion towards the divine; especially when retaining their original physical identity (male) could have been a natural alternative. Famous Indian literary critic A. K. Ramanujan in his essay "On Women Saints" has an interesting insight to offer in this regard:

> The male takes on female personae: they are feminine, yearning, passive towards a male God. Before God, all men are women. But no female saint, however much she may defy male-oriented 'relational' antidotes, takes on a male persona. It is as if, being already female, she has no need to change anything to turn towards God. Like the untouchable and the low-caste saint, she needs shed nothing, for she has nothing to shed: neither physical prowess, nor social power, nor punditry, nor even spiritual pride. (Ramanujan 277)

Ramanujan's argument is deeply influenced by the life and writings of the famous Kannada *bhakti* poet Akka Mahadevi, whom he primarily discusses – along with other female *bhakti poets* – in this essay. In one of her *vachanas*[iv], Akka Mahadevi glorifies Lord *Shiva* addressing him as "the haughty Master / for whom men, all men / are but women, wives" (*Speaking of Siva* 31).

Nevertheless, if what Akka Mahadevi says in her *vachana* and what Ramanujan suggests in his essay has an element of truth, *barahmasa* seems to have been a natural upshot. Without any "physical prowess" and "social power", the *virahini* in *barahmasa* song has no control over her circumstances, her happiness depending wholly upon the benevolence of her husband. Accordingly, Guru Nanak, in his "Bara Maha", also chooses to become a *virahini*, who is "meek" and "powerless", and who only "by his (God's) grace… becomes like her Lord and attains merit" (Singh 1061). Because the *bhakta* or devotee, when he takes on the female personae, does not have to shed his ego to come closer to the divine, for there is no ego or pride to shed; which males in medieval India would possibly acquire because of their social privileges or their monopolistic access to the God and its divine knowledge.

Unconventionally, bhakti poetry made devotee the focal point of worship. Though God remains the almighty, omnipotent source of creation, *bhakti* poetry made devotee the axis around which the realm of worship revolved. Consequently, the dynamics of religious devotion were redefined, shifting its focus from God-to-devotee to devotee-to-God. We shall now analogously proceed to the *sufi barahmasa*.

The *Sufi Barahmasa*
Before analysing Nagmati's *barahmasa* in the *sufi* text *Padmavati* by Malik Muhammad Jayasi, let us briefly understand the complex idea of *sufism*. First of all, it is significant to note that *sufism* never challenged its allegiance to the Quran; almost all the books written on *sufism* unequivocally testify its religious origin and adherence to Islam. It is rather defined by Saiyid Athar Abbas Rizvi in his book *A History of Sufism in India* (1978) as an "inward or esoteric side of Islam; it may, for the sake of convenience, be described as the mystical dimension of Islam" (Rizvi 18). The idea gained momentum because of Islam's perpetual indifference towards the emotional aspect of the God-devotee interface, which gave impetus to the idea and practice of *sufism* in social and religious life. This emotional dissatisfaction with religious orthodoxy was in fact a general feeling in the medieval period of Indian history. The same was then expressed through several socio-literary movements. However, contrary to *bhakti* poets, many of whom questioned the teachings of their religious scriptures, *sufi* poets tried to accentuate the emotive side of Islamic worship without putting Quran to question, thus retaining the popular Muslim support while extending its reach to non-Muslims as well.

Unlike the *barahmasas* of Jain or *bhakti* tradition, where independent poems themselves stood for the philosophical message, *sufi barahmasas* were rather written by *sufi* poets of Oudh as a part of the larger philosophical narratives; such *barahmasas* were "long lyrical pieces included in *premakhyans*, love stories with an allegorical meaning" (Vaudeville 12). Nagmati's *barahmasa* in Muhammad Jayasi's epic poem *Padmavati* is the "most polished specimen of the kind." (12)

The poetic form of *barahmasa* features another shift when studied in context of *sufism*. Purushottam Agrawal in his essay "The Erotic to the Divine" states that "Sufi philosophy attributed femininity to the divine, but not to the devotee" (Agrawal 64). Consequently, in *sufi* allegories including Jayasi's *Padmavati*, "it is the hero rather than the heroine who is prey to the torture of *viraha*; the *virahini* (female lover) of folk tradition becomes a *virahi* (male lover in separation) in Sufi works" (Vaudeville 38). On the other hand, it is also true that the female-song of *barahmasa*, as Charlotte Vaudeville argues, "was too old and well-established for Sufi writers to be able to make" this gender-transposition easily (Vaudeville 38). Therefore, *sufi* poets, rather than attributing the song of *barahmasa* to the hero, put it in the mouth of the heroine (always the ancillary heroine, the first, neglected wife), thus retaining the attribution of *barahmasa* to the neglected female lover/wife, the *virahini*; while at the same time, the male hero as *virahi* remains the central focus of the story. Accordingly in Jayasi's *Padmavati*, the hero of the story (King Ratansen) stands for the devotee (*mushaqin*), the heroine (Padmavati) symbolizes divine Beauty, and a parrot, with some extraordinary qualities and wisdom, becomes the spiritual guide (*murshid*) of the devotee; whereas the song of *barahmasa* is sung by the first wife of the hero (Nagmati). Muhammad Jayasi's *Padmavati* is a verse novel telling the story of King Ratansen and princess Padmavati, with Nagmati as Ratansen's first wife. Hiramani, Padmavati's pet parrot gives an exquisite description of her beauty to King Ratansen. The description leaves an indelible imprint on Ratansen's heart, and he immediately faints after hearing the vivid account of Padmavati's beauty. When he regains his consciousness, he feels as if he has woken up from a heavenly sleep, and "has lost the knowledge" that he gained in the "city of Immortality" (Jayasi 84). He says: "Now my spirit is there, and here is only my empty body; how long will it endure, without the vital principle?" (84). The King becomes inconsolable while deeply engulfed in Padmavati's beauty, and remains firm in going to Simhala-dvipa to conquer his spiritual goal. Hiramani shows Ratansen the path of penance, saying that "The kingdom of Simhala is a difficult thing, you will not attain it by warlike preparation. That way is a way on which he goes who has renounced the world: who is a Yogi[v]" (86). Taking Hiramani's wisdom, King Ratansen turns into an ascetic, and sets out on his spiritual quest.

After facing many difficulties and hardships, and also with the help of the divine intervention of Mahesh (another name for Lord Shiva) and Parvati. King Ratansen is united with princess Padmavati. However, parallel to the delightful period of their marriage, runs the course of Chitaur's sorrow: Ratansen's mother and his first wife, Nagmati are left grief-stricken because of Ratansen expedition towards Simhala-dvipa. This is the point where Nagmati, being full of despair, sings the song of *barahmasa* to express her agony:

> *Baisakh* has come, so great is the heat
>   that sandal-scented corselet burns me:
> The sun itself, feeling the heat, turns towards the Himalaya

but *Viraha* turns his chariot straight at me !
In that dreadful fire, I am consumed– O my beloved, overshadow me,
come and put out those live coals:
At your sight, your wife will find relief,
come and turn this inferno into a flower-garden !

("Nagmati *Barahmasa*" 72-73)

The message of Nagmati's predicament and Chitaur's desolation so disheartens Ratansen that he decides to go back to his province. Consequently, taking their leave they finally reach Chitaur, where the King re-begins his life with both his wives in happiness.

Jayasi then brings another turn to the story when a courtier named Raghava Chetan is banished from Ratansen's kingdom for speaking the untruth. To avenge his insult, he straightway goes to Delhi, and gives an amorous description of Padmavati's beauty to the emperor, Shah Alauddin so as to entice him to attack and seize Chitaur. The latter immediately sends an envoy with a message, asking King Ratansen to send Padmavati to Delhi at once. A battle ensues after Ratansen's righteous refusal to send Padmavati to the emperor's capital. The story ends with Ratansena's death, while his wives Nagmati and Padmavati immolate themselves in their husband's pyre and turn into *satis*[vi].

The most significant aspect of *sufism* is the seeker's renunciation of worldly desires and a complete abstinence from material possessions; in other words, someone who "leaves the unreal world in the real sense in order to dwell in the world of Reality (*al-Haqq*)" (Bhatnagar 5). Accordingly, Jayasi's narrative advances with King Ratansen's renunciation of all his worldly possessions, and his endorsement of an ascetic disposition to pursue his spiritual goal. Finally, after facing many difficulties, he becomes successful in winning Padmavati's love and affection. But the duration of this metaphorically spiritual union is short, and the story ends with the hero's death. *Sufi* writers chose a tragic ending for their stories because of their ardent belief in the *sufi* idea of *ishq*, i.e. "an inextinguishable fire, a mortal torment consuming those whom it possesses, bearing them inexorably towards death" (Vaudeville 38). It ultimately leads the devotee to the "mystic state of *fana*, i.e. the absorption of the soul in God." (Bhatnagar 10)

Sufi mysticism entered Indian subcontinent when *bhakti* movement was already gaining momentum, which resulted into many cross-cultural ideas and responses. In India, *sufism* "adapted itself to the Indian traditions and borrowed many practices from folk worship" (Parveen 39). *Barahmasa* in this context becomes quintessential. It suggests a symbiotic rather than antithetical relationship between Hindu and Islamic cultures. Kavita Punjabi aptly compares this effortless and non-political exchange of words and values with "our modern-day constructions of secularism", which she argues, is a "much impoverished version of the living beliefs and practices of the people

who lived in close proximity and considered participation in each other's culture not as a threatening, but as formative of their identities" (Punjabi 22). The *viraha* of *barahmasa* poetry became readily translatable to the *sufi* idea of *'ishq.'*

The poetic endeavors within the domains of Jainism, *bhakti*, *sufism* marked a significant philosophical turn in the history of *barahmasa* poetry. Notwithstanding the differences between the three spiritual movements discussed in this chapter, it can be rightly inferred that all of them – in one way or the other – diverged from the orthodox conceptions of the Divine, and substituted it with new spiritual frameworks that were open to all, irrespective of all kinds of sectarian and religious differences. The same was infused in the poetic structure of *barahmasa*, which was then elevated from a kind of conventional song to a mode of renewed worship.

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[i] In India, a year is usually composed of six seasons, namely *basanta* (spring)*, grishma* (summer)*, varsha* (monsoon)*, sharada* (autumn)*, hemanta* (early winter) and *shishira* (late winter): each of these seasons is further comprised respectively of two consecutive months of Hindu lunar calendar – *chaitra-vaisakh, jyestha-asadha, sravan-bhadon, ashwin-kartikka, agrahayana/margasirsa pausha, magha-phalgun*.

[ii] *Tirthankara* or *Arihanta* is considered as a "spiritual teacher" who guides and helps human beings to conquer *samsara* (cycle of births and deaths) by teaching them the Jina-*Dharma* (the principle tenets of Jainism).

[iii] An extra month that is inserted in the Hindu lunar calendar every third year, to make it coincide with the solar year.

[iv] *Vachana* is a form of poetry that flourished predominantly in Karnataka, and other neighboring parts during 11[th] and 12[th] century *bhakti* movement (*Shaivism*).

[v] A person who tries to discipline his body and soul by renouncing all the worldly attachments, and by leading a simple but hardened life.

[vi] It is an outdated Hindu custom whereby a widow used to immolate herself in the husband's funeral pyre to prove her loyalty and dutifulness to her husband.

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George Orwell and His Relevance to the Twenty-first Century

Dr. Braja Kishore Sahoo

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George Orwell (1903-1950) occupies a significant place in the English literary imagination. A political and cultural commentator, as well as an accomplished novelist, Orwell is one of the most widely-admired English- language essayists of the 20th century. He is best remembered for two novels written towards the end of his life: *Animal Farm* (1945) and *Nineteen Eighty- Four* (1949). In my paper I intend to suggest that Orwell was very much alive to the vital issues of his time and he showed an extensive range of interests stretching from politics, war, sports to such issues of language , literature, popular culture, even to suggest the eleven golden rules of how to prepare a nice cup of tea, and he is also very much relevant to our time, very much like our contemporary, very much alive to the vital issues of twenty-first century.

Life was not particularly kind to George Orwell, nor was his contemporary critics. But history has treated him well, proving him right about the key issues of the twentieth century. In the bipolar political climate of the 1930s and 1940s, when intellectuals on the left and right were cozying up to the world's greatest evildoers, Orwell saw that the choice between Stalinism and fascism was in fact no choice at all, that the real struggle was between freedom and tyranny. A conservative by upbringing, and a socialist and a dissident by nature, he did not believe in politics as a matter of allegiance to a party or camp. What he did believe in was his own sensibility or what he described as his "power of facing unpleasant facts." As Christopher Hitchens observes in his biographical essay "Why Orwell Matters", this "power of facing" proved important to Orwell, whose life was filled with more than its share of unpleasantness and danger. While working as a policeman in Burma he experienced the complexities of Empire and its insidious effects on colonizer and colonized alike; while fighting in the Spanish Civil War alongside the anarchists of Catalonia he witnessed the wickedness of Stalinism; and in Paris, London, and the various mining towns of Northern England, where he immersed himself in life at the lowest rungs of society, he saw the pitfalls of attempts by both Church and State to elevate the poor. Throughout these experiences, he expressed his nonconformist views—and faced considerable social and professional adversity as a result. Daphne Patai, attacked Orwell in 1984, in a book entitled *The Orwell Mystique: a Study in Male Ideology*, for what she called "his fears of socialism and the machine, his attraction to the experience of war, and the conservatism apparent in his carefully circumscribed challenge to hierarchy and authority" (14). What she was doing something which was currently seen as a progressive attitude. For her, it was clearly still a defining characteristic of the left to want to bring the means of ownership, production and exchange under public control; to be as enthusiastic about machines as H. G. Wells had been in the early years of the century , and as the ecologists who were soon to see themselves as the true heirs of the left-wing concern for the quality of life were not . He was to distrust military force in a

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way which would have surprised admirers of the Red Army in the l940's, to be hostile to authority under all its forms, even if these did happen to incarnate the dictatorship of the proletariat and to be a good deal keener on female emancipation.

He has been an object of much adulation and adverse criticism even since the publication of *Animal Farm* and *Nineteen Eighty-Four*. The variety of the critical books on him published within forty years following his death in 1950, demonstrates the real value of his literary achievement. More than twenty volumes and scores of Critical essays and reviews have already been written and the Orwellian has assumed the shape of a small-scale industry. Orwellian scholars have investigated and elaborated the numerous standpoints which Orwell and his works present. There are certain aspects of his creation which most critics have admired, notwithstanding their ideological differences. This is a proof of his sincerity and honesty of purpose, his keen observation of society and human existence, clarity of vision and different aspects of human affairs. The criticism on Orwell, in general is moving within these premises. There is also a group of hostile critics, who find out aberrations, inconsistencies, contradictions, confusions and failings in his works. For this co-existence of diverse opinions, the author of 1984 has already become an institution.

In dealing with Orwell's work, most critics have chosen to point out the bio-ethical perspective, politics of imperialism, Orwellian Ethics and Aesthetics, his approach to totalitarianism and the prophecy on human existence. It is because his life is a fairly open chapter; especially his biography has become a constant source of inspiration to the critics to raise their critical trend in their respective responses. Other critical approaches such as archetypal, mythopoeic and formal, etc. have not been much in evidence, though the rhetorical aspects of the writings - his lexicon, imagery, symbols, style, etc., have received attention.

To start with the critics who were close to him in time and spirit, Cyril Connolly's *Enemies of Promise* (1938) comes first. Connolly describes Orwell as a true rebel and ―intellectual at school and it portrays an interesting contrast to Orwell's own unpleasant memories of school days recorded in his essay "Such were the Joys". It is no doubt an interesting biographical criticism Q. D. Leavis, George Woodcock and V.S. Pritchett contributed their critical essays on Orwell in 1940, before the publication of *Nineteen Eighty Four*. They are the first Orwellian scholars who threw new lights on his creative mind and brought him to light. Q. D. Leavis refers to him as a writer having ―a special kind of honesty, and describes his writings as "responsible, adult, and decent" (193). George Woodcock found in his varied writings the presence of a "crystal spirit", and later on wrote a book on him with the same title. T.S. Eliot and Bertrand Russell referred to Orwell's spirit of bitterness, grim pessimism, and negativism; Pritchett called him, "a kind of saint" (96), and Arthur Koestler saw in him "the only writer of genius among the litterateurs of social revolt between the two wars" (103). Lionel Trilling's essay "George Orwell and Politics of Truth" (1952) written as an introduction to Orwell's *Homage to Catalonia* and later published in *The Opposing Self* (1955) described Orwell as a virtuous member of human family. He believed that Orwell teaches us to understand our present state of politics as he ―restores the old sense of the democracy of mind "and makes us believe that we may become full members of the society of thinking men (158). In his book *Essays of Literature*

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and Ideals (1963) John Wain denies Orwell the epithet "revolutionary" as he had no hatred of the past and had not believed that political action could affect the millennium. In between 1966 and 1969, Benson Weintraub and Hopkins evaluate Orwell's contribution to the literature of the Spanish civil war. He elevates Orwell's deep insight into political situation highlighting his moral standard. Tom Hopkinson in his British Council Pamphlet that appeared in 1953 threw light on the moral aspect of Orwell, both as a man and a writer and saluted ─the courage and lonely man who is not afraid of being lonely (5). John Atkins and Laurence Brander published two full-fledged books on him in 1954. Both knew Orwell personally and tried their best to publish Orwell's real attitude in their respective books. Atkins points out that the common element in Orwell's writings is a sense of decency and uniqueness in having the mind of an intellectual and feeling of an ordinary man. He criticizes Orwell for suggesting a dangerous doctrine that "A writer should bifurcate himself, devoting one part (the citizen) to an ideology and other part (the writer) to external values (365)". Brander regarded him for an individualist who refused to accept the compromises demanded by the so-called normality of life. He said that Orwell spoke with authority and in his books, he dealt with "contemporary, social and political problems with the detachment of a fine intelligence" (12). In 1961, Sri Richard Rees, Orwell"s close friend, published his book *George Orwell: Fugitive from the Camp of Victory* where he described Orwell as a fighter for justice who instinctively and spontaneously responded to the call of the suffering. According to him, Orwell was a friend of the poor. His moral antennae could suddenly pick up the televised cry of the downtrodden. Rees portrayed an integral relationship between Orwell"s life and work in this book in an artistic way. According to him it is difficult to think about his works without thinking of his life and vice versa" (9). Richard J. Voorhees published his book *The Paradox of George Orwell* in the same year examining Orwell's paradoxical attitudes towards rebellion and responsibility. He describes Orwell as "a rebel with a remarkably strong sense of responsibility" (11). Frederick R. Karl in his book *A Reader's Guide to Contemporary English Novel* (1963) includes a chapter on Orwell entitled "George Orwell: The White Man's Burden". He has surveyed Orwell's works and called him "a literary Marxist"(161). According to him, Orwell is to be thoroughly understood for an understanding of our contemporary society and of the society of the future. Robert Lee in his book *Orwell's Fiction* saw "a sense of sanity welcome in an age that often seems insane" (xi). In his major political work, Orwell persuasively puts forward a view of democratic socialism as the natural alternative to the bloody ideologies of the time. Many of his views were indisputably radical: he felt that free market capitalism was a failed system, pernicious in its effects on English society. He was remarkably consistent in his opinions and opposed atrocities and imperialist actions all over the world, even when they were committed in the name of freedom. But before getting into the details of his writings, I would like to present a brief biographical account of his life to put his writings in proper perspectives.

George Orwell was born Eric Blair on June 25, 1903 to an Anglo-Indian family in Motihari, Bihar, in India, during the period when India was part of the British Empire under the British Raj. The date and place are important, because they meant that Orwell came of age during the Great War and experienced the British Empire at the height of its power. George Orwell is a British Christian name, and Orwell is the name of a small river in East Anglia in England. Although he understood the

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flaws of the Edwardian Age, Orwell would always look back on that era with nostalgia, as an Eden destroyed by war, technology, and mass unemployment. Orwell's writing draws upon this vision of a happier time, maintaining that no matter how bad things become, some hope remains for humanity.

There Blair's father, Richard Walmesley Blair, worked for the opium department of the Civil Service. His mother, Ida Mabel Blair, brought him to Britain at the age of one. He did not see his father again until 1907, when Richard visited England for three months before leaving again. Eric had an older sister named Marjorie, and a younger sister named Avril. He would later describe his family's background as "lower-upper-middle class." Blair attended St Cyprian's on a scholarship that allowed his parents to pay only half of the usual fees. Many years later, he would recall his time at St Cyprian's with biting resentment in the essay "Such, Such Were the Joys", describing the stifling limits placed on his development by the Warden. "They [the officials] were my benefactors", writes Orwell, "sacrificing financial gain in order that the cleverest might bring academic accolades to the school". "Our brains were a gold-mine in which he [the Warden] had sunk money, and the dividends must be squeezed out of us". However, in his time at St Cyprians, the young Blair successfully earned scholarships to both Wellington College and Eton College. After some time at Wellington, Blair moved to Eton, where he was a King's Scholar from 1917 to 1921. Later in life he wrote that he had been "relatively happy" at Eton, which allowed its students considerable independence, but also that he ceased doing serious work after arriving there. Reports of his academic performance at Eton vary; some assert that he was a poor student, while others claim the contrary. He was clearly disliked by some of his teachers, who resented what they perceived as disrespect for their authority. During his time at the school, Blair made lifetime friendships with a number of future British intellectuals such as Cyril Connolly, the future editor of the *Horizon* magazine, in which many of Orwell's most famous essays were originally published. Though remembered often for his *1984* and *Animal Farm* , his essays like "Shooting An Elephant" , "A Hanging" , "Politics and the English Language" are illuminating, fantastic essays and they encapsulate all of the themes that Orwell concerned himself with. Orwell's ruminations on manners, the perfect tea, English parliamentary procedures highlight the fact that there is at least one moment of insight in every single piece that makes one read and remember him. George Orwell was first and foremost an essayist. From his earliest published article in 1928 to his untimely death in 1950, he produced an extraordinary array of short nonfiction that reflected and illuminated the fraught times in which he lived and wrote. "As soon as he began to write something," comments George Packer in his foreword to a two-volume collection, "it was as natural for Orwell to propose, generalize, qualify, argue, judge, in short, to think, as it was for Yeats to versify or Dickens to invent."   So, in 1922 he joined the Indian Imperial Police in Burma. He came to hate imperialism, returned to England in 1927 and resigned, determined to become a writer. He later used his Burmese experiences for the novel *Burmese Days* (1934) and in such essays as "A Hanging" (1931), and "Shooting an Elephant" (1936). In 1928, he moved to Paris, where his aunt lived, hoping to make a living as a freelance writer. But his lack of success forced him into menial jobs – which he later described in his first book, *Down and Out in Paris and London* (1933), although there is no indication that he had the book in mind at the time. And broke, he moved back to England in 1929, using his parents' house in Southold, Suffolk, as a base. Writing what became *Burmese Days*, he made frequent forays into tramping as part of what had by now become a book

project on the life of the underclass. Meanwhile, he became a regular contributor to John Middleton Murray's *New Adelphi* magazine. Blair completed *Down and Out in Paris and London* in 1932, and it was published early the next year while he was working briefly as a schoolteacher at a private school in Hayes, Middlesex. Blair became George Orwell just before Down and Out was published, adopting the pen-name of George Orwell. It is unknown exactly why he chose this name. He knew and liked the River Orwell in Suffolk and apparently found the plainness of the first name George attractive. It is believed by some that he chose George by way of Saint George, among other things the patron saint of England. Orwell drew on his teaching experiences for the novel *A Clergyman's Daughter* (1935), which he wrote at his parents' place in 1934 after ill-health forced him to give up teaching. From late 1934 to early 1936 he worked part- time as an assistant in a second-hand bookshop in Hampstead, an experience later partially recounted in the novel *Keep the Aspidistra Flying* (1936). In early 1936, Orwell was commissioned by Victor Gollancz of the Left Book Club to write an account of life in the depressed areas of northern England, which appeared in 1937 as *The Road to Wigan Pier*.

In December 1936, Orwell went to Spain to fight for the Republican side in the Spanish Civil War against Francisco Franco's Nationalist uprising. He went as part of the Independent Labour Party contingent, a group of some 25 Britons who joined the militia of the Workers' Party of Marxist Unification (POUM), a revolutionary socialist party with which the ILP was allied. The POUM, along with the radical wing of the anarcho-syndicalism CNT (the dominant force on the left in Catalonia), believed that Franco could be defeated only if the working class in the Republic overthrew capitalism- a position fundamentally at odds with that of the Spanish Communist Party and its allies, which (backed by Soviet arms and aid) argued for a coalition with bourgeois parties to defeat the Nationalists. By his own admission, Orwell joined the POUM rather than the communist-run International Brigades by chance- but his experiences, in particular his witnessing the communist suppression of the POUM in May 1937, made him sympathetic towards the POUM line and turned him into a lifelong anti-Stalinist. During his military service, Orwell was shot through the neck and was lucky to survive. His book Homage to Catalonia describes his experiences in Spain. To recuperate from his injuries, he spent six months in Morocco, described in his essay 'Marrakech". Back in Britain, Orwell supported himself by writing freelance reviews, mainly for the New English Weekly (until he broke with it over its pacifism in 1940) and then mostly for Time and Tide. He joined the Home Guard soon after the war began (and was later awarded the Defense medal). In 1941 Orwell took a job at the BBC Eastern Service, mostly working on programmes to gain Indian and East Asian support for Britain's war efforts. He was well aware that he was shaping propaganda, and wrote that he felt like "an orange that's been trodden on by a very dirty boot." Despite the good pay, he resigned in 1943 to become literary editor of Tribune, the left-wing weekly then edited by Aneurin Bevan and Jon Kimche. Orwell was on the staff until early 1945, contributing a regular column titled "As I Please." In 1944, Orwell finished his anti-Stalinist allegory Animal Farm, which was published the following year with great critical and popular success. The royalties from Animal Farm were to provide Orwell with a comfortable income for the first time in his adult life. While Animal Farm was at the printer, Orwell left Tribune to become (briefly) a war correspondent for Observer. He was a close friend of the Observer's editor/owner, David Astor, and his ideas had a

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strong influence on Astor's editorial policies. Orwell returned from Europe in spring 1945, shortly after his wife died during an operation (they had recently adopted a baby boy, Richard Horatio Blair, who was born in May 1944). For the next three years Orwell mixed journalistic work, mainly for *Tribune, the Observer* and the *Manchester Evening News*, though he also contributed to many small-circulation political and literary magazines, with writing his best- known work, *Nineteen Eighty-Four*, which was published in 1949. He wrote much of the novel while living in a remote farmhouse on the island of Jura, off the coast of Scotland, to which he moved in 1946 despite increasingly bad health. In 1949, Orwell was approached by a friend, Celia Kirwan, who had just started working for a Foreign Office unit, the Information Research Department, which had been set up by the Labour government to publish pro- democratic and anti-communist propaganda. He gave her a list of 37 writers and artists he considered to be unsuitable as IRD authors because of their pro-communist leanings. The list, not published until 2003, consists mainly of journalists (among them the editor of the New Statesman, Kingsley Martin) but also includes the actors Michael Redgrave and Charlie Chaplin. Orwell's motives for handing over the list are unclear, but the most likely explanation is the simplest: that he was helping out a friend in a cause, anti-Stalinism — that they both supported.

There is no indication that Orwell ever abandoned the democratic socialism that he consistently promoted in his later writings, or that he believed the writers he named should be suppressed. Orwell's list was also accurate: the people on it had all, at one time or another, made pro-Soviet or pro-communist public pronouncements. In October 1949, shortly before his death, he married Sonia Brownell. Orwell died in London at the age of 46 of tuberculosis, which he had probably contracted during the period described in *Down and Out in Paris and London*. He was in and out of hospitals for the last three years of his life. Having requested burial in accordance with the Anglican rite, he was interred in All Saints' Churchyard, Sutton Courtenay, and Oxfordshire with the simple epitaph: Here lies Eric Arthur Blair, born June 25th, 1903, died January 21st, 1950. Orwell's adopted son, Richard Horatio Blair, was raised by an aunt after his father's death. He maintains a low public profile, though he has occasionally given interviews about the few memories he has of his father.

Blair worked for many years as an agricultural agent for the British government and had no interest in writing. Orwell's political views changed over time, but there can be no doubt that he was a man of the left throughout his life as a writer. His time in Burma made him a staunch opponent of imperialism and his experience of poverty while researching *Down and Out in Paris and London* and *The Road to Wigan Pier* turned him into a socialist. "Every line of serious work that I have written since 1936 has been written, directly or indirectly, against totalitarianism and for democratic Socialism, as I understand it," he wrote in 1946. It was Spain, however, that played the most important part in defining his socialism. Having witnessed at first hand the suppression of the revolutionary left by the Communists, Orwell returned from Catalonia a staunch anti-Stalinist and joined the Independent Labour Party. At the time, like most other left-wingers in Britain, he was still opposed to rearmament against Hitler's Germany but after the Molotov- Ribbentrop pact and the outbreak of the Second World War, he changed his mind. He left the ILP over its pacifism and adopted a political position of "revolutionary patriotism". He supported the war effort but detected

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(wrongly as it turned out) a mood that would lead to a revolutionary socialist movement among the British people. "We are in a strange period of history in which a revolutionary has to be a patriot and a patriot has to be a revolutionary," he wrote in *Tribune*, the Labour left's weekly, in December 1940. By 1943, his thinking had moved on. He joined the staff of Tribune as literary editor, and from then until his death was a left-wing (though hardly orthodox) democratic socialist. He canvassed for the Labour Party in the 1945 general election and was broadly supportive of its actions in office, though he was sharply critical of its timidity on certain key questions and was also harshly critical of the pro-Soviet stance of many Labour left-wingers. Although he was never either a Trotskyist or an anarchist, he was strongly influenced by the Trotskyist and anarchist critiques of the Soviet regime and by the anarchists' emphasis on individual freedom. Many of his closest friends in the mid 1940s were part of the small anarchist scene in London. During most of his career, Orwell was best known for his journalism, his essays, reviews, columns in newspapers and magazines and for his books of reportage: *Down and Out in Paris and London* (describing a period of poverty in these cities), *The Road to Wigan Pier* (describing the living conditions of poor miners in northern England) and Homage to Catalonia (describing his experiences during the Spanish Civil War). On the face of it, the novels that George Orwell wrote in the 1930s look surprisingly remote from one another. *Burmese Days* (1934) is about a colonial administrator who kills himself over a failed love affair. The heroine of *A Clergyman's Daughter* (1935) is an amnesiac spinster who embarks on a low-life picaresque with a gang of down-and-outs. *Keep the Aspidistra Flying* (1936) stars moth-eaten Gordon Comstock, a disaffected poet trying to preserve his integrity in the presence of capitalism's rattling swill bucket.

Coming Up for Air (1939) finds a middle-aged insurance salesman grimly revisiting the locales of his Oxfordshire boyhood. All four, however, share the same emotional perspective; each, in the end, declares itself as a step on the path that leads to Nineteen Eighty-Four. Orwell's most ingrained habit as a novelist is a trick of grounding his fiction in the circumstances of his own life. A few extra-curricular flourishes aside, his novels consist almost exclusively of projections of himself, deviously imagined structures erected on the foundation of his own psychology. Each of Orwell's novels turns out to be a study in regression, a matter of life not sustaining its early promise, dreams cast down into dust. Flory in Burmese Days is a lonely fantasist whose best years have been squandered in drink and whoring. Dorothy Hare in *A Clergyman's Daughter* is an old maid at 28. Even George Bowling in *Coming Up for Air*, perhaps the most resourceful and worldly of this desperate crew, is irrevocably caught up in the ooze and stagnation of a life lived out with his mirthless wife, Hilda, in the shadow of approaching war, the bombs and the machine guns that are going to smash civilization into bits And behind them – behind Comstock, with his rants against the editors who won't print his poems, or Dorothy bicycling to Holy Communion through the inhospitable back lanes of Knype Hill, Suffolk – lurks the figure of Orwell himself, a man who, despite much evidence to the contrary, considered himself a failure and believed that, wherever he was set down on the planet, whether in early 1920s Burma or on late 1940s Jura, he was being watched. Each of his four novels from the 1930s has what is in effect the same structure: the setting up of a solitary, persecuted anti-hero in opposition to a hostile world. That world is at bottom Orwell's own – the Burmese village where he had served as an Imperial policeman, the Suffolk town

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where he had lived with his parents – in each case twisted out of kilter, decorated with all the subliminal horrors that oppressed the author as much as the people he created. What makes these landscapes, so suffocating is the presence of ―them‖, the malign exterior forces that Orwell assumed to be at work interfering in his characters' lives. If the people in his novels share a single characteristic, it is their creator's tendency to victimize them, to place them at the centre of a hostile world in which their every movement is subject to constant surveillance. The provincial backwater of Knype Hill is represented as a cauldron of spite and backbiting. Gordon's life is a series of furtive concealments: he brews illicit cups of tea in his room while listening for the sound of the landlady's feet on the stair. Bowling has a terror of being found out. His journey in search of the Thames Valley haunts of his boyhood is paranoiacally undermined by the thought that his wife's spies are on his tail. In Nineteen Eighty-Four, the spies are real and unavoidable, symbolized by the telescreen that hangs on every wall. Written more than a decade before Oceania, Airstrip One and two-minute hates, the 1930s novels are full of sharp, prefigurative intent. The alarm clock that jerks Dorothy out of bed in the opening paragraph of *A Clergyman's Daughter* is ―like a horrid little bomb of bell metal‖. The aeroplanes are coming, Gordon reflects in Keep the Aspidistra Flying; the whole world will shortly be going up in a roar of high explosives. ― "My poems are dead . . . We're all dead people in a dead world," he tells his girlfriend, sounding uncannily like Winston Smith. Even the campaign that Gordon works on after his shamefaced return to advertising (canvassed by the slogan ―PP [ie. 'pedic perspiration']. What about YOU? which is reckoned to have a ―sinister simplicity) seems only a yard or two distant from the looming horizons of Big Brother and the Thought Police. Yet these connections ought not to surprise us. Each of Orwell's novels is, ultimately, the story of a rebellion that fails, of an individual – in *Animal Farm*, a mini-society – who, however feebly or obliquely, attempts to throw over the traces. Everything ends in more or less the same way, with the protagonist humbled, defeated, sent back to square one. Flory shoots himself. Dorothy returns to the sedative thraldom of her father's rectory. Gordon marries the pregnant Rosemary and succumbs to the insidious embrace of the Money God. George Bowling creeps home to the west London suburbs in shame. In much the same way, ten years later, Winston Smith brainwashed and re- educated, knows that he loves Big Brother. The best one can hope for is a kind of coming to terms with the weight of this environmental quicksand "he is dead but won't lie down" peddled by the epigraph of *Coming Up for Air*. Contemporary readers are more often introduced to Orwell as a novelist, particularly through his enormously successful titles *Animal Farm* and *Nineteen Eighty-Four*. The former is an allegory of the corruption of the socialist ideals of the Russian Revolution by Stalinism, and the latter is Orwell's prophetic vision of the results of totalitarianism. *Nineteen Eighty- Four* has given the English language the phrase 'Big Brother', or 'Big Brother is watching you'. This is used to refer to any oppressive regime, but particularly in the context of invasion of privacy. The TV series 'Big Brother' is named after this phrase. The adjective Orwellian is mainly derived from the system depicted in Nineteen Eighty-Four. It can refer to any form of government oppression, but it is particularly used to refer to euphemistic and misleading language originating from government bodies with a political purpose, for example 'friendly fire', 'collateral damage' and 'pacification'. Variations of the slogan "all animals are equal, but some are more equal than others", from Animal Farm, are sometimes used to satirize situations where equality exists in theory and rhetoric but not in practice. For example, an allegation that rich people are treated more leniently by the courts despite

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legal equality before the law might be summarized as "all criminals are equal, but some are more equal than others". The term "cold war" goes back centuries. Orwell used it in an essay titled "You and the Atomic Bomb" on October 19, 1945 in *Tribune*, he wrote: "We may be heading not for general breakdown but for an epoch as horribly stable as the slave empires of antiquity. James Burnham's theory has been much discussed, but few people have yet considered its ideological implications, this is, the kind of world-view, the kind of beliefs, and the social structure that would probably prevail in a State which was once unconquerable and in a permanent state of 'cold war' with its neighbours." (gutenberg.net.au/ebooks03/0300011h.html)

Orwell claimed that his writing style was most similar to that of Somerset Maugham. In his literary essays, he also strongly praised the works of Jack London, especially his book "The Road." Orwell's descent into the lives of the poor, in *The Road to Wigan Pier*, strongly resembles that of Jack London's "The People of the Abyss," in which London disguises himself as a poverty-stricken American sailor in order to investigate the lives of the poor in London. In his literary essays, George Orwell also praised Charles Dickens, Henry Miller and Herman Melville, the author of *Moby Dick*. Another of his favourite authors was Jonathan Swift, and, in particular, his book Gulliver's Travels, which he rated as one of the six greatest books ever written. George Gissing's New Grub Street with its description of the growing commercialization of late 19th Century society was another influence. Perhaps a few words on the essay would help us in putting Orwell's own essays in proper context and show how Orwell handled a whole host of subjects through this genre. The word essay comes from the French word meaning, to try. In all instances, the genre is an attempt to write about any subject matter – relevant or mundane though maybe at the outset – in the hope to capture an interesting thought, experience and insight from it. Compared to other genres in literature, essay is the least explored and may be considered to be the least popular, but the scope of this genre is huge, ranging from the formal, clear-cut essays popularized by Montaigne, Addison and Steele and Emerson to the informal loosely-constructed ones popularized by Scott Russell Sanders, George Orwell, EB White, and other contemporary writers these days. The history of the essay goes back to the works of Michel de Montaigne who is touted by many as the genre's pioneer writer. The genre became popular in 19th century through the works of Addison and Steele, William Hazlitt, Charles Lamb, Ralph Waldo Emerson and Henry David Thoreau. By the 20th century, essay was redefined in the works of Virginia Woolf, George Orwell, EB White, James Baldwin and Joan Didion. As of the present, the genre remains stronger than ever. The prestige of the essay seems to be continually rising in many literary circles today because of the growing number of its practitioners lately. Much of the essay's rising popularity is due to the fact that the genre has undergone a huge transformation for so many years. There are two types of essays – the formal essay and the informal essay. Formal essays are objective, rational and well organized when it comes to form. The approach to the subject matter is very straightforward and the ideas presented are arranged in a very organized manner. Conventional essay forms follow the thesis-topic-sentence-conclusion arrangement and in most cases the beginning, middle and end can be distinguished effortlessly. The outline of the essay can be easily derived as well. On the other hand, the informal essay type is what gives the genre its ―malleable form. In the informal essay, there's much experimentation as far as form is concerned. While it is true that formal essays deal with the realms of fixed subject topics and relevant matters,

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informal essays are defined more by the personality of the writer – the presentation of the Self in his essay. In the informal essay type, the definition of the essay is starting to get ambiguous because of so many close relations that are attributed to it – new journalism, literary nonfiction / creative nonfiction, feature articles, profiles, etc. In Imaginative Writing, author Janet Burroway says that the most familiar forms of essay are as follows: expository (imparts information), narrative (recounts events in order), descriptive (adds sense impressions) and persuasive (wants to influence us). But what's interesting in the realm of essay, as what Burroway has emphasized, is the development of literary nonfiction / creative nonfiction where the essay can now incorporate various elements in fiction in recreating a sense of lived experience .

In literary nonfiction, creative nonfiction, there is greater attention to the personal voice of the writer, stylistics and dramatic devices. Works that are classified as creative nonfiction often have writers as characters in the essays. In creative nonfiction, the writer has more freedom when it comes to form. At some point the genre borrows style and writing techniques both from fiction and poetry – refined language, dialogues, brevity, shifting voices – to bring out a purpose and meaning that will resonate all throughout the piece. Under the creative nonfiction genre, we have memoir, a story retrieved from the writer's memory with the writer as the protagonist and personal essay, an idea or an interest deliberately explored and is likely to give rise to meditation on some subject that the experience suggests. Very wide-ranging though the genre maybe, it all boils down to the idea that an essay is a genre that begins with a personal experience until it reaches out to a larger idea, insight or thought about the human condition, to which it should end. In essays, anything is potential for writing. The essay is a forgiving form, and the writer has the liberty on how to present the subject matter or experience in the most realistic and the most palpable manner possible. From the early 1930's until his death in 1950, Orwell churned out hundreds of essays, reviews and columns. For a man who is so often identified with common sense, Orwell was a decidedly odd individual. He preferred squalor, was a devotee of the worst excesses of English cuisine and suffered from paranoia about his body odour. He later accelerated his own death by moving to a poorly ventilated shack in the Scottish isles while severely ill with tuberculosis. This pattern of self-denial led many friends and associates to call him saintly, and less sympathetic critics to call him mad. Many of his personal opinions were politically incorrect. At English boys' schools, he adopted a misogynistic and homophobic outlook as well as a distrust of what today would be called cultural liberalism. He disdained ―the high-minded women and sandal-wearers and bearded fruit juice drinkers who come flocking to the smell of progress like bluebottles to a dead cat. His contempt for pansies would lead to a vitriolic attack on W.H. Auden and other homosexual writers. These complaints have gained more attention in recent years, as Orwell scholarship has been undergoing a renaissance since the death in 1980 of Orwell's wife, Sonia. Sonia, whom Orwell married on his deathbed, discouraged all attempts at a biography of her late husband, and published an incomplete and bowdlerized anthology of Orwell's journalism. In 1949 Orwell provided the British government with a list of writers with pro-communist views who should not be employed to write anti-Soviet propaganda. Though this has been known since 1980, in recent years Orwell has been savaged in the British press for cooperating with the ―thought police. This incident is the centrepiece of Scott Lucas's forthcoming book *Orwell and the Betrayal of Dissent*. Hitchens makes the point that this was a minor incident, and that Orwell

intended harm to nobody. In a line of argument that seems less reasonable, he goes on to attack several of those Orwell listed, implying the truth of the allegations justified the making of the list. In an age dominated by the novel, the periodical essay has become a poor relation. on the literary scene. Yet some of our finest writers have traditionally used the form to consider key issues of cultural, social and political import. This major new study of the whole of Orwell's literary and political journalism through the three decades of his writing situates it comprehensively within the biographical, historical and publishing contexts of its production. The writings of George Orwell are marked by a profound consciousness of social injustice, and rebellion against a modern world run by a privileged and often brutal few people, by the oligarchs who are in it only for the money, and of course corrupting power, and an intense dislike of tyrants, and a passion for clarity in language. Orwell's essays form five major groups: autobiographical, literary, political, sociological and cultural. Such. Such Were the Joys', 'Shooting an Elephant', 'A Hanging', 'How the Poor Die', 'Bookshop Memories', 'Marrakech', 'Confessions of a Book Reviewer' and 'Why I Write' comprise the cluster of autobiographical essays. There are the literary essays on novelists who' influenced him: Dickens, Gissing and Koestler; and on those whom he admired but criticized for their reactionary political views, for Orwell believed that enjoyment can overwhelm disapproval, even though one clearly recognizes that one is enjoying something inimical' (rv.22I). These essays are on Swift, Tolstoy, Kipling, Yeats, Wells, Wodehouse and Henry Miller. The political essays concern literature and totalitarianism and are closely connected to 1984: 'The Prevention of Literature', 'Writers and Leviathan', 'Politics and the English language', 'James Burnham and the Managerial Revolution' and 'Looking Back on the Spanish Civil War'. Orwell's essays on the sociology of England are 'England Your England', 'The English People', 'Poetry and the Microphone', 'Notes on Nationalism' and 'Anti-Semitism in Britain'. His criticism of popular culture is closely related to Coming Up For Air and includes Raffles and Miss Blandish', 'Decline of the English Murder', 'Boys' Weeklies', 'The Art of Donald McGill', 'Riding Down From Bangor' and 'Good Bad Books'. A discussion of some representative essays in which Orwell writes about himself as weIl as his, subject, expresses his characteristic ideas, and reveals his values and beliefs.

'Charles Dickens', the longest of Orwell's essays, was one of the earliest critical studies of the novelist and is still valuable for its freshness, vigour and suggestiveness. The essay considers many of the approaches to Dickens that were later explored by critics in full-length books: Dickens's attitudes to society, class, money, sex and polities; his literary techniques, comedy, imagery, use of detail and creation of character through caricature. But the essay is also important for what it tells us about Orwell, for he says as much about what he is trying to do in his own work as about Dickens. Orwell begins with a negative definition of Dickens, who was neither a 'proletarian' nor a 'revolutionary' writer. Though bourgeois, he was 'a subversive writer, a radical, one might truthfully say a rebel'. Though Dickens was not revolutionary "in the accepted sense"; Orwell feels that, like Blake, he understood what living in a capitalist society means. Orwell explores the paradoxical fact that the major, radical theme of Dickens's novels is at variance with Dickens's bourgeois solutions. One force behind Orwell's analysis is the need to reconcile his sense of Dickens's grimness as a novelist with his feeble political thought. One of his purposes in writing the essay is to use his study of Dickens to establish his opposition to, propagandistic literature. Throughout the essay Orwell

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implicitly measures is own talents as a writer against the genius and achievement of Dickens. The essay demonstrates how completely Orwell integrated his imaginative, with his practical and political life, for he wrote his most successful novels when he discovered a medium that used literary art to convey political ideas. Orwell's characterization of Dickens as a writer who combines a radical criticism of society with a persistent longing for a traditional way of life is very close to his, own nostalgic feelings in *Coming Up For Air*. Orwell's observation that, the very people he attacked swallowed him so completely that he has become a national institution himself, reminds us that the same is now true of Orwell. His remark that before I was ten years old I was having Dickens ladled down my throat by schoolmasters in whom even at that age I could see a strong resemblance to Mr. Crinkle' is ironic in several senses. For *Animal Farm* is also taught in schools today, and not always in the spirit that Orwell intended. It is in the nature of English culture, Orwell suggests, to absorb and domesticate radical literature. Orwell is attracted to Dickens because the novelist tried to understand how human suffering comes about and how it can be overcome. This central problem of the abuse of power became the theme of *Animal Farm*. It is obvious to Orwell that people are oppressed by leaders and by institutions. The crux is what the solution to this problem should be:

There is always a new tyrant waiting to take over from the old - generally not quite so bad, but still a tyrant.' Orwell thinks that two positions are tenable: the moralistic and the revolutionary. The revolutionary supposes that you can improve human nature by changing the system, while Dickens, the moralist, believes that the world will change only when men have a change of heart. Orwell's technique is to demonstrate fully the weakness of Dickens's moralistic attitude so that, paradoxically, he can emphasize the value of Dickens's idea of decency, a moral concept that Orwell adopted in his own work. Orwell's discussion of the novels themselves, therefore, combines an exercise in debunking and a warm appreciation of the enjoyment to be gained from Dickens. Orwell balances and opposes Dickens's strengths and weaknesses. He is intellectually shallow but emotionally profound; he savagely attacks social evils but accepts the social inequalities of his age and makes no constructive criticism of Victorian society - an accusation that was later made against Orwell. Dickens did not really know the working class and portrayed them either as the rough and alien boys of his time in the blacking factory, or as feudal servants. Orwell contrasts the loving personable servants in Dickens's novels with the reality of the slavey drudging fourteen hours a day in the basement kitchen'. Orwell shows that though his invention is brilliant and his characters memorable, Dickens is ignorant of all social classes but his own 'the London commercial bourgeoisie and their hangers-on' - and that he lacks detailed knowledge of the major occupations and institutions of his day. Dickens's novels raise all kinds of questions about education, industrial exploitation and the legal system, and yet his answers seem to reveal an enormous deficiency': the lack of intellectual curiosity and the absence of an ideal of work. In fact, Dickens does not write at all about work, and though his novels show men and women struggling towards self-knowledge and the fulfilment of ambition, the goal to which they aspire is a kind of cosy and blissful family life. Orwell devotes several pages to demonstrating the feebleness of Dickens's featherbed respectability' and concludes that these intellectually unacceptable solutions to social injustices and human cruelty are the substance of Dickens's 'message. It is interesting to note that Orwell illustrates this aspect of Dickens so fully, for the idea of the secure, old- fashioned family also occurs in his own work, not as

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a solution to injustice and cruelty, but as an idealized alternative in an earlier and happier age. After dealing with the negative side of Dickens, Orwell briefly but accurately defines the genius of the novelist and reverses the traditional positions of mortised revolutionary. Dickens's fertility of invention', his use of derails to create characters of monstrous proportions, the play him imagination unregulated by any intellectual framework or higher creative purpose, are qualities that make his creations endure: they are monsters, out they exist. ..Dickens is obviously a writer whose parts are greater than his wholes. He is all fragments, all details - rotten architecture, but wonderful gargoyles. 'We can believe that the driving force behind the comedy is the consciousness of having something to say. He is always preaching a sermon, and that is the final secret of his inventiveness. For you can only create if you can care ...A joke worth laughing at always has an idea behind it, and usually a subversive idea.' The moralist is ought to be the true radical, and most revolutionaries are potential moralists by changing its form: there are some kinds of evil that will never disappear. Orwell's observation that the vagueness of Dickens's discontent is the mark of its permanence, 'applied equally to *Animal Farm* and *1984'*. In Dickens, however, there is a force that mitigates this pessimistic vision: his native generosity of mind probably the central secret of his popularity and which enables him to express in a comic, simplified and therefore memorable - form the native decency of the common man'. Orwell, who inherited Dickens's belief in decency, was particularly impressed by *Hard Times* (1854). Stephen Blackpool was probably Orwell's first introduction to the industrial working class; and the utilitarians are the precursors of the totalitarian inquisitors in *1984*, this novel Orwell employs Dickens's technique of using a character to represent .pipit of ordinary humanity, for just as Mr. Scary maintains that people must be another', so Winston Smith is revived when he hears the singing of the red-armed parole washerwoman. A consideration of how far a good novel should be committed to conveying a political idea is at the root of Orwell's discussion of Dickens. Orwell begins his essay with a question that leads to the choice between moralist and revolutionary: to whom Dickens belong, to the bourgeois conservative or Marxist? Orwell resolves .The question is of asserting that Dickens's endures precisely because it is based not on ideology, out on a belief in the fundamental decency and the brotherhood of all. The conclusion of the essay is rather that the humanist position is weak. Tough his affinity with Dickens is considerable, his analysis reveals the wide divergence of their ideas. Modern political events weakened Orwell's belief in man until, in his later works, decency and goodness become the attributes not of heroes, but of victims. Orwell analyses the distinctive cultural characteristics and class structure of England, and contrasts the English belief in justice and, objective truth to the power-worship and terrorism of the Fascist enemies. As in 'Inside the Whale', he implicitly suggests his own character and ideals through his deification of the positive and negative qualities of English life. Orwell begins with a concrete description of the sounds, the smells and the surfaces of things one feels when returning to England from abroad: The beer is bitterer, the coins are heavier, the grass is greener, the advertisements are more blatant. The crowds in-die big towns, with their mild knobby faces, their bad teeth and gentle manners, are different from a European crowd: He then expresses these differences through some generalizations about the English. They are not gifted in music or the visual arts; they dislike abstract thought; they are snobbish, xenophobic and hypocritical (particularly in the Empire, which often brings out the worst aspects of the English); they value privacy and individual liberty; and, though their religious belief is weak, they have a deep respect for morality

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and legality. The most stirring in English Tennyson's 'Charge of the Light Brigade' is about a brigade of cavalry which charged in the wrong direction and all were massacred. The tone of the essay always balances Orwell's two ostensibly opposite purposes: to encourage his – stand in time by celebrating their distinctness and nation; and at the same time to attack the political system from Socialist point of view. Orwell skilfully uses commonly accepted generalizations, convincing conclusions and is deliberately provocative, for he sceptically calls British democracy less of a fraud than it sometimes appears'. Orwell suggests that England is currently engaged in a war not because of historical inevitability or the aggressive policies of the European dictators, but because of the decay of ability in the English ruling class and the disastrous foreign policy of the thirties, which Auden called a low, dishonest decade'. Just as the English writers of the thirties refused to see the Russian reality and supported Communism because it opposed Fascism, so the English statesmen of that time refused to notice the changes that were occurring all around them and accepted Fascism because it was hostile to Communism. England (and France) remained strictly neutral during the Spanish Civil War and allowed Germany and Italy to fight in Spain and win Franco's war against the Left-wing Republicans; and they never realized that this victory would have a disastrous effect on their own policies and interests. Though the ruling class were morally sound, they were tossed to and fro between their incomes and their principles' (any rich man has less to fear from Fascism than from Communism) and they could not do anything but make the worst of both worlds'. Unlike the writers and the statesmen, Orwell recognized that both Communism and Fascism had lost touch with the essentials of democracy; and he spent the thirties, like a weary Jeremiah, warning of the future apocalypse. While the imperialists declined with the stagnation of the Empire, the intelligentsia took their ideas from Europe and were ashamed of their own nationality. Orwell belonged to both of these classes and remained isolated within each of them. He understood that the Empire was doomed and welcomed the independence of the out his contact with imperial and then economic and military reality protected him from 'the emotional shallowness of people who live in a world of ideas'. Unlike the philistine Blimp intelligentsia, Orwell was proud of the common culture of his country and tried to unite patriotism and intelligence in his struggle against totalitarianism. In his essay on *Gulliver's Travels* (1946), in which he rejects Swift's reactionary ideology but is nevertheless able to admire the terrible intensity of Ills art, Orwell compares Swift to Tolstoy, another disbeliever in the possibility of happiness. In both men you have the same anarchistic outlook covering an authoritarian cast of mind in both a similar hostility to science, the same impatience with opponents, the same inability to see the importance of any question not in treating themselves; and in both cases a sort of horror of the actual facts of life' (IV.217). In 'Lear, Tolstoy and the Fool', Orwell analyses Tolstoy's condemnation of *King Lear* in his pamphlet Shakespeare and Drama, which was written at the end of his life, in 1903. He suggests that Tolstoy was unable to be critically objective about Shakespeare's art, and that his identification with Lear led to his attack on the play. According Leo Tolstoy, Shakespeare, far from being a genius, was a less than mediocre author who plagiarized an earlier play and ruined - it when he -wrote King Lear, which was full of moral and aesthetic faults and could be read only with aversion and weariness. Tolstoy's explanation of how Shakespeare is universally admired despite his immoral ideas and ridiculous language interested Orwell. The Russian believed that the civilized world was deluded about Shakespeare by a kind of mass hypnosis' which only he was able to recognize; Goethe pronounced Shakespeare a great poet,

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whereupon all other critics flocked after him like a troop of parrots, and the general infatuation has lasted ever since.' After consenting on Tolstoy's extreme bias, insensitivity to the metaphorical (as opposed to the literal) quality of Shakespeare's, language blindness to Shakespeare's veiled social activism, Orwell suggests some important similarities between Lear and the aged Tolstoy. Both were majestic old men with flowing white hair and beard, a figure out of Blake's drawings'. This archetype originated with Leonardo's self-portrait arid was characteristic of nineteenth-century prophets like- Whitman and Darwin. Orwell's idea draws parallels between Lear's and Tolstoy's spiritual bullying, their gratuitous and misguided renunciation (the basic. subject of the play), their exaggerated revulsion from sexuality. Even Tolstoy's final flight from his family accompanied by his only faithful daughter, and his death in a village railway station, seems to have a phantom reminiscence of Lear'. Given these biographical similarities, it was perhaps inevitable that Tolstoy would be angered by Shakespeare's assumptions about Lear's behavior. For Shakespeare points out the results of practicing self-denial for selfish reasons', and Tolstoy, who tided very hard to make himself into a saint ... had done no more than exchange one form of egoism for another'. Shakespeare (like Orwell) loved the surface of the earth and the process of life, but Tolstoy renounced the pleasures of earthly life and looked instead to the Kingdom of Heaven. _ Orwell is rather cynical about the possibility of secular sainthood and refuses to take Tolstoy at his disciples' valuation. He dislikes the attempt to narrow the human limits. Orwell's wariness of the drive for power and mention over others gave him unique insight into Tolstoy's deeper motives for writing about Lear. Orwell writes in his essay on King Lear that a sort of doubt always hung round character of Tolstoy, as round the character of Gandhi'; and he begins his essay on the Indian nationalist, who shook empires by sheer spiritual power. with the aphorism: Saints should always be judged guilty within they are proved innocent.' Like Tolstoy with Lear, Orwell made a partially conscious identification with Gandhi. For, like Orwell, Gandhi came of a poor middle-class family, started life rather unfavourably, was probably of unimpressive physical appearance, [but] was not afflicted by envy or by feeling; of inferiority'. Orwell first read Gandhi's autobiography (the occasion of the essay) in an Indian newspaper during his Burmese days; and though he associated Gandhi, like the pansy-Left'whom he attacked in The Road to Wigand Pier, with homespun cloth, mysticism and vegetarianism, he was impressed by Gandhi's ethics, honesty and courage. Orwell criticizes Gandhi for his inhuman tendencies (those who aspire to sainthood have never felt much temptation to be human beings') and for his willingness' to let his wife or child die rather than give them animal food. The limit of what we will do to remain alive, Orwell believes, is well on this side of chicken broth'. Despite his other-worldly doctrines, Gandhi's real importance was in his political implementation of Thoreau's doctrine of passive resistance - though this technique could only work under democratic regime like the British Empire. A totalitarian government would have run trains over the first protesters tracks. And he would have marked the end of the movement. Though Gandhi was a pacifist he understood what it was to take sides. Though Orwell rejects Tolstoy's and Gandhi 'sainthood and feels that their basic aims were anti reactionary and that they wanted to escape from love and iron (lie pain of living. Gandhi represents the ideal of patient political struggle, untainted by hatred or by greed for power. Dali is actually writing within a well-established tradition of romantic rebels - from Byron and Baudelaire through the decadents (like Huysmans's hero) to Jean Genet and Norman Mailer - who believe that strange sexual habits, bizarre behaviour and a taste for violence

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stimulate artistic creativity through a kind of individualistic opposition to traditional virtues. Orwell is unable to identify imaginatively with anything so totally alien, and he is so hostile to Dali's kind of art that he is incapable of judging it. His attempt to interpret Dali and to relate him to Edwardian painters does not succeed. If, as Orwell says, there is something wrong with a society in which Dali's 'diseased intelligence 'can flourish (while decent drudges like Orwell plod on with little recognition), then the fault must surely lie as much with the society that praises Dali as with Dali himself, who gives society what it wants. Since Dali's appeal is limited and he is not really popular in the way that James Hardly Chase is, Orwell is actually attacking the nameless defenders of Dali, presumably the aristocratic patrons of the arts and avant-garde critics who admire his art and do not care about his morals.

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Social Mobility and Crime in Aravind Adiga's *The White Tiger*

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Abstract

Globalization, in its wake, has also brought in a lot of disparity in terms of economy and life style. Aravind Adiga's *The White Tiger* presents to the world the story of two Indias – the India of Light and the India of Darkness. This article endeavors to analyze the text through the lens of "crime theories" of Marton (1983), Agnew (2001), McCarthy (1998), etc. Balaram Halwai, the central protagonist of the novel, murders his boss and gains occupational success. This successful attempt has endowed his life with various gifts – an illumination from darkness and poverty, a good life, a successful career and above all freedom from the bondage of slavery. This heinous crime has transformed his life from a chauffeur to a successful entrepreneur. This paper aims to discuss how crime becomes an agency of getting rid of poverty and attaining personal advancement in a manner socially unacceptable.

Keywords: Aravind Adiga, *The White Tiger,* Crime, poverty, mobility, occupational success

Published in 2008 when India was suffering from financial crisis, Aravind Adiga's *The White Tiger* portrays the sordid reality of India – a clear picture of dark India where the poor lead a sordid life under fly overs, struggle to earn bed and bread, receive inhuman treatment from the rich, caste disparities reign supreme and above all filthy politics can triumph over everything. This epistolary novel portrays the journey of a chauffeur from a poverty stricken life to a successful entrepreneur. His journey also exhibits how an "honest" person can become a criminal for lack of resources in any developing nation and how the ability of smart thinking can lead one to success. This paper endeavors to discuss how crime has become a vehicle of social mobility, removed the darkness of poverty and ushered a person to success which Sorokin (1957) has defined as vertical mobility.

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With the advent of globalization, the numbers of poor are increasing day by day and unemployment is weakening the backbone of India. According to World Bank Report, one among the five is poor in India. Approximate 31 million unemployed are seeking job and unemployment rate is ushering day by day (CMIE report, 2018). This unemployment is leading them towards frustration and the common mass is harbouring suicidal tendency as they are incapable of getting any job or source of income.

Crime can be described as an illegal act for which someone may be punished by the Government (Merriam-Webster). Blackstone (1765) defines "crime as the violation of public rights and duties". Garofalo (1914) describes crime "Crime is an immoral and harmful act that is regarded as criminal by public opinion, because it is an injury to so much of the moral sense as is possessed by a community – a measure which is indispensible for the adaptation of the individual society". (59) Gillan (1945) refers to it as "an act that has been shown to be actually harmful to society, or that is believed to be socially harmful by a group of people that has the power to enforce its beliefs, and that places such act under the ban of positive penalties". (9)

Theories of crime can be classified into three categories – biological, psychological and sociological. Biological explanations of crime assume that some people are born criminal and they have an underdeveloped brain functions which engages them in crime. The other name of this theory is biological positivism (Lombroso, 1876). Psychological theories of crime attempts to describe how mental processes impact individual propensities for violence and how delinquent behavior is caused by imbalances among id, ego and superego. Aichorn's (in Torch, 1979) early works describe how childhood neglects, abuses or damaged egos render an individual incapable of dealing with stressful circumstances which in later stage lead them to crime. The social theories of crime describe how crime is a product of conflicts over the distribution of resources among common people. This maldistribution gradually makes a negative impact on poor, which bring or create conflict (Turner 1975). Crime or a social misdemeanor offers the poor another hope for survival as they explore that the possibility of success through limited legitimate efforts (Marton, 1938).

From the lens of above theoretical framework, one can critically analyse the text of *The White Tiger* in general and the character of Balaram, in particular. Born and brought up amidst abject poverty of Laxmangarh, Balaram is one of the representatives of those destitute people who live in darkness – darkness brought by the black river – the holy river Ganga:

> I am talking of a place in India, a least a third of the country, a fertile
> place, full of rice fields and wheat fields and ponds in the middle of those
> fields …Those who live in this place call it the Darkness. (Adiga, 2009, p.
> 14)

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Balarama goes on to describe the place and then the people. His description, in sarcastic tones, throws light on the actual condition in the rural parts of the country.

> Electricity poles – defunct.
> Water tap – broken
> Children – too lean and short for their age, and with their oversized
> heads from   which vivid eyes shine, like the guilty conscience of
> the government of India. (Adiga, 2009, p. 20)

Compared to these children are the landlords of Laxmangarh - the Buffalo, the Stork, the Wild Boar and the Raven- named on the peculiarities of appetite they have. They live in mansions and their children study in another town.

It is from here that this school dropout works at a tea stall, smashes coal, wipes tables and then lands up in Dhanbad where he trains as a driver. Unemployment is another factor which induces criminal behavior in a person (Agnew, 2001). Raphael and Winter-Ebmer (2001) opine that legitimate employment opportunities deter a person from committing crime. But when legitimate opportunities of employment are limited in our society and unemployment is increasing, it inflates the rate of crime. Balaram is the representative of the youths in modern India who are struggling with poverty and unemployment which is leading them towards frustration as well as utter depression. While Bangalore or the land of Light has job advertisements running into twenty, twenty-five pages in newspapers every week, the story in the Darkness is different:

> There, every morning, tens of thousands of young men sit in the
> tea shops, reading the newspaper, or lie on the charpoy humming a
> tune, or sit in their rooms talking to a photo of a film actress. They
> have no job to do today. They know they won't get any job today.
> They've given up the fight.
> They're the smart ones.
> The stupid ones have gathered in a field in the centre of the town.
> Every now and then a truck comes by, and all the men in the field
> rush to it with their hands outstretched, shouting, 'Take me! Take
> me!' (Adiga, 2009, 54-55)

From this scenario, Balaram lands up learning to drive a car as well as repairing one. Chance brings him to the gates of the house of the Stork, one of the landlords of Laxmangarh

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and he manages to get employment as a driver to Mr. Ashok. When he was searching for a job in Dhanbad, he was refused cold heartedly by everyone:

> So I went looking, from house to house, house to house, house to
> house. Finally, after two weeks of asking and being told to get lost,
> I got to a house ten-foot- high walls, and a cage of iron grills
> around each window. (Adiga, 2009, p. 59)

With the employment for the first time, he has been endowed a cage where he receives little freedom to live. This job has definitely provided him a source of income, but a source of income with servitude and humiliation. To Balaram, it is a better opportunity as other sources of legitimate income are blocked to him. Hence, he had accepted a job which humiliates his dignity as it is the only vehicle to sustain his life blood, to earn his bread.

The treatment to these poor is so brutal that they hardly know the significance of good behavior. They gradually cherish in them a sense of anger which in later stages leads them to criminal behavior (Agnew, 2001). Balaram recounts an episode of treatment meted out to a servant whom the master, the Buffalo, believed to have been involved in the kidnapping of his son. The punishment does not stop with the employed servant but extends to his family:

> One brother was set upon while working in the fields; beaten to
> death there. That brother's wife was finished off by three men
> working together. A sister, still unmarried, was also finished off.
> Then the house where the family had lived was surrounded by the
> four henchmen and set on fire. (Adiga, 2009, p. 67)

Being tormented by poverty and misbehavior from his employers, Balaram cherished anger in his mind which disrupted his cognitive process. While he was killing Ashok, he hardly feels any sympathy for him, rather he cuts his throat like - "Muslims kill their chickens" (286). The murder was so gruesome that he hardly thought twice before piercing his neck.

Agnew (2001) says that there is a strong link between unjust treatment and anger. Anger often leads to crime. Balaram is always received with unjust treatment by his master class. He has never been accepted with dignity; rather they have treated him like a beast who can easily be made a scapegoat in times of need. His duty is not limited to driving cars. Sweeping the courtyard, making tea, removing cobweb, playing with a child and massaging the Stork's feet were all a part of his duty. When Pinky Madam smashed a child under her car, the master class has used him as a vehicle to save Pinkey madam from conviction; above all they wanted to save their dignity and status. They even made him to sign a petition to keep a legal proof of it:

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> I, Balaram Halwai, son of Vikram Halwai, of Laxmangarh village in the district of Gaya, do make the following statement…I drove the car that hit an unidentified person, or persons,…I was alone in the car, and alone responsible for all that happened. (Adiga, 2009, p. 167)

Balaram is not only the person who has received unjust treatment from his masters, but he is the representative of those drivers who are constantly being victimized by their masters and lead their lives behind the bars because they have taken the blame of their masters. When Pinkey madam left India, Balaram was abused and assaulted physically by Ashok though Balaram always looked at him with respect. Ashok was almost going to kill Balaram until Balaram kicked in the chest of his master to release him from his grasp. This becomes the daily phenomenon in the lives of the servants in India, who come from the lower section of society to earn bread. But they earn it with humiliation though they serve their master class with loyalty. The educated masterclass often mocks them, humiliates them and beats them without any reason as they always think that they often deserve it or expect it from their masters. They are even paralleled with dogs which are given more dignity than servants. It seems this unjust treatment triggers anger in Balaram and smashes the humane felling in him. It becomes one of the factors for committing the crime. After committing the crime, he did not even feel guilty for his criminal behaviour, rather he justifies his act: "I will never say I made a mistake that night in Delhi when I silt my master's throat." (320). This phenomenon supports the idea of Agnew (2001) that an angry individual is less likely to feel guilt for their criminal behaviour because the injustices they suffered justifies crime. Balaram has suffered the injustice from his masters. Therefore, he made an attempt to justify his crime.

Balaram used crime as vehicle to achieve his monitory success. Appadurai (2001) rightly says that poor are not immune to greed, conflict and jealousy. They are always prepared to cheat or lie if they find out a new opportunity for their advancement. Hence, Balaram have chosen a career at the expense of life of Ashok. He has murdered and plundered Ashok like a beast or a professional murderer without any hesitation: I rammed the bottle down. The glass ate his bone. I rammed it three times into the crown of his skull, smashing through to his brains. It's a good strong bottle, Johnnie Walker Black – well worth its resale value. (Adiga, 2009, p. 284)

This heinous work has ascended him to the pick of success. He fled to Bangalore to start up a new company, a new entrepreneurship which brought him name and fame – "Once I was a driver to a master, but now I am a master of Drivers" (302). Once, he has struggled in dire poverty for getting employment where he got little hope for personal advancement. Hence, crime becomes an irresistible temptation to him to achieve monetary success. Tunley (2011) says that

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opportunities frequently act as a catalyst to commit a crime. Balaram has received an opportunity to shape his career and to achieve his success which he has used wisely. The amount of money "seven hundred thousand rupees" (280) in the red bag can shape his destiny. Therefore, he hatched the plot to kill Ashok. Balaram was living in a society where the rate of success through legitimate opportunities were little and above all he has observed from his surrounding that people get access to success when they engage them in cheating, stealing or bribing. Hence, he not only has cheated his master, but also murdered him to fulfill his ambition. He has achieved his social status through criminal behavior. Merton (1983) also argues that when the rate of success among the poor through legitimate effort is limited, they use illegitimate means to achieve success which is gradually increasing vice and crime in our society. On the other hand, he has taken this decision out of rational calculation because he has observed that reward of success is higher than the consequences of conviction and he has nothing to lose by being convict.

Agnew (2001) pointed out that certain factors like – erratic parental discipline, parental rejection and low emotional attachment with family members which often leads a person towards crime. The children who are residing in the slum area have little emotional connection with their parents. The adults in a slum area beget children like pigs, leave them in the dirty world to grow up by themselves - "They have eight, nine, ten children – sometimes they don't know the names of their own children" (164). They grow up with utter poverty and frustration. They fight with each other to snatch resources from each other. They have never been taken care of properly by their family members. Balaram is one among those who receives little love and affection from his family members. His mother died when he was too young; his father was a rickshaw puller who stays out of home most of the times in order to earn bread. His family members forgot to christen him, his school teacher has christened him the name and government has given his date of birth. He was not properly given proper food by Kusum; rather they have used him as an instrument who can give a certain amount of income to his family. He never receives care from his family, rather he got maltreatment from his family members who complained against Balaram in front of his father. After getting job, when he visited his village for the first time, he was treated with care for the first time in his life – "I got more attention than the water buffalo" (Adiga, 2009, p. 83). He was received with care because he has been providing them money. Hence, his worth is judged by the money which he is providing to his family. The common masses who are living in poverty only beget their child to use them as the vehicle to earn money. Therefore, parental love and affection remains a myth to them. This lack of love and affection gradually leads them to commit criminal behaviour. They gradually start killing humane feelings and emotions in them. When they grow up into adult, they start behaving indifferently with their parents or family members. Balaram also repeated the same. He becomes so irresponsive towards his family members that he stopped helping them even in their need. After committing the crime, though he has assumed the consequences of it on his family members, he never

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bothered about it; rather he has willingly allowed them to suffer the consequences. As he has affection with his family members, it does not become a deterrent to his advancement.

McCarthy (1998) also states that lack of shelter, adequate food and economic crisis ignite the criminal behavior in a person. Tittle (1983) also opines that there is a significant relationship between poverty and criminal behavior. People from lower strata of the society tend to commit crime more than the rich as they are living in a resource crisis area. The deprivation of the resources directly leads them to criminal behavior as the lack of basic resources has killed their humane feelings and made them a brute. The lower class people struggle in dire poverty, hopelessness and frustration. Their condition is so pathetic that they are not provided with basic facilities of sanitation, drinking water and hospital. They did not have access to proper education which is gradually making them immoral. The poor in the villages die in utter carelessness because of inadequate medical facilities. The doctors remain constantly absent from the hospital and the poor spitting up blood against the walls in hospitals. The ward boys in the hospitals are more concerned with goats rather than humans:

> A goat came in and sniffed as we were mopping the blood off the floor. The ward boys petted her and fed her a palm carrot as we mopped our father's infected blood off the floor. (Adiga, 2009, p. 50-51)

Local villagers died without being treated whereas stuffs of the hospital remain indifferent to their plights. Gradually, the poor become the silent victim of the system.

The living conditions of the poor are pathetic in villages. They live like rooster coops in a small room where they slept together at night where ones' leg usually falls over other. Even, they fu*ked their wives when their parents and children are sleeping beside them. They did not have sense of privacy. Appadurai (2001) rightly says that the lives of the poor are marked by complete lack of privacy. Though they are suffering extremely from the deprivation of resources, they hardly seek emancipation from this degrading environment; rather they preferred to quarrel with each other. Adiga has mockingly compared their life with "rooster coop" which are stuffed tightly in the cages, shit on each other and jostle for the berating space. They hardly wanted to get rid from the environment.

The situation is no better with the people who are living in urban poverty. Their conditions are also worse than animal. They live under bridges, flyovers or in tents which are made of bamboos, sacks or tarpaulin sheets. They are defecting in an open place near the slum where they are taking the smell of their own shit. The poor servants like Balaram who are residing in dormitory in Delhi are living like a beast in the cage. They are living in an unhygienic

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environment where they spent most of their nights with cockroaches and lizards. The cockroaches hover throughout the wall at night and make annoying noises:

> It was a horrible, this room. The floor had not been finished, and there was a cheap whitish plaster on the walls in which you could see the marks of the hand that had applied the plaster…the wall was covered with cockroaches, which had come to feed on the minerals or the limestone in the plaster; their chewing made a continuous noise, and their antennae trembled from every spot on the wall. Some of the cockroaches landed on the top of the net; from inside, I could see their dark bodies against its white waves. (Adiga, 2009, p. 131)

When they woke up in the morning, they had to wait a long for the common toilet as they are limited in number. Appadurai (2001) in his "Deep Democracy: Urban Governmentality and the Horizon of Politics" has cited the same problem. He says:

> At the few existing public toilets, the lines are often so long that they involve waiting times of an hour or more; and of course, medical facilities for stemming the condition are also hard to find. In short, defecating and its management are a central issue of slum life. Living in an ecology of faecal odours, piles and channels, where cooking water, washing water, and faeces-laden water are not carefully segregated, adds material risks to health to the symbolic risks incurred by defecating in public view. (37)

It is not only the masses from the slum who defecate in the public view but also the poor from the villages (including women) defecate in the public places - beside the street, rail line or behind the bushes because there are few available toilets nearby their habitants.

Balaram is the representative of those poverty-stricken people who are living in the inhuman circumstances. The world they are living is no better than hell. Hence, he wanted to get emancipation from these degrading circumstances. He found crime as the only option that can help him to gain economic success or vertical mobility as the legitimate options can hardly provide him a good life. Balaram immediately hatched the plan of murdering Ashok to achieve his economic goal or success. He murdered Ashok like a professional killer and fled away with his money to Bangalore to start his entrepreneurship.

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Being born and brought up in extreme poverty, Balaram struggled a lot to achieve the economic success. When he has found that his success through legitimate means is impossible, he has adopted illegitimate means to achieve his success. He has used crime as a vehicle for his vertical mobility and ascended him to the pick of success. His journey from a chauffeur to entrepreneur is the greatest example of vertical mobility which has endowed him with power success and experience.

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Portrayal of Nationalism in Ghosh's *The Shadow Lines*

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Abstract

Nationalism is drawing in admittedly both undesirable and constructive literary reflections. The idea of nationalism has the discernible consequence that is supplemented powerfully by the citizens. It could be understood as one's love for the country. Nationalism can also be acknowledged with patriotism. Both signify the love for one's nation. Nationalism is denoted in terms of Individualistic, collective, political or cultural likeability. Ghosh, the renowned Indian writer applying his reflection particularly in the Indian context recognizes the damaging effects around the cognitive content of nation and nationalism. The linking of culture, religion, gender discrimination and other social set up like caste, with nationalism and its poisonous effects on individual and society are some philosophical and realistic themes presented in some of his writings. Ghosh's steadfast view on freedom indulges in culture within the strata of nation at the same time draws out his disenchantment for violence.

Keywords: Ghosh, *The Shadow Lines*, nation, nationalism, humanity, culture

Introduction

Amitav Ghosh is a protuberant and promising Indian author whose works transfigured and transmuted the contemplations of the country and in some sense of the Universe. He is a celebrated Indian writer in English, proving his potential, presenting varied subjects in vivid styles and manners and thus accomplished connecting the common people in India. Ghosh differ in his style and language. His works throw light on the usual socio-political phenomena and conventional thought process of the Indian masses. Subjects and themes in his works are fused to the real life; hence hi is instrumental in mirroring society. Most of his works deal with the customary and grievous issues that threaten and are vulnerable to humanity at the larger context. Nationalism is one of those key issues that Ghosh has given artistic expression in his fictional works.

The fictional works of Ghosh reflect the milieu of nationalism and both the male and the female characters spin around it. The characters are strong enough to manifest constrains and imperfections of society. His works advocate a sense of humanity and explore and empower the ostracized sections and their rights in family and society. Similarly, they profoundly discuss the female characters and the aggressive ideas that portray women as modern and independent.

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Amitav Ghosh is a foremost writer of India bringing novelty in content, approach and style. His contribution for designing the styles, refining the thoughts and proliferating Indian literature across the world is enormous. Ghosh explores the internal or individual or concealed emotions of women in the novel, in general, and the protagonist, in particular. He has been able to probe the mental, emotional and psychological conflict of the characters during their mutual encounters on the personal, social and other levels of consciousness.

Universal identity of Ghosh makes him to project ideas based on humanity. Ghosh, though, was born in Calcutta (now Kolkata), his socialization was taken place in various parts of the world. He grew up in places like India, Bangladesh and Sri Lanka. He attained his higher education from Oxford and Alexandria. Ghosh has numerous writings in his name. The Circle of Reason was the first novel written by Ghosh in 1986. A few novels like *The Shadow Lines* won two prestigious Indian prizes, the Sahitya Akademi Award and the Ananda Puraskar in 1990.

The Shadow Lines, which was written in 1988, has been a great success for Ghosh that not only brought prestigious Sahitya Akademi Award but also introduced Ghosh to the International platform. In An Antique Land, Dancing in Cambodia, *The Calcutta Chromosome, The Glass Palace, The Hungry Tide* are few more novels written by Ghosh and is one of the highly read authors across the world. His works have been translated into more than twenty languages including German, English, Spanish, Dutch and some other European languages. Amitav Ghosh published his essays in The New Yorker, The New Republic and The New York Times. Teaching in various Universities of India and the USA, including Delhi University, Columbia, Queens College and Harvard have strengthened his academic profile. He was awarded the Padma Shri in January 2007 and is recipient of many honorary doctorates from universities like Queens College, New York, and the Sorbonne, Pari.

Ghosh and Nationalism

Ghosh discusses nationalism punctiliously and precisely. Nationalism is an idea that is generally attached to the muscular efforts of society. It is falsely believed that nationalism that is aggressive in nature would be found only among men. It has never been generally displayed through women characters in literature, if shown, it remains to be at low level. But the same idea is seen as a trait among male characters. Aggressive nationalism has never just been a character only of male characters, but also among women characters in the writings of Tagore and Ghosh. Female protagonists like Tha'mma and Bimala are the ardent national lovers who like to do anything and to get any extent for the sake of nation in the name of nationalism. Ghosh in his writings insistently express that the nationalism is perilous when a person is dominated by the same.

During Ghosh's time nationalism and the love for one's nation were at its peak. It was prevalent in the nation and across the world. The impact of hegemony of nationalism and nationalistic ideology was widespread and overpowering. The established practice of nationalism affected Ghosh intensely. The prevailing tendency compelled Ghosh to pen down the thoughts and spread out the message of

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humanity over any other man made socio-political institutions through novels like *The Shadow Lines* and *Gora.*

The essence of universality is perceptible in one of Ghosh's instrumental novels, *The Shadow Lines*. It throws light upon the deleterious traits of nationalism and reveals the character and others are affected by it. It is a memory novel where the author, who sees world through the eyes of Tridib, narrates. Protagonist depicts life of a family and displacement caused by an ideology, Nationalism. The novel also had been remarkable for its quality of portraying the causes and wicked effects of nationalism.

Ghosh and *The Shadow Lines*

The Shadow Lines is a story that reveals through the memory of a character. It oscillates from present to past and then to the present. It travels through time and places and exhibits the experience of partition and its pain. The nation countersigned the saga of partition in its past. The effects of it had been distressing to the people of India. The novel discourses the relationship between nationalism and its association with sectarian brutality. It is understood that the novel is ensnared within the version of the partition. The events of 1947 are coupled with harrowing psychology of Indians, border issues, sectarian hostility and violence in the nation.

Kaustav Mukherjee in his writing *Chasing Ghosts and Making History: Ghosh, Tagore, and Postcolonial India* (2015) argues the impact of traumatic upshots on the psychology of people. He mentions Cathy Caruth and explains the link between the trauma and wound. Belated incidents in life can have prolonged intense effect on mind. It is believed that a person's trauma is linked with the trauma that of the other person. His argument is:

> "during the Calcutta riots of 1964, a man manages to survive a brutal knife attack… as days go by, his mind starts showing a *delayed* response …These symptoms are the result of a condition that Freud calls *traumatic neurosis."* (Mukherjee: 2015: 11)

The psychological impact of the events caused by the partition of India devastated many people in the nation as it has reckoned the characters of the novel. In the novel, the nature of psychological trauma is well depicted. Human mind is a complex thing in the world to study; it is equally inquisitive and sensitive. The impact of traumatic incidents on the mind can have long lasting imprint. Sigmund Freud in his book *Beyond the Pleasure Principles*, (Freud: 1989) places before the argument that any unplanned incident in one's life results in traumatic neurosis. The characters in the novel also respond to the situations. But what matters is not just the reaction of the characters but their struggle to survive. Freud argues that it is not the physical damage that has impact on an individual but what matters is the consciousness to survive.

Ghosh had the post-colonial view about the concept of nationalism. Post-colonial writings focus on the opinions of the colonized nations who celebrated their world of experience. It also had connections with the economic and political aspects of the time. The writers in post-colonial writings attain and instil data from a country's past. Gosh had taken the fight for freedom and other consequences like

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violence and migration as the subjects for writing literary works. Ghosh indoctrinated the subjects that affect and influence at the local or regional and the international levels. The vivid characters that epitomize different groups and cultures of the country also are unique characters of the novel *The Shadow Lines*. Ghosh is credible, genuine and stands by his stance. Fusion of his opinions with other aspects of the writings like traditional practices, culture, religion, gender, violence is abundantly displayed in the works. As a writer, he enjoys and propagates his freedom of expression and uses the same to express his stance on varied subjects related to the society. He clubs various issues and presents them through his works taking interdisciplinary stance. He collects details from varied sources like history, politics, geology, social institutions that show transcending of the limitations and reaching the new horizon. *The Shadow Lines* projects different kinds of individuals being associated with the borders. It directly confronts the idea of nation and aspects related to it. As the characters and ideas are connected to each other, they expose relationship of individuals with different kinds of identity. The concept of homeland is well depicted in the novel. Misperception among the characters with regard to their identity and belonging are seen as debatable and thoughtful. In the name of homeland a few characters fight and become aggressive. Some characters like Ila remain unreceptive and hate others in order to project the self to associate with homeland. Opinion of a person is ever-changing, hence, the idea of nationalism. It is not permanent as the various factors prompt to get change over a period of time. These ideas alter as they are flexible and prone to varied experience. People's opinion on nation and their idea of nationality may be affected by the present conditions like the mood of people, language, religion and politics. Social set up is restored by these factors. They are rather continuous processes than fixed or finished items. Ghosh's writings generally question the negative aspects of society. The present novel throws light upon the upshots of the 1947 and later incidents. Partition, though has structured a few things, it also has disrupted many people, families and communities. The unpleasant effects of partition are well shown by Ghosh in his work. He presents characters that are either connected or alienated by the idea of nation. The narrator is such a character who unites the others like Tha'mma and Ila who show dissimilar definitions of Homeland and have different identities. They do not just show the relationships with each other, the construction and connections between the various places are witnessed with the help of these characters. Tha'mma, having lived in India, Dhaka and Ila's socialization in London connect people regionally. Dhaka, London, Calcutta are connected indifferent contexts. They have different identities and these claimed identities often are bewildering and colliding. The characters, places and incidents mirror each other in different situations. People on the other side of the border in Dhaka and in Calcutta have similar experiences and identities. The practices and mind-sets do not change in many cases. When there is violence in Dhaka, the same could be seen in India. Tha'mma's resilient view about the border is also interrogated. Her ideas about the borders and mapping those lines mentally are shocked when she realizes the absence of physical line between the countries.

May Price represents another side of humanity and the ethical sense a person has. She is gentle, understanding and caring. She is humane. When she goes to visit Diamond Harbour along with the narrator and Tridib, they find a twisted animal shape on the road. And they realize it is a dog that is being hurt and still alive. Though Tridib does not mind and keeps going, May Price insists him to stop the vehicle o she would open the door of moving car. May reaches to the wounded dog that is being

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hit by car; she treats the stray dog with the help of Tridib. She is even considerate and has the presence of mind. A night where the narrator misbehaves with her by trying to remove her clothes forcefully. He was drunk and he falls asleep when he was thrown to the bed. The next day the narrator though was embarrassed to speak to her, she understood the situation by breaking he ice. She made him to feel comfortable and understood the fact that everything that has happened the previous night because the narrator was drunk.

May thinks she is the responsible for the death of Tridib. When they travel by car, a group of people attack them. Their security guard uses the gun to keep the mob away. But unfortunately, a rickshaw consisting the grandmother's uncle who were following them were targeted. Mob went to them. The grandmother perceiving the danger and to save the life of the people in the car insists the driver to start the vehicle. But May Price who gets down from the vehicle blaming Tha'mma for not giving any importance to save her uncle's life that is in danger. As she runs towards them to save, she falls. Tridib who has been following her rather lifting May Price, he runs towards the auto rickshaw to save them. Bu the mob kills three members. After the incident May regrets for the same and blames herself for Tridib's death and her inability to perceive the situation and judge. She says, 85

''I thought I'd killed him. I was safe you see- … and they wouldn't have touched me, an English memsahib, but he must have known he was going to die.'' (Ghosh, The Shadow Lines: 277)

Ghosh believes in collection of details and always proves himself being more reliable and presents the minute details as real as they are. At least, he strains in all of his writings being close to the facts and figures. *The Shadow Lines* too is not an exception like his other works. The events have been taken from India's past. History plays a major role wherein he tries to connect the individual and the incidents that have taken place in the country's past. History associates itself with the depiction of the past events with details and its consequences. Ghosh's ability to assemble facts and figures and style of correlating the same with characters is incredible. Though some of the incidents might not have taken place and they are not real, his realistic depiction brings these incidents close to reality. Freedom movement and the other various aspects like partition, social set up, political opinion, physical representation of various countries, and the mood and opinion of the people has remained the same as that of India's past. Ghosh keeps wider cause for freedom and its real consequences the same. But he adds certain events like riots in various places of Calcutta and Dhaka, uprising of students in college, domestic examples of nationalistic views and actions, murder of characters like Tridib have been fitted skilfully. It would be difficult to read the novel keeping these incidents outside. They are connected and woven skilfully by the novelist. They appear real and make the reader connect them with the depicted incidents. Ghosh also endeavours to reveal the changes that take place at different phases right from individual to international level. The opinions of characters keep changing as they experience different circumstances. Some become mature and some more aggressive.

The novel, though, takes place within a family in Bengal; it confers various issues of the national level. They are unveiled through different situations and by various characters. Each character of the novel is attached with certain ideas. As story gyrates around Bengali family and of three generation, it also exceptionally presents the changes at the individual level and in both the nations

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over a period of three decades. Ila is a sign of displacement, Tha'mma an epitome of aggressive nationalistic views, Tridib, a bundle of knowledge, the narrator, known for his imagination and memory and May Price, emblem of humanity. Ghosh' exemplification of both Ila and Tha'mma are the reflections of two binary opinions. Ila, who generally is seen as the representation of confused identity as her socialization does not allow and give her single stable recognition. She also blindly criticizes other practices and cultures as she is exposed to various cultures being a regular traveller. Similarly, Tha'mma also has been pictured in the novel by the author to confirm huge number of citizens who had blind belligerent love for the nation. She unbolts the debate over the concept of nation and nationalism.

Ghosh employs the technique of writing a novel in a unique way. The time and place of the novel oscillates from present to past and then the past to the present. This structure of the novel helps to keep the story fascinating and intriguing. The connection between the individual experiences and the social institution attaches specific meaning to the story. It makes the story complete and attributes totality. Different characters play a major role to draw and complete the circle. Tridib becomes a sign of accumulated knowledge about the past and Ila represents the various people who are displaced and have lost identity. The narrator is a cousin of both Tridib and Ila, completes the story by conveying these experiences and connecting them with the structure of the story. With the movements of the story, Ghosh also attempted successfully to link history and characters. Though the setup during the India's freedom movements and its aftermath effects of partition, it subtly bonds the experiences of individual characters with the wider establishment of partition. Tha'mma's description of arresting her college mate and the activities of terrorist groups are linked to the stories. Apart from that, the riots that had taken place in Dhaka and Calcutta are again the output of the author's imagination. There are no incidents of the same in the said places in history, but the clever depiction and connection of the same to the story makes it more real. Violence had been habitual during freedom movements especially during partition. The fights between two major religions in India were common in many parts of the divided India. Though there had never been any mention of real incidents of violence, the riots depicted in Dhaka are the sign of violence and the aggressive actions of the society. They also show the differences of opinions existing among the people of different communities and the wrong, senseless actions by people. The incident of stolen relics in Kashmir and people of two communities help each other. The history has witnessed several instances where many Muslims helped the Hindus and similarly Hindus also helped the Muslims by sheltering them. This is also seen in the novel where the Muslims and the Hindus help each. These incidents though are not real but signify the same actions that illustrate and uphold humanity.

Concepts of Otherness and Memory

The novel deals with the concepts of otherness, memory and national identity. The author tries to exhibit the idea of nation and nationalism that results in confusion, displacements and uncertainty of borders. This is shown as it results from the partition of nations. There are many examples in which the author deliberates how relationships could be developed only because of humanity. Tridib has also been presented as an example for the same instance. He jumps out of the car in order to save people in rickshaw and tries to save people who belong to other community. Though he does not know the

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Muslim persons in auto-rickshaw, still he pledges his life to save their life. To contradict the same, the author also presents Tha'mma as a revolutionary student in the college days who was born in Dhaka and fights for the people of Dhaka. But the ironic and pitiful part is that people for whom she fought for become her enemies after post-partition incidents and kill Tridib. The author questions many issues with such specific examples like the political shrewdness to take decisions and the sense of values and morality among people. Lack of these had led to widen the gap among various communities and countries in the world. Ghosh's effort to weave incidents happening at the different levels gives an insight to the novel. He attempts to unite and portray various happenings at the individual and the societal level. Some incidents are personal and public which are closely connected to illustrate the destructive consequences of nationalism. These ideas of nationalism are generally seen among the middle-class families where people are usually driven by aggressive thoughts for their motherland. He draws attention to display the psychological connection between people and their emotions for the nation. Ghosh does not believe in dividing nations in the name of any criterion that segregates people. These divisions ostracize people and lead to unhappy life for common people of the society. Ghosh sees no solutions by the partition formula. He believes that it gives no satisfied results but leads to further segregations. It neither offers solutions nor mollifies the suffering.

National Identity in *The Shadow Lines*

The incident of 1947 rather offering some relaxation, created the problems of identity crisis, violence, and displacements. Partition is seen as the solution to various religious and political issues. But it proves as futile, purposeless and meaningless. It generates more anomalies to the people like Tha'mma who had to make a choice of living alone leading her family members. The claiming of nationality had also adversely effected people to opt the country over family and thus had to live far from their family members as they had to migrate on the religious and political issues. The opinion of Ghosh summarizes that these boundaries or partition merely result in formation and addition of a new country. It fails to bring any other results including welfare of people. People or countries are divided not by nature but by people themselves. The boundaries by these natural aspects like hills and mountains that would add a sense of reality to it. But the men-drawn lines are merely the shadow lines.

The novel offers different perceptions and analysis of the border. Various characters attempt to define boundary lines in their own way based on their experiences. Tha'mma becomes aggressive propagator of freedom movements against the British and she also holds the same aggressive views against other community. Her friendship with current occasions of the time including freedom movements make her to custom an opinion. Though there is hardly any example of Tha'mma being involved in the freedom struggle, she apprehends the opinion as against the British. She envisages the lines or the borders between two countries after partition and she considers those lines as real and just. On the contrary, the narrator's grand uncle Jethamoshai who lives in Dhaka has different perception about love for nations. Unlike Tha'mma, he does not rest his arguments on existence of borders. His beliefs in border lines are unique and he feels that he would like to die in Dhaka as he was born there. He resists to Tha'mma's request visit and stay in India with the family. He considers that the place where a person is born and lives is something important. Similarly, other characters like Ila believe in absolute freedom, not confining to affixed, particular place. Tridib is a man who propagates

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universalism and his love for humanity. Robi perceives about nation and nationalism and looks at it differently. His opinion is that the partition event of 1947 is the sole reason for gaps among the nations and division among different communities. The novel questions validity of borders. Rather solving the issues these lines create problems. These illusive lines refute the reason for existence, and they become barriers to the existence. Futility and validity of the concept of nationalism and propagation of it by different characters are cleverly dealt by Ghosh. He succeeds in exemplifying invalidity of drawing the lines that has no reason and serves no good purpose for common people. There are many people affected by nationalism and there are a few in various religious groups who try to get sympathy mutually in the name of nationalism.

Conclusion

Ghosh being a great literary author who deals with the issue of nationalistic fervour through their fictional works. The writings deal with nationalism through various perspectives. The use of the idea of nationalism in these novels is for the display of havoc created by partition which created two nations out of one and led people to go against each other. Nationalism, in the novels selected for study, establishes the self of women to be independent and self-reliant.

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Search for Home: Estrangement and Alienation of Hazel Motes in O'Connor's *Wise Blood*

Sr. Manju Jacob

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Abstract

Flannery O'Connor was one of the gifted American fiction writers of the 20th century. She was devoutly religious and her writings illuminate the human condition on universal levels. O'Connor presents grotesque and odd characters performing violent acts against fellow human beings. In her novels O'Connor tries to examine human nature and dramatizes the alienation of modern man from this worldly possessions. *Wise Blood*, her first novel depicts the story of the male protagonist Hazel Motes. O'Connor's unique treatment of existential estrangement can be seen in this novel. While analysing the novel we can see that the protagonist Hazel Motes is in a search for identity and preaches a new Church Without Christ. This paper is an attempt to depict the alienation felt by Hazel Motes in his journey from innocence to experience.

Keywords: O'Connor, *Wise Blood*, Alienation, Estrangement, Home, Self-discovery, Frustration, Quest.

An important voice in American literature, Flannery O'Connor's writing frequently examines questions of morality and ethics. Her works are centred on the Christian belief in Christ and the human need for redemption. O'Connor brings to light characters who are psychologically distorted and is alienated from friends or family. "They are not dumb creatures plodding ahead in stolid unknowing. For the most part, they are aware that there is some great void in their existences" (Quinn 39). They may have some past traumatic experiences or emotional damage. She express this idea in "The Fiction Writer and His Country" that "The novelist with Christian concerns will find in modern life distortions which are repugnant to him, and his problem will be to make these appear as distortions to an audience which is used to seeing them as natural and he may well be forced to take ever more violent means to get his vision across to this hostile audience" (MM 33-34).

Flannery O'Connor's first novel *Wise Blood* deals with the frustrating experiences of Hazel Motes in his search for a home. Though he makes many attempts to find a home, he never finds it. In his journey, he meets many people but he identifies them as distorted beings. He does not believe in sin and redemption and decides to preach a new religion, a Church Without Christ, but he fails in his mission and leads a life of penance at the end. He is in search of a home, and in his quest he rebels against false preachers and confronts with the reality of Jesus. "He is not able to achieve perfection, in Christian terms to become a saint, because he has only part of the necessary equipment, but he goes as far as he can on what he has, and so succeeds, making mistakes because of what he lacks" (Westarp and Gretlund 100).

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Though *Wise Blood* is a search for home, the protagonist fails in his attempt at making a home with common people, prostitutes or in the Church he preaches. When the novel opens we see Hazel's journey to Taulkinham. Here we can have a conversation from Mrs. Wally Bee Hitchcock to Hazel Motes that "I guess you're going home" (WB 3). Her repeated mention about home, "there's no place like home" is significant as it shows the spiritual displacement of Hazel (4). Hazel is not at home in his own self, or in his childhood home or in his newly built Church. While analysing the novel we see that he is estranged form everybody and everything.

There are various reasons for the alienated feeling of Hazel Motes. The first and foremost reason is the life with his old grandfather, a circuit preacher. His grandfather introduced him a Jesus who is the redeemer of the sinful people like Hazel. The old man introduces Jesus to Hazel, "Jesus had died to redeem them! Jesus was so soul-hungry that He had died, one death for all, but He would have died every soul's death for one! Did they understand that? Did they understand that for each stone soul? (12). His grandfather holds the boy in utter contempt and this causes Hazel's lack of homely feeling in his own home.

As his name suggests Hazel is constantly on the move. We can see journey motif throughout the novel. We see him first in his train journey in the first chapter of the novel. While he preaches the Church Without Christ he is moving in a car. At last his dead body is carried away by policemen in their van. He is moving and moving to find a permanent home. We get a clear suggestion of his craving of a home from the words of Mrs. Flood that "I see you've come home" (159).

While he is in Essex Hazel considers his car as his home. He says, "I wanted this car mostly to be a house for me... I ain't got any place to be" (49). As a homeless fellow Hazel cannot make others feel at home and he preaches a reverse religion of his grandfather, a religion without Christ, as a moving preacher in his car. When the policeman detects Hazel as an unlicensed driver there comes an end to his mission and he becomes homeless again as he considered the car as his home for comfort. "The patrolman got behind the Essex and pushed it over the embankment and the cow stumbled up and galloped across the field and into the woods …. The car landed on its top, with the three wheels that stayed on, spinning. The motor bounced out and rolled some distance away and various odd pieces scattered this way and that" (143). The car served as a mobile home for him and the loss of it makes his way to his true home through death.

In his journey towards self-discovery Hazel finds many false preachers like Asa Hawks, Hoover Shoats and Solace Layfield. Though he preaches a religion which denies the reality of sin and redemption, these false preachers help him to understand reality and follow Christ. He is attracted to Asa Hawks, the fake blind preacher. "Haze ducked down a step but the blind man's hand shot out and clamped him around the arm. He said in a fast whisper, 'Repent'!"? (35). The dishonest blinding of Asa Hawks challenges Hazel though he does not help Hazel in his strange quest. He has to reconcile with his baffled self. Though he preaches that there is no redemption and no fall there is a war within him about the reality of sin and redemption. Though he says, "I don't need Jesus …

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What do I need with Jesus?" there is a spiritual unrest in his mind which alienate him from others (37).

As Hazel tries to run away from God, he feels that he is highly alienated from everybody. He confronts another preacher Hoover Shoats who sees preaching as a way for moneymaking. He imitates Hazel in his preaching and "he had a winning smile and it was evident that he didn't think he was any better than anybody else even though he was" (104). Hazel is provoked by his manner of making religion a profit-making business. He shouts, "It don't cost you any money to know the truth! You can't know it for money!" (105). Hoover Shoats understands that Hazel does not use religion for commercial purpose and he uses Solace Layfeild as his assistant in his ministry. Solace resembles Hazel in his dressing and preaching and this irritates Hazel and he commands him to remove his coat and kills him with his car. "Haze gave him a hard slap on the back and he was quiet. He leaned down to hear if he was going to say anything else but he wasn't breathing any more" (140).

Hazel fees that he is alienated from God also. Though Enoch Emery tries to fill the emptiness of Hazel with a 'new jesus', he cannot. Enoch gives him a shrunken mummy from the city museum. Hazel shouted, "If you had been redeemed … you would care about redemption but you don't. Look inside yourselves and see if you hadn't rather it wasn't if it was. There is no peace for the redeemed" (96). The shrunken mummy is the image of man rather than an image of God, but it teaches Hazel a lesson that a man without God is as lifeless as a mummy. "Both Enoch and Sabbath accept the 'new jesus,' which fills needs in their starved lives, but in Haze the mummy serves to prompt spiritual awareness" (Driskell and Brittain 3).

Hazel is alienated from his own self. It is evident in his life of austerity, self-violence and the painful self-blinding. Mrs. Flood, a materialistic land-lady cannot understand him. "A woman like her, who was so clear-sighted, could never stand to be blind. If she had to be blind she would rather be dead" (WB 144-145). At first she is impresses by Hazel's ability to pay his house-rent and decides to marry him. "She began to enjoy sitting on the porch with him, but she could never tell if he knew she was there or not" (149). She wishes to hide his disfigurement by his blinding with lime and insists him to wear glasses. But Hazel's response was a cold indifference. This shows his detachment and alienation from people and this world. Hazel finds that all the experiences of the city can never be a home to him.

Hazel's alienation from this world is best illustrated by his self-mortifying ways of walking with stones in his shoes and wearing of barbed wire around his chest. "He didn't eat much or seem to mind anything she gave him …. He ate anything and never knew the difference" (149). He is not at all interested in food, clothing, money and human company. Hazel renews his childhood penances and cuts himself from friends and material comforts. His self-blinding is an indication of his complete alienation from the pleasures of this world. Thus, O'Connor has succeeded in her juxtaposition of sacred and secular in this novel and highlights the alienation of her protagonist Hazel Motes in an original way.

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Unity of Cultural Dichotomy in *2 States* – A Discussion

Dr. V. Siva Prasad, M.A., Ph.D. and Dr. C. V. Viswanatha Rao, M.A., Ph.D.

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Abstract

The word culture has become catchy due to post-colonial effect in every sphere of life. Responding to this, the creative writers have been making an earnest attempt to configure the cultures through their works of art. In this process, Chetan Bhagat is not exceptional but a writer with much difference. In all his works, it is found that the culture has been the core of his thematic concern. Especially, in *2 States: The story of My Marriage*, he deals with the dichotomy of cultures and gets them united signifying national integration. The present paper makes a modest attempt to glorify the concept of multi-culturalism duly discussing the major aspects of the novel selected for study.

Keywords: Culture, Post-colonial, thematic concern, dichotomy, unite, national integration, glorify, aspects.

About the Author

Chetan Bhagat is well-known among the most celebrated Indian novelists in English today. His forte lies in presenting a realistic picture of the modern youth on the campuses of reputed institutions. His themes mainly reflect on love, corruption and culture. In *2 States*, he depicts the love relationship between a North Indian Krish and South Indian Ananya who ultimately marry glorifying national integration, as well cultural unity. Chetan Bhagat's fiction has pleased many young readers because of his lucid style and realistic approach in presentation. Every novel he has attempted resulted in creating a sort of sensation. As a consequence, most of the youth are compelled to read his works of art with much angst and curiosity. According to S. N. Arun Kumar and A. Benazir, "Youth is his fundamental subject, since whatever he composes, he relates it with the worries of them"[1]. Among the novels he has produced so far, *2 States* has received overwhelming appreciation and acclaim from all quarters across the world. Its main theme is how the protagonists belonging to North India and South India, representing two different cultures love each other and finally decide to be wed, signifying cultural culmination. Of course, their love may not run smoothly proving Shakespeare's perception that true lovers' love never did run smooth. Justifying this, the parents of the protagonists could not accept at first, but later they get convinced and compromised to conjoin the two young hearts despite cultural divergence. The proposed paper makes an endeavour to make clear how the cultural dichotomy eventually succumbs to unity through marriage of Krish and Ananya.

Introduction

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Literature is basically a vehicle to reflect the vibrancy of human life. Though, Indian fiction writers in English have come under the impact of Western writers, they have created their own way of story-telling mirroring the lives of different cross sections of modern society. Whereas, earlier generation novelists have ventured to present the common life styles of the people, their attitudes, habits, likes and dislikes in their point of view with a didactic note, so that the readers can ensure recreation as well as enlightenment for leading a peaceful and serene life. As change is constant in Nature, the people's way of life has received a dynamic impetus under the sway of globalization which has remarkably brought forth a violent paradigm in the moods and temperaments of human beings. So to say, in the Indian context, it is particularly visible in all spheres of life without any doubt. Responding to this, the writers of postmodernism such as Chetan Bhagat, Ravinder Singh, Aravind Adiga and a host of other writers have made a bench mark in exposing the cultural variations and stark realities of modern society, primarily the youth. Of course, there may be difference in their perception, yet they have penetrated into the readers' mind with much effect and exuberance. Bhagat has carved a niche for himself of his personal identity by describing the tendencies of the youth in an enticing fashion to captivate the minds of the readers. In fact, he often confesses that he has produced not creative literature but a kind of realism in a journalistic exposit about the queer attitudes of the youth. In her article, A. Pavani observes, "Chetan Bhagat has always agreed that he is not literary. Striking a chord with masses, youngsters in particular has been his forte"[2]. In his odyssey as a novelist, he has proliferated number of works and allured the reader with his fine sense of humour and luscious style. One among them is *2 States: The story of my marriage,* written after leaving his lucrative position as an investment banker. This has arrived after *Five Point Someone*, *One Night @ the Call Centre* and the *Three Mistakes of My Life*. It is a fascinating story of two lovers hailing from two different states of India with distinctive cultural variations who confront cultural barriers and surpass the limitations of dress, food, attitudes and manners. As story moves on, Krish the North Indian boy happens to meet Ananya, the South Indian girl in IIM, Ahmedabad mess hall, being engaged in quarreling with mess staff about the food. However, Ananya is declared as the "Best girl of the fresher batch". Gradually, they love each other and cultivate the habit of studying together. Occasionally, they involve themselves romantically. Soon, they get jobs and decide to convince their parents for their wedding. With an aim of winning the hearts of Ananya's parents, Krish lands at Chennai with a job purpose, keeping in view of persuading her parents. Anyhow, he forces himself into their family under the pretext of providing tuition to her brother. As well, he helps her father in preparing power point presentation and fulfilling her mother's long cherished desire to sign in a musical concert organized by Krish's City Bank. Then, they try to soften his parents. Though, at first, Krish's relatives have tried to dissuade them for their marriage by expressing their dislike towards marrying a Tamil girl, at last, Ananya helps one of the cousins of Krish in finding a suitable match. Consequent upon, either of them give their consent in joining the tender hearts in marriage. While narrating, the writer uses first person narrative in a humorous vein interspersing digs at both cultures now and then. Finally, with the birth of twin boys, the writer conveys a fitting concept of cultural communion surmounting several societal hurdles.

Conglomeration of Cultures

Unity of Cultural Dichotomy in 2 States – A Discussion

The heritage of any nation lies in its great culture. In this respect, India is known for its rich and dynamic culture. Indeed, the uniqueness of Indian Culture is traced in imbibing various cultures that have influenced the native culture and eventually tantamounting to a culture of phenomenon in every sphere of life. Chetan Bhagat demonstrates the multi-cultural concept through his fiction, *2 States.* Really, the content of the work is no doubt autobiographical. Even then, the writer glorifies the cultural dominance through the protagonists, Krish of Punjab and Ananya of Tamil Nadu. Thus, the work is fraught with poly-cultural traits connected to language, dress, food, personality, complexion etc. G.Annapoorani aptly says, "|Chetan Bhagat is gifted with an extraordinary ability to deal with various aspects of human life. His novels deal with different post-colonial perspectives from culture issues"[3]. While recounting the story, Bhagat takes liberty in reflecting the cultural variation with much dexterity. As the two characters, Krish and Ananya are poles apart in their cultural backdrop, he differentiates the wearing of Chudidar of North India and Half Sari of South India:

> I turned to look at her. I was seeing her after two months. She wore a cream
> colour cotton sari with a thin gold border. She seemed prettier than I last
> saw her (P.91).

The protagonists, as and when chance arises involve in conversation about the dress naturally. Krish, after observing the picture of Ananya's father, comments on his attire:

> I looked carefully. A middle aged man with neatly combed hair rationed his
> gin. He wore a half sleeve shirt with a dhoti in most of the pictures (P.13).

As story progresses, Krish and Ananya are absorbed very much in their courtship and decide to marry. But they wait for an opportunity to disclose their wish to their parents. For that, they want to utilize the occasion of convocation to convince their parents. When their parents arrive, Krish depicts:

> My mother takes forever to put on her sari. I came first to get good seat.
> Ananya wore the same peacock blue sari that she wore to her HCL interview (P.45).

During their discussion, after the convocation, the protagonist introduces Ananya to his mother as his best friend. On hearing that, Krish's mother becomes sulky and shows an album having photos of some young girls:

> Open this album. See the girl dancing in the baraath next to the horse. She is
> Wearing a pink lehanga. I saw a girl in pink lehanga, her face barely visible
> under a lot of hair (P.57).

Nevertheless, before convincing his mother, Krish wants to take the consent of Ananya's parents at Chennai. So, to accomplish his task, he resolves to join City Bank in Chennai. There, he

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takes an apartment with other employees. Then, he observes the casual wear of his roommate, Ramanujan:

> What's that, he wore a lungi and nothing on the top apart from a white
> thread on his shoulder? (P.100).

The protagonist has to encounter many hurdles during his stay in Chennai. Moreover, he finds difficult to get acclimatized to the ambience, language as well as food. Since the motto of his mission is to get access to Ananya's family, he makes an entry by giving tuitions to her brother and by and large becomes intimate to her parents to win over their hearts. So, whenever opportunity comes, he moves with Ananya making long drives to romantic escapade. In no time, his relationship turns positive and he establishes a strong bond with them. While recalling his experiences, the writer takes pleasure in exposing the cultural dichotomy in every situation with much ease and humour. He makes excursions in familiarizing the nature of corporate world and throws a dig at the deceptive attitudes and manners of the management and the ostensibly clever and intelligent behavior of the clerks. Above all, his vibrant account of city life, men and matters really appears fantastic and hilarious. His hair splitting emotions between the land of parathas and paneer and the land of idlis and dosas lend enchantment to his keen observation of society as a whole.

Conclusion

From the above discussion, it is obvious that Chetan Bhagat strikingly appeals to the youth by his animated style in ventilating his feelings and perceptions to create an island of his own to allure the readers. As the need of the hour is the concept of national integration, his presentation of multi-culturalism in his work, *2 States,* has opened new avenues for the critical thinkers to admire Bhagat as a writer par excellence in spite of not reaching the heights of literary standards. As Annapoorani rightly points out, "The novel ends with Ananya giving birth to twin boys. She says that the babies belong to a state called India, with a thought to end regional prejudices"[4]. That's how the writer vindicates the mosaic of cultures in an artistic vein exalting multiculturalism in all walks of life.

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Somerset Maugham:
Emulating Maupassant's Pursuit of the Truth

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Abstract

Guy de Maupassant is remembered as the father of the modern short story form who depicted human lives in disillusioned terms. William Somerset Maugham adopts him as a model in the field of short story writing right from his youth and operates with a precisely realized setting, an un-blurred delineation of character and a linear narrative as per the tradition of French naturalist fiction. He even aims at emulating the French artist's pursuit of the truth besides his writing techniques. Maugham's skill in handling characters, settings, plots and clinical attitude in most of his short stories are always inspired by his master. He has even learnt from the French exponent the art of acute and sardonic genius for exposing the bitter reality of human relationships. Both of them are known to tell their stories in a clear and economical style with a cynical undertone. After going through some select stories discussed in the paper, one can surely say that the craft leant from his master has made Maugham an unsurpassed storyteller.

Maupassant is a great French exponent of the short story form. He is remembered as a master of the modern short story form who depicted human lives as well as social forces in pessimistic terms. His stories are characterized by economy of style, efficient and effortless outcomes. Out of a collection of three hundred short stories, many are set during the Franco-Prussian War of the 1870s, describing the futility of war and the innocent civilians who, caught up in events beyond their control, are permanently changed by their experiences. According to Maugham, Maupassant is the greatest artist in the kind of story that he could write. In addition, Maugham's opinion on the form of short story is "I like best the sort of story I can write myself. This is the sort of story that many people have written well, but none more brilliantly than Maupassant." Therefore, he adopts the French exponent as a model in his youth and operates with a precisely realized setting, a fair, un-blurred delineation of character and a linear narrative as per the tradition of French naturalist fiction. He even aims at emulating his master's pursuit of the truth besides his writing techniques.

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However, in turning the lives of ordinary people into stories, the two writers appear to be working on quite dissimilar materials. First of all, Britain after the First World War, during the last years of the Empire was a very different place from France during and after the France-Prussian war. The main area in which Maugham moves away from the French model lies in his treatment of the Englishman as a colonial administrator. On the other hand, the leading members of the French society were not nearly as involved in the running and commercial exploitation of colonial territory as was the British during Maugham's years as a writer of short stories.

Further in France, there is not only the intellectual difference between the intellectual section of public and the popular section of public, but also a great demand is shown on the writers. Writers over there are held in high esteem and arouse intense interest. Maugham as a short story writer has often drawn attention to this, for France is a recurring preoccupation with him. The setting of many of his stories are in France, his dialogue is often in French which is usually translated, phrase to phrase so that his less educated readers may not feel excluded. He confesses to French influence on his work and acknowledges certain French writers, Maupassant in particular, as the master from whom he has learnt much of his trade. It can be well conveyed in his own words: "It was France that educated me, France that taught me to value beauty, distinction, wit and good sense, France that taught me to write."

Maugham has given to many English and American readers not perhaps by temperament or education disposed to pursue such an enquiry direct, some knowledge and appreciation of French manners and ways of thought. The French in turn have honoured Maugham and in much the same way as they honour their own successful writers,

Both Maupassant and Maugham have stories to tell at different lengths, try to be objective and keep themselves entirely out of their work. Both of them agree that a writer must be privileged to select materials according to his plan and even to distort facts to his advantage. Most of their stories are too well constructed, dramatic and have surprise endings. They do a lot with only a little bit of space. Their control over timing and pacing is incredible. One common style used by both of them is to write lots of really short paragraphs as this helps to keep the story moving at a clip. In-fact both of them avoid psychological description by keeping themselves limited to placing before readers' eyes personages and events. Their stories are dramatic, and they think that a story teller does not directly copy life as he arranges it in order to receive interest, excite and surprise. They feel that a story teller does not aim at a mere transcription of life. In-fact Maugham praises Maupassant for his astonishing capacity for creating living people. Maugham rather goes on to exploit one character more than Maupassant does by using "I" who tells the story.

Actually, this convention is very old, and its object is to achieve credibility. It is more credible when someone says he heard and saw a thing himself than he describes what happened to someone else. Maugham never forgets to appreciate Maupassant's skill in describing the surroundings of his stories. Maugham later tries to develop in description, learns to work within his limitations and finds his own kind of mastery as he doesn't narrate or describe but he speaks. It is

interesting that these two writers, differing so widely in their accomplishments and experiences from each other, come to hold nearly the same view that life is insignificant and that men are base, and wrote stories that have many similarities between them.

In addition to all these, there is a dispassionate and systematic habit of observation found in the stories of Maugham. This clinical attitude found in most of the short stories of Maugham is certainly temperamental, inherent in the man and further nourished by his admiration for the 'objective' school of French literature and especially for Maupassant, who was himself a literary disciple. Clinical attitude is closely related to these religious and philosophic opinions which Maugham has expounded from time to time with some explicitness. This outlook is developed by that habit, commonly and conveniently called cosmopolitan. To be accepted cosmopolitan, one needs to travel widely across large capital cities and be on intimate terms with the most influential communities. His frequent and extensive travels to India, Burma, Siam, Malaya, China, The South Seas, Russia and America have nourished his writings. A cosmopolitan society supplies the background for much of his fictions, but he is equally at ease with the outpost life of British and French colonies. His admiration for French culture and Eastern travel has affected him to a certain degree and depth.

In the story "The Fall of Edward Barnard" Maugham uses his favourite technique learnt from Maupassant of telling his story in a particular frame. He casts a South Sea story within a particular Chicago frame work. The story begins in a recognizable setting and then recedes into the 'marvellous' and 'unknown'. This gives the author two things as his 'marvellous' and 'unknown' acquire an exotic aura now therefore, more easily believed. Secondly the readers' sense of wonder is enhanced with the help of technique learnt from his master. It is all about a confrontation between what is called the civilized world and the primitive world. The long story is all about a well-to-do young Chicagoan, Edward, who goes out to the South Pacific for two years, in order to rise within a trading company, come home laden with dollars and prospects to marry his preppy bride-to-be, Isabelle.

In Tahiti, he has the opportunity of a life time to have a very introspective reflection about the meaning of his life. He rather falls in with a reprobate uncle of his bride, who has fled from his murky past to Tahiti, and instead of becoming a mercantilist, he finds his soul, as well as a beautiful local girl there. He continues to delay his return and postpone the promise he had made to his bride Isabelle, because, coming face to face with the simple and natural beauty of Tahiti, makes him wonder at the uselessness of life, lived in the hustle and bustle of the cities, and the constant striving one has to make for survival. Therefore, after an unsuccessful beginning in his initial working life, he chooses a simple life of beauty, truth and goodness. His thoughts reach the universal when he starts asking himself the question, "Why do we come into the world for to hurry to an office and work hours after hours?" The fall of Edward Barnard is really his choice of a higher value in life than Chicagoan materialism could offer. It is an example of the 'return to nature 'theme which Maugham enjoys so often as a kind of in natural reaction against his normal sophistication.

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One of Maugham's best short stories, "Rain" is a quiet act of homage to his avowed master Maupassant. Before writing this story, Maugham had actually set off with a friend on a series of travels to Eastern Asia, the Pacific Islands and Mexico. The story was inspired by a missionary and a prostitute travelling along with the fellow passengers on a trip to Pago Pago. It is full of clinical attitude learnt from his French master. It all happens in 1916,around a group of passengers travelling from Honolulu to Apia. An epidemic of measles breaks out and they are forced to stay for a couple of weeks in Pago Pago in American Samoa. Mr.Davidson is a stern new evangelical Puritan with an unbending sense of duty and an unyielding horror of what he believes to be sin. Even his wife is in possession of a mind akin to his own. Dr. McPhail on the other hand is a Scottish doctor, he together with his wife are travelling to the South Seas to recover from war wounds. The McPhails are weak but tolerant people, and one of no fixed convictions.

The reader comes across one more character named Sadie Thompson, a prostitute fleeing from the law in Honolulu. She is brash, vulgar and entirely sensual. These disparate characters due to unforeseen circumstances are forced into a community, living in a boarding house in Pago Pago. Unsurprisingly Sadie sets up shop immediately, complete with loud music, with parties and of course with gentlemen visitors. Davidson believes it is his duty not only to suppress vice wherever it may manifest itself but also to save Sadie Thomson's soul. Then an epic struggle between them ensues. Davidson enlists the aid of the governor of the island, who knows that the missionaries are well connected in Washington. Just as it appears that Davidson has won, he found on the bench with his throat cut. Sadie Thomson has succeeded in seducing him and he has killed himself with feelings of moral failure and frustration. Maugham doesn't go to sentimentalize Sadie Thompson and on the contrary, when Davidson has killed himself, the storyteller allows her to cruelly flaunt herself in front of his window, laughs and spits. She savours her triumph and at once resumes the only way of life she knew. It is a real tragedy and Maugham is inviting his readers to feel genuine compassion for a character that he has set up to dislike and whom he dislikes himself. It is an uncharitable story told unsparingly about the whole missionary profession. Maugham attacks missionary values, and in effect applauds those who live for the pleasures of this life.

Similarly, Maupassant gets a nod in the third story of Maugham, "Mr Know-All", in dealing with the aspect of creating lively people. Here the narrator finds himself sharing a cabin with an unctuous, conceited Levantine, Mr. Max Kelada, who is a native of one of the British colonies. His name even suggests that he is of middle-eastern origin. The story takes place in international waters on an ocean-going liner sailing from San Francisco to Yokohama on the Pacific Ocean. As he first enters the cabin, he sees Kelada's luggage and toilet things that have already been unpacked. The man's name and the sight of his things arouse a strong repulsion in the narrator since he is prejudiced against all non- Britons. On meeting Kelada, the narrator's sense of hatred gets even stronger due to their cultural difference. He then begins to detest his gestures as well. Consequently, the description of Kelada by the narrator at the beginning is negative and biased. In addition, he is a person who seems to know everything and involved in everything, not sensing that he is disliked by everybody. He remains chatty throughout and talks as if he is superior to everybody else. The passengers even mock at him and call him Mr. Know - All directly on his face.

There is another dogmatic person on the ship, Mr. Ramsay, an American Consular Serviceman stationed in Kobe, Japan. He is on his way to Kobe after having picked up his pretty little wife, who had stayed on her own in New York for a whole year. She looks very modest, perfect and adorable. Her clothes are simple although they achieved an effect of quiet distinction. On one particular evening, the conversation drifts to the subject of pearls. As Mrs. Ramsay has worn a string of pearls at that moment, Kelada talks regarding the genuineness of those pearls and guesses they would probably cost many thousands of dollars. He even gets ready to bet a hundred dollars on it. Ramsay, on the other hand, is sure that his wife has bought it for eighteen dollars from a department store. As Mr. Know - All takes out a magnifying glass from his pocket to check the quality of pearls, he notices a desperate appeal in Mrs. Ramsay's eyes. He then immediately realizes that Mrs. Ramsay would have got the pearls from her lover. He guesses the actual story behind the necklace and understands that to be adultery. Since he doesn't want to destroy Mrs. Ramsay's marriage, so prefers to ruin his reputation instead. He tells everybody that he is wrong in checking the quality of the string and says that it is an excellent imitation. He gives Ramsay a hundred dollars and the story spreads all over the ship and all mock at him. Later, while the narrator and Mr. Know - All are in their cabin, an envelope is pushed under the door. It contains a hundred-dollar bill from Mrs. Ramsay. It is then that the narrator knows the reality and learns to value the dark-skinned Levantine. He is rather amazed at Kelada's generosity and magnanimity. He tells a lie at the cost of a hundred dollar and his pride to save a lady from embarrassment. The irony of the story lies in the fact that the list of his "negative" traits presented in the beginning of the story shows an orderly, neat and tidy gentleman at the end. Although he makes a nuisance of himself at the beginning, displays supreme virtue of compassion in a situation that demands ultimate sacrifice and self-control.

The fourth story of Maugham, "A String of Beads" is an inspiration taken from the prolific French writer. It is a satire on the middle-class people and an imitation of one of his master's famous short stories, "The Necklace", with a twist. The main character Miss Robinson is a governess of Sophie Livingstone. She is a well-mannered and well-liked governess in a wealthy household. One night, she is invited to dine with the family and a few of their distinguished guests. One of these guests, Miss Lyngate, is particularly very proud of her own string of pearls. Shockingly, Count Borselli, an expert on jewellery, also present during the occasion, seems to be more impressed with Miss Robinson's string of beads than with Miss Lyngate's precious pearls. He insists that the pearls worn by the governess are real and precious. He also expresses his doubts regarding the affordability on the part of a governess for something so expensive. The guests on the other hand feel that it could have happened mistakenly. The governess actually happens to wear a pearl necklace worth fifty thousand pounds by mistake. She wears it thinking it to be worth fifty shillings. Her own string gets interchanged with a string of real pearls when she had taken it to re-fix the clasp a little earlier. Initially Sophie, the owner, is satirical and critical in her approach towards Miss Robinson but her honesty pays off towards the end of the story in the form of a gift cheque worth three hundred pounds by her owner. The reader also towards the end comes to know that the mistake turns out to be a fortunate one for Miss Robinson. The same amount actually enables the middle-class girl to go to Deauville and later on settle in Paris as a smart and rich lady.

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After going through all the above stories, it can be aptly said that Maugham's skill in handling characters, settings, plots, and clinical attitude are inspired by his master. He has motivated Maugham to tell his stories in an economical style with a resigned undertone. He has also learnt from the French exponent the art of acute and sardonic genius for exposing the bitter reality of human relationships. The craft leant from Maupassant has made him a consummate storyteller.

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Ethnolinguistic Study of Thoti Speakers Of Telangana

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Introduction

The paper discusses about the social organisation of Thoti tribes of Telangana state and paints an elaborate picture of the ethnolinguistic aspect of their lifestyle. It gives a detailed analysis of all the arenas of their lives in order to understand Thoti community in a wholistic manner. The paper aims at shedding light on the cultural behaviour of this tribe.

Structure of Thoti Community

The Thoti tribe of Telangana have a stereotypical hierarchy of social structure. The village is led by the village head who, along with the elders of the tribe, forms the basic framework of the community. '*Panch*' is the political organisation that works at the basic level in the village. It includes '*patla*', '*Mahajan*', '*Devari*' and '*Havaldar*'. Any decision is made after consulting the head including marriages. The village head plays a major role in the day to day activities of the tribe and is expected to be experienced.

The village head is selected by everyone in the village based on his forefathers, his age, experience, attitude, character, influence and his ability to solve the problems amicably since the Thoti community would never go to courts. Whatever the issue is, it gets solved in the presence of the village head and his verdict is considered to be final.

Apart from communications within the village, if there is any occasion to meet with the Thotis of other villages, all of them will gather at a place. A message would be sent through someone to every village during the olden days. Now, with the exposure to technological advancements we see that mobile phones are very much a part of their daily lives but during the olden days they had to travel everywhere on foot to pass on the information. The information will be written on a piece of paper and would be sent through a member of the village.

When sending a letter across to the community members in other villages, in case of a death the letter would be marked with ash (connection to death) to symbolise the grief and in case of an auspicious news they mark the letter with turmeric and *Kumkum*. This makes it easier for the receiver of the letter to anticipate the news.

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The Thotis are a non-agricultural community and their profession, singing *Pandava Kathas* and *Bharatam* (stories from Indian epic Mahabharata), demands that they travel to other parts of the district or the state. Earlier, untouchability was rampant and members of the other caste treated the Thotis as untouchables. People gave alms to Thotis without touching them. Now the situation is changing slowly. Thoti people are now allowed to sit along with others. They are being called for many functions to perform. They are respected well now that the untouchability issue has gradually reduced comparatively.

These people were kept away from the villages in olden days. They lived separately in distant lands away from the society. Since they are used to such living conditions and not willing to mingle with the mainstream society, they prefer to stay away from cities or towns. It has been this way for so long that even if there are people willing to help the Thotis mingle with the mainstream society, they are being hesitant. Now we are able to see a slow change in their attitude with a small number of Thotis coming out for the purpose of education, jobs etc.

Kinship

The Thotis have a clear structure of kinship within the community. They have different exogamous kinfolks among themselves. These kinfolks are again divided into other subcategory clans. This division is based on the number of brothers in each particular group. They are *Yerwan Saga, Sarwan Saga, Siwen Saga* and *Nalwan Saga*. They put their surnames before their personal names. Usually it is their clan names that they put as their surnames. Women have to change their clan name into that of their husband's after the marriage. Unlike the mainstream society, they support widow marriage and levirate. Levirate is the practice of marrying elder brother's wife after the former's death. Even though monogamy is the general practice that is found, polygamy is also permissible among them. Father is the most respected authority in the family followed by the mother. Elders of the family play an important role in laying the foundation of the family system. Joint family system, that they were following, started being invisible because of several factors like division of land and other properties. These days Thotis generally prefer nuclear family system.

Attire and Adornments

During marriages men wear *lungi* or *dhothi* (traditional attire of men consisting of a rectangular piece of cloth tied at the waist reaching the ankle) and women wear a *langa-woni* (traditional attire for women consisting of a long skirt, blouse and a flowing piece of cloth tied around the torso)*,* and jacket. The bride and groom sit in the above-mentioned attire for marriage. Girl doesn't wear many ornaments. She wears a nose ring which is not a regular nose ring that we find these days. This nose ring is a gold wire made into the shape of a ring and worn by the bride. The *Thaali Bottu* (ornament signifying the marital status of women) that they wear is made of turmeric. The thread for making the *Thaali* is also applied with turmeric powder. With the changing trend the young brides these days wear Thaali made of gold after few days of marriage but, on the day of marriage, the Thaali should still be made of turmeric only. The girl won't be having any ornaments except a black thread in her neck during marriage. The dress people wear during marriage and on normal days differ. The bride will be wearing a yellow colour saree and a yellow colour jacket. Earlier there used to be a process of making a long

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white material dyed yellow for the bride but nowadays readymade sarees in yellow are available. The groom will be given a lungi or a dhothi.

We don't see many ornaments in the Thoti tradition. The one ornament that is permanently seen on the women of this community is their nose ring and this is a practice passed down many generations. In the earlier days, identifying a Thoti woman was an easy task. Since tattooing is compulsory for any Thoti, women generally have three dots tattooed on their chin. Therefore, any woman with the chin tattoo was considered to belong to the Thoti community. Tattoos were compulsory for any Thoti during olden days. Once a child was born, it was a given fact that they will be tattooed at one point in their lives. With changing trends and increased exposure to the mainstream society, we can see a fall in the tattooing tradition with the youngsters of this community. We now find very few women with such tattoos. If a family consists of four members, women of that family will have four dots or smileys as tattoos by which one can easily know the strength of a family. Men tend to have tattoos of their parents' or brother' s name on their hands. The reason for tattooing the names of elders is a kind of gratitude towards the elders and remembering all the hard work for raising them up. Those days, Thotis were not in a position to afford photo and videography. So, this tattooing of elder's names on hands was a way of etching the memory forever.

Thoti women are simple in their dressing and do not have a long list of ornaments. When it comes to hair ornaments it is absolutely nothing. They tie their hair up in a not and secure it with a hair net made of thread. They call this a "*Siga*". They wear earring but nothing more than a round stud. Danglers or hangings are not the choice. Traditionally the womenfolk wear bangles till the elbow but as the case with most of the traditional practices, we don't see this with the younger generation. Apart from this, they wear rings made of silver. For hands and ankles, they wear a thick bangle-like ornament called "*Kadiyam*". It has to be noted that all these ornaments are made of silver since gold is not affordable by the Thoti community.

If a woman becomes a widow, she is expected to express her choice to the village head. The options being, she can either choose to stay a widow or choose to remarry. In case she chooses to stay a widow, she should wear a white saree and is not allowed to wear any ornaments. But in case she chooses to get remarried, the village head chooses a suitor for her and she gets to lead a normal life. Woman of the community are not abandoned treated well even in such situations unlike many of the other communities.

Village head will be the person who stands by the couple for any marriage. The attire of the village head would be white *lalchi* and *paijama* (a long shirt-like top paired with a pair of pants). The village head is easily recognisable and appears different from the rest of community when it comes to dressing and appearance.

Food Habits

Low income levels in the tribe means a very simple variety of cuisine. The Thotis usually ask for alms for their food. Apart from begging for rice and lentils, the Thotis also depend on hunting for

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their nutrition supply. They hunt birds and fishes. With the limited supply of resources, the Thotis prepare a wide variety of pickles. Pickles are usually prepared with mango, tomato, tamarind etc. Food is stored either in earthen pots or vessels since there is no electronic appliances like a fridge. Toddy plays an important role in the Thoti's day to day lives and is the most common drink available. They eat all kinds of seasonal fruits which are available in the forests nearby.

IMG 1: VESSELS

IMG 2: STOVE

Marriage Ceremony of Thoti

More than the marriage ceremony, the process of fixing a marriage is an elaborate feat in the Thoti tradition. There are six types of marriages among them, namely:

1. Marriage by negotiation
2. Marriage by service
3. Marriage by capture
4. Marriage by intrusion
5. Marriage by mutual love and elopement
6. Marriage by exchange.

Thotis do not allow inter caste and inter religion marriages. They are endogamous and while marrying a cross cousin, one cannot marry one's own sister's daughter. Marriage is done at the age of

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18 for boy and the girl is married off soon after reaching puberty by 13 or 15 years. Marriage should be arranged within the caste and religion. The surname of the girl will change to the surname of the boy's family after marriage.

The boy's parents find a girl from some other village and asks for the girl's hand in front of the village head of the village that the girl belongs to. The village head in turn asks the girl's parents for their decision on the particular marriage proposal. Earlier it was compulsory for a boy to learn to play anyone of the musical instruments played by the Thoti community during their performances. If the boy doesn't know how to play the musical instruments, it would be difficult for him to ask a girl's hand in marriage as music is the only source of income for Thotis to run their families. They don't have any agriculture lands nor get any contracts to work as labourers. Time has changed now. People are slowly getting into different fields for their livelihood but not many. But during olden days playing of musical instruments and singing for different occasions and giving performances were the only source of livelihood.

Later, if the parents accept the proposal, the village head puts kumkum (vermilion) to the boy's parents and allows the boy ang girl to get married. So, after the village head and parents agree for the marriage proposal, the boy's parents put Kumkum to the foreheads of the girl and her parents' as a sign of accepting the girl to be a family member from that moment. Once the Kumkum is put by the parents of the boy to the girl, no one is allowed to approach the girl or her parents with a marriage proposal. The parents of the girl invite everyone from the village and offers feast by giving toddy and meat since the alliance for the marriage has been fixed. After one or two years of this ceremony, the boy and girl get married. Sometimes, it takes almost 10 years for the pair to get married. The reason for this time gap is because the Thotis traditionally give time period for the boy to get settled down and observe if the boy has mastered the art of pandava kathas. The girl's parents go wherever the boy travels for a performance and see if the boy is performing well and is able to earn rice or money. Once they get the confidence that the boy is performing well and can keep the girl happy and comfortable, the families will allow them to get married.

The marriage will be performed at the boy's house. There is no concept of dowry in Thoti community. If the boy has money and the girl doesn't have enough money for the marriage, the boy's parents can offer money to the girl's parents to meet the marriage expenses and it is up to the girl's family on how they spend the given money. They can spend money on toddy, meat or whatever they like to spend it on. Boy's family doesn't ask for an account for the money spent by the girl's side. The family members of the groom invite the bride's family and the village head will begin the process of marriage. In front of the village head both the families get united and the marriage gets over. These days the *brahmans* are the one who is performing marriage ceremonies, but in the olden days it is the village head who used to perform the marriage ceremony. The Thaali (sacred thread) can be made up of gold or it can also be a thread in turmeric and having a turmeric stick tied to it. This thread is tied around the neck of the bride by the groom in the presence of the village head and the villagers. After this, there will be a *mangalaharathi* (part of the Hindu ritual involving fire) during which both the families sing songs related to the marriage and give *aarthi* by lighting the camphor. If the boy has a brother-in-law and sister, both of them will bring *medi chettu*

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(Fig tree) and give it to the couple. The families of the bride and groom get five or six pots of toddy and offer a goat as sacrifice to their God *Persapen* (Community god of Thoti).

Everyone will be served toddy in glasses and the mutton which is cooked will also be served along with the toddy in a cup which is made up of *mothuka aaku* (Butea Monosperma). Later, all the guests proceed to the feast arranged by the families of the newlywed. After the feast, the groom will be sent to the bride's house. The bride's parents give a new saree to the girl and offer some rice in her *pallu* (loose end of a saree) or saree which is called *oodi biyyam* and sends the girl to the boy's house along with the five members of the girl's family. Next day the village head gets toddy and applies Kumkum to the guests who attended the marriage. He offers toddy to everyone and again a goat is cooked and served to the people gathered. Bride and groom will stay at the bride's house for 3 to 4 days and will go back to groom's house.

Belief System
a) **Rebirth**:
The Thotis strongly believe in the concept of rebirth. The puranas that the Thotis sing, talks about rebirth and there stems the belief in rebirth for the Thoti community. They strongly believe that one should not commit any form of crime if he/ she desires rebirth. One has to be pure and shouldn't have any bad intentions towards women, children and neighbours.

b) **Religious Belief:**
Traditionally Thotis believe in their community god or Family God "Persapen". In Adilabad district the Thotis also conduct the "*Nagappa Jathara*" (Chariot festival) which is attended by almost every member of the tribe. They also believe in goddess "*Pochamma*" and "*Maisamma*" (village deities). Other than these deities Thotis never worshipped any of the conventional gods or goddesses. But with changing times we now see a gradual acceptance of many of the Hindu gods and goddesses

Animal Sacrifice
Animal sacrifice occupies a major space in the lives of the Thoti community. An event that doesn't require an animal sacrifice is almost close to none. When an animal is sacrificed to the god, the Thotis don't sing any songs. The place of sacrifice should be calm and they just pray for good health and wealth of the villagers. During festivals, either the head of the family will perform the duty of sacrificing an animal, if the participants are of a single family, or a village head will decide who will perform the duty of sacrificing an animal if the entire village participates in the event. The weapon that is used to sacrifice the animal is commonly a knife. Back in the days, they had a ritual of sacrificing cows but the tradition of sacrificing cows is no more practiced. If anyone in a family falls sick, they sacrifice a hen for their community god, Persapen, on Sunday. The person who does this ritual would be the head of the family. After the sacrifice, they cook the sacrificed animal for lunch or dinner since they believe that the god has showered his blessings and they consider the chicken as *prasadam* (offering to God). The practice of seeking medical help with doctors was not prevalent in this tribe.

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Sacrifice of pig was a special event reserved for *Ugadi* (Telugu new year) festival. After the sacrifice the meat from the animal is distributed equally among the villagers. But these days the practice of sacrificing pigs is no more. They mostly sacrifice either hens or goats or sheep and serve it as food. They believe that animal sacrifice ensures health and happiness for the villagers.

Music

Regarding music the people of this community sing songs of their own. They don't sing songs from any movie or songs that are related to the other communities. The Musical instruments used commonly in this community are *Burra* (a mono-stringed instrument), *harmonium*, *maddela* (percussion instrument), and *tAlalu* (cymbals). Some songs will be sung based on *citra patam* (chart containing hand-drawn images used for storytelling). The instrument "Burra" is hand-made by the members of the community. Bamboo sticks are used to make such musical instruments. It's an age-old practice. They have learnt the art of making such musical instruments from their forefathers. They travel to various places when called and sing songs depending on the occasion.

IMG 3: MUSICAL INSTRUMENTS

Dance

Whenever there is any auspicious occasion these people form a group wearing yellow colour and green colour shirts, white color dhoti with green *kanduva* (towel worn on shoulder) on shoulder. These clothes are a must and the community has been following this tradition that has been passed down through generations. They sing songs using their own musical instruments and dance according to it. This dance is performed mostly on festivals like Ugadi or during a village gathering or family gatherings. Ugadi is the festival where everyone visits each other's house and sing and dance together. When they come across people from other community, the Thotis sit along with them and try know the differences between each other's musical instruments, dance etc.

They also dance for death in order to stay awake the whole night. Songs and Dance are the only choice these people opt to be awake for the whole night. They won't bury nor cremate the deceased immediately. They sing and dance for the deceased relatives, trying to pacify the grieving relatives with various songs.

Medicine

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The Thotis have their own ingenious medicinal system that they practice. Though this was the only health care that they resorted to in the earlier days, these days an increased awareness has made the Thotis approach doctors for healthcare issues.

a) Chickenpox

A mixture of juices from neem leaves with turmeric is applied over the areas affected with chicken pox. The patient is also made to drink toddy. This procedure is repeated for ten to twelve days until the chicken pox subsides.

b) Bruises and burns

In case of cuts and bruises, turmeric is applied to the affected area. When it comes to burns, a powder of the *Nalla Tumma Chettu* (Black Babul tree) is mixed with coconut oil and applied over the affected area.

c) Snake bite

Juice from the *Kuppi Aaku* (Calotropis Gigantea) is poured into the nose of the affected person. This leaf is also effective for skin diseases.

d) Dog bite

Raagi Paisa (copper coin), bitter gourd juice and turmeric are wrapped in a cloth and put it on the affected area for 4 or 5 days.

e) Eyes related problems

Aaindapu ginjalu (Seeds of bottle gourd) are ground and the juice are extracted. A white cloth is dipped into this juice and few drops are squeezed into the eyes. This helps in reducing the burning sensation of eyes or any other eye related issues.

f) Surgeries

In olden days, there was not enough money for surgeries and also, they were not aware of surgery to get it done in case of emergencies. Therefore, Thotis treated the pain by tattooing in the concerned area. This practice can be compared to that of acupuncture, but now, people aren't going for tattooing in case any pain because the pain of tattooing is considered higher than that of a surgery. With an increased exposure to the outer world, they now seek the help of doctors for most of their physical ailments.

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IMG 4: INSTRUMENTS USED FOR TATTOOING

Judiciary Settlement

Problems will get settled only under a *Marri Chettu* (Banyan tree). The reason for choosing marri chettu is because the shade provided by the canopy of this tree is wider than the others and also settlements take time and the shades of this tree provide cool air. In case of a problem, the village head or the elder person who settles the problems takes two *Pullas* (sticks) and some money equally from both the accused and the accuser. The village head gets toddy and distributes it to everyone who have assembled at the *Panchayat*. This has become an unspoken rule in their community due to the age-old tradition of serving food and drinks to the guests. The amount spent on toddy will be only half of the collected amount which means they have spent one pulla on panchayat. The delivery of the judgement will happen the day after the distribution of toddy. The remaining half amount, which means one pulla, would be saved by the village head for future settlements.

If the accused is proven to be guilty, then he/she has to pay double the amount of money to the victim. It should be noted that only money was accepted and even valuable things were not accepted by the panchayat. Sometimes, if the accuser or the accused doesn't agree with the judgement of the elderly person (the village head) or if anyone, including the accuser or the accused, have less faith in the village head, the village head gives them the option of choosing the village heads of surrounding villages for the judgements. Then, half of the amount will be spent on toddy and the other half will be spent on the food, accommodation and travel expenses of village heads.

These settlement meetings also require a specific sitting pattern. Everyone sits in a circle and the elder person who settles the issues would sit in the middle of the circle so that his voice could be heard clearly by everyone.

Conclusion

This paper is an attempt to describe the various cultural aspects of Thoti community. The paper has its own limitations keeping in mind the complexities of data collection and documentation of any

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tribal culture. This paper is part of a larger thesis and is a humble attempt at introducing the richness of Thoti tribe and the relationship between their culture and the language to the society.

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How to Develop Accuracy in Speech and Writing Skills at Tertiary Level? A Study Report

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Abstract

One important element of good descriptions is the choice of adjectives. A wide repertoire of adjectives will help in writing vivid descriptions. As language teachers it is our common experience that many of our students grope for words and lack in appropriacy of expression whenever a descriptive assignment is given. In that situation, they have to pay conscious attention to descriptive words and their usage. They have to focus their mind consciously on particular information and pay attention to that particular context in which the new word occurs along with its right combination. The purpose of the present paper is to help learners improve their knowledge of Collocations using newspaper articles. It was evident that the learners learnt right combination of words and expressions to be used in their oral and written communication to become more effective meaning makers.

Keywords: Attention, Noticing, Collocations, and Descriptive writing.

Introduction

According to NASSCOM (National Association of Software and Services Company) President, only 25 percent of technical graduates are suitable for employment in the outsourcing industry because of their lack of abilities to speak or write well in English. There is a common feeling that the first year engineering English course is inadequate in providing the required communicative skills to enable the students to become competent enough to face and pass the campus interviews. Therefore the English Language teachers have to adopt a few feasible interventions to equip the students to enhance their verbal ability which is one of the basic requirements to be successful in job recruitments.

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Background

As a language teacher teaching to the first year engineering students I have noticed that most of the students lack good verbal and communication skills in spite of excellent aptitude and technical skills. Especially when I analyze their spoken language and writing assignments, I come across many inaccurate and incorrect collocations. A collocation is all about how likely two words occur next to each other, or it is a natural combination of two words. Most students have collocation problems. They lack collocation accuracy and use. This could be because of their callous attitude or lack of focus while reading. They do not put conscious effort to notice the right combinations of words or expressions. For example students write *do a mistake* instead of *make a mistake*, *heavy wind* instead of *strong wind*, *listening music* instead of *listening to music*etc., Most researchers agree that L2 learners often produce unacceptable verb+noun, adjective+noun (lexical collocations), and verb+preposition (grammatical collocations. Then the question arises why do learners make collocation errors? It is because of their lack of exposure to the language. Learners, who have the habit of reading extensively such as magazine articles, novels, newspapers etc., make less collocation errors than those who do not have such habits. Another cause of improper collocations could be mother tongue interference. In the classroom the English language teachers teach individual words but not collocations. I remember learning vocabulary from textbooks and being surprised that collocational information was often not included in the glossaries. Hence the need for an intervention is felt. As a result the interventional strategy of using newspaper articles to enable the learners to learn and make appropriate choice of words was taken up in the present study.

**Importance of Noticing and Attention**

While learning a second language students come across many new words. In that situation, if they want to register the new word or its combination, they have to pay conscious attention to that particular pattern. Attention and Noticing are part of the process of encoding which is a process by which information and visual impressions are registered in the mind. Paying attention is the decisive thing in the process of learning. Noticing is focusing one's mind consciously on particular piece of information. As the learners notice new words along with their natural combinations and pay attention to them, they familiarize themselves with those combinations and retain them in their memory. An illustration of example is given through the following sentences:

a) *The maximum number of fatal accidents has been reported this year*.
b) *Messages may contain malicious software*.

In the above sentences they register the combination as *maximum number*,*fatal accidents*and *malicious messages.* (adjective+noun collocations)

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Methodology

There were 60 first year engineering students in the present study. The students were asked to collect and read a piece of article from the newspapers. The topic of the article could be of their own interest. After a close reading of the article they were asked to underline the nouns and adjectives preceding them. They prepared a list of adjectives and nouns for the underlined words. They were further instructed to draw two columns for adjectives and nouns respectively. Each student has to collect ten combinations of adjectives+nouns. In this way they were directed to notice and learn the appropriate and natural combinations of describing words pertaining to the contexts. The following illustration depicts it clearly.
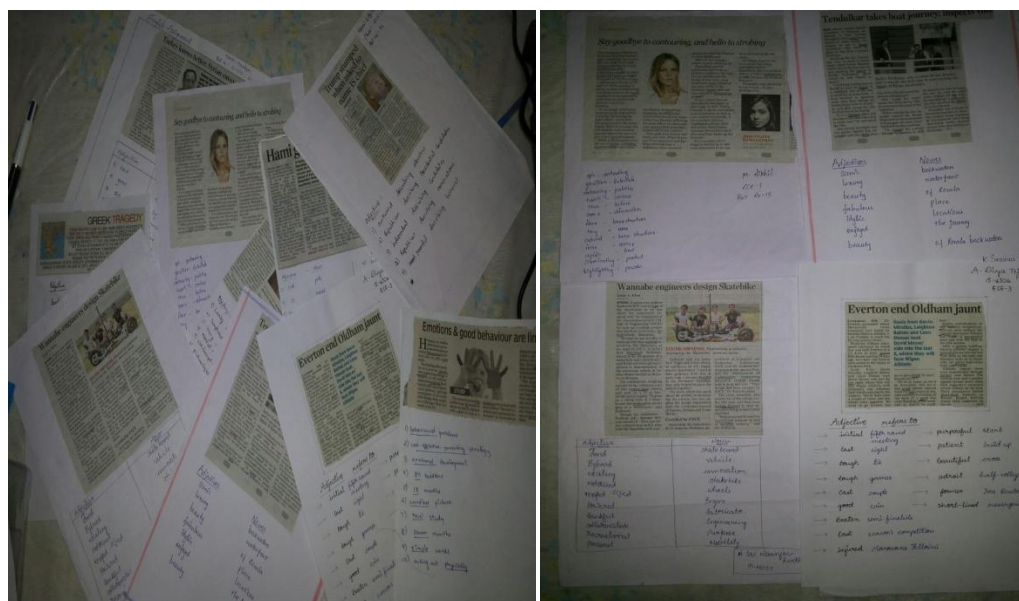
Adjectives	Nouns
1. Personal	grooming
2. Human	values
3. Positive	attitude
4. Emotional	pattern
5. Collaborative	engineering
6. Thankful	fabrication
7. Recreational	purpose
8. Exciting	innovation
9. Final	touches
10. Visual	reference

Further Activity

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The students were divided into pairs. The first student will have his list of collocations in his hand and he speaks out the noun and asks the second student to give the right combination of adjective for the noun. If the second student gives the right or appropriate combination of describing word he gets a mark for it. If he fails to give the right choice of word, the first student provides the right adjective and gets a mark. In this way each student will have to play with 5 words per turn. The learners can henceforth remain alert to the English words and their natural combinations used in the news paper articles independently when they read for themselves. The teacher can further extend this activity by asking the students to write their own sentences using the collocations from their lists. Thus the language teacher can use this material to design more activities for their language classes to add freshness and motivation among the learners. Furthermore a Corpus of Collocations can be designed with all the collocations compiled by the students so that they can use it as a reference and resource for their day to day communication.

Learning Outcomes

1. Students stop for groping for words and enhance their appropriacy of expression in their written and spoken communication.

2. They learn to pay conscious **attention** to descriptive words and their usage.

3. They realise **noticing** is an important skill where focusing one's mind consciously on particular information improves their proficiency.

4. They recognize the particular context in which a new word occurs along with its right combination.

5. Once the learners are able to learn the right combination of words and expressions to be used in their oral and written communication, they become more effective meaning makers.

Conclusion

Students come across many English words and expressions in their daily life that they unconsciously learn from. Ironically, they ignore their significance. The language teacher can use texts from the newspapers to enable the learners notice (identify) and understand (pay attention for comprehension) the right collocations. These materials can be made use of as a resource for imparting lexical competencies. It is important that the learners learn the right combination of words and choice of words to be used in their communication. The purpose of the present study was to help the learners improve their knowledge of Collocations. It aimed to provide the information and practice which would help them understand and use them correctly. The students

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in the present study enjoyed and appreciated learning collocations from the articles selected from their own choice. They further recognized the significance of collocations in improving their speaking and writing skills.

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When Fantasy Meets Reality: Violence in *Blue Whale* Videogame

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Videogames are hubs of entertainment and adventure. But the pros and cons of videogames are entirely different from that of the games we play in reality. The challenges promoted by the task based dare-videogames are deadlier than we expect. The reverberations felt in our minds at the name *The Blue Whale* is enough to explain the power of adventure challenges of such genre games. This article is a cultural study which critically foregrounds the depth of violence intended by the virtual game *The Blue Whale* on the basis of power of adventure challenge. It also focuses on the process of intermeshing of representation of meanings mediated through the video game and the manipulation of gamers to favour and follow adventure challenges which disrupt ones freedom to live in this world and thereby to open the eyes of the people to realize the power of adventure challenges which engulfs the player to sacrifice their life to a virtual lord.

Keywords: Task based dare video games, Power of adventure challenge, Violence, Virtual, Real.

Violence is aggression that has extreme harm as its goal.

Anderson and Bushman, 29

Playing violent videogames has been proved to provoke violence. Though violence varies in its form, violence is violence and it harms the stability of society. It disrupts the equilibrium maintained by the society and the individual. The effect of experience of violence gained through violent videogames often crosses the boundaries of virtuality. The violent narratives and role models, the gamers are exposed to, stamp a mark on the cognitive as well as psychomotor domains of the individual beyond recovery. But the studies that exist seem inadequate to explain the present trend set by dare-based games like *The Choking Challenge, The Ghost Pepper Challenge, Car Surfing Challenge, Ice Bucket Challenge* or *The Blue Whale*. Contemporary research studies rarely deviate from the earlier paths that have been proposed by the cultural theorists. At this juncture, this article will unfasten new vistas for the researchers.

Adventure plays an important role in man's life. To *Macmillan English Dictionary for Advanced Learners*, adventure is "an exciting, unusual, and sometimes dangerous experience" (20). Right from the childhood of an individual, the desire for adventure grows up. This desire achieves its peak during teen age and continues in youth stage without losing its fervour. It equips man to accept and face challenges. Challenge, for *Oxford Advanced Learner's Dictionary*, is "a new or difficult task that tests the subject's ability and skill" (241). Apart from the confidence, courage and boldness which adventure rewards to face challenges in life, it addicts man. Addiction always subsides the thinking or questioning abilities of man. Adventure has power to control or addict its customers.

Power is, "an explosion of numerous and diverse techniques for achieving the subjugations of bodies and the control of population" (Foucault 140). It is a relation between forces or actions and Foucault refers it as power relation. Power relations are deeply rooted in the society and its organizations. The organizations or institutions in a society are places of power relationships. And a person living in the society cannot live excluding the interference of these power relationships. According to Foucault, Power is brought out from the society by various 'carceral' mechanisms. Virtual game genre is one such mechanism.

Emerging genre of virtual games, the adventure challenge or dare-based videogames offers adventure and fantasy through the challenge tasks designed in them. These videogames claim to provide a realistic and fantastic experience of adventure. This attracts and influences the gamers to it. The comparatively easier adventure tasks or challenges unfastened at the beginning levels of the game, indeed, excite the gamer with an insatiable curiosity to go forth in search of more fantasy and adventure. This facilitates to unlock the mysterious and dark objective of the task masters of this genre of games. It is difficult to deviate or redirect the gamer from his adventurous videogame challenges, if positioned in track decisively as designed and desired by the task manager/master. This happens because of the power relationship between the video game and the gamer. As they are designed as hackers, these adventure challenge games hack all the details concerning the player and use it for various purposes including blackmailing.

This article highlights that it is the Power of Adventure that enables the gamer to follow the instructions of the game master rather than Nye's softpower or Foucault's biopower. Power of Adventure Challenge, I personally opine, is the capability of the adventure challenges to unite the boundaries of the real and the virtual in order to lead an individual to perform the tasks/challenges demanded by the videogames in spite of how deadly they are. Meanwhile, the task master/manager metamorphoses himself as a virtual 'lord' and the individual follows him as a devotee performing every desired or targeted tasks.

Power of Adventure Challenge exerted through the dare-based videogames provides fantasy and satisfaction to the gamer and channels his abilities to mere submission to the game tasks. It transposes the game master to a virtual lord who rules the game players according to the desires or aim set formerly. The quest for adventure and the insatiable struggling for it exhibited by man resulted from the power relationship, indeed, quicken the merging of real and virtual. This eases the transition of the game master who provides instructions and tasks for the gamer to a virtual lord who controls the life of the player. The unquenchable thirst for adventure enables the game player to willingly surrender his/her self to the virtual lord. Now, it becomes easier to lead the gamer to the targeted darker tasks of the videogame. As a slave follows his master, the gamers follow the instructions put forth by the virtual lord. This is well proved in the cases of *The Choking Challenge, The Ghost Pepper Challenge, Car Surfing Challenge, Ice Berg Challenge* and *The Blue Whale,* though the challenges vary in these dare-based deadly adventure games.

It is *The Blue Whale* which caused reverberations in Kerala too. According to the media reports, the most violent adventure videogame, *The Blue Whale* started in late 2013 or early 2014 with F57, a 'death group' of Vkontatke (Russia's largest social group). Almost all parts of the world came to know about this adventure video game on behalf of its extraordinary 50th task which demands the life of the gamer. *The Blue Whale,* belongs to the genre of adventure videogames, is claimed to be developed by a Russian game developer Philipp Budeikin when he was only 21years old. He has been suspended from his university while pursuing his Psychology study but the reason is not clear. When police interrogated him, he disclosed that the objective behind the adventure videogame, *The Blue Whale* is to remove the bio-wastes from earth's crust.

The fact behind the name 'blue whale' excites everyone. It refers to the natural phenomenon of Cetacean stranding which is commonly known as beaching of whales. With some reason, oceanic mammals like whales, dolphins or porpoises, in single or cluster strand (to drive aground on a shore) themselves on beaches. Such beached whales die soon due to different reasons like dehydration, false posture of lying which blocks their blowhole, pressure of their own body weight etc. This natural practice of choking of whales must have led to the name, *The Blue Whale*.

The Blue Whale is designed as a game of 50 tasks. It circulates in different names like *Silent House, The Whales in the Sea, A Sea of Whales, Wake Me Up at 4.20 AM* and so on. The mystery behind this dare-based game begins from its availability. This deadly, viral and hacker video game cannot be downloaded from the app stores or browsers. The link to access this game is circulated through secret groups and it leaves no search history. Spread over 50 days, the game master challenges the gamers to do adventure tasks which excite him/her extravagantly. The

player has to prove that they have completed the unlocked game task in different ways like sending pictures, videos or live telecasts of the events.

The 50 tasks to be completed in 50 days are arranged in the increasing order of their difficulty or deadliness. It unfolds demanding the pictures or videos of causing abrasions in gamer's hand. One of the tasks of the game demands the gamer to visit the sea. Yet another challenge is to draw the outline of a whale in the gamer's body using a sharp tool. By sending the pictures of such scenes, the player can unlock the next task. When they reach the 15th task, the game players, because of the Power of Adventure Challenge, become slaves to the game master and by the time the game master also must have metamorphosed as a virtual 'lord'. The power of adventure challenge exerted by such deadly games and the quest for adventure in the minds of the teen agers and youth balance the gamer to follow the instructions given by the virtual lord, though they are the deadliest ones. This balance enables the gamer to successfully complete the 50th task which demands the life of the gamer.

The mystery behind the secret trip of four youngsters from Palakkad to Chavakkad as reported by media to see the beach shook the minds of the parents and authorities of Kerala. The deadly adventure game has reached the youngsters of Kerala too. The earlier recognition of Blue Whale in Kerala paved way for the authorities to take initial and necessary steps to hinder incidents similar to the fate of Manpreeth of Mumbai, a 14 year boy who aspired to become a Pilot. Though this game has been abolished in many countries, it is reported that more than 10,000 youngsters were following this game in India alone.

The aspirations for such heinous dare-games arise from quest for adventure. But the knowledge and exposure to such games reach youngsters because of their dependence on internet. Internet is a hub of entertainments and networks where the boundary of fantasy and reality is blurred. The virtual world is entirely different from what the youngsters expect and this opens way for them to be trapped easily. Both the parents and their children should be educated that video gaming matters a lot, apart from implementing strict laws against such secret social networks which provide links to deadly games. By enforcing necessary steps, the parents as well as government can check the loss of life on behalf of such dare games.

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A Critical Reading of Frederick James Wah

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Abstract

Looking at critical point of view is a good deal to decide many works, so here I look and re-interpret the selected works of Fred Wah who justifies himself as half Chinese and half Canadian through his hyphenated subjectivity and hybrid nature. In this article I focus on Wah's ideological position as an intellectual writer. It means his way of approaching allows him to think and stand as a distinguished writer and his ambivalent attitude towards justifying himself. These different kinds of approaches make us to think how identity can be looked from different perspectives, how the people's perspective has been changing in the changing world through connecting to post-colonial and post-modern perspectives.

Keywords: Frederick James Wah, Collapse of authentic identity, hybrid nature, self-location to identity and Wah's ideological position.

Introduction

Fred Wah represents him as half Chinese, half Canadian through his writings. The question of identity was not important in the countries earlier except in multicultural and multilingual countries, but it has been widened. The notion of identity defined by different critics of their opinions. Sometimes identity involves wrenching a self from others, and sometimes it changes for several reasons. For example, by the act of immigration, and even by cultural, racial and ethnic differences it may lead to hybrid nature of identity, but Fred Wah raises questions and expresses his conflicts in his writings. I would like to critique Wah's attitude towards Chinese through my research point of view, because I feel that there is an attempt to justifying personal over group in defining one's individual identity.

Wah rejects and collapses the Local-national with racial issues in his writings. Racial and cultural and ethnic issues are historical and biased as we know but by such kind of recent developments, negotiation becomes an important thing to do. Generally in a world witnessing hurdles and bounds of scientific developments and characterized by new growing values such as globalization, by the influence of globalization and by modern developments the perspective of

the people keeps changing and widening. We can think of it that in the earlier days it was not a great look to negotiate but in the modern days, the perspective has been changing absolutely, though the Wah's case is quite different here.

From the post-Colonial and post-modern perspectives Wah's case stands differently because his approaches seem that he rejects the historical methods and upholds counter memories and racial practices like his father's immigration, ancestors' mixed genealogy, and even from his mother side he questions and tries to justify himself partly as Scandinavian, partly Irish. Because of the racial and cultural inter-mixing, he is unable to do that. He has the identity problem to claim himself to one side. But as we know the notion of identity has been widened by the different standpoint of views, and it has been discussed at the Global context. So we need to negotiate the various notions of identity in the changing world through the case of Wah.

But through his writings Wah does not seem like that he simply rejects a historical method. Adopting this means primitive prejudices which existed early in Canada, China and in some other countries. He never talks about the racism and ethnic practices which have existed in Canada. His approach seems creative because he does not keep in his mind and write the old racial practices. He narrates his personal, intimate stories throughout his writings rather than about historical past. It means he narrates his personal life experiences, what he has experienced.

Though there are several types of identities like psychological, social, cultural, ethnic, etc Wah raises the issues about nationality. This type of identity could be questioned. When it was in crisis, it is a matter of border, location, language, etc. Wah valorizes the local and rejects national identity. From this point of view we can consider him as a very distinguished writer among the Canadian writers.

Wah raises voice on personal or individual identity rather than group or community. He does not speak about it, particularly in his writings. He defines one's identity personally over group: presenting his family ancestry and racial, cultural intermixing Wah defends himself and at the same time he expresses his racial anger towards the society. As we know race, ethnicity makes human different and it divides human into certain groups, but Wah justifies himself not by that racial context. That's why he valorized local identity and rejected the national. By these awe can posit Wah as an ideological and intellectual writer.

At the national context, by this changes and this development is quite common in multicultural and multilingual countries (Canada, China, America). Such countries have a problem to provide the single national identity for people who have multicultural background around the world. Then the issue of identity can be questioned and has to be negotiated to provide single national identity. In this eventuality, the crisis of identity would arise and that's

hoe Erick Erickson, who is a post-colonial writer, defines the crisis of identity in his article. The same has happened in the life of Fred Wah because he is from a mixed cultural racial background; he investigates his half Chineseness and Canadianness from his mixed ancestry and even from his mother's side who is Scottish-Irish.

Objective of the Study

1 Wah posits himself as an intellectual writer through his own ideological perspectives in his writings.
2 Wah upholds binary thinking and made focus on counter memories and practices.
3 Wah connects from self-location to identity. It continues in the transformation of the individualization, (from its father's immigration) (dislocation) hyphenatedness.
4 His writings seem to us he values more local; at the same time he rejects national issues and he defines one's self-identity rather than group.
5 Hyphenated subjectivity and ethnic subjectivity and making hybridized his self-identity are major subjects in Wah's writings.
6   Wah may draw his self -identity to western or eastern tradition, but he fails to do that, and he does not easily reconcile with his racial issues.
7 In this section main objectives are how Wah justifies his identity through hybrid nature which is created by him in his writings and more importantly how we can criticize his attitude from certain critical points of view.

Research Methodology

Content analysis is one of the research methods in the study of literature. This method presents us a massive range of documents, both in print and electronic media. The content analysis emphasises more on the analysis of non-numeric data such as written works, articles, interview, audio and video and so on. Content analysis is also described as the analysis of documents from past times and artifacts. Sometimes these may be non-linguistic material also. In this research paper, the researcher is following the content analysis research methodology focusing on the selected works of Fred Wah.

Critical Look at Wah's Attitude

Wah's writings are not only revealing his own life and battles but in the larger picture a commentary on Canadian society. Eventually, his experience of racism as well as his assimilation racism is a consequence of how society marginalizes people based on their race. Fred grew up in the fifties in a small town, Nelson BC, where racism and prejudice towards Chinese people were extensive. Wah, who is 1/2 Swedish, 1/4 Chinese, 1/8 Irish and 1/8 Scottish, discusses his fight with his identity as other people tried to tell him what he was.

After his teacher assigns Chinese identity to him in his school, Wah goes on to say how in the schoolyard the Chinese kids thought of him as the foreigner, and so he ended up playing against them since he was 'white enough to play on the winning team. What I felt is that the racial origin is partially illuminated through the schooling in those days. It is this back and onward of being told by people that he was Chinese or being determined white that caused Wah to be unsure of his identity. He was continuously being classified and judged by society, which as a result led him to not feeling agreeable. Wah presents his race as he understood it. At the same time he rejects the primitive race system which exists both in China and Canada.

In his racial writing, Wah addresses hybridity as meticulous and lively. In the conflagration around racialized writing, he works out the particularity in between and for him hybridity in writing is understood as a more complicated possibility in his late pieces of poems and novels. We can refer here Homi Bhaba who influences much on hybridity. He mobilizes and understands that he himself creates, narrates and defends himself from his own stand point of view.

Wah introduces us to many of Asian Canadian writers in his writings, like Jim Wong-Chu, Sky Lee, Roy Miki, and Gerry Shilkatani who seek to level out and rewrite the colonizing racial discrimination of western transnational ideologies, but he partially makes himself different from their writings and style of representation.

Diamond Grill, his master fiction, figures the Chinese-Canadian background for interrogating some of the complications of racialization and hybridity. Through this novel Wah attempts to present his racial differences.

Engaging with his racial identity Wah raises numerous questions in his text (*Diamond Grill*). When posed in the wider social arena of the nation, that first question — "What am I?" so frequently leads to the question of origins. If the response is Here, I'm from Canada, I'm Canadian," the diasporic or even post-diasporic individual often faces an additional question that seeks to contain a professed strangeness and put the diasporic individual in his proper location. Like Wah there are other writers have been facing the same problem as Larissa Lai, (Chinese-Canadian) Georges Bugnet, Robert Lepage (French Canadians) Shani Mootoo, Roy Miki, Rohinton Mistry (Asian-Canadian writers). These are all writers who write about racial and cultural intermixing. They investigate the diasporic experiences in their writings, but they are quite different in their style compared to Fred Wah.

In *Breathin My Name with a Sigh* Wah represents his different names as sighs ii breathing his name. This long poem reveals that Wah's family ancestry has a more extended and more multifaceted background where the "body" cannot survive out of time and space.

The broadest investigation in his works is that hyphenated subjectivity and ethnic subjectivity, and Wah connects his self-Location to Diasporic experiences. Wah again tries to justify himself as, "if you are pure anything, you cannot be Canadian". We can save the name with mixed blood in the country. If we have heritage days or festival, there will be a group, he says, I can recognize myself with that group: here the narrator tries to enable his racial transpicuousness in the national label. But he does not easily reconcile and accept anything and rejects local, national and racial.

Research Findings

1. Wah's self-questioning and arguments encourage readers to think that how we can judge such identities at global level.

2. Wah may draw his self-identity to western or eastern tradition, but he fails to do that, and he does not easily reconcile with his racial issues.

3. He stands by his different kind of presenting self.

4. His writings seem to us that he values more local; at the same time he rejects national issues and he defines one's self-identity rather than group identity.

Conclusion

Fred Wah and many other Asian Canadian writers face the identity problem. They express it through their writings. Wah reveals his race and says 'I'm a Canadian' but not purely Canadian. By racial and cultural inter-mixing, he is unable to claim him purely Canadian. So Wah finds and examines and keeps discussing racial and ethnic issues. As I observe in his writings, he does not believe in the racial issues; he narrates his life experiences in his style, and he tries to keep changing the mindset of the readers and leads them to keep changing their perspectives. He creates, narrates, and justifies himself and partially fails to prove his single national identity.

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James Frederick Wah and Other Chinese-Canadian Writers: A Comparative Study

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Abstract

Multi-cultural countries provide us a chance to rethink on issues such as race, ethnicity, identity, language and colour consciousness which are very important to determine the racial or national identity. Canada is a land of different cultures; several racial and cultural people can be seen there. In such countries specially people, who came from inter-mixing of race and culture, could not easily claim their identity. From that point of view Fred Wah is considered as a notable writer by his culturally mixed background. He questions it and justifies himself through racial differences. He proclaims as he is Chinese-Canadian. Like Fred Wah there are many more writers having ethnic, racial, and cultural differences. These differences lead us to raise questions of self-identity, nationality and the problems to maintain the double-ness. So we have to compare other Chinese-Canadian authors with Fred Wah to find out differences and similarities.

Keywords*: Fred Wah, Ethnic and racial differences, distinctiveness, hyphenated subjectivity, and representation of self- identity.*

Introduction

According to Tara Lee, a Canadian writer, the Chinese Canadian literature has occasionally questioned "the myth of stable identity reproduction." Speaking even from racial differences she says that like other mixed literature, Chinese Canadian literature has its rich genetic issue. We can find such issues from the prose or poetry of outstanding Chinese Canadian writers.[1]

Chinese-Canadian literature offers a variety of genres which have been used to recognize, inquire, and assemble racial issues. These are widely discussed in the various texts of other Chinese Canadian writers like Fred Wah. Different identities are explored especially in

multicultural families, which have the genetic, racial and cultural differences as distinguishing characteristics.

Genetic interests and trends have been explored recently in Chinese-Canadian literature. We find different types of genres to recognize and mobilize the racial issues. We need to study genetic issues (blood, race, color, lineage) to see how these help us to locate and place the literary and individual identities at the same time we encounter that how such genetic issues and approaches appear as problematic. From all these distinguish characteristics, Chinese Canadian literature seems us outstanding and diverse literature.

Sky Lee's *Disappearing moon cafe*, Larissa Lai's *Salt Fish girl,* Jude Fong Bates *Midnight at the Dragon café*, Wayson Choy's *The Jade Peony*, Vincent Lam's *Bloodletting & Miraculous Cures*, Jen Sookfong Lee's *The Better Mother*, are six books which represent identity and mixed racial issues through various characters and describe and explain to us genetic interests.

For my discussion I have taken three significant writers: Sky Lee is a third-generation Chinese-Canadian writer. Her book *Disappearing Moon Cafe* is very important to discuss various issues in relation to Fred Wah's works. Judy Fong Bates is also another prolific writer of Chinese-Canadian writer. Her book *Midnight at the Dragon Café* helps readers to understand situations and issues which were represented during her times. One more Chinese-Canadian book *Salt Fish Girl* helps us to understand how she (Larissa Lai) represents her thoughts like hybrid images, pictures and characters. So these three books are vital to discuss and find similarities and dissimilarities between Fred Wah and these three (selected) Chinese Canadian writers.

This paper aims to trace out the differences, distinctiveness, similarities among these writers and aims to achieve and prove that Fred Wah is an outstanding and global writer.

Objective of the Study

In this section main objectives are to find how Wah justifies his identity through hybrid nature which is created by him in his writings and also how we can differentiate these writers by their different style of writing and approach to the issues.

1 How Fred Wah looks at identity and how he posits his national identity.
2   Like Wah how other Chinese Canadian writers are important for racial and/or national identity.
3 How can we consider him as an outstanding intellectualwriter?

4   How Wah stands extremely different by his way of presenting compared to other Chinese-Canadian or Asian Canadian writers.

   5.   How Wah writings try to keep change the mindset of the readers and lead them to keep change on perspectives.

6 How he defines and justifies him by his ideological perspective and lenses.

Research Methodology

Comparisons and Contrasts between Fred Wah (in Diamond Grill) and Sky Lee (in Disappearing Moon Cafe).

We can see the comparison between Fred Wah and Sky Lee being the Chinese Canadian writers. Both have represented the Chineseness. We can look the similarities through their actual presentation of language, race, and customs. But Wah traces out his mixedness; throughout his writings he expresses his different attitude towards his self-identity by his father side Chineseness. But both are represented in their distinct style of writing. In Wah's writing, he reveals his family (cousins) blood relationship with Chinese; all of them got married to Chinese. Wah also discloses his Chinese root of his father. We can observe here there are a lot of similarities between Sky Lee and Fred Wah in the representation of Chineseness in their writings.

We can observe most prominent thing in both writings, "the use of ginger". Wah's father always prefers to use ginger in his cocking. He does not want to cook without ginger. Like that Sky Lee also mention the use of garlic water in this novel through the character of Kae Ying Woo. We come to know that Chinese always prefer ginger for their use. At the same time how the father was running Chinese restaurant/cafe named *Diamond grill* Like that great-grandmother of Kae Ying Woo, Lee Mui Lan also managing cafe such as *Disappearing Moon Cafe*.

The crisis of identity arises in both Wah and in Sky Lee's *Disappearing Moon Café*. Wah himself raises the issue of identity regarding his self, and Sky Lee presents the identity crisis through many characters. Some themes are same in both novels like running cafe, immigration, but in some cases both writings are quite different.

Fred Wah and Judy Fong Bates

Fong Bates is a significant writer among the Chinese Canadian writers. *Midnight at the Dragon Cafe* is one of the notable novels of Judy Fong Bates. The novel is set in 1960. It reveals the story of the young girl named Su-Jen, who is the daughter of a small Ontario town's introverted Chinese family.

Judy Fong Bates investigates Chinese immigrant experience in Canada in her novel Midnight at the Dragon Cafe. She narrates her immigrant experience from China to Canada. Fred Wah illustrates his father's migration from Canada to China. But Judy Fong illustrates the story of the girl named Su Jen and her reunion with mother to her father. We can find the contrast here because it is a migration act from China to Canada (Toronto).

Fred Wah narrates the story of his father's immigration, his cooking style, cafe and his grandparents. Most importantly he talks about his different attitude towards identity, and he feels happy to be too white. He negotiates such issues in his writing. But Judy Fong Bates moves her novel kindly towards the meeting of the family and how the daughter and mother joined Hing Wun at the beginning. But similarly both Wah's father and Fong's character Hing Wun were running cafes for their earning. Running of cafes was most passionate and popular in those days. The picture of the 'Swinging doors at the kitchen' is the identical issue in both in Fred Wah's *Diamond Grill cafe* and *Fong Bates Dragon Cafe.*

In both the novels, we may observe that both governments of China and Canada imposed conditions on people to leave and return. In Wah father's case, the Canadian government did not allow him to cast his vote when he returned to Canada from China. This shows the government attitude towards the migrated people. When we come to the case of Su Jen's family before the Second World War, the communist China government strictly imposed conditions on people. People were worried about the communists but after the Second World War as Judy Fong Bates says the communist government changed its mind and allowed many families to come over to their native land. So as a researcher I would point out that before the Second World War people did not have a choice and chance to leave the country easily. They had to follow what the government had instructed. But after the Second World War things had changed by the changed mind of government and people were able to breathe easily.

Fred Wah and Larissa Lai

Larissa Lai is also one of the notable writers of Chinese-Canadian literature. She also talks about migration movements, hybrid nature and pictures in her novel Salt Fish Girl. The title itself suggests the hybrid names and images. In her novel we can also find some similarities and contrast issues when compared to Fred Wah's writing. Throughout the novel, we can identify the strategies of hybridization and a number of composite images and spaces associated with the characters portrayed by Larissa Lai.

In this novel, the characters like a salt fish girl, Miranda, Nu Wa the shape-shifter, and Evie show their ambiguities, conflicts and contradictions about their living. At the same time, these female characters reveal the positions of women in society. Here also we can find the similarities and contrast to Fred Wah regarding the identity or hybridization of characters

towards identity crisis. Even Wah also talks about crisis of identity even as Larissa Lai talks about crisis of identity. This is a common theme which they have discussed in their novels.

But Larissa Lai writes about working classes in the factory, women's position, and social hierarchy which are the issues not spoken largely by Fred Wah in his writings. He focuses only on his ethnicity, identity, immigration, Chinese ancestry, food pattern of his family. Even when comparing Larissa Lai to other south Asian Canadian writers like Mistry, Salvadorian and Shani Mootoo, these writers are popular partly because they depict racism happening in faraway places but not in Canada. Wah explores his racial and ethnic issues through his Chinese lineage. Taking up the issue of immigration of his father and family, Wah talks about his dual identity, but Lai introduces the characters through the hybrid identities within the power structure and hierarchical social society.

Conclusion

When we talk about Fred Wah and other three Chinese-Canadian writers we come to know their way of representation of characters. This research paper gives an account of comparisons and contrasts between three writers and Fred Wah's writing.

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Women in Kiran Desai and Anita Desai:
A Study of Narrative Style

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Abstract

The Study titled "Women in Kiran Desai and Anita Desai: A Study of Narrative Style" presents women characters of Kiran Desai and Anita Desai. Their women are disinherited in their life and tormented psychologically. This paper adopted psycho-neurosis as an approach. It is a comparative study of Kiran Desai and Anita Desai women characters. This research illustrates abnormal behaviour of their women. This study has a moderate endeavour to flow Desai's female characters' quest for identity shaking the traditional shackles with which women are subjected. In their women's life, there is aloofness, isolation, loneliness and annui. These writers have shown different natures of women and gave voice for emancipation of women.

Keywords: Kiran Desai, Anita Desai, Women characters, Narrative Style, Stream of Consciousness, Objective Correlatives, Acculturation, Displacement, Replacement, Emancipation, Identity Crisis, Socio- Cultural conditions.

Introduction

This present research is entitled "Women in Kiran Desai and Anita Desai: A Study of Narrative Style". The purpose of the research is to examine women characters of Kiran Desai and Anita Desai with reference to their narrative style. It is a thematic and comparative study of narrative style employed of Kiran Desai and Anita Desai. It is a style of women characterisation. This research deals with Kiran Desai's novels *Hullaballo in the Guava Orchard*, and *The Inheritance of Loss*. This paper also focuses of Anita Desai's *Voice in the City, Cry, The Peacock*, and *Where Shall We Go This Summer?* the common thread found in their novels are Stream of Consciousness and Interior Monologue. Kiran Desai and Anita Desai's women undergo psychological turmoil. Their women are tormented in psychological insight. Thus, this paper represents the disinherited life of Kiran Desai and Desai's portrayal of women.

Women Characters in *Hullabaloo in the Guava Orchard*

In the novel *Hullabaloo in the Guava Orchard*, Kiran Desai portrays the dreams and aspirations of an Indian middle-class family. She invests the story with a keen sense of humour. The

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Guava Orchard becomes the epicentre of all the characters when Sampath Chawla, a middle–class, good for nothing post office clerk tries to escape his failures by climbing a guava tree and gaining the reputation of a hermit. He spends his free time reading the mails of the people of Shahkot and after climbing the top of a guava tree reveals amazing and interesting facts to the people of the locality. From his perch, Sampath becomes comically misconstrued as a great visionary, a religious guru of considerable merit. He proceeds to find fame, fortune, and eventual chaos in the form of bumbling bureaucrats and a group of unruly liquor-loving monkeys who only Sampath can tame by bestowing his wisdom upon the people, who make the pilgrimage to meet the *Monkey Baba*. Mr. Chawla, Sampath's father is presented as a middle-class opportunist, when he tries to commercialize his presence atop the tree. Sampath is joined by many followers and businessmen who try to sell their goods to the visitors who come to the orchard. Some drunken and dreaded monkeys also join him in the orchard. He is re-named as *Monkey Baba*. Monkeys turn everything topsy-turvy in their hunt for more liquor. Real Hullabaloo begins when civilians, military-men, policemen all try to get rid of the monkey menace. Waves of impending chaos are presented throughout the novel. On the other hand, befooled people listen to Sampath's words of wisdom. The visitors bring gifts that Mr. Chawla can sell, the family bank account begins to grow and he looks at investment plans. The ending of the novel is reminiscent of a great magician's final trick. At the end, Desai narrates how Sampath, the protagonist disappears as a guava over the crest of a high hilltop.

This gripping narrative sustains the humour of the story. Sampath's dream-like life represents a journey deep within oneself to the expanse of emptiness, reminiscent of the Buddhist ideal of nirvana, it means the being of nothingness. It is significant that *Hullabaloo in the Guava Orchard* is a whimsical tale, which blends fableesque magic with satirical comedy. Kiran Desai sustains the interest of the readers by the powerful command of her narrative technique.

The novel can be read at several levels as a fast-moving comic tale full of rich descriptions and cartoon like characters, but also a deeper study of the pathos of familial misunderstanding, the ridiculousness of hero-worship, the unpredictability of commercialism and the inefficiency of officials. Desai gives us wider scope to ponder upon the gap between what people actually hear and what they want to hear.

The plot of the novel *Hullabaloo in the Guava Orchard* is based on real life stories familiar in Indian life and culture. In fact, Desai clearly depicts the staple of common beliefs on hermits and saints. The characters in the vast canvas of Indian life attract her.

Consequently, she builds her plot around these characters. Thereby, she has done a remarkable job of presenting the Indian culture in an appealing way. The mundane background and characters are transformed into something unique having their own identity and significance. Desai's rich imaginative colouring and perceptive humour make the story of the plot lively and attractive.

The novel *"Hullabaloo"* reaffirms Kiran Desai's major experiments in diasporic fiction. It seeks to explore the backgrounds of social, psychological, religious, and spiritual events that steadily

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moulded Kiran Desai's fictional art. In particular, her innovations in the technique of magic realism ensured her success as a great writer of Diasporic English fiction. Thus, she enjoys a major presence across the global scenario. From her humble beginnings of fiction writing, she has come a long way in the twenty-first century to emerge as a serious contender to some of the most coveted literary prize winners in the world. In terms of popularity and market presence she has experienced phenomenal success in recent years. While diasporic fiction has emerged as a major genre to celebrate its success and glory, one should also delve deep into its strengths and weaknesses, its achievements and failures, its present status and future prospects of fictional art. This new novel *Hullabaloo in the Guava* Orchard shows underlying realities of life in Indian fiction.

Women in Narrative Style in *The Inheritance of Loss*

What strikes us most is her observation of minute details of characters at every nook and cranny of their living space. In fact, sustained vigour of her narrative keeps the reader spell bound. The exposition of the novel's setting and characters in the background of Kanchenjunga and its majestic summit is a fascinating portrayal of Nature's beauties and bounties. The readers of Kiran Desai recapture this colourful picture in the first paragraph of chapter one. The metaphors flash in the locale of mountains and shadows. The description of natural scenery at the beginning of the novel brings freshness of thought and metaphor in the novel.

The major theme running throughout the novel is one closely related to colonialism and the effects of post-colonialism. The loss of identity and the way it travels through generations as a bitter sense of loss. Being a young spirited novelist at the most conscious point of the age she highlights most of the outstanding issues and themes of contemporary society in her novel. Thus, Kiran Desai's self confidence, committed views on terrorism and weaknesses of a poverty-stricken society are candid, bold and forthright. In addition to this, she focuses our attention on alienation, cultural clash, displacement, exile, exploitation, economic inequality, fundamentalism, globalisation, hybridity, insurgency, immigration, loss of identity, loneliness, multiculturalism, poverty and racial-discrimination

The novel *The Inheritance of Loss* explores colonial neurosis, multiculturalism, insurgency gender-bias, racial discrimination, and impact of globalisation. Above all, their bitter experience of immigration problems comes to sharper focus. The novel is a brilliant study of Indian Culture and its transitional phase. In fact, craze for the western values, manners, language, and glamorous life-style; impact of modernisation, consumerism, and globalisation is manifest in all walks of Indian life.

It is pertinent to note that *The Inheritance of Loss* is a saga of loss that a human being has to face due to circumstances of his/her life. Most of the characters, especially the central characters have to face losses in life due to their diasporic existence. Sai, who has suffered the loss of her parents' death at her early age, and also, she is bereft of love and affection from her grandfather, the Judge. There is a love story of Sai and her Nepali mathematics tutor, Gyan. Their happy love story suffers a blow with the Nepal uprising – the result of a demand for a separate state for the Gorkhas by the GNLF. Their demand was "Gorkhaland for Gorkhas" (IL126).

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As a post-colonial novelist, Desai has depicted losses not only in the personal level but also in the larger ambit of the society. The seventeenth chapter of the novel pictures the poverty stricken tribals of Zanzibar. In fact, poverty itself is a great loss of life. The natives of poor nations are also at a loss as they inherit poverty and ill-treatment in another country. The cook is badly treated by the Judge only because he is poor. All that he gets in lieu of his twenty-four hours of services is the little money that he spends on himself. The cook had to tolerate the rough behaviour of the Judge towards him.

The novel *The Inheritance of Loss* is a thought-provoking novel. It clearly shows that Desai's critical intelligence is a part of her erudition and experience. It is evident that, her novel encourages plurality of approaches to problems of globalisation, modernity and immense possibilities of examining our value systems.

Desai is more interested in her characters than in creating the environment. If she describes the environment in her novel, it is not for decoration and the background is important only in so far as it reflects the obsessions of her characters. Manori, an island in *Where Shall We Go This Summer?* is not just a background, but it depicts the sense of alienation in the heroine Sita. Calcutta in *Voice in the City* assumes the role of an antagonist.

The novel *Where Shall We Go This Summer?* pictures the tension between a sensitive wife Sita and the rational and worldly Raman. Sita has already four children and is reluctant to deliver or to abort the fifth one, even though she is in the seventh month of pregnancy. She wants to retain it in her womb because she is afraid of the violence in the world. She goes to the island of Manori where instead of finding peace, she becomes alienated. Finally Sita re-establishes her contacts with the soil, takes a ritualized mud bath gets over her loneliness by learning to laugh. Sita reveals her human, in particular, her feminine sensibility in different backgrounds. The universal predicament of human beings stands far above the mere descriptive locale.

The major characters whose stream of consciousness is to be traced are: Maya, in *Cry, The Peacock* Nirode, Monisha, Amla in *Voices in the City* and Sita in *Where Shall We Go This Summer*? by studying the stream of consciousness of these characters, their varied sensation can be captured. *Where Shall We Go This Summer*? is seen as a parable on the inability of human beings to relate to the inner with the outer, the individual with society. Those who say 'No' to society's purposeless, humdrum life undergo a deeper realization of life's realities, provided their loneliness is productive. On the other hand, a life of complete inwardness, of a neurotic subjective indulgence is not the solution to the problems of life.

Kiran Desai's achievements which lend universal significance to the hopes and aspirations of the diasporic characters in their approach to identity and response to multiculturalism in the midst of the trials and tribulations of their diasporic environment. This paper explores the challenges of

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contemporary global issues which shape the new society confronting the problems of competition, cultural assimilation and the loss of inheritance.

Kiran has secured a distinctive place among the great contemporary Indian authors exploring life and society in India and elsewhere. Her novel *Hullabaloo in the Guava Orchard* is a charming, lyrical, fable about destiny a work of comic eccentricity, charisma, and joy in language and life. Kiran's language is original; she brings something totally fresh and new to the writing scene in an era of diasporic fiction.

Kiran Desai's approach to the traditions and conventions of diasporic fiction in the last quarter of the twentieth century acquires a rich dimension in the twenty-first century. The depth-dimension of both the novels *Hullabaloo in the Guava Orchard* and *The Inheritance of Loss* widely extend the scope and flexibility of global compulsions of the twenty-first century-its aspirations, challenges and artistic possibilities in a global society embroiled in ethnic strife. Indeed, the problems of commitment and artistic resolution of social and cultural issues constitute the central matrix of Kiran Desai's vision.

A perfect harmony is struck between the matter and manner, the stream of consciousness and the interior monologue. Kiran's novels to evolve a theme that is of perennial significance. The aspects of her novels can be synthesized in the words of Vyas: "the unerring self-analysis of her character's minds, the vivid realm lurking behind every thought of theirs, the engaging artistry and powerful force of details replete with emotions, the clear-headed sensitiveness of neat and eloquent lyricism, the radiating glory of the articulate sights and sounds of this little world, and the articulate sights and sounds of this little world, and the tenderness elucidating the author's idealistic commitment are a few aspects of her lively vision into the depths of uninhabited technique (B.O.Vyas, "Viscid voices of the Inner Kingdom", The Journal of Indian Writing in English, January 1981, 6).

The Eastern critic As Iyengar observes, that is the "exploration of sensibility" turns inward in Kiran's. Fiction probes with the intangible realities of life and plunges into the innermost depths of the human psyche to fathom its mysteries, the inner turmoil, the chaos inside the mind. Under the impact of the new pressures of the scientific and technological advancement, the world around us shows signs of disintegration of the individual. Hence she endeavours to raise the individual, though the background of the modern civilization is threatening his identity. Desai does not offer solutions to the evils in the society. She only suggests solutions by bringing out the light and darkness that she finds in an individual.

Two contradictory stands are taken about the major contribution of Anita Desai. Maini expresses one stand that, she has achieved the highest peak in the very first novel, *Cry, The Peacock:* "Had she cried off after her first novel, *Cry, The Peacock*, I have a feeling, she would have acquired a kind of artistic destiny we associate with single-star novelists like of artistic destiny we associate with single- star novelists like Emily Bronte. Her silence in short, should have kept us teasing into

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thought again and again. (D.S.Maini, "The Achievement of Anita Desai", *Indo-English Literature* ed. 216).

But the same critic observes: *Cry, The Peacock* remains a splendid piece of writing, but not a great work of fiction the dramatic story is not potent and varied enough to carry the burden of sustained lyricism" (Ibid, .217). One may admire her lyrical outburst that fits into the canvas of the exploration of the individual sensibility. But, considering the dramatic output in her novels, one may expect a larger canvas.

Anita Desai gives more importance to the psychological study. This analysis of the psychological novel by Srivastava shows that, it lays more emphasis on the interior than the exterior. "The psychological novel, often termed the stream of consciousness novel steered fiction away from its traditional grooves of external reality and the physical world in which it had been moving for over a century to the new by lanes and labyrinths of inner reality – the world of fantasy, reveries and nightmares" (Ramesh K. Srivastava, *Perspectives on Anita Desai,* p.xxxi).

Anita Desai is interested in the psychic life of her characters and prefers to go deep into the inner circle of their minds to diagnose the strange behaviour of the characters. By this, she brings to the outer world the various shades and dimension of the characters. Her protagonist, when unable to cope with or have a rapport with others, particularly their husbands are electrified to abnormal behaviour.

Anita Desai has focussed the attention on the mind of the characters instead of their outward behaviour. Man struggles for individualism and self – actualisation. When unable to do so, his psyche is alienated from his self and he slowly withdraws himself from the external world. When man's profound values, desires and fantasies are blocked, frustration emerges leading to the acceleration of neurotic condition in him. This paves way for personality disorders, and the person affected is unable to from a close relationship in the family and also around the world.

The novelist Anita Desai has discussed clearly that there should be some interaction between the inner world and outer reality in life. Tragedy occurs only when there is no cohesion or connection between the prose and passion in one's life. Maya in *Cry, The Peacock* loses her life while trying to retain her passion in life. But, Sita in *Where Shall We Go This Summer?* triumphs because she is able to reconcile both of them.

The novelist has pointed out that her chief objective in writing is to find an "objective correlative to depict the universal predicament of human beings. The writers consciousness by finding symbols to express the stream of consciousness of characters and symbols used in the novel are of the objective correlative pattern of Eliot. The authors emotions are embedded in characters (Maya and Sita) and symbols (island of Manori) and thus the emotions are passed to the readers.

The stream of consciousness and the interior monologue readily serve as "Objective Correlatives" to depict the Universal sufferings of human beings. Desai is convinced that the moods

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exhibited by her characters are true of all human beings and hence she discovers artistic modes to deliver the truth. Her conviction is high lightened in her "replies to the Questionnaire": "Literature should deal with more enduring matters, less temporary and less temporary than politics. It should deal with life and death. It should be too ironical and also too mystical to accept the world at face value and regard it as the whole or the only truth" (Shyam, M. Asrani, *Perspectives on Anita Desai*, .7-8). It has been discussed in the earlier chapters clearly by the novelist.

Anita Desai seems to have realized the need for a wider canvas for her fiction. Her forte being the exploration of sensibility. She has tried to widen her scope with regard to the dramatic story. In her interview with Atma Ram Mrs.Desai hints at her development as a novelist: "Had I written the book *(Where Shall We Go This Summer?)* ten years ago, I would have ended it with Sita's suicide. This clearly shows her widening vision which is hoped to find widening horizon in the days to come. A significant achievement of Desai lies in her languages of the interior monologue to depict the stream of consciousness of her major characters. M.K. Naik praises Desai for this talent: Writing for her "is an effort to discover, and then to underline and finally to convey the true significance of things" (M.K. Naik, A History of Indian English Literature. Delhi: Sahitya Akademic, 1982, 241).

Alcock Comments her language: "she writes an extraordinary delicate, lucid English which puts many English authors to shame." (Pete Alcock, *The Journal of Indian Writing in English, January* 1981, .15). An exaggeration this many sound but the fact remains that her language fully copes with her thought content.

Anita Desai development as a novelist becomes clear from one of her latest novels *Clear Light of Day*. She has incorporated the time-concept in her novel to give a deeper perception to characters and thus to her themes. She states: "in my novel, *Clear Light of Day*, I have tried to construct a four dimensional world, the although time appears to damage, destroy and extinguish, one finds instead that nothing is lost, nothing comes to an end, but the spiral of life leads as much upwards as downwards and is in perpetual circular motion, both the past and the future existing always in time present "(Ramesh K. Srivastava," *Perspectives on Anita Desai.* 224 – 225). While her forte continues to be the "exploration of sensibility" her dramatic realm is being widened. Her preoccupation with time concept in *Clear Light of Day* may find grater expression in her later novels. Scholars may find it interesting to carry out an in – depth study combining the psychological exploration and the philosophical concepts of time and space.

The study of Desai's novel's, *Cry, the Peacock, Voices in the City, Bye – Bye Blackbird*, thus shows Desai's highest and complete genius for presenting psychological themes in a convincing manner. It also shows her as an existential writer. The exploration of the inner sensibility, psychological, existential and philosophical question of the characters also can be found in her novels. In her attempt to find and explore 'What is truth?' she shares a comparison with Nietzsche and Marx, who tried to find the meaning of truth in the economic and social fashion and in psychological factors respectively. She declares that:

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Writing is to me a process of discovering the truth. The truth that is nine-tenth of the ice berg that lies submerged beneath the one-tenth visible portion we call reality. Writing is my way of plunging to the depths and exploration this underlying truth. All my writing is an effort to discover, to underline and convey the true significance of things. (1)

Her novels deal with the spiritual collapse of the upper-class Indians whose traditional religion and manner of life have been thwarted by the modern concepts and ways. Her explanation of the human situation is existential rather than to be social or religious in its concern. Her existentialism lies in her treatment of alienation. In *Cry, the Peacock*, we can find the theme of alienation. Through Maya's stream of consciousness is unfolded the tragic story of an alienated women who is completely misunderstood by her husband. At the outset of the novel itself we are introduced to the contrast between a highly imaginative women and her detached, sober and hard-working husband who regards her nothing more than a household ornament. The existential concept of death also plays a significant role in the novel.

Anita Desai's second novel, *Voices in the City*, We have seen, that is on the existential motif of freedom and alienation. The three main characters Nirode, Monisha and Amla try to find freedom each in their own way. Monisha and Amla try to find freedom each in their own way. Monisha finds her freedom in death. In this respect she shares cares a comparison with Camus' Sisyphus in The Myth of the Sisyphus', where Sisyphus wonders why should he not commit suicide. It seems to him, 'the better choice than to carry on with this absurd life.' Like him Monisha wonders at the trivialities and pettiness of her mean existence and she tries to find a solution in death. For her the choice is between death and mean existence. Her death brings out a new kind of awareness in the other two characters Amla and Nirode. With her death their search for freedom and alienation come to an end.

While these two novels present the themes of alienation, death and freedom, *Bye – Bye Blackbird* presents the existential problem of adjustment and finding a place in an alien country regarding the Indian immigrants in England. To explore the inner sensibility, psychological problems and the alienation of her characters well Desai presents her characters in conflict with their own mind. They all tend to avoid familial involvement and ties. They all believe in the supremacy of individual freedom. Hence, they strive hard to free themselves from the worldly and emotional entanglement. She uses certain images to unravel the real, acquire a certain significance of symbols. Thus, by introducing various images she creates her own mythology, a mythology that symbolizes her private morality and philosophy.

In this respect, it is worth mentioning that some critics are of the opinion that Desai fails to fulfil the promises which are presented in the very first few pages of her novels. The alienation Maya, the immigrants' problems not dealt with in a convincing and profound manner, while *Voices in the City* seems to offer a solution that life inspite of its problems and forces has to be lived, "because the existent lives in constant interaction with other existence or existence is being with others.

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However, this charge is only a minor flaw. Desai's novels have paved the way for a new kind of psychological novels. R.S. Pathak observes: Each of Desai's novels tries to tackle the central aesthetic problem of the modern writers: the problems of rendering complete human personality in an age of lost values, lost men and lost Gods.

What R.S. Pathak says of Desai, is a true account on Desai's novels, and her attempt in exploring the psychological, and inner sensibility of her characters. We can safely conclude that in the treatment of the marital incompatibility, the annihilation of the self that marriage involves, alienation, freedom, and death, and her concern for the individual, and his self, and the way Desai treats these existential concepts, Desai shares a place with the existential its Nietzsche, Marx, Camus and Jean-Paul Sartre.

Conclusion

The novel *Hullaballo in the Guava Orchard* is a charming and lyrical fable about destiny. While*, The Inheritance of Loss* is a marvellous novel illuminates the pain of exile and ambiguities of post – colonialism. This novel explores cultural hybridity and connections between cultural, place, and identity employed by Kiran. This research also makes an investigation on hybridized identity and identity search as important themes. The novel *The Inheritance of Loss* states the themes of hybridized identity and relocation and explains how western and Eastern influences show different circumstances for the characters formation. *The Inheritance of Loss* is written in the third person narrative. Kiran's point of view is clear from her choice of the title for the novel. This novel reveals the pangs of alienation, displacement, homelessness, and unbelongingness. It also reveals nostalgia for home and homeland suffered by the most of diasporic community. The theme of alienation, dislocation, and search for identity plays a prominent role throughout the novel.

Kiran Desai's *Hullabaloo in the Guava Orchard* projects the problem of alienation, search for identity, turmoil in relations, and her characters alienated milieu. Kiran explores her characters' sense of alienation within and beyond the sordid world all around them. Kiran describes her characters like Biju marginalized and out casted because of their low social class and their race. Hence, Kiran presents the idea that, alienation in social class not only affects hegemonic issues but also energy small units in society. Kiran's second novel *The Inheritance of Loss* focuses on the fate of a few powerless individuals. It explores contemporary issues such as globalisation, multiculturalism, economic in equality and terrorist violence.

In the novel fiction, *Hullabaloo in the Guava Orchard*, Kiran Desai depicts the sense of alienation, negation, estrangement, social isolation and unhappiness in life. Kiran major characters Sampath Chawla, his father R.K. Chawla, his mother Kulfi, and his sister Pinky, they are tormented from alienation, isolation desolation and loneliness. They are all alienated and isolated not only because of their distress in life. But, it is also of their inability to understand and respond to one another. The treatment of Kiran's characters flows her increasing interest in complex, disturbed and alienated personalities. It is simply a study of the development of insanity. Kiran who prefers her mother Anita's style and oeuvre in her literary writings.

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In all these novels the protagonist are Indian Women immigrants, who immigrate to America to realize the American dream. In their novels, they reflect immigrant experiences through different female characters and situations. They effectively depict immigrant themes like pangs of alienation, identity crisis and the sense of belonging to nowhere. Their character's psyche is is disturbed by the thoughts of illusion and reality. Anita Desai and Kiran immigrant protagonist experience rootlessness, lark of "acculturation" alienation, violence in the alien society nostalgia, displacement and unfulfillment of diasporal dreams that drive them to an extreme state of depression.

This research concludes that, Anita Desai has not fulfilled the first few pages the novel contained. The interaction of the characters, their cultures and motives, the crisis faced by them are not given much attention. In its failure to express the East-West encounter, and psychological delineation of the characters the novel remains to be another novel on the hackneyed theme of East-West encounter.

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