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The Effects of the Great War of 1914 on Gender Politics as Exemplified in Jessie Pope's "War Girls"

Amrita Singh, M.A., M.Phil., Ph.D. Research Scholar

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Abstract

The Great War of 1914 heralded a new era of gender awareness among British women. As men from every nook and corner of England were picked and sent to the war, there was a shortage of manpower to carry out day to day works. This was the time when women came out of the houses to break their stereotypical image. This social awakening which war brought is explicitly captured in Jessie Pope's well known poem "War Girls". Pope is one of the pioneers of war poetry capturing the essence of the Great War. Prior to the war women were "caged and penned up". The patriarchal constraints expected them to follow their natural roles as wife, mother, and housekeeper. The war offered women a pleasant change from pent up and meaningless chores and this relief is celebrated in Pope's poetry.

Keywords: The Great War, Jessie Pope, "War Girls", stereotype, patriarchy, and gender.

Terms Used

1. **The Great War:** also known as First World War or World War I; is considered to be the deadliest war ever fought in the history. It lasted for about four years from 1914 to 1918 and led to great loss of life and property.
2. **Jessie Pope:** was an English poet and journalist whose war poetry published during World War I got great recognition. Her poems are known for motivational and patriotic fervor.
3. **"War Girls":** is the famous war poem by Jessie Pope. It boasts of the extraordinary talent which women exhibited while men were sent to the war. The poem eulogizes the finesse with which they fulfilled all duties which were otherwise considered a "male domain".
4. **Stereotype:** generalized characteristics or belief patterns thought to represent people belonging to a specific category.
5. **Patriarchy:** societal set-up characterized by male domination.

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6. **Gender:** is a cultural construct rendering differentiation between male and female based on its peculiar belief systems. For instance, the society expects females/women to be soft spoken, shy, and submissive.

The paper discusses the influence of the Great War on gender politics in the light of Jessie Pope's famous poem "War Girls". Harper Collins dictionary states gender politics as the "debate about the roles of men and women". When war broke out in 1914, the position of women in British society was largely unfavorable. The gender politics prevalent in British society before war is aptly summarized by Alfred Lord Tennyson in his famous poem "The Princess":

> Man for the field and woman for the hearth:
> Man for the sword and for the needle she:
> Man with the head and woman with the heart:
> Man to command and woman to obey;
> All else confusion… (Canto V)

These lines truly depict the subservient roles women were expected to play in the British society prior to the war. Their work was considered separate from and inferior to the works done by men. Even at the workplace they were poorly paid. Once married women were expected to give up work and restore their natural duties of womanhood i.e. becoming an ideal wife, mother and a housekeeper. Gail Braybon brings to light the societal conventions that surrounded women at that time stating that, "a non-working wife was a status symbol" and she was expected to "devote herself to the comforts of husbands and children" (19). The war offered woman a pleasant a relief from the pent up and meaningless chores.

Since men had gone to the war front to join the combat forces women were left back home. It was realized that the only way to keep the economy going was to employ women in the jobs which men had left behind. Now it came to the shoulders of women to maintain equilibrium between both the worlds—the familial front and work (professional) front. Women broke their conventional image and stepped into the unexplored areas of experience. As the manhood marched to the war, women were "out to show their grit". Women were "No longer caged and penned up", and they tackled the manly jobs with utmost energy and grit. Women were employed to serve in almost all spheres. It was the time when women were seen doing all sorts of jobs, they were working as lift –operators, van and tram drivers, butchers, conductors, ticket checkers, milkmaids and to the utmost surprise in munitions factories so that ample weapons and ammunition could be supplied to the British forces. The readiness and enthusiasm on the part of women to take up all sort of jobs is truly captured by Pope. However she doesn't miss to state

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and reassure that, "Beneath each uniform/ Beats a heart that's soft and warm". The poem furthers that taking charge of 'manly' work did not mean that women were neglecting the familial front. They were proving their worth in all walks of life. Pope concludes the poem:

> But a solemn statement this is,
> They've no time for love and kisses,
> Till the khakhi soldier boys come marching back.

The concluding line, however, poses a question that what would happen to women once men in khakhi will be back? Whether the opportunities for women to establish them in all jobs fade away as men will come and overtake their respective jobs from them? Pope has left all these questions answered. Though, as I read about the same, I came across the fact that after the Great War was over, women fought for their rights. There was a new awakening in women as they realized their true worth. They knew their capabilities and after this there was no looking back. I would like to conclude that the poem eulogizes indirect yet exceptional contribution of "Strong, sensible, and fit" women during World War I. When men had gone to fight the war, the country had no option but to employ women in tasks which were otherwise considered a taboo for them. It acted as a blessing in disguise for women as they realized their capabilities, and this is how necessity proved a virtue for them. I find that the poem written long back in 1916 holds true for the present times too. There is seldom any sphere that is left untouched and unexplored by women, and they are excelling in all fields.

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Arrival of Indian Drama: A Critical Note

Dr. N. Anil Krishna, M.A., Ph.D.

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It is often believed that drama in India lags behind the other genres. Drama, being a composite art that requires "considerable organization and resources," is not taken up by many creative writers. In spite of the meagre output, drama in India is on a par with the novel and poetry in terms of qualitative excellence and reflection of social milieu. The contribution of Indian dramaturgy to the world drama is substantial. Modern dramatists still draw inspiration from ancient Indian drama. The present day Indian drama as a medium of forceful communication scores over other genres compelling recognition.

The evolution of Indian drama, from classical theatre to the present day dramatic forms, reveals its latent potential. Indian theatre may be broadly classified into (i) Classical or Sanskrit theatre (ii) Folk theatre (iii) Modern theatre. Classical theatre is the mainstream theatre which was patronized by both the ruling class and aristocracy. It is rigid, complex and sophisticated. The tradition of Classical Sanskrit dram had "long been lost and had not, in any case, percolated the popular pattern of culture, except indirectly through what had survived in the folk traditions" (Kriplani 41).

Classical and Folk theatres are not antithetical to each other. They co-exist; they borrow from and lend each other. Folk drama is primarily rural. The *Jatra* in Bengal, *Nautanki, Ramlila* and *Raslila* of North India, *Bhavai* of Gujarat, *Tamasha* of Maharashtra, *Therukoothu* of Tamilnadu, *Yakshagana* of Kanada; and the *Chhau* mask dramas of Seraikella are the various folk theatre forms popular in India. The advent of East India Company to India, however, eclipsed the popularity of the classical and folk forms. The British introduced the concept of the picture-frame stage, sowing seeds of modern theatre in India. This concept was initially influenced by the European theatre.

Modern drama in India may be classified into (i) Company drama (ii) Social drama (iii) Politically-conscious drama. Company drama is the first phase of modern Indian drama. It deals with *puranic* and historical themes in proscenium. Parsi Company drama, Dharwad Company drama, Surabhi Company drama, Gubbiveeranna Company drama and Mylavaram Company drama are offspring of the Company Drama Movement. By 1930 the *puranic* and historical themes gave way to social themes signaling the second phase of modern Indian drama. The period of social drama can be divided into (a) early social drama and (b) later social drama. The period of

early social drama lasted for three decades from 1930 to 1960. The predominance of the melodramatic element is perceptible in the dramas of this period. The later social drama, which has blossomed since 1960, sheds its melodramatic element and exhibits an unprecedented social consciousness. The dramatists after 1960 have become more socially conscious hinting at the futility of the existing order. Girish Karnad, Vijay Tendulkar, Satya Dev Dubey, Shivaram Karanth, Mohan Rakesh, Nissim Ezekiel and Partap Sharma, Mahesh Dattani, Manjula Padmanabhan belong to the second phase of social drama. The establishment of the National School of Drama is a landmark in this period. The dramatists of this period did not abandon the proscenium. The present day Indian English drama has its roots in this period.

The third phase of modern Indian drama is the politically conscious drama. Politically-conscious drama can again be categorized into (a) Leftist party related drama and (b) Politically-conscious drama without any party affiliation. The period of Politically-conscious drama, in fact, begins in 1940 overlapping the period of social drama. Indian People's Theatre Association, a cultural wing of the Communist Party established in 1943, led the Politically-conscious drama. Indian People's Theatre Association (IPTA) is the first organized National Theatre Movement in India. Shambhu Mitra in Calcutta, Balraj Sahani in Mumbai and Dr. Garigapati Raja Rao in the erstwhile Andhra Pradesh were the forerunners of political drama in India. The early period of the Political drama which is pro-leftist was rhetorical, propagandistic and melodramatic. But the dramatist was firmly committed to the cause of establishing the egalitarian society. It was also a proscenium theatre. The upsurge of the Communist Party in the form of Telangana Armed Struggle in 1940s and the Naxalbari movement in 1970s influenced the political dramatists. The later period of the Politically-conscious drama witnessed various theatre forms.

By 1970 the Politically-conscious drama without party affiliation became popular. The dramatists belonging to non-party drama call themselves the "outsiders in the modernist left theatre." They followed non-proscenium forms. Utpal Dutt, Badal Sircar, Prabir Guha in Bengal and Purnachandra Rao in the erstwhile Andhra Pradesh belong to this category. Utpal Dutt, a modernist to the core, used the Brechtian technique freely. The themes of his plays are anti-establishment. His play *Kallol* had to encounter an all-out attack from the establishment and he was imprisoned twice i.e. in 1965 and 1967 for his revolutionary plays. As a mark of protest, he refused to accept the Sahitya Akademi award for direction (Drama) in 1966.

Badal Sircar improved upon the two existing theatres (Indian Folk & European based proscenium theatres) and named his new discipline the Third Theatre. He is influenced by the European dramatist and the Polish dramatist Grotowsky's "Laboratory Theatre". His drama is meant for the urban middle class and the blue-collared section. Badal Sircar is the father-figure of all socially committed theatre-activists of our country. He is internationally known for his pioneering and "pace setting contribution in creating socially-conscious, pro-working class,

inexpensive, plastic and mobile alternative new theatre discipline" (Purnachander Rao 6). The theatre group *Satabdi* established by the playwright Badal Sircar in 1967 helped a great deal in bringing theatre outdoors. In the beginning, *Satabdi* would perform both on and off the proscenium. But in 1973, members of *Satabdi* severed connections with proscenium theatre and concentrated on "direct communication with the spectators" (Dutta vii). *Satabdi* also rejected artificial aids such as elaborate costumes, props, make-up, lights and sound. In one of his plays *Julus*, Badal Sircar says that the play is meant to be staged on the roads. Sircar is known for his dramatic élan as he provides a diagram to explain his scheme of dramaturgy. It is said that Badal Sircar's idea of theatre is influenced by Richard Schechner's "Environmental Theatre" and Julian Beck's "Living Theatre". Badal Sircar's theatrical explorations include "a search for a 'full theatre' that will not be limited to an urban audience belonging to the middle and upper classes, nor did it tie down to backward values unrelated to the life and problems of the working masses of the country. He realized gradually that a flexibile, portable, and inexpensive theatre is needed for the country and that is his Third Theatre (Dass 188-89)

The present day Indian English drama is more a Social drama than a Political drama. The modern Indian English dramatists, no doubt, deal with political themes and political personalities. But they do not subscribe themselves to any political ideology and their treatment of political themes is from a contemporary perspective. Most of them seek to present a moral vision and social purpose. They are keenly aware of contemporary social problems and try to project them in their plays with a view to suggesting solutions in a subtle way. Dealing with controversial public issues, they posit themselves against the degenerating trends of society with a non-conformist stance. This is probably the reason why they chose violence, sex and liberation as themes. A bird's eye-view of the modern Indian Drama reveals many of the elements of British "Pop" drama such as homosexuality, nymphomania, abortion, violent or casual death, disfigurement and callous humour, homosexuality and nymphomania (Brown).

The various changes that have taken over the world theatre have also had their own share of influence on modern Indian drama. Compared with the World drama, Indian drama suffers from inadequate use of stagecraft. Probably this is the reason why many of the modern Indian plays tend to be "closet plays," their stage-worthiness being meagre.
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Eco-Criticism in Barbara Kingsolver's *Prodigal Summer*

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Abstract

Prodigal Summer is a story of a small town in Appalachia, during a single, humid summer specifically focusing on the lives of Deanna Wolfe, Lusa Landowski, and Garnett walker. These main characters are introverted and solitary individuals who have unique and strong views about their natural surroundings. Throughout the course of a spring and summer, their lives change drastically, and they realize that they, like other creatures, are not solitary. The characters are connected with all living things like a complex web.

Keywords: Barbara Kingsolver, *Prodigal Summer,* eco-criticism, natural surroundings, literature and environment.

Introduction

Barbara Kingsolver is a contemporary American author of best-selling novels, non-fiction, and poetry. Kingsolver is widely recognized for crafting strong, working class female protagonists concerned with such social and political issues as poverty, environmental issues and human rights. Kingsolver fiction presents a strong opinion on contemporary American and its problems. Her major works are *The Bean Tress, Homeland and other Stories, Animal Dreams, Pigs in Heaven, The Poisonwood Bible, Prodigal Summer, The Lacuna.* In 2000, she was awarded the National Humanities Medal by U.S President Clinton. In 1998 Best seller The Poisonwood Bible was chosen as an orphan's book club selection. *The Lacuna* won the 2010 orange prize for fiction. In 2011 she awarded the Dayton Literary Peace Prize Richard C. Holbrooke Distinguished Achievement Award.

Eco-Criticism

Eco-Criticism is the study of literature and environment from an interdisciplinary point of view, where all sciences come together to analyze the environment and brainstorm possible solutions for the correction of the environment situation. Eco-criticism was coined by William Ruckerts. Eco means earth, so eco criticism is to study the relationship between literature and the physical environment. It is not anthropocentric but deals with ecology. Environmental implication is dealt in eco centric of any literary text. And human interest is not only legitimate interest. Human being must show accountability to nature. And Book must show nature as a process green cultural studies, is another name for eco criticism.

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Kingsolver has been acclaimed as an ecofriendly writer and her extensive education in biology is on display in her book *Prodigal Summer*, laden with ecological concept and biological facts. The novel covers the expanse of one summer in the lives of several people in a remote area of Southern Appalachian. She describes a season experienced by the inhabitants of an Appalachian farming community. Prodigal Summer weaves together three stories of human life.

Each chapter in the novel *Prodigal Summer* deals with the three main characters and the story lines are named "Predators", "Moth Love", "Old Chestnuts". Deanna's chapters are called *Predators*, Lusa's *Moth Love*, and Garnett's are *Old Chestnuts*. In this novel the reader learns about animals, insects, forests, and the intertwining ecological system in which they coexist by staying in a cabin in the lush Appalachian Mountains or by living on a family farm in Kentucky. Kingsolver tries to show the importance of biodiversity through Deanna's love of the coyote. Though sheep farms are at risk economically if there are coyotes in the area, the biodiversity of the Appalachia may be restored only through the addition of a top predator. This is hammered over and over through Deanna's stream of consciousness. Yet the idea that species balance is essential to a healthy ecosystem is ultimately Kingsolver's idea, because her characters Lusa, Deanna, and Garnett work hard to preserve species from the dangers. The work begins as three separate stories of humans in their Appalachian environments of Zebulon County, dealing with the ups and downs of life. In the end, all three stories come together, displaying how everything is, once again, interconnected. "Every quiet step is thunder to beetle life underfoot, a tug of impalpable thread on the web pulling mate to mate and predator to prey, a beginning or an end. Every choice is a world made new for the chosen" (PS, 257). Even though humans are a different species than coyotes and moths and trees, all deserve a place in the world since we depend on each other for different functions. In the end, Kingsolver states that humans are not independent from their environment.

Christopher Manes writes

> Nature is silent in our culture (and in literate societies in general) in the sense that the status of a speaking subject is jealously guarded as an exclusively human prerogative. …The language we speak today, the idiom of Renaissance and Enlightenment humanism, veils the processes of nature with its own cultural obsessions, directionalities, and motifs that have no analogies in the natural world. As Max Oelschlaeger puts it, "we are people who presumably must think of the world in terms of the learned categorical scheme of Modernism." It is as if we have compressed the entire buzzing, howling, gurgling biosphere into the narrow vocabulary of epistemology. (Manes 1996: 15.)

Concerning the human role in nature, Deanna exposes the problem of the farmer's 'wrong' attitude toward the coyote. As a matter of fact, A coyote could eat nearly anything: mice, voles, grasshoppers, frogs. Human garbage, a house cat. The coyote plays a vital role in the ecological balance. Thus, eliminating such a predator from a biotic community will result in an ecological disaster.

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In *Prodigal Summer*, the novel is set in the mountain area and mountain filled with various creatures. The author is very specific and gives a great deal of scientific explanation for the flora and fauna of this forest. She is very knowledgeable on what the various creatures look like, as well as how they behave and grow in their natural setting.

This story explains the things that happen to the main character of the story throughout the course of a spring and summer, Deanna Wolfe, Lusa Landowski, and Garnett Walker's lives change drastically and they realize that they, like other creatures are not solitary. And the spring is one of the four temperate seasons following winter and preceding summer. Spring and "springtime" refer to the season, and also to ideas of rebirth, rejuvenation, renewal, resurrection, and regrowth. Kingsolver explores this eco-centric theme by showing the successful case of Lusa's struggle against patriarchal dominance and her contribution to the local economy. Lusa bears the image of being an eco-warrior who espouses environmental justice and rejects the planting of tobacco on her farm. The Wideners believed that the girl from Lexington should go back to "Where she belongs because the Wideners feel that "Lusa was occupying a place she didn't deserve" (PS, 38). Lusa's case shows that the true sense of place comes from the ability of serving and giving.

One of the most serious challenges to Lusa's marriage was her sense of belonging. Lusa finds herself belonging to the place, but not to the community. After Cole's fatal accident, Lusa feels her body drifting, "as if it belonged to someone else" (38). In her dream, the mountain in the form of a man speaks to her, asserting: "Lusa . . . I know the shape of your body. . . I've always known you that well" (42). In the natural world, she finds her niche and consolation.

Nature is not an abstract idea. There is a close relationship, but not a dualistic conflict between nature and humans. Humans live in the natural environment as parts of nature and share the same dynamic process. The female characters in *Prodigal Summer* demonstrate the lifestyle of nature-lovers.

Garnett laments the historic values of American chestnut trees, yet he damages the land by using herbicides to protect his plants. Even worse, the local government also spreads "Two-Four D" herbicide to "shrivel these leafy weeds" (85). When humans evaluate those 'weeds' on an instrumental scale, the 'weeds' seem 'useless' and should be killed. Nannie emphasizes on the importance of equality, right to exist, and ecological interconnectedness. To illustrate the theme of interconnectedness, Kingsolver has connected the novel's characters in a web of kinship. Deanna will go down from the ranger cabin to her father's girl-friend Nannie. Lusa learns goat ranching skills from Mr. Walker, who is her sister's father-in-law. Still, there are some invisible threads connecting all the species together in the biosphere. Some of the threads and their functions are still unknown to humans, yet all species contribute to the balance of the biosphere.

These various characters play out the conflicts regarding man versus nature in this small-backwoods country in Appalachia. It can be understood how the author feels about this conflict, but

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she is gives various viewpoints, allowing the reader to decide what should be done in regard to the relationship between man and nature.

All creatures in nature are connected in a delicate ecosystem. Only humans have a concept in solitude, and they are wrong in believing they are alone. Every choice that creatures make, including humans, affects the lives of those surviving creatures.

Conclusion

The book ends in a perfect circle, bringing into focus again one of the paragraphs from the beginning. It is a beautiful ending, and even though none of the stories are fully closed, there is hope for better things to come. It leaves the readers wanting to know more about the lives of the people in the story.

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Vocal Fatigue Inventory Measures in Individuals Exposed to Laboratory Chemicals

Anjana Hoode, MASLP
Lidiya Mathew, BASLP and Alina Anna Thomas, BASLP
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Abstract

Introduction

When an individual is unable to continue the task at a predetermined level due to feeling weariness can be considered as fatigue. The main causes for vocal fatigue include overuse of voice, vocal abuse or misuse. Other causes may include smoking consumption of alcohol or exposure to dust and chemical irritants.

Aim

The study aims at understanding the self-perceived vocal fatigue after the exposure to chemicals.

Method

The study contained two groups between the age ranges of 20 to 25 years. A sampling of 40 individuals who have clinically normal voice were selected as Group 1 for the study and 42 subjects who were continuously exposed to chemicals for 3 hours were taken as group 2.

Voice fatigue inventory was used for the current study to identifying persons with vocal fatigue and characterizes their complaints. It was administered on Group 1 post exposure to chemicals in laboratory for 3 hours and in Group 2 subjects.

Result

A difference $p<0.05$ between the groups showed that group 1 individuals had positive vocal fatigue symptoms following continuous lab procedures.

Conclusion

The study further aims at counselling and providing awareness regarding the protection of voice from chemical irritants by using face mask during the procedure, importance of water intake and need to monitor the vocal changes such as feeling of fatigue

Keywords: Vocal fatigue, Laboratory chemicals, Vocal Fatigue Inventory

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Introduction

Vocal folds are triple layered muscle tissue of the larynx responsible to vibrate continuously when the pulmonary-air stream passes through the glottis. The vocal folds are open at rest and facilitate in air movement for breathing. While vocalizing, brain gathers information and co-ordinates a sequence of programmes which in turn causes the vocal cords to vibrate and produce the sound. These sound signals are reshaped to meaningful utterance by resonating cavities like throat, nose and also the articulators within the mouth.

When an individual is unable to continue the task at a predetermined level due to weariness, can be considered as fatigue. This is clinically diagnosed with a name *phonaesthesia*. Fatigue is been analyzed by different studies as a physiological, psychological or pathological cause with respect to entire body parts. There are few studies which focus on the fatigue related to speech production specifically the vocal fatigue which a person may experience after a period of voice use. Vocal fatigue is defined as a negative vocal adaptation that occurs as a consequence of prolonged voice use. (Scherer, 1987).

Potential mechanism pertaining to vocal fatigue is not very clear. Researches gave several neuromuscular and biomechanical factors causing fatigue (Colton & Estill, 1981). This included fatigue of laryngeal and respiratory muscles, vocal fold tissues and changes in viscous properties of vocal folds. These are peripherally mediated which affects nerves and in turn affects the muscles. There are also centrally mediated factors such as a feeling of mental fatigue where an individual may self perceive an increased effort after a period of muscle activity. The most common cause for this fatigue is injudicious vocal habits such as voice overuse, speaking with excessive loudness or producing the voice with more stress and tension; other indirect causes may also include exposure to environmental irritants or use of particular medicines.

Vocal fatigue is usually assumed to be myogenic, wherein, the thyroarytenoid muscle which plays a prominent role in maintaining the phonatory style is mainly affected. The strained phonatory habit may cause fatigue in these muscles and the vocal folds may become bowed during phonation. Voice fatigue may affect different aspects of voice including the vocal pitch; this is the most commonly cited factor in voice disorders or voice fatigue. Many of the electromyography and laryngeal research shows a direct relationship between the fundamental frequency of the voice and the underlying tension in the speaker's muscles. The activity of vocal fold muscles increases with a rise in pitch which may be causing the vocal tiredness. A study explained the relation between vocal fatigue and changes in the pitch (Stone & Sharf, 1973). The subjects with low pitch voice were more affected due to vocal fatigue than compared to those with high pitched voice. Speaker with clinically normal voice may relate this voice fatigue characteristics during the episode of any allergy or infection when the vocal fold are prone to inflammation. They also may complain of worsening of voice, feeling of breathiness or roughness with aggravated use of voice.

Shouting or speaking with greater loudness is the most common vocal behavior which causes fatigue and damages vocal behavior (Masuda, Ikeda, Manako, & Komiyama, 1993). Holbrook in his

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study experimented on 12 teachers who were given a portable throat microphone which was connected to dual time meter. Teachers were asked to wear it for 5 days and experimenters calculated the amount of time they spent in talking; daily phonation time and daily loud phonation time (75dB and above). The study concluded that the amount of loud speaking was related to excessive vocal fatigue when compared to a normal conversation. The conclusion here is that excessive vocal loudness seems to be the cause for vocal fatigue along with the changes seen such as vocal pitch elevation or hard vocal attacks. Managing the voice intensity by regulating the respiration is very important to avoid vocal fatigue (Holbrook, 1977).

Voice is considered as a primary work tool for many of the professionals. Professional voice users like lawyers, teachers, actors, barristers cannot work without using their voice. There are very few professions who require minimal use of voice, but still complaints of voice problems. Medical literature has few experiments and research on the voice disorders related to chemical exposure at work. General medical conditions like GERD or use of medicine like inhaled steroids are suspected to cause laryngitis, but occupational causes are less documented. Risk factors developed in the workplace are classified under physical and chemical hazards. Physical hazards include trauma to the vocal folds, reduced ventilation in the workplace, inadequate luminosity and sudden change in temperature. Chemical hazards include exposure to upper airway irritants such as metal fumes, solvents, poisonous gases, presence of dust or smoke in the workplace.

Many studies and investigations were carried out to rule out the effects of different chemicals on the individual's voice. A case-control study was conducted wherein an association was found between Vocal Cord Dysfunction (VCD) and environmental exposure in 11 cases. The comparison between VCD and Irritant Exposed Vocal Cord Dysfunction (ICVD) cases revealed that varied irritant exposures were associated with ICVD. The study also suggested that ICVD should be considered in patients with respiratory complaints that have occurred after irritant exposure (Perkner et al., 1998). In another case study, the occupational exposure to Freon gas caused oedematous pharyngo-laryngitis in a client, along with multiple symptoms such as odynophagia, dysphonia, and breathlessness (Tanturri, Pia, & Benzi, 1988).

Another research reported a case that was exposed to formaldehyde for 9 years and complained of prolonged hoarseness, chest tightness, and episodes of aphonia along with pharyngeal irritation. These symptoms subsided when the client was asked not to get exposed to formaldehyde for a certain period of time (Roto & Sala, 1996). Chronic exposure to mercury caused symptoms of dysphonia and dysphagia in a farmer (Brown, 1954).

It was recognized that occupational exposure to sulphuric acid causes a high-risk factor in the development of laryngeal carcinoma and also leading to laryngitis (Steenland, 1997). Many of the individuals are aware of experiencing vocal fatigue and are able to explain how it feels like; the symptoms may include vocal tiredness and weak voice after a period of voice use. Current clinical care services give more importance to the subject's self-perception of the problem and to improve the quality of life measures in them. However, a standard procedure needs to be carried out to

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perceptually relate the fatigue, in any group of individuals to support literature. Voice fatigue inventory is a validated tool for assessing VF where the individuals can self-rate their fatigue based on the questions given. Further, the effect of vocal fatigue on an individual's life is commonly underestimated by clinicians and lay people, often increasing the affected individual's level of frustration and even despair (McCabe & Titze, 2002)

Aim And Objective

There is very limited literature on the acoustic and perceptual analysis of voice in subjects who are exposed to chemical irritants. Literature does give some of the case studies who have voice complaints due to exposure to different vocal irritants. The nonvocal professionals whose voice is indirectly affected due to exposure to chemicals and their self-perception and awareness regarding the same are yet not much involved in the spotlight of research.

The present study aims at understanding the self-perceived vocal fatigue in subjects exposed to laboratory chemicals post exposure. The objective of the present study is to compare self-perceived vocal fatigue in subjects exposed to chemicals and normal individuals and also to understand if there is any positive correlation between chemical exposure and its effect on the voice.

Method

The study protocol was approved by the institutional Scientific and Ethical committee. The study involved a cross-sectional design and convenient sampling was used where 82 subjects between the mean age range of 20 to 25 years where selected. These subjects were further divided into two groups. Group1 involved 42 students who were pursuing their Master's degree in Chemistry, and were continuously exposed to different chemical fumes such as conc. HCl, conc. H_2SO_4, H_2S, Ammonia, Acetic acid, conc. HNO_3 for 3 hours/day, thrice a week, since 2 years. Group 2 involved 40 subjects with clinically normal voice within the same age range who were not exposed to any chemicals or irritants nor had excessive voice use.

While investigating voice problems related to the occupational cause, it is necessary to exclude common medical conditions that impair voice quality or strength. Thus subjects who had a previous history of voice problems, usage of masks while doing the laboratory procedure, the presence of active cold, exposure to smoking, alcohol, GERD, attending voice therapy previously, actively involved in professional voice usage and singers were excluded from the study of both the groups.

Consent forms were taken from both the groups to participate in the study, and it was ensured that their identity will be kept confidential and data will be used for study purpose without disclosing any personal details of the subjects. To assess the vocal fatigue in both the groups, VFI (voice fatigue inventory) is a self-report questionnaire and is used for the current study. It helps in identifying persons with vocal fatigue and characterizes their complaints (Nanjundeswaran, Chayadevie, Jacobson, Gartner-Schmidt, & Verdolini Abbott, 2015)

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The questionnaire consisted of demographic details of subjects and questions related to the exclusionary criteria. Based on these responses, 20 subjects from group 1 and 20 subjects from group 2 were selected for the study.

Table 1: Represents demographic details of the participants

Subjects Involved	Total number of subjects (N)	Age range in years	Number of males	Number of females	Mean age in years
Chemistry students (Group 1)	20	20 – 25	10	10	22.5
BA students (Group 2)	20	20 – 25	10	10	22.5

VFI had a total of 19 questions related to vocal fatigue where all the questions were mandatory to be filled by the subjects. The responses had a 5-point rating scale with respect to increased severity of fatigue perception where 0 being 'never' and 4 being 'always'. (0—never, 1—almost never, 2—sometimes, 3—almost always, and 4—always). Subjects from both the groups were asked to read the instructions and questions and were asked to rate their vocal fatigue based on self-perception. Total test time required was 10 to 15 minutes.

Results and Discussion

In the present study, the ratings given by both the groups for VFI were tabulated in SPSS 17.0 software for statistical analysis. Initially, descriptive statistics were applied to summarise the data. In order to check the effect of chemical exposure on voice, the VFI score of subjects who were exposed to chemicals was compared to that of normal individuals. Independent test was done to compare scores between the groups. The descriptive statistics for Group 1, with an overall mean VFI score, was 30.02 (SD =13.05) and VFI mean score for group 2 was 20.34 (SD = 9.73). The overall mean score for perceived vocal fatigue was higher for group 2 individuals after the exposure to chemicals than compared to that of normal individuals.

Independent test showed that there was a significant difference $p<0.005$ between the groups, which showed there was an effect of chemicals on perceived voice fatigue when compared with that of individuals with a clinically normal voice.

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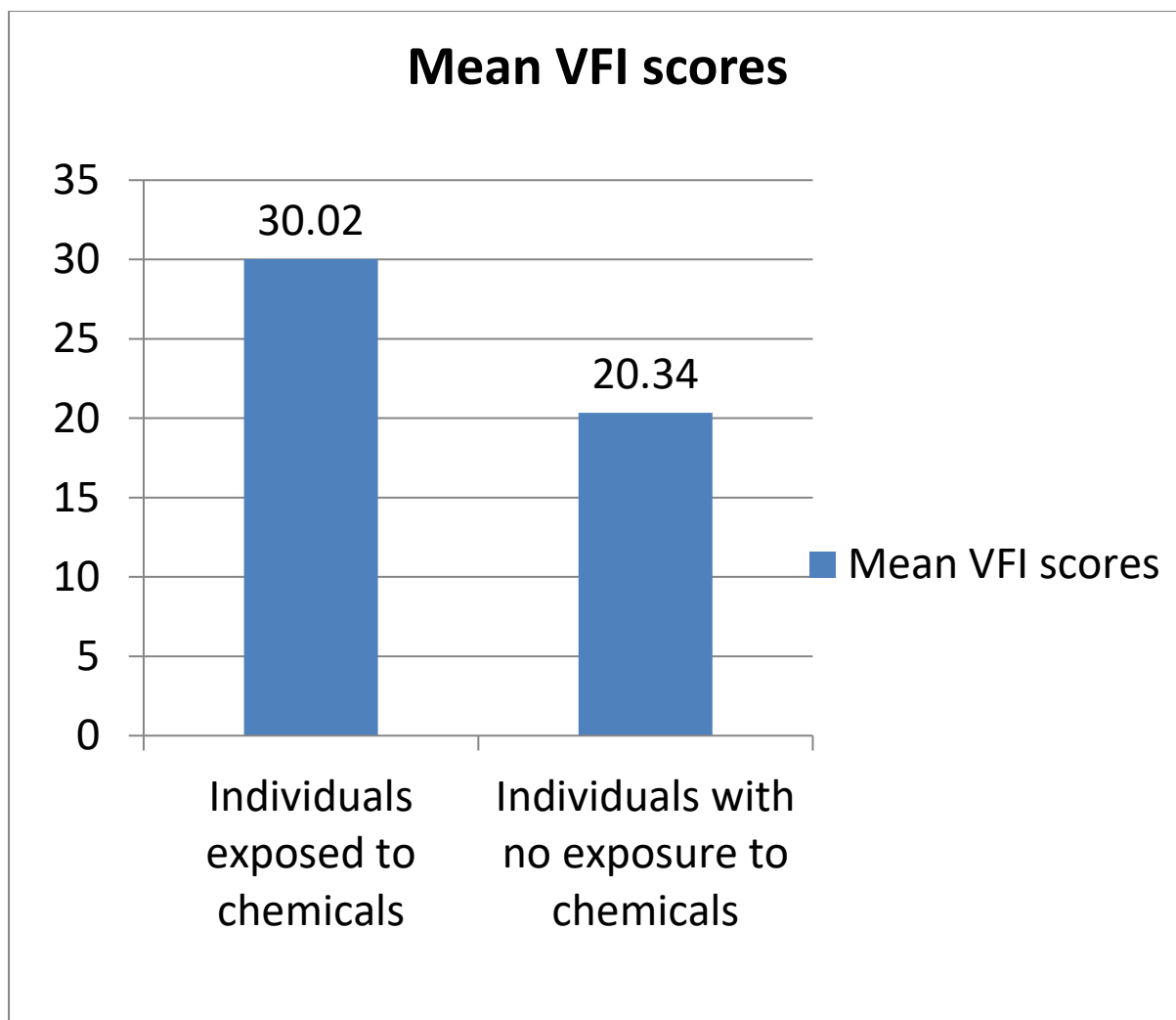
Figure: Mean VFI scores of both groups

The purpose of the present study was to investigate if there are any self-perceived voice fatigue and awareness or the conscious observation with respect to chemical exposure and its effect on voice in subjects who are exposed to laboratory chemicals. The primary subjects of interest were the students who were continuously exposed to different chemicals in the laboratory. These subjects did complaint of vocal dryness and respiratory distress following the chemical exposure. Primary expectation of the study was to get a positive relation between vocal fatigue syndrome in chemically exposed subjects when compared to clinically normal individuals. There was a significant difference in group 2 subjects who had lesser VFI scores, compared to that of group 1 subjects who were exposed to lab chemicals and had higher scores for the same. Group 1 individuals had positive vocal fatigue symptoms following continuous lab procedures.

The possible explanation for this can be that vocal fold is made of layers of individual epithelial cells combined by junction complexes composed of unique interface with the external environment. This provided structural stability and protects the vocal fold from any continuous exposure to environmental irritants. Sustained exposure to irritants causes insult to this complex

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protein junction and reduces the protective function offered by this important barrier, which in turn effects movement of vocal folds and may cause vocal fatigue.

Different studies do support such explanations. Many different chemicals are said to be affecting the voice directly or indirectly. Occupational exposure to hazardous chemical fumes or odors has been reported to cause a sore throat and laryngitis (Williams, 2002).

Industrial fumes such as woodworking pulp mills and burning of multiple irritants such as nitrogen oxide, volatile organic compounds are also linked with these causes. Multiple chemicals like organic solvents filter materials and inks have been reported to cause chronic pharyngitis in people with multiple chemical sensitivity syndromes (Renner, Mueller & Shephard, 2012).

The effect of nitrogen tetroxide was associated with the complaint of a sore throat in 24% subjects who were exposed to the same (Bauer, Berg, Kohn, Meriwether, & Nickle, 1998) Studies on cutaneous burns following inhalation of chemical products causing different respiratory and vocal symptoms was carried out. They also suggested protecting the effected tissues from secondary injury due to resuscitation which may worsen the problem (Moylan & Alexander, 1978).

Chemical choking agents like chlorine and phosgene which are used industrially are said to be denser than the air that accumulates close to ground level. Low to moderate level of exposure of these toxins are said to cause a cough, bronchospasm and eye pain. Higher exposure may also be reported causing laryngospasms (Geoghegan & Tong, 2006). Most substance when burnt produce materials which are toxic to the respiratory tract. This toxin smokes damages epithelial and capillary endothelial cells of the respiratory system. Histological changes resemble tracheobronchitis (Dries & Endorf, 2013). The duration and amount of exposure can also have difference in effect on vocal or respiratory symptoms. Thus our current study also focuses on prevention of vocal symptoms by creating awareness to the lab officers and students regarding the effects of chemicals on vocal output. Subjects in the present study where involved in burning different chemical components in the lab procedures for continuous 2 years in their academic years. This also may cause fatigue post exposure.

Summary and Conclusion

The result of present study found a significant effect of chemicals on vocal fatigue. That is, the subjects had vocal fatigue symptoms following the exposure to laboratory chemicals, which in turn gave us an insight into the risk of development of voice problems in these subjects. These chemicals are said to injure the pulmonary tissues which must be protected from secondary injury due to resuscitation. Thus, the study further aims at counselling and providing awareness regarding the protection of voice from chemical irritants by using face mask during the procedure, the importance of water intake to reduce vocal dryness, and also to continuously monitor the vocal changes such as feeling of fatigue or voice change after the chemical exposure so that early care can be taken to prevent the occurrence of voice problems. This study also showed us the importance of questions regarding occupational history while taking a case history. Voice problem is described as

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self-reported symptoms as well as the clinical signs involved. Thus, when a person perceptually finds the voice to be affected or changed due to chemical exposure, their opinions cannot be ignored.

Self-perceived vocal fatigue in subjects exposed to chemicals is studied rarely. The present study gave an insight to self-perceived voice problems due to chemical irritants. It is further necessary to carry out advanced acoustic analysis and to find any correlation between subjective voice complaint and acoustic objective observation. This will further help us in development of appropriate diagnostic and management measures for chemical exposed subjects.

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A Study on Government Schools' Classrooms Environment (Teacher - Student) for Learning English as a Subject in Telangana State, India

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1. Introduction

In this paper a report of research explored the question in the context of government school education in English class. The aim of study is to investigate the relationshipbetween psychosocial learning environment factors and deep learning in English classrooms.Sometimes we can't compare a society without language. Entire activity of human being depends upon the language. In learning mother tongue it is easy to explore the language, but if we think same about the second language that depends upon the instruction given in classrooms or get from environment. If we talk about Telangana state introduced English is taught as a compulsory subject from primary level to secondary level since 2015. But English language teaching and the outcome is not up to satisfaction from last few years. The students are passing their secondary education with good marks. But if we compare the marks of English subject only, they are getting only pass marks or passing with the help of grace marks in English subject. They are not able to communicate naturally even with each other. Learning includes many factor s and classroom environment of learning is also one of those. It is very difficult to find out that what is the problem behind this and why the students are unable to understand the language. The present study highlights about the classroom environment for English learning in government schools in Telangana.

2. Literature Review

The research about to be reported grew out of a study of the effects of the classroom environment on deep learning. It was based on an implicit assumption that ateaching method based on a constructivist epistemology would be more likely to lead toworthwhile learning than a "transmission" teaching method. A constructivism-based approach would include student centered methods such as small-group discussion,building on prior learning, and encouraging student participation in decision-makingabout the curriculum content and processes. In the past researches in classroom learning environment made it possible and interesting to explore new aspects of classroom atmosphere. In a democratic classroom, students enjoy greater flexibility to interact with the teacher. They have liberty to work independently. In an autocratic environment,

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students do not have choice to participate in the selection of learning activities. Work is imposed on them and teacher plays a restricted role. Research on classroom climate has focused on the proximal conditions affecting students' learning, focusing on students' and teachers' experiences of the school as a learning environment.

Bloom (1964) explored the variables pertaining to environment subscales as study habits, social pressure and reward for academic achievement. Moos (1974) developed various social climate scales for secondary school environments. These instruments attempted to get respondents' perceptions on classroom environment in a specific situation.

The student's achievement and attitudes are affected by the factors within the classroom. Their satisfaction with their learning, their classroom independence, involvement and task orientation are dependent on teacher's behaviors, instructional practices, learning setting and learning process (Zandvliet and Fraser, 2005).

3. Significance of the Study

English is known as world language because of its vast uses all over the word. The students from the rural area feel magical and mystical if they hear something in English. In Telangana state most of the students belongto the rural areas. They spend their twelve year with secondary education, but they are unable to communicate in English with others and peer-groups. Most students study English for the examination point of view only. To learn English theyhave to need practice. If one wants to come up in life, they must have required or acquiredknowledge of English.

This study might have a great significance in the field of classroom environment. We can say that the environment of the classes is helping the students in learning or creating a problem to fulfill the aim of English learning. All the persons are involved in this whether policy maker, head masters, teacher-trainer and students in field of classroom environment learning English in government schools of Telangana State.

4. Objectives of the Study

Objectives of the study are as following:

1. To identifygovernment school students'classroom environment for learning English.

2. To compare the environmental gender wise and location-wise if any causes in the problem of learning English.

4.1 Hypotheses

Null- the level of achievement in English of the students is medium.

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5. Methodology

This research aims at studying various causes for theproblems in learning a second language. Hence, this studyinvolved data collection through survey method. The method of research opted for the research is quantitative. Both questionnaire and test will be used as researchtool. Survey method will be used to collect data from the participants of this study. The nature of the study will bedescriptive and correlation which aimed at looking into the relationship of classroom environment withthe students. The quantitative research method and analysis will be used for investigating possible relationships, differences and associations among various variables.

5.1. Population of the Study

The population of this study comprised all the 10th grade students studying in government schools of Rangareddy, Hyderabad for urban areas, and Mahabubnagar and Nalgonda districts for rural areas of Telangana State.

5.2. Sample of the Study

The sample of the study will be 640 students from 32 schools of the four districts. Stratified random sampling technique will be used to get the sample of the study.

Among these 640 students, 320 will be urban who will further bifurcate into 160 males and 160 females. Similarly, 320 will be rural students divided into 160 males and 160 females. From each selected 16 urban and 16 rural schoolswere selected among these 32 of government schools. From each selected school, 20 students, 10 males and 10 females will beselected randomly with permission of the English class teacher. The sampling frame is given below in Table 1 to illustrate further details of the sample. Stratifiedsampling offers several advantages over simple random sampling.

Table 5.1 List of Samples collected for the Study

Location of School	Gender		Selected Schools	Total Samples {C=(A+B)}
	Male (A)	Female (B)		
Urban	160	160	16	320
Rural	160	160	16	320
Grand Total			32	640

6. Item-wise Analysis of Learning Environment of Classroom

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6.1 Making Friends in the Classroom

Spending time on areas that are not directly related to English language acquisition also allows students to share their experiences before they came to classes.

Table 6.1 Making Friends in the Classroom

Sl. No	Statement	Level	Frequency	Percentage	Mean	SD
1	**I make friends among students in the classroom.**	SA	**241**	**37.8**	**3.92**	**1.193**
		A	**263**	**41.2**		
		DA	**36**	**5.6**		
		UNC	**100**	**15.4**		
			N=640			

The table 6.1 reflects that 79% respondents agreed with the statement. Only 15.4% were uncertain in their responses, while 5.6% of the respondents disagreed. The mean score is 3.92; SD= 1.193.

6.2 Knowing Other Students in the Classroom

It helps very much about learning if students of the class know very well to each other. Because learning experiences built around student collaboration are not prevalent in lecture-based classes (the kind of classes that predominate in many school experiences), teacher may not have many models for designing an environment that prompts students to help each other learn.

Table 6.2 Knowing Other Students in the Classroom

Sl. No	Statement	Level	Frequency	Percentage	Mean	SD
2	**I know other students in the classroom.**	SA	**178**	**27.8**	**3.64**	**1.256**
		A	**261**	**40.8**		
		DA	**147**	**23**		
		UNC	**54**	**8.4**		
			N=640			

The table 6.2 shows that 68.6% respondents agreed with the statement. Only 8.4% were uncertain in their responses, while 23% of the respondents disagreed. The mean score is 3.64; SDis 1.256.

6.3 Students' Like Me in the Classroom

Students like and dislike of each-other also play a vital role in the learning of any subject or language. In the academic English language learning, learners are constantly in touch with

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their friends and classmates. The table 5.3 showed the scale through frequencies, percentage, mean and standard deviation of the statement "Students in this class like me".

Table 6.3 Students' Like me in the Classroom

Sl.No	Statement	Level	Frequency	Percentage	Mean	SD
3	Students' like me in the classroom.	SA	116	18.2	3.45	1.095
		A	204	31.8		
		DA	103	16.1		
		UNC	217	33.9		
			N =640			

The Table 5.3 reflects that 50% respondents agreed with the statement. Only 33.9% were uncertain in their responses, while 16.1% of the respondents disagreed. The mean score is 3.45; and SD is 1.095.

6.4. Teacher's Interest in Problems (investigation)

For learning students are provided a lot of practice and exposure to the English language. If the teacher is interested in the problems of students, this method leads to individualization of learning, where teachers act as mentor, trainer and aspirant to facilitate learning.

Table 6.4 Teacher's Interest in Problems (Investigation)

Sl.No	Statement	Level	Frequency	Percentage	Mean	SD
4	The teacher is interested in my problems (Investigation).	SA	206	32.2	3.80	1.247
		A	279	43.6		
		DA	122	19.1		
		UNC	33	5.1		
			N = 640			

The above table 6.4 reflects that 75.8% respondents agreed with the statement. Only 5.1% were uncertain in their responses, while 19.1% of the respondents disagreed. The mean score is 3.80; and SDis 1.247.

6.5 Opinions During ClassroomDiscussions (Involvement)

From among a variety of factors helping us reach the desirable level of cooperative and productive communication, intrapersonal variables are of much importance. Concepts such as self-confidence, self-determination, self-actualization and the like are dealt with as the most representatives of the importance of looking intra-personally.

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Table 6.5 Opinions During Classroom Discussions (Involvement)

Sl. No	Statement	Level	Frequency	Percentage	Mean	SD
5	I give my opinions during class discussions (Involvement).	SA	161	25.1	3.43	1.398
		A	243	38		
		DA	185	28.9		
		UNC	51	8		
			N = 640			

The table 5.5 shows that 63.1% respondents agreed with the statement. Only 8% were uncertain in their responses, while 28.9% of the respondents disagreed. The mean score is 3.43; and SD= 1.398.

6.6 Teacher's Questions for Me

Students learn by doing, making, writing, designing, creating, solving, passivity dampens students' motivation and curiosity.

Table 6.6 Teacher's Questions for Me

Sl. No	Statement	Level	Frequency	Percentage	Mean	SD
6	The teacher asks me questions and I ask the teacher questions	SA	245	38.3	3.87	1.266
		A	241	37.6		
		DA	117	18.3		
		UNC	37	5.8		
			N = 640			

The above table 6.6 reveals that 75.9% respondents agreed with the statement. Only 5.8% were uncertain in their responses, while 18.3% of the respondents disagreed. The mean score is 3.87; and SD= 1.266.

6.7 Studying with Diagrams and Graphs

Start assigned readings by first reviewing any visual aids provided. This will lay the foundation for understanding the meet of students reading.

Table 6.7 Explaining Statements with Diagrams and Graphs

Sl. No	Statement	Level	Frequency	Percentage	Mean	SD
7	I explain the meaning of statements with diagrams and	SA	225	35.2	3.77	1.316
		A	241	37.7		
		DA	140	21.8		

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	graphs.	UNC	34	5.3		
			640			

The above table 6.7 shows that 72.9% respondents agreed with the statement. Only 5.3% were uncertain in their responses, while 21.8% of the respondents disagreed. The mean score is 3.77; and SD= 1.316.

6.8 Learning from Others (Equity)

Some students equated communication skills with speaking or the four language skills of reading, writing, listening and speaking. Some students defined them as speaking and body language.

Table 6.8 Learning from others (Equity)

Sl. No	Statement	Level	Frequency	Percentage	Mean	SD
8	**I learn from other students in classroom (Equity).**	SA	160	25	**3.61**	**1.333**
		A	294	46		
		DA	136	21.3		
		UNC	50	7.7		
			N = 640			

The above table 6.8 revealsnumerical values that 71% respondents agreed with the statement. Only 7.7% were uncertain in their responses, while 21.3% of the respondents disagreed. The mean score is 3.61; and SD= 1.333.

6.9 Working Together to Achieve Class Goals

Students will have mastered goal setting if they can identify a goal that will maintain or improve a learning related activity. The goal must be specific, measurable, attainable and realistic and completed in the time provided.

Table 6.9 Working Together to Achieve Class goals

Sl. No	Statement	Level	Frequency	Percentage	Mean	SD
9	**Students work with me to achieve class goals.**	SA	271	42.4	**4.02**	**1.158**
		A	240	37.5		
		DA	103	16.1		
		UNC	26	4		
			N = 640			

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The Table 6.9 shows that 79.9% respondents agreed with the statement. Only 4% were uncertain in their responses, while 16.1% of the respondents disagreed. The mean score is 4.02; and SD= 1.158.

6.10 Encouragement from the Teacher (Responsibility)

Some students seem naturally enthusiastic about learning, but many need-or expect-their teacher to inspire, challenge, and stimulate them. Effective learning in the classroom depends on the teacher's ability to maintain the interest that brought students to the course in the first place.

Table 6.10 Encouragement from the Teacher (Responsibility)

Sl. No	Statement	Level	Frequency	Percentage	Mean	SD
10	**I receive the same encouragement from the teacher as other students do (Responsibility).**	SA	**175**	**27.3**	**3.64**	**1.265**
		A	**265**	**41.4**		
		DA	**148**	**23.2**		
		UNC	**52**	**8.2**		
			N = 640			

The Table 6.10 reveals that 68.7% respondents agreed with the statement. Only 8.2% were uncertain in their responses, while 23.2% of the respondents disagreed. The mean score is 3.64; and SD= 1.265.

6.2 Analysis of Learning Environment Scale

6.2.1 Gender-wise

The Table 6.11 shows that there is significant difference between male and female students about the level of achievement in English. The significant difference was observed through the calculation of t-test which indicated that the calculated value of t = 3.032 at 0.01 level is greater than the tabulated value= 2.526 at 0.01 level that led to the conclusion that male and female students had different level of student cohesiveness in their classroom. Therefore, the null hypothesis that "the level of achievement in English of the students is medium" is not supported.

Table 6.11 Difference between Male and Female student on the Level of Achievement in English

Gender	N	Mean	SD	t-value
Male	**320**	29.90	6.140	

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Female	**320**	31.22	5.448	3.032

df = .718; p <.01

Therefore, the null hypothesis that "the level of achievement in English of the students is medium" is not supported. It is further concluded by this analysis that the mean scores show that the female students have higher level of achievement in English that is they are closer to one another in their English classroom than the male students.

6.2.2 Location-wise

The Table 6.12 shows that there is statistically significant difference in the achievement in English of the rural and urban students. The significant difference was observed through the calculation of t-test which indicated that the calculated value of t= 2.716 at 0.01 level is greater than the tabulated value= 2.576 at 0.01 level that led to the conclusion that urban and rural students had different level of student learning in their classroom.

6.12 Difference between Urban and Rural Students on Student Cohesiveness

Location	N	Mean	SD	t-value
Urban	**320**	31.19	5.462	
Rural	**320**	29.97	6.120	2.716

df = 718; p < .01

Therefore, the null hypothesis that "there is a significant difference in the achievement in English of the rural and urban students" is supported. It is further concluded by the analysis that the mean scores show that the urban students mean= 31.19 are have more cohesiveness in their classroom than the rural students mean= 29.97.

7.1 Findings

The study focused on classroom environment, learning English as a foreign language.The major findings of the reviewed studies were:

1. Experienced great difficulty in making students understanding in English.
2. There was significantrelationship between the problems faced by the students in difference variables regarding sex and locality.
3. Environment found is more helpful to English language in learning.

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8. Recommendations

The govt. should often conduct training or workshops or conferences to the teacher of language teaching during their service. There should be given more importance to the practical communicative English in the place of theoretical based English. In the examination pattern government can divide few marks for the spoken English or classroom practice also that will encourage the students in speaking English. For improving the pronunciation school should arrange few reading classes separately where they can get time for improving their reading. English teacher have to encourage the students in spoken and do strictly in English mode premises of class or school. The teacher should converse in English inside or outside the classroom with the students. The mind of the students should be ready in learning always. School should provide them English newspaper, magazine and journals (fables) etc. for learning and reading. They should not study the English from the exam point of view they may not be able to write/speak from their own. They should try to converse with teachers, peers and their colleagues always in English. Finally, each school should have ensured that English laboratory and library which consists fable stories books, interest and curiosity novels and portraits.

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Acoustic Correlates of Stress in Tone Language: A Comparison between Indian and Chinese Languages

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Aishwarya A.

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Abstract

As tonal languages use pitch and stress to signal a difference in meaning between words (Avery 1977), the acoustic factors which contribute to this stress patterns in Indian tonal languages may differ from the stress patterns in Chinese tonal language. Hence the present study aimed at identifying the acoustic correlates of stress in the Mizo language and Mandarin language. 10 native Mizo speakers and 10 native Mandarin speakers participated in the study. Ten phrases were selected in each language. All the speakers were asked to say those phrases in stressed and unstressed conditions. Recorded phrases of both the languages were subjected to acoustical analysis and Tone Duration, Tone Height and Peak Amplitude was measured and S-ratios for the same parameters were calculated. The results indicated that tone duration was the major cue for stress in Mizo language and both tone duration and peak amplitude were the cues of stress in Mandarian language. The obtained data will foster our understanding of the behavior of stress in Indian tonal languages as well as Chinese tonal languages.

Keywords: Stress pattern, Tonal Language, Chinese, Mandarin, Mizo.

Introduction

A tone language is one having a lexically significant, contrastive but relative pitch on each syllable (Beach, 1924). Tone language has four basic characteristics:lexically significant pitch (pitch distinguishes the meanings of words), contrastive pitch (pitch that can be differing within a functional system), relative pitch (relative height of the toneme), significant pitch unit (most frequently there is one to one correlation between the number of syllables and the number of tonemes in any specific however a syllable may have more than one toneme).

The languages of South Eastern Asia, (China, and Indo-China) and West and South Africa (Sudanic, Bantu, Bushman and the Hottentot group) are largely tonal (Tuker, 1940). In North America, various tone languages are found in South Western (Mexico, Mazateco, Otomi, Tlapaneco, Trique and Zapoteco) regions. There are very few studies on tone languages spoken in

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North-Eastern part of India (Manipuri, Mizo and Naga languages), which belong to Tibeto-Burman group of the Tibeto Chinese family.

Efforts have been made to investigate the production and perception of tone in past. Researchers have tried to investigate the type of tones, its perception and cues used by the native and non native speakers for the perception, identification and discrimination of tones. Most of these studies are on Cantonese, Thai and Mandarian-Chinese languages. There are very few studies on tone languages of India. A few researchers (Radhakrishnan, 2005; Rohini, 2007) have studied the types of tone in Mizo and Manipuri languages and perception of these tones by native and non-native speakers.

Tone languages use pitch to signal a difference in meaning between words (Avery 1977), these pitch variations are an important part of the language. In these languages, word meanings or grammatical categories such as tense are dependent on stress. Stress is assigned to that syllable of a word which stands out more conspicuously. The acoustic correlate of stress varies depending on the language under the study. Stress is cued by acoustic parameters such as increased F0, increased A0, prolonged duration or change in the vowel quality. The importance of these parameters indicating stress is language dependant. Stress is the relative force with which a given sound, syllable or word is pronounced. Stress is assigned to that syllable of a word which stands out more conspicuously. It is conveyed by variation of frequency, intonation, duration and pause (Hargrove and McGarr, 1994). While in languages such as English (Bolinger, 1958; Morton & Jassem, 1965), Polish (Jassem, Morten & Steffen-Botog, 1968) and French (Rigault, 1962), Fo is the primary acoustic correlate of stress whereas duration is found to be major correlate in Swedish (Westin, Buddenhagen & Obrecht, 1966), Estonian (Lehiste, 1968a), Italian (Bertinetto, 1980), Tamil (Balasubramanyam, 1981), and Kannada (Savithri, 1987; Raju Pratap, 1991; Savithri 1999). There may be various acoustic factors which contribute to this stress patterns in tonal languages. Duration was the major cue for stress in Serbo-Croatian which is a tone language.

There are a few studies done on stress patterns in western languages. Some of them are summarized in the table 1.

Language	Author	Year	Cue for stress
French	Rigault	1952	Fo,Do
English	Fry	1955	Do, Ao
Swedish	Fant	1958	Do
English	Bollinger	1958	Fo, Do
English	Marten and Jassen	1965	Fo

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Swedish	Westin et.al.	1966	Fo
Estonian	Lehiste	1968a	Do
Polish	Jassen	1968	Fo
Serbo-Croatian	Rehder	1968	Fo
Italian	Bertinetto	1986	D0

Table 1: Cues for stress in different languages (Western studies)

Very few studies on stress have been done in Indian languages. Some of the works done in Indian languages are summarized in the table 2.

Language	Author	Year	Cue for stress
Kannada	Rathna et al,	1981	Do, Ao
Kannada	Savithri	1987	Do
Kannada	Raju Prathap	1991	Do
Kannada	Savithri	1999	Do
Hindi	Ruchi et. al.	2007	Do, Fo

Table 2: Cues for stress in different languages (Indian studies)

Need for the Study

Efforts have been made to investigate the stress patterns of tone languages in the past. Most of these studies are on Cantonese, Thai and Mandarian-Chinese languages. Some studies have also concentrated on the stress patterns in tone languages of India namely Mizo and Manipuri. However, no studies have focused on the comparison of stress correlates of Indian and foreign tone language which would help in understanding universal factors related to the stress patterns in the tone languages. Thus the present study was planned.

Aim of the Study

Analyse and compare the acoustic correlates of stress in the Mizo (Indian tone language) and Mandarian language (Chinese tone language).

Method
Subjects

Two groups of subjects were considered for the present study. Group 1 consisted of 20 native Mizo speakers and group 2 consisted of 20 native Mandarian speakers in the age range of

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20-23years. All the subjects were screened for speech, language and hearing and the subjects who passed the screening were chosen for the study.

Procedure

10 Mizo phrases and 10 Mandarian phrases (which had noun + adjective combination) served as the stimuli. The group 1 subjects were asked to say Mizo phrases and group 2 subjects were asked to say Mandarian phrases in two conditions; first, with no stress, i.e., speaking as naturally as possible and secondly, stressing the adjective. The stimuli were recorded using praat software with a sampling frequency of 22 KHz. Two Mizo and two mandarian native speakers listened to the recorded samples of the subjects and were asked whether the two conditions (stressed and unstressed) were produced correctly or not in their respective languages. Out of 20 subjects, no speakers' data was eliminated from the study as the stress patterns produced by all the speakers were judged appropriate by the listeners.

Analysis

All the phrases recoreded were subjected to acoustic analyses using PRAAT software and the following parameters were extracted:

a) Tone Height (TH) was measured as the difference between the starting (A) and ending point (B) of Fo contour. TH = A – B (in Hz).
b) Tone duration (TD) was measured as the time difference between the starting and ending point of the Fo contour (in ms).
c) Peak Intensity/ Amplitude (PA) was measured as the maximum intensity in the utterance (in dB).
d) S-Ratio i.e., difference between stressed and unstressed words for subjects of both groups were calculaed and tabulated.

Further, the tabulated data was statistically analysed. Paired sample t-Test at 0.05 level of significance was done to compare the acoustical correlates of stress (Tone Height, Tone Duration and Peak Amplitude) in both Mizo and Mandarian speakers. Paired sample t test was also done to compare the S-ratio between both the languages. SPSS software (17th version) was used for analysis.

Results and Discussions

Parameters	Conditions	Mandarin		Mizo	
		Mean	SD	Mean	SD
TH	Stressed	31.9	32.3	19.15	22.3

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TD	Unstressed	29.4	30.9	14.13	17.9
	Stressed	282	91.8	499.8	99.6
	Unstressed	269.9	90.0	393.7	65.6
PA	Stressed	91.3	1.6	90.1	2.6
	Unstressed	90.8	2.3	90.9	2.4

Table 3: Mean and Standard Deviation of TH, TD and PA for Stressed and Unstressed words in Mandarin and Mizo language.

Results of the paired sample t-test suggested that among group 1 subjects, there was a statistically significant difference found between stressed and unstressed conditions for TD (t=11.7, p<0.05) but not in TH and PA. Even though, TH and PA were seen to be higher in a stressed condition compared to the unstressed condition, there was no statistically significant difference noted. Thus the results suggested that the TD was a sole acoustic correlate of stress in Mizo language. Among group 2 subjects, there was a significant difference noted between stressed and unstressed condition in terms of both TD (t=1.98, p<0.05) and PA (t=1.99, p<0.05). However, TH was not statistically significant between stressed and unstressed conditions. These results suggested that the TD and PA both correlated stress in Mandarian language.

The results of acoustic analysis indicated that tone duration (TD) was the major cue for stress in Mizo language and both tone duration and peak amplitude were the cues of stress in Mandarian language. This is further evidenced by the higher S- ratio obtained for TD across both the languages. Paired sample t-test was also done between the S-ratio of Mizo and Mandarian language across all the three acoustic correlates. The results showed that there was a significant difference between the S-ratio obtained for TD (t=5.54, p<0.05) and PA (t=4.24, p<0.05) between both the languages.

Thus the results indicated that tone language speakers give stress by increasing the duration of the word or the syllable and they also perceive the stress with increased duration of the word or the syllable. The results are in consonance with the studies done on Estonian (Lehiste, 1968) Serbo-Croatian (Rehder, 1968) and Mizo and Manipuri (Litha et al, 2008) where the results suggested that the TD was major acoustic correlate of stress in tone languages. The results also indicated that unlike Indian tone language speakers, the speakers of Mandarian language use the amplitude changes with the change duration of word to cue stress patterns in their language. Thus, this data in the present supports the notion that acoustic cues of stress could differ between tone languages itself. However the common feature could be that the relative pitch (i.e.TH) is lexically significant in a tone language, i.e., change in TH changes the meaning of the word and thus cannot correlate stress in tone languages. Thus TD alone or with PA can cue stress in tone languages.

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Summary and Conclusion

In this study, we analyzed the acoustic correlates of stress in Indian tone language i.e. Mizo and Chinese tone language, Mandarin. It was found that the tone duration was the major cue for stress in Mizo language while in Mandarin tone duration and peak amplitude was the major cue for stress which is in consonance with other studies in tone languages. The obtained data will foster our understanding of the behaviour of stress. It will provide a thrust to the long felt need for research in the field of stress pattern in Indian and Chinese tone languages.Further, stress analysis should be done on speech and language disorders (like Hearing impairment & dysprosody) in tone languages of world to better understand prosodic deficits in them. It will also be a useful input in text to speech synthesis and can also be used in forensic sciences in the speech identification.

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Informed Consent Form in Local Language: Challenges and Issues in a Multilingual Study Design among Migrants

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Abstract

In this paper, I discuss the challenges and issues of translating informed consent form in the local language in multilingual study design among culturally diverse migrants'populations. From ethical and legal perspectives informed consent is an important requirement for conducting research where human participants are involved. The concept of informed consent was an integral part of the principles of the Nuremberg Code, the Declaration of Helsinki and the Belmont Report (Code, 1949, Puri et al., 2009, and Cassell, 2000). While applying application for ethical clearance the principal investigator needs to translate the informed consent form from English to local Language as part of the ethical guidelines. Nevertheless, in a multilingual setting among migrants, it is difficult to follow the ethical guidelines to translate into the local language. To overcome this hurdle, it is desirable to follow the common language speaking among the migrants. I follow common speaking language and simple English for the informed consent form while getting informed consent from the Northeast migrant workers as most of them use to communicate in English. It is helpful to establish trust and voluntary participation in the research.

Keywords: Informed Consent, Local Language, Migrants, Multilingual, Ethical, Legal, Challenges, Common communicating Language, Trust, Voluntary Participation.

1.1 Introduction

This paper stems from ethical challenges and issues of Informed Consent (IC) form translation into local language as part of the ethical guidelines while applying to an Institutional Ethics Review Board (IERB). In our 21st century there has been an increase in the awareness of ethical considerations and therefore certain guidelines are set by the national and international ethical boards to be followed by the principal investigator so as to respect the dignity of the respondents, trust, maintaining confidentiality, and to allow voluntary participation in the investigation as a subject or respondent (Ritchie et al., 2013). The Ethics Review Committees or the IERB or Independent Ethics Committees in many countries serve as a competent body to evaluate, review and make a decision on the scientific and ethical merits of the research

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proposals (Israel and Hay, 2006 and Kim, 2012). The IERB gives ethical guidelines to translate the informed consent form into the local languages. Ethical principles and guidelines are important for the protection of human subjects in research (Flory and Emanuel, 2004).

Both from ethical and legal perspectives it is important to translate the IC form into the local languages. This is a big dilemma between the ethical guidelines and the empirical problems when the respondents are from different multilingual social groups. The pertinent question is which local language we should follow. Then shall we follow either the official languages or the scheduled languages? Or, the guidelines set by the IERB? As a principal investigator, I had faced the challenges of translating the IC form into the local language as directed by the IERB as I do not have competence in speaking Hindi nor translation. My respondents had also faced the same challenges as many of them don't understand Hindi. I might follow the instructions of the IERB guidelines and translate it into Hindi by hiring a professional Hindi language expert, but it would not help much in my research as it would only serve as ethical clearance formality without addressing the empirical reality of the challenges and issues of translating into the local language.

1.2. Methodological Challenges and Issues working among Multilingual Migrants

As discussed above, I had explained to the IERB committees about the methodological empirical issues of translation of local language since I was working among multilingual migrants social groups and finally my application was approved for the ethical clearance to conduct the research and take the informed consent in English as I have also mentioned that most of my respondents use to communicate in English as they belong to different ethnic groups having different languages and dialects. Cox and Dauby (2014) case study among foreign-language patients in a highly multilingual hospital emergency department had also faced the same challenges and issues of obtaining informed consent. They experimented with audio-recorded explanations of the consent form in various languages (Cox and Dauby, 2014). India is a multilingual country and therefore there is no language for India. The social reality in a country like India is that there are still many communities who do speak neither the official languages nor the scheduled languages. According to the 1971 census, there are about 220 languages spoken in the North Eastern Region of India.[1] Conducting research among the Northeasterners[2] with the specific guidelines of translating the informed consent form into the local language is a great challenge.

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[1] Resource Centre for Indian Language Technology Solutions, Indian Institute of Technology, Guwahati. Available at http://www.iitg.ac.in/rcilts/phaseI/n_e.html [Accessed on 29 December 2018].

[2] People coming from the North Eastern Region of India are collectively known as Northeasterners.

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The option of hiring professional language expert to translate it into the local language involves a plethora of ethical challenges. First, the interpreter may translate it on behalf of the principal investigator where she/he does not have the competence of the language. Nevertheless, in doing so, it does not help to solve the language barrier between the principal investigator and the respondents. In this regard, Pernice (1994) has identified six methodological difficulties while conducting research among refugees and immigrants. In this paper, I will discuss two of them as they are very relevant with the kind of argument I am making. The first challenge is linguistic problems and the second one is conceptual problems with translation into the local language in a multilingual setting. In fact, the most important ethical in practice while conducting research is to get the "trust" of the respondent for her/his voluntary participation in the research/project. Let us discuss this from the empirical methodological challenges and issues that I had faced during my fieldwork.

1.3. The Challenges and Issues I had faced in the Field

I did a pilot study among the Northeast migrant workers before I had submitted my IERB application. The broader objective of my research is to understand the reasons of out-migration from the borders and periphery of Northeast India to Delhi and the positive and negative consequences of migration and their impacts on health and well-being of the northeast migrant workers living in Delhi in the last 1-10 years and their resilience model of coping mechanisms. I was conducting fieldwork in 2016 in one of the sites where people from Northeast India largely take accommodation in South West Delhi. In this site inside the narrow lane in the evening, there are at least 3-4 distinct faces of Northeasterners among the crowds. There are Northeast Shops on every side of the narrow lane building where many varieties of local vegetables, dried fish, meat, black rice, lentils, dried vegetables, tin fish, fresh bamboo shoots, tin bamboo shoot etc., are sold here. It is quite interesting that most of the Northeasterners food cultures include vegetables, lentils, cereals, and other medicinal food plants in a contrast to the popular belief of the culture of eating meat only.

My respondents are from the eight states of North Eastern Region of India, which comprises of Arunachal Pradesh, Assam, Manipur, Meghalaya, Mizoram, Nagaland, Sikkim, and Tripura. From each state, there are at least three to four different ethnic groups who also speak different languages and dialects in the sample of my study. There are eight states and since there are 3-4 different languages and dialects I have to translate into all these languages and dialects in order to follow the ethical guidelines of the informed consent form. I need at least 32 professional language experts in order to translate to the local languages which are big challenges and issues. Therefore, the first challenge and issue is the linguistic barrier and the second is a conceptual translation. For example, when I was conducting the pilot study, I used to ask my respondents what they would translate "research" in their own language and dialect.

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Most of the poor resource communities were difficult to translate it. One of the respondents from Manipur said "research" means *"hiram amada thijin humjinbagi thabak"[3]*, in short, *"thijin humjinba"* and one of the communities from the same state but different in ethnic community translated "research" as *"hawlchil or khuolchil."[4]* And, another community from the same state translated "research" as *"phu gutmei" or "phu sinhmei."[5]* While another community from one of the North Eastern States of India translated "research" as *"gobexona"* or *"gobehona."[6]* Therefore, while translating the conceptual meaning of the "research", I found more than one word in different communities. One of the non-Northeast scholars translated "research" in Hindi as *"shodh."* The point is that translating to multilingual local languages would bring time-consuming, more expenditures, and many challenges and issues. Chima (2013) empirical study succinctly explains the challenges experienced by doctors obtaining informed consent in the complex multicultural societies which includes multilingualism.

Obtaining IC from a diverse multilingual social environment that does not share a common language or dialect, was a challenge for a researcher like me who works among the migrants in the metropolitan city. In this case, mediation by a professional interpreter is not helpful as it may give impact while building trust and budgetary issue (Nijhawan et al., 2013). Trust is the first threshold to enter into the voluntary participation of the respondents to get the required information that is sought by the researcher. It is very obvious that signing a document or any paper without knowing its content and meaning would definitely have doubts and fear. These challenges and issues were overcome as most of the Northeasterners use to communicate in English when they meet with other ethnic social groups.

1.4. Conclusion

Therefore, unless research is conducted among a single community, it would be very helpful to use English as a medium to get informed consent, especially from Northeast people if the research is conducted among the different ethnic groups by a Northeast researcher or non-Northeast researcher. Those who do research on their own community should translate to their local language as it will better serve to build trust and consent for voluntary participation in the research.

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[3] One who is researching in a subject in *Meeteilon*, the Language of the Meiteis in Manipur.

[4] Kukilon, the dialect of the Kukis in Manipur and translated by a Postdoctoral scholar on 28.12.2018 at JNU.

[5] Rongmeilon, the dialect of the Rongmeis in Manipur, translated by a senior of a social activist.

[6] Assamese Language. *Gobexona* and *gobehona* were translated by two different respondents having different spellings but same meaning.

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The Role of Language Laboratories in Effective English Language Teaching

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Abstract

The field of English Language Teaching is a dynamic one. It is of an enraged by numerous research inputs and teacher experience imports. Besides this, the use of technology in providing effective English language teaching is also very popular. There is a general perception that the use of technology enhances the effectiveness of delivering English language courses to Indian students. The state policy also leans towards establishing infrastructure that has information and communication technology ICT features. Teachers are also provided adequate training to utilise technology in the classrooms. Almost all institutions at least in the state of Tamil Nadu if not in the entire country have language laboratories in which English courses are taught using technology. In spite of the increasing awareness about the effectiveness of using technology in teaching English, there are still a considerable number of teachers and discourses that show incredulity towards the use of technology in the language classroom. In order to answer and alleviate such mishaps that prevail in the minds of the English language teachers, this paper aims at enumerating and elaborating on the importance of language laboratories in delivering effective English language courses to students of English second language in India.

Introduction

English language teaching has received a fillip in the form of technology enhanced learning. The advent of new technology has revolutionised many fields and English language teaching not is not an exception to it. The use of technology has always been encouraged by researchers as well as readily adored by English teachers down the decades. Even when there were audio playback devices such as turntables and cassette players, English language teachers were utilising these technologies to deliver effective English courses. Later when the computer was introduced, English language teachers readily employed computers as a teaching tool for teaching English. On the other hand, advancement in mass media such as Radio and Television were also utilised by English language teachers. "Learning English as a second language can be challenging and difficult for the student and so here the teachers' innovative technique is required to create interest among the students. Learning English language is thought to be important by students as it truly connects them to the whole world" (Thompson 362).

Utilising the features of various technologies available, language teachers often established laboratories in which English was start using these technologies. There were language laboratories

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when there was analogue technology such as cassette recorders and castle players alongside VCR and VCR players.

The history and evolution of language laboratories show that the standard and nature of language laboratories have been improving from level one to level five varying from simple audio playback capable language laboratory to a modern computer enhanced Internet enabled language laboratories. The use of language laboratories in teaching English received wider recognition and appreciation, there were equal number of English language teachers and research scholars who are sceptical about the effectiveness of using language laboratories in teaching English as second language. In countries like India, where technology is always looked upon sceptically, and where the availability of infrastructure has always been a challenge, majority of teachers did not wish to incorporate technology in their teaching.

As India in contact with the information revolution that was happening around the world, technology and the infrastructure related to it had a rapid development in all fields. In education as well, infrastructure facilitating the use of technology was encouraged. Sooner, through various policies, technology was introduced into school education as well as college education in India. Today there are rarely a few colleges or schools that do not have technology enhanced language teaching and learning capabilities in the classroom.

At this juncture, it becomes very important to conduct a survey on the role played by language laboratories in teaching English effectively. It is high time that those teachers who look at technology sceptical, they realise the importance of language laboratories and the roles in delivering effective English language courses for students of English second language in India.

The world is ever-changing. People, purpose, society, economics, politics and all other fields under the sun are constantly changing. New fields are evolving out of old ones. Old ones are refreshing themselves and becoming new feels. English language teaching is also a constantly evolving field of education. Therefore, it is very important to keep in track with the changing scenario. We are in the world of information revolution. Information is key to any business. The use of technology and communication has become paramount in everyday life. Therefore, it becomes important for an individual especially a student who is seeking job opportunities to have adequate competence and performance in using electronic devices for communication. Therefore, it places new challenges on the English language course as well as the teacher to teach students acquire necessary skills to use technology in communication.

New challenges in the field of English language teaching requires new strategies. It requires new infrastructure in the form of teaching aids that are digital in nature. We need electronic devices to teach English such that students get enough exposure to use English in ICT enhanced environment.

This necessitates the establishment of language laboratory as part of language curriculum. English language courses should be designed and delivered that not only focuses on developing

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students skills to meet new challenges but also utilises the established infrastructure in terms of language laboratories.

Establishment of language laboratory requires proper understanding of the structure and nature of language laboratory. Establishing a language laboratory depends on the purpose for which it will be used. It should also take into account the available financial support which in turn will determine the availability of certain devices. This will ultimately determine the capability of the language laboratory. Modern language laboratories have capabilities that allow both synchronous and asynchronous communication. It allows one to one communication and many to one communication simultaneously. It allows students to perform individual work, pair work, group work with or without the monitoring of the teacher. Modern language laboratories encourage students to undergo self-paced learning. It should also offer individualised learning to the students. The language laboratory should have enough facilities to allow virtual simulation situations. It should have audio-visual play back as well as recording capabilities. Such a language laboratory will go a long way in providing effective teaching of language courses.

A language laboratory can be used to enhance all the four language skills. Both intensive and extensive reading skills can be developed and improved using software applications that cater to the needs of the students at various levels. There are software applications that allow students to develop their reading skills independently, and there are also software applications which allows the teacher to use it as a teaching tool.

The use of language laboratories to help students improve their reading skills can definitely be effective. It can bring to the table some of the features that are not available in the conventional method of teaching reading skills. For instance, the assessment of the students' effective reading speed, as well as the students' ability to answer all questions can be automated using the language laboratory software applications. This reduces the workload of the teacher, allowing the teacher to focus more on helping students concentrate on the minute points regarding developing their reading skills.

The use of language laboratories in helping students improve their reading skills will definitely allow the students read text that is present online. Thereby, it exposes the students to the presence of text information online as digital format. This will also allow the students to get used to the digital screen, which definitely poses the challenge when it comes to reading. Such exposure will allow students to develop their reading skills in line with the demand of the present day scenario.

Language laboratories can also be effectively used in helping students improve their writing skills. There are a lot of software applications that of step-by-step instruction to students in helping them to improve their writing. Such software applications can also be self-paced and individualised learning experience. The students can focus on various types of writing exercises. The teacher will be able to monitor the students' progress in real time. As the software application is capable of analysing the students writing skills to some extent, it reduces the burden of the teacher, and allows the teacher to focus on students who are slow learners. "Teachers are more beneficial by lab in terms

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of writing skill. It is a tedious and time consuming task. Computer checks every small error perfectly and give correction instantly. It is also possible to mark any learners repeated mistakes and can give remedial teaching" (Shukla 83)

Furthermore, the internet access that the language laboratory provides to students can greatly allow the students to have a variety of exercises online. Use of language laboratories in teaching writing skills also exposes the students to using electronic communication means such as emails and online writing. This is an added advantage which will not be provided to students who undergo English courses without a language laboratory. "Through the interaction with multimedia, the students become increasingly familiar with academic vocabulary and language structure." (Paksiraj)

Language laboratories are very effective in helping students improve their listening skills. Language laboratories provide the play back facility of both audio and audio-visual materials which allow the students to have real-time experience when it comes to listening to samples of English use. Without language laboratories, the teacher is the only source of the language use. The students are restricted to listen to the accent of the teacher. By the introduction of language laboratories, students now can listen to a variety of accents with which English is used. Students will not only able to listen to the use of English, but also test their listening comprehension. Software applications are available to offer exercises to the students in improving their listening comprehension. "Learner listen to a word learner tries to match it with the correct picture. The software also provides audio description for any picture and learner follows the instruction like to underline any object or to write names under certain characters. These activities exposes learner to expended listening" (Shukla 73). The software applications also provide comprehensive testing systems to test the students listening skills. Without language laboratories, teaching listening would never have become so effective. Now students are able to develop their listening skills across various actions such as American accent British accent etc.

Language laboratories can also be used in helping students improve their speaking skills. Modern language laboratories that belong to level five have the capability of recording and playing back both audio and video. This allows the teacher to help students improve their speaking skills by recording their performances. Students are asked to speak in a virtual environment, and their speech is recorded. Both an audio video and video can be recorded which in turn allows the teacher to comment on the students performance, as well as the student to have self-evaluation. For example, if a sentence 'Her husband is a shopkeeper.' is pronounced as 'Her husband is a soapkeeper.' It will convey a different meaning. Similar examples are

'Sheep' /ʃɪːp/ 'Sip' /sɪp/ 'Ship' /ʃɪp/
'Pen' /pɛn/ 'Pan' /pæn/ 'Pain' /peɪn/
'Live' /lɪv/ 'To Live' /laɪv/ 'Leave' /lɪːv/
'She' /ʃɪː/ 'Sea' /sɪː/ 'See' /sɪː/

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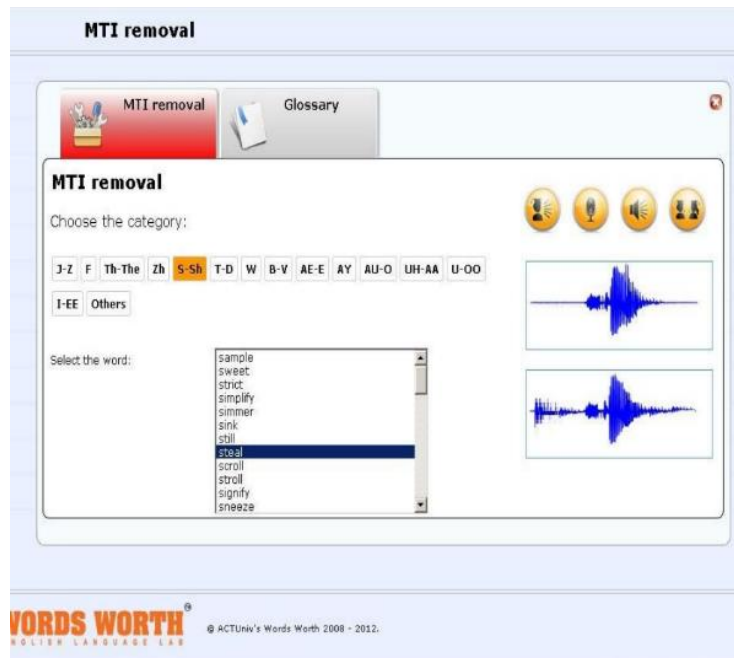
Image 1 – Sonic Visualizer Graph

Language laboratories can offer software applications that utilise the feature of voice recognition which in turn allows students to test the accuracy when it comes to their accent. Students can speak over a microphone and using a voice recognising software, their speech can be converted to text, which in turn can show them the degree of accuracy to which they are able to utter English words. This goes a long way in helping students acquire in a neutral accent which becomes a very important aspect in international communication.

Besides developing the four skills, language laboratory becomes an excellent resource for developing students' team spirit, individual competence, as well as pair work. The establishment of language laboratory offers numerous possibilities to introduce innovation in teaching English as a second language. Some of the latest software applications focus on offering language instruction in both English as well as the first language of the student this becomes very effective in a multi lingual country like India. Language laboratories are very effective in offering bilingual education. This not only removes the stress that is present in the student who is expected to speak in English all the time, but also makes the process of learning easy as the instructions are bilingual in nature.

Salaberry (2001) argues that "videos expose students to authentic materials and voices, dialects and registers other than the teacher's and provide cultural context". In the same form, Platforms provide teachers the possibility to add more practice resources, different to those presented in syllabuses such: links with information about a specific grammatical structure, or extra exercises to have more practice, online available test for students to measure their own knowledge, online dictionaries and any other possibilities that teachers consider important to improve students' proficiency.

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Language laboratories have become inevitable in delivering effective English language courses. Therefore, there is a need for establishing language laboratories in all institutions. There should also be adequate training to English teachers to utilise the language laboratories and it's features optimally. English language courses should also be designed keeping in mind the availability of the language laboratory. There should always be provisions made in the lessons and exercises provided as part of the English textbook that would utilise the language laboratory and all its facilities that it can offer. If language laboratory can successfully compliment the delivery of an English course, it is definite that such a course would be effective in allowing students improve their communication skills.

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Sisyphus's Quest of Nirvana
A critical note on

"SISYPHUS AS A TRAGIC HERO AND THE KARMIC PHILOSOPHY: A RE-INTERPRETATION OF THE EXISTENTIAL PROTOTYPE", by Dr Jernail S. Anand and Prof. Manminder Singh Anand

by
Dr. Aprilia Zank, Professor at Munich Univ. Germany

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Albert Camus's essay "The Myth of Sisyphus" and its impact on the development of the philosophy of absurdism has been dealt with extensively – so much so that at a certain point the question arises whether anything new can be said about it at all. The article by Dr Jernail S. Anand and Prof. Manminder Singh Anand confirms that novelty of perspective is always possible.

In their approach, the authors focus on a little dealt with issue: the parallelism between Camus's philosophical attitude as illustrated by his myth of Sisyphus, and the Karmic philosophy. In their view, Sisyphus's perpetual action of pushing up the boulder which regularly rolls back again resonates with the philosophy of Karma propounded by Lord Krishna, in which man is doomed to life after life and suffering after suffering in the cycle of life and death. But whereas Sisyphus is aware of his condition and his revolt turns to acceptance as the only possible 'strategy' to bear with the absurdity of his existence, the Karma believer is, according to the authors, "unaware, unawakened, a fused bulb which cannot house the electric current, and light up." Paradoxically, Sisyphus seems to get closer to Nirvana (remember Camus's statement "One must imagine Sisyphus happy"), than the Karma believer.

In Jernail S. Anand and Manminder Singh Anand's view, the fate of both Sisyphus and those Indians who believe in the Karmic principles is the direct result of punishment inflicted by God or gods in general, but whereas the Greek mythology accounts for the circumstances of Sisyphus's punishment, the reasons for the penalty in the Karmic philosophy is, according to the authors, still in need of philosophical enquiry. Their perception of the 'tragic hero' condition deviates at this point from the traditional interpretation in that they see the reasons for suffering solely in man himself: he, and not fate, is responsible for his actions and as such for his pains:

> "Thus, it can be safely argued that the trap Sisyphus is in, makes him a tragic hero, because, much less than being a sentence, it is a self-inflicted punishment. If it is suffering, it is never unmerited."

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To my mind, this view, while fully complying with the original Greek myth, tends to contradict Camus's conception of the absurd since it postulates a reasonable, logical cause-effect relationship, whereas the absurdity of Sisyphus's existence and action lies precisely in its meaninglessness.

In Jernail S. Anand and Manminder Singh Anand's approach, the parameter of time plays a main part. The past appears to them of utmost significance. It is the only certainty in the life of man who struggles with the volatile present and the even more indeterminate future:

> "Certainty belongs only to something that has stopped evolving, that has been, and is now placed on a table, beyond any further modification. Or in other words, it can be   called past."

This is without doubt an original point of view which nevertheless requires further argumentation. Since I am not proficient enough in the Karmic philosophy, I will consider only the more or less traditional European perspective on this issue. The received interpretation of Camus's comprehension of time is rather that of a time continuum than of a strict division in past, present and future. There is certainly no final consensus or definition as to what the 'absurd' time really is, but, as Laurent Bove mentions in one of his articles, Camus, as well as Sartre, looks upon the 'absurd man' as one who perceives time as a sequence of moments making up "un présent qui est le présent même de la *présence*"* (a present that is the very present of the *presence*").

It goes without saying that all these ideas can be enlarged upon or met with counter-arguments, but it is the special merit of Dr. Jernail S. Anand and Prof. Manminder Singh Anand to have launched this intercultural approach and posed truly challenging questions to scholars, writers and more.

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*Laurent Bove, "Le «temps» de l'*insistantialisme*"
       L'énergie et l'histoire
(dans Revue internationale de philosophie 2011/4 no. 258, pp. 9 - 32)

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The Western Impact of Poetry Criticism on Tamil Literary Scene: Ka. Naa. Subramaniam's Reception of Western Literature as Represented by Arnold, Eliot and F.R. Leavis

Dr. S. Chelliah, M.A., Ph.D., D.Litt.

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Abstract

This paper focuses on the impact created by western poetry criticisms on Tamil criticism of poetry with reference to Ka. Naa. Subramaniam. Starting from M.H. Abrams' views of criticism, this paper moves the various critics such as Arnold, F.R. Leavis and T.S. Eliot. This paper takes the criticism of various periods into consideration. After discussing western poetic criticism, the Tamil poetic criticism was discussed briefly starting from Tolkappiar. Coming across various critics who spoke both good and ill about poetry, this paper gets into Ka. Naa. Subramaniam's views and this paper helps the readers to understand the impact created by poetry criticism of the West on Tamil poetry criticism.

Keywords: Ka. Naa. Subramaniam, Poetry criticism, impressionism, traditional approach, western theories and Tamil criticism.

The growth of literature has been perennially stimulated by ideas borrowed by writers consciously or unconsciously, whether the source of ideas is foreign or native. Many details have been generated about western criticism, Tamil criticism, Poetic criticism and novel criticism. Before going for analysis about either poetic criticism or novel criticism, one has to know what criticism is and how the criticism gets practised in western countries as well as Tamil criticism. As M.H. Abrams puts it, "criticism is the branch of study concerned with defining, classifying, expounding and evaluating works of literature" (P 36). It was the common explanation given by Abrahams. But when one looks into the Stalwart's definitions regarding criticism which cherish the explanation of their own notion will be said to be 'apt and meaningful'. For example, Arnold writes:

"I am bound by my own definition of criticism:
a disinterested endeavour to learn and propagate
the best that is known and thought in the world"
(The English Critical Tradition 42)

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F.R. Leavis in his preface to *The Common Pursuit* writes, "the Common pursuit of true judgement that is how the critic should see his business…" (P 5)

In Europe, the art of criticism began in ancient Greece in 4th century B.C. receiving considerable attention, thereby creating an intellectual awakening in Athens. All such learned men as Aeschylus, Sophocles, Euripides, Socrates and Aristophanes wrote many literary works applying critical theories in some way or the other. The first one namely *The Frogs* by Aristophanes had a co-relation with the relative merits of Aeschylus and Euripides. This critical canon started as a healthy step in the earlier periods. In the words of Aristophanes, the creative art and the critical art are one and the same thing and later it got divided into two. The 14th century was found to be an age of critical inquiry and critical analysis. Though western criticism emerged from such a background, the first English critic who used criticism is Sir Philip Sidney who is said to have followed the model of Aristotle. When poetry was called 'imitation' and poet 'an imitator', Sidney took upon the noble task of defending poetry by writing *Apology for Poetry* in which his poetic concept is stressed upon as an activity 'to teach and delight'. Then, the history of English literary criticism had Ben Jonson who is better known as a poet and a dramatist than a critic. But as a critic, his *Discoveries* is a valuable book in which he writes about Spenser, Marlowe, Bacon and Shakespeare who interested him mostly in his literary insights. Then John Dryden's *An Essay of Dramatic Poetry* came up as the lonely but important work in which he upholds Aristotle's theory of poetry as a process of imitation. His slogan about the object of poetry was delight instead of teaching Dr. Johnson considered Dryden as the 'father of English criticism', for from him alone, English criticism took a clear root. 'When Pope's critical opinion started spreading through his *Essay on Criticism*, Dr. Johnson's critical outlook got explicated from his writings like *Preface to the plays of Shakespeare* and *Live of the Poets*.

Then in the Romantic Age, literary criticism did significantly change its course and methods in that it could be called 'Romantic criticism' for which Wordsworth and Coleridge laid the foundation through publication of *Preface to the Lyrical Ballads* and *Biographia Literaria* respectively - the two important works that bear the critical theories of the romanticists. The chief tenets of this romantic criticism are ignoring rules, being impressionable and individualistic in approach with an emphasis on emotion and imagination. With the emerging of Victorian compromise, the fight between the neo-classical school and romantic school came to an end and Arnold and emerged as the key figure by writing critical treatises like *Preface to the Poems of 1853* and *The Study of Poetry* – the first one is on the art of poetry; the second on the art of criticism. The 20th century saw the birth of New criticism where T.S. Eliot, I. A. Richards and F.R. Leavis made their critical theories so influential and reasonable with an emphasis on textual analysis structuralism post-structuralism, and many such approaches as psychological, mythical and the like. In this evolution of literary criticism down from the Ages, poetic criticism started approximately in between 427 BC to 348 BC with Plato and in English critical

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tradition, the poetic criticism started right from Sir Philip Sidney and Arnold set right the poetic criticism as a separate discipline.

In Tamil literature too, in the early phase, Tolkappiar who wrote *Tolkapiyam*, as the originator of Tamil literary criticism, in which he framed his literary principles as 'thematic conception' and 'poetic convention' in clear terms, as mutually related. In *Porulathikaram* Tolkappiyar does beautifully explains themes of 'akam' and 'puram' relating to romantic poetry and heroic poetry respectively. Parimelazhakar, the greatest writer on *Tirukkural*, Nacinarkkiniyar, the commentator on *Kalithohai*, C.V. Damodaran Pillai and U.V. Swaminatha Aiyar, V. Kanakasabha Pillai, Maraimala Adikal and the yeoman service in passing valuable commentaries on innumerable Tamil classics by giving a new direction to contemporary criticism, that too, by applying the western principles, to evaluate a work of art one critic by name M. Ramalingam rightly observes:

“Modern Tamil literary criticism began in the first decade
of the 20th century. In that formative stage, Tamil scholars
had drawn their inspiration from the study of western literature” (P 1127)

T. Selvakesavaraya Mudaliar and V.V.S. Aiyar are considered to be the pioneers of the modern Tamil literary criticism. The former wrote about 'poetry' and 'prose' in his *Tamil Viyasankal* (Tamil essays) while the latter brought out the significant features of the epic in his critical study of *Kamba Ramayanam* making the claim that Kambar was superior to Homer, Virgil and Milton in some respects. Following them in critical thinking and poetic critical convention, T.P. Meenakshisundaram emerged as a critic with a profound scholarship through publication of *Kanalvari* and *Kudimakkal kappiam* which are considered to be the two important books for revealing his critical principles. Then came Ka. Naa. Subramaniam who established himself in the history of Tamil literary criticism as an impressionist through publication of his *Mutal Aintu Tamil Navalkal* (First five Tamil Novels). He was responsible for the incoming of English critical theories and methods to India, especially Tamil literary field, and he made the foreign novels available in the Tamil language by translating many novels from various languages. He wrote thus:

“Though the impact of western literary criticism upon
Malayalam, Marathi, Kannada, Bengali is far more than
that upon Tamil, Tamil too had its impact from it to a
considerable extent” (Kalai Nutpangal 79).

Truly speaking, poetic criticism started in the west when Plato, the most celebrated disciple of Socrates, started attacking poetry. He made satirical remarks against poets and poetry by condemning the poetic inspiration, for he was of the opinion that poetic inspiration will not represent truths based on

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reason. His contempt for poets and poetry less concerned with morality and truth gets reflected in his *Republic*. This condemnation of poetry evoked the attention of the succeeding generations. Plato's distinguished disciple Aristotle (who was also known as the tutor of Alexander the Great) called the poets 'imitators' and never insisted that poetry should be instructive. Here from this background, English poetic criticism emerged. As B. Prasad puts it, "It was only after the Renaissance when the Greek and Latin treaties on criticism became available to English scholars, that they began to apply their minds to this department of literature" (P.72). This tendency of criticism naturally blossomed with the attack and the defense of poetry then it changed its attitude to the qualification of a poet, then to the function of poetry. Then Johnson appeared on the scene in the 18th century, who paid his attention to the various kinds of poetry, versification and poetic diction thereby exercising a greater influence on his Age by paving way to poetic criticism, that too, with an emphasis on the historical approach. Then poetic criticism blossomed in the hands of Wordsworth and Coleridge, the poet critics of the age of Revolution especially in the romantic triumph in literature. Wordsworth opposed the practice of judging a work of art by the application of tests based on ancient models and Coleridge based his literary criticism on philosophical principles.

After the conflicts between neo-classical school and the Romantic School, the poetic criticism took its new turn in the hands of Matthew Arnold, the poet-turned critic. "His criticism in them all may be said to fall into two broad divisions: that on the art of poetry and that on the art of criticism" (Prasad 202). He is more a propagandist than a critic. Following the footsteps of Arnold, Eliot, the American settled in England made a remarkable attempt in the field of criticism, especially poetic criticism. F.R. Leavis, the teacher and the critic, dictated his terms in the field of poetic criticism to certain extent. He was influenced by Arnold, Eliot and I.A. Richards, John Paul Pritchard observes Eliot's influence as:

"His analysis of poems in terms of language, imagery
and metaphor, has however been taken over by the New
critics and has become basic to their practice" (Criticism in
America 236).

Arnold's poetic criticism can be considered as the one that formulates the definite theme in the field of English literary criticism and his poetic criticism propagates many theories. This is due to the age in which he lived. Arnold lived in an age of materialism when spirituality was its lowest ebb. The advancement of science caused the religious set back in the minds of the people. Arnold found nothing but poetry that could fill in the void, that was created by the industrial advancement. Since materialism crept into religion, he had no hesitation in substituting poetry in the place of religion. In his *The Study of Poetry*, Arnold wrote rather rightly thus:

"More and more mankind will discover that we have to turn

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to poetry to interpret life for us to console us, to sustain us without poetry, our science will appear incomplete and most of what passes with us, for religion and philosophy will be replaced by poetry" (P 63)

It was poetry that was all in all to Arnold and he insisted on the superiority of poetry by looking for poetry even in religion and said: "The strongest part of our religion today is its unconscious poetry" (63). This act of substituting poetry in the place of religion led to adverse criticism by other poets and critics like T.S. Eliot and A.H. Warren. They were critical of Arnold for misleading the reading public with his inadequate idea of religion and his confusion between religion and art, but in Tamil literary criticism, Ka. Naa. Subramaniam did not confuse art with anything. Though he closely followed and exercised the Western thoughts and methods in the Tamil; literary field, he never allowed this sort of confusion between poetry and other areas like religion and philosophy. He viewed literature as literature and never substituted it for anything Ka. Naa. Subramaniam said:

"Poets do not degrade the modern writings by giving much
importance to classical writings. They used to stand in the
modern ground while appreciating for classical writing"
(Kalai Nutpangal 18).

Eliot too had said about the relationship of past and present in the poetic world. Roger Sharrock in his "Eliot's Tone" reflected Eliot's view that "the poet too must master the past and make it present" (P 170). Therefore, one can understand that Ka. Naa. Subramaniam's idea of the relationship between the past and present may be because of the influence of western theories. Arnold in his preface to 1853 poems remarked that a great poetry should be able to delight us without the confinement of particular period and time. To quote his works, "A great human action of a thousand years ago is more interesting to it than a smaller human action of todays" (P4). This idea is reflected by Ka. Naa. Subramaniam in his "Ilakkia Visaram" in *Ilakkiyathukku Oru Iyakkam* as,

"The great poet is the one who write poetry which can be
used at any time. That is, the poetry written by great poets
can be made to suit all occasions. But that does not mean
that he had written it for that purpose only" (P 8).

Ka. Naa. Subramanian is well aware that great poetry should entertain all the people at all time irrespective of Age discrimination by his vast readings and by his experience through western impact. As regards literature, either poetry or prose form, Ka. Naa. Subramaniam opines that literature in any form is created to present meaning to life and poetry especially creates so many fresh meanings in the minds of the readers. This multiplicity of meaning is considered an important object of literature.

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Further when he writes about the objectives of **Puthukavithai** (New verse), he does obviously consider 'Puthukavithai' as the echo of modern life for exposing the current complexities of life as 'complexities'. Arnold in his **Study of Poetry** deals with the discrimination of good and bad poetry. He writes:

> "For in poetry the distinction between excellent and inferior,
> sound and unsound or only half-sound, true and untrue or
> only half true, is of paramount importance" (P.64).

Arnold's method of criticism is necessarily dogmatic for he believed in systems and theories and he wanted only the best and highest things from poetry. He was able to discern the quality of poetry with his theory of disinterestedness by revealing the original colour of the work of art. Ka. Naa. Subramanian has also reflected the very same idea in **Etherkaka Ezhuthukiren** (why I write); where he writes:

> "The aim of the art is to see disinterestedly the work of art
> and to make others see it in the same way by repeating it to
> them. And that is the aim of the literary writers. For this
> reason alone I write" (P 34).

A sense of creativeness is there in his criticism. He criticizes a work of art in order to help the reader and not to kill the writer. So he is better called an appreciator. More or less Ka. Naa. Subramaniam's place in the field of poetry criticism is the same as of Matthew Arnold. According to Arnold, the critic should find out the poetic quality in poetry as in the touch stone passages. This is checked only in the mind and not on papers. Ka. Naa. Subramaniam simply took this method and introduced it to Tamil literary critical field. In the introductory passages of **Kalai Nutpangal**, he wrote about this scaling system by saying thus:

> "A critic equips himself with this literary scale by
> reading the important world literature repeatedly" (P ix)

The next important influence came from T.S. Eliot for Ka. Naa. Subramaniam. Eliot, the poet, the critic, the dramatist belonged to the tradition of Dryden, Johnson, Coleridge and Matthew Arnold and he was highly an influential writer almost in all the forms of his writings, especially in his critical theories. Eliot's critical exposition was commented upon by Mario Praz thus:

> "… literary criticism is the field in which his personality
> has found its full expression" (262)

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Eliot's idea of 'Tradition and Individual Talent' influenced almost all the successive writers and critics in the west and also Ka. Naa. Subramaniam here in Tamil poetic criticism. In his essay "Tradition and Individual Talent", Eliot means 'Tradition' as all those habitual actions, habits and customs, from the most significant rites to a conventional way of greeting a stranger which represents the blood worship of the same people living in the same place. This idea of 'tradition' is all the same with regard to any tradition. Whenever a poet or any creative writer tries to write a creative piece of work, he consciously or unconsciously represents partially the past. So Eliot observes:

> "No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone, you must set him, for contrast and comparison, among the dead, I mean this as a principle of aesthetic, not merely historical criticism" (P 169).

As Eliot writes, "Tradition is a matter of much wider significance. It cannot be inherited, and if you want it, you must obtain it by great labour". According to Eliot, Great labour gives the sense that one has to understand the tradition by reading a lot. So this great labour needs a separate capacity, that is individual talent. This individual talent differs from man to man, the more he works hard the greater is his knowledge about tradition. All these theories about tradition and individual talent were reflected by Ka. Naa. Subramaniam in Tamil with some alterations and additions. He devoted a topic "Ilakkiya Marabum Thanimanitha Methaiyum" (Literary Tradition and Individual Talent) in his book *Kalai Nutpangal*. Ka. Naa. Subramanian argues that tradition changes from time to time and gives way to another tradition. He comparison this tradition to a living organism which grows by intaking many new matters. According to him, the reason for the still living nature of literature is the intention that one can write new things without any damage to the tradition. Moreover, the crossing of tradition, too, becomes a part in the tradition in due course. Ka. Naa. Subramaniam clearly has projected his idea of criticism in *Ilakkiyathukku Oru Iyakkam* that the ultimate aim of criticism is to look into the technicality and the continuity of tradition. Again in the same book, Ka. Naa. Subramaniam says about the use of Criticism:

> "The criticism should be useful for us to know the present
> achievements and or traditional achievements" (P 132).

He gives a word of caution to the effect that tradition should not be let down, at the same time tradition should also be overtaken by its limit and he also asserts that the critic must expose the relationship between the two similar works of art in two different word languages. Though Eliot was the base or the starting point for the New criticism to emerge, he condemned the emphasis on the study of text alone, and its word by word analysis and interpretations. Apart from his affinity with this new school, Eliot was critical of being too textual. Like Eliot, Ka. Naa. Subramaniam too, instead of

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condemning the new criticism – like approach in Tamil, insisted on criticism with psychological impacts, affectations, social factors and the like. In an interview in 1984, he said rather rightly thus:

"Since I've belief in latest explanations, psychological affectations, social factors, belief, and circumstances related to creativity should be taken into consideration when a work of art is criticized. With this background only, one can criticize reasonably" (Ilakkiyathadam, 97-98).

Thus, it can be said that Ka. Naa. Subramaniam becomes the representative of western literature in Tamilnadu. It is he who brought out the great and influential theories of Eliot to bear on Tamil literature, thereby attempting to keep Tamil literature prominent in the world literary scene.

Like Eliot's influence the influence of F.R. Leavis was found to be great on Ka. Naa. Subramaniam. While analyzing the influence of Leavis on him, the literary critical impacts, one can find more contrastive points then comparable points. But at the same time, one also cannot deny the impacts which Ka. Naa. Subramaniam got by his readings of F.R. Leavis. Basically F.R. Leavis was a professor at Cambridge and so he was called a professor-critic. But Ka. Naa. Subramaniam was not a professor, he was a full-time literary writer. Besides this social status, Leavis and Ka. Naa. Subramaniam occupied a distinctive place at the same time, a similar place in the minds of Tamil literary readers and writers. This statement is thoroughly valid:

"If Ka. Naa. Subramaniam was to be given a western example, as he did very often, one has to point out the Cambridge professor Dr. F.R. Leavis" (Kanaiyazhi 14).

This comparison was done by N. S. Jaganathan not because they belonged to the contemporary period but because they had many comparable elements in their literary theories. Both the writers are of the opinion that apart from science, history, economics, philosophy, literature is the important, because it helps the reader to understand life as it is and to enjoy life with moral guidance. But the degree in which they give importance to social aspects of life in literature varies. Ka. Naa. Subramaniam is just next to F.R. Leavis' social outlook on literature. His criticism explicitly reveals his notion of focusing around the value of life.

Both Leavis and Ka. Naa. Subramaniam insisted that the language used by the poets should be ordinary, that is the language of the day. Falling in line with the critical thinking of Leavis, Ka. Naa. Subramaniam echoed the point of using common language in the sense, ordinary language belongs to the day-to-day language. Ka. Naa. Subramaniam states:

"One can write poetry with day-to-day language in an independent form." (Kalai Nutpangal 109)

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Commenting about Wordsworth's poetry, Leavis says that Wordsworth uses the language of everyday use, even rustic and his poetry never needs further explanations. Also, Wordsworth is appreciated by Leavis for his critical bent of mind. Ka. Naa. Subramaniam, on the other hand, writes about Bharathiyar's poetry. He finds a clarity, simplicity and above all a movement in Bharathiyar's poetry. Again Ka. Naa. Subramaniam in his very early critical attempt placed Kamban, Shakespeare, and Karaikalammaiyar in a single group. Both Ka. Naa. Subramaniam and F.R. Leavis insisted that anything written as literature should have a vital relation to speech, to the living language of the time and should have the social concern for the human life.

To conclude, it may be said that Ka. Naa. Subramaniam gives more importance to the growth of Tamil literary field both in the creative and critical activities then the moralistic approach to teach. He too, like Arnold and Eliot, recommends 'Touchstone' like method and the sense of tradition. Thus, Ka. Naa. Subramaniam's reception of Western literature represented poetry criticism by Arnold, Eliot and F.R. Leavis is found worth mentioning and noticing so as to enable the readers to understand the impacts of exercised by the western writers.

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Feminism and Social Disparity in the Poems of Maya Angelou and Meena Kandasamy - A Study

Shaziya Fathima, M.A. Engish

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Abstract

The research paper aims at drawing the similarities and differences between the works on Maya Angelou and Meena Kandasamy, with the themes of feminism and social disparity at the core interest. Gender discrimination is highly influenced by disparity in the society based on colour, caste, and race. Angelou is a Black American and Kandasamy is a Dalit Indian - two lines that run parallel to each other. Their poems exhibit and portray the issue in an intellectual manner, bringing forth the pain of underprivileged women in the society.

"My poetry is naked, my poetry is in tears, my poetry screams in anger, my poetry writhes in pain. My poetry smells of blood, my poetry salutes my sacrifice. My poetry speaks like my people, my poetry speaks for my people"
- Meena Kandasamy (2016)

The writers of today have shown and are showing us the variety of ways in which feminist thought, writing and action can manifest itself. Feminism has manifested itself in class, education and opportunities as discussed on *BBC Radio and Woman's Hour* (1999). Feminism has evolved over the time and has become an organised feminist movement as an extension of the history of Women's struggle against oppression. The period 1550-1700 saw minor change in the status of women - from the educational to the political and economic. Slowly women gained rights to education, formal rights in the local and national government, and economic independence holding rights to own property. The passing of ages brought about new aspects of Feminism and the realization that the struggle could not be defined as similar amongst women, and various factors played a heavy role in their fight against fabricated rules of the society. (Wright, 3)

In 1963, the American Feminist Betty Friedan published a book entitled *The Feminine Mystique* in which she argued that women were trapped in a system which defined proper femity as little more than domestic fulfillment. Coerced by seductive media images, many women absorb themselves in home, being trapped in what Friedan drastically termed "a comfortable concentration camp". Naomi Wolf has argued in *The Beauty Myth* (1990), "The more legal and material hindrances women have broken through, but the more strictly, heavily and cruelly images of female beauty have come to weigh upon us."

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For the Black, Asian and women of colour, the feminist issue is also a race issue. Feminists alert to the ethnocentricity which informs feminist work. Racism haunts sexism and their inter relations should not be ignored. Black feminists argue that race, class, and gender are interlocking systems of oppression and not additive systems. From this perspective there are continuities between the Asian and Black British and Black American writing and the writings of women of colour. Feminism involves a recognition of "multiple identities". A poetics of Asian and Black Feminism searches for racial meanings as historically constituted in the tradition, history, and culture of mothers, for example, in the spiritual energy of oral history, of songs, cooking and gardens. Asian and Black feminists intensively explore the emotion and material bonds between women and sharing a responsibility far beyond their immediate historical moment or national face. (Humm, 123)

Black women did not have the same dependence on men or submission to male authority like the white women had. Women were more like the heads of slave households though this labour intensive role was defined by responsibilities and not power. White female activists were more concerned with the right of a married woman to own property, whereas black women were concerned with the basic human rights; not to be literally owned as chattel. As white lobbied to change divorce laws, black women lobbied to change the laws that prohibited slaves from marrying. While white women sought definitions outside the roles of wife and mother, black women sought the freedom to live within traditional gender roles, to claim the luxury of loving their own men and mothering their own children : "To get to a place where you could love anything you chose," Toni Morrison wrote in *Beloved* (1987), "not to need permission for desire". (Ducille, 65)

Western feminism was insufficiently radical; it failed to consider the axes of colonialism, cultural imperialism and religious pluralism, internalized colonialism, and displayed racist or ethnocentric orientations that essentialized Asian women. This paper aims at bringing forth the similarities and differences by comparing the poems of two prominent poets - Maya Angelou, an American poet, and Meena Kandasamy, an Indian poet.

Analysis of the Poems of Maya Angelou
Gary Younge, Writer of *The Guardian* says about Angelou, "To know her life story is to simultaneously wonder what on earth you have been doing with your own life and feel glad that you didn't have to go through half the things she has."

It is believed that sexual politics under patriarchy is as pervasive in black women's lives as are the politics of class and race. It is difficult to separate race from class from sex oppression because they are most often experienced simultaneously. There is such a thing as racial-sexual oppression which is neither solely racial nor solely sexual. (Humm, 62)

In the poem *Still I Rise*, Angelou talks of the terror and pain that is a reflection of the times passed by and her attempt to rise against these odds and establish her individuality.
<div align="center">

Out of huts of history's shame

I rise
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From a past that's rooted in pain
I rise
I'm a black ocean, leaping and wide,
Welling and swelling I bear the tide.
Leaving behind nights of terror and fear
I rise
Bringing the gifts that my ancestors gave,
I am the dream and the hope of the slave
                    I rise   *(Still I Rise)*

Focusing upon one's own oppression is embodied in the concept of identity politics, it is believed that the most profound and potentially the most radical politics come directly out of one's own identity, as opposed to working to end someone else's oppression. Over the years, various versions of history have come to light, 'distorted' and at times presenting a totally different angle to events, incidents and problems. People are judged based on the history of their race, of their kind and how they faced things. But no one can define and elucidate one's existence by the judgement derived from the opinionated view of others; biased and most likely untrue. Angelou speaks of this in her poem *Still I Rise* where she says,

You may write me down in history
With your bitter twisted lies
You may tread me in the very dirt
But still like dust. I'll rise.   *(Still I Rise)*

History might highlight women in various ways, but it is up to an individual to decide what will define them, in spite of the harsh treatment meted out to them. Rape was an institutionalized ingredient of the aggression, designed to intimidate and terrorize the women in order to put them in their place. If black women had achieved a sense of their own strength and a strong urge to resist, then violent sexual assaults would remind the women of their essential and unalterable femaleness. Under slavery black women were bred like chattel to increase the master's labor force. Rape, concubinage and forced impregnation were part of what made the institution thrive. (Davis, 131)

Angelou talks of forgetting the history of their race, the pain inflicted upon them and to embark on a journey of self-discovery rising to the challenges.

Out of the huts of history's shame
I rise
Up from the past that's rooted in pain
I rise
I'm a black ocean, leaping and wide
Welling and swelling I bear in the tide

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<div align="center">Leaving behind nights of terror and fear</div>

<div align="center">I rise   (Still I Rise)</div>

In the poem *I know why the caged bird sings*, Angelou reflects on the social disparity, and ideals of freedom and justice. She highlights the issues of racism, sexism, insecurity, poverty, and abuse. She feels that her words are not heard because of her skin colour, thereby putting forth the fact that she is free but restricted in some way, long after the age of slavery where she feels she is experiencing elements of slavery. It is absolutely necessary to voice out what one feels or what one is going through; only then will one's plea for help will be heard.

<div align="center">But a bird that stalks down his narrow cage</div>
<div align="center">Can seldom see through his bars of rage</div>
<div align="center">His wings are clipped and his feet are tied</div>
<div align="center">So he opens his mouth to sing   (Caged Bird)</div>

Here the poet brings out the stark comparison between a caged bird and the black woman. Though they are bound and cannot escape from the confines of racial discrimination, their freedom forcibly taken away, they would sing of their joy,hopes and dreams inspiring others to not give up and look forward to freedom without restraints.

Feminist thinkers who argue that the act of theorizing the body is especially pertinent to women, as the gender is conventionally aligned with the body. The work of Julia Kristeva, for example, is crucially concerned with analyzing the materialistic aspect of the female body; its drives, pulsations, and emanation, which she argues are regarded with revulsion within a culture which wishes to divorce the pure subject of Cartesian rationalism from its fleshy corporeality.

The poem *Phenomenal Woman* talks about one's self-perception about beauty. Beauty is not skin deep and needn't conform to the stereotypical images of women portrayed by popular culture but rather it is the confidence with which you carry yourself, your behaviour, and self-awareness that appeals to others which makes you beautiful.

<div align="center">It's in the fire in my eyes</div>
<div align="center">And the flash of my teeth</div>
<div align="center">The swing in my waist</div>
<div align="center">And the joy in my feet</div>
<div align="center">I'm a woman</div>
<div align="center">Phenomenally</div>
<div align="center">Phenomenal woman,</div>
<div align="center">That's me   (Phenomenal Woman)</div>

In the present world where people gnaw at each other like vultures to reach the peak of achievement, they forget that they cannot live alone in this world. In the poem *Alone,* the poet brings

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out the fact that we have to stand up for each other and that companionship is very important for every individual and that the materialistic attitude would not help one.

> *Storm clouds are gathering*
> *The wind is gonna blow*
> *The race of man is suffering*
> *And I can hear the moan*
> *Cause nobody,*
> *But nobody*
> *Can make it out here alone*   *(Alone)*

This poem is a little reminder for women, and in a feminist view women need to stand together and face their fears rather than succumb to the societal pressures and heap accusations on others, or make a place in the world by pushing our fellow women down.

Maya Angelou's poems also talk of the traditional 'binary opposites' of gender role, highlighting the inferiority of women and the dominance of men. In the poem *Men* she says

> *Men are always*
> *Going somewhere*
> *They knew I was there, Fifteen*
> *Years old and starving for them*   *(Men)*

Men enjoy going out and meeting different people while women stay at home desiring for that kind of freedom and an urge to exercise control like men. She talks of the sexual urges of a woman, natural and normal, but the passivity with which she tries to control her feelings. Even when she is satisfied, without having the space to express freely she is troubled by the lack of control, inferiority and powerlessness she feels in the arms of a man.

> *One day they hold you in the*
> *Palms of their hands, gentle, as if you*
> *Were the last raw egg in the world. Then*
> *They tighten up. Just a little. The*
> *First squeeze is nice. A quick hug*
> *Soft into your defenselessness. A little*
> *More. The hurt begins. Wrench out a*
> *Smile that slides around the fear*   *(Men)*

The analysis of a few poems shows the status of women in the society with special reference to the Black women who despite the progression in times and the proclamation of freedom are still forced to be subservient to the male - dominated society. The male dominated society leads to the development of inhibitions and inferiority in the minds of the women, breaking their self -

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confidence. Her poems are a glimpse into the minds of the woman, her push for the acceptance of self-discovery of self-identity.

Analysis of Poems of Meena Kandasamy

Meena Kandasamy voices out her feelings in a blatant manner and is often critiqued for not adhering to the standardised form of poetry. She defends herself by saying that the bluntness and sharpness, deviating from the normal aesthetics exhibits the intensity of her pain and struggle that she undergoes being a Dalit woman. Class and gender play important roles in her work, making it subjective in nature. It brings out the anguish and desires of an already oppressed woman further dominated by class issues.

Women's texts seem to elicit not reading resistance, but fantasies of recognition and sympathetic identification that threatened to turn a feminist reader back into a cooperative recipient of a text's meaning - the textual erotics of receiving another woman's words did not so much revive an older aesthetics, postulated on passive or submissive readers, as demand, instead, new aesthetic formulations that challenged readers. (Heng, 56)

Meena Kandasamy subverts and challenges the age old traditions entrenched in caste and gender hierarchy. She asserts her identity by de-romanticising the "divine" identity created by high class Hindus for themselves. Hindu scriptures are replete with a number of commands one of which is that the touch, shadow, and speech of a Dalit will pollute the upper caste people. The poem *Touch* exemplifies this trauma. The poet talks of subjugation of women by means of sexual abuse, and the fall of dignity of a woman, who is forced to endure this in shame with no help from the others. Touch is a scathing militant attack on the perpetuation of the social oppression of the Indian women. It discusses the issue of the sexual harassment of the women. Meena Kandasamy portrays women as rebels fighting against the injustice perpetuated against them and champions the cause of women equality.

The poet criticises the society for not treating woman as a woman. A woman's goodness is graded upon her degree of servitude to her father, husband, brothers, son and almost every other man in her family and society. She targets the society thus (Athwale, 97).

<div align="center">

Your society always makes
the spoon feeding-the-man
the pot-and-pan banging
the-sweeping-the-floor
the masochist slave
And other submissive women
As goddesses   *(Touch)*

</div>

Kandasamy brings out how women and men are stereotyped and how work is classified based on gender, where the man looks after the external affairs of the house and the woman stays at home, looking after the internal affairs.

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She vehemently condemns the practice of the Indian society where the bride is assessed on accounts of her beauty, physical fitness, submissiveness, moral character, and feminity. The poet enunciates her view in the following words:

> *But, when they come to see you*
> *for a possible bride,look at the flow*
> *the fading carpet and the unshapely toes*
> *of the visitors who will inspect the weight*
> *of your gold, the paleness of your complexion*
> *the length of your hair and ask questions about*
> *the degrees you hold and the transparency of your past   (Touch)*

Through these lines, Kandasamy brings out the expectations of the society while choosing a bride or a daughter-in-law.

Endogamy acts as a social barrier which circumscribes the upliftment of the lower caste people. Exogamy, if practised among all people can help transcend the barriers of caste, creed, and race. If a woman   marries outside her caste and delivers children, she may act as a gateway to other castes She mocks this idea in her poem *Becoming a Brahmin* where she gives steps for the conversion of a Shudra to a Brahmin, putting a point across that these steps though applicable for a Shudra, cannot be applied to a Pariah as the Dalit women who dare to love the upper caste men are brutally assaulted and murdered as part of retribution for their immoral acts

> *Step 1 : Take a beautiful Shudra girl*
> *Step 2 : Make her marry a Brahmin*
> *Step 3 : Let her give birth to this female child*
> *Step 4 : Let this child marry a Brahmin*
> *Step 5 : Repeat steps 3-4 times*
> *Step 6 : Display the end product. Its a Brahmin   (Becoming a Brahmin)*

Meena Kandasamy believes in voicing out rather than staying silent and facing the consequences hoping that something would change. Rather than wait for a savior she feels that a woman should stand up for herself and defend herself. The feeling of being restricted burns a fire within her which demands to be heard and felt. She espouses this idea in her poem *Aggression*:

> *Sometimes,*
> *The outward signals*
> *of inward struggles take colossal forms*
> *And the revolution happens because our dreams explode*
> *Most of the time :*
> *Aggression is the best kind of trouble shooting (Aggression)*

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Meena Kandasamy redefines the identity in the light of feminist theories. *Apologies for Living On* is one of her poems which reflects the helplessness of women who want to be free like birds but remain prevaricated to restrictions.   In her lines:

I was a helpless girl
Against a brutal world of
Bottom patting and breast pinching
I was craving for security
The kind had only known a while
Aimlessly- a float and speculating a womb. (*Apologies for Living On*)

Meena Kandasamy's poem *Ms. Militancy* is based on Kannaki the heroine of the Tamil classic *Silappatikaram*. This is a call for women to be courageous and revolutionary. Though affected by her husband's betrayal, she readily accepts him when he returns and supports him by giving an anklet to start a fresh life. This part of Kannaki shows her loyalty and devotion by the standards of Tamil culture which in turn advocates patriarchal dominance. But her fury displayed at the death of her husband shows her not as a passive and subservient woman but a bold and assertive revolutionist. She comes out of her cocoon as when her situation demands it. Such a militant woman is the woman Meena Kandasamy dreams of. Such is her faith in herself and in women (Sudha, 2017)

Conclusion

Meena Kandasamy's voice is like the voice of her African-American counterparts. It is powerful enough to break the boundaries and shatter the walls of the norms that have been long followed intentionally and unintentionally. Their poems hold a ring of pain and suffering, making the readers empathise with women. Their poems are hard core relatable to women suffering from external elements thereby resulting in internally conflicted emotions. The poets, though hailing from two polar opposites - the east and the west, display the plight of women due to gender discrimination which is further exemplified due to their position in the society based on their birth and caste.

Maya Angelou and Meena Kandasamy both believe in speaking out and voicing their misery. Instead of hiding them they try to take a definite action trying to quell the atrocities women face. Their personal background - Maya Angelou, a black woman feminist and Meena Kandasamy, a Dalit woman feminist is reflected in their works. The disparity of their sect in comparison to other sects is brought out, and the ideals of freedom and justice are sung in favour of the oppressed women. Maya Angelou represents women as people who have crossed the path of struggles and obstacles and finally taken a hold over their life, reveling in their self-found identity with pride. Meena Kandasamy brings out the bold side of women, telling that a woman can stand up for herself when it deems necessary, and encourages women to take a stand for themselves. Though the ideas projected in their poems are similar, their poems vary on the basis of aesthetic appeal and value.

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A Thematic Study of Alice Walker's *The Color Purple*

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Abstract

The Color Purple is one of the most outstanding novels by an Afro- American author Alice Walker. She shot to fame with the publication of this novel in 1982. It is tale of victimization, sufferings, suppression and self-realization of fourteen years old black girl in Afro-American society. Having faced horrible trauma throughout her life the girl holds her later life and establishes her own identity. This paper is an attempt to unravel the different thematic issues of the novel which Alice Walker tries to bring out, be it a rigid patriarchy, racial discrimination, sisterhood or lesbianism. It unravels how self-determination can turn victorious and how one can overcome difficulties.

Keywords: Alice Walker, *The Color Purple,* Narrative, Victimization, Suppression, Lesbianism, Discrimination, Resistance

Many readers consider *The Color Purple* as one of the greatest novels by Walker which won prestigious Pulitzer Prize in 1983, awarded for best fictional work in America. Subsequently, it also grabbed American National Book Award in 1983. Later on it was adapted for movie by famous American director Steven Spielberg and acclaimed great success. Although many critics criticize this novel for portraying black men too harsh, yet it achieved great success and became one of the most outstanding novels in Afro-American literary history. It helped Alice Walker to enter in the group of great black authors like Toni Morrison, Maya Angelou and others. She earned worldwide appreciation and established herself as a significant novelist.

The novel portrays a story of fourteen years old black girl Celie, who has to spend her life under dire poverty, having no formal education at school or college. She is a victim of fate as well as man-made society, where women never get free space. One can say that it is a tale of victimization, suppression, submission and domination. Celie confronts with physical, emotional and psychological trauma throughout her life. Her life was made hell by her allusive step Pa Alphonso, who brutally rapes and impregnates her twice. She lost in the wilderness of isolation when her Pa sold out her children without her consent. Then he forcefully makes her to be married to Mr. Albert, who brutally beats and rapes her. Her life becomes hell.

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Subsequently, she faces more emotional pangs when her younger loving sister Nittie got separated from her. She was the only solace to Celie's miserable life. Although at the middle of the story one comes to know that Celie finds some good people around her, who support her to overcome her submissive nature. At the end she tries to live her life happily and becomes self-dependent with the help of some people like Sofia, Shug and others. Celie becomes a kind of business person who runs her own business of making pants. She reunites with her children and her sister Nittie. They begin to live together and happily at their own home which was left by her father for them at Georgia. Thus one comes to know that it is tale of horrible sexual abuse, emotional as well as physical sufferings of Celie and it portrays her redemption from all these sorts of atrocities.

An Epistolary Novel

The Color Purple is an epistolary novel i.e. written in letter forms, in which characters exchange their thoughts and expressions through letters. M. H. Abrams defines epistolary novel as a narrative completely woven in letters or "conveyed entirely by an exchange of letters" (Abrams 256). *The Color Purple* is written in a series of ninety letters which reveal struggling life of its protagonist Celie and other characters. They express their feelings and expressions through letters. All the letters are written by Celie and her sister Nittie, initially by Celie to God and later by Nittie to Celie and so on. In the very beginning Celie exposes her so called step Pa's sexual assaults. In a letters to God Celie exposes how her step Pa warns her "You better not never tell nobody but God. It'd kill your mammy" (Walker 3). He warns not to share her bitter experiences with anyone else, thus she decides to write to God and consoles herself. Later on she begins to write her sister Nittie, when she comes to know that her sister is alive and has regularly been sending letters to her from Africa. Thus, the whole novel is woven in the form of letters.

Slave Narrative

The Color Purple appears to be a reflection of slave narratives. It depicts true picture of African society where black people were forced to become a slave and not treated as human being. In this prolific novel Walker portrays struggling life of black people in very inclusive manners. The novel traces the rural life of Georgia, where black people are treated inhumanly. They are lynched by white people and force to become slave. One comes to know that Celie's father was also lynched by white people due his black appearance. Celie comes to know about deprived life of her father through Alphonso. He tells "Your daddy didn't know how to git along, he say. White-folks lynch him. Too sad a story to tell pitiful little growing girls, he say" (164).

He was tortured and miserably succumbs to death. Hence it depicts Celie's conflicts and her confrontation with the social reality of the world. Moreover, Walker wants to narrate the life of black womens' struggle for survival and selfhood in Afro-American society where they were treated as slaves.

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Gender and Racial Discrimination

The novel exposes the politics of man-made society, where women are always kept deprived of their rights to do anything and beaten up brutally as Celie tells Harpo that Mr. "beat me like he beat children" (23). Walker interrogates the politics of society where women are not treated equal as men. They are not allowed to have formal education at school. Celie reveals "The first time I got big Pa took me out of school. He never care that I love it. Nittie stood there at the gate holding tight to my hand. I was all dress for first day. You too dumb to keep going to school, Pa say" (11). Subsequently, one comes to know that Olinkan society does not believe in educating women. In a letter to Celie, Nettie tells how women are discriminated on the basis of gender and never get an opportunity to be educated like men. She tells that "The Olinka do not believe girls should be educated . . . A girl is nothing to herself; only to her husband can she become something (140). Women are considered weaker and less intelligent. The other aspect depicted by Walker is racial discrimination. Many characters in this novel face racial discrimination at various occasions. Walker tries to expose this trauma through Sofia, who is quite energetic girl but faces racial discrimination. She fights throughout her life to establish her own self-identity. She tells that woman needs to establish her own identity with ability to fight and resist against unwanted encroachment. She says "All my life I had to fight. I had to fight my daddy. I had to fight my brothers. I had to fight my cousins and my uncles. A girl child ain't safe in a family of men" (39). At one point she has to go prison for beating a white person. She is tortured in jail and compels to work like professional labourer.

Love of Females

Although *The Color Purple* is a tale of horrible victimization and sufferings yet it has a lot to do with true love i.e. the love of two sisters namely Celie and Nittie. They are major characters in this novel who suffers throughout their life but never lose hope to survive in any circumstances. Celie cares a lot about Nittie's education and imagines her as to be a teacher in future. She is always ready to sacrifice her life to save Nittie. She saves Nittie from brutal sexual assault by Mr. Albert. She does not want to make Nittie to be married with him and says "take me instead of Nittie" (9). Many other characters in the novel show true feelings of fraternity. Most famous example is Shug's selfless love towards Celie. Though she has been lover of Mr. Albert yet she is quite dedicated to help Celie to bring her out from that polluted web of patriarchy. She is Celie's first friend and as well as her lover too. She motivates her to live life happily and full of dignity. Celie also shows good spirit towards her. She cares a lot when Shug falls sick. To show her love and gratitude to Celie, Shug sings a famous song namely "Miss Celie's Song".

Another character is Sofia who teaches Celie to be self-depended in the sophisticated environment of patriarchy. The most important thing Celie learns from Sofia is to resist against unwanted assaults by other people. Even Mr. Albert's sister tries to help and console Celie at her

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home. She visits there and motivates her to take stand against her husband and others. She asks Celie that "You got to fight them, Celie, she say. I can't do it for you. You got to fight them for yourself" (22). Thus female characters show deep sympathy of sisterhood at many points.

Lesbianism

Celie was raped brutally by her allusive step Pa and later by her cruel husband against her will. She was never ready to have physical relation with them. In fact, she never feels sexual desire with Alphonso and Albert. She was never prepared mentally to have sexual intercourse with them. They fuck her like dog. In the very beginning Celie explains her miserable condition at home when her step Pa fucks her brutally against her will. She says "He never had a kind word to say to me. Just put his thing against my hip and sort of wiggle it around. Then he grab hold my titties. Then he push his thing inside my pussy. When that hurt, I cry. He start to choke me, saying You better shut up and git used to it" (3). Thus she was victim of unwanted sexual assault.

Later on it was Shug's love for her which makes her sexually attractive and active too. They usually sleep together which makes her to have sex with her. In a bed "Shug don't actually say making love. She say something nasty. She say fuck" (102). It is for the very first time that Celie "feels something real soft and wet" (103) and truly wishes to make love with Shug. They love each other and feels good to spend time together.

Resistance and Awareness

Moreover, *The Color Purple* is a tale of miserable sufferings and self-realization. It is a story of quest for self. Celie remains victim of patriarchy and fate throughout her life. She faces uncountable physical as well as emotional traumas and spends her time under male supremacy. Despite having all these sorts of pangs she proves herself and establishes her own identity. She fights with her fate as well as male domination. She takes stands against all these kinds of atrocities; she had to face in her life. She leaves Albert's home forever and runs her own business of making pants. She affords her own house to live in. She earns enough money to live happily at her own home and exclaims "I am so happy, I got love, I got work, I got money, friends and time and you alive and be home soon. With our children" (194). In the end, time and fate also favours Celie. She reunites with her loving sister Nittie who brings Celie's children back home. It gives her great feelings of contentment. Thus she finds her own ways of life.

Conclusion

To conclude one can find that *The Color Purple* is very heart touching novel which unravels the rigidness of society where women are always taken as secondary things. There would be no objection if one hails it as the most prolific feminist text because of its prolificacy of women characters. All the women characters show deep sympathy for each other and try to overcome their problems. They resist and stand against all barriers which create hindrances in

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their life. Having bitter experiences in her childhood Celie overcomes nicely and reunites with her loving sister and children. Her friend and only true lover Shug helps her to fight against rigid structure of patriarchy where woman never gets space t express herself. The novel portrays the true love of women for each other which supports them to resist against inequality and discrimination. It brings new beginnings for her life.

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Schematic Approach in Listening Comprehension

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Abstract

This article refines the main aspects of enhancing the listening skills through the strategies employed based on the scientific theory – Schema theory. This paper is also depicts the essence of the listening skills and how the listener can be improved through the stages. Schema theory gains its ground in the language processing process and leverage the long way of competence in short. The Theoretical overview and the ideas to overcome the hindrance in the listening is described in nutshell.

Keywords: Listening Comprehension, Schema Theory, Metacognitive theory Cognitive theory and Language learning.

The main focus of language learning has been shifted to the Listening Skill in the recent past. Since Listening Comprehension becomes main element of teaching language. Its been the long way for the learners to realize that short cuts of Language proficiency have been hidden in the Listening Comprehension and honing the listening skill. Dunkel (1986) emphasizes that simple shortcut to the language proficiency is enhancing the listening skills. Also, Zhang (2009) in his study found that listening and speaking skills are interconnected with the efficient language skill of an individual.

David Nunan (1997) referred to listening as the 'Cinderella' skill. But the listening has diverse role in today scenario. The stages of the language learning differ with the intellectual approach of a person and the process depends on the capability of the learner and the teacher, sometimes it will reverse. The stages of the language learning differ it process depends on the capability of the learner and the teacher, sometimes it will reverse. The time and again it is being told that the four key skills in the language submerged behind the proficiency. So the learners are given task about the listening capability in all level Language Certification courses viz, TOEFL, TESOL, IELTS.

Listening skill occupies the predominant position learning language and acquiring proficiency and it is being practised as the skill to be mastered in all level of trainings range from

Business to Psychological Training. The training is given in various placement training for the students, to realize the importance of the listening skills. In these training the students are given drills and exercise with multiple choice question.

The role of the background knowledge plays in comprehension has been formalized as 'schema theory' (Rumelhart, 1980). Schema theory has the notion that schemata triggers when the learners' background knowledge to seek the relevance in the new information.

Recent studies are encouraging various theories to develop the language skills, one such theory is schema theory. It is clear in the literature that a British psychologist, Frederic Barlett coined the term 'schema' to refer compilation of past experiences in his well-known book, Remembering. In 1932 schema theory was introduced by Frederic Bartlett during his works on constructive memory. Three types of schema involves in the process of understanding, which are linguistic schema, formal schema, and cultural schema (Yang, 2010).

Intelligibility and linguistic inference go hand in hand, since it is said the Linguistic schema is the linguistic knowledge of the learner. All structure of the sentence, lexemes and classification of grammar are all the base of the linguistic schema. Lack of linguistic schema will have an impact in decoding and understanding a text, written or spoken. Linguistic schema is activated by the syntax, pattern of sentence, phrases, vocabulary and more.

The meaning of the sentence and its symbols are depicted in the formal schema. This unveils the knowledge about the information, difference and variety of the genre etc. The clue of about the information received may leverage the process of understanding.

The third type of schema is cultural schema. It is also called abstract schema or story schema. It is defined as the pre-existing knowledge about cultural elements of the language being acquired. Then the basic image or representation and cognitive representation of the situation are stored in the Long Term Memory (LTM) in the form of schemata or scripts for future use.

O'Malley and Charmot (1985) categorized listening strategy into three classifications as shown in Figure Metacognitive strategy, Cognitive strategy and Social strategy. It is said that the student uses cognitive strategy to learn and interpret through listening and the intelligibility level proportionate with the level of intention to understand the given task. As this is well known strategy which is flourishing in current trends to teach how to learn, gauge the learning and development through the analysis done after learning. Social strategy is just wish to equate the learning with advices of the experts and others.

The students are given right guidance to develop this skills and no practice given in the classroom environment to make aware of it and knowing the importance of their Listening. This paper has provided the easy techniques to be employed in excelling this skill. The strategic planning in each frame of listening will enable the student to learn the skills in shortest span, hence those strategies are explored   and directions to use the strategies are complied in the form an article.

Schematic Approach has the implied concepts and the strategies those are strong in applying this theory for enhancing the Listening Comprehension. The students' memory has different level of set up and organized in the way to render the details needed through Long term memory and short memory. Long term memory is activated through the concepts and content. Short term memory is with the words and linguistic inferences.

Listening strategies can be classified, based on how the listener processes the input, into two: top-down and bottom-up strategies. Top-down strategy refers to utilizing schemata (background knowledge and understanding to the world) to derive meaning from and interpret the message. This is a listener-based strategy in which the listener taps into background knowledge of the topic, the situation or context, the type of input, and the language.

Bottom-up strategy refers to deriving the meaning of the message based on the incoming language data, from sounds to words, to grammatical relationships, to meaningful units. To do this the learners need to know the code, how the sounds work, how the codes change in different ways when they are twined together. In bottom-up strategy, the learners rely on their linguistic knowledge to recognise linguistic elements.

During interaction the listener uses linguistic and nonlinguistic knowledge to construct meaning. In these processes, the oral text, in the form of stimuli, activates the schemata of the listener (Brindley & Nunan, 1992). Many researchers (Chiang and Dunkel, 1992; Jensen and Hansen 1995) confirm the effective role of schema in the LC processes. During LC processes, productive inferences are based on shared background knowledge.

Gestalt psychologists said that configuration of the mind for the given task is called schema. He has carried out series of experiment in 1954 and insisted that the pre existing knowledge has the effect on   interpreting the comprehension spoken or written.

Zhu's (1997) simple definition suggests that schema is background knowledge and background information. Juan and Flor (2006: 93) point out that ''schemata, the relevant packages of prior knowledge and experience that we have in memory, can call on in the process of comprehension.'' Yekovich and Walker (1988) call it as scripted knowledge. Pichard (1990)

defines schemata as our theories of the way things are, or as representations of one's background experiences and it is clear that the culture one lives in impacts schemata.

The Defense Language Institute, Foreign Language Center (DLIFLC), located in Monterey, California, is the largest school of foreign languages: thousands of military linguists enrolled in over thirty languages graduate from it every year. This institute claims the new strategy to be employed as remedial assignment for the learners who are in need to equip more skills. Modern Tools for Listening Comprehension are used in almost all the language institutions to strengthen the skills using the Youtube videos, Podacast and Mobile Apps. Now a days mobile app are more handy and the assignment are given and the monitoring and assessment is done in a better a way.

The young generation and the learning   process is always redefined by the progression in scientific inventions viz, Google Classroom, blogging and Websites. The digital revolution has trodden its strong foot in the field of Education and the teaching learning is simplified. The teaching with the innovative tools fascinated the learning at one hand and complicated the self learning by browsing complex ideas.

Nugent (1982), Pezdek and Hartman (1983), and Pezdek and Stevens (1984 cited in Zarei & Gilanian, 2013). conducted studies to examine a video program with its audio and visual presentations decomposed by comparing the role of these two sources of information, individually and together. In most of the research, the integration of visual and auditory input has led to more recall than visual-only or audio-only presentations. The significant changes in the horizon of academics also have a role drifting the scenario as students' centric learning which becomes the order of the day and insisted by almost all the higher authenticated body to nurture the self learning and development.

The variety of activities can enhance of the Listening skills. Activity Based Learning (ABL) is also given prime focus in teaching listening skills. Brain storming Activities are the base for any activities in the listening. In brain storming strategies there are Vocabulary Clues, Bridging Ideas and semantic mapping. If this is done with the exact audio clippings then the result of teaching listening is entirely an ideal and complete one. The students are drawn as the experimental and control group and these strategies are administered to the experimental group students. The performance of the experimental group is higher than the Control Group. Experimental Group Students are given tasks with brain storming strategies of Vocabulary Clues, Bridging ideas and Semantic mapping. The listener activates the formal schema and gathers the information of lexical clues phoneme and the pronunciation etc. The listener's content schema is triggered by the backup knowledge and then the social schemas are being activated. Thus the schema theory and its strategies are being proved as an effective tool to

enable the students to relate and reframe the back knowledge with the new information received and once the processing is over the listener felt easy to listen and learn concepts and recall immediately.

Conclusion

The great efforts have been taken by the UGC to standardize the quality of our Education System. More internet accessibility churned out the real time need of proficiency. Beyond the fluency level in the Language now there was a next step in standard and proficiency. People listen more audios, videos and realize that the right modulation, articulation of language become the necessary element for them to interact socially.

The major drift in the teaching learning process in the recent trends always adhere with the technologies and the digital platforms. Communication of the person depends mostly on his/ her capability to listen things and replicate the knowledge. Listening Comprehension has scope for further research and this skill can be enhanced through different web tools approaches. Latest Technology advances torches the learning and leverage the process, Mobile Applications have widen the opportunities and listening comprehension apps are boon to the students and the learners.

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Discovering Shakespeare in the Digital Era

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Abstract

People who love language and literature always have a special place for Shakespeare in their hearts. Shakespeare is read throughout the ages and understood using various approaches. Recently the Internet has digitalised the way in which Shakespeare is read, understood, and interpreted. There are a lot of ways to deal with the creative, collaborative, and interactive environment of Shakespeare. A variety of electronic resources has been used in the classrooms to teach Shakespeare effectively. Pedagogies and methodologies are enhanced by the strengths of the Internet. This paper will explore the digital approaches in which Shakespeare can be discovered by the language / literature teachers and students in the high-tech era.

Shakespeare belongs to the sixteenth century stage. But he is relevant even in the twenty-first century classroom. His works are translated into various languages and are adapted as films throughout the world. He has coined new words and phrases and has contributed both to the English language and drama. Shakespeare is talented in taking a familiar story and creating a fantastic stage-play with comedy, tragedy, suspense, philosophy, psychology, etc. Academicians and non-academicians manage to create a variety of visual worlds with the help of his language which is poetically rich and strikingly vibrant.

Literature classes share an exclusive desk with Shakespeare. Literature students read and enjoy Shakespeare. They never forget him or his characters throughout their lifetime. Teachers cherish the memory of reading Shakespeare for the first time, get delighted by teaching Shakespeare every day, and feel astonished whenever Shakespeare gives a new nuance of meaning to life through his drama and poetry. It is no surprise that Shakespeare has become a special attraction to Multimedia and Web Technologies today.

Gone are those days when the teachers read Shakespeare in falling and rising tones and the students listened with their mouths wide-open. Understood or not, they took notes from the teacher's speech as they did not have any other source for learning. Today there are lots of

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theatre technologies, stage designs, and multimedia tools. Students have a lot of resources to learn Shakespeare. The recent advancements in technology have led digital communications into a new learning phase. Creativity and experimentation have joined hands with technology to enhance Shakespeare studies.

Learning Objectives in Shakespeare's Plays

Shakespeare's plays are popular in language and literature classes. There are various reasons for why his plays are prescribed for the school or college level studies. His plays can be read or learnt to know his life, times, and theatre; to explore some of his great themes such as kingship, romance, and ambition; and to discuss the ways in which some of the issues, themes, and ideas in his plays remain relevant in the 21st century.

In cultural point of view, Shakespeare's plays can be read to understand the significance of the social, historical and cultural contexts; to discuss how characters' actions reflect the various contexts of Shakespeare's time; to understand the cultural significance of Shakespeare and his place in our literary heritage; and to appreciate the moral and philosophical significance of Shakespeare's plays and their relevance for a contemporary audience.

In terms of characterisation, Shakespeare's plays can be read to understand the meaning of 'character' in a story; to identify the distinctive features of his famous characters; to appreciate how characters are brought to life through performance; to appreciate how characters interact and create dramatic tension through their language and actions; to understand the complexity of Shakespeare's characters and to make connections with other plays by Shakespeare; to understand how characters are developed during the course of a play; and to discuss the archetypal, psychological, feminist aspects, etc. of Shakespeare's characters.

In terms of interpretation, Shakespeare's plays are read to be appreciated that they can be performed and interpreted in different ways; to realise that stories can be told in different ways (including dramatisation); and to make a confident, critical, and personal response to a whole play, using close textual reference.

In linguistic point of view, Shakespeare's plays are read to understand that the text is a script which is brought to life in performance, to identify some of the distinctive features of Shakespeare's language and how language has changed over time, to appreciate the dramatic conventions and linguistic qualities of scenes and understand their significance to the play as a whole, etc. (*Shakespeare for All Ages and Stages* 10-20).

Difficulties Faced by Teachers and Students

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Shakespeare can be read, understood, and interpreted in many ways. However, many teachers and students face difficulties while teaching or learning Shakespeare's plays as a part of the curriculum. Some lack relevant resources on Shakespeare's plays. The interpretations are done or written mostly by English authors, so there is no Indian touch to the interpretations and analyses. Shakespeare's language is archaic. Even native speakers find it difficult to understand the original plays. The teachers and students rely more on summaries which degrade the value of Shakespearean language. The relevance of a 16th century dramatist to the 21st century life and world is not sought or found out by most of the teachers and students. Many teachers and students think that Shakespeare is outdated. They are not aware of the different approaches in which Shakespeare's works can be dealt with.

Discovering the Digital Shakespeare

The world has become high-tech. To overcome the difficulties in reading or understanding Shakespeare, the teachers and students can seek help from the digital media. Digital Shakespeare intertwines three principles: text as language, text as theatre, and text as student performance (Ochse, 47). Roleplays and stage plays are the popular techniques to teach or learn Shakespeare effectively. Comic Strips and SMS Shakespeare, Remix Shakespeare, Rap Shakespeare, *No Fear Shakespeare*, Tamil Shakespeare, *Youtube* Shakespeare, Audio Shakespeare, Video Shakespeare, Animated Shakespeare, and *Versoapp* Shakespeare are some of the 21ˢᵗ century learning / teaching strategies used to discover the Digital Shakespeare.

Shakespeare in Comic Strips and SMS

Many students had examined the ways in which Shakespeare's plays were reworked and reproduced over time, explored the techniques as well as cultural and historical contexts that inform such representations, and experimented with the ways of reworking Shakespeare (Denley, 136). One of the students had created a comic strip *Confrontation at Dunsinane* as a presentation of *Marvel Comics* and *DC Comics* in conjunction with *Immortal Bard Comics*. Another student had created "*Much Ado About Nothing*: the SMS version" where the character Beatrice discussed her attitudes towards men and marriage with her uncles, Leonato and Antonio, through a text message conversation. (Denley, 136)

Remix Shakespeare

Sampling & remixing; borrowing & reshaping; appropriating & recontextualizing are relevant to Shakespeare's theatre as well as today's students who read Shakespeare (Pettitt, 2009). In a classroom project initiated by Shamburg & Craighead, the students chose movies from different genres (e.g., *Star Wars*, *Happy Gilmore*, *Fight Club*, and *Twilight*) to use as backdrops for their *Romeo and Juliet* movie. They chose relevant prop and costuming ideas to remix. They used movie trailers from the Internet to introduce their remix movie (77).

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In their second activity *Audio Macbeth*, the students were planning, rehearsing, and re-recording their readings of the text. They remixed a variety of music and sound effects to create an audio play. For example, they used musical clips such as a creepy techno sound to a lone Western guitar to create the soundtrack for the Witches' first meeting in the audio play. They made use of crunching potato chips as the sound of the murderers' feet in leaves and the sound of coconuts as the horses of Banquo and Fleance. They were concerned with the words in action and in context (Shamburg & Craighead, 77).

According to Shamburg & Craighead, "Shakespeare and his plays are products of remix" (76). They gave interesting illustrations to prove that Shakespeare was a great appropriator. As remix has become very popular in the digital era, their students remix sound effects, audio clippings, backdrops, costumes, dialogues, trailers, etc. from the Internet to create their own *Romeo and Juliet* and *Macbeth*.

Rap Shakespeare

Shakespeare becomes 'a toy chest and a toolset' which allow students to live in the settings and use the language the Bard has crafted in the 16th century. (Shamburg & Craighead, 74) For a classroom project, Terry, a student at Toronto's York Mills Collegiate Institute, wrote a rap song out of Shakespeare's *Macbeth*. "My name is Macbeth / I'm the Thane of Glamis. / I might not be the king / but I'm still hella famous" as a rap song became a big hit as a Rap Shakespeare. In the *Othello* rap, two students sat in front of a blackboard, rapping lyrics out of a spiral notebook. The students did a spot-on summary of the play with a good beat: "Iago's lying, Iago's cheating / Iago needs a good beating / Iago's lying, Iago's cheating / He's got to stop all this deceiving" (Smith 3)

YouTube Shakespeare

YouTube's motto is "Broadcast Yourself." Participating in a virtual network of Shakespearean artists, both as producers and critics, *YouTube* gives students a real stake in the shaping of Shakespeare for our time (Desmet, 69). It contains Shakespeare audiobooks, animated plays, movies (old and new), amateur videos, expert lectures, etc. It also contains rarities from the popular culture such as the Beatles performing the "Pyramus and Thisbe" scene from *A Midsummer Night's Dream* to an episode from Gilligan's Island that involves a performance of *Hamlet* (Desmet, 65).

Teachers use *YouTube Shakespeare* for lesson plans and classroom instruction. They encourage the students to publish their Shakespeare productions on *YouTube*. Students who produce or reproduce Shakespeare performances for class assignments or stage performances upload their videos in YouTube. They evaluate amateur Shakespearean video productions, involving in self-review and peer review processes (68). *YouTube* helps students appreciate

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literary details in Shakespeare and learn more about the cultural and aesthetic value of imitation, parody, and irony (65).

No Fear Shakespeare

No Fear Shakespeare provides Shakespeare's language side-by-side with a Modern English translation. It gives line-by-line modern translation of Shakespeare's plays. III BA students of CTTE College for Women, Chennai, read the Modern English Translation of Shakespeare's *Tempest*. They were able to understand the difference between Shakespeare's English and Modern English with respect to vocabulary, sentence structures, grammar, etc. They were able to identify and enjoy the figurative language (similes, metaphors, imagery, etc.) used by Shakespeare, visualise the scenes in the play, and understand the context better.

Tamil Shakespeare

A few students who were more proficient in Tamil than in English were given the English - Tamil translation of Shakespeare's play. They enjoyed reading the translations and gave the feedback that they could understand the plays in a better way. Students who were not proficient in Tamil did not show interest in *Tamil Shakespeare*.

Audio Shakespeare

Audiobook of Shakespeare's *The Tempest* was downloaded from the Internet and was given to the III B.A. students. They tried hearing it using the text as reference but could not understand the lesson. They could not follow *Audio Shakespeare* as the audio book was in British English.

Animated Shakespeare

An animated movie of *The Tempest* was downloaded from the Internet and shown to the beginners. As they were unable to follow the language, they were instructed to read the subtext while watching it. Initially the students felt bored as they couldn't understand the play. To avoid boredom, the teacher introduced the characters and narrated the plot to the students.

When the animated movie was shown at a stretch, the students felt boring. To avoid monotony, the teacher paused after each scene and asked questions to the students checking their understanding of the play. As the students were enthusiastic to find answers to the questions posed by the teacher, they watched the scenes carefully and answered the questions correctly. After seeing the full animation movie, they gave the feedback that they could understand the play in a better way.

Movie Shakespeare

Filmmakers use a lot of strategies to adapt Shakespeare's plays to the modern cinema. The students find it challenging to study the techniques used by them in modern adaptations of *King Lear*, *Romeo and Juliet*, or *Macbeth*. III B.A. (English) students viewed *The Tempest* trailer

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and movie. They identified the differences between the trailer and the movie, and reviewed the movie as they analysed the text in the classroom.

Verso Shakespeare

Video clippings on the play *The Tempest* were identified and uploaded in *Versoapp*. III B.A. (English) of C.T.T.E College for Women used the classroom code and viewed the video clippings, anytime anywhere. They also typed the answers for the questions in Comments box. They found the video clippings very useful as they could visualise the scenes and understand the context / characters in a better way.

Conclusion

Subjecting Shakespeare to the tools of digital technology is not only useful but also natural. There is a connection between Shakespeare's age and today's digital media. Both are not print-dominated; both witness a collaborative creative production and liberal use of others' works. (Shamburg & Craighead, 74) Connecting the values of performance and the trends of digital culture can turn Shakespeare into a Trojan horse - a deceptively simple concept that can be filled with powerful ideas. (Shamburg & Craighead, 77)

Remix and Rap Shakespeare make the 16th century Bard a 21st century rock star. The students learnt imitation, parody, and irony through *YouTube Shakespeare*. Students were able to appreciate Shakespeare's poetically rich and strikingly vibrant language using *No Fear Shakespeare*. Students who were good in Tamil were able to understand and interpret *Tamil Shakespeare*. They used Shakespeare audio books, trailers, movies, etc. from the *YouTube* to understand Shakespeare in a better way. They viewed video clippings and answered questions in *Versoapp*. Discovering Shakespeare is indeed challenging and interesting in the Digital Era!
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Interactive Education

Dr. Mrs. Jeba Regis P Jebas CELTA, Ph.D.
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I wrote this paper several years ago, when I was still a regular college student. Now I have gone through university levels of examination, and when I look back at this paper, I still find some validity in this paper. In other words, our need for interactive education has not diminished, it has only increased. It is also unfortunate that with so many developments in the job market, educational fields, political situation, etc. interactive education is still not embraced fully in all our educational activities including classroom and in our examinations.

Seamless education refers not only to technology and the educational processes but also education that is not confined to rigid structures. Face-to-face education, video conferencing, e-learning, multimedia are the delivery mechanisms of this age. I would like to present some gadgets and some modifications to make communication effective. My objective is to go for the 21st century model involving 'life-long learning' through the blending of levelling differences in technology and changes in today's classroom sessions.

One-on-one and in small groups, most teachers naturally ask thought provoking questions. They foster dialogue between students and encourage them to speak fluently and reflect on their thinking and adjust teaching behaviour as needed. This becomes impractical in larger classes. Even then, most talented teachers resort to lecturing and demonstrating and asking a few impressive questions. The result is mismatch between classroom practice and instructional objectives. Information, answers, memory become the focus of classroom activity and student concern, instead of conceptual understanding, process and reasoning.

Classroom Communication Systems (CCS)

Classroom Communication Systems are technology products which are combination of hardware and software designed to support communication and interactivity in classes. Through use of these products, large 'lecture' classes can function more like small discussions. Today, brick-and-mortar universities face increasing competition from distance education and self-paced learning programs. SO they must capitalize the fact that they bring students and faculty face-to-face. CCs can help them do that. The University of Massachussets has made use of CCs since 1993. I think this is an attractive package when it comes to teaching literature students. Lectures will be more interesting and sessions will be more interactive. Teaching poetry, which is abstract will become easier and more effective.

Highlights

A classroom response system is a technology that

- Allows an instructor to present a question or problem to the class
- Allows students to enter their answers into a device
- Instantly aggregates and summarizes students answers for the instructor.

A response system can conceivably be as basic as a button on every seat in the classroom and a readout dial for the instruction showing how many buttons are depressed. CCS is a response system that provides additional support for specific student-active, question-driven, discussion centred pedagogy, such as

- Instantly constructing a histogram of class wide answers for the instructor
- Displaying the histogram to students via overhead projector
- Managing plans and student logins
- Allowing an instructor to associate individual students with their answers.
- Providing the instructor with a map of the classroom that displays student names and question answers by seat.
- Allowing students to answer in small groups
- Supporting integrated creation, management, display, archiving of questions and
- Permitting question types rather than multiple choices.

CCS s are the most impact in lecturer courses (50 or > students) but they can also benefit smaller classes. However, doubts arise in regard to its success in India. It is expensive and its network requires special installation in every classroom. Class Talk was the first popular CCS, begun in 1985 and commercially available from 1992 through 1999. A Macintosh computer as the instructor's command console, a propriety hard wired network, student input devices each shared by up to four students are its components connecting them. CCCS s are more reliable since students get a clear understanding of their subjects through this way of teaching. Students' communication and social skills also benefit. Participation in small group discussions primes students to be more attentive and involved in subsequent whole-class discussion. By providing feedback frequently about student's on going learning and confusions, it can help an instructor dynamically adjust her teaching to students' real, immediate changing needs.

By having students communicate their knowledge and reasoning in small groups and through class-wide discussion, CCs-based teaching or lecturing can help them sharpen their vocabulary, clarify their thinking, discover gaps, contradictions in their understanding and find flaws in their logic. Verbalized, externalized misunderstandings are easier to dislodge, and analysis of incorrect reasoning makes correct ones easier to recognize. In traditional cases, students tend to ignore questions and comments by other students and only pay attention to the instructor; this tendency is eliminated in CCS- based instruction. All will participate and no one will be left out. Furthermore students are more inclined to speak up in whole class discussions after having first spoken in a small group discussion. Students are more afraid of being incoherent than of being incorrect. By fostering an active, interactive classroom environment, CCs-based teaching helps keep students interested and attentive. CCS classes are popular with students. They appreciate the system's value for engaging them in the material. They acknowledge that listening to other students' reasoning helps to clarify

their own. They particularly like class-wide histograms. They like the assurance that they are not alone, even when they are wrong, as well as the perception that they are part of a 'community of learners' all struggling with the same ideas. They also find CCs classes more entertaining. Students never doze off during a CCs based class.

Teaching becomes more effective when Classroom Communication Systems are in use. For instance, the student population of Tirunelveli are intelligent and hard-working but they sometimes tend to memorize and mug up their lessons. CCS can help students attain a complete understanding of their subjects. The students of our college are mostly first generation learners and teachers sometimes stoop to the grass level to teach grammar, formulas and the basics of science. CS when used can present a clear idea of lessons in short sentences. Questions are easy to understand and soon students get familiar with the pattern. Instead of installing CCS in every classroom, every department can have one CCS to teach tougher lessons. Access to CCs also promotes access to computer based learning. Students want and desire to have an unlimited reach of information at his/her finger tip. Last year, in Jharkand however 50 'shining' computers had been lying unutilized in one of the schools of the state. The computers purchased through the MP and MLA funds have been gathering dust. The entirely disturbing financial squeeze gets reflected in many of the colleges in our country. But when funds are available people do not make use of it.

However not all can adopt CCS therefore I'd like to suggest an alternative technique proposed by Prof. Joseph D McNair.

The main objective of this technique is to maximize student's interaction with educational technology. The student will be assigned articles to read for each class. This creates more time for student teacher interaction as the work has been organized. The student is expected to react to the articles assigned and submit a paper consisting of twenty-five words. This paper is called a 'reflection paper'. The student will also take tests and quizzes online. At the end of the semester the student is expected to submit a digital portfolio of all the work on a re-writable compact disc.

What I have said earlier is already I practice in most autonomous colleges, which offer both possibilities for novel methods as well as possess the necessary infrastructure.

Blending modern technology cannot be well established without adequate human skills. Therefore, human sills must be upgraded. Change is required in today's classroom. The following pages incorporate modifications in skills like language, listening and group work, which are the important facets of today's classrooms.

LINGUISTIC SKILLS
The Process of Teaching

An instructor is someone who guides his/her students into active participation of educated discourses. The process of teaching and learning is continuous and it depends on shared experience

and joint understanding between instructor and student. Each day's talk in the classroom forms a part of 'long conversation'.

A major portion of class time is spent in teaching. Teachers/instructors talk in front of the class and no matter what teaching strategies or methods a teacher uses, it is absolutely necessary to give directions, explain activities, clarify the procedures students use on an activity, and check students' understanding. The teacher has to get the student's attention, monitor their understanding by constant checking, clarifying, explaining, defining and summarizing.

For effective communication, the teacher could bear in mind a few classroom practices:

a. Speaking More Slowly
b. Using Pauses
c. Changing Pronunciation
d. Modifying Vocabulary
Eg. "What does the picture show?" is more simplified when compared to 'What do you think this picture depicts?'
e. Convergent questions
   Eg. How many of you have a laptop in your home?
   Do you use it every day?
f. Divergent Questions
   Eg. How would business function without laptops?
   What are the best ways of promoting use of laptops in education?
g. Questioning Skills
h. Wait time
i. Feedback

These modifications in language increase the instructor's skills in regard to speech. These techniques are best suited to colleges situated in rural as well as urban areas where first generation learners are prevalent.

LISTENING SKILLS

This applied to the student who needs to develop listening skills for effective comprehension.

The average college student spends about 14 hours per week in class listening (or perhaps I should say 'hearing'- there is a difference!) to lectures. Students can improve their skills by following some of the strategies below.

Maintain Eye Contact with the Instructor

Of course, students will need to look at their notebooks to take down notes, but eye contact keeps them focussed on the job at hand and keeps them involved in the lecture.

Focus on Content, Not Delivery

If students have ever counted the number of times a teacher clears his/ her throat in a fifteen-minute period it means that they weren't focussing on content. The more a student listens the more he/she learns unconsciously.

Avoid Emotional Involvement

When students are too emotionally involved in listening, they tend to hear what they want to hear – not what is actually being said. Students must try to remain objective and open minded.

Avoid Distractions

Students must not let their minds wander or be distracted by the person shuffling papers nearby. If the classroom is too hot or too cold students must try to find a remedy for that situation. The solution may require that they dress more appropriately to the room temperature.

Treat Listening as a Challenging Mental Task

Listening to an academic lecture is not a passive act – at least it shouldn't be. Students need to concentrate on what is said so that they can process the information into their notes.

Stay active by listening to mental questions

Active listening keeps students on their toes. Here are some questions students themselves can ask as they listen.

What key point is the professor making?
How does this fit with what I know from previous lectures?
How is this lecture organized?
Use the gap between the rate of speech and your rate of thought

Students can think faster than the lecturer can talk. That's one reason their minds may tend to wander. All the suggestions will help students keep their minds occupies and focussed on what is being said. They can actually begin to anticipate what the professor is going to say as a way to keep their minds from straying. They do not have the capacity to listen, think, write and ponder at the same time. But practice does make things perfect In regard to practice, Ed. Macauley has quoted, "When you are not practicing remember, someone somewhere is practicing and when you meet him he will win".

Common Needs

My paper now shifts to common needs and problems of freshers which might present an insight to issues that need to be addressed by teachers.

ISSUES IDENTIFIED BY STUDENTS
1. **Personal Responsibility**

In college, students have the freedom to do as they lease … go where they wish … and dress as they like. Unfortunately this freedom is easily abused. The student carries 98% of responsibility and control. They must be curious about a subject and have a thirst to find out more.

2. **Class Attendance**
In the words of Woody Allen, "Eighty percent of success is just showing up". College students will decide whether they would want to go to class or not. Being absent will hurt them in the long run. When students are around the other students in their classroom they become confident and make efforts to score better.

3. **Teacher Attitudes**
Teachers will not hound students to do their work. It's entirely up to them to take responsibility. Students must get to know their teachers. If they get familiar with them it will be easier for the instructors to look out for them and help them if they have trouble with their lessons. Students must try to stay back after classes and talk with their instructors about their areas of difficulty.

4. **Types of Assignments**
In high school, students were given homework every-day. Now they have a large task assigned to be done at a certain time. No one tells when to start or what to do each day. 'It takes a daily effort to keep up'. Once they've got an assignment they must start working in it right away.

5. **Importance of Performance**
Students must not take their courses or studies too lightly. The decisions they make in college will decide their future in some respects. They must remember that they are in an institution to obtain an education. Self-analysis will initiate hard work. Calvin Coolidge has quoted, ''Press on – Nothing in the world can take the place of persistence".

6. **Time Management**
The amount of free time students have in college is much more than in high school. They must always have a weekly study schedule to go by. Otherwise time slips and they will not be able to amount for it.

7. **Amount of Study**
To succeed, students must study. When they communicate with their fellow students they obtain information. A student spends 6 hours in college. The hours spent must be well utilized. He cannot study everything in a day. He must plan and fit every subject into his schedule.

8. **Size of Institution**

Lecture classes are much larger than school classes. It must not get in the way of their communicating with other students. A student must not shy away from the rest of the student population.

9. **Difficulty of College Work and Social Life**

College is tougher then school. Competencies are higher but students tend to hide them ad work in secrecy. Sometimes it seems harder to make friends because of the size of the institution. But there are a number of clubs and associations meant for students. I'm a member of the Journal club, the Pathfinder's club and the Youth Red Cross. I've learnt a lot of things for Eg. Hindi Dalit Poetry, about the share market from other student members of the clubs, health, etc.

10. **Self-Talk**

A student must be confident of his 'Self'. Unless students are self-confident they won't step out to communicate with the rest of the student population around them. Students must be aware of what they say. Complaints result in negative attitudes. They must dispute their negative thoughts with a positive statement. Repeating positive statements will help reprogram their minds for success instead of failure.

Group Work

Most students are good at note taking, but they are not used to communicate activities. Pair work or group work enhances communicative skills. But once students get into groups it takes a lot of time to reorganize and get started on the work. As a result, the bell would often ring before students could finish the activities. A lot of time is wasted. Here are some modifications.

- Permanent groups must be set up so that students would always know who they would be working with.
- The instructor must monitor her own instructions to make sure the directions given to students are clear and students can understand what they are supposed to do
- After every lesson, the instructor must take two minutes to write down her thoughts and the reason for its effectiveness or zero results.
- A colleague of the staff can be asked to come into the class and observe the instructor's class once a month to see how she handled transitions.
- These modifications when brought to effect to effect can produce better results.
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- Students get familiar with the instructions. This speeds up work. Every student in the group must do his/her part to produce a total and complete result. The instructor can give instructions for the next activity and the group which has completed the assigned task can discuss the next task, so that they will not be sitting and waiting for the others to finish. An empty desk can be placed in the front centre of the room and students can use this desk to place all the materials that will be needed by the students and the instructor.
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Students in our class last were involved in group discussions. We were asked to analyse a character in 'Cry, The peacock' and analyse the style used by Anita Desai. The students were late in organizing a group and only one student in each group got deeply engrossed in the activity. The others waited for the girls to finish up the task and in the meanwhile, they chatted. The result produced or submitted in the end, was the effort of only one student in each group. These group works produced zero results. Some instructors are in the habit of selecting group leaders, in other words 'capable' students. In such cases, these leaders are doomed to complete every task assigned. And the rest of them spend the entire hour chatting and enjoying themselves. In my opinion, selecting leaders is unwise. Instructors must realize that all students are capable. Every student must take the responsibility for his/ her assignment. If doubt arises, they can seek guidance from instructors or their fellow students. Students may adopt the use of their signatures at the end of her assignment to signify the credibility of the work. Before a group session every instructor must insist on.

1. Individual contribution
2. Original copy
3. Signed Papers

Alternative Atmospheres

Students spend six hours every day except Sunday listening to lectures, from the beginning of term. The latter months are spent in tests and revisions. Some lectures may be interesting and some may not. The instructor can identify the nature of the subject beforehand and with prior permission from superiors relocate for the time being into an interactive environment. Botanical gardens are apt locations for students of Botany. Such visits are mandatory for projects. They should also be mandatory to teach relevant lessons effectively. For teaching poetry which is far -fetched students can opt between scenic places or the college garden or even under a tree. This helps to cultivate creativity and originality. Students absorb a lot by observation and so to teach poetry. For example, The Daffodils by Wordsworth in a serene atmosphere would be worthwhile.

Effective communication does not end within the four walls of the classroom.
In fact, students acquire life skills under varied environments, often outside the classroom.

Roles Reflecting a Personal View of Teaching

I begin by quoting the view given by my own lecturer, Dr Mrs Jenitha Alpheus:
'I assume my role in the class is to explain the text clearly – not just from the exam point of view, but also that the students should be trained in thinking for themselves. Also, I think the atmosphere in the classroom is good when students can talk freely with the teacher and learning remains enjoyable'.

Here are some statements from teachers describing their roles:

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'I like to encourage high quality earning in my class. I insist on students checking any work before handing it in'.

I believe students learn best when the classroom atmosphere is focussed and wherever her bright students are not held back by those who don't want to work'.

I like to keep my lessons flexible so that students can have a choice of what they want to learn and how best to learn it'.

I try to encourage each student to discover what she or he is good at and to help them become successful at it.'

Teachers see their roles in different ways and it may not necessarily be those which are assigned to them by institution or connected to a particular method of teaching.

Teacher Select Roles
1. Planner 2. Manager. 3. Quality controller. 4. Group Organizer 5. Facilitator. 6. Motivator. 7. Empowerer and 8. Team Member.

These roles often overlap each other. A teacher cannot be all things to all people and the teachers role may be subject to change during lessons.

My Ultimate Observation
From the students' point of view I would like to humbly add that ultimately, we learn best by observing ir teachers themselves how they talk, how they move, how they react to situations and so on. There will be no dearth for well turned out students ready to face life's challenges so long a there are such inspiring teachers around.

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Depiction of Partition and Victimized Women in *Sunlight on a Broken Column* and
Cracking India: Journey through the Lens of Child Narrators

S. Kathar Usean, Ph.D. Research Scholar and Dr. A. Dastageer
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Abstract

The sudden and rude shock of the India – Pakistan Partition unnerved men, destroyed their human attributes, transformed them into wild beasts. Women became a special target of communal fury. They were indeed the worst sufferers in the crisis ridden days. The stories dealing with the partition reveal the psychological trauma, the mental torture that the people have undergone. In Indian fiction in English children rarely exist as a significant and progressive theme. But the complex milieu of our country during the partition crisis pressed many writers to place child at Centre. Conceivably they put in use the child as narrative medium in their writings to give the fare and genuine image of pitiless violence of post partition crisis. Many Female writers emerged to express the agony experienced by the inmates of the Sub-Continent. Surprisingly both Attia Hosain's novel *Sunlight on a Broken Column* and Bapsi Sidwa's novel *Ice-Candy-Man* depict girl characters who are the victims of the socio-political turmoil but instinctively rebel against the prevailing fundamentalism of the times. The present research paper analyses the ill effects of partition through the lens of child narrators in the novels of Attia and Sidwa.

Key Words: *Sunlight on a Broken Column*, *Cracking India,* Partition, Trauma, Milieu, Agony, Fundamentalism.

The partition of India remains as one of the human tragedies of the century which cannot be wiped out off the memory of the people of both India and Pakistan so easily and so soon. The sudden and rude shock of the partition unnerved men, destroyed their human attributes, transformed them into wild beasts, who perpetrated extremely barbaric cruelties against their fellow human beings. They looted and burnt shops and houses, killed small children and made millions of people refugees. Women became a special target of communal fury. They were indeed the worst sufferers in the crisis ridden days. Men too suffered physically, mentally and lost material comforts. But, women were abducted, raped, and paraded naked in the streets with shaven heads. For them the suffering was not a temporary one, they continued to bear its burden ever after the partition.

Indian English literature is greatly influenced by the ill effects of partition as it has stirred the creative imagination and the urge of many writers. The stories dealing with the partition reveal the psychological trauma, the mental torture that the people have undergone. In Indian fiction in

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English children hardly ever exist as a significant and progressive theme. Childhood as a significant theme came with the generation of R.K Narayan and Raja Rao, in whose writings the children as an individual don't do anything on their own wish, even don't act in response to the social realities around them. So, children commonly give the impression in their writings as a parental happiness and father's longing for offspring. But the complex milieu of our nation during partition crisis pressed many writers to place child at Centre. Possibly they put in use the child as narrative medium in their writings to give the fare and genuine image of pitiless violence of post partition crisis.

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Many Female writers emerged to express the agony experienced by the inmates of the Sub-Continent. Among them Attia Hosain, a writer, feminist and a broad caster, born in 1913 in Lucknow stands as the first female Muslim writer to depict the partition and her novel *Sunlight on a Broken Column* is the only novel written by a Muslim Woman on the theme of partition. Attia Hosain offers an impartial study of the whole situation. The Hindus were praised for saving the Muslims from the cruel violence. The novel portrays the impact of the partition on the members of a family living safely and quietly in a nest like house "Ashiana", at Lucknow far away from the main streams of bloodshed and cruelty.

Bapsi Sidwa, a Parsi living in Pakistan during partition depicts partition and the communal war in her novel *Ice-Candy-Man* through the eyes of an eight-year old Parsi girl Lenny who leads a comfortable life with four of her family members and a Hindu Ayah Shanta. While Attia Hosain records the trauma of Muslims at Lucknow, Bapsi Sidwa tries to show the dreadful condition at Lahore, they give us a clear picture of women's struggle during the adverse political historical conditions prevailing in the country. Yet, surprisingly both Attia Hosain and Bapsi Sidwa depict girl characters who are the victims of the socio-political turmoil but instinctively rebel against the prevailing fundamentalism of the times. In both the cases the girl-child is the narrator of the novel.

However, there is an age difference between the two girl narrators. While dealing with the partition problems there seems to be a common ground between them. In *Ice-Candy-Man,* the narrator Lenny a precocious Parsi girl, just eight years old with a handicapped foot narrates the story of the changing world with wonder and sophistication and in *Sunlight on a Broken Column* the narrator Laila describes the socio-political condition of the nation at 15 years of age. Both the protagonists have expressed their desire to strengthen personal ties and front a sort of pain when they were broken.

They believed that India had a harmonious and composite culture in which Men and Women of all religions lived together peacefully. Large upheavals damaged such a culture making women's lives miserable. Both Laila and Lenny realize there are no easy solutions to communal holocausts except intense struggle against dogmatism. Laila's intensive attempts at breaking from traditional customs, the negation of despair and recognition of struggle are upheld by Attia Hosain. Her narrator-heroine doesn't lapse into a glorification of the past or take refuge in mysticism.

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Similarly, Bapsi Sidhwa indicates that there are no winners in the communal holocausts of Partition. Her novel written at a period of history when communal and ethnic violence threaten disintegration of the subcontinent is an apt warning of the dangers of communal frenzy. Attia Hosain in her novel *Sunlight on a Broken Column (1961)* deals with India's struggle for Independence and proceeds to present the ironic reward of the struggle to individuals. It depicts the ugly acts of communal violence, shows how the fight of the Indians against the British rule turned into the fight among themselves and tries to diagnose the pain of the partition and its indescribable consequences.

Life after the partition is described vividly, through reminiscences and memories of Laila the child narrator. As Laila grows up she finds people of both communities participating in the national struggle for Independence under the leadership of Gandhi in the thirties. In the true veins of nationalism, Hindus and Muslims came out together on the streets, in parades and processions, shouting slogans of freedom. Innumerable young men and women participated in these agitations whole-heartedly. Asad, a member of the family believes wholly in Gandhian principals and dedicates himself completely to the cause of freedom. But then, unfortunately, the united struggle degenerated into a communal one. Asad, the spokesperson, sees through the sinister game of the alien rulers and make their latent motives and intentions clear. He explicitly states that the British had given us the message*: "Hate each other-love us".* (*SBC*.56) When Zahid expresses his fears that there may be a riot during Muharram, Asad remarks, "*May be because there haven't been any for too long, not even Hindu-Muslim ones." (56)*

These words of Asad make Laila sleepless and panic. The Indian freedom movement suffered a setback as the religion bigotry entered politics. Envy, hatred and violence became dominant and the traditional Lucknow courtesy is completely lost:

> *No one seemed to talk any more, everyone argued, and not in the graceful*
> *tradition of our city… It was as if someone had sneaked in live ammunition*
> *among the fireworks. (230)*

Hamid's attempts to keep his family united fails and he sees crumbling of all his dreams and ambitions. The communal violence leads not just to the partition of the country but to that families and individuals. Saleem opts to go to Pakistan while Kemel decides to stay in India, he laments to the split of the family. A devoted follower of Mahatma Gandhi, Asad practices non-violence and works hard in the eastern riot-hit areas in 1946. Even after his brother, Zahid was killed in brutal communal violence; Asad continues to render his service, thus, bringing forth the message of love, nonviolence and tolerance. Laila happens to know about the acts of violence, murder, rape and mutilation which were invariably seen on both parts of the border. Through the narrator, Attia Hosain, though a Muslim, criticized the Muslims who vomited hate against the Hindus. She praises the Hindus for protecting the Muslims. She says:

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*Where were you, Zahra, when I sat up through the nights, watching village after
village set on fire, each day nearer and nearer? Sleeping in comfortable house,
guarded by policemen, and sentries? Do you know who saved me and my child?
Sita, who took us to her house, in spite of putting her own life in danger with ours.
And Ranjit, who came from his village, because he had heard of what was
happening in the foothills and was afraid for us. He drove us back, informing
others that we were his family, risking discovery and death. What were you doing
then? Getting your picture in the papers, distributing sweets to orphans whose
fathers had been murdered and mothers raped. (304)*

She accuses the Muslim leaders for fanning hatred and violence and then running away to
safer side of the border. She adds,

*Do you know who saved all the others who had no Sitas and Ranjits? Where were all
their leaders? …. The only people left to save them were those very Hindus against
whom they had ranted. …. To stop the murderous mob at any cost, even if it meant
shooting people of their own religion. (304)*

The second text reserved for examination is *Ice-Candy Man (1988)* by Pakistani novelist
Bapsi Sidhwa. *Ice-Candy Man* make public the whole unseen agony of separating wall of Indian
sub- continent and its result through the polio-ridden girl child-narrator namely Lenny who at the
outset declares, "my world is compressed" which she points out about her limitations of personal
world. It is in fact this stratagem of child-narrator which facilitates Bapsi Sidhwa to treat the
misery of partition short of morbidity and censure. The novel mentions, "*She is child gifted with
faculty of intuition. I intuit the meaning and purpose of things" (ICM,28*). Sidhwa's turn of
preparing Lenny with all kinds of tools is highly significant as it authorized the child-narrator to
witness as well as to narrate the hurtful violence of partition event. Bapsi Sidhwa very expertly
displays the brutalization and the fear of partition through the lens of child narrator.

Similar to Attia Hossain's novel, Bapsi Sidhwa also in her novel *Ice-Candy-Man* narrates
the brutality of communal frenzy through the child narrator Lenny: *The whole world is burning.
The air on my face is so hot I think my flesh and clothes will catch fire.* (137) The novel *Ice-
Candy-Man* depicts people from all communities —the Hindus, Muslims, Sikhs and Parsis living
in Lahore before Partition. Bapsi Sidhwa here introduces the device of child-narrator.

The eight-year old girl Lenny narrates the events around her from a child's point of view.
The novelist also portrays the child growing, becoming more conscious about the changing
environment around her. Seen through the lens of a marginalised minority girl-child, it focuses on
the deteriorating communal climate in Pre-Partition days. Lenny's naiveté, her privileged position,
and her religious background lend her version of Partition a quality that other novels about this
tempestuous period in Indo-Pakistani history lack. Protected by her own religious background and
her parents' status, Lenny is not directly affected by the contumelious situation of Partition days,
but she keenly observes and comments on the events happening around her. The tendency of a
reporter which she adopts for recording the events or criticising them enhances the poignancy of

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the emotions which are linguistically underplayed. The hilarious nature of the Parsi's Jaslian prayer, organized to celebrate the British victory in the Second World War is soon replaced first by the acrimonious bickering between Mr. Rogers and Mr. Singh, then by the vague fears and apprehensions unsettling Lenny's group, and later on by the details of murderous mob fury unleashing death and destruction over whoever comes across them. Lenny comes to know that India is going to be broken, and has many unanswered queries, *"Can one break a country? And what happens if they break it where our house is? Or crack it further up on Warris Road? How will I ever get to Godmother's then?"* (92)

Bare facts present the horror of the greatest communal divide in history. Bapsi Sidhwa aptly pictures the inexorable logic of Partition which moves on relentlessly leaving even sane people and friends helpless and ineffective. Partition is shown as a series of events depicting human loss and agony. *"Within three months seven million Muslims and five million Hindus and Sikhs are uprooted in the largest and most terrible exchange of population known to history"*. (159)

The dislocation of settled life is aptly revealed by Lenny's understanding of the demographic change in Lahore. In awe she observes, *"Lahore is suddenly emptied of yet another hoary dimension: there are no Brahmins with caste-marks—or Hindus in dhotis with bodhis. Only hordes of Muslim refugees*." (175)

Ayah's admirers, in the pursuit of love temporarily sidetrack communal feelings and Hindu, Muslim, Sikh, Parsi are as always, unified around her. The others without such motivations are deliberately sitting with members of their own community, huddled together preserving cultural and religious identities. The Brahmins form their own circle of exclusivity. Burkha-clad Muslim women and children too, have their own group. The bitterest fact as observed by Lenny is that even the children do not mix whilst playing.

Ayah's admirers who maintained a facade of unity by cracking ribald jokes on community characteristics also become vicious—and prey to communal frenzy in the near future. Bapsi Sidhwa also cleverly delineates the psychological impact of the horrors of Partition on the lives of people. The communal frenzy has a distorting effect on people—and lead to feelings of suspicion, distrust and susceptibility to rumours. The novelist shows how rumour preys upon the frenzied minds of men vitiated by communal hatred.

The child-narrator is conscious of the difference and pain caused by the huge exchange of populations. Sidhwa shows that during communal strife, sanity, human feelings and past friendships are forgotten. At the Queens Park in Lahore, the friends and colleagues had argued endlessly about the impossibility of violence against each other and of fleeing from their homeland. Yet ironically, whilst the elders— Masseur, Butcher, Ice-Candy-Man, Sher Singh and Ayah—gossip about national politics the child-narrator senses the change in the days before Partition.

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The child's understanding of political issues is understood through Lenny's reaction to the imperialist view point *"if we quit India today, you will bloody fall at each other's throats" which she countered by dig at the "Divide and rule monkey tricks."(62, 63).* Thus, the repeated references to the effect of the partition on "her mind" give a new lens to perceive the partition crisis. Same we see in *Sunlight on a Broken Column,* When Saleem expresses his fears that in free India the Hindu majority will acquire part and use it to take revenge for the deep grudges they harbour against the Muslims, Aunt Saira remarks: *Oh dear, there is no question, it would be better to have the British stay on than the Hindu ruling. (SBC,234)* Saleem's brother, Kemel, opposes to his brother's views and expresses surprise at his changed attitude: "*How you've changed! You used to say the British encouraged Hindu-Muslim quarrels and drove them apart in order to divide and rule."* (255) Laila adds sarcastically: "*And now I wonder how far apart we will drive each other ourselves." (255)*

This makes well-known the impact of partition on the children which we notice from the expressions of child-narrator who give the impression of being afraid of the division of India and its consequent results. These are the realities which we see through the neutral eyes of Lenny and Laila who are children free from the religious prejudices. As has been stated by Rousseau *"...childhood has ways of seeing, bearing in mind and feeling particular to itself; nothing can be more foolish than to substitute our ways to them".* Thus, by using the children as narrators and childhood as motif, novelists skilfully represented the silent opinions of major historical violence of post-partition scenario.

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Transcending Grand Narratives – A Study of Chitra Divakaruni's *The Palace Of Illusions* as a Re-telling of Mahabharata

Keerthana V., II M.A. English
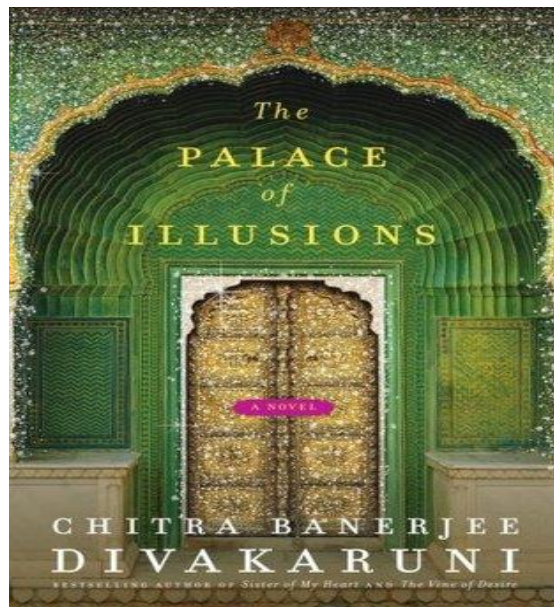
Courtesy: https://www.goodreads.com/book/show/1774836.The_Palace_of_Illusions

Abstract

Jean François Lyotard, in his work "The Postmodern Condition: A Report on Knowledge" (1979), introduced the term 'grand narrative' or 'meta narrative'. Grand narratives are narratives created by power structures that conveniently ignore the heterogeneity that marks human existence. The oldest examples of meta narratives are myths and legends. These narratives lead to legitimization of knowledge and tend to project one idea as "the norm", thereby excluding the story of other groups. This idea is contested by Lyotard through the concept of postmodern condition, which is characterised by an increasing skepticism towards the totalising nature of the grand narratives.

Mythologies are part of grand narratives. The epic Mahabharata primarily deals with the rivalry between Pandavas and Kauravas and gives a detailed account on the lives of kings, warriors, gods and

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noble men. Divakaruni's novel is a refreshing take on the epic. She not only foregrounds Draupadi as the protagonist of the novel, but by giving her a voice, she presents her life as shaped by the choices made by her and not by the people around her. While Mahabharata, in accordance to the epic conventions, lays emphasis on the grandeur of the characters and the tale itself, but the novel *The Palace of Illusions* is placed in a contemporary setting, thereby staying relevant to the twenty-first century readers. This paper attempts to look at how the novel taken for study, a re-telling of Mahabharata, transcends the grand narrative of the epic and questions the patriarchal setup that remains relevant even in the contemporary era.

Keywords: Chitra Divakaruni, *The Palace Of Illusions*, grand narrative, heterogeneity, mythology, re-telling, epic.

Introduction

Literature has continually drawn ideas from mythology. According to M. H. Abrams, myth "… provide(s) a rationale for social customs and observances, and to establish the sanctions for the rules by which people conduct their lives" (170). A myth does not merely tell a tale but contains within it a set of symbols that have political, social, historical and cultural bearings. C. G. Jung, a noted psychologist, explains myth as the projections of the collective unconscious of the human race. Myths enable in internalizing a set of values as "the norm" and mould the behavioural pattern of a society. However, in the past few centuries, feminist theorists consider myths to be the tools created by patriarchy to marginalise women.

The twentieth-century feminist movements have encouraged female writers to look into the representation of women in various literary texts. The fascination for a new outlook of the existing stories made writers to re-vision popular myths. This re-visioning is an attempt to redefine the female identity which is invariably constructed by the male sex. According to Adrienne Rich, re-visioning is "the act of looking back, seeing with fresh eyes... It is an act of survival" (18). She also goes on to say that "we need to know the writing of the past and know it differently than we have ever known it; not to pass on a tradition but to break its hold over us" (19).

Discussion
Re-telling and Re-visioning of epics

There is an increasing popularity for the re-telling and re-visioning of epics such as Ramayana, Mahabharata, Iliad. These myths or grand narratives have called for a complete re-rendition as regards the contemporary world view. For instance, Mahabharata has been re-told in various fictional works such as Shashi Tharoor's *The Great Indian Novel* (1989), Shashi Deshpande's *The Stone Women and Other Stories* (2000), and Mahasweta Devi's *After Kurukshetra* (2005). The epic is known for the strong

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male heroes, but the women are relegated to the margins due to dominant patriarchal values. Chitra Divakaruni, in the author's note to her novel *The Palace of Illusions*, echoes the same idea – "they remained shadowy figures..., their roles ultimately subservient to those of their fathers or husbands, brothers or sons" (xiv). The novel is a re-telling of Vyasa's Mahabharata; however, the story is narrated by Draupadi. In doing so, Divakaruni has raised Draupadi from the position of an object to a subject. The novel is in adherence to the idea of how change can be effected by working within a system and not outside it.

Focus of the Grand Narrative Towards Draupati

Divakaruni, through her narration, subverts the focus of the grand narrative. In the epic, the tale is told through a flashback to Janamejaya and the focus is on the Pandava princes, warriors and the battle. Draupadi is introduced to the readers in relation to the Pandava's forest expedition and her *swayamwara*. Divakaruni's novel begins with the story of Draupadi's birth and the novel progresses along the lines of her life. Though the novel narrates the same incidents as in the epic, the narrative is presented to the readers in relation to Draupati's life.

Divakaruni asserts Draupadi's individuality in many instances throughout the novel. Her thoughts about the name 'Draupadi' and how she goes on to rechristen herself 'Panchali' throws light on her refusal to be bound by the men in her life.

> … my attention veered to the meaning of the names our father chose. Dhristadyumna, Destroyer of Enemies. Draupadi, Daughter of Drupad … Granted, he hadn't been expecting me, but couldn't my father have come up with something a little less egoistic? Something more suited to a girl who was supposed to change history? … I needed a more heroic name. (5)

Draupadi's autonomy is manifested in her emphasis on the importance of education and also in her *swayamwara*. Draupadi insisted that she learns the same lessons as her brother Dhri. When the tutor says that women were the root of all the world's troubles, through her question "And who decided that a woman's highest purpose was to support men?" (26), Draupadi challenges both the tutor and the grand narratives that implanted these views. Although Draupadi's humiliation of Karna at the *swayamwara* portrays her as arrogant, Divakaruni's narration gives the chance to explain her action. Draupadi questions Karna, knowing full well that it would hurt him, as she thinks that it is the only way to save her brother. Nevertheless, Draupadi's desire for Karna is also a representation of the female voice that is silenced in the name of family honour and this relation forms one of the significant stories that are explored in the novel.

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As the novel progresses, it can be seen how Draupadi is more mature than the Pandava brothers. While referring to her husbands, she says, "Your childhood hunger is the one that never leaves you. No matter how famous or powerful they became, my husband's would always long to be cherished" (133). These words, coming from one of the characters in the story, reduces them from their larger-than-life stature as it lays bare the vulnerabilities of the Pandavas which, as can be seen, is no different from that of the common man's. Draupadi's character is juxtaposed with that of the Pandavas, and her maturity and independency is revealed through the lines *"Perhaps Time was the master player. But within the limits allowed to humans in this world the sages called *unreal*, I would be a player, too" (59).

In popular opinion, it is Draupadi's vengeance for her humiliation that caused the war. However, other characters like Yudhisthir and Duryodhan are not held accountable for their misdeeds. Divakaruni's novel tries to change this misplaced notion of Draupadi. The novel portrays Draupadi as the binding force of the Pandavas, the person who brings them closer to their destiny. In her words, "I'd played a crucial role in bringing them to their destiny. I'd shared their hardship in Khandav… Alone, they would have scattered, each to his dusty corner" (151).

Conclusion

Divakaruni does not try to romanticize Draupadi. Her novel renders every character grounded in reality. Be it her relationship with Kunti, her mother-in-law, or her desire for Karna, Draupadi's actions and motives can easily be placed in the context of the lives of twenty-first century women. Draupadi and Kunti's struggles in the forest are given a purpose unlike how the epic portrays them as the sacrifice expected on the part of a woman/mother. The struggles of women, especially Draupadi's are portrayed realistically and this makes Draupadi a representation of Everywoman.

John J White, in his book *Mythology in the Modern Novel: A Study of Prefigurative Techniques*, explains that myth introduced by a modern novelist can help anticipate the plot. Divakaruni's intention to re-tell the epic suggests that myths are fluid as they undergo transformation through time. There is always a different side to a story, and this novel presents Draupadi's side of the story.

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Attitude of Typically Developing Sibling Towards Hearing Impaired Sibling

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Abstract

A study on attitude of Typically Developing Sibling (TDS) towards Hearing Impaired Sibling (HIS) was conducted. The aim of the study was to know the attitude of TDS towards HIS. The objectives of the study were to identify the level of attitude of TDS, to assess dimension wise attitude of TDS and the association between independent and dependent variables. The data was collected from 40 samples (23 females and 17 males) consisting of 14-22 years old TDS having a HIS. A survey method with simple random sampling was used for the present study. The data was elicited by a self-developed tool, a questionnaire on attitude of TDS towards HIS with 21 and 51 items in the basic and specific data respectively. The tool was given special emphasis on three dimensions: relationship with sibling, relationship with parents and relationship with friends to study the attitude level. The results revealed that majority (70%) of the TDS had high attitude level and 30% had moderate attitude level. While (32%) of respondents had a low attitude level in the dimension of relationship with parents, while none of the respondents had low level of attitude in the dimensions of relationship with sibling and relationship with others respectively. It was found that TDS liked to take care (97%), encourage (96.5%) and enjoy the company (93.5%) of HIS. TDS feel that parents are more partial towards HIS (79.5%) and stricter towards TDS (72%), parents favour (50%) and spend more time (50%) with HIS, TDS feel that they have a smaller number of friends (91.5%) and friends avoid them because of their HIS (90%).

Key words: Attitude, Sibling relationship, Typically Developing Sibling, Hearing Impaired Sibling.

Introduction

Sibling relationships are often the longest-lasting relationship in individuals' lives (Cicirelli, 1995; Hernandez, 1997). Sibling relationship is one of the most important relationships in every stage of life and it represents one of the most powerful bonds and human interactions because siblings act as surrogate parents, informal teachers, and friends (Lobato, 1990; Davidoff, 2006). The sibling relationship is that of a socio-emotional and there is intimacy, competition, protection, jealousy and affection among siblings.

In sibling relationships, the most important aspect is communication with one another. A typically developing sibling having disabled sibling must face a lot of challenges and responsibilities and it may include both positive and negative aspects. Hence attitude plays a key role.

To understand the various issues faced by the typically developing sibling towards hearing impaired sibling the present study was conducted to know the attitude of typically developing siblings (TDS) towards hearing impaired sibling (HIS).

Need for the Study

Brothers and sisters are the first peers of hearing-impaired children. Yet in comparison, there is wealth of studies about parent-child relationships, while relatively little attention had been paid to the importance of sibling relationship. Most studies in this area have focused on siblings of children with other disabilities, while the studies regarding experiences of siblings of children with hearing impairment remains meagre.

This present study will help to address issues if any in terms of attitude of siblings. The typically developing siblings can be supported and helped if needed to build a good relationship with their hearing-impaired sibling.

Aim

The aim of the present study was to study the attitude of typically developing sibling towards hearing impaired sibling.

Objectives

• To identify the attitude level of typically developing sibling towards hearing impaired sibling.
• To assess the dimensions wise attitude of level of typically developing siblings.

Hypotheses

• The typically developing sibling does not differ in their attitude towards their hearing-impaired sibling.
• The attitude of typically developing sibling does not differ in dimensions wise.

Operational Definitions

Attitude: Attitude comprises of beliefs, feelings and behavioral tendencies or a general feeling or evaluation (positive/ negative) about Hearing impaired sibling.

Typically Developing Sibling (TDS): For the present study, typically developing sibling is defined as a sibling, who is related by blood and born to same parents, in the age group of 14 to 22 years having hearing impaired sibling.

Hearing Impairment: For the present study, hearing impaired is when one has difficulty in perceiving or identifying sound clearly due to auditory problems. The impairment may be unilateral or bilateral.

Hearing Impaired Sibling (HIS): For the present study, hearing impaired sibling is a sibling with mild, moderate-severe and profound kind of hearing impairment, studying in a special school.

Procedure

The present study was carried out in the following phases:

Phase I: Identification of The Problem

Through the review of literature, it was found that sibling relationship plays a very important role in one's life. Child–parent relationships of children with disabilities have received some attention in the literature while studies of sibling relationships are relatively scarce.

Hence the investigators felt the need to study the attitude of TDS towards HIS.

Phase II: Formulation of the Tool

To assess the attitude of typically developing sibling towards hearing impaired sibling, the suitable ready tool was not available hence the investigator developed a tool for the present study.

Phase III: Identification of the School

In order to study the attitude of TDS towards HIS, a survey of schools for hearing impaired children was carried out in Bengaluru city. One of the schools namely Sunaad School for Hearing Impairment- Dr. S. R. Chandrasekhar Institute of Speech and Hearing, Bengaluru, granted the permission to conduct the study.

Phase IV: Selection of Sample

The sample for the present study consisted of 40 typically developing siblings with hearing impaired sibling (23 females and 17 males). The samples for the study were in the age group of 14 to 22 years of age.

Sampling Method

Simple random sampling method is defined as 'a randomly selected sample from a larger sample or population, giving all the individuals in the sample an equal chance to be chosen. In a simple random sample, individuals are chosen at random and not more than once to prevent a bias that would negatively affect the validity of the result of the experiment'. For the present study simple random sampling method was used to select TDS with HIS.

Phase V: Pilot Study

Pilot study is a small-scale preliminary study conducted in order to evaluate feasibility, time, cost, adverse events, and effect size (Statistical variability) in an attempt to predict an appropriate sample size and improve upon the study design prior to performance of a full scale research project.

A pilot study was conducted on the 10% of the total sample identified for the study. The purpose of the pilot study was to check the feasibility and reliability of the tool developed by the investigator for the study. The reliability of the tool was found out using split-half method by Brown Prophecy. Tool was tested for reliability and was observed to be reliable with the reliability co-efficient of 0.9428 > 0.70.

Phase VI: Administration of the Tool and Collection of Data
Rapport Building

The investigators established a rapport with the respondents by explaining the significance of the research work and explained about the objectives of the present study. This helped the investigator to establish a cordial relationship with the respondents.

The data was collected by survey method. The respondents identified for the study were called over the phone and informed that the questionnaire will be sent through the hearing impaired sibling and were given brief introduction on the purpose of the research study. The respondents were informed that the information collected from them will be used for research purpose only and will be kept confidential. The investigator also informed the respondents to read the instructions carefully and there is no right or wrong answer. They were asked to duly fill all the questions.

Phase VII: Tabulation of Data

Tabulation is the systematic arrangement of the statistical data in columns or rows. It involves the orderly and systematic presentation of numerical data in a form designed to explain the problem under consideration. Tabulation helps in drawing the inference from the statistical figures.

The responses obtained were tabulated by the investigators. The positive and negative items were scored according to 'Strongly agree', 'Agree', 'Uncertain', 'Disagree', and 'Strongly Disagree' with the scores of '5', '4', '3', '2', and '1' for positive statements and '1', '2', '3', '4' and '5' for negative statements respectively.

Phase VIII: Statistical Analysis

Statistical analysis is collection, examination, summarization, manipulation, and interpretation of quantitative data to discover its underlying causes, patterns, relationships, and trends. The statistical tests used to interpret the data for the present study are Mean, Standard Deviation and Chi-Square test of significance. The results analyzed are interpreted under the results and discussion chapter.

Phase IX: Report Writing

Based on the data collected the findings of the research study are presented in the form of interpretations and discussions.

Results and Discussion
Basic Data

- Majority of respondents (47.5 %) belong to the age group of 17-19 years and majority (57.5%) of the respondents are females.
- Majority (40%) of respondents are studying in PUC, 30% of them are pursuing their high school.
- With regard to the number of siblings, it was observed that 37.5% and 35 % of the respondents have one and two siblings respectively.

- Majority (70%) of the respondents are first born while the remaining 30% are second born.
- It was found that majority of the respondents belong to Hindu religion (60%), 27.5% belong to Muslim religion, minority percentage (12.5%) are Christians.
- With respect to type of family of the respondents, it was found that majority (85%) of the respondents belong to nuclear families. Equal percentage (7.5%) of the respondents belong to joint and single parent families.
- It can be noticed that majority (92.5%) of the respondents' parents' marital status is intact and a least percentage of (7.5%) of the respondent-parents are separated.
- Cent percent of respondents were from urban Bangalore.
- Higher percentage (45%) the respondents' family monthly was between Rs.15,000/-20,000/-.
- Majority (50%) of the HIS belong to the age group of 14-16 years, while 32.5 % and 17.5 % of them belong to 11-13 years and 17-19 years age bracket respectively.
- With regard to the gender of HIS, majority (57.5%) of them are males and 42.5% of them are females.
- With regard to ordinal position, a majority (62.5%) of the HIS are second born, while lesser percentage (22.5% and 15%) of HIS are third born and first born.
- Cent percent of the respondents HIS reside at home and study in a special school from class 4th to 10th Standard.
- Cent per cent of HIS had hearing impairment due to birth defect.
- With respect to the degree of hearing loss majority (60%) of the HIS had profound degree of hearing loss, while lesser per cent (25% and 15%) of them had moderate- severe and mild degree of hearing loss respectively.
- It was found that 40% of them had sensorineural hearing loss and 25% of them had conductive hearing loss while, 35% of the respondents were unaware about their siblings type of hearing loss.
- The educational qualification of parents of the respondents. It was found out that majority (32.5%) of the mothers of the respondents had studied up to PUC but majority (30%) of the fathers of the respondents had studied below 10th Standard.
- Majority (72.5%) of mothers of the respondents were homemakers and majority (55%) of the fathers of the respondents were working in private sector.

Specific Data

Table 1 Overall Attitude Level of Typically Developing Siblings

Attitude Level	Category	Respondents	
		Number	Percent
Low	≤ 50 % Score	0	0.0
Moderate	51-75 % Score	12	30.0
High	> 75 % Score	28	70.0

Total		40	100.0

Figure 1: Overall Attitude Level of TDS
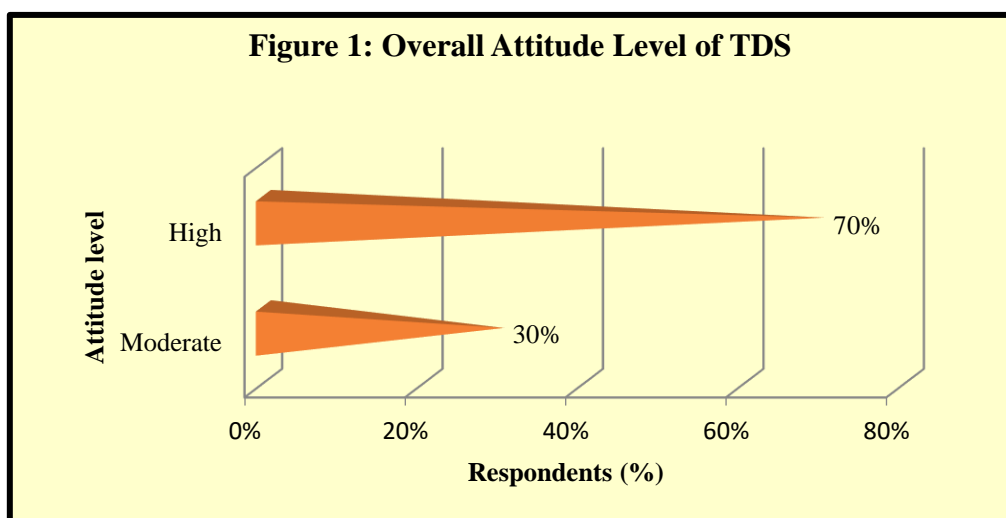
Table 1and figure 1 denotes the overall attitude level of typically developing siblings. It was found out that majority (70.0%) of the respondents had a high attitude level, while 30.0% of the respondents had moderate attitude level. It can also be observed that none of the respondents have low attitude level.

Therefore, it was found that majority of the typically developing siblings had high attitude level.

Table 2 Dimension wise Attitude Level of Typically Developing Siblings

Attitude Level	Category	Dimensions					
		Socio-Emotional		Parental relationship		Relationship with friends	
		N	%	N	%	N	%
Low	≤ 50 % Score	0	0.0	13	32.5	0	0.0
Moderate	51-75 % Score	3	7.5	16	40.0	15	37.5
High	> 75 % Score	37	92.5	11	27.5	25	62.5
Total		40	100.0	40	100.0	40	100.0

Figure 2: Dimension wise Attitude Level of TDS
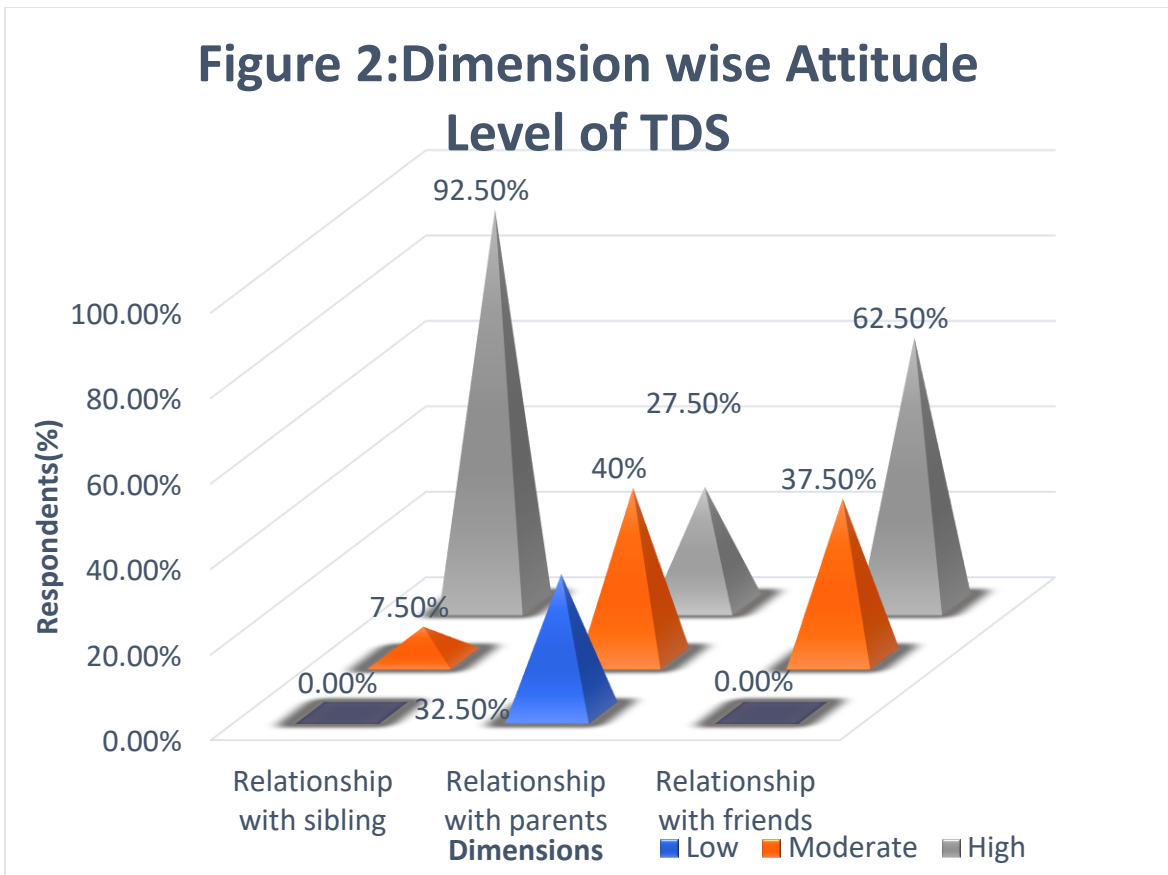
Table 2 and figure 2 indicates the dimension-wise attitude level of typically developing siblings. With regard to socio-emotional dimension, it is observed that majority (92.5%) of the respondents had high level of socio-emotional attitude, 7.5% of them had moderate level of socio-emotional attitude.

With respect to parental relationship dimension, it was found to be at moderate level among 40.0% of the respondents. 32.5% of them had low level in this dimension and 27.5% of them had high level of attitude in the parental relationship dimension.

With regard to relationship with friends, it was found that majority (62.5%) of the respondents had high level of attitude and 37.5% of them had moderate level of attitude.
Further, it was observed that majority (92.5% and 62.5%) of the respondents had high level of attitude in socio-emotional and relationship with others dimensions respectively.

It is interesting to notice that 32.5% of the respondents had a low level of attitude in the dimension of parental relationship, while having nil per cent of low level of attitude in the socio-emotional and relationship with others dimensions respectively.

Table 3 Dimension-wise Attitude Scores of Typically Developing Siblings

No.	Dimension	Statements	Max.	Attitude Scores

			Score	Mean	SD	Mean (%)	SD (%)
I	Socio-Emotional	38	190	164.15	14.6	86.4	7.7
II	Parental relationship	9	45	27.75	7.9	61.7	17.7
III	Relationship with friends	4	20	16.00	2.5	80.0	12.7
	Combined	51	255	207.90	19.7	81.5	7.7

Above table 3 represents the dimension-wise attitude scores of typically developing siblings. It can be inferred that 86.4% had slightly higher level of scores in socio-emotional dimension and 80% of them had higher per cent of scores in relationship with friends- dimension. With regard to parental dimension it was noticed that the respondents scored a mean percent of 61.7%.

Further, it can be observed that combined dimensions mean per cent is 81.5%. It was noticeable that parental relationship dimension scores are slightly lesser when compared to socio-emotional and relationship with friends-dimensions.

Conclusion

The study conducted on attitude of typically developing sibling towards hearing impaired sibling revealed certain findings based on the results:

With regard to hypothesis 1: The typically developing sibling does not differ in their attitude towards their hearing impaired sibling. The hypothesis is rejected because in the overall attitude of TDS towards HIS it is seen that majority (70%) of the TDS had high attitude level and 30% had moderate attitude level. It was also observed that none of the respondents had low attitude level.

According to hypothesis 2: The attitude of typically developing sibling does not differ dimensions-wise. It is seen that with regard to relationship with sibling dimension, majority (92.5%) of the respondents had high level of attitude, 7.5% of them had moderate level of attitude. With respect to relationship with parents dimension it was found to be at moderate level among 40% of the respondents. Around 32% of them had low level in this dimension and 27.5% of them had high level of attitude in the relationship with parents' dimension. With regard to relationship with others it was found that majority (62.5%) of the respondents had high level of attitude and 37.5% of them had moderate level of attitude. Therefore, the hypothesis 2 is rejected as there is difference in attitude with regard to the three dimensions i.e., relationship with siblings, relationship with parents and relationship with friends.

Implications

The investigators based on the present study suggest the following.
1. Typically developing siblings must be given awareness about their hearing impaired sibling.

2. Parents need to balance their time and efforts in upbringing of their normal and special children.
3. Modules can be developed, and workshops can be conducted for the typically developing siblings to learn to cope up with a sibling with hearing impairment.
4. Special school settings should involve the siblings whenever possible to build good sibling relationships and bond between them.

Recommendations

The present study considered only three dimensions of attitude namely, relationship with siblings, relationship with parents and relationship with friends. Further the study can be conducted including other dimensions of attitude of typically developing siblings. Gender perspective can be added to sibling relationship to understand if there is any difference between sister –sister, Sister-brother and brother-brother relationship. Relations with relatives, neighbours and community as a whole as well as self-concept could be explored.

The study can be done in depth and detail, and intervention programmes can be included to see the variation in the results in the control and experimental group.

Findings of the study will be useful in assisting special educators, psychologists, educators, counsellors, parents and researchers to facilitate good well-being and overall beneficial ways of life for the typically developing siblings.
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Graphic Novels as Substitutions of Traditional Books to Improve Intensive Reading Skills

Lalremruati, M.A.

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In today's world, a lot of concepts are being re-defined, and new methods, techniques, and alternatives are available for us to take new approaches to reach our goals. Such is the case in reading too. The term 'reading' does not apply only to reading traditional books anymore. There are many alternatives besides the traditional book for someone to read. Graphic novels, comic books, E-books, online articles – all of these are easily available to us and we can choose what appeals to us the most and what piques our interests the most.

In such a scenario where there are a myriad of options to choose, the very notion of academic reading can be taken to a whole new level. Instead of sticking to traditional novels, a great alternative would be graphic novels, especially for classroom settings where the students' imaginations can be expanded, and their senses can be heightened to yield better outcomes in terms of preserving and attaining information.

What is a Graphic Novel?

The most important thing to keep in mind when defining a graphic novel is the fact that it is not a genre, but a format. Graphic novels are often confused as a genre of novels. They are actually a completely different form of literature themselves, and they have their own genres, ranging from fiction, non-fiction, memoirs and even autobiographies, to name a few. The graphic novel is best defined when compared to the more popular format, comic books. Though they both use the form of sequential art to tell a story, they are two completely different forms.

The difference between graphic novels and comic books lie in three strata- form, content, and publication format. Firstly, the form is different. Graphic novels tend to stray from the specific format that comic books follow, such as the panelling and page format. Just as authors of traditional books have their own signature style in writing, graphic novelists tend to put their own twists and styles when it comes to their work. This could be in the form of their illustrations, how they use the panels, etc. Secondly, unlike comic books, the contents of graphic novels are more 'adult'. By this, it means that the contents are based on a more mature audience. Comic books usually deal with a lot of humour, supernatural elements, superheroes, and so on, aimed at a younger audience. Thirdly, unlike comic books which are serialised and come in sequential issues, graphic novels tend to resemble traditional books more. They are more similar to traditional novels in their size, the content, and they are not serialized, and the whole story is confined in the book.

Why Read Graphic Novels?

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Graphic Novels have become more and more popular in today's world, with graphic novelists gaining due recognition. Popular graphic novels like *Persepolis* by Marjane Satrapi have been adapted in various forms. More and more people have been reading graphic novels, and more graphic novels have been published. Their popularity seems to lie in the fact that graphic novels offer a lot of advantage to readers.

The main benefit of reading a graphic novel would be the presence of visual aids. Through the illustrations, a lot of uncommon words and expressions can be easily depicted. Also, it is an enhancement to the text present in the story. Since the presence of visual aids help in breaking down complex vocabulary, graphic novels are therefore very ideal for readers, as they do not have to reach out to a dictionary as often as they would without illustrations being there to explain some of the concepts. Furthermore, we have to take into consideration that reading a huge text can be time-consuming. Thus, reading a graphic novel where illustrations substitute huge chunks of words can be useful when an individual wants to read effectively but does not have a lot of time on their hands.

Intensive Reading – An Overview

Intensive reading is a type of reading that requires the reader to read intensely in utter concentration. This type of reading always has a specific goal. The goal is to attain specific information from the text being read. It can be put in comparison with extensive reading, where the reader reads for enjoyment and leisure. Intensive reading is reading for a higher degree of comprehension and retention for a long period of time.

Intensive reading is required in schools and institutions, where students need to remember specific details of what is in their book for a long time. Presently, the materials handed out in classrooms for intensive reading purposes are all in the form of traditional books. Although the books may contain illustrations, the illustrations are few in number, and as the level of the studies grow higher, the number of illustrations present in textbooks decrease too. Since intensive reading is such an important element in helping a reader retain information, the materials for intensive reading are to be considered and planned out well too.

Graphic Novels Vs Traditional Books for Intensive Reading

The graphic novel, its benefits and suitability for intensive reading purposes have already been discussed in the previous chapters. Now we can move further into the topic, and compare the graphic novel and the traditional book with respect to their suitability for intensive reading.

In school textbooks and other books for exams and tests that require intensive reading, the format is mostly that of a traditional book, with little to no illustrations. Although this has been the case for ages and no such disadvantages or hindrance has been duly noted out, enhancements and improvements are always welcome and serve the purpose of helping the readers out well. In other words, though traditional books may suffice the goals of intensive reading, we must be open to the possibility of better alternatives that could help to cultivate the skill even further.

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Graphic novels are ideal alternatives to the traditional book for intensive reading purposes. This is not a futile claim. Research has found that graphic novels may have more beneficial outcomes than traditional books with respect to the reader. The research and its results can be better explained below.

Conducted Research

In the University of Oklahoma, a recent study conducted in 2013 shows a striking result regarding graphic novels and traditional books. In this research, titled "Graphic Presentation: An empirical examination of the graphic novel approach to communicate business concepts", 140 undergraduate business students were separated into two groups. A graphic novel containing key business management concepts was created for the study. One group was given the graphic novel form, and the other was given the traditional textbook containing the same topic as the graphic novel. After reading, all the participants had to answer a short quiz based on topics from the books.

Result of the Study

The results of the study were pretty interesting. After the participants took the quiz, it was found that those who had read the graphic novel fared much better in the quiz and retained more information than those who read the traditional textbooks. The ones who read the graphic novels were better at recognising direct quotes from the books than those who read the traditional textbook.

In a similar study, 114 students were assigned a graphic novel in their senior-level business course. When asked to give feedback regarding the book, more than 80% of the students indicated that the graphic novel was better than traditional textbooks.

Such research and findings seem to suggest that using graphic novels in settings such as schools, where intensive reading is required a lot of times, may not be a far-fetched idea at all.

Using Graphic Novels for Intensive Reading

As the aforementioned studies are very favourable towards graphic novels, graphic novels are suggestible for intensive reading purposes. The main goal of intensive reading is to help readers retain information for a longer period of time. The mentioned studies show that graphic novels fare much better than traditional books in helping the readers retain information. This is an indication that graphic novels could revolutionise the intensive reading process in the academic sphere.

The presence of visual aids in graphic novels thus seems to help in retaining information for a longer period of time. If there is a better way of helping students retain information, which is much needed, then idealistically speaking, such way should be implemented as soon as possible. After all, the whole purpose of intensive reading is attaining specific information and retaining it for a longer time. And if graphic novels can help do that, then they could be used in full effect.

When making a bold claim such as the suggestion of replacing traditional books with graphic novels for intensive reading, the idea may seem far-fetched at first and impractical as well. But through exploring the possibilities and weighing them, the findings of this study is more favourable

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towards graphic novels. There were studies that backed-up the idea that graphic novels could substitute traditional books for attaining information for a longer time. Findings of the studies were all inclined towards the advantage of graphic novels over traditional textbooks in retaining specific details of topics.

In conclusion, graphic novels could possibly replace traditional textbooks for the specific purpose of intensive reading, since research suggests that graphic novels help in attaining information for a longer period of time. Since intensive reading entails reading with a goal, and if graphic novels can help attain that goal, then there is no reason why graphic novels should not be considered as suitable materials for intensive reading.

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Identification of Tasks that Promote a Quick and Effective Learning of Second Language in Indian Language Classrooms

Dr. J. Madhavi, M.A., M.Phil., Ph.D.
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Abstract

This paper focuses on the second language acquisition in a language classroom and the tasks that promote L2 learning. Any person learning another language other than his/her native language is second language learning. During the process of acquiring second language the learner very often finds difficult in transferring his knowledge from L1 to L2. Moreover, there may be both internal and external factors that influence L2 learning. The learners' plans of learning L2 may not be flexible always; this kind of situation, at times results in confusion and the learners lose interest to learn L2. Furthermore, it was found that under instructed conditions the learners were able to learn simple grammar and pragmatic features of L2; whereas to draw the meanings of words in L2, to pay attention to most of the syntactical and structural aspects of L2 the conditions had to be enhanced. In this paper I tried to administer few selected tasks to resolve some of the issues that arouse as a result of research in Second Language Acquisition. This is based on my own experience. I followed interest-oriented learner-centred approach which drew the attention of the learners to the utmost. I even tried administering these tasks in my UG general English classes which helped the learners to learn L2 efficiently and successfully. In the process of administering these tasks it was found that the learners were motivated to develop knowledge of L2 as well as to develop the Skills of the target language easily and effectively; thus, helping the learners to accomplish their ultimate goal of achieving communicative competence in L2.

Keywords: Second Language Acquisition, Native Language, language skills, language classroom, instructed learning, enhanced learning, interest-oriented learner-centred approach, tasks, motivation, syntax, communicative competence.

Introduction

`   Any person learning another language other than his/her native language is second language learning. During the process of acquiring second language the learner very often finds difficult in transferring his knowledge from L1 to L2. Moreover, there may be both internal and external factors that influence L2 learning. The learners' plans of learning L2 may not be flexible always; this kind of situation, at times results in confusion and the learners lose interest to learn L2. Much of the research was done in SLA(Second Language Acquisition) which said that L2 learners face many problems and there may be many reasons for these problems, viz., age, lack of interest, methods, modules and mechanics, interaction and environment, automaticity and control, literacy and skill development,

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individual differences and cognitive variables, motivation, anxiety, personality and affective variables, interlanguage pragmatics, etc.

As a result of research in Second Language Acquisition (SLA) there were many issues that arouse. Let us find out and try to resolve few to the possible extent.

Note: This paper is based on a few issues mentioned in SLA research and SLT pedagogy. Referred to the article published on the site (https://www.researchgate.net/publication/259867284_State-of-the-art_SLA_research_and_language_teaching). The title of the article is 'State-of-the-art: SLA research and language teaching' published in January, 1997.

First, let's focus on attention and learning conditions of the learners. Here it is required to draw the attention of the learners and provide them a suitable platform to learn L2. At the outset to make the learners attentive in the class the teacher can talk about the topic that interests them the most. For example, I want to teach the structural aspect of the language, syntax. I may ask few questions related to the topic in which they are interested. In the introductory session I will teach them how a sentence is constructed and where do the predicate and the subject positioned. Later I'll talk about the object and its types. This could happen both in enhanced teaching and instructed teaching conditions.

Task:1
1. Ask one of the students to say a sentence in English
2. Ask another student to translate the same into his native language.
3. Shall explain how differently the subject and predicate are positioned in both the sentences.
4. Now ask them to write a few example-sentences in both L2 and L1.
5. Give a list of sentences with jumbled words and ask the students to arrange them into meaningful sentences.

Findings: 1. Students show eagerness to write sentences both in L2 and L1.
 2. They are excited to identify subject and predicate in the sentences and incidentally learn that L2 has SVO pattern which is different from L1, mostly.
 3. While constructing new sentences thelearners show much interest in learning different types of sentences; easily identify the direct object and indirect object in the sentences.

Strategies employed: These may differ from student to student depending on their learning styles. They would employ strategies like visualization, co-operative learning, memory and cognitive strategies, etc.

Secondly let's focus on form, meaning and use. The focus on form is an approach in English education and it is proposed by Michael Long in 1988.In task-1 the learners learnt to form new sentences that are structurally correct and are meaningful. Here in Task-2 let's see whether the teacher's intrusion is required.

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Task-2

1. Distribute a hand out on the topic the learners are interested. For example handout may be on 'Cricket' a sport.
2. Ask them to read and underline the difficult words.
3. Since the topic is known to them learners quickly learn the meanings of most of the words in the hand out. For example the words like bat, pitch, cricket, etc.
4. But at some points they may be confused and here the teacher should involve for sustaining their excitement and interest to do that task. Teacher should explain by using audio visual method.
5. Ask each student to speak on the topic. Here the teacher should correct their grammatical errors and the pronunciation of the words after each session.

Findings:

1. Learners' learn new words from the hand out.
2. They try to guess the word meaning from the context.
3. Assume that the topic that interests them is 'cricket' a sport. There is high scope for the learners to add more words to their lists of vocabulary. Ex: cricket- a sport and an insect, Bat- a mammal and a wooden object used to hit the ball, pitch- frequency of voice and the flat strip laid between the wickets and so on.
4. This is the point where teacher's intervention is required. S/he can show the pictures to bring in the differences or use them in the sentences to differentiate the meaning of the words.
5. Learners will jot down the teacher's feedback and try not to repeat the language errors in future.

Strategies employed: Social strategies, inquiry, visualization, underlining key words, guessing intelligently the meaning of unknown words, memory strategies, compensation strategies, etc.

Third issue would be about task design and interaction. The teacher plays a vital role in designing the tasks where there would be maximum L2 learning. Teacher should also be aware of the tasks of different levels of complexity and should know how to administer them to the learners in an order.

Task-3

1. In continuation to the previous task the teacher should design tasks that range from simple to that of complex level.
2. In the beginning students are asked to write synonyms for the underlined words in task-2.
3. Then ask them to write antonyms for the same.
4. Now let them use the underlined words in their own sentences.
5. Introduce them to phrasal verbs which have similar meaning of the underlined words.
   Ex: word: meet //related phrasal verb: come across

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6. Introduce them to one word substitutes and then idioms.

Findings:

1. Learners learn the synonyms and antonyms of the new words that are underlined in Task-2. Here the teacher can help the learner to refer to a dictionary.
2. Learners learn to use a dictionary.
3. While using the words in their own sentences, learners will be more careful in structuring the sentences (learnt in Task-1) and avoid mistakes to the possible extent.
4. Learners seem to be excited to study phrasal verbs, one word substitutes, idioms, etc.

Strategies employed: Meta-cognitive strategies, mnemonic strategies, self-efficacy, affective strategies, etc.

The most important fact to observe here is how well the learner tries to develop the four basic language skills-(LSRW) in L2 when compared to the same skills in L1. Do the Indian learners face difficulties in developing these skills in L2 (English)? Let's find out. The Indian learners especially from rural background may find difficulty in learning L2 due to following the reasons:

- Though English is known, most of them do not use it.This may be due to shyness or the feeling of embarrassment when they make mistakes.
- Weak in grammar.
- Aware of limited vocabulary; so hesitate to speak in English.
- Unable to pronounce the words correctly.
- Lack of exposure to L2 (practice/use).

The learners can overcome these problems if they are determined to use the target language in and outside the classroom. The teacher should motivate the learners to listen to stories, songs, news, etc. in English to learn the correct pronunciation. Once the learner learns to listen carefully then s/he would try to speak in L2 to respond. During speaking the learner will commit errors which could be identified and analysed in the presence of the teacher. Here s/he learns correct pronunciation, word stress and intonation, punctuation, new words, etc. Once the learner improves his/her pronunciation skills then the teacher should encourage them to read anything that interests them and it should be written in English. Here s/he will learn more new words along with the structural and semantic components of L2. This is the point where the learner builds up confidence and will improve his/her writing skills. While writing s/he uses the new words s/he learnt from listening and reading. The tasks that would help the learners to learn an error free L2 may be illustrated in the following way.

Task-4 (Improving Listening Skill)

1. Play an audio on a topic that interests the learner.
2. Ask the learners to write what they heard.

3. Ask them to listen to the same audio again
4. Ask them to check their write up for any missing information.
5. Finally ask each one to speak about the topic they listened to.

Task-5 (**Improving Listening and Speaking Skills**)
Give some exercises like information transfer or giving directions, etc.
1. Divide the students into pairs. One student in each pair will be asked to listen to the directions.
2. Ask that student to give the directions orally to the other student.
3. The other student should be able to follow the directions given by his team mate.
4. The other student should show the map on which the directions are marked.

Findings:
- Students would be excited to learn L2 in pairs or groups.
- They learn how to use L2 and will be more comfortable to work with peers rather than in the presence of a teacher.
- The other student finds that his friend has given him the right directions to reach his destination.
- Then that student is said to be doing good in using L2.
- They will be more careful in listening to the audios and feel enthusiastic to talk about the topic that they listened.
- Students never give up speaking either wrong or right when they work in teams. Eventually they overcome the shyness and develop confidence to speak individually.

Strategies employed: compensation strategies, social and affective strategies.

Task-6 (**Improving Speaking and Reading Skills**)
1. Students read the map(task-5) and correct their mistakes.
2. Now ask the students to write a paragraph on how to direct a person to his destination.(task-5)or
3. Provide a bar graph and ask to read it and transfer the information conveyed by the given graph to the class.
4. Provide a handout which has the write up of the topic they listened to in task-4.
5. Ask them to read and answer the questions that follow the text.

Findings:
- Since the students had already listened to it under task-4 they feel easy to read the given text.
- High scope for the learners to inculcate the habit of Reading.
- This habit of reading will improve their vocabulary and their knowledge in constructing grammatically correct sentences.

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Strategies employed: prior knowledge, key word reading, compensation strategies, etc.

Task-7 (Improving Reading and Writing Skills)
1. Ask the student to write the summary of the text given in task-4.
2. Now give them a new topic to read. Once they finish reading ask them to summarize.
3. After this ask them to further condense the matter.
4. Let the students' pair up and ask one to read the condensed part. Other student listens to him/her and will write about what s/he heard.
5. Later give few exercises like showing them a picture and asking them to write a story on it
6. Give them few thought cues and ask them to use these hints to develop a paragraph.

Findings:
- Learners come up with good write ups in the beginning
- They seemed to be happy to take up a task which could be worked with his/her team mate.
- They learn to bring in the coherence, cohesion and unity in their writings.

Strategies employed: prior knowledge, cognitive strategies, compensation strategies, social strategies, affective strategies, etc.

Many issues mentioned as a result of the research in SLA can be solved to the possible extent by following communicative approach and task-based teaching and learning. The learners show interest when they are exposed to the situations that demand the use of L2 in classroom and beyond the classroom. They may be involved in activities like role plays, debates, group discussions, extempore sessions, story- telling, jam sessions, etc. where they get maximum opportunities to speak in L2. Moreover, learners feel excited working with their peer groups under the guidance of a teacher. In such situations they are self-motivated and will pay attention to whatever they do. This kind of practice in L2 will help them to live successfully in authentic situations too.

Conclusion

English language in India is not considered as a foreign language. It is taught has a second language and this is not new to Indians as they had a good exposure to the language because of the British. Yet while learning this language the Indian learners face many problems. This may be due to less exposure to the language compared to L1. Not all speak in this language and even if one does the others criticize him/her. But now irrespective of what others say most of the learners are trying to improve LSRW skills in L2; because they realized the importance of English in the world. They are striving hard to accomplish the ultimate goal of communicative competence in L2 which in fact, enhances their career prospects. Language is not learnt as a subject but through communication. Skills in L1 are acquired easily as they were using it continuously; whereas the skills in L2 is time taking and little difficult because L2 usage is limited in terms of factors like time, age of the person, fear of, embarrassment, physical conditions, lack of interest, etc. It is difficult to acquire because some will memorize vocabulary, grammar and some discourage themselves as they feel that there is

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no time to spend in learning L2. Some may fail to grasp the correct pronunciation of L2 as they form certain habits in their childhood days. They may utter the sound which they learnt in L1 and cannot change in L2 because of the mother tongue influence. Acquisition of second language will take place when the learners are motivated to use L2 more than the L1. Much of the time could be allotted to use L2 rather than learn L2. For making this possible the teachers can adopt task-based teaching and learning. Because tasks are the only means to reach the learners and push them to use L2 meaningfully by doing as many language activities as possible. Teacher's feedback towards the end of each task is highly required. The learners' tasks performances shall depend on the parameters provided viz. Time to do the task, prior knowledge they bring to tasks, number of task components that demand learner's attention, etc. It is essential to apply the results of SLA research while preparing syllabuses and course books. It is noted to develop task-based materials which enhances L2 acquisition to the utmost.

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Shamanism in Ted Hughes's Poetry

Dr. V. Madhukumar, M.A., M.Phil., Ph.D.

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Abstract

Ted Hughes is a poet, myth maker, poet-shaman, mystic and a visionary. He is disenchanted with the western culture and he believes that it should need a sort of therapy or psychic healing. It is in this context he attempts to explore a sort of primitive spiritual technique called 'shamanism' which includes, in his own words, 'the shamanic flight and return'('Ted Hughes and Crow: Interview with Faas', London Magazine, 1971, p.17). The shaman's song is based upon three factors: the energy, or ecstasy; the myth, expressed in some form of ritual, and a resulting catharsis or abreaction. These three components combine to produce healing, reintegration and answers to spiritual questions. The narrative poet is like a shaman whose retelling of a myth results in some display of healing power as a clairvoyant piece of information.

It is almost impossible for a modern English poet to become a shaman, but quite clearly, Ted Hughes's preoccupations with death, with the animal world and mythology show an affinity with the shaman's function. In treating occult mythology in poetry, the poet, as Thomas West says, becomes the psychic healer of the community as well as himself, a medicine man, a marabout, a shaman(*Ted Hughes,* p.37).Thus, throughout his poetry Hughes is preoccupied himself with the exploration of the concepts of primitive myth and shamanism.

Keywords: Shamanism, psychic healer, primitive myth, rational scepticism,

Introduction

Born on 17th August 1930 in Mytholmroyd in Yorkshire, Edward James 'Ted' Hughes is one of the most reputed poets of his generation. He was completely unknown in England until he won the First Publication Award in a contest sponsored by the New York City Poetry Centre. Faber and Faber published his prize-winning poems in a volume entitled *The Hawk in the Rain*in 1957. The publication of his second collection *Lupercal* in 1960 has confirmed that Hughes is a poet of remarkable talent. The subsequent publications *Wodwo* (1967), *Crow* (1970), *Gaudete* (1977) and *Moor town* (1979) have not only made him a natural successor to the great English poets like W.B.Yeats, D.H.Lawrence and T.S.Eliot but also lead him to the eventual appointment as Poet Laureate of England in succession to Betjeman. His other major works include *Remains of Elmet*,*Moortown*, *Flowersand Insects*, *Wolf watching* and *Birthday Letters* (1998). He was married

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to the American poet Sylvia Plath in 1956. His part in their relationship became controversial, as Sylvia Plath committed suicide in 1963 under mysterious circumstances. In 2008 Hughes is ranked fourth in the list of 'The 50 Greatest British Writers since 1945.'

Shamanism

Ted Hughes regards myth and folklore as a healing force to the divided psyche. He, from the beginning, has been arguing that the scientific inquiry, rational scepticism and puritanical idealism have split man's psyche. They have suppressed natural energies in man. Thus, the modern man, in Ted Hughes's own words, has ignored nature and rejected religion and his inner world 'as a bundle of fairy tales, a relic of primeval superstition', (*Myth and Education*, G.Fox, et al, 'Writers, Critics and Children', p.90). These latent energies in man, if not controlled would be directed outwards in aggressive acts of violence.

So,Hughes believes that the latent energies inwardly troubling man can be controlled and diverted into more creative channels through rituals and ceremony. "If you refuse the energy, you are living a kind of death. If you accept the energy, it destroys you. What is the alternative? To accept the energy, and find methods of turning it to good, of keeping it under control-rituals, the machinery of religion. The old method is the only one". (*Myth and Education,*p.90) Since myth, fantasy, ceremonies and primitive rituals help in healing a person's psychological as well as physical ill, they become a recurrent phenomenon in Hughes's work. One important technique Hughes often exploits throughout his poetry is 'shamanism'.

Shamanism is a primitive ritual practice practised by a shaman and is even now predominant in herding societies found in Siberia, Central Asia, North America, Indonesia etc. The shaman or witch doctor is believed to exhibit particular magical specialities: special relationship with spirits, superhuman capacities permitting magical flights: ascents to the sky and descents to the underworld and special affinity with animals and so on. He is supposed to perform magical healing among the community people. The primitive shaman performs some important functions: the shamanic cure that includes search for lost soul and exorcising evil spirits from the possessed. The shaman possesses other magical powers: foretelling future events, discovering of thieves, magical- religious hunt, controlling of atmospheric phenomena, facilitating birth etc.

While a shaman can have direct experience of other worlds at his will, the ordinary man can know them only through myth, fantasy and dreams. Hughes sees shamanism basically as a spiritual flight into the unconscious realm through dreams, fantasies, nightmares and surrealistic experiences. In fact, it is basic allegory of the two worlds: the hidden and the rational. These shamanic procedures are found to penetrate the realm between our ordinary minds and our deepest life. Thus Hughes thinks that myth and fantasy can keep man in touch with his own elemental energies.

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Relationship between Shaman and Animals

Hughes attempts to explore a world of primordial animal totems. The relationship between Hughes and the terrifying predators he describes is like that of the shaman to his totem animal. Hughes animals like the hawk, the fox, the jaguars, the bull; the pike, the otter, the bear, the rat, the wolf etc serve as animal poems for him. Through them he seeks, as did ancient shamans, an alignment with the unknown forces governing the universe. His work is a journey beyond the rational to the primitive depths of experience to liberate the self. For Hughes, the process of writing the poem, as Stuart Hirscheberg reiterates, recreates the rite of blood brotherhood between the shaman and his animal Helper (*Myth in the Poetry of Ted Hughes,* p.8).

An Otter-shaman's Animal Totem

The otter is an important sacred animal for shamans. Elaide says that otters act both as healing shamans and serve to a certain extent even as priests.(*Shamanism*, p.316) As a tutelary animal, it not only enables the shaman to transform himself, but also, it is in a manner his 'double', his alter ego. In one of his finest animal poems 'An Otter', Hughes explores the double existence of the otter. He stresses its solitary nature, its elusiveness that is at once pathetic and noble.

The state of otter projects exactly the shaman's habitual mental state of being, his ability to allow his soul and body to roam about in different realms. The shamans perform the function of a psychic healer, announce the cure, go in search of the patient's soul, capture it, and make it return to rejuvenate the body that it has left. This act is nothing, but the reintegration of the self expressed in the context of the primitive religion. In this way, the otter forms an ideal totem image to dramatise the shaman's psychic life. The precarious existence of the otter described in Hughes's poem is also akin to the precarious life of the shaman whose functions also involve descent into underworld, ascension into the sky, and going into a trance, while retrieving the lost soul.

Of neither water nor land. Seeking
Some world lost when first he dived , that he cannot come at since,
Takes his changed body into the holes of lakes.
As if blind, cleaves the streams push till he licks
The pebbles of the source, from sea. ('An Otter', *Lupercal*, pp.46-47)

Second Glance at Jaguar-Shaman's Helper or Protector

In 'Second Glace at a Jaguar', Hughes not only draws on the tradition of jaguar worship among the primitive shamans, but consciously exercises a shamanic technique of identifying himself with an animal that is charged with the whole mythology of species. A Shaman believes that he can turn into a jaguar at will and that he can use the form of this animal as a disguise under which he can act as a helper, a protector, or an aggressor. The jaguar in this poem is caged and appears to be 'muttering some mantrah, some drum song of murder', and is 'going like a prayer

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wheel'. According to Indian mythology, the sound of mantrah has the magical power to annihilate by dissolution the particular spirit to which it belongs. The jaguar calls up his rage to wear himself out from within to annihilate and free himself from the condition of enslavement-not to the bars but to his condition of 'jaguarness' which imprisons him.

Skinful of bowls, he bowls them,
The hip going in and out of joint, dropping the spine
With the urgency of his hurry
Like a cat going along under thrown stones, under cover.
Under his spine. ('Second Glance at a Jaguar', *Wodwo*, pp.25-26)

Pike-A Primitive Incantation

For Hughes the major way of making the secret flight is through dreams. Likewise dreams, trances, incant chanting and rituals are important to initiatory or ecstatic technique of the shaman. Hughes believes that these dreams enable to draw the readers into a heightened state of perception that has the power of magical healing. Hughes employs this dream technique in many of his poems, like 'The Thought-Fox', 'November', 'Pike', 'The Bull Moses', 'Jaguar', 'The Bear', 'Relic', 'A Woman Unconscious', etc. Elaide says that the shamanic narratives are filled with the accounts of the shaman's encounters with pike and other animals (p.213).

In the poem 'Pike' the narrator encounters various pike and meticulously records their size, number and colour. The poem is, in fact, reminiscent of a primitive incantation. The pike, like the thought fox, the hawk and the most of his animals, include among the 'helping spirits' of the shaman, who often takes animal form, arousing in the reader the feelings of terror, and acts as intermediary between the shaman and the mysterious preconscious animal world. Hughes, here, encounters with pike in order to dramatise the presence of dark, irrational forces which are latently submerged in man's subconscious mind. He explores the hidden world in 'Pike':

But silently cast and fished
With the hair frozen on my head
For what might move, for what eye might move
The still splashes on the dark pond. ('Pike', *Lupercal, pp.56*-57)

The Bear-Celebration of Timeless Quality

'The Bear' is a perfect shamanic dream. Eskimo shamans often dreamed of bears during their search for knowledge. In many cultures the bear is viewed as a mountain god. The description of the bear evokes a contrast between the enormous inanimate bulk of the mountain and the tiny gleamy life in the 'eye' of the bear. The great hibernating bear is compared to a dormant mountain. Its tiny eye is lost in vast depth of black fur. The poem is a mythical evocation of the bear, its bulk

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and its omnivorous hunger. The encounter with the bear is a necessary shamanic element in the 'ecstatic rite of dismemberment of the candidate by demonic spirits'. *(Shamanism, p.44)* the images of the mountain, cave, rive hint at the shamanic descent to the underworld. Similarly, skeletons or bones have an enormous importance for shamans. Bones, for shamans, have resurrecting potential, since they believe that bones can become clothed again with flesh. The poem is a celebration of the bear's timeless quality:

The bear sleeps
In a kingdom of walls
In a web of rivers.
He is the ferry man
To dead land
His price is everything. ('The Bear', *Wodwo*, p.41)

Lupercalia - A Shamanic Song

Rituals, primitive songs and ceremonies are part of shamanic rites. In Hughes's work there are numerous instances where the poet deliberately intends to describe the rituals. The poem 'Child Birth', *(The Hawk in the Rain*, p.45) Hughes looks at birth through mythic spectacles. Hughes's other poem 'Lupercalia' is based on an ancient ritual of the roman festival. It was a ritual held to appease Faunns, or Pan, a spirit who supposedly kept wolves away from flocks. The four sections of the poem describe the four necessary participants within this Roman fertility celebration, whose main purpose was to impart fertility to barren women through an elaborate ritual: athletes, priests, goats and dogs were considered to be a source of sexual fertility. A blow from one of the goatskin thongs was believed to have the power to cure sterility. The poem ends with a prayer for life to the powers of nature that control the cycles of fertility and birth.

Fresh thongs of goatskin
In their hands they go bounding past,
And deliberate welts have snatched her in
To the figure of racers..................... ('Lupercalia', *Lupercal*, pp.61-63)

Song of a Rat-Symbolic Death and Resurrection

To gain control over the process of death and rebirth is an integral part becoming a shaman. Elaide sys that the main function of the shaman lies in his ability to search for the patient's lost soul (p.438). Hughes's 'Song of a Rat', presents symbolic death and resurrection. The poem includes three stages of a typical shamanic initiation: the physical death of a rat, its illumination and its resurrection.

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The shaman knows how the spirits kill, dismember and consume him. During his cure, he feels the various parts of his body join together again and his personality becomes restored. In 'Song of a Rat', the process of purgation described involves physical death of the rat. The physical mutilation, agony and the death, the rat suffers serve to prepare for its dismemberment. Here, Hughes's major concern is with the rat's attitude towards its situation. The rat finds its situation totally incomprehensible. It reacts with ignorance and ferocity. It directs screams of defiance at the universe that has betrayed it to the agony and refuses to submit to its inevitable death. It can only confront the horror, which is all pain and death. For it there can be no distinction between understanding and experience.

Iron jaws, strong as the whole earth
Are stealing its backbone
For a crumpling of the universe with screeching,
For supplanting every human brain inside its skull with a rat body that knots and unknots,
A rat that goes on screeching, ('Song of a Rat', *Wodwo*, pp.162-64)

Section II 'The Rat's Vision' expands on that insight what the rat seems at that moment is the earth as a barren land, as a vast design of dereliction. Section III 'The Rat's Flight' deals with the rat's resurrection. It follows the rat beyond death into its god-death.

The horned shadow of the Rat
Casting here bt the door
A bloody gift for the dogs
While it supplants Hell. (Ibid, pp.162-64)

Although we find numerous examples of shamanic technique in Hughes's earlier work, its boldest implication is to be found in *Crow*, *Gaudete*, and *Prometheus on His Crag*. Hughes himself said that Crow is the product of his automatic writings; 'they wrote themselves quite rapidly'. (Interview with Faas, London Magazine,1971, pp. 5-20). Crow includes some of the most profound shamanic initiatory experiences like the dismemberment of the body, cataleptic trances and the similar death rituals. It is full of songs, macabre dances and compressed rituals and great emphasis is put upon the search for initiatory experience. In *Gaudete* and *Prometheus on His Crag* both the initiatory and expiatory elements are combined together in terms of shamanic meditation. They include the shamanic practises like dismemberment of the body, torture by helping spirits, descent into the underworld, and abduction by spirits, symbolic birth and regeneration. Prometheus himself is a shaman who forms the link between heaven and earth, conversing with both the gods of Olympus and the men of Athens. He seeks to deal with the divinity on behalf of man when the problem of guilt has not been dealt with. Prometheus is a sublimation of the image of the self

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reliant, shamanic trickster. Similarly, Prometheus's suffering and his torture by the vulture is a typical shamanic concept.

In *Gaudete*, as T. Gifford and N. Roberts rightly points out, Hughes draws a social milieu out of the ritual. In this long narrative poem, the mythic element is made a great deal more accessible by the reintroduction of a human perspective (*The Poetry of Ted Hughes: A Critical Study* p.174). The career of Reverend Lumb, the protagonist of the poem, bears an unmistakable general resemblance to what Hughes has called 'the shamanic flight and return'. The sudden, psychotic breakdown, the cessation of ordinary reality and entry into a spirit world, the threats, violence and symbolic teaching undergone there, the provision of a new body and the transformed return of Lumb , all correspond to the basic concepts of shamanism.

Conclusion

What a poet like Ted Hughes ultimately shares with the shaman is a concern for psychic equilibrium. He considers shamanism as a force of equilibrium because, it deals with the control and harnessing of energy expressed through ecstasy, energy that can revitalise and empower or bring chaos and destruction. Ted Hughes's poetry is addressed to a world that has lost his balance. It is poetry that can, not only portray the crisis, but also has a healing force. The healing comes through its emphasis on the holiness of the natural world and the mystery of the human psyche. In Michael Sweating's words, 'Shamanism caters for Hughes's doctrine of energy, his love for the world of nature, his metaphysical concerns, and his fascination with animals. It also provides an answer to the twentieth century poets' problem of whether his work is relevant. (The Achievement of Ted Hughes, (ed) Keith Sagar. P.78)

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Sisyphus as a Tragic Hero and the Karmic Philosophy: A Re-Interpretation of the Existential Prototype

Dr. Jernail S. Anand and Prof. Manminder Singh Anand

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Abstract

The existentialist philosophers like Camus have used the myth of Sisyphus as a prototype of the modern man, who is destined to a fate in which he stands to ultimately lose the game. But, it is also emphasized that the grandeur of the man lies in the brilliance with which he fights and finally falls. At the level of the myth, it appears to be a perfect idea projecting the destiny of mankind, which is rooted in nothingness. But this myth can be understood at another philosophical pedestal as well, comparing it with the Karmic philosophy. This article brings out the philosophy of time which is embedded in this myth and with the help of which, a new dimension can be added to the already prevalent meaning of the myth. Moreover, the article also attempts to find affinity between Sisyphus and the tragic hero, who is another version of the Karmic philosophy.

Keywords: myth, Sisyphus, existentialism, death, time, tragic hero.

The Myth

The Myth of Sisyphus is an article by Albert Camus published in 1942 which introduces his philosophy of the absurd, man's futile search for meaning in an unintelligible world devoid of God and eternal truths and values. Emphasizing 'revolt' rather than 'suicide', Camus goes on to compare the absurdity of man's life with the situation of Sisyphus, a figure of Greek Mythology, who was condemned to repeat forever the same meaningless task of pushing a boulder up a mountain, only to see it roll down again. The essay concludes: "The struggle itself is enough …to fill a man's heart. One must imagine Sisyphus happy".

Looking at the myth carefully, it becomes clear that, while Sisyphus stands for the destiny of a man who is in search of meaning, at another level, it can be seen as a complex metaphor for human love for the certain, and fear of the uncertain, unknown, and beyond our grasp. Certainty belongs only to something that has stopped evolving, that has been, and is now placed on a table, beyond any further modification. Or in other words, it can be called past. Past enfolds the reality whose romance has left. Images remain which contain ideas, but ideas as a motivating force have departed. Past is like a boiled vegetable, now fit to be eaten, to give us energy. Past is a storehouse of human desires whose shapes were reduced to reality. The glamour or the romance of passion

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has left now. Past is what remains behind. A mass of time. Like a home, which casts its pull on the imagination of people who are enjoying their lives in foreign lands.

If past belongs to the realm of the certain, the future belongs to the unreal estate of uncertainty. It is like stepping out of the warmth of the home. Who wants to take the risk? Isn't it better to be where one is, rather than trying to be what he is not, and, who knows, he will be, or won't be, what he wants to be. Future is a mirage. A conundrum. A mess up of possibilities. Past is the dried up cake, fit to be eaten up. But present is there which is to be dressed like meat. And as we tread on the stomach of the present, and think we are going into future, actually we are treading on the past. Our movement forward is not possible without a reference to the past. No one can move on one foot alone. Of our two feet, one stays behind, while the other goes forward. It is a sort of a reconnaissance mission. As soon as the step going forward is firmly settled, message goes around to the other one, to charge up. We never move out of our past. In fact, past is always in the progressive tense. As you are moving into future, you are creating nothing but past. Look at a man extracting juice from apples. The roughage that flushes out of the juice machine, is the past, the juice the present, and the man who will drink it, is the uncertain future.

Time as the Connecting Link

It appears that the boulder has a unique significance, more than being a physical entity, it has to be perceived as the present, and the man is sentenced to push it upwards towards an uncertain future, but it slides down into the past. The two states of the present and the future are illusory, shapeless, and uncertain, whereas the state of the past is more pervasive. Here, the boulder projects the idea of the present being prone to either being pushed into future or allowed to slide back into the past. And man remains caught in this back and forth movement of time. The present which has to be pushed into the future has a natural tendency, if not forced up, to glide into the past.

The present is what is in the hands of man, but it is also an illusory entity. The boulder is the present moment, which is charged with such speed, that it takes no time to die, and live only in the past. How many moments can be trapped in the boulder of the present? And it is all an uphill task. Beyond the summit, you can't see anything. And, certainly, beyond the summit, there is a fling back across the top. The valley. The Abyss. The Unknown. In fact, the boulder is pitched between the two unknowns. One is the past, some of which he knows, just the recent past, but, he is absolutely unaware of the unknown lying next door. So, one finds the present moving forward only with a pushed on motion, unwilling and in a state of shocked surprise.

This idea contravenes the general assumption that men always look forward with hope to accomplish things left half done and it is hope which colors the future with rainbow colors. The fact is that such behavior shows how ignorant man is of the essential movement of time. He is

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sitting in a train, scarcely knowing how small tools working in a mechanism, and moving in sync, carry him along over long journeys. Here, we are dealing with the internal dynamics of time. How moments move, how fast they are, yet it is the human mind which forces them up, and they slide from his hands into the used up things, thrown into the basket of the past.

Deleuze who introduces the idea of time in critical appreciation can help elucidate this theory. Not only literary creation, even the real human actions are under the spell of time. Time is what gives life to things, and then, destroys them. Time is the agent of cosmic powers who wish to govern the human mind with its threatening sickle. Like Janus, time too is double-faced. It reflects January, the beginning of life, as well as December, the end. Things are made up, and they fall into the spell of time. Sisyphus too is under this spell. He is born to be destroyed sooner or later. But how to mark this intervening time? Before the present turns past, and the future flies in, he has to do something. In the absence of clarity of vision, he is just dragging on. Going up, and sliding back.

Sisyphus

Looking at this posturing of time, and the absurdity of human action, it can be surmised that life is a sentence. Man did not want it. It was imposed upon him. Looking at the philosophy of 'Karma' propounded by Lord Krishna, life after life after life is the result of human action. Undirected unawakened action leads to life after life, and suffering after suffering. Unless man, by his action, can deliver himself from this cycle of time, which takes him in cyclic moves. So, up to that time, he is trapped in the cycle of life and death. He has to be born, to grow up, and has to suffer and die. And, the absurdity of his situation lies in the fact that he is unaware of the internal dynamics of his human condition. He is engaged in pushing up a boulder, which slides down. He pushes it up. And it goes down again. He cannot detach himself from this destiny. Camus, perhaps, never knew that he was foraying into Hindu philosophy of 'Karma'. What has bound Sisyphus? Greeks might believe it is the angry gods. But, the theory of Karma believes that he is there because of himself. And, he is bound in this meaningless activity, of life after life, death after death, because, he is unaware, unawakened, a fused bulb which cannot house the electric current, and light up.

Men, in general, have no such philosophical leanings, except an overpowering feeling that all suffering is God-given. It is destiny. It is fate ruling the human beings. Or at the most, we can think of furies. In case of Oedipus, the Rex, the entire focus of Greek philosophy is on Fate, which wanted to teach him a lesson. Why the Fate was so unkind to him? How had he earned the rage and rancor of the Fate? These questions need a philosophical enquiry and wait for an Indian scholar to go into these causes of his suffering. Because, no doubt, it appears that gods are angry with man, and are punishing him, by inflicting suffering on him, who can deny that God is a kind father?

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Why will He inflict suffering on his sons and daughters unless they have done some grievous wrong? Herein lies a link to the suffering of Oedipus. Herein also lies the link to the absurdity that Camus talks of in case of Sisyphus.

The Existential Hero

'Karmic' philosophy and Aristotle's concept of the tragic hero, more specifically what Shakespeare thinks, appear to be congruent, when we consider Sisyphus as the existential hero. Tragic hero is essentially a man, from high strata, who has a maddening passion, or a vaulting ambition, as a result of which, he suffers from 'hamartia', and takes a wrong decision, after which, his entire life is full of suffering. Suffering is the subject of this story. Why suffering? As a result of an action which is determined by a flaw in the character. This is where Shakespeare differs from the Greek tragedians, who put Fate in a dominant role dispensing good or evil to man. Sisyphus represents the man who signifies to the whole modern world its absolute meaninglessness. What is the meaning that the past holds for man? Perhaps, past is the story of human failures. And, it is only in future that the hope lies. But human mind finds the movement forward, very difficult, and that is why, it finds it easy to slide back.

It is often said that distance lends charm to things which are otherwise prosaic. The past too envisages an invisible border which divides the now and the then. The distance between the living present and the apparently dead but seething past helps human mind to grow fond for its memories. In the past, we have seen people reveling even while describing tragedies. Past is homely, and this homeward motion is most natural, even when a boulder is pushed up with force.

Giving a new orientation to the past, redefining the systems already prevalent, can give a new dimension and a new meaning to life. But, is man aware of it? He is pushing on with time, with his life, and it is only suffering; still he is bound to this movement, he has no will, nor any power, to deliver himself from this existential trap. Herein lies sympathy for the tragic hero. Tragedy is writ large on the walls encircling human existence. Defeat is pre-written, and the beauty of a man's life lies in making this defeat meaningful. So that, the dead bones leave a story behind. Doing something other than merely dying by inches. Doing good. Living good. Thinking good. Being good. These are the essential questions before the existential hero bewitched by the idea of life.

Conclusion

The article amalgamates the existentialist ideas of Camus, the idea of absurdity of human action, with the 'Karmic' (action) philosophy of Lord Krishna and comes up with a fresh perspective on the Absurd. It is not difficult to apply Aristotle's idea of the tragic hero to Sisyphus, because, even 'Karmic' philosophy believes in the theory of action. And, as discussed above, tragic

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hero also emerges out of the 'karmic' considerations. He is responsible for his actions. And his action bring ruin upon him. Thus, it can be safely argued that the trap Sisyphus is in, makes him a tragic hero, because, much less than being a sentence, it is a self-inflicted punishment. If it is suffering, it is never unmerited. The article also tries to re-evaluate the idea of Fate in the context of eastern philosophy. There is no evil fate waiting to waylay a good human being. Sisyphus is a construction of time. It is a collision of tenses. Man's mind is the real stage on which the time dies.

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The Treatment of 'Food' in Anita Desai's *Fasting, Feasting*

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Abstract

The paper focuses on the treatment of 'food' in Anita Desai's 'Fasting, Feasting' (1999). In this novel 'Food' is treated as metaphor. Desai uses food to compare and contrast between the two families. In one culture, food is used as a vehicle to express 'communication'. In the other culture the food is used as express 'isolation'. Desai uses the trope of food to represent the most oppressive legacies of patriarchal subjection of women under the rubric of modern-day capitalism. Colliding and collapsing the binaries of India and the U.S. Desai shows that hunger and appetite unyieldingly construct the gendered subject whose troubled relationship with food is in a certain way symbolic of her lack of power and her struggle towards self-preservation.

Keywords: Anita Desai, *Fasting, Feasting,* Communication, Isolation, food

Desai's women belong principally to the domestic sphere who fail to register effective protest against the dominant traditions, their standards and values competes with Shasi Deshpande is drawing our attention to those lives that lay buries, unread, infrequently noticed and mostly misinterpreted. Both reveal concern with the split self, with the sense of isolation and would be writer feels between her social female self and her inner artistic self. They share a common understanding of women writers as having been traditionally isolated from a primarily masculine culture precisely through the elements- gender, female experience, artistry, and imaginings.

Desai uses 'food' as metaphor in the **Fasting, Feasting** of the title to compare and contrast the two families. In one culture, food is used as a vehicle to express communion. In the other way, it is used to express isolation. In India the sharing of meals assumes almost ritualistic importance. The family is drawn together for their meals even though communication falters and all are there to cater to the father. Food is a frequent topic of discussion, when to cook, what to cook, what food to offer guests, and who should or should not be invited to share meal. By contrast, the Patton family has a problematic attitude toward food. The mother stuffs the freezer and refrigerator with food even though what is already there hasn't been eaten. The father grills steaks that no one else wants to eat. The daughter on peanuts and candy only to vomit everything out a few minutes later. The son forages for leftover meat on the implements used for grilling.

Anita Desai keenly observes of human behaviour. Her character comes to life within the first view pages. They are revealed through elaborate details- gestures, facial expressions, words said and

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words left unsaid. Desai shows rather than tells. In Part-I, for illustration, there is a wonderful scene where the Indian family sits at the dinner table. Having finished the main meal, the father waits a "sphinx like" expression. The mother takes it as her cue to peel him an orange. She scrupulously removes the pips and places slice by slice carefully on the father's plate. The father then lifts each slice, placing it ceremoniously in his mouth. Everyone watches in deafening silence at this amazing feat. When he finishes, mother sits back, flushed with pride at her achievement while father maintains his stony-faced silence without so much as a nod of appreciation. This scene speaks volumes.

Unfortunately, the novel ends abruptly, lacking in closure. We are told Arun leaves the Patton household to return to the dorms at the start of a new semester. We hear no more about his family. In spite of an ending that falls short, however, Desai's skill at characterization through telling description is impressive and makes the novel well worth reading.

The novel **Fasting, Feasting** is divided into two parts. Part I of the novel set in a cold and isolating home in the Massachusetts suburbs. Both sections of the novel are told in third-person limited –omniscient point of view, chronicling two members of the same Indian family. In Part –I, the narrator through flashback, explores Uma's quest to find independence and identity within the repressive and regimented household atmosphere of Mama and Papa. Obsessed with maintaining a traditional authority in the home, Mama and Papa are often described as one conflated unit, Mama and Papa. Uma's journey is littered with personal set back and failure. Simpleminded and limited intellectually, she is pulled from her beloved convent school after repeatedly failing exams.
Her failures in school are followed by failures in marriage. Her parents, desperate to marry her off, are swindled out of two dowries by another family's eager to capitalize off of their desperation.

Because success is defined so narrowly for men and particularly women in Uma's society. While her younger brother Arun goes to America to attend college and her younger sister Aruna is married off to a amazing and rich husband in Bombay, Uma remains confined to her parents home, where she lives as a practical servant, accommodating her parents' unending whims and commands. Even when an opportunity to escape her parents' household presents contrive to keep her in the home and thwart her attempts at establishing a separate identity.

In Part-II explores Arun's own difficult quest to fins independence and freedom from familial obligation in America. While his time at college is marked by unparalleled freedom- the first time he has ever experienced a life free from the endless obligations of his family. When the school year ends, he is forced, by circumstances and his parents' arrangements, to rent a room in the Patton family home during the summer break. Arun, thrust into yet another family web of conflict and obligation, is forced to confront a uniquely American brand of familial alienation and dysfunction. The narration and portrayal of the American landscape illustrates spotlessly clean suburban streets, endless shopping malls and strip malls, and cars advertising their drivers' dreams and pride with hollow bumper sticker slogans. Lost in this patterned daily ritual of mindless consumerism and

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spiritual alienation, each member of the Patton family has their own problematic method to survive with the void of meaning and connection in their lives.

Stuck in yet another familial web, Arun struggles to find privacy and independence within the family. Central to this challenge is a struggle for clear and open communication. Squelched by the unquestionable authority of Papa and raised to be a dutiful and obliging son, Arun never developed the social and communication skills necessary to shape out independence and shared understanding.

In **Fasting, Feasting** this is particularly clear when it concerns the introductory passages of each part respectively, which deal with the division of power and its hierarchy. The novel introduces to us an Indian contemporary middle class urban Hindu (most probably Brahman) nuclear (not joint) family. These precisions are important because it is necessary to view each specific context with which we have to deal in its ethnic, social, religious, and historical perspective, especially so as it concerns the "Indian" society with its extremely varied and multiple features (see Mohanty 207, 211). The opening of the novel brings us into the middle of a domestic scene of the family, an environment that becomes representative of a hierarchy of power. The parents are on a garden swing, thinking over what they should have for tea. Their adult daughter Uma, who is packing a parcel for her brother, a shawl and tea, is summoned by her mother to tell the wish of the father to the cook.

The pattern of the scene becomes a hypothesis of the family hierarchy: its hardened features come out best in the explanation of the "orange ceremony." The patriarch on the top of the hierarchy pyramid, the one for whose enjoyment everything has to be arranged, does not even have to utter a word. The mother, a well-trained instrument of his power, reinforces the awareness of this power in the consciousness of the subject member by performing a ritual, which, for this purpose, has to be repeated regularly: "She taps Uma on the elbow. 'Orange,' she instructs her. Uma can no longer pretend to be ignorant of Papa's needs, Papa's ways. After all, she has been serving them for some twenty years. She picks out the largest orange in the bowl and hands it to Mama who peels it in carpet, then divides it into separate segments. Each segment is then peeled and freed of pips and threads till only the perfect globules of juice are left, and then passed, one by one to the edge of Papa's plate. ... Mama sits back. The ceremony is over. She has performed it. Everyone is satisfied" (23,24).

Fasting and Feasting become symbolic of excesses that reduce citizens to dysfunctional subjects imprisoning them within the discourses of patriarchy. The title suggests that the contrast between "home" and "foreign" but also marks out the continuity of one in the other. In the final analysis, Desai is indicating how fasting and feasting are not two different ways of dealing with utilization but mirror one another paradoxically, in similarity' and difference, both equally enervating, both equally addictive. To undermine the culinary determinism of fasting and feasting and to escape from the forms of predation that accompanies the process of expenditure, Desai hints that the subject has to deal with the violence that is present in the act of eating/not-eating and contest the power that is exercised on her through the alimentary.

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Phonological Analysis of Hindko Spoken in Kangan Area of KashmirValley

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Abstract

The present paper investigates the phonological description of Hindko language including the distribution of vowels and consonants, contrasts in vowels, syllable structure, gemination and consonant phoneme contrast.

Keywords: Hindko, vowels and consonants, syllable structure and gemination.

1. Introduction

Hindko is one of the hill tribes settled in the valley of Jammu and Kashmir. According to their claim, the war between India and Pakistan divided the community into two parts. One part settled in Pakistan and the other part settled in the Indian state i.e. the mountainous regions of Jammu and Kashmir. On the Indian side the Hindko speakers are mainly concentrated in the Kangan area which falls in the district of Ganderbal. Data for the present study was taken from the Kangan area. Hindko is both the name of the people and their language. It is spoken by around 10,000 people in anderwan village and the surrounding areas of Kangan, of district Ganderbal. Apart from Kangan, the Hindko speakers are also observed to be scattered in various districts of Jammu and Kashmir like Baramulla, Shopian, Anantnag, Bandipora, Poonch and Rajouri. Shackle suggests that Hindko refers to "the Indian language" (1980:482), i.e., an Indic language, in sociolinguistic contrast to Pashto, the Iranian language of the area. The term *Hindki*is often used to refer to a speaker of the Hindko language (Shackle,1980:482), but in popular usage it may refer to the language as well. Hindko has been surveyed by Grierson in his 'Linguistic survey of India' as "the language of Hindus" (1919:234). He stated that the Hindko dialects were included within an extensive grouping called Lahanda, a term coined to designate various languages of Western Punjab and adjoining territories(1919:554,565). For a typical Hindko speaker, the linguistic repertoire comprises of: Hindko (mother tongue), Pahari, Kashmiri, Gojri and Urdu.

2. Methodology

An intensive fieldwork was carried out to collect the data from various areas of Kangan. A Questionnaire was prepared consisting of words which focused on the phonology of Hindko. The collection of data was from primary sources i.e. interviews, direct questioning and discussions. A good quality tape-recorder was used for recording of speech sounds. For the accurate transcription of data, IPA has been employed so that for each sound used there was a particularsymbol. The data transcribed was analysed using the principles of phonological analysis.

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3. Analysis

The phonological description of Hindko given here provides inventory and articulation of vowels, contrast between vowels, and inventory and articulation of consonants and the distribution of segmental phonemes at various positions i.e. initial, medial and final.

4. Phonemic System of Hindko
4.1(a)Vowels

The Hindko language has eight vowels: /i/, /e/, /a/, /o/, /u/, /ɨ/, /ɛ/ and /ə/. Each vowel has a long counterpart except for /ɛ/, /ə/ and /ɨ/. Vowel length is observed to be phonemic in Hindko language.

	Front	Mid	Back
High	/i/,/i:/	/ɨ/	/u/,/u:/
Mid	/e/,/e:/	/ə/	/o/,/o:/
Mid Low	/ɛ/		
Low		/a/,/a:/	

Table.1: Vowel System of Hindko language

4.2 Distribution of Vowels

Articulation of vowels involves contrast of tongue position, tongue height, and the rounding of lips as noted below:

/i/   (high front un-rounded short vowel)
/iʈ/   'brick'
/ɖa:kija:/   'postman'
/zəmi/   'land'
/i:/   (high front un-rounded long vowel)
/dʒəmi:n/   'earth'
/tʃa:ndi:/   'silver'
/e/   (mid front un-rounded short vowel)
/ekʈar/   'actor'
/set/   'health'
/pitʃʰe/   'behind'
/e:/   (mid front un-rounded long vowel)
/e:kla:/   'alone'
/re:t/   'sand'
/itʰe:/   'here'
/ɨ/   (high central un-rounded short vowel)
/riʃtɨda:r/   'relatives'
/kaʈɨ/   'little'
/a/   (low central un-rounded short vowel)

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/ag/   'fire'
/sakʰt/   'hard'
/dʒaŋa/   'husband'
/a:/ (low central un-rounded long vowel)
/a:llu:/   'potato'
/da:lʧini:/ 'cinnamon'
/so:na:/   'gold'
/o/   (mid back rounded short vowel)
 /okʰi:/   'difficult'
/kʰodʒa:/   'grocer'
/mija:kʰo/   'honey'
/o:/   (mid back rounded long vowel)
/o:la:/ 'light by weight'
/mo:sam/   'weather'
/haʈo:/   'to move'
/u/   (high back rounded short vowel)
/ullu/ 'owl'
/dʒuva:/   'gambling'
/dʒannu/   'knee'
/u:/   (high back rounded long vowel)
/ʈʰu:l/ 'egg'
/kaddu:/   'gourd'
/ε/   (low front un-rounded short vowel)
/pεse:/ 'coin'
/dʒurabε/   'socks'
 /ə/   (mid central un-rounded short vowel)
/əɖi/   'heel'
/kʰubsu:rət/   'beautiful'
/sĩŋə/ 'antelope'

4.3 Phonemic contrast in Vowels

The following minimal pairs illustrate the contrast in length of these vowels:

/a/ vs. /a: /

Hindko	Gloss	Hindko	Gloss
/tar/ 'wet'		*/ta:r/* 'wire'	
/par/ 'but'		*/pa:r/* 'opposite-side'	

/u/ vs. /u:/

Hindko	Gloss	Hindko	Gloss
/buʈʈa:/ 'mongoloids'		*/bu:ʈʈa:/* 'tree'	
/pul/ 'bridge'		*/pu:l/* 'shoes made up of grass'	

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/o/ vs. /oː/

Hindko	Gloss		Hindko	Gloss
/poh/	'december'		/poːh/	'father'

5. Consonants

Thirty-one consonant phonemes are proposed for Hindko language, which are listed below. Consonants are classified into different groups on the basis of their manner and place of articulation.

		Bilabial / Labio-Dental	Alveolar-Dental	Retroflex	Palatal	Velar	Glottal
Plosives	**Voiceless**	p	t	ʈ		k	
	Aspirated	pʰ	tʰ	ʈʰ		kʰ	
	Voiced	b	d	ɖ		g	
	Aspirated	bʰ	dʰ			gʰ	
Affricate	**Voiceless**				tʃ		
	Aspirated				tʃʰ		
	Voiced						
Fricative	**Voiceless**	f	s		ʃ		h
	Voiced		z		dʒ		
Nasal		m	n	ɳ		ŋ	
Lateral			l				
Flap			r				
Glide		v			j		

Table.2: Consonant system of Hindko Language

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5.1 Consonant PhonemesContrast

The following minimal pairs illustrate the contrast between different consonant phonemes.

/p/ vs. /b/

Hindko	Gloss	Hindko	Gloss
/pal/	'rock'	/bal/	'wrap'
/ta:p/	'fever'	/ta:b/	'to wait'

/g/ vs. /k/

Hindko	Gloss	Hindko	Gloss
/gaɖi:/	'watch'	/kaɖi:/	'time'
/go:l/	'round'	/ko:l/	'near'

/p/ vs. /pʰ/

Hindko	Gloss	Hindko	Gloss
/pa:nɖa:/	' utensil'	/pʰa:nɖa:/	'disease'
/pa:r/	'across'	/pʰa:r/	'weight'

/s/ vs. /ʃ/

Hindko	Gloss	Hindko	Gloss
/sa:l/	'year'	/ʃa:l/	'shawl'

/k/ vs. /kʰ/

Hindko	Gloss	Hindko	Gloss
/kar/	'to do'	/kʰar/	'cutting board'

5.2 Distribution of Consonants

Stops

/p/   (voiceless un-aspirated bilabial stop)
/pe:ɖ/   'sheep'
/haspɨta:l/   'hospital'
/top/   'heat'
/pʰ/   (voiceless aspirated bilabial stop)
/pʰoɖa/   'tumour'
/pʰupʰi/   'father's sister'
/gapʰ/   'converse'
/b/   (voiced un-aspirated bilabial stop)
/bɨkam/   'earthquake'
/alamba:/   'flame'
/sela:b/   'flood'
/bʰ/   (voiced aspirated bilabial stop)

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/bʰaɖaːs/   'steam'
/lagbʰag/   'about'
/dʒiːbʰ/   'tongue'
/t/   (voiceless un-aspirated dental stop)
/toːlnaː/   'to measure'
/patlaː/   'thin'
/gɛbat/   'gossip'
/tʰ/   (voiceless aspirated dental stop)
/tʰakja/   'tired'
/haːtʰiː/   'elephant'
/hatʰ/   'hand'
/g/   (voiced un-aspirated velar stop)
/groh/   'planet'
/kagraː/   'blouse'
/roːg/   'disease'
/gʰ/   (voiced aspirated velar stop)
/gʰũŋruː/   'anklets'
/gaːgʰar/   'can'
/saːgʰ/   'green leafy vegetable'
/r/   (voiced alveolar trill)
/rasiː/   'rope'
/kudrət/   'nature'
/baːdʒar/   'pebble'
/ʈ/   (voiceless un-aspirated retroflex stop)
/ʈiːbiː/   'tuberculosis'
/boːʈiː/   'bride'
/koːʈ/   'coat'
/ʈʰ/   (voiceless aspirated retroflex stop)
 /ʈʰanɖ/   'cold'
 /puʈʰaː/   'opposite'
  /beːʈʰ/   'bat'
/ɖ/   (voiced un-aspirated retroflex stop)
/ɖuɖuː/   'varieties of finger'
/gaɖja/   'pot'
/pahaːɖ/   'mountain'
/d/   (voiced un-aspirated dental stop)
/diːja/   'lamp'
/dʒandraː/   'lock'
/kand/   'wall'
dʰ/   (voiced aspirated dental stop)
/dʰaːgaː/   'thread'
/gadʰa/   'mattress'

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/ladʰ/ 'to lift'

/k/ (voiceless un-aspirated velar stop)

/kita:b/ 'book'

/lakɖi:/ 'wood'

/ʧamak/ 'lightning'

/kʰ/ (aspirated voiceless velar stop)

/kʰo:ta:/ 'donkey'

/ʧakʰaɖ/ 'wind'

/akʰ/ 'eye'

Fricatives

/s/ (voiceless alveolar fricative)

/set/ 'health'

/pasli:/ 'rib'

/ma:s/ 'flesh'

/h/ (voiceless glottal fricative)

/hava:/ 'air'

/leher/ 'wave'

/rah/ 'road'

/f/ (voiceless labio-dental fricative)

/fo:ʈu:/ 'picture'

/nafrat/ 'hatred'

/insa:f/ 'mercy'

Affricates

/dʒ/ (voiced un-aspirated post-alveolar affricate)

/dʒanɖ/ 'flag'

/ba:dʒar/ 'pebble'

/ʃatrandʒ/ 'chess'

/ʧ/ (voiceless un-aspirated palato-alveolar stop)

/ʧaɖ/ 'cloud'

/saʧa:/ 'honest'

/muʧ/ 'many'

/ʧʰ/ (voiceless aspirated palato-alveolar affricate)

/ʧʰã:/ 'shade'

/niʧʰŋa:/ 'to sneeze'

/magarmaʧʰ/ 'crocodile'

/z/ (voiced un-aspirated post-alveolar affricate)

/zana:ni/ 'wife'

/sabzi/ 'vegetable'

/ava:z/ 'noise'

/ʃ/ (voiceless alveolar palatal affricate)

/ʃa:l/   'shawl'
/miʃri:/   'sugar'
/ja:da:ʃ/   'memory'

Nasals

/m/   (voiced bilabial nasal)

/mantri:/   'minister'
/kamzo:r/   'weakness'
/ʃaram/   'shame'

/n/   (voiced dental nasal)

/nafrat/   'hatred'
/kaɳɖa:/   'boundary'
/imtiha:n/   'examination'

/ɳ/   (voiced retroflex nasal)

/baɳa:na/   'to make'
/duʃmaɳ/   'enemy'

/ŋ/   (voiced velar nasal)

/ʧãŋa:/   'good'
/sũŋ/   'to smell'

Approximants

/l/   (voiced alveolar lateral approximant)

/la:lʧi:/   'greedy'
/kalbu:tar/   'pigeon'
/pa:gal/   'mad'

/v/   (voiced labio-dental approximant)

/va:di:/   'valley'
/dʒuɖvã:/   'twins'
/ʧʰa:v/   'to pick'

/j/   (voiced palatal approximant)

/ja:ra:/   'friend'
/dunija:/   'world'
/ra:j/   'opinion'

6. Syllable

In Hindko, syllabification has been done as:

    (i) Monosyllabic
    (ii) Disyllabic, and
    (iii) Polysyllabic words

I. MONOSYLLABIC STRUCTURE

1. V   */a:/*   'to come'
                   /o:/   'that'

2. VC   /ag/   'fire'
             /iɖ/   'belly'
             /akʰ/   'eye'

3. CV   /kʰu/   'well'
             /a:p/   'himself'

4. CVC   /di:h/   'sun'
             /ʧi:l/   'eagle'
             /mo:r/   'peacock'
             /par/   'feather'

5. CCV   /grã:/   'village'

6. CCVC   /kra:ɖ/   'miser'

II. DISYLLABIC STRUCTURE

1.	V.CV	/a:ʈa:/	'flour'
2.	CV.CV	/ʧʰuri/	'knife'
3.	VC.CV	/ufrã:/	'over'
4.	CV.CVC	/ka:ledʒ/	'college'
5.	CVC.CVC	/duʃmaɳ/	'enemy'
6.	VC.CVC	/anpaɖ/	'illiterate'
7.	CVC.CV	/gadri:/	'girl'

III. POLYSYLLABIC STRUCTURE

1.	CVC.CV.CV	/mazdu:ra:/	'labour'
2.	CV.CV.CV	/ɖa:kija:/	'postman'
3.	VC.CV.CVC	/imtiha:n/	'examination'
4.	CVC.CVC.CV	/sandu:kʧa/	'box'
5.	V.CVC.CVC	/ima:nda:r/	'honest'
6.	CVC.CVC.CVC	/sãŋmarmar/	'marble'
7.	CVC.CV.CV.CV	/ra:dʒkuma:ri:/	'princess'

7. Consonant Clusters

In Hindko language the consonant clusters are the occurrences of two consonants within a syllable at word initial, medial and final position.

a. Initial cluster of two consonants   (CC—)

The initial clusters are found in the word initial or syllable initial positions.

/tr/	/trakja:/	'rotten'
/gr/	/grã:/	'village'
/dr/	/dreja:ni/	'husband's brother's wife'

b. Medial cluster of two consonants (—CC—)

The medial clusters are found as the sequence of consonants in the medial position which belong to the same word/syllable.

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/tr/	/maːtreː/	'step mother'
/dr/	/mandraː/	'short'
/kr/	/kankrul/	'centipede'

c.   Final cluster of two consonants (-CC)
       The final cluster appears at the end of the word/ syllable.

/rf/	/barf/	'ice'
/ndʒ/	/pandʒ/	'five'
/rd/	/mard/	'male'

8. Gemination

In phonetics gemination or consonant elongation happens when a spoken consonant is pronounced for an audibly longer period of time than a short consonant.

/ʈʈ/	/miʈʈiː/	'clay'
/ll/	/ullu/	'owl'
/tt/	/puːttaː/	'chick'
/nn/	/dʒannu/	'ankle'

9. Conclusion

The present paper presented the phonological description of Hindko language including the phonemic inventory, contrasts and distribution of consonants and vowels. Hindko is observed to have 13 vowel and 31 consonant phonemes. On the other hand, the phonemes /ɳ, ŋ/do not occur in initial positions. However, all the consonantal phonemes appear word medially. In Hindko language, consonant clusters occur in initial, medial and final positions. The closed syllable type CVC is very common in Hindko language.

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Phonological Analysis of Hindko Spoken in Kangan Area of Kashmir Valley

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Critic as the *Messiah*: A Survey of F.R. Leavis's Work

Nadia Shah, M.A.
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Abstract

In the arena of the distinctive brand of cultural studies of the traditional 'culture and civilization tradition' as seen as the direct legacy of S.T. Coleridge and Matthew Arnold, F.R. Leavis occupies a very significant and dominant place. He is recognized by many as the direct link between Arnold and the champions of cultural criticism as advocated by Frank Kermode, Terry Eagleton and Harold Bloom and the fore runners of what is generally called as the American ethical turn of cultural criticism represented by Wayne Booth, Samuel Goldberg, Martha Nussbaum and many others. F.R. Leavis's contribution to literary criticism is multifold. From the idea of a minority elite to the theory of an organic community to his ideas about creative uses of language down to his moral formalism, he refuses any clear cut definition and compartmentalization. The present paper therefore has taken up one dimension of Leavis's literary personality, that is, how Leavis goes about defining the literary critic of his time and how he presents him as the ultimate savior or leader of his people steeped otherwise in cultural disintegration and disharmony.

Keywords: F.R. Leavis, Culture, Criticism, Critic, modern era, moral crises, minority elite.

Frank Raymond Leavis clearly belongs to the tradition and legacy of cultural critics who aim ultimately at reforming and refining the moral, ethical and intellectual thread composing of a society. He could be clearly traced to his predecessors like Dr. Johnson, S.T. Coleridge, William Wordsworth, Matthew Arnold, Thomas Carlyle, John Ruskin and of course the colossal figure of T.S. Eliot and down to the heirs of the legacy he left behind in the literary figures like Harold Bloom, Frank Kermode, Lionel Trilling, Wayne Booth, Martha Nussbaum and the likes. However, what distinguishes Leavis from his predecessors is the purely secular interest he exhibited in literary texts and literary criticism. For instance, Cordner opines: "Leavis seemed to think that literature embodies a kind of moral thinking which could never have been embodied in any religious framework, and which is crucially important just because it escapes both codification and institutionalization." (80)

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Moreover, he never sought an exclusively didactic function for literature, instead he recommended a creative use of language in the creation of value. Nevertheless, he was able to make lasting contributions to the study of English literary criticism and thought and is adjudged by many as the most influential British critic of the twentieth century.

Leavis has been uncontestably applauded as a critic foregrounding the significance of moral literary criticism. His works enjoy the distinction of literary and moral touchstones for students and scholars of literary criticism and theory to look upon. In many respects, Leavis comes across as a dogmatist who subscribes to the old school of morals and ethics prevalent in closed societies and his work derives sustenance from the same moral commitment. Therefore, his work exhibits deep concern in social, cultural, moral matters.

He was strongly committed to the conviction that literature is an important moral and social force and eloquently argued that study of literature must necessarily be viewed as an indispensable pursuit. In accordance with this belief, Leavis remained preoccupied in most of his work with the discipline and method involved in the study of literature. He stressed on 'the words on the page', that is, a close critical analysis of the text in order to reach the critical intelligence embedded in the text. Leavis's advocacy of analytical and close reading of the text combined with a solid commitment to the value and importance of what the text has to say about life established him as the dominant voice of the British criticism in particular and gave a proper direction to the general approach to English literature in many universities until the 1970's.

In his insistence on close reading of the text, I.A. Richards's influence could be clearly traced. For instance, from him, Leavis derived the idea of literature as a repository of morals and values of the English culture but rejected the Benthamite utilitarian view of literature which constitutes the core of Richard's theories. For Leavis instead, Bentham represented the scientific drift of culture and social fabric which he considered absolutely harmful to a holistic humane spirit, his most central and life-long concern. His was a moral formalism that constituted a close reading of the text to reach the moral force embedded in it and to grasp its 'life' experience. Leavis practiced what he taught. Therefore, looking at Leavis's analysis of literature, one comes across numerous instances where his analysis of a particular work or writer is interrupted by a commentary on the cultural force behind the work. The inference that one draws is that for him, literature is a part of culture and culture an organic component of literature. Reading literature is, therefore, a means to understand the society as a whole.

Additionally, the literary critic and the literary artist remained his life-long fascination and matter of interest. In fact, his literary output in the form of his essays, lectures, editorials, letters and books could be easily distinguished on the basis of the primary target of focus which could either be a critic or an artist. For example, works like *New Bearings in English Poetry*, *The Great*

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Tradition and *D.H. Lawrence: Novelist* talk about the responsibilities and characteristics of the 'desirable' literary artists as perceived by Leavis and other books like *Valuation in Criticism*, *The Common Pursuit*, essays published in the *Scrutiny* and many others discuss the responsibilities and commitments of the literary critic. Leavis championed for the writer having "an intense moral interest of her own in life that is in the first place preoccupation with certain problems that life compels on her as personal ones." (Leavis, *The Great Tradition* 16) What is however most interesting about Leavis is the fact that in his personal and professional life as a teacher mentoring many generations of students also, he taught the principles of literary criticism with the same devotion and conviction with which he wrote. He enabled his disciples to identify and formulate their own critical thinking. Some of his students were able to produce volumes of valuable critical work and cultural commentary of enormous significance. For instance, *Pelican Guide to English Literature* in eight volumes was edited by Boris Ford, a well-known Leavisite.

Leavis held a very high moral and intellectual ground for literature and literary criticism. He denied an exclusive emotional standing to literature and believed that literature operates in a definitive social space with social footprints and cultural consequences responsible for maintaining certain cultural standards. In one of his books published posthumously, *The Living Principle*, he argued that the study of English literature is a discipline of rigorous intellectual thought and not merely an exercise of emotions, feelings and melodrama. Leavis here suggests echoes from Samuel Johnson who wrote in "The Rambler, No. 4" that "books are written chiefly to the young, the ignorant, and the idle, to whom they serve as lectures of conduce, and introductions into life" (Johnson 16) clearly implying the significance of the artists having an elevated moral stature for the general good of the society that is otherwise highly impressionable.

Leavis is credited with infusing more social relevance and meaning into English syllabus by turning it away from mere aestheticism and belletrism. He approaches literature taking into consideration how it shapes up within the prevalent cultural and educational conditions. He classified literature as a powerful social and moral force and study of literature as the most vital pursuit. Literature, he believed, represents life as mirrored through the moral position of the artist to be finally assessed by the high moral standards of the critic. Therefore, while granting English literary studies the status of a distinct discipline, he placed it at the center of the intellectual and cultural life of a civilized society. He also envisioned evaluation of the text as its primary and principal function.

In the over-all business of literary studies, Leavis ascribed to the literary critic the status not less than of a *messiah*, one who is continuously preoccupied with the civilizing mission of humanizing the people of the modern times and act as the fountainhead of values he derives from the literary texts alone. For this, the critic undertakes the business of close analytical scrutiny of

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the literary text having an intrinsic literary merit, disregarding its context. Leavis goes as far as actually counting on finger tips the works and artists that he thinks qualify as great.

Leavis's writing comes across as a reaction as well as a remedy to the social situation he was faced with. While positioning English civilization on a cultural trough, he draws from T.S. Eliot's *The Waste Land* a faithful representation and evidence of the cultural disintegration. Concerns such as these are clearly reflected in the general sense of crises that pervades Leavis's work—crises resulting from the turn of British society from a hierarchical to the one based on the standards promoted by mass-culture. By cultural disintegration, Leavis also meant an inability to reach at a common understanding of literature. Citing the example of press, films and the subsequent machine-driven mass production, he opines that there is a grave need of 'levelling down.'

Leavis's primary motive was to set right the standards gone otherwise astray in the English culture of which he comes across as a prophet like Carlyle and Arnold. For this, Leavis put forth his idea of minority elite or minority culture closely connected with the idea of a literary critic as seen by him.

In his formulation and conceptualization of a literary critic or the cultural minority, Leavis was strongly influenced by T.S. Eliot. For example, he derives the title of his most important work, *The Common Pursuit*, dealing with the ideas of minority culture and tradition from T.S. Eliot's *The Function of Criticism*. The title itself is evocative of Leavis's attempt at generating a common and unidirectional interest and mode of scrutiny of literary texts so as to achieve the goal of founding a constructive and healthy tradition and culture. Putting the idea of collaboration at the centre of critical process, common pursuit is a critic's pursuit of true judgement, that is unambiguous and clear pronouncements about what is good and morally enriching and meritorious, and equally transparent disapproval of what is frivolous.

The special office of the literary critic, he saw, in educating the society about its living tradition so as to reclaim the organic community and its standards that existed before. In this frame of reference, Leavis's approval of writers representing the morality peculiarly prevalent in rural pre-industrial England appears natural. A critic should then take up the role of the representative of an enlightened minority in order to become the "steward of the living tradition of English literature, and by extension, English culture." (Chambers 40).

The idea of a minority culture or a minority elite is seminal to F. R. Leavis, the most powerful account of which we receive in "Mass Civilization and Minority Culture" and also in *Culture and Environment*, that he co-authored with Denys Thompson in 1933. In order to safeguard the cultural progression of both English literature and society as a whole, he calls for a

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highly trained intellectual elite. He goes on to explain the tragedy of the modern man or the modern reader who is "exposed to a concourse of signals so bewildering in their variety and number that, unless he is especially gifted … he can hardly begin to discriminate." (Leavis, *For Continuity* 31) In the same work, Leavis blames new media like film and advertising and also industrialization and the resulting mass culture for sabotaging the minority values represented and promoted by the custodians of culture. In fact, he wrote his doctoral thesis on *The Relationship of Journalism to Literature*, an analysis of how the spirit of a periodical can mirror and at the same time shape culture.

An ordinary reader in such a situation finds himself bewildered in the confusing flow of knowledge and information. He is not able to make sense of even poetry based on simple sensibility. In the absence of tradition and a feasible social environment, a reader faces what Leavis calls a "perpetual avalanche of print." (*New Bearings* 157)

Leavis, in the same vein goes on to classify the critic as the elite amongst the reading public who "would be the representative of the highest level of such a public" (for continuity 191), and also "a very small minority, capable of fending for themselves amid the smother of new books." (32) This minority for him, is a specially gifted section of the society. "By the critic of poetry," Leavis states, "I understand the complete reader: the ideal critic is the ideal reader" (*The Common Pursuit* 212)

Readers of this quality determine the worth of a text since they are the only ones who possess the knowledge of values and standards that direct the "finer living of an age" (Leavis, *For Continuity* 15) They identify the centre, set the limits and guard the boundaries. They sift great works from the dross in the face of an overwhelming mass production to make prevail the tradition or 'canon' that both Eliot and Arnold championed. So a critic discovers the significance of a particular work and then assists in shaping the most relevant and appropriate response. "In dealing with individual poets the critic, whether explicitly or not, is dealing with tradition, for they live in it. And it is in them that tradition lives." (Leavis, *Revaluation* 10)

Moreover, they constitute the consciousness of the race and preserve standards and tradition in their most perceptive form so that when faced with the crises in tradition, the critic made available "an eligible past that could guide poetic practice in a de-traditionalized society". (Mulhern 117) Leavis is so sure of this minority that he devotes pages upon pages to define them and their contribution to literary criticism. In "Mass Civilization and Minority Culture" he states: "In any period, it is upon a very small minority that the discerning appreciation of art and literature depends: it is (apart from cases of the simple and familiar) only a few who are capable of unprompted, first-hand judgment. They are still a small minority, though a larger one, who are capable of endorsing such first-hand judgment by genuine personal response." (*For Continuity* 13-14)

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Further, this elite minority which constitutes the consciousness of a race at a given time, is also capable of identifying its successors, those who would carry forward the standards imbibed in the great tradition by becoming simultaneously a part of it. In addition to defining the contemporary sensibility, they contribute to formulate it by identifying the significance and relevance of select texts for readers to identify themselves with. Leavis attempts to bring the reader close to the text through the critic by consensus building, sometimes seemingly coercive, that is, "you see what I see, as you understand what I understand" (Chambers 35). This whole process of consensus building is directed to the end of ensuring a unitary and wholesome culture.

Considering himself one among the minority, he advanced the critical tradition that he vehemently articulated in his books, teaching, lectures, usually controversial in nature and most importantly in the Cambridge-based journal, *Scrutiny*, that he co-founded with L.C. Knights in 1932 and to which he remained the major contributor and editor to the last issue. The other major contributors included, Q.D. Leavis, Marius Bewey, William Empson, L.C. Knights, Michael Oakeshott, Herbert Read, I.A. Richards, George Santayana, Derek Traversi and Martin Turnell in addition to the competent editorial staff.

He started *Scrutiny,* fundamentally, as the title literally tells to scrutinize the works of writers in order to tell the difference between the ones who form the tradition and imbibe the standard values thereof and those who are barely readable for the perusal of the reading public. A critic then would educate the people while shaping the general intellectual and cultural temperament of an age by engaging in decisive and insightful literary evaluation. In other words, like a proper *messiah*, a critic would lead its people by acting as their saviour.

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The Commentary of Individual and Community Sufferings in Nineteenth Century American Society: Toni Morrison's Perspective

Dr Nandkumar Shinde, M.A., Ph.D.
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Preliminaries

The suffering of Blacks as an individual and community is portrayed vividly and candidly in Tony Morrison's novels. She herself was a victim of such hatred and her characters go through same trauma and tragedies. Her Fictions have become a mirror to such suffering. Nobel laureate, novelist, writer, editor, essayist and lecturer Toni Morrison stormed the literary discourse with her first novel, *The Bluest Eye* (1970). She penned the traumatic experiences of a girl who symbolises the young generation of women in American society imposing the white, middleclass American standardization of beauty on the developing female identity of a young girl during the first half of 20th century. In one of her article Morrison speaks about the seed of the novel sown in her mind as she had a memory of primary school classmate who desired to have blue eyes. Morrison talks to Charles Raus about her childhood friend who wanted blue eyes. Morrison clearly questions her strange desire against her cultural background.

> What I later recollected was that I looked at her and imagined her having them and thought how awful that would be if she had gotten her prayers answered. I always thought she was beautiful. I began to write about a girl who wanted blue eyes and the horror of having that wish fulfilled and also about the whole business of what in physical beauty and the pain of that yearning and wanting to be somebody else, 29 and how devastating that was and yet part of all females who were peripheral in other people's lives. (218)

The Black Pecola and her Destiny

Pecola Breedlove representing a young black girl through whom the reader travels through the novel poignantly watching the psychological devastation of a young girl. The novel unfurls the complex reality about the inner battles for emancipation by the central character of Pecola a little girl of seven. The representative of a girl belonging to a paralysed black community who have lost self-faith, self-dignity even self-identity. Little Pecola searches for love, affection and acceptance in a world that opposes her existence and devalues her living and her community. Her psyche is forged in the situation she finds herself and she is opened to the conventional American picture of feminine beauty-profoundly white skin, blond hair and blue eyes as representative of popular icons and traditions of white culture. Being opposite to the set standards she psychologically feels inferior and ugly. She becomes the victim of the white hegemony and feel depressed, ugly and discarded personality. The novel saw light in the 1960-1970s Black Arts Movement was in the air, it attracted lots of attention from literary world not to the same degree as her other novels got later on.

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The novel expresses the sensitive world of Toni Morrison's community and conscious appeal about the social status of her society. Through her first endeavour she focuses on the mania of black inferiority complex with the American perception of perfect beauty based on colours. The blind perception about the physical beauty and its implication of sensuous representations in the outward expressions states the hegemony of outer form over the inner. The inferiority complex is the burden of the deep past coming out of the socio-political veins into the socio-psycho make-up of the blacks. It haunts the blacks since ages and the heavy tax it accumulates is the lost self-belief and self-dignity. The ignorant and powerless black restore to the reciprocal exploitations and torturous behaviour towards each other. The Bluest Eye is seen as literary watershed in portraying the sensitive portray of African American female identity and stern critique of internalized racism bred by American cultural definition of beauty.

The Ultimate Code of beauty: Blue Eyes
 FORCED from home and all its pleasures
Africa's coast I left forlorn,
To increase a stranger's treasures
Over the raging billows borne.
Men from England brought and sold me,
Paid my price in paltry gold;
But, though slave they have enrolled me,
Minds are never to be sold.

William Copper.

The Negro's Complaint through the poem William Cowper, talks about the spirits of the Blacks during the early days of slavery. The white who oppositely colour thought that ruling black was their birth right. The poetic lines clearly show how Blacks came under the control of White people and their atrocity. Before going into detail regarding the oppression of slaves it will be meaningful to know briefly about the history of the institution of slavery and how it was legalized.

Pecola Breedlove being a victim of black representation by the white culture dominance feels herself indignant, ugly and discarded personality. The rejection from the culture and tormented with inner conflicts Pecola elucidates the desire to have blue eyes to feel equal and accepted.

> It had occurred to Pecola some time ago that if her eyes, those eyes that held the pictures and knew the sights if those eyes of hers were different, that is to say, beautiful, she herself would be different. Her teeth were good, and her nose was not big and flat like some of those who were thought cute…pretty eyes, pretty eyes, pretty blue eyes, big blue pretty eyes…Each night, without fail, she prayed for blue eyes. (Morrison 4)

Pecola's craving for blue eyes shows the importance of colour and its psychological value as having a ticket of acceptance, love, beauty, friends and respectful place in society. The economic,

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political and social life around her is projected with beautiful dolls, film heroines, magazine pictures of beautiful women, the media and the movies has projected the metaphor of eyes as the success stamp.

These images of beauty and lust creates a feeling of dejection, self-hatred and social rejection. Claudia MacTeer, the principal narrator recalls from late 1941 as a young girl of nine years living in Lorain, Ohio with her family of poor but loving parents and ten years sister, Frieda. Pecola Breedlove an African American girl who comes to stay with them from a broken family and home. The novel is divided into four separate parts each named with season.

The Form and the Four Seasons

The autumn begins with Pecola comes to stay with MacTeer family after Cholly burns down their family house. The horrified fights between the mother and father of Breedlove's family noting how the parents are unable to hide the violence of their relationship in the presence of small children. Here the small girl feels that blue eyes will solve all her life problems. Winter, Claudia recalls the coming of Maureen Peale, a new wealthy and confident black girl with green eyes who became a centre of attraction for both her admirers and haters. She had good and fighting times with Pecola but finally turns on her calling as dark skinned and ugly. Geraldine another socially middleclass Afro American woman comes into the story who used to love her blue-eyed cat more than her own son. But the cat meets its death and the blame is restored with Pecola whom Geraldine calls as "nasty little black bitch". The spring sequence follows with the description of Pauline and Cholly's family history. The events from Pauline's early life, her teenage, marriage and her becoming a maid in an affluent white family. Cholly's traumatic childhood and his exploitations at various stages of his life that shapes his devastated personality. Born as orphan and abandoned, he is rescued by his Aunt Jimmy who leaves him alone and dies when he was just sixteen. His humiliation by two white hunters during his first sexual experience tormented his nature. He flees to Georgia to find his father but meets an indifferent man who is miserable and hopeless. Eventually he meets Pauline and marries her and have children. In the state of drunkenness, he brutally rapes his own daughter and impregnates her. It concludes a story about Soaphead church a self-proclaimed psychic and mysterious counsels an unattractive black girl who wishes she had blue eyes. Summer is the last season and narrative section in the novel, the gossip spreads regarding Pecola's pregnancy. At the end of the novel, Pecola finally narrates a story about her conversation with an imaginary companion concerning her new blue eyes and whether they are "the bluest eyes" in the world. In the last section of *The Bluest Eye* Claudia remembers meeting Pecola after Cholly's baby is delivered stillborn and accounts for the whereabouts of Sammy, Cholly, and Pauline.

The Standardization of the Abstract Beauty

Though beauty is considered as abstract and so cannot be concretised in by any standard, the novelist counts it through the eyes of the black girl. For her the abstract beauty can be only standardised by blue eyes. The experiences of African American characters set the tone for Morrison's examination of a young black girl's growing self-hatred. Morrison portrays this oppression through an incident in which Claudia tears her dolls and reflects her anger towards the existing social conditions for her race. She violets the cultural code and violently tries to destroy the racism through her acts. She wishes to destroy the symbol of American beauty and metaphor for black inferiority. It was an act of subverting

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the white domination as beauty seems to be the white's virtue. She dismantles the parts of the doll to make the pieces of the orthodoxy. The white American culture illusions Pecola happy, white, middle-class families are better than hopeless, black, working-class families. Being victims in different degrees by media, movies, books, news magazines, advertising and merchandise, the black community was made to believe that they are the ugliest and stain on the beauty. They are made hollow by the shallow misconception of white beauty standards. Girls in particular are more victimized like Pecola who feels that only blue eyes will make her beautiful and accepted by the society. Her innocent heart expects that the blue eyes will change her life and it will an entry into new birth where there will be no problem of any sort. Her colour creates a sense of damage in her senses. "The desire for blue eyes is part of the inverting quality of her world, in wanting blue eyes Pecola wants in fact to be white." (De Weever, 406)

At the cost of inferiority complex every African American character in the novel hates to be black in various degrees and feels ashamed of any associated with their own community, race, manners, culture and blindly accepting the generations old burden of being black. Their self-belief became their firm reality that they are ugly, stereotype cultureless and unlovable. In school too, she experiences indifferent attitudes of her teachers and classmates:

Long hours she sat looking in the mirror, trying to discover the secret of the ugliness, the ugliness that made her ignored and despised at school, by teachers and classmates alike. She was the only member of her class who sat alone at a double desk. (45)

The complete outward form of beauty is dominated over the inward sense of beauty. The absence of black cultural standards is their lost identity. Pecola symbolises the scapegoat for its own fears and feelings of unworthiness and hopelessness. "Pecola is the epitome of the victim in the world that reduces person to objects and then make them feel inferior as objects." (Davis 330) Claudia possess the love of her family and Pecola learns from her that the appearance conscious parents to devalue herself. Her insanity is the reflection of her rejection from those who valued appearance and, she shares the symptoms of the same. Self-hatred for not having the white cultural life haunts the minds of blacks. This sorrowful atmosphere in and around the family forge the negative identity of the protagonist. Pauline, Pecola's mother who works in white family as a servant becomes more negative and critical about their own ugly house. As a mother:
"Into her son she beat a loud desire to run away, and into her daughter she beat a fear of growing up, fear of other people, fear of life." (128)

The clean, neatly arranged, dirt less home is only white home while ill organized, dirty and gloomy homes are black homes. The sense of ugliness grown in the psyche from forefathers is passed on in the children and the negative feelings is carried like a burden on the minds.
…a dutiful black female servant, who attempts to keep white families from cutting their souls on the shattered pieces of their morally bankrupt lives while able to place only a thin and soiled bandage on the open wounds of her own black family. (Heinze 72)

In addition to the exposure of inherent racism against the American beauty standards, the novel throws light on the child abuse issues. Like Charles Dickins the novelist portrays the victimization of children due to racism. Some Afro American parents subconsciously inflict the violence on their children by forcing them to weigh their self-worth against white cultural standards. Cholly's rape of his daughter is an outrage of his towards the white system which has been abusing him throughout his life. Sexual supremacy is white culture which he operates to get rid of his own frustrations. He became the stereotype of lusty, ignorant and ill cultured father whose lust knows no relationship barriers. He becomes father of his own grandson through his daughter. The ugliest relationship is exposed by Morrison which becomes the destiny of black community in America. The incident damages the imaginative and romantic world of Pecola. Initially Cholly wants to protect his daughter from the dehumanizing glare of white people and their lusty attempts but he turns towards her with the same intent. The drunkard father makes her an object of lust and it reflects on the fact that women are nothing more than an object. The rape of Cholly is "pathetic attempt to return to the heady days of first love when his very presence essentially created another human being." (Janeway 383)

Blue is the symbol of deep ocean and black or brown stands for soil or land. Pecola wants to go away from her roots and ill fate into a dream land where there will be no colour bias and hatred. She wanted the blue 'sight' where she can see all as equal and with respect.

At the end Pecola's dream of having blue eyes speaks of her connection between how one is seen and how one sees. Her self-belief that had she been blue eyed the society would have not dared to torment her mind and body. She has lost her sight to see beautiful things around her rather she sees what she carries in her mind – the dark, ugly and gloomy.

Conclusion

The Bluest Eye is the first female bildungsroman i.e. the literary form that depicts the coming to an age of its times in the form of novel. The novel has been considered as a landmark in the personal and literary journey of Toni Morrison and African American novel. The undesirable is followed by Pecola and her family throughout the novel and hence meets the inevitable tragedies. Her story contrasts with the story of Claudia MacTeer whose coming of age is challenging but not alienating. She progressed towards maturity and happiness along with her family. The novel is a commentary on social issues that drive understanding and definition of cultural contrasts such as self-esteem, love, acceptance and sexuality. These are focused issues of Afro American community for the exclusion and exploitation in America. Novel depicts the challenges of growing and surviving in white community culture for blacks. Morrison's writing mainly at the initial stage is seen reflecting the hollowness of black existence and the psychological wound from they have been passing from generations. The glory of their historical past, their folklores and their traditions have been subverted by the white culture and its dominance. "to be black was to be a victim and therefore not to be a victim was not to be a black." (Steel 58) Thus the research paper shows how Toni Morrison depicts the suffering of individual in the form of the protagonist Pecola and the suffering of entire black community in American white dominated society.

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Nominal Cases in Danzandagva's Ogtorguin mani – The Commentary of Jirukhen tolta Compared with Sanskrit and Dravidian Languages

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Abstract

R. Caldwell published his "Comparative grammar of Dravidian or South Indian family of languages" in 1856. He noted 2 hypotheses "... Dravidian languages occupy a position of their own between the languages of the Indo-European family and those of the Turanian or **Scythian group"**. Caldwell`s study has been taken by a number of linguists such as Schrader, Von Hevesy, Burrow, Stephen R Tyler, Jaroslaw Vacek, Menges, Uma Maheshwar, etc.

The second hypothesis establishes the relationship between both languages in their infinity. According to Caldwell "the relationship seems to me to be not merely morphological, but in some shape or another, and however it may be accounted for – genealogical".

This paper introduces the genetic relationship between Dravidian and Mongolic languages with morphological evidence by nominal cases in Danzandagva`s "Ogtorguin mani- The commentary of Jirukhen tolta".

Introduction

The possibility of the genetic relationship between Mongolian and Dravidian was expressed right from Bishop Caldwell (1856). However, serious and consistent efforts of investigation have not come forth except for Vacek (1978, 83, 87, 93, 96, 2004), who has been conducting his work in a cross-linguistic study of formal similarities within the shared semantic fields.[1] The two language families have been considerably well described and have sufficiently good material resources available. However, there are certain discrepancies between the two language families when compared. Mongolic languages are younger in the sense, that the available material does not go back beyond 12th c. A.D. and the reconstructed Proto-Mongolic takes us at the most to another 500 years back while the Dravidian languages have a history of 2000 years and the reconstructed Proto-Dravidian based on the diversity of the Dravidian.

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[1] G. Uma Maheshwar Rao Dravidian and Mongolian genetic affinity: The provisional evidence

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Therefore, for the research material for further Dravidian and Mongolian genetic affinity, we introduce Ogtorguin mani- the commentary of Jirukhen tolta, one of the literary traditions among Mongolian Traditional Grammarians, which was written in XVI century by the Mongolian monk Danzandagva. The book consists of 3 chapters, 1. Spread of Buddhism in Mongolia, 2. Grammar rules for words and the last one the 5 Elements theory of Sino-Indian way. In the second chapter the main grammar rules including nominal cases are written. In this article we focus on the nominal cases of Ogtorguin mani and compare it with Sanskrit and Malayalam language.

Many scholars in Mongolian linguistics follow the Traditional Indian Grammar, not because the Buddhism has its root in India, or Sanskrit sources brought the knowledge, but apparently they knew the root language of Mongolian language could be in Indus-valley or vice versa in South Asia.

The South Indian languages are grouped under one family called Dravidian by Robert Caldwell[2] and the major cultivated dialects of this family are Tamil, Malayalam, Telugu, Canarese, Thulu and Kodagu. Malayalam in its spoken form has a very ancient history though its literature is only a "thousand years old" and its grammatical literature is only a century old. The first gleanings of Malayalam grammatical principles are found in the famous Sanskrit work 'Lilatilakam ' of fourteenth century. There has been large-scale importation of Sanskrit vocabulary that testifies to the sophisticated taste of a superior class.

Languages are classified under different types, taking morphology into account. A.R. Raja Raja Varma gives the following classification[3]

(i) Isolative: In an isolative language, words stand independent and they have no means to show mutual relationship. For example, Chinese.

(ii) Agglutinating: In agglutinating languages, words denoting relationship are juxtaposed, but they can also stand independently. Mongolian, Tamil and Malayalam are said to be agglutinating languages.

(iii) Inflectional: In these languages words showing relationship have lost their independent status and have become pure suffixes attached to content words. Sanskrit is an inflectional language.

(iv)Analytic: In analytic languages, words showing relationship stand independently. English is an example of an analytic language.

Although this classification is useful to describe the morphological system of languages, no language is typical of a class in the sense that the characteristics of different types appear in the same language. According to A.R. Raja Raja Varma, in the process of linguistic change, Malayalam has entered the inflectional phase from being agglutinating type. In other words, Malayalam and Mongolian[4] exhibit the characteristics of both agglutinating and inflectional types.

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[2] Robert Caldwell A Comparative Grammar of the Dravidian or South Indian Family of Languages (Madras: University of Madras, 1961), p.6.

[3] A.R. Raja Raja Varma, op.cit., p.SO.

[4] Ts.Unurbayan. Mongolian Language and historical research. P.38

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Nominal Cases in Ogtorguin mani, Sanskrit and Malayalam

According to Danzandagva, there are in Mongolian language 7 nominal cases including vocative case like Sanskrit, Malayalam and Tamil languages. The case names are following, ankh, hoyardugaar, gutgaar, dutguur, tabudugaar, jirugadugaar, doldugaar, duudagch etc. The naming and the main sequences are the same, particularly the explanations of each case remind the Sanskrit, Malayalam or Tamil case definitions. Strictly following the Sanskrit tradition, Malayalam grammarians adopt seven vibhaktis including the suffix less nominative and excluding the vocative case.

The case suffixes and postpositions of Mongolian languages in Ogtorguin mani are taking same positions like the languages aforementioned, even though Sanskrit is inflectional and the other Dravidian main languages are agglutinative.

Now we see the 7 noun cases from Danzandagva`s Ogtorguin mani with Sanskrit and Malayalam below.

(i) Ankh/ Prathama/ Nirdhesika: Prathama or nirdhesika is the form of the subject noun and it is the most important element in a sentence. It has no suffix in every 3 languages. The nominal stem itself is used as Ankh, Prathama and Nirdhesika. In Sanskrit and Malayalam, the karta appear in the active voice, the karma in the passive voice, the attribute in the noun and the complement of an intransitive verb in Prathama. In Ogtorguin mani, the first case of other seven cases is the upright case[5] that marks naming, for example, *burkhang* and *bodisung, sireveg* and *bradic, mür* and *ür, tngri* and *khümün, asuria* and *adguus, birid* and *tamu, ger* and *bagana.*   Thus it specifies the *quality* called the first case.

(ii) Khoyardugaar/Dvitlya/ Pratigrahika: Dvitlya or 'Pratigrahika' vibhakti has the suffix ~e and it has the Tamil counterpart 'ai'. Dvitlya is the vibhakti of' karma karaka. Karma is the noun to which the result of/action reaches. The object of a transitive verb in the active voice appears in the dvitlya vibhakti: When the object is inanimate, it is not marked by the -e suffix. This is called the unmarked dvitlya. According to A.R.Raja Raja Varma, karmatva is inherent in inanimate and so even without the suffix, the objectivity is evident. In Ogtorguin mani, khoyardugaar/ the second case[6] expresses the *object's action*.

 (iii.) Gutgaar/Tritiya: Tritiya is the instrumental case. A.R.Raja Raja Varma calls tritiya the social vibhakti or samyojika. The 'karana' /instrument and 'karaka'/the agent in the passive voice appear in tritiya vibhakti. Its suffix is '-al'. According to Dr K.Sukumara Pillai, the suffix '-an' is a variant of '-aI' .38 The instrumental suffix '-aI' is used to express both the 'karana' karaka and the 'karana I karaka. The' karana' karaka is that which helps the agent as an instrument or tool, and 'karana' karaka is the logical cause. But the suffix '-aI' mostly expresses the cause (karana). And the instrumental meaning (karana) is conveyed by the postposition.

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[5]The first case- *nominative* case

[6] The second case- *accusative* case

Mongolian gutgaar case[7] "...thus is called as the third case, in terms of expressing the *agency*. For the declension of the third case are used in words ending with consonants -*bar,* in words ending with vowels -*yiar ."*

(iv) Dutguur/Caturthi:'caturthi' expresses the sampradana karaka in Sanskrit which is called swami karaka by A.R. Raja Raja Varma. The caturthi case endings are -ul and -kku and they denote the recipient or the beneficiary of the object of the action·. A.R. Raja Raja Varma names this case as 'uddhesika' and means the person or thing to whom benefit of the action goes. The fourth case[8] of Ogtorguin mani, is *burhan-dur mürgümü, guilagchin-dur idegɜn üg* etc. Thus is called as the fourth case, that indicates the *act*. The suffixes of this case are –**dur**/**tur**.

(v) Tabudugaar/Pancami: Pancami is known as sociative vibhakti. Gundart calls pancami as the 'sahitya vibhakti' and it is followed by the postpositions *ṅasi(as)/-bhyām /-bhyas*. The fifth case[9] is for instance *nigülesehüi-eche ülemji sedhil törühü, dorun-a-acha naran urgahu, šiltagan-acha ür-e törühü* etc. Thus is called as the fifth case that indicates the *reasons* from where it comes.

(vi) Jirgugadugaar/Sasti: Sasti vibhakti or the genitive is not associated with verbs and therefore, it does not imply a karaka relationship. The dependence of sasti is to a noun and so the meaning is adjectival. Sasti expresses hosts of relationships. The following are some of the important relationships expressed by sasti. The sixth case is for instance *burhan-u guchin hoyar lagšin, nayan sayin nayirag hiigeed, ayiladhu-yin orun ba yabahu-yin odulga hiigeed* etc. Thus is called as the sixth case, that it expresses the *linking of meaning.*

(vii) Doldugaar/ Saptami: Saptami vibhakti expresses the adhikarana karaka and it denotes the location where the action takes place. The suffix is -iI' or '-kal'. The suffix '-iI' is derived from the word 'illam' which means a place or house in Tamil. The seventh case goes like *burhan-a ayiladhu örüšiyehü bui, burhan dur nöhür bui.* Thus is called as the seventh case which defines the *location*.

(viii) Duudagch/ Sambodhana (vocative): Although sambodhana appears in the list of traditional cases, it does not denote any intra-sentential relationship. This is a form of address. When the noun is addressed appears in the sambodhana vibhakti, the final vowel of the nouns is made long as a, e, obtain the sambodhana form. The third chapter is about 8 cases including *duudagch*[10] which identifies a person being addressed like ay-a höbegün or *oo teyin bögesü .*

In the chart given below we show the nominal cases in Danzandagva`s Ogtorguin mani, Sanskrit and Malayalam with suffixes in each language. The naming of nominal cases in each language follows the tradition of Sanskrit grammar; there are some differences in Written Mongol that Danzandagva put Locative case to the Accusative case. According to the charts in Janhunens classification the accusative case was arranged to the genitive case. The accusative case is not available in Ogtorguin mani. By Danzandagva`s classification, the third and the sixth cases are interchanged.

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[7]The third case- ablative case /instrumental case

[8]The fourth case- *dative*

[9]The fifth case- *genitive*

[10] Duudagch- *vocative case*

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The suffixes of Sanskrit are classified into 3 genders that decline into their genders like singular, dual and plural, that is not observed in Written Mongol. Basically the gender in Written Mongol has 3 types feminine or weak vowels, masculine or strong vowels and the neutral vowel. Also there is another rule in Written Mongol the words are classified into two parts according to their last consonant: weak consonant and strong consonant which are not available in Sanskrit.

Written Mongol	Postpositions/Suffixes- weak Cons/strong Cons/Vowel/Mask/Fem	Sanskrit	Suffixes-Sin/Dual/Pl	Malayalam	Suffixes
Ankh/ Nominative		*prathamā,*	**-**su(s)-au/-jas (as)	**nirdhesika**	---
Hoyardugaar/ Locative	a,/e,	*dvitīyā,*	am/-auṭ/(au)/-śas(as)	**Pratigrahika**	-e
Gutgaar/Instrumental	-ber,/-iyer	*tṛtīyā*	ṭā(ā)/-bhyām/-bhis	**samyojika**	-out
Dutguur/Dative	-tur,/ -dur	*caturthī*	**-**ṅe(e)/-bhyām/-bhyas	**uddhesika**	-kku/-u
Tabudugaar/ Ablative	-ach,/ -eche	*pañcamī*	-ṅasi(as)/-bhyām/-bhyas	**prayojika**	-al
Jirugadugaar/ Accusative/ Genitive	un/ün, -u/ü	*ṣaṣṭhī*	**-**ṅas(as)/-os/- ām	**sambandhika**	-ute
Doldugaar/ Comitative	luga/lüge	*saptamī,-*	**-**ṅi/-os/-sup	**adharika**	-il/-kal
Duudagch/ Vocative	ai-a,/- oo	*sambodhanaprathamā*	**-**su(s)/-au/-jas		

Conclusion

The basic morphological system of Written Mongol is remarkably close to Proto-Mongolic. In the nominal sphere, relevant categories are number and case as well. The Written Mongol is first defined in Danzandagva`s 'Ogtorguin mani- The Commentary of Jirukhen tolta'morphologically. In this paper we try to compare the first linguistic sources of nominal cases in Ogtorguin mani with Sanskrit and Malayalam.

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The Last Burden: The Realistic Picture of the Degeneration of Indian Family

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Abstract

Family and marriage are basic structures of Indian society. With the advent of western education and consumerism, there is a collapse of value systems. This has led to the degeneration of the Indian family and this process is captured well by Upamanyu Chatterjee's second novel The Last Burden. Everyone in Shyamanand's household suffers from alienation. Especially, the sons of the family Burfi and Jamun struggle to find their place in the fast changing socio-economic conditions. They feel life bleak and purposeless. But the novel ends with a positive note hinting at the change in Jamun's attitude towards family. He expresses his willingness to take care of his father Shyamanand.

Keywords: Upamanyu Chatterjee, *The Last Burden,* alienation, family, filial relations, identity, cultural clash

The Last Burden written in 1993 is the second novel of a popular postmodern author Upamanyu Chatterjee. He has created a storm in the Indian literary scene with his first novel *English, August*. *The Last Burden* highlights the attitude of the Indian youth considering any relation a burden. It gives a realistic picture of the middle class Indian families and the emerging patterns in the joint family structure. Upamanyu Chatterjee in this novel has shifted his focus from public issues to private agonies of a family. The story revolves around the frictions in the middle-class Hindu Brahmin family of Shyamanand, a retired government servant. The family which lives in a town by the sea comprises of his wife Urmila, two sons Burfi and Jamun. The elder son is married to Joyce and has two sons Pista and Doom while the younger son works away from the family.

The novel recreates the family life at the end of the twentieth century. When his mother suffers from the heart attack, the protagonist Jamun returns to his home. It's not at all a happy family reunion. The events at home and his mother's sickness make him recollect the past events of his childhood, the death of aya, stroke of his father and his relations with Kasturi. The author

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mercilessly dissects the family and exposes the flaws inherent in Jamun's family. Danny Yee comments, "The family members probe each other for weaknesses that can be exploited, fighting over every little issue, real or symbolic. *The Last Burden* is a family saga of expectations not met, failures of communication, unresolved frustrations and other traumas."

The institute of family is gradually losing its traditional sanctity due to the collapse of the ideals and values in the Indian society. The degeneration of morals in Jamun is revealed when Shyamanand suspects that his son visits the home partly to meet his beloved Kasturi. Kasturi has been married to someone else and Jamun maintains an illicit affair with her. Any prattle about sex always interests Burfi and Jamun. Burfi eagerly asks his father if he is a virgin when he is married. The writer observes, "A custom common to the brothers, to while away their time by discomfiting their parents with probing their sexual lives and tittering at their equivocal replies." (95) Shyamanand replies that no male is a virgin by the time he marries. Jamun is eager to know if his parents have sex. The entire home seems to be immoral.

Family and marriage are basic structures of Indian society. The novel deals with the question of change in both these institutions. Shyamanand's household represents the degeneration of filial relations in post-modern Indian society. the family, comprising of three generations, is pitted against itself as there is destructive relationship between the husband and the wife, the parents and the sons and the elder son and his wife. There are no harmonious relations or cooperation among the family members. Husband-wife relation is very important for the stability of a family. Shyamanand and Urmila share little in common. Shyamanand has disagreement with his wife over everything and often these disagreements reach clashes of mammoth proportions. He is often rude and passes caustic comments at her. They mutually loathe each other. Urmila avoids any communication with her husband. The lack of communication in the house plays an important role in the disintegration of the family. An awkward silence can be observed in the household. The family members prefer a life of aloofness and solitude. They hate all their relatives and maintain distance from them. Shyamannad and Urmila exchange only a few pat responses. The family members try to exploit each other's weaknesses to their personal gains. Urmila is abhorred by her husband and this is revealed through her words about the cat that enters her room:"At least the cat finds my face appealing, unlike your father." (47)

The treatment meted out to Urmila by her husband reveals the alienation she suffers from. S. Chitra and S. Kalamani comment,

> Shyamanand is self-centered, inhuman and offensive. Urmila is self-pitying. They both are intolerant of each other but dependent on each other. Chatterjee does not deal with victimization following violent crimes, in his novel.

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> *The Last Burden* presents a case of domestic victimization in and through the character of Urmila. Urmila is a victim not of physical assault or battering or rape but of male domination. (70-71)

Urmila often worries about the inconsonance in her relations with her husband. As a teenager Jamun is shocked to see the gap between his parents. He is greatly disturbed that his mother does not let her husband see the letter written by Burfi. He realizes that his parents are living like strangers in the same house. He feels warmth missing in their relation as is evident from the fact that the two seldom share the bed. They don't even celebrate their wedding anniversary. Jamun is shocked at the parental incompatibility. He confesses to Kasturi, "Our house isn't worth returning to. It's unhappy dead." (136) This makes him develop a negative attitude towards getting married. Her mother rightly comments, "I *know* – that you don't wish to marry because you dread that you'll tail off like us." (57) Her mother tries to convince him to marry, but in vain. Even Kasturi tries to convince him saying, "Why don't you marry, Jamun? Since you've been so solicitous for your parents and their sentiments, beseech them to pick a Mrs for you, so that you don't have to wait for them to croak before you can, as my husband says, get your sex on tap." (146)

The novel also depicts the anger and conflicts of the postmodern man. The two world wars have shaken the foundations of many institutions and shaken many long-cherished values. The modern man struggles to find his place and identity in the fast changing world. This alienation has become a recurrent theme in literature and Upamanyu Chatterjee is no exception. Chatterjee is uncompromisingly realistic in portraying the cultural alienation of the educated Indians. Jamun and Burfi represent the modern youth living in megapolis and have ambivalence towards Indian traditions and customs. Both the brothers are highly westernized individuals. Indian education system, introduced during the colonial rule by Lord Macaulay, is deeply colonial and western in its outlook. He makes it very clear in the famous Minute on Education of 1835 that the purpose of the education is "to form a class who may be interpreters between us and the millions whom we govern, --a class of persons Indian in blood and colour, but English in tastes, in opinions, in morals and in intellect." India has continued the same system with superficial changes even after independence. It has created generations of people who cannot connect with the native traditions. They are torn between tradition and modernity and remain amoral and self-centered. When Urmila dies, Shyamanand and his sons go through Hindu ritual with a lot of uneasiness as they find them alien.

There is also cultural clash in the family. The parents cannot accept the marriage of their son Burfi with a Christian girl Joyce. They develop hatred towards their daughter-in-law and she reciprocates it. She does not even visit Urmila when she is in the ICU. The parents frequently

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complain that Burfi spends time with Joyce neglecting them. Joyce wants to bring her children up in the Christian tradition while the grandparents expect Hindu upbringing.

Jamun's is a middle class family where there is always an anxiety over money. Shyamanand gives utmost priority to money. He adores it more than his family. When Urmila is in the ICU, Shyamanand and his son quarrel over sharing the medical expenses. It shows how material prosperity leads to alienation. The father and the sons frequently doubt that Dr. Haldia is deceiving them. Jamun spites his father for his obsession with money. Burfi always feels inferior about the financial condition of his family. He tries to imitate his friends who are anglicized children of rich men. Their affluence makes him ashamed of his family. He is a victim of modern consumerist culture. He tries to save his face by pretending to be very rich. For example, he does not want to take food from home to school, but rather wants to eat out. Shaymanand reminisces, "Burfi scorned tiffin when he was about twelve – too old, he said, which actually meant that his contemporaries were ragging him for being so dull as to cart food from home. In place of tiffin, he claimed cash." (16)

At the centre of the novel, all the family members of Shyamanand's household are sufferers. It is peopled with middle class people who are despairing, cynical and lack warmth and emotion. There is destructive relationship among all the family members. They remain loveless and divided individuals. The sons feel their house gloomy and joyless. Shyamanand is the product of male chauvinistic society. But he is not a rogue and often he longs for the love of his children. He tussles with his wife for their love. He believes that his rapport with his eldest son has crumbled with marriage. He believes that Joyce brainwashes both his sons. On the other hand, Burfi feels staying with parents screws his marriage up. Like the Judge in *The Inheritance of Loss*, Shyamanand feels guilty and miserable for the sins he has committed towards the end of his life. The entire family wants to shed the burden of any ties. An important character of the novel is Aya who has taken care of Jamun when he is young. She has served the family for a long time. But, Shyamanand objects the stay of aya in the house when she is affected with tuberculosis. When she is taken to the government clinic, Jamun hates sitting alongside her as he is afraid that "he might be mistaken for her relative." (87) The only person to show humanity towards her is Urmila.

Mother is the vital force of the Indian family and Urmila provides the necessary emotional sustenance to the family. She often balances the fissures between the father and the sons and tries to avoid altercations between them. She tells Jamun, "…he's a worthless husband, but a good father. Jamun, the anger of parents is never anger." (52) She loves both the sons and her bond with her younger son has special significance. The relation between Jamun and his mother reminds the readers of the novels *Sons and Lovers* by D.H. Lawrence. Paul Morel has a

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special relation with his mother and his mother is unhappy with her own marriage and sees his son as the only emotional support. In *The Last Burden* Urmila can share her agony only with Jamun and Jamun takes special care of his mother while she is neglected by others in the family. The mother and the son take special walks from office where they share their emotions.

Shyamanand envies his sons' love towards their mother and feels it is partly because of oedipal complex. He does not accept that it is due to his deplorable behavior. But while attachment with his mother prevents Paul from preventing relations with any other women, Jamun can have free sexual liaisons with women. He comes to his home partly to visit his mother, but also to visit his lover Kasturi. Kasturi has been married to someone else and yet Jamun continues his relationship with her. He also develops illicit affair with his servant maid Kasibai. He even goes to the extent of being bisexual but cannot find solace in any relationship. These relations show his emotional nakedness. The novel is full of divorce and adultery which mirror the moral ennui and purposelessness of life. Upamanyu Chatterjee in inflamed prose has explored immorality and the lack of nobility of mind and spirit. All the major characters in the novel maintain extramarital relations and it results in the family filled with hate and revulsion.

The novel is divided into seven chapters and the first chapter is titled "August" to remind the readers of the first novel. Chatterjee has penned this novel also to bring out the irony of the modern life. Jamun has to wait to get to his parents' place as he cannot get a flight ticket for four days. He tells Hegiste, "Two women ahead of me in the queue conceived dead fathers. One was to zip straight to the ghat from the airport. In comparison, my mother was merely dying." (6) It also shows Jamun's casual attitude towards his mother's sickness. Alienation has created fissures in his personality and makes him feel uneasy and anxious, wherever he is.

The novel, which is a metaphor of monstrous ugliness, gives the true picture of the post-independent India. The old people are subjected to a lot of ill-treatment by their sons and daughters. The novel is about the younger generation's failure to come to terms with their parents. It shows the ingratitude shown by the young people towards their parents. Both the brothers want to shed the burden of the family ties. Ironically, they do not realize they will face the same plight when they become old and they will become burden to their children. The sons do not bother about the multiple ailments of their mother like hypertension, piles, corns and arthritis. Burfi enjoys debunking his parents in presence of his children and Shyamanand feels deeply humiliated. Defiance and disobedience of parental authority is seen in the family. The grandchildren Pista and Doom mimic and insult their grandparents. Shyamanand scoffs at his wife for not nurturing children well and refuses to accept that he has an equal share in it.

As a social realist, the author attempts an honest dissection of family, the strength of Indian society and shows how it is gradually weakening and destabilizing the society as well. There is very little humour when compared to the author's first novel *English, August* known for its black humour. *The Last Burden* is a tale of a young man who fails to understand the complex web of relations and is uneasy about his place in the world. But the novel ends with a ray of hope as Jamun evolves into a mature individual. As the novel progresses, a sense of guilt chases him, and he starts relishing the sweetness of the family. A sea change comes over him with the death of his mother. He takes the responsibility of taking care of his father. Like the hero of the bildungsroman, Jamun grows mature at the end.

Thus, *The Last Burden* is a saga of the Indian family with its ebb and flow. The degeneration of the Indian family results in loneliness and alienation of all the members of the family. Rumina aptly comments, "Bizarre and bitter, the novel nonetheless takes us away from the routine expressions of many Indian novelists into a relatively unexplored domain of lower middle class materiality, meanness and avarice." (128)

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Dependency Parsing for Telugu Using Data-driven Parsers

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Abstract

In this paper, we have developed manually annotated Telugu corpora by following DS guidelines (2009) and experimented our Telugu dependency treebank data on the data-driven parsers like Malt (Nivre et al., 2007a) and MST (McDonald et al. 2006) for parsing Telugu sentences. In the dependency, we link the head and dependents with their dependency relations (drels) by giving *kāraka* and *non-kāraka* relations to them. Telugu annotated data contains token with their morph information, pos, chunk and the drels. We have used our final Telugu treebank data in CONLL format for parsing in malt and MST parsers. We evaluated the labeled attachment score (LAS), unlabeled attachment score (UAS) and labeled accuracy (LA) for both the parsers and also compared their score in case of dependency relation too. Finally, we evaluated the most frequent errors which occurred after parsing the sentences and explained them with relevant examples with appropriate linguistic analysis, so that we can improve the accuracy of parsers in our future research.

Keywords: Dependency Parsing, Parser, Data-driven parser, Telugu Dependency Treebank, Malt, MST, kāraka, non-kāraka.

1 Introduction

Parsing is the analysis of the grammatical structure of a sentence. **Dependency Parsing** or **Syntactic Parsing** is the task of recognizing a sentence by assigning a syntactic structure to it. There are different types of approaches to develop a parser. They are grammar-driven, data-driven and hybrid parsers. In the recent years, data-driven parsing is able to achieve a greater

amount of success because of the availability of annotated corpora. Data-driven parser needs huge amount of manually annotated data or dependency trees which is called as treebank. It consists of the representation of the dependency relations between words in a given sentence. Dependency trees are useful to develop parsers. Unlike English and other foreign languages, Telugu is a free-word-order language. The free-word-order languages can be handled better by using the dependency based framework other than the constituency based one (cf. Bharati *et al.,* 1995). Many data-driven parsers have been developed recently because of the availability of dependency treebanks in Indian languages (Hindi, Telugu, Bangla). There are efforts to develop parsers for Indian languages. In order to develop the parsers, huge amount of annotated data is developed for Indian languages like Hindi, Telugu, Bangle etc. The relevant works are Caroll (2000), Bharati, A. (2008, 2009, 2010, 2011) Joakam Nivre (2009), Prashanth Mannem (2009), Bharat Ram Ambati (2009), Meher Vijay and Y. Kalyan D. (2009), Sankar D. (2009), Aniruddha G. (2009), Sanjay Chatterji et al. (2009), Bharati,A. and Rajeev, S. (2009), Phani, G. (2010), Samar, H. (2011), Venkat, B. & Kumari, S. (2012), Karan, S. (2012), Raghu Pujitha, G. (2014) etc.

Similarly, we also made an effort to develop the lexical resources for Telugu i.e. treebank data. We have used two most popular data-driven parsers, namely, Malt (Nivre et al., 2007a) and MST (McDonald et al., 2006) to implement developed Telugu dependency treebank. We discuss about data collection in Section 2 and details of Telugu treebank in Section 3, briefly explained about Malt and MST parser experiment and result in Section 4. In Section 5, we discussed about the error analysis of Telugu parsed sentences and we conclude the paper with labeled, unlabeled attachment score and labeled accuracies with future work.

2 **Data Collection**

Here, we have used 2424 Telugu treebank data in which the source has been collected from different Telugu grammar books of Ramarao, C. (1975, 1990, 2002), Subrahmanyam, P.S. (1984, 2013), Krishnamurti, Bh. (1985, 1991, 2003, 2009), Ramakrishna Reddy, B. (1986), Subbarao, K.V. (2012), Arora, H (1990), Lakshmi Bai, B. (1990), Rani, Usha (1990), Vijayanarayana, B. (1990), Krishnamurti, Bh. and Sivananda Sarma, P. (2005), Ramanarsimham, P. (2006),

Umamaheshwara Rao, G. (2012), Rajeshwari, Sivuni (2012), Vishwanatham, K. (2007), Srinivas, Addanki (2012) and from Telugu corpus.

3 Telugu Trebank

Treebanking is the process of marking the syntactic or semantic relations between the two words or constituents in a sentence. Once, a text or corpus is annotated with the linguistic information then it is called as a parsed text. In order to build Telugu treebank, we extracted the sentences from various Telugu grammars. We followed DS guidelines (2009d) which are developed by Akshara Bharati. These guidelines are followed based on the pāṇinian grammar formalism. There are two types of relations. They are kāraka relations and non-kāraka relations. Firstly, kāraka relations are like kartā (k1), kartā samānādhikaraṇa (k1s), karma (k2), karma samānādhikaraṇa (k2s), goal or destination (k2p), karaṇa (k3), sampradāna (k4), anubhava kartā(k4a), apādāna (k5), viṣayādhikaraṇa (k7), dēśādhikaraṇa (k7p), kālādhikaraṇa (k7t) etc and non-kā:raka relations are like ṣaṣṭhī (r6), hētu 'cause-effect' (rh), prati 'direction' (rd), noun modifier (nmod), verb modifier (vmod), adverbs (adv), conjunct (ccof) etc. By following the above guidelines, we developed the 2424 Telugu treebank data (sentences). In this Telugu treebank data, we have incorporated linguistic knowledge in the form of morphological features which might improve the accuracy for parsing Telugu treebank. The main goal of the corpus based approach is to encode linguistic knowledge like morphologically rich features of Telugu language, it serves as a strong cue for a sentence to identify the syntactic relations between the words in a sentence.

4 Experiment and Results

4.1 Malt Parser

Nivre et al., (2007a) says that "Malt parser is a freely available implementation of the parsing models described in Malt parser. It implements the transition-based approach to dependency parsing. It has a transition system for mapping sentences to dependency trees and a classifier for predicting the next transition for every possible system configuration". Malt parser uses three families of parsing algorithms. They are Nivre, Covington and Stack. So the various parsing algorithms which are provided by Malt are nivre/arc-eager, nivre/arc-standard, stackproj,

stackeager, covington projective, covington non-projective. We tested Telugu treebank with all the algorithms and found **stackproj** gave a better performance for parsing while **liblinear** works better than libsvm for learning**.** Niver et al. (2007a) "Malt parser uses features of the partially built dependency structure together with features of the (tagged) input string". It uses history-based feature models in predicting the next action in the dependency structure.

4.2 MST Parser

MST parser is a freely available implementation of the parsing models. McDonald et al. (2005) says that "graph-based parsing system in that core parsing algorithms can be equated to finding directed maximum spanning trees (either projective or non-projective) from a dense graph representation of the sentence". The basic idea of graph based parsing is to draw dependency graphs for a sentence. For non-projective parsing, MST uses Chu-Liu-Edmonds Maximum Spanning Tree algorithm and Eisner's algorithm for projective parsing. There are three different types of features used by MST parser. They are basic, extended, and second-order features. McDonald et al., (2005a) used online large margin learning as the learning algorithm for MST parser.

4.3 Data Setting

Here, In this phase, we divided the Telugu treebank into training and testing dataset by applying 5-fold cross validation. It has generated training dataset (9610 tokens) and testing dataset (2364 tokens). The training and testing datasets are having a unique DEPREL (Dependency Relations) label 'root' for tokens where HEAD=0.

4.4 Evaluation and Result

We evaluated the performance of our model via the standard Labeled Attachment Score (LAS), Unlabeled Attachment Score (UAS), Labeled Accuracy (LA) metrices and via precision, recall and fscore metrices.

We compared the accuracies of both Malt and MST parser and mentioned in Table 1. Malt and MST has scored LAS of 79.67% and 73.62% respectively. Malt also scored more score in case of LA. If we see the Unlabeled Attachment Score (UAS), though MALT has scored more but MST

also has given a better performance by scoring 91.44%. Both the parsers has scored more accuracy on the test data for UAS. By looking at the **Table 1,** it is clear that out of both the parsers, Malt has given better performance than MST.

Parsers	LAS	UAS	LA
MALT	**79.67**	**92.35**	**82.45**
MST	73.62	91.44	76.30

Table 1 Result of both Malt and MST on testing dataset

In the below given Table 2 and 3 represents the performance of the kāraka and non-kāraka dependency relations on testing and parsed datasets of Malt and MST parsers respectively.

deprel	treebankcount	correctcounter	parsercount	recall	precision	fscore
k1	417	369	457	88.49	80.74	**84.44**
k1s	43	32	49	74.42	65.31	69.54
k2	241	203	269	84.23	75.46	**79.60**
k2p	42	35	40	83.33	87.5	85.36
k2s	19	7	17	36.84	41.18	38.88
k4	55	42	68	76.36	61.76	68.28
k4a	27	6	9	22.22	66.67	33.33
k7	21	9	18	42.86	50	32.26
k7p	42	31	43	73.81	72.09	72.93
k7t	78	57	65	73.08	87.69	79.72
nmod	40	10	14	25	71.43	37.03
vmod	175	161	194	92	82.99	97.55
adv	417	369	457	88.49	80.74	**84.44**
ccof	43	32	49	74.42	65.31	69.54
r6	241	203	269	84.23	75.46	**79.60**
rh	42	35	40	83.33	87.5	85.36

Table 2 Precision and recall DEPREL of 'kāraka and non-kāraka relation' on Malt Parser

deprel	treebankcount	correctcounter	parsercount	recall	precision	fscore
k1	417	359	513	86.09	69.98	**77.20**
k1s	43	23	38	53.49	60.53	56.79
k2	241	182	278	75.52	65.47	**70.13**
k2p	42	28	35	66.67	80	54.54
k2s	19	6	14	31.58	42.86	36.36
k4	55	30	46	54.55	65.22	59.40
k4a	27	6	11	22.22	54.55	31.57
k7	21	4	8	19.05	50	27.58
k7p	42	15	21	35.71	71.43	47.61
k7t	78	53	71	67.95	74.65	71.14
nmod	40	6	17	15	35.29	21. 05
vmod	175	165	209	94.29	78.95	85.94
adv	33	21	34	63.64	61.76	62.68
ccof	36	28	33	77.78	84.85	81.16
r6	12	2	7	16.67	28.57	21.05
rh	27	6	11	22.22	54.55	31.57

Table 3 Precision and recall DEPREL of 'kāraka and non-kāraka relation' on MST Parser

In the above mentioned *Table 2 and 3*, consists of seven columns, among them the first column denotes dependency relation (deprel), second to seventh columns explains about the deprel occurrences and accuracies of both the parsers. The keywords in the first row of table 2 and 3 are mentioned below.

a) deprel- dependency relations

b) treebankcount - Total number of tokens in the test data.

c) correctcounter - The number of tokens were correctly identified in the parsed data

d) parsercount – Total number of tokens in the parsed data.

e) precision: correctcounter / parsercount.

f) recall: correctcounter / treebankcount.

g) fscore: It is the harmonic mean of precision and recall.

fscore = (2 × precision × recall) / (precision + recall).

In both the parsers, the parser count has increased and decreased than treebank count. For example, treebank count of *k1* is *417* where as parser count has increased to *457* and *369* are *parsed correctly* in Malt similarly *parser count* is increased to *513* and *359* are *parsed correctly* in MST. In the same way, *treebank count* of *k4a* is *27* where as *parser count* has decreased to *9* and *6* are *parsed correctly* in Malt similarly *parser count* is decreased to *11* and 6 are *parsed correctly* in MST.

McDonald and Nivre, (2007) says that "Malt is good at short distance labeling and MST is good at long distance labeling". Telugu treebank has very less non-projective data. Telugu sentences which are having more than 10 words are less in our dataset because we have taken the sentences from different grammar books of Telugu. Because Malt performs better in short distance label, it has secured good score in '*k1*' and '*k2*' dependency label. In other short distance label cases also Malt parser performed better than MST parser. The next section discusses about the error analysis of Telugu Parsed sentences.

5. Error Analysis of Telugu Parsed Sentences

This section deals with the error analysis of Telugu parsed sentences. We have developed the Telugu treebank data (2424 sentences) and implemented by using the two data-driven parsers (Malt and MST)(Discussed in Section 4). The Telugu test data is categorized according to the output given by the parsers. The test was done by using the Malt evaluation tool which has an underlying automatic mechanism to extract the most frequent incorrect parsed output which are occurred in the Telugu parsed test dataset. These sentences are divided into two parts viz. correct parsed output and incorrect parsed output. The incorrect parsed output is taken into consideration for the error analysis of the incorrect parsed output. Parsers extracted the most seven frequent errors from the test data (output). They are '*k2*' (karma) instead of '*k1*' (kartā) 31 times, '*k1*' (kartā) instead of '*k2*' (karma) for 27 times, '*k4*' (sampradāna) instead of '*k4a*' (anubhava kartā) for 14 times, '*k1*' (kartā) instead of '*nmod*' (noun modifier) for 7 times, '*k1*' (kartā) instead of '*k7t*' (kālādhikaraṇ a) for 7 times, '*k7p*' (dēśādhikaraṇ a) instead of '*k7*' (adhikaraṇ a) for 6 times,

'*vmod*' (verb modifier) instead of '*rh*' (hētu) for 11 times etc . Among these seven frequent errors, here we discuss the first frequent error and explained with appropriate linguistic explanation. The analysis of the first frequent incorrect parsed outputs is given below.

5.1 "k1" instead of "k2": 27 times (Passive constructions)

The example which is illustrated in this section is a passive construction in Telugu. Most of the time, we come across with passive constructions only in written Telugu, where as the same does not occur in spoken Telugu. To make passive constructions in Telugu, one has to use '-*baḍu*' with the verbal root and the postpositions '-*cēta*' for nouns in passive constructions. The examples are discussed below.

1. *bhārataṃ/*NNP vyāsuḍ *i/*NNP *raciṃpabaḍiṃdi/*VM. '*vyāsuḍi* was written by Vyasa'

The POS tag of the each word is separated by a slash(/). Here NNP- Proper Noun, VM- Finite Verb. The following dependency relations of the example1. Here, we marked the dependency relations between two inter chunks in a given sentence. Dependency relations of the example1 are as follows.

k2(*bhārataṃ, raciṃpabaḍiṃdi*)

k1(*vyāsuḍi, raciṃpabaḍiṃdi*)

finite verb(*raciṃpabaḍiṃdi*). Here we renamed *root* as *finite verb* for our convenient.

The parsed output of the above example1 is given by the Malt parser. Here, we highlighted the incorrect Telugu parsed output which is generated by malt evaluation tool.

k1(*bhārataṃ, raciṃpabaḍiṃdi*)

k2(*vyāsuḍi, raciṃpabaḍiṃdi*)

finite verb(***raciṃpabaḍiṃdi***).

In the above illustrated example *bhārataṃ vyāsuḍi cēta raciṃpabaḍiṃdi*. 'Bharatam was written by Vyasa'. Whenever the pattern, simple verb + -*baḍu* suffix with *cēta* a postposition occurs the parsed output is marked *vyāsuḍi cēta* as *k2(karma)* where actually should mark as

k1(kartā). This kind of patterns were not trained by the parsers properly. The reasons may be the input data (trained data) might be having few number of such sentences with '-***baḍu***' and '-***cēta***' constructions or the parser could not learn this pattern properly. Hence the parser failed to learn this linguistic rule which is why *k1(kartā)* is marked as *k2(karma)*. If the above mentioned linguistic cue is given as training to the parsers, it may mark such kind of examples as *k1* accurately.

*2. aṃduvalla/*RP *nityaṃ/*NN *gāyatri/*NNP *japiṃcu/*VM. 'Because of, always chant Gayatri'

Here **RP**- Particle, **NNP**-Proper Noun, **VM**- Finite Verb. Here we marked the dependency relations between two inter chunks in a given sentence. Dependency relations of the above mentioned example is as follows.

rh*(aṃduvalla, japiṃcu)*

k7t*(nityaM, japiṃcu)*

k2(*gāyatri*, *japiṃcu*)

finite verb(*japiṃcu*)

The parsed output of the above example 2 is given by the Malt parser. Here, we highlighted the incorrect Telugu parsed output which is generated by malt evaluation tool.

k1*(aṃduvalla, japiṃcu*)

k7t*(nityaM, japiṃcu)*

k1(*gāyatri, japiṃcu*)

finite verb(*japiṃcu*)

The example 2 given above is classical Telugu sentence. Usually, an animate object always prefers the *accusative case marker* '-***ni***'. In the present example *aṃduvalla nityaṃ gāyatri japiṃcu, gāyatri* doesn't contain the *accusative case marker* which always comes for the animate object. When we come across such kind of sentences, we mark k-relations by using the syntactico-semantico relations accurately. However, the absence of a case marker (accusative

case marker/vibhakti) has become an issue to the parser to mark k-relations that is why *k2* is marked as *k1*.

6. Conclusion

In this paper, we first explored the two data-driven parsers Malt and MST. We have used the same Telugu treebank for both the parsers. The treebank has very less non-projective sentences nearly 1.56%. We developed the best model for Malt as well as for MST. We found overall Malt gives better performance than MST. Malt system secured labeled attachment score (LAS) of 79.67% where MST secured 73.62%. It has proved that Malt Parser performed better than MST in case of short distance label (Cf. McDonald and Nivre, 2007). Our future research will be proceeded to develop a hybrid system by combining both Malt and MST parsed output. We extracted the most 7 frequent incorrect parsed outputs and explained the frequently incorrect tested output (i.e. *k2 <k1*) with proper linguistic input. Apart from this, we also proved that linguistic knowledge will improve the performance of the data-driven parsers.

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Top-Down Approach in Enhancing Listening

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Abstract

Listening is the most important skill to learn and to speak the language. This paper concentrates on top-down approach in order to enhance listening skill. Top-down approach is a kind of strategy focuses on understanding the text on the whole. It gives a clear picture of the main idea of the text. It also enhances the previous knowledge of the learner which builds to improve the comprehending of the text. This paper discusses the role of top-down approach in ameliorating listening skill. This strategy is used with the assist of listening activities. There are: completing the sentences, identify the differences, identify the appropriate homophones and, role-plays and announcements. These are the activities have given to the students to test their listening skill, identifying ability, comprehending level, thinking and analyzing ability. The findings of the work are discussed in detail for further research.

Keywords: Listening, top-down approach, previous knowledge, predicting ability, comprehending level

Introduction

Listening is the most important skill which should be properly practiced and trained in the English classroom in order to improve listening as well speaking. Listening is the ability to comprehend and identify what the sender is communicating and how the sender is communicating the message. It also involves the understanding of speaker's accent, grammar, sentence formation, stress, tone, vocabulary, gestures and meaning. Listening skill should be concentrated more to enhance language learning. For this research paper, the researcher has conducted the sessions to the ninth students who are from Kanchipuram district, Tamilnadu and basically there are from vernacular medium of instruction. The students are from vernacular medium of instruction. To promote listening for these vernacular students, top-down approach has been taken and materials have framed to conduct the research classes.

Top down approach is also known as whole language approach, because it relies on the meaning of the text than the individual words. Top down gives a big or whole picture of the text. It helps the students to know the gist of the text. The L2 learners do not worry about the small learning components of the language. Learners can grab the text effectively even though they have got unknown vocabulary or structures. This strategy greatly helps for slow learners and beginners to understand the outline of the text. Moreover, the learners may understand the information by guessing meaning from the give context. Top down approach promotes recalling ability, previous knowledge, guessing ability, comprehension,

thinking, analyzing and so on. This research paper focuses on mainly three components. There are (1) Understand the content, (2) Prediction and guessing ability and (3) Attentiveness. These three are ought to be elevated through activities. Activities are the best way to ensure the participation of the students in the language classes.

1) **Understand the content**

   Top-down learning chiefly gives way to comprehend the general idea of the text of what the students are listening. The L2 learners are mainly expecting to know the outline of the text. It has been fulfilled in this process. Psychologically, they are happy about knowing the message of the text. They are motivated inwardly and so the students can find or guess meanings from the other unknown structures. While observing passages the students recall the related information or ideas passages of what they already know. Recalling and recollecting the related messages highly improve the knowledge. Recollecting the relevant ideas again motivated students to learn the concept in depth. Their understanding content analyzed with previous known related ideas help to remember the message for long time. Remembering messages would increase memory. Certainly, the ideas would never rub from their memory. Obviously, it would increase memory.

2) **Prediction and Guessing Ability**

   Top-down learning makes the students to concentrate on what to listen and how to listen, without bothering about the small or individual linguistic components which is unknown or difficult to understand. New words or unfair structures have no place to deviate in this process of learning. Few known words are enough to understand the text. This is the boon for the slow learners to learn better and feel comfort in this learning. In this way, they are observing the unknown words with the learning tendency. They do not have any inhibition or hindrance or feel vagueness in learning new vocabulary. With the help of other known words, the students predict the meaning of unknown or new words. Through this, their guessing ability and prediction has enriched. When prediction and guessing has motivated inwardly, they gain more information about the content of what they have listened earlier. Thinking and analyses have developed which also directs the students to acquire the content in various dimensions.

3) **Attentiveness**

   When students observe something from what they listen; provokes involvement and kindle curiosity to learn further. They feel ease to learn more and to show interest to learn more. Their mind is focused on the particular content. So they could not distract from the concept. Their involvement brings attentiveness in learning the text. The researcher has designed various tasks to implement this approach to the students. Though they are from vernacular background, the researcher has started the activities from the beginning level. Five tasks have discussed in this paper. They are a) sentence completion b) predict the appropriate words from the given sentence c) fill the blanks with appropriate homophones d) role-play e) announcements

1)	Time/Duration	:	45 minutes
2)	Questions	:	20 questions given
3)	Audio-Visual	:	Only Audio
4)	Level	:	Beginning to Intermediate
5)	Participants	:	Overall strength 35 boys-21 girls-14
6)	Individual/Group activity	:	Individual Activity
7)	Speed of the Audio	:	Slow to Medium

Activity 1: Sentence Completion - This is the beginning stage of learning. So simple, small and easily understanding sentences are given to make the students to feel ease and for happy learning. Their view on new approach should be welcomed if it is designed as per the needs of the students. If they learn something from the task, they will like to move on to the next step. The students are asked to fill the blanks while listening.

For example: 1. Snakes are _____ 2. Penguins are live in _____

Outcome: As it expected, most of the students have come out with correct response. They used their previous knowledge, recollected what it is needed, analyzed profoundly and applied in the sentences to find the answers.

Activity 2: Guessing Meaning - Their, there, they are – these three words have different meanings, yet they have slight differences in pronunciation. This task is given to test their keen observation of pronunciation. Their observance of listening words is evaluated from the given sentences.

Example: 1._____ playing football. 2. _____ house is beautiful

Outcome: most of the students have given the appropriate answers. They observed the pronunciation of the words keenly and also they have the ability to analyze the given words to get the answers. They predicted the response from the give words in the sentences. This kind of task elevates the predictive ability to answer and infer meaning from the given context.

Activity 3: Homophones - Homophones have similar pronunciation which has different spelling and meaning. This kind of task brings awareness of vocabulary. New words and meanings can be learnt in this task. Prior-knowledge and infer meaning also greatly helped here to learn new words. Some pronunciation has chosen because the learnt words could not forget easily. The words would be rooted in the minds deeply.

Example: 1. Train _____(fair/fare) is low. 2. She has a long _____(hare/hair)

Outcome: As it expected, the students used prior knowledge, drawn inferences meaning, analyzed the homophones, think twice, comprehend and given correct response. The ability to identify the homophones developed gradually. They showed interest to learn more homophones. They also explained the answers with their own examples.

Activity 4: Role-play, it enacted by the students in front of the class itself. This helped to rubbed off the students' inner inhibitions and fear. They find way to articulate the words, learn to pronounce with stress and follow tone and pauses. In this role-play some new words are given to find meaning from the other words. Their input is tested through closed questions.

Outcome: The students listened and comprehend the role-play well. In this task the word "shots" is given which denotes 'vaccine'. The students brilliantly found the meaning and explained it wonderfully. Through the closed type of questions, they started to reciprocate in the target language. Opportunity has created to speak about and they also used it greatly and excellently.

Activity 5: Announcements exercises are given. This is the real happening activity. Announcement in Railway stations are given. It would be very useful to meet the day to day situations. The students become aware of announcements and they understood that time, name of the train, arrival, departure or any delay would be the information in the announcements. This information deeply rooted in their minds through this activity.

Outcome: They listened and observed the announcements and found correct answers. Their listening is focused. They understood that what it is needed to receive information. Their selective listening is self-motivated and guided by themselves in order to receive the exact information.

Findings:
        Top-down process of learning liked by the students and showed way to learn the target language easily. Particularly, they are from vernacular background, but they learnt, understood and did the activities well. Their comprehensible input is up to the mark. Their self-motivation towards learning is a powerful source. They learnt how to listen and what to listen from this approach of learning. As listening is the prior step to speak the language, this approach guided to listen as well speak in this target language. Though this approach has merits it has limitations too. Here, linguistic components are ignored, which is very essential to learn a new language. Individual linguistic components are the pillars to construct a building. The overall result of this approach largely helped the students to comprehend the outline of the text.

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Earlier Indian Women Novelists in English

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Abstract

As natural story tellers, Indian women writers played very important role in English fiction. Toru Dutt was able to draw her own experience. Some other language novels have been translated into English. Especially the development of Indian fiction in English was seen after second world war. Quality of compassion, deeper insights, spiritual truth and possession took place in the novels. Some novels consist of protest against the modern technology. Population explosion, shelter and survival have been drawn to show the lives of the people. Their lives consist of amusement, detachment, interest, self- discipline and contradiction. At that time India moved colonialism to independence. There was a symbolic expression associated with noises of people, animals and birds. Some incidents were associated with social background and political background. Indian women writers in English could succeed to show their novels.

Key Terms

Indian-women-novelists-English-significance-womanliness-contribution–spirit - humanity - unpleasant-traditional-conventional-social-political- colonialism-independence- culture-poverty - talent- dimension- achievement-noises- physical-psycological-prosecution-correlation-characterizatio-imagination-ancient-philosophy-contemporary- adjustments-spirituality-personality.

Introduction

There was a tremendous development of the fiction by Indian women novelists in English during the period in between 1951 and 2000. A large number of women than men came forward to write novels in English. This kind of effort was equal to the effort made by Jane Austen and George Elliot, The Bronte sisters and Mrs Gaskell, Dorothy Richardson and Virginia Woolf. It explains the contribution of women writers to English fiction.

Generally, women are natural story tellers. Toru Dutt died at the age of 21 in 1877. Before her death Toru Dutt wrote both a French and an English novel. Other women writers achieved significance in Indian fiction in English. She could draw upon the limited fund of her own experience in the writing of fiction. Autobiographical projections are seen in her novels, "Bianca or The Young Spanish Maiden" (1878) and "Le journal de Mademoiselle d'Arvers"

(1879). In 1878, her unfinished Bianca appeared Posthumously in France. It was translated into English by Prithwindra Mukherjee and it took place serially in the "Illustrated Weekly". Other early novels by women writers were Raj Lakshmi Debi's "The Hindu Wife, or The Enchanted Fruit" (1876) and Mrs. Krupabai Santhianadhan's "Kamala, A story of Hindu Life" (1894) and "Saguna, A Story of Native Christian Life" (1895). Perhaps Mrs. Ghoshal (Swarna kumari Debi) was the first women novelist in Bengali, and two of her novels were translated into English as" An Unfinished Song" (1913) and "The Fatal Garland" (1915). Santa and Sita Chatterjee wrote novels and short stories in Bengali. Later they have been translated into English and titled "Tales of Bengal" (1922), "The Cage of Gold" (1923) and "The Garden Creeper" (1931). Having kept useless affiliations Anindita of Sita Chatterjee's," The Night Errant" did not distinguish Tagore's Binodini either by their tightness of texture or characterisation in depth. Most of the stories of Cornelia Sorabji were appeared in the "Macmillan's Magazine "and" Nineteenth Century and After". "Love and life behind the Purdah (1901), "Sun-Babies: Studies in the Child Life India", (1904) and "Between the Twilights" (1908) are some of her best works. Having kept Parsi-Christian background Miss Sorabji tried to penetrate the silken curtain of the 'purdah' and reveal the nuances of femininity. Purdah contains ecstasy, tragedy, tragi-comedy and comedy. But women managed to endure somehow by her sheer power of womanliness and especially with her gifts of beauty, love, patience, compassion and goodness. After second world war, the contribution of women novelists enriched Indian fiction in English. Especially Kamala and Ruth Prawer Jhabvala are outstanding writers. Markandaya has written about the constant fear, hunger and despair of the peasant. Having kept love and faith, suffering and sacrifice peasants did not accept defeat.

Kamala Markandaya's "Nectar in a Sieve" (1954) recalls Venkata Ramani's 'Murugan the Tiller". On the other hand, Markandaya's "Some Inner Fury" recalls her "Kandan the Patriot". Here Venkata Ramani is poetical and masculine, Markandaya is suggestive and feminine. Like her early novel it is based on autobiographical farm and exploits the freedom of daydream. Both "Some Inner Fury" and "Nectar in a Sieve" are tragedies but "Nectar in a Sieve" is engineered by economics and "Some Inner Fury is engineered by politics. Both the novels assert the unconquerable spirit of humanity. "A Silence of Desire" is the third novel of Kamala Markandaya, is based on economics and politics, attacks the immeasurable area of spiritual realities. A period of ten years has gone after quit India movement. There was an obscure town, a white –washed house in the suburbs, and a village beyond the river reached by a ferry. Dandekar is government a servant but he doesn't have freedom. He tortures himself and goes to pieces because his wife, Sarojini, ailing from a tumour. In this connection he seeks faith-cure from the Swamy. "A Silence of Desire" is competent enough and it seems to bridge the difference between matter and spirit, doubt and faith. "Possession" is the fourth novel of Kamala Markandaya in which the Swamy figures again. As a modern Swamy he has admirers most in the sophisticated circles. Here the antagonist of Swamy is the formidable Caroline Bell who has

spirited away the Tamil rustic boy Valmiki and made a painter and lover of him. Eventually the Swamy wins and Caroline suffers to make him embarrassment and companion. The same scene as happened in "A Silence". It indicates it is giving, not taking whereas it is losing not possessing. Here the scene shifts from India to England and America and again back to India. In this scene the clash of wills, the contrasts in scene and situation, the unleashing of passions, the confusion of cross-purposes, all contribute to the exoticism. Caroline is purblind ruthless and demanding but the Swamy is full of serene self-assurance. The real theme of the novel is Art. It is not a matter of technique. It is not only the élan of Valmiki but also his power. It indicates a quality of compassion and profundity in his divine images. The subject and audience is the divine spirit.

As the deeper insights in the novel are about the secret informing and sustaining power of Art, the stupidity and futility of the average human desire for "Possession is openly underlined again and again. The desire to possess, the hazardous act of possession and the constant fear of losing are the trials of human misery. As this novel built round a spiritual truth, possession is rather less satisfying as a human story than its predecessors.

The disturbing extravagance of possession is avoided in Kamala Markandaya fifth novel, "A Handful of Rice". Its theme is urban economics. Ravi is from the village and he has learnt a thing or two from Damodar during his brief stay in the city of Madras. Both Ravi's father and father-in-law are men of tradition. They have accepted their lot in life without questioning and rebelling. Ravi is exposed to the evil that rages in its many forms in the city. Having had this kind of notion Ravi saw so many things in the modern city. These new thins attract him as well as frighten him. He is influenced by this side and the other side.

The lives of the millions were affected by bad monsoons. All the governments have proved their inability to hold the Priceline. Meanwhile the romance between Ravi-Nalini doesn't run smoothly. There is an astonishing issue of woman's power of patience and endurance, were incomplete capacity for love, her simple tenderness. Nalini and Thankam are the sisters. They are the salt of the earth. Here the feeling of Nalini is exquisitely drawn. As description of the problems are similar to us it indicates Kamala Markandaya's success to measure the touch of universality.

There is a similarity between Kamala Markandaya's first novel, "Nectar in a Sieve" and her last novel, "The coffer Dams". The theme of "The Coffer Dams" is a British engineering firm partnered by Clinton and Mackendric set out to build a dam across a south Indian river. Indian engineers like Krishnan and local technicians and labourers assisted the British technicians. The tribesmen occupied the near the proposed dam. They are to be convinced to shift to a less convenient place. Bashiam, a technician works with the company as a crane

operator. Helen, Clinton's wife and Millie Rawlings, the chief engineer's wife live in the small British colony. There is a confrontation between Clinton and tribal chief. Helen is drawn towards the tribes. As he is ready to accept the values Bashiam stands for Clinton. Later Clinton and Helen drift apart and Helen gives herself to Bashiam.

As his men are being easily seduced by offers of jobs the tribal headman is afraid of unpleasant situations. The main thing of Clinton is to complete the project within the stipulated time. But the nature in India did not support the work. Meanwhile some workers were dead. Some dead bodies were not found. The tribal hands say that they will not work till the dead bodies are returned to them. Krishna's men and Helen joined the demand. Bashiam is asked to operate another crane to lift the boulder and release the trapped corpses. As it is new operation to Bashiam, he barely escapes death. Helen too survived from the shock.

Another crisis is coming soon n the monsoon. If the water levels rise steadily with continuous rains and unbreakable coffers the river will burst its bonds and drown the tribes in the land basin. Meanwhile Helen and Meckendrick seek guidance from the dying tribal chief. His last speaking words indicate that whenever the ridges clear the water levels will fall and the Great Dam will be safe. There is an excellence in the technical descriptions in which there is a mysterious quality in the early morning adventure in bird catching. Kamala Markandaya has succeeded in applying mastery of the medium. Having kept some obvious contrivance and some ingenious formulations of contrast, the novel as a whole was a deeply disturbing protest against the violent attack of modern technological ruthlessness against the simplicity and humanity of an earlier order of life.

Mrs. Ruth Prawer Jhabvala has written six novels. They are "To Whom She Will" (1955), "The Nature of Passion" (1956), "Esmond in India" (1958), "The Householder" (1960), "Get Ready in Battle" (1962) and a Backward Place (1965). She is the daughter of polish parents who live in Germany. At the age of twelve she came to England. She completed her M.A. degree at the London University. She married an Indian Architect in 1951. Then she settled down in Delhi. As a Chameleon she has opportunities to change her behaviour from local to cosmopolitan, from traditional to conventional, from naïve to sophisticated. In the unreal city like Delhi it is very difficult to survive among different categorical people. At that time a population explosion in Delhi more alarming even than in other Indian cities. All kinds of people found shelter in hospitable Delhi. What kind of life does Ruth Prawer Jhabvala lead with endless curiosity as well as acute powers of observation? As the combination of independence and partition, Delhi does not have opportunity to develop itself. A large number of people from their homesteads and a large number of Hindu and Sikh refugees came to Delhi to seek their fortune in a new environment. This is the theme of her first novel, "To Whom She Will".

There was an amusement, detachment, interest, self-discipline and contradiction in the observation of Mrs Jhabvala at life in modern Delhi. According to Jane Austen's world post-independence Delhi refuses definition and containment in which it needs her talent for resolved limitation to locate the urban middle class life in the nineteen fifties and sixties. Husband hunting is significant in Jhabvala's novels There is a contradiction between the emotional relationships in the Jhabvala world of fiction and the surely inhibited world of Jane Austen. In her fiction Jhabvala's description is associated with the relish of eating, especially eating sweets but in the later novels traditional eating parties are seen where Indian sweets and savouries are liberally consumed. Appropriate background, lot of effort for temporary emotional ties and tactful marriage negotiations are possible through these kind of parties. As the most enjoyable social documentation, Jhabvala's second novel, "The Nature of Passion" is a background of sherbet-drinking and pan-chewing. It helps two cunning men Deva Raj and Lalaji try to find what people think about a particular course of action before they do.

Comedy, irony and satire are mingled to make a fabric of fiction, "Esmond in India". In the place of Amrita, Gulab has married Esmond Stillwood who is that rare combination. Esmond has come to India for teaching Indian and world culture to young society ladies. Sakuntala has completed her B.A., fallen for him and thrown herself into his arms. Meanwhile her father, Har Dayal agreed their relationship. It leads to the engagement of Shakuntala with Esmond. After knowing her interest with Esmond, Prof Bhatnagar seeks an agreement for his son with her. Ramnath has same thinking for his son, Narayan. Meanwhile Esmond has planned to get away from Shakuntala, culture sessions, India's untidiness and poverty. On the other hand, he enjoyed himself on the boat the company of the very English Betty and the happiness of games and tennis. He wanted to get back to England where he was able to see solid grey houses, people and the sky with its decent proportions.

There is a story of newly married couple, Prem and Indu, in the novel, "The Holder" Prem's mother apologized when she was leaving for Bangalore to join her daughter. But they felt very happy to have power as householder. There was some gentle irony in the conversation between mother and son. There is a domestic scene in "A Backward Place". An English, girl Judy, is married to Bal, who is so handsome and a man of plans. In this connection Judy takes care of her husband and children. If the couple involve in long journey there could be an unperceived or only half understood emptiness in the relationship. Like Kamala Markandaya Jhabvala is a major woman novelist. Both the novelists have their own distinctive talent., Wide range of interests and individual style. Miss Attia Hosain's novel, "Sunlight on a Broken Column" (1961) and her earlier collection of short stories, "Phoenix Fled" (1953) stood for the evidence of a talent for past memories and sensitive observation. Her collection of short stories starts with the description of an old woman and suddenly creates to bring out terror when neighbours turned murders, and villagers get fear on seeing the arrival of soldiers. Structure of

full length novel gave distinction to her short stories. A period of about twenty years in the life of Laila, the narrator heroine in the novel, "Sunlight on a Broken Column". During the period, Laila changing from an orphan girl of fifteen to the widowed mother of a girl whereas India moves from colonialism to independence. This novel consists of social and political documentation as Attia Hosain writes with a feeling for places, events and words.

Anita Desai has added new dimension to her two novels, "Cry the Peacock" and voices in the city, to the achievement of Indian women writers in English Fiction. Social background is important in Prawer Jhabvala's work, the accent on the principal characters is important in kamala Markandaya's work and the inner climate is more compelling than the outer weather, the physical geography or the visible action. Having kept original talent Anita Desai went on her own way. Her two novels carried not only rich promise but also present achievement.

The sense of inner space, with its deceptive half-lights and the broad darkness, is more potent than and the changeable outer forms, shadows, noises and silences. As it is the story of her married life with Gautama, Maya has succeeded in telling her story to herself. Actually the novel begins with her pet dog Maya was helpless as her husband, Gautama, is a busy, prosperous and middle- aged lawyer. Her mother is dead and her brother, is in New York, is disowned by his father. The only chance is to get protection from her dear father's house in Lucknow. In this way fate has been pursuing her for several years. At last she has neither Gautama's help nor family's help.

As it is not contained by a single sensibility like Maya's in the earlier novel "Voices in the City" is nevertheless less satisfying than "Cry the Peacock", Main reason is that Calcutta, city of noises and muffled voices, the city teeming with the meaningless riot of life and the city of death. It indicates Anita Desai is able to spread the narration in the flow of several sensibilities, for example, the inner as well as the outer climate. The novel is held together by the sharp Maya-Gautama separation, the double force of the prophecy and the symbolism of the peacock's love-death cry. But "Voices in the City" lacks such controlling forces leaves an impression of incompleteness, action and characterization, idea and symbol. In her "Bye-Bye, Blackbird" (1971), Anita Desai is able to project physical and psychological adjustments associated with the coloured immigrant in Britain.

In her "The Little Black Box", Shakuntala Srinagesh has presented the story in the form of a diary by the narrator-heroine, Sarla. François Mauriac's "The Knot of Vipers" explains what kind of life we will have if love and trust are replaced self-interest, suspicion and harm. As a young, an unmarried, and an inexperienced woman, Sarla share with Louis a sense of harassment by the family and her mind is far from normal. "Remember the House" is the only novel of Santha Rama Rao. This novel explains love has a little excitement, a little impatience and much

imagination. Both an ease and an urbanity are suitable to the theme and she is able to explore and expose the dividing gulf between the East and the West in a gentle manner.

"A time to be happy" is the first novel of Nayantara Sahgal. As the son of UP Zamindar, Govind Narayan joins Selkirk and Lowe at their office in Sharanpur, learns to drink and to make love and marries the worthy Kusum. He got freedom and talent be happy. There is no correlation between action and characterization in right relation to the background. As a political novel "This Time of Morning" has drawn the knowledge of Nayantara Sahgal. It reflects her position as the daughter of a mother as well as the niece of Jawaharlal Nehru. It is one of the best political novels written by an Indian novelist in English. Her latest novel, "Storm in Chandigarh" reflects the separation of Sikh-dominated Punjab and the largely Hindu state of Haryana. There was a trouble occurred at the beginning as Chandigarh was the common capital. Both the political background and the human background played major role in this dispute. She got impression for her political feelings and her command over English rather than her art as a novelist.

As it was set in the ancient time of Buddha's time, Vimala Raina's "Ambapali" consists of culture, religion and philosophy. Vimala Raina might have succeeded in making her novel as she concentrated on the life and personality of Ambapali. Love, war, politics, economic and social tensions, spirituality, culture, religion and philosophy were popular with contemporary novelists.

Toru Dutt is good at projection of autobiographical scenes. Most of the woman writers used to manage their womanliness and especially their beauty, love, patience, etc. Kamala Markandaya and Ruth Prawer Jhabvala got name and fame through their writing. Both social and political documentation took place in the novels of Miss Attia Hosain. Anita Desai is good at the narration in the flow of several sensibilities. Thus women played major role in early Indian fiction in English.

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Arthur Miller's Moral, Social and Political Ideas

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Abstract

This article throws light on dramatic approaches of Arthur Miller, who is one of the topmost American playwrights, successfully judging together the social and the psychological aspects in his plays and his approach to playwrights and dramas itself is organic and his plays may be called realities which are also naturalistic and expressionistic. This paper neatly portrays the conflict between the individual and the society as visualized by Arthur Miller during his life span of time.

Keywords: Arthur Miller, Moral, Social and Political Ideas, humanity, social, psychological, realities, dramatic approach, philosophy, general attitude, consciousness.

What is commonly said and understood is that philosophy and literature have been interlinked from time immemorial and the importance of literature is decided not merely by how it says but more by what it says. Great literature is something that has high seriousness, i.e. has the power to contain and convey great moral and philosophical truths so as to make it reach and enrich humanity. The neo-humanists of the twentieth century have laid stress on the importance of this aspect and their chief interest in literature is to look at it as a criticism of life. The American writers like Paul Elmer More and Irving Babbitt started opposing Naturalism and Romanticism and the Neo-humanists with their strong sense of moral concern strove chiefly to more earnestness based on a thoughtful and dignified concept of man's nature and life.

Philosophical and moral intent in literature was emphasized by the twentieth century writers like T.S. Eliot, Allen Tale, etc., and T. S.Eliot preferred Dante to Shakespeare because the philosophy of Dante seemed to be more sound enough than that of Shakespeare. Actually literature is not philosophical knowledge getting translated into imagery and verse, but it does strongly express a general attitude towards life. Even though the close proximity between philosophy and literature is always deceptive, one cannot deny the close existence of a relationship. Despite the fact that philosophy has exercised tremendous and far-reaching influence on literature, it can no longer be denied that literature does reflect society more than philosophy. In that society influenced by literature, association or interrelation with others is as important as his own self. An individual has the need to feel others as part of his own self and his self as part of others. Obviously, this concept had its roots in the doctrine of existentialism. Though existentialism is considered as a philosophy and a cultural impulse with roots in

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ancient Socratic and Biblical thought embracing a variety of styles and convictions, its chief characteristic is nothing but concern for human existence especially for the affirmation of freedom effecting refusal for dehumanizing social structures in the society.

For Sartre, Existentialism is a school of thought in which 'all human activities are equivalent, all are destined by principle to defeat. The basic concept lies in the concrete fact that man exists. Existence is always a concrete and historically determinate situation that limits or conditions choice:

"It is true that nothing can redeem for man, the absurdity of the world where his is the only consciousness capable of being aware of itself. In spite of the fact that man is never by it, this attachment is demonstrated by the fact that consciousness, to be at all, must always be consciousness of something. The awareness of the human consciousness is its facticity, the fact of the physical to it, of the external world in all its diversity and multiplicity including other human beings" (Horton 498)

Basically an individual is in the world through his emotions so that his emotions are just his way of being in the world and these emotions may be termed as shame, fear and pride. The self-awareness in the individual transforms him into the other person, making him capable of seeing things as the other sees him, loving what the other loves, and experiencing the deeper realities of the others' life experiences as if they were his own. This kind of transformation is bound to uplift and elevate individual to a higher plane from where he can feel that his life has attained its meaning.

Arthur Miller is one of the well-known American dramatists who have given expression to the self-awareness and search for identity in their plays. This gets reflected in almost all his plays like A view from the Bridge, The Misfits, After the Fall, Incident at Vichy and The Price. The central conflict in all the plays grows out of a crisis of identity. Each of the protagonists in these plays is suddenly confronted with a situation which he is incapable of meeting and which eventually puts his name in jeopardy. In that continuing battle, he often forgets who he is, finally his inability to answer the question who am I? Produces calamity and his ultimate downfall. Joe Keller, Willy Lowman, John Proctor and Eddie Carbone are alike caught up in a problem of identity that is normally characteristic of youth and their deaths are caused by their lack of self-understanding. In every case, this blindness is in a large measure due to their failure to have resolved the question of identity at an earlier and more appropriate time in life. Miller presents this crisis as a conflict between the uncomprehending self and a solid social or economic structure – the family, the community and the system. The drama emerges either when the protagonist breaks his connection with society or when unexpected pressures reveal that such a connection has in fact, never been even existed. Miller sees the need 'for such a connection as absolute and the failure to achieve and maintain it is bound to result in catastrophe:

"Each of the plays written during the first
period is a judgement of man's failure to

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maintain a viable connection with his
Surroundings because he does not know
himself. The protagonists of the earlier
plays belong to a strange breed. In every
instance, they are unimaginative,
inarticulate, and they want to love and to be
loved, but they are incapable of either giving
or receiving love. They are haunted by aspirations
toward a joy in life that his humdrum spirit
is quite unable to realize. Yet, in spite of
all these negative characteristics they do engage
our imagination and win our sympathies."   (Corrigan 3-4)

In Miller's earlier works, the heroes are involved in a struggle which results from his acceptance or his rejection of an image of himself, an image that grows out of values and the prejudices of his society. What is inherent in the plays is a kind of vague faith in man, a suspicion that the individual may finally be able to retain his integrity. The possibility appears most conventionally in the platitudes of Chris, the avenging idealist of All My Sons and in the kind of death John Proctor dies in The Crucible. A View from the Bridge is the last family play by Miller that relies on a seriously flawed protagonist for dramatic conflict. Eddie and his counterparts in All My Sons, Death of a Salesman and The Crucible are to a considerable extent reconcilable as tragic heroes with Aristotle's view that the proper hero for tragedy is a man who is not eminently good and just, yet whose misfortune is brought about not by vice or depravity but by some error or frailty. In the person of Chris Keller, in All My Sons, he does demonstrate the cruelty of the idealist without attempting to understand its cause while in the same play he draws a picture of a war-painter without questioning a human nature which could evidence such cruelty and deceit. Again in Death of a Salesman he seems uncertain as to whether Willy Lowman is the victim of his own briskness or of a brutally simple minded society. Danforth in The Crucible brings home the point that man is essentially innocent and that the evil in him represents but a perversion of his frustrated love. Man's complicity with evil, in himself and in his world, the fact of man's destructive nature and the sense of guilt that must follow that knowledge, this is the thematic content of Miller's play After the Fall:

"None of us is innocent; we are all born
after the fall only after admitting our own
defeat can we hope to progress only
after admitting our own evil can we work
for our own good. It is this paradoxical
vision that forms the heart of the play;
and it is because Miller has forced this vision

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on us so relentlessly, with such dramatic
intensity, that After the Fall can be said
to be not only his greatest triumph but
one of the few genuinely tragic plays of
our time." (Clinton 131)

The play offers profiles of post-lapsarian humanity, governed by the guilt of individual and collective feeling. This play After the Fall is an odyssey of individual anguish, a trial of a man by his own conscience, his own values, his own deeds. It is nothing but a dramatic revelation of a man who has come to realize that each one of us indeed been born after the fall of man and that, if we are ever to know ourselves, we must recognize and accept the fact that we not only have a share in the fall but perpetuate it. All of Miller's heroes have a tremendous sense of guilt. After the Fall dramatizes the story of Quentin, a lawyer who has been living merely in the service of his success. Addressing an unidentified. 'Listener', Quentin relives and examines some of the important attachments in his life. He analyses his relationships with his father, mother and brother; he recalls his two marriages, the first to Louise, which floundered and broke on the shoals of disinterest and non-communion and the second to Maggie, which began with high hopes and the quest for love and ended in hatred, guilt, recrimination and death; and he remembers an involvement with Felice, a young woman whose idolization of him makes him realize with concurrent pangs of selfishness and shame his power over another person's life.

To Quentin at the beginning of the play, existence has proved to be a pointless litigation…. before an empty bench. At the conclusion, after reviewing the wreckage of his life and the lives he has helped to smash, he arrives at the simple but profound realization that love and compassion are not enough, that life must be taken for the absurdity it is and that we are for all our denials very dangerous! And then wondering if the knowing is all he attempts to move beyond despair, fearfully but hopefully reaching out to the woman who waits for me. Quentin's bewilderment concerning the meaning of his life was complicated by the contradictory titles others gave him. On the positive side, his mother saw him as 'a light in the world' and later admirers compared him to 'a grand duke and god'. Negatively, he was called as 'a merciless judge, a fraud, a stranger.' On the whole, Quentin is a man who has fallen from the illusion of grace, the comfortable certainty of purpose. Leafing through the once tightly and handsomely bound casebook of his life, he discovers page after page, of loss, the loss of faith, the loss of love, the loss of innocence and finally the loss of identity:

"I've lost the sense of some absolute
necessity…. It sounds foolish, but I
feel …. unblessed …. unfit I begin to look
at it, God when I think of what I
believed, I want to hide." (After the Fall 22)

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Quentin has fallen because he has gradually and increasingly made himself admit what he has seen. He has witnessed the failure and betrayal of love and trust between his parents, he has recognized them in his own marriages and in the lives of his friends and finally he has observed them on a societal and corporate national level, symbolized by the sinister tower of the concentration camp. For Miller, the German concentration camp is the modern equipment of the fall from paradise, after which there can be no innocence. Quentin is moving towards the recognition of communal complicity, of a guilt that everyone shares and that equalizes all accounts. Quentin searches his real self, which is made up of the guilt and finds it when he feels about his reluctance to defend his old friend, Lou. Quentin's experience with Maggie is what convinces him that he and everybody else have it in them to be a killer. This makes up most of the second and concluding part of the play. He had been attracted to her by her loveliness, naivete whimsical vitality and high spirits, making her the opposite of his rather stern and intellectually demanding first wife Louise. What follows is his finding of his real self, the end of his agonizing search for the otherness in him. He pathetic cry reveals his admission of the guilt in him:

> "And I am not alone, and no man lives who
> would not rather be the sole survivor of this
> place than all its finest victims! what is
> the cure? who can be innocent again on
> this mountain of skulls? I tell you
> What I know! my brothers died here
> (He looks from the tower down at the
> fallen Maggie) – but my brothers built
> this place; our hearts have cut these
> stones! And what's the cure? … No not
> love! I loved them all, all! And gave
> them willingly the failure and to death
> that I might live, as they gave me and
> gave each other, with a word, a look,
> a trick, a truth, a lie – and all – in love" (ATE 113)

Quentin's guilt about his second wife becomes the proof of his guilt and everybody's guilt. After the Fall juxtaposes a man's agonizing confrontation of the heart of darkness in himself and in humanity with the tenuous and illogical hope that springs not from the evasion of knowledge but from its acceptance:

> "Like the protagonist of Dante's Inferno,
> Quentin has found himself in the
> middle of the journey of his life, in a
> dark wood where the straight-way was

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lost and in the subsequent search for
the way out, has come to understand
his complexity in that darkness, a
complicity in that darkness, a complicity
centred in the phenomenon of separateness
which he could hardly acknowledge in the
early part of the play. His separateness
however cannot wholly eradicate the fact
that he still lives in a world of other
men, in which choice and responsibility
are implied." (Nelson 269)

Within the context of inherent guilt and communal responsibility, Quentin acknowledges that we are all separate people, bound by choice:

"Quentin's final vision accommodates guilt
as a given human nature, responsibility
as a necessity of human experience and
love as the guarantee of hope." (P 270)

Through the contemplation of his past, Quentin comes to believe that he has felt in his own mind the impulse to genuine evil and that he has come to understand the nature of universal human guilt. Miller has acknowledged a debt to Albert Camus. He undoubtedly sees the union of Quentin and Holga as the commencement of a lonely existential quest for man's moral stability and redemption through an awareness of his complicity with Cain:

"If they and all people undertake the journey
with hope, courage, love and forgiveness,
there is just a chance that we may transcend
mere survival within a scheme of mutual
destruction." (Stanton 172)

Incident at Vichy is an exciting drama of clash of ideas which emerges and lifts the play out of the post-second world war problems to a universal theme of humanity. Miller explores man's relationship to justice and injustice, guilt and responsibility, separateness and commitment in a world irretrievably east of Eden:

"The play is also about today according to Arthur
Miller. It concerns the question of insight, of

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seeing in oneself the otherness the capacity
for collaboration with the evil one condemns.
It is a question that exists for all of us." (Wager 13)

The play, of course, repeats Miller's usual theme of self-knowledge under the pressure of forces both temperamental and environmental. In All My Sons, the self-awareness of evil impels Joekeller to commit suicide. The suicide of Willy Lowman is the expression of tragic helplessness in Willy which transcends the limitation of material success. John Proctor's heroic resistance to the social evil becomes convincing only in the historical context of the play. The agonizing awareness of the evil in Quentin in After the Fall is too passive to save Maggie. The freshness of Incident of Vichy consists in the play's capacity to transform the sense of guilt into responsibility. Miller's existential concerns are clearly delineated in Vichy. The play though existentialist in theme, is rationalistic in structure. Like Sartre, Miller writes about the absurd in coherent terms. The central crisis is precipitated by Nazism but Miller's analysis of the cause of this evil is more existential than political or sociological and is expressed in terms of the Sartrean concepts of Nothingness and Dread.

The Price published in 1968 is also a revival in which Arthur Miller returns to and revitalizes that quite essential American family, the Lowmons. The Price is an intriguing play. In form and structure, it hearkens back to All My Sons and The Death of a Salesman; in its themes, it is similar to After the Fall. Structurally, The Price is a solidly constructed play made in the tradition of Ibsen, in which the conflict spirals out of an involved set of past relationships. The dialogue is basically expository and revelatory probing the past and examining a house built on lies, while simultaneously leading to a series of discoveries that shatter the illusions that have enveloped and almost suffocated the house. Here, Miller returns to his perpetual gladiatorial arena, the family in a renewed exploration of the relationship between actions and consequences, guilt and responsibility and self-preservation and commitment to others. The play dramatizes the ambivalent relationship of the two brothers Victor and Walter Franz. Illusions and rationalization are punctured by the verbal rapiers the two men wield against each other until at the end of the duel each has been laid bare to the bone of reality and forced to see some truths he has attempted to conceal. And each then departs, having gained some insight into himself, a new awareness about each, what he wanted, but what he had become, still essentially powerless to alter the role he played for more than half his life. But what is more important here is the two brothers in the cause of this fierce verbal battle find an opportunity to look into themselves, see what they are; in fact, it is a search for the otherness in them, an exploration into themselves, so as to make a self-discovery. Indeed in a sense, as Miller has suggested, The Prince owes more to After the Fall and Incident at Vichy than to All My Sons and Death of a Salesman, for he is more concerned with probing the nature of human freedom than with exposing the social charade.

"Incident at Vichy is about 'tomorrow morning'
and The Price in turn about man's continued

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surrender of identity and submission to
a false concept of human nature". (Bigsby 16)

The play couples the problem of attaining success with that of being true to oneself themes which are central to all the major works of Miller. Walter, the successful surgeon, whose primary loyalty has been to himself and who had abandoned his father and brother when they needed his help, is reminded of the price he had paid to gain wealth and power. Walter's brother Victor, on the other hand, has sacrificed his chance for a professional career out of a sense of duty to the father, he felt he had to support. On the surface, the situation seems to be a recapitulation of familiar instances in which Miller has pitted rectitude against egoism. In reality, however, both brothers in looking for justification of their past have been deceiving themselves about their underlying motivations. Each brother is battling with conflicting forces in himself which remain partially incomprehensible. It is true these two brothers resemble the two in Death of a Salesman. In Death of a Salesman the two brothers, Happy and Biff, reflect the two sides of Willy's warring personality. Happy values only material things. He looks for some kind of consolation in his relationship with women and though vaguely conscious of some insufficiency measures himself solely by reference to his success in business. Biff on the other hand is aware of other values than the purely material and is capable finally of the kind of genuine humanity which Willy only approaches in moments of rare sensitivity. In The Price also, Miller makes use of a similar device. The two brothers represent profoundly different approaches to life-approaches which not only coexist in the world, but which constitute the basis of most individual lives. This is the significance of Walter's remark that

"We are … brothers. It is only two seemingly
different roads. Out of the same trap, it's
almost as though … we are like two
halves of the same guy. As though we can't
quit … move ahead alone." (The Price 429).

The qualities of the two brothers are ambiguously presented. At first sight it appears to be simply a contrast between heroic self-sacrifice and callous self-interest. But beneath this public face is the naked figures. This apparent reversal of moral force is evidence of Miller's wish to penetrate to the pantheon of forces and values which must lie behind the realistic surfaces of life.

To conclude, it may be stated that almost all plays of Miller point to the playwright's firm adherence to the theatre of ideas. As an intellectual dramatist, he has used all his plays for expressing moral, social and political ideas. Just as E.M. Forster or Aldous Huxley is the novelist of ideas, so Arthur Miller is the dramatist of ideas.

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The Concept of India as a Translation Area: Translating Hyphenated Adjectives of English into Indian Languages

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Abstract

Hyphenated adjectives are two words joined together with a hyphen that modify a noun. They function as a single unit of adjective. Such terms are hyphenated to avoid confusion or ambiguity. The hyphenated adjectives in English are little difficult to translate because the structural formation of these hyphenated adjectives are different and finding the equivalent structures in the target languages remains challenging. The paper has suggested alternate structures for the nine types of hyphenated adjectives discussed in the paper in four Indian languages, each representing a language family of India. The suggested equivalents will help in machine translation and developing artificial intelligence as well. Additionally, this helps to support and establish the fact that India is a linguistic area in some syntactic features also. The similarities in the translation of hyphenated adjective, further, strengthens the concept of 'India as a translation area'.

Keywords: Hyphenated adjectives, ambiguity, structural differences, language family, alternate translation structures, India as a translation area.

1. Introduction

Hyphenated adjectives in English, otherwise called compound adjectives are two words joined together with a hyphen that modify a noun. They function as a single adjective. Such combination of two words is hyphenated to avoid confusion in comprehension or ambiguity. For example, without the hyphen, 'man eating tiger' means 'the man is eating a tiger' and with the hyphen, 'man-eating tiger' means 'the tiger which eats man', where it became a hyphenated adjective.

This kind of hyphenation is not very common in Indian languages. This structural gap has to be cemented by another adjectival structure in the Indian languages as target language. Hence, translation of these hyphenated adjectives poses many problems. This paper analyses and discusses the modus operandi in the processes of translation of these hyphenated adjectives.

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Further, it investigates the problems faced by the translators in the languages belonging to the four language families of India, namely, Indo-Aryan, Dravidian, Tibeto-Burman and Austro-Asiatic families, represented by Hindi, Tamil, Manipuri and Santali languages respectively, and suggests certain strategies to solve these problems. This would also pave the way for further study of the pan-Indian linguistic features for translation. 'We may consider India as a translation area on the model of India as a linguistic area, with a lot of shared linguistic features which help in the translation from one Indian language to the other.' (Nadaraja Pillai, 2007). This point of 'India as a translation area' has not been focused on in the field, so far, properly.

When these compound adjectives are used before nouns, they are hyphenated and when they come after nouns, they are not hyphenated.

Example
1) She has a part-time job.
2) Her job in the office is part time.
3) It was life-changing decision of the Director.
4) The decision was life changing.

There are similarities among the hyphenated adjectives and compound words such as 'father-in-law' as noun; 'double-check' as verb; 'matter-of-fact' as adverb, etc. Compound adjectives also pose problems in translating. However, this paper restricts itself only to hyphenated adjectives, like heart-warming speech, snow-covered mountain, etc.

2. Hyphenated Adjectives
There are many types of hyphenated adjectives in English. Nevertheless, they may be classified, at least, into nine types based on their structure (Vasu, 2018). Understanding their formation would help while translating them into Indian languages.

1) Noun+ past participle
2) Noun + present participle
3) Noun + adjective
4) Adjective + noun
5) Adjective + past participle
6) Adverb + past participle
7) Preposition/adverb+ noun
8) Past participle + adverb /preposition
9) Numeral + noun

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The formation and the translation of hyphenated adjectives are discussed hereunder. Hindi, Manipuri, Tamil and Santali are selected for discussion to have a pan Indian view on the problems of translating these adjectives.

3. Formation and Translation of Hyphenated Adjectives

The structure of the nine types of hyphenated adjectives and their translation into the above mentioned four languages, and the strategies followed are discussed in this section.

3.1. Noun + past participle

This is the most preferred structure of hyphenated adjective among the nine types. While translating them, the relative participle form of the verb (RP), which is otherwise called adjectival participle, is used in the Indian languages (IL), especially, Tamil and Manipuri. The first noun may be the subject or the object of the verb in the past participle form.

1. *Rat-infested house*

Hindi:	cuuhe se aakraant ghar
	rats ins. occupied house
Manipuri:	uci-nə thəlləbə yum
	rat-ins. filled-RP house
Tamil:	elikaL niRainta viiDu
	rats filled-RP house
Santali :	hon te perec oṛak
	rat filled-RP house

Though the Hindi structure, used here, is not exactly RP, it is an adjectival form. Instrumental case (ins.) is used for giving the sense of cause.

2. *State-run hospitals*

Hindi:	raajya sancaalit aspataal
	state run hospital
Manipuri:	ləiŋak-nə cəlaibə əna-layeŋsəŋ
	state-ins. run-RP hospital
Tamil:	arasu naDattukiRa maruttuva manaikaL
	government conduct-RP hospitals
Santali:	raajya re caalu aakaan aaspaataalko
	government-ins. run hospitals

3. *Bullet-riddled body*

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Hindi:	goli se chalni kiya hua shariir
	bullet ins. riddled-RP body
Manipuri:	noŋməi məru-siŋ palləbə həkcaŋ
	gun bullet-pl. riddled-RP body
Tamil:	tuppaakki kuNDukaL tuLaitta uDal
	gun bullets riddled-RP body
Santali:	gulii te chachara hoṛmo
	bullet ins. riddled body

The concept of 'riddled' cannot be translated easily, but a descriptive equivalent in RP structure is preferred for translation. In Santali, almost equal structure is used. In Manipuri and Tamil, only the plural (pl.) form of the word 'bullet' can be used in this context.

4. *Thought-charged face*

Hindi:	mananshiil cehraa
	thought-full face
Manipuri:	wakhəl-də lupləbə maythoŋ
	thought-loc. filled-RP face
Tamil:	sintanai vayappaTTa mukam
	thought involved-RP face
Santali:	gahiir vicaar methaa
	deep thought face

In Hindi, the adjective with /-shiil/ is a common form in such contexts. In Santali, a noun is used as the adjectival form. In Manipuri and Tamil RP forms are used.

5. *Disease-ridden village*

Hindi:	rog-grast gaa(n)v
	disease full of/ ailing village
Manipuri:	laynasiŋ-nə pumsən səlləbə khuŋgəŋ
	diseases-ins. ailing (filled)-RP village
Tamil:	nooykaL piiDittirukkiRa uur
	diseases affected-RP village
Santali:	aajaar te perec aatu.
	disease ins. filled-RP village

This hyphenated structure is equated in Manipuri and Tamil with the relative participle form of the verb (Nadaraja Pillai, 1996). In Manipuri, the resultant forms of 'verb root + -pə/-bə has four functions, namely, relative participle, adjective, infinitive and gerund (Rebika, 2014).

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The context only decides the meaning expressed. In Hindi, though the relative participle form is discontinuous as in 'jo……(verb) voh……(verb)', the form with /-hua/ is preferred in such constructions, which also functions as relative participle.

3.2. Noun + present participle

6. *Man-eating tiger*

Hindi:	narabhakshii baagh
	man-eating tiger
Manipuri:	mi cabə kəi
	man eat-RP tiger
Tamil :	manitanaic caappiDum puli
	man-acc. eat-fut.RP tiger
Santali:	hoṛ jom tarup
	man eat tiger

The use of accusative case marker with the first noun resolves the ambiguity in Tamil. Since no case marker is added, the order of the noun in the subject and object positions itself suggests the sense to be expressed in Manipuri (Rebika, 2012).

mi cabə kəi	'Tiger which eats man'
kəi cabə mi	'Man who eats tiger'

7. *Back-breaking work*

Hindi:	kamartoD mehnat
	back break work
Manipuri:	khwaŋ tekpə thəbək
	back break-RP work
Tamil:	mutukai uDaikkum veelai
	back-acc. break-fut.RP work
Santali:	ḍaanḍaa raput kami
	back breaking work

8. *Heart-rendering scene*

Hindi:	hridayvidaarak drishya
	heart rendering scene
Manipuri:	thəmmoy shokpə drisya
	heart affected-RP scene
Tamil:	manatai urukkum kaaTci
	mind-acc. melt-fut.RP scene

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<pre>
        Santali :   boko re baajaav ñeñel
                       heart   attract scene
</pre>

9. *Eye-catching scene*

<pre>
        Hindi: manohar drishya
                       attracting scene
        Manipuri: mityeŋ ciŋsinbə drishya
                       eye sight attract-RP scene
        Tamil: kaNNai kavarum kaaTci
                       eye-acc. attract-fut.RP scene
        Santali :   met te ñeñel ñel.
                       eye   attract scene
</pre>

The hyphenated adjectives with this structure are translated using the future relative participle form of the verb in Tamil. In Manipuri, it is a relative participle form of the verb. Furthermore, the construction is taken as RP only, which may be either past or present.

3.3. Noun + adjective

10. *Flower-soft iDli*

<pre>
        Hindi: ati mulaayam iDli
                       very soft   idli
        Manipuri: lәi-gum thotpə iDli
                       Flower-like soft idli
        Tamil: puu poonRa idli
                       flower like idli
        Santali: baahaa lekaa norom iDlii
                       flower like   soft   idli
</pre>

Equivalent adjectival form is used to translate this hyphenated adjective. In Tamil, there is a traditional use of the simile, namely, puu poonRa 'flower like' which itself gives the meaning of flower-soft. Since there is no such traditional comparison available in Manipuri and Santali, the translation is done with the form 'soft like flower'. It should be noted, here, that in Manipuri the adjective could also occur after the head noun (Rebika, 2011). Accordingly, the adjective thotpə 'soft' occurs after the noun. Whereas in Hindi, instead of the 'flower like', the intensifier ati 'very' is used with the adjective mulaayam 'soft'.

11. *Knee-deep water*

<pre>
        Hindi: ghuTnaa bhar paani
                        knee   full water
</pre>

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Manipuri: khu-u-muk lubə ishiŋ
                  knee-upto deep water
                  or
                  khu mərep-ki ishiŋ
                  knee measure-poss. water

Tamil: muTTi aLavu niir
                  knee   measure water
                  or
                  muTTi aaza niir
                  knee deep water

Santali :   iḍii haabic dak
                  knee deep water

These translations in Indian languages associate to the formation of a compound noun, which functions as an adjective (adj.). The alternative structure in Tamil is also a compound noun form functioning as an adjective, which is a common feature in Tamil.

3.4. Adjective + noun

12. *Early-morning walk*

Hindi: praatah kaaliin Tahalnaa
                  early morning time-adj. walking

Manipuri: əyuk əŋənbə-də khoŋ-nə cətpə
                  morning early-loc. leg-nom. go

Tamil: viDi kaalai nadaip payirci
                  early morning walking exercise

Santali: setaak daaṛaan
                  morning walk

13. *Our long-term plan*

Hindi: hamaari diirghakaaliin yojnaa
                  our   long-time-adj. plan

Manipuri: əikhoy-gi mətəm saŋnə-gi thəuraŋ
                  we-poss. long time-poss. plan

Tamil: nam tolai nookku(t) tiTTam
                  our distant sight plan

Santali: abovaak sangiñ yojanaa.
                  our   long time-adj. plan

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As in the case of (3.3), these hyphenated adjectives are also translated using noun + noun compound in Tamil and with the form /mətəm saŋnə-gi/ to make the sense conveyed clear in Manipuri (Rebika, 2017). In Hindi and Santali, the adjectival forms are used.

3.5. Adjective + past participle
14. *Short-lived desire*

Hindi:	kshaNabhaŋgur icchaa
	moment-adj. desire
Manipuri:	ŋaihak ŋaihak-ki oibə əniŋbə
	short time (reduplicated form)-poss. be-RP desire
Tamil:	kuRukiya kaalam vaaznta aasai
	short time live-RP desire
Santali:	kom okte lagit aashaa
	short time for desire

Since past participle form of the verb is used as the second component in English, the relative participle form of the verb is selected as the equivalent structure in Tamil and Manipuri. An adjective does not come before the relative participle in Indian languages and therefore, a descriptive translation is resorted to other languages as well.

3.6. Adverb + past participle
15. *Hard-earned money*

Hindi:	mehnat se kamaayaa rupyaa
	hard (difficulty) by earned rupees
Manipuri:	wanə tanbə senphəm
	hard-adv. (difficulty) earned-RP money
Tamil:	kashTappaTTu sampaatitta paNam
	hard (difficulty)-VP earned-RP money
Santali:	kosTe te aarjaavaak kaavaɽii
	hard (difficulty) by earned money

The adverb 'hard' cannot be translated into Tamil, but a verbal participle (VP) form of a verb is used.

16. *Well-known leader*

Hindi:	khyaatipraapt netaa
	fame got leader
Manipuri:	miyam pumbənə khəŋnərəbə luciŋbə
	people all-nom. known-RP leader
Tamil:	elloorukkum mikavum terinta talaivar

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all persons   very   known-RP leader

          Santali :   gaakhu ṛiiyaa prodhaan

                        Well   known leader

       In Manipuri and Tamil, to be closer to the original, 'known to all' is necessary to convey the meaning, whereas in Hindi and Santali the phrase 'the person who got fame' is used. they are used as adjectives and are not equivalent to the English structure.

17. *Well-placed picture*

          Hindi: suvyavasthit chavi

                        well placed picture

          Manipuri: məphəm ca-nə thəmbə/thəmləbə lai

                        place   suitable-adv. keep-RP picture

          Tamil: sariyaana idattil vaikkappaTTa padam

                        suitable   place-loc. keep-pass. RP picture

          Santali: ves jaaygaa re doho citar

                        suitable place loc. placed picture

       Corresponding to this construction is a passive relative participle form of the verb in Tamil. In Manipuri, the present or past RP form is used. Instead of a passive structure, an active sentence is used in Santali. Thus, the structures selected are different in all the four languages. This happens just because there is no equivalent structure available.

18. *Brightly-lit room*

          Hindi: diipt kaksh

                        lighted room

          Manipuri: mei-nə pumŋan ŋanbə ka

                        electric/lamp-ins. brightly lit-RP (reduplicated form) room

          Tamil: mika veLiccamaaka irukkiRa aRai

                        very lighted-adv. be-RP room

          Santali :   diyaaṛ te maarsaal kaandhaat

                        light-ins. bright   room

       The deep structure of the phrase 'brightly-lit room' is a relative participle form with a relative pronoun as in 'the/a room which is brightly lit…….'. Since the second component of the hyphenated adjectives remain the past participle form of the verb, as discussed in (16) and (17), the structure preferred for translation into Tamil and Manipuri is the relative participle form of the verb. In Manipuri, the reduplicated form of the verb is used to bring out the intensity of brightness. Manipuri uses reduplication as a technique to intensify the action (Rebika, 2018). In Hindi, an adjectival form is used.

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19. *Green-skinned banana*

        Hindi: kaccaa kelaa
                         unripe/green banana
        Manipuri: məku səŋbə ləphoy
                         skin green banana
                         əsəŋbə ləphoy 'unripe banana'
                         unripe banana
        Tamil: paccai vaazhaip pazham
                         green banana fruit
        Santali :   haariyaṛ haartaa kaayraa
                         green   skin /unripe banana

       This hyphenated adjective describes that the banana in the construction is a fruit, though the skin is green in colour. It indicates that it is a variety of the banana fruit. The second component, namely, 'skinned' cannot be equated to an RP form in the Indian Languages. In Hindi and Santali, the meaning expressed is 'unripe banana' and it does not give the meaning of fruit, since there is no word for raw fruit which is /kaay/ 'unripe (banana)' and /pazham/ 'fruit' as in Tamil. However, the sense expressed is different from that of the source language. In Manipuri, the noun ləphoy 'banana' denotes either unripe or ripe depending on the adjective.

20. *Real-life incident*

        Hindi: vaastavik jiivan ki ghaTnaa
                         real   life-poss. incident
        Manipuri: punsi-də thokpə thəudok
                         life-loc. happen-RP incident
        Tamil: uNmaic campavam
                         true   incident
        Santali :   saaiyaak jiyon ghoTna
                         real   life incident

       The equivalent form used is a compound noun in Tamil and to make the sense expressed clearly, another descriptive translation is also possible with the RP structure in Tamil.

        Tamil: uNmaiyaaka naDanta sampavam
                 truly   happened incident

       In Hindi, the possessive form is used to express 'the incident of life. In Manipuri, the locative form is used to express 'the incident that happened in life'. In Santali, it was a true translation of the original.

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Like the hyphenated adjectives with structure (1), here also, it is formed with past participle form of the verb.

In both the previous adjectives (19) and (20) discussed, the equivalent structure used for translation is either a relative participle form or a compound noun.

3.7. Preposition/adverb + Noun

21. *In-house translation*

Hindi:	antar-saansthanik anuvaad
	inside-institutional translation
Manipuri:	loysəŋ-nuŋgi (minə) həndokpə
	institution-poss. (person-inst.) translation
Tamil:	aluvalakattinarin mozipeyarppu
	office-employees-poss. translation
or	aluvalaka mozipeyarppu
	office translation
Santali:	oṛaak re torjoma.
	house in/at translation

Since most of the Indian languages do not have prepositions as in English, postpositions or case suffixes / markers as in Manipuri and Tamil represent them.   In Hindi, there is an almost equivalent structure available. Santali has no such equivalent structure and hence a literal translation is given. In Tamil there are two types of translation: one with a compound noun construction and the other is translation by the officers.

22. *After-school programmes*

Hindi:	pashc vidyaalayii kaaryakram
	after school programme
Manipuri:	skul-gi puŋphəm mətuŋ-gi thəurəm-siŋ
	school-poss. timing after-poss. programmes
or	
skul mətuŋ-gi thəurəm-siŋ	
school after-poss. programmes	
Tamil:	paLLi neerattukkup piRakaana tiTTankaL
	school time-dat. after programmes
Santali:	itun aasṛaa taayom program
	school after programme

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Since there is no equivalent form or structure to these combinations as in the case of (21), the translation into Indian languages resorts to a descriptive translation to avoid ambiguity. 'After-school' may mean 'after the school studies' or 'after the school hours' and hence the word for time is used.

3.8. Past participle + adverb /preposition

23. *Unaccounted-for money*

Hindi:	aspashTiikrit dhan
	unaccounted wealth
Manipuri:	ekaunts yaodəbə selphəm
	accounts include-neg.RP money
Tamil:	kaNakkil varaata paNam
	accounts come-neg.RP money
Santali :	hisaab re baŋ hec kaavaḍi
	account loc. not included money

24. *Cooled-off coffee*

Hindi:	ThaNDaa kofii
	cold-adj. coffee
Manipuri:	iŋthərəbə kofi
	became cold-RP coffee
Tamil:	aaRina kaappi
	became cold-RP coffee
Santali :	reyaaṛaak kophii
	cold-RP coffee

Constructions of these types (23 & 24) with 'for or off' as the second element are very rare or may not be possible at all in Indian languages. Therefore, the translation does not express the structure involved but an equivalent adjectival / RP form is used to give the same sense.

3.9. Numeral + noun

25. *100-page document*

Hindi:	100 prishThon kaa dastaaveej
	100 pages-poss. document
Manipuri:	lamay ১০০ gi document
	pages 100-poss. document
Tamil:	100 pakka aavaNam
	100 pages document
Santali:	saay kaagoc dokomenṭ
	100 page document

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26. Five-year-old boy

Hindi:	paanc varshiiya baalak
	five year-adj boy
Manipuri:	cəhi məŋa-gi nupaməca
	age five-poss. boy
	or
	cəhi məŋa surəbə nupaməca
	age five complete-RP boy
Tamil:	aintu vayatu siRuvan.
	five age boy
	or
	aintu vayataana siRuvan
	five age-adj. boy
Santali:	moṛe jermaa koṛaa
	five years boy

In Tamil the first one is a compound noun and in the second, an adjectival form is used. It is to be noted that in Manipuri, generally the numerals occur after the noun. Consequently, it is translated in the order 'age five-case marker boy or age five RP form boy'. In both the languages the possibility of having two structures is necessitated for bringing in the exact meaning.

4. Pseudo-hyphenated Adjectives and Translation

Erroneously hyphenated adjectival usage will be a problem in translation. There are some restrictions on the use of hyphens in the compound adjectives. Sometimes the sense expressed may not be appropriate also. When there is no need of hyphenation and still the hyphenation is used, the forms may be termed as 'pseudo-hyphenated adjectives'.

Restriction 1
27. Five-year-old girl

> a) The injured girl is five years of age.
> b) The five-year-old girl was injured.

In the first sentence the hyphens are unnecessary because the phrase 'five years of age' is not used as a single adjective whereas, in the second sentence, the phrase 'five-year-old' is used as a single adjective describing the 'girl'.

Tamil:	aDipaTTa peNNukku aintu vayatu irukkum.

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<pre>   injure-RP girl-dat.   five   age   be-fut.t/PT
          Manipuri: əsokpə nupiməcadu cəhi məŋa sure.
                          injure-adj. girl-det.   age five   complete-PT

          Tamil: aintu vayataana peN kaayam aDaintaaL.
                          five   age-adj.   girl injure-pst.t-PT
          Manipuri: cəhi məŋa surəbə nupiməcadu sokle.
                          age five   complete girl-det.   injure-PT
</pre>

Whether it is pseudo-hyphenated or not, there is no confusion arise in translation. In 27 a), even in English it is not used as an adjective and hence in Tamil and Manipuri, it comes in the predicate of the sentence. Whereas in 27 b), the hyphenated adjective is translated as an ordinary adjective, namely, /vayataana/ 'aged' in Tamil and / cəhi (məŋa) surəbə/ 'aged' in Manipuri.

Restriction-2
28. 25-years old

The injured man is 25-years old.

The hyphen in this sentence is correct because in English, a hyphen is always used in compound numbers from twenty-one to ninety-nine. This means that there are pseudo-hyphenated adjectives also. This type of hyphenated compound number is not available in Indian languages and hence that is used in the predicate losing its adjectival quality.

Restriction-3
29. Easy-to-remember technique
> a) Come up with an easy-to-remember technique.
> b) Come up with a technique, which is easy-to-remember.

In the first sentence 29a), the phrase 'easy-to-remember' is used as a single adjective before the noun 'technique' whereas in the second sentence, the phrase 'easy-to-remember' follows the noun and hence it should not be hyphenated. The translation of both the sentences are with a relative participle form functioning as adjective. The difference does not affect the translation.

<pre>   c) Tamil: eLitaaka(t) ninaivil vaittukoLLum uttiyooDu vaarunkaL.
                          easily   memory-in keeping-RP technique-with come up
          d) Manipuri: laynə niŋsiŋbə ŋəmgədəbə silləm əmə puthorəku.
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easily remember able-RP technique one introduce-PT

Restriction-4
30. *Who is four-year-old*
He saw a boy who is four-year-old.

The sentence is correctly hyphenated because the phrase modifies the elliptical noun 'boy' in the relative clause. The relative pronoun 'who' takes care of the elliptical noun. Thus, four-year-old is hyphenated as a multiword adjective. The translation uses RP construction as discussed earlier.

Restriction-5
31. *Smartly dressed professor*

Modifiers, which contain an adverb ending in /-ly/ followed by a past particle as in (31) are not hyphenated. In case, it is wrongly hyphenated also, it does not affect the translation. The problems or the restrictions are for English only, and the hyphenated adjective (31) is translated as,

31 a) Manipuri: təru-təhennə phijol thoŋləbə profesər
neat and clean-adv. dress wear-past RP professor
31 b) Tamil: neerttiyaayaka uDai aNinta peeraasiriyar.
smart-adv.   dress wear-RP professor

This type of construction has no such restriction in Indian languages. The structure 'adverb + RP' is an accepted form since the adverb in the phrase modifies the verb in the RP form.

Restriction-6
Plural forms as the first component of the hyphenated adjectives are unaccepted in English. Thus, the following are considered as errors.

32. *five-years-old boy
33. *bullets-riddled body
34. *leaves-covered playground

Nevertheless, while translating such hyphenated adjectives in Indian languages, they do have the plural forms as an accepted phenomenon.

Manipuri: una-siŋ-nə puŋkup kupsilləbə sannəbuŋ

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leaf-pl.-nom. fully covered-RP (reduplicated form) playground

Tamil: ilai-kaL muuDiya viLaiyaaTTu maidaanam

leaf-pl. covered-RP play   ground

The restrictions, normally, imposed on hyphenated adjectives do not affect the translation into Indian languages.

5. Ambiguity and Hyphenated Adjectives

Two words written as one unit called compound words or open adjectives, do not need hyphen; even if written with hyphen this does not lead to any ambiguity, even in translation.

35. *Sunday morning walk*

The above is an open adjective and hence no hyphen is needed between Sunday and morning. Whenever there is an ambiguity involved, they are resolved by the addition of a hyphen.

36. *More-qualified workers*

The sentence 'We need more qualified workers.' means 'we need more workers who are qualified' and it does not require hyphen; if we have to mean 'we need workers who are more qualified', it requires a hyphen as in 'We need more-qualified workers.' (Concordia).

Manipuri: əikhoy-nə məhəigi thak yamnə waŋbə sinmisiŋ pammi.

we-nom. qualification   very   high-RP workers want

Tamil: niRaiya takutivaaynta paNiyaaLarkaL engaLukku veeNDum.

many   qualified   workers   for us   want

In Manipuri, the sentence gives only one meaning whereas the translation in Tamil leads to ambiguous meanings. This is almost like the ambiguous phrases, which have been discussed in the field of Linguistics for decades, like, 'Flying planes are dangerous…' or 'Stout major's wife' …or 'Large human graveyard.', etc. Such structural ambiguities can be solved only by the context of its occurrence or by adding a hyphen. Nevertheless, the translation of such adjectives also has the ambiguity unresolved.

6. Conclusion

This paper has demonstrated, with examples from four languages belonging to different families, that the hyphenated adjectives in English are little difficult to translate because the structural formations of such hyphenated adjectives are different and finding the equivalent structures in the target languages remains challenging. The paper has suggested alternate

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structures in Indian languages for the nine types of hyphenated adjectives discussed here. The suggested equivalents will help in machine translation and developing artificial intelligence as well. Additionally, this helps to establish that India is a linguistic area with many syntactic features also. This paper, further, strengthens the concept of India as a translation area, which is a long due and yet to be analysed elaborately.

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Development of Pictographic Odia-Odia Baby Term Dictionary for Understanding Language Utterance

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Abstract

The secret of language development in children is talking together a lot and listening a lot. It supports child's ability to communicate, express and understand feelings. In their first twelve months babies are most likely coo and laugh, play with sounds and begin to communicate with gestures like waving. Babbling is an important developmental stage during the first year and followed by 'jargon phrases.' At the age of one and half year, children often say their first words with meaning. And the first three years of life kids keep developing language skills where learning to understand, use and enjoy language is the critical first step in this stage. Therefore the kid terms or baby terms from whole of the language learning can't be separated. Though it is changing in nature, it is required to collect those terms in order to understand language learning. In this paper, we try to make a baby term dictionary by collecting such terms from Odia language mother tongue kids.
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Keywords: Pictographic, Dictionary, Odia language, Baby term, Odia graphics

1.   Introduction

Every kid is uniquely special and brilliant. The richness of a language can be measured by having a look at its store of vocabulary. The number of vocabularies developed in a language speaks about the advancement of the language. If a particular language produces a number of dictionaries, it can be taken as the basis of knowing the strength and weakness of its vocabulary. There are different kinds of dictionaries available online and offline (printed version). Some of the dictionaries deal with the mapping of words from one language to other language. There are also dictionaries that work within the same language like Oxford Advanced Learners Dictionary that gives the meaning of an English word with another simplified word expression. There are many countries that have their own dictionary to translate foreign language to their local language and vice versa. It helps them to learn and understand the foreign language in an easy way. Therefore, dictionary plays the biggest role in translating one language to the others; it is one means of understanding the culture of the language.

However, Pictures and their description makes lasting impression on the learning undertaken by the kids. Through Pictures kids enrich their vocabulary and the learning ability. As picture

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illustrates the context more clearly than the written form of words, therefore the kids' dictionary needs to be appealing. Again, irrespective of erroneous pronunciation from a standard language, the term of a baby carries the meaning and through this the baby communicates among his near and dear ones. Hence the baby terms cannot be excluded from ambit of a language. Therefore here we are proposing to develop a Pictographic Baby Term Dictionary preferably in Monolingual. First looking our research area here we consider carrying forward our research to our native language Odia and wants to develop the Odia-Odia monolingual dictionary that will display the meaning of the word with multimedia content that can describe more about the word and its meaning. The dictionary will display the meaning of the word with multimedia content. Multimedia is an application that uses multiple modalities to their advantages including text, image, drawing/graphics, animation, video and sound. Displaying the meaning of the word with different multimedia content will help the users to understand the meaning of the word very easily. The sound/voice support helps the user to know how the word is pronounced correctly; picture also describes the meaning of the word better than text i.e. "a picture worth more than 1000 words".

2.   Objectives and Scope

To develop a Pictographic Odia-Odia Baby Term Multimedia dictionary that could analyze, design and displaying mechanism for Odia baby terms. This dictionary can be used as a: (a) A Quick reference tool; (b) Language recorder; (c) Language standardize; (d) Vocabulary builder.

3.   Literature Survey

The New Oxford Picture Dictionary (1988) illustrates over 2400 terms and caters as a unique language learning tool for English Language learners, The chronological study of origin and development of study of Odia language from 1811 to 2012 covering 202 years reveals that the Odia language has the credit of producing more than 300 dictionaries, classified into different categories, like Monolingual dictionaries (Odia-Odia) covering 113, Bilingual (Odia-English) 32, (English-Odia) 74, (English-Odia) glossary 54, dialectical dictionaries 21, Dictionaries of Proverbs (Odia-Odia and Odia-English) 50 and Dictionary of Quotations about 20. In order to find out the decadal trend and growth pattern of publication of dictionaries, the entire period is divided into 10 years barring the last one, covering 12 years. Out of these:

"Vocabulary of Oriya and English for the use of students" published by Muhan Persad Takoor. It was printed at Serampore Mission Press in 1811. This dictionary is containing 4246 words. And it claims as the first and foremost position among the dictionaries of Odia language.

The other notable dictionaries in Odia language are (a) Puma Chandra Bhasha Kosha (1940) by G.C. Praharaj, (b) Pramod Abhidhan (1942,2011) by Pramod Chandra Deb Pattayat, (c) Shabda Sindhu (2008) by Natabar Satapathy, (d) Odia Bhasha Kosha (1997,2007) by Sarat Chandra Behera and others, (e) Odia Biswakosha Darpana (1989) by Dinabandhu Biswal and Krupasindhu Biswal, (f) Tarun Sabdakosha (1966) by Krushna Chandra, (g) Dharma Sindhu Sabda Kosha (2012) by Kshiroda Parija and (h) Odia Sahitya Kosha (1998) by Bainshidhar Biswal.

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4. Some Odia Baby Terms

Baby terms are special terms, which are only best understood by the mother of the child, i.e. the speaker or vice versa i.e. where mother is the speaker and child is the listener. There is an unwritten language of communication or the literature developed in between mother and her child where every child is special. The kids' language has no fear, violence or threat but lots of fun, happiness, jokes, love and smile are the cream components. Here some collected baby terms are presented. These are as under.

Sl. No.	Odia Baby Terms	Standard Odia Terms	Meaning in English
01.	ଚକି (chaki)	ଚକ୍‌ଲେଟ୍‌ (Chocklet)	Chocklet
02.	କୁଟୁ (Kutu)	ବିସ୍କୁଟ୍‌ (Biscuit)	Biscuit
03.	କପଳ (KapaLa)	ଚପଲ (Chapala)	Shoes
04	କକ (Kaka)	କୁକୁର (Kukura)	Dog
05	ମେଉଁ (meun)	ବିଲେଇ (Bilei)	Cat
06	କୁକୁ (kuku)	କଜ୍ଜଳ (Kajwala)	Black
07.	ଚୁଉକୁ ମୂଷି (TuUku Musi)	ଗୁଣ୍ଡୁଚି ମୂଷା (Gunduchi Musa)	Squirrel
08.	କମ୍ବଲ (Kambal)	ଚଦର (Chadara)	Woolen Cloth
09	ହାମା (Hama)	ଗାଈ (Gai)	Cow
10.	ହାଉଁ କରିବା (Haum Kariba)	ଖାଇବା (Khaibaa)	Eat

5. System Work Plan/ Methodology

However, the real constraint is to take the first lexicographic decisions and the methodology of baby term data collection. As for the participants in the activity, we decided to involve the babies of 3 to 5 years old in order to capture the terminological variation. The proposed dictionaries were going to be developed through Odia baby speakers through a participation of Rapid Word Collection workshop at Odisha. During this carefully structured workshop, community members (mother tongue speakers of the language) collect words from their baby-speakers of the Odia language, prompted by questions related to a selection of semantic domains (families of closely-related words). The nearly 1,000 domains can be grouped into nine main categories: Person, Language and thought, Social behavior, Daily life, Physical actions, etc.

This focused effort to collect words is one of DDP's most notable strengths. In the past, a researcher might make note of a few new words each day while engaged in language learning or language development activities. The community can continue adding to the dictionary and work toward publishing it in a format that meets their needs.

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- Robustness: All user input shall be verified and checked for it correctness and completeness before it is passed as a parameter for further execution at the server side, therefore the system can be protected from failures that may occur from invalid user inputs.
- Reliability: The system shall be tested after and during development process to verify that the specified services are available on different client platforms. And also it should give consistent and correct output for various type of input it is given.
- Availability: The system shall be installed in an individual Personal Computer.
- Usability: The system shall be developed to be easy for user understanding. Especially in developing the user interface it is better to keep the baby user dictionary in mind.

6. Conclusion

The famous psychologist Piaget's Cognitive Development Theory believes that thinking was different during each stage of development and children naturally attempt to understand what they do not know. It is important to stress that in present dictionary actively babies can play as "authors" of their terms for dictionary designed, where if we are those responsible for its final editing. Again meaning developed for a particular lexicon may vary from one author i.e. baby to baby or mother to mother. Where, priorities are to be given to ascertain certain meanings of the words.

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- Chapter 4 Child Development Principles and Theories, Copyright © The Goodheart-Willcox Co., Inc. All rights reserved

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Application of Toulmin's Model of Argumentation in Fiction:
The Case of Shakespeare's *The Merchant of Venice*

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Abstract

Arguments constitute a large portion in dramatic literary discourse. Toulmin s (1958) model of arguments is one of the leading accounts, which explores the nature of the argument as it is characteristically employed in rhetorical proofs. This model is proposed to account for argumentation in courts. To date, the Toulmin model has not been applied in literature. In this paper, the model is employed as a descriptive tool to see the extent to which the model might be involved in delineating the line of argument and categorizing the argument components against each character. The study will also highlight the implications the new reading attributes to the nature and legitimacy of prosecution. Results showed that most of the components of argumentation are present in Shakespeare's *Merchant of Venice*. The paper opens new horizons to explore the nature of argumentation in literature in general and detective fiction in particular.

Keywords: Toulmin model of argumentation, *Merchant of Venice*, Argumentation in fiction. Arguments in the trial scene

Introduction

The Merchant of Venice is a drama written by Shakespeare. It is about Antonio who lends money from a Jew, Shylock. This money is to be given to Bassanio to woo Portia. Antonio signs a bond with Shylock that in case he fails to repay the loan to Shylock on due date, a pound of flesh is exacted from Antonio's chest. Unfortunately, two of Antonio's ships wreck which means that he is not able to repay the loan. The due date comes. The scene moves to the court. The court provides a suitable environment for argumentation. The model in hand will be employed to figure out the component of the argument presented and by which character. In the court, Shylock claims that Antonio owe him a pound of flesh. The Duke and Portia appeal to Shylock's compassion but in vain. Shylock sticks to his promise and demands the forfeit of his bond. Antonia has signed a bond by which Shylock can cut a pound of flesh if he does not repay Shylock on time. Portia, disguised as a judge, tries to convince shylock to withdraw the case. She lectures him about the quality of mercy and asks Shylock to have mercy on Antonio. Shylock

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refuses. He also refuses all the money that was offered by Bassanio. He wants his bond. Portia managed to find a loophole in the bond. The bond does not allow any single blood of Antonio to be shed.

As a judge, she authorizes Shylock to cut a pound of flesh from Antonio. But while Shylock was about to cut, she tells him not to drop single blood because blood is not in the bond. Shylock hesitates and asks for thrice the money. She tells him that he can get nothing but the bond. Then she presents evidence against Shylock that he conspires against a citizen of Venice upon which his lands are confiscated. Eventually, half of his goods are confiscated by the state and his life is spared by the Duke. Having introduced the topic, the next section will highlight the components of Argument.

Theoretical Framework

According to Van Eemeren and Grootendorst (1999), argumentation is a speech act complex aimed at resolving a difference of opinion (p.9). For the analysis of corpora, this study hinges on Toulmin's (1958) Argumentation Model, which is used in constructing or analyzing a persuasive argument (Essid, J. et al.). This model is proposed to account for argumentation used in judicial prosecutions (Kim and Benbasat, 2006, p.768). This model is a milestone in the philosophy of argument.

The main purpose of the model is to analyze how argument works. Toulmin has proposed six interrelated components of argument. Not all components have to be there in one setting as some are left unexpressed in argumentation (Ver Linden, 1998). The components are subdivided into primary and secondary. The primary frequent components are the claim, the ground, and the warrant. The other components, which contextualize practical arguments, are backing, modal qualifier and rebuttal. The components can be defined as follows.

First, Claim (C) is statement being argued (a thesis). It is the conclusion put forward for general acceptance. The whole model moves towards the claim. The claim can be explicit or implicit. Second, Grounds (D) are the facts, evidence, proofs used to support the claim. Support might be fact, explanation, examples, statistics, written text, or logical reasoning. Third, Warrants (W) is the general, hypothetical (and often unstated or implied) underlying logical statements that provide a link between the claim and the grounds. It authorizes accomplishing the act. It authorizes movement from the ground to the claim. It assesses whether going from grounds to the claim is legitimate and doable. They are the shared beliefs and values that are acceptable by the majority of society. Fourth, Backing (B) is the statement that serves as additional support to the warrants. It makes the warrant more believable. Fifth, Modal Qualifier (Q) is the statements that proposes the conditions for application of argument. It indicates the

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strength of relationship between the grounds and warrant. Some qualifiers are certainly and probably. The final one is Rebuttal (R). It is a counter-argument or statement that indicates conditions wherein the warrant does not justify the claim and argument is consequently wrong.

Though it is the first time to apply Toulmin's (1958) model in a literary text, it will be shown that the model works properly which eventually opens new horizons to approach the literary text and give rise to new interpretations. Toulmin states that "argument is like an organism. It has both a gross, anatomical structure and a finer, as-it-were physiological one (p.87)." The model can be given in the diagram 1.

Diagram 1: Toulmin's (1958) model
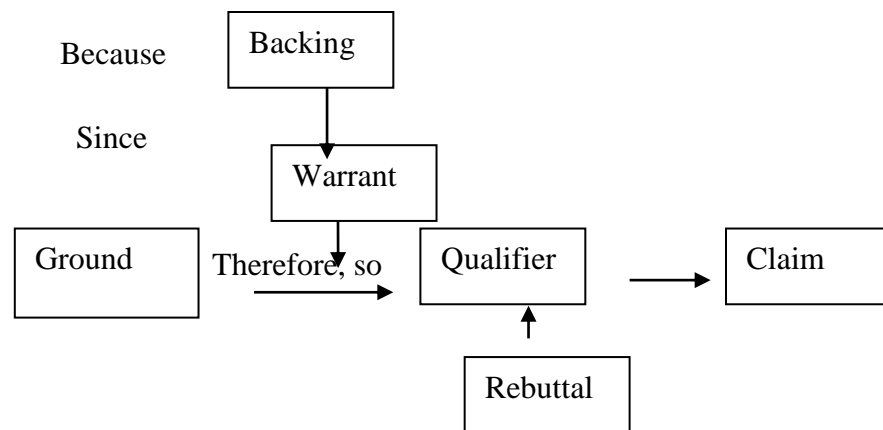
Having introduced the model and schematized its components, the next section presents data analysis and interpretation.

Analysis and Discussion of Data

We examine the utterances, sort and assign each one of them to one of the components of the argument. The analysis will list the utterances as necessitated by the theoretical framework of the study, and it will also investigate the underlying functions the new framework adds to the world of meaning.

In Toulmin's scheme, a claim is based on data. Shylock claims that Antonia owes him a pound of flesh to be exacted from the chest. That is, the claim is an action to enact. That action is cutting a pound of flesh from the merchant's chest. The claim is one but it has been repeated many times during the prosecution.

Duke Which is a pound of this poor merchant's flesh (Shakespeare, 2000, 4, 1, 22-32)
Claim

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ShylockAnd by our holy Sabbath have I sworn   **Claim**
To have the due and forfeit of my bond (Shakespeare, 2000, 4, 1, 37-38)

Shylock bases this claim on a written proof, i.e. a bond. That written proof is the ground.
     Portia I pray you, let me look upon the bond.   **Ground**1
     Shylock Here 'tis, (Shakespeare, 2000, 4, 1,224-225)

     Besides the bond, ground includes the reasoning behind the claim. The text shows that
Shylock expressed six additional motives that ground the claim. They are shown in the following
extracts.

     Shylock You'll ask me, why I rather choose to have **Ground** 2
(. . .)
 But say it is my fancy. Is it answered? (Shakespeare, 2000, 4, 1, 40-43)

     Shylock What if my house be troubled with a rat **Ground** 3
     And I be pleased to give ten thousand ducats
      To have it poisoned? Are you answered yet? (Shakespeare, 2000, 4, 1,44-46)

     Shylock So can I give no reason, nor I will not,   **Ground** 4
     More than a lodged hate and a certain loathing (Shakespeare, 2000, 4, 1, 59-60)

     Shylock (. . .), that I follow thus   **Ground** 5
     A losing suit against him. Are you answered?   (Shakespeare, 2000, 4, 1, 61-62)

    Shylock What, wouldst thou have a serpent sting   **Ground** 6
             thee twice? (Shakespeare, 2000, 4, 1,69)

     Shylock The pound of flesh which I demand of him   **Ground** 7
      Is dearly bought, is mine, and I will have it. (Shakespeare, 2000, 4, 1, 99-100)

     The grounds articulated by shylock above shows that the basis of real persuasion varies,
but Ground 4 seems to be the real reason. This is emphasized by the speech of the Duke
throughout the trail scene. They state that the real motive was malice.

     Duke Shylock, the world thinks, and I think so too,
     That thou but leadest this fashion of thy malice (Shakespeare, 2000, 4, 1,17-18)

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To establish the connection between claim and ground, one may cite a warrant. Thus, a pound of flesh is Shylock's (claim) by virtue of having a bond (ground1), because that bond is legally notarized as per the Venetian law (warrant1) and that bond is confessed (warrant 2).

Portia Yet in such rule that the Venetian law   **Warrant** 1
          Cannot impugn you as you do proceed. (Shakespeare, 2000, 4, 1, 176-178)

Portia Do you confess the bond?   **Warrant** 2
Antonio I do. (Shakespeare, 2000, 4, 1, 180-181)

The warrants need support or backing. In the trail scene, the warrant is supported by the legal principles of the city, the city's freedom, and most importantly by the law.

Shylock If you deny it, let the danger light   **Backing** 1
Upon your charter and your city's freedom! (Shakespeare, 2000, 4, 1, 38-39)

Portia Yet in such rule that the Venetian law   **Backing** 2
          Cannot impugn you as you do proceed. (Shakespeare, 2000, 4, 1, 177-178)

Shylock There is no force in the decrees of Venice.   **Backing** 3
 I stand for judgment: Answer; shall I have it? (Shakespeare, 2000, 4, 1, 102-103)

Shylock To cureless ruin. I stand here for law. (Shakespeare, 2000, 4, 1,142) **Backing** 4

Shylock My deeds upon my head! I crave the law, (Shakespeare, 2000, 4, 1, 205)
          Backing 5

Portia It must not be; there is no power in Venice   **Backing** 6
Can alter a decree established (Shakespeare, 2000, 4, 117-118)

Backing (1-6) shows that everyone is aware that the law guarantees the proceedings. However, the theory conjectures that Shylock's argument is weakened by his use of the absolute qualifier "no". Shylock is too sure of the legitimacy of proceedings which may put his case at stake.

Shylock There is **no** force in the decrees of Venice. (Shakespeare, 2000, 4, 1, 102)

Shylock There is **no** power in the tongue of man. (Shakespeare, 2000, 4, 1, 240)

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In this regard, Parks (2011) observes that "a good argument might also have supporting features, such qualifiers (e.g., making a claim less absolute by saying 'most,' 'probably,' etc. rather than leaving the claim as a bald assertion)," (p.5). At this point, the claim is repeated followed by a direct rebuttal by Portia. She requests him to take the money and let her destroy the proof (ground). Unless the bond is void, proceedings have to continue until shylock forfeits the bond. Once again, the claim is articulated by Portia followed by the first Rebuttal.

Portia And lawfully by this the Jew may claim   **Claim Repeated**
A pound of flesh (Shakespeare, 2000, 4, 1, 228)

Portia Take thrice your money; bid me tear the bond (Shakespeare, 2000, 4, 1, 233)
Rebuttal 1

Unfortunately, shylock refuses the offer and demands justice. He reminds Portia that the law is on his side and again claims his bond.

Shylock You know the law, your exposition   **Backing** 7
Hath been most sound. I charge you by the law, (Shakespeare, 2000, 4, 1, 236-237)

Shylock There is no power in the tongue of man   **Claim Repeated**
To alter me: I stay here on my bond. (Shakespeare, 2000, 4, 1, 240-241)

Immediately, Portia recognizes that she should follow the law and abide by the rules. The law will execute the penalty.

Portia For the intent and purpose of the law (Shakespeare, 2000, 4, 1, 246) **Backing** 8

To make his position stronger, he reminds Portia of the exact words of the bond.

Shylock Ay, his breast —   **Ground** 8
So says the bond, doth it not, noble judge? (Shakespeare, 2000, 4, 1, 252-253)

Shylock, having refused all the offers presented to him; and Portia, having to act as per the law, now comes the moment of the sentencing. She finally authorizes shylock to cut the pound of flesh from the Merchant's chest. The claim is reached and is realized by the court and law. However, itis immediately followed by other two rebuttals that have to suspend the claim.

Portia A pound of that same merchant's flesh is   **Claim realized**

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thine.
The court awards it, and the law doth give it — (Shakespeare, 2000, 4, 1, 298-299)

Portia: The law allows it, and the court awards it. (Shakespeare, 2000, 4, 1,302)
                                                                              Claim realized

Portia Shed thou no blood, nor cut thou less nor more   **Rebuttal** 2**,** 3
. (Shakespeare, 2000, 4, 1, 324)

The proceeding ends with sparing the Jew's life by the Duke and confiscating the Jew's money and property: half of that is the share of the state and the other half is Antonio's, who, in turn, makes Shylock sign the deal to leave his fortune to Lorenzo and Jessica after Shylock's death. The components can be related to the characters as in table 1.
Table 1: relation of argument components to characters

	Claim	Ground	Warrant	Backing	Qualifiers	Rebuttals
Shylock	2	8		5	2	
Portia	2			3		3
Duke	1	1				
Portia and Antonio			1			
Portia and shylock		1	1			

Table 1 shows that only three members are actively involved in the legal proceedings: the Duke, Shylock, and Portia. The Duke's role is limited to stating the claim and urging Shylock to have mercy on Antonio. Shylock defends his case bravely. He repeatedly makes claims and cites the Grounds and Backings. Everything goes as he plans. He refuses all kinds of pleas and appeals. He is backed by Portia twice. The Backings by Portia can be interpreted as a trap sat up for Shylock because she intentionally disguised herself as a judge for the purpose of saving Antonio's life. Antonio is passive during the prosecutions. The argument in the Merchant of Venice can be collectively shown in diagram 2.

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Diagram 2: Line of Argument in *the Merchant of Venice*
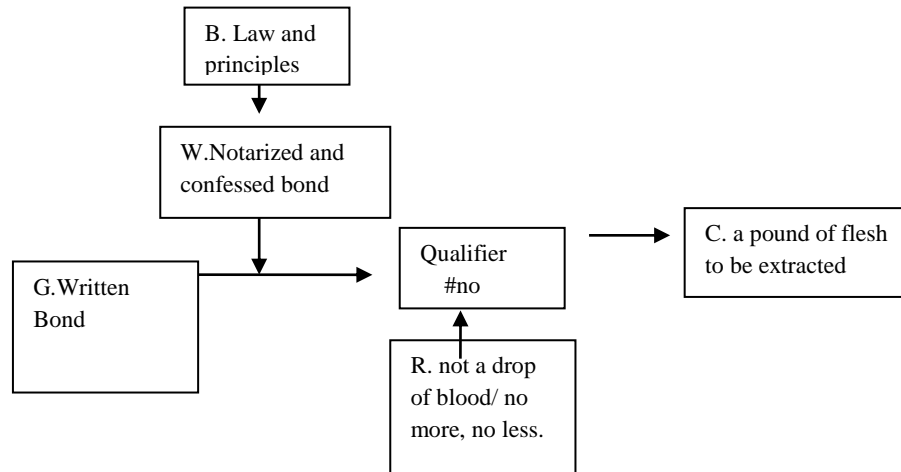
Conclusion

The main purpose of the paper is to show the extent to which the model is applicable in literary text. It is evident that the model works well to identify the components of argument in the drama and the role each character has played during persecution. The model revealed that Portia's role has been more of a lawyer than a judge.

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Perceptions of Healthcare among Underprivileged Villagers: A Qualitative Inquiry

Samarjit Kachari, Ph.D.
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Abstract

Apart from many other issues, health issues plague the life of people in the margins. Health is a major issue for the poor sections of society in India. The issue is amplified in the light of dismal public health infrastructure and the burden of communicable and non-communicable diseases. The government's response to such a situation has been through various initiatives including health related schemes. In such a scenario, perceptions are created among the poor people living in interior villages of the country about health and existing healthcare delivery system. Such perceptions lead to scope for studying the role of culture in understanding of health and health communication. Using qualitative method this article delves into such issues of culture and communication mediating with health and healthcare delivery system in the realm of the experiences of poor villagers in interior places.

Keywords: health, culture, communication, perception, poor, villagers.

Introduction

Health is a major area concerning development for countries like India which is yet to be able to provide basic health care services to its entire population. Among the major health issues confronting the country are increasing disease burden, maternal health and child health issues. Its health problems are manifested in various forms like deaths due to diseases, high mortality rate due to preventable diseases among children and death among women during child delivery. Various studies by governmental and multilateral agencies have established these facts (WHO & UNICEF, 2014; Arnold et al., 2005; Hazarika, 2010). According to the "WHO World Health Statistics Report, 2016" non-communicable diseases are on the rise in the country and prominent among the non-communicable diseases which afflict the country are diabetes, cancers, cardio-vascular and pulmonary diseases (Wal, 2016). Such a scenario of non-communicable diseases presents the country a huge challenge along with the existing communicable disease burden to tackle with. Many scholars link the rising cases of non-communicable diseases in a country like India to the changing life styles of people in the country (Upadhyay, 2012; Boutayeb & Boutayeb, 2005; Sugathan, Soman, & Sankaranarayanan, 2008.).

Maternal and child health issues are another major area of concern in the country. Major issues related to maternal health include, among others, high maternal deaths, ante natal care (ANC), post-natal care (PNC), safe delivery, nutrition and contraception. The country has seen lot of efforts to surmount these problems but still issues related to maternal health persists. While the country did

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not achieve Millennium Development Goal (MDG) 5 target for reducing maternal mortality rate (MMR) to 140/100000 live births (LB), there are some states which have managed to achieve this target, the southern states like Kerala and Tamil Nadu are at the forefront in this regard (Sample Registration System, 2014). Though ANC is very important and contributes to lower MMR there are problems both with the quality and scale of ANC throughout the country due to lack of adequately trained man-power to perform this task or other reasons like lack of awareness (Rani, Bonu, & Harvey, 2008).

Although post-natal care (PNC) is very important in the recuperation of a woman after delivery it is often neglected by married adolescents and women in India who are largely unaware of the importance of it, apart from this socio economic and cultural factors also play a role in utilization of PNC facilities in government health institutions (Singh, Rai, Alagarajan, & Singh, 2012; Singh et al., 2012). While nutrition plays a vital role in the well-being of a pregnant women and the foetus in her womb but due to various reasons nutritional levels are found to be very low among not just pregnant women but also among adolescent girls in general in India (Toteja et al., 2006; Bentley& Griffiths, 2003). According to many studies institutional deliveries have increased in the country and the credit for this is often given to the central government sponsored scheme called Janani Suraksha Yojna (JSY) under which monetary incentives are provided for delivering a child in a government hospital (Randive, Diwan, & De Costa, 2013; Lim et al., 2010). The reasons for high MMR are many and ranges from poor health infrastructure in interior areas to lack of awareness of maternal health issues, poverty and absence of proper communication infrastructure in interior parts of the country (Black et al., 2008; Vora et al., 2009).

Child health issues also present a very strong challenge to India's health care system. There are many issues pertaining to child health in India including child mortality, nutrition and breastfeeding. Mortality among children in India is very high compared to the world average and India has not been able to achieve the MDG 4 target of reducing infant mortality rate (IMR) and child mortality rate (CMR) in spite of all its efforts but at the same time there are many states within the country which have already achieved the target set under the MDG. Kerala, a southern state of India has an IMR of just 13 (NIMS, ICMR, & UNICEF, 2012). While some states have already achieved or are on the verge of achieving the target, there are many sates which have fared very badly and are likely to take a long time to achieve the target. Assam which is among the worst performing states on the count of reducing child mortality is likely to achieve the MDG4 target only by 2032 (Paul et al., 2014). It is far established that vaccination is an effective way for protecting children from many killer diseases in their childhood as they have low immunity against those diseases.

Apart from the problems related to maternal health, child health and disease burden the health care scenario in India is marked by high out of pocket expenditure for treatment and low public expenditure on health (Kumar et al., 2011). Among many developing and emerging economies of the world the public spending on healthcare is among the lowest in India (Lakshman, 2016). In order to improve the overall health scenario and strengthen the healthcare facilities in the country many

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efforts have been made by the government in the form of special programmes. One such programme launched in 2005 for overall improvement of health and healthcare scenario in the rural areas of the country was National Rural Health Mission (NRHM). This scheme was subsequently turned into a scheme covering the urban areas also and has been rechristened as National Health Mission in 2012 (Dhar, 2012).

Importance of Communication in Health

Communication plays a vital role in the prevention and control of diseases and improving health in a society. Proper communication is very important especially in rural areas as per development activities are concerned (Nwosw, 1987). Simpson-Hebert and Wood (1998) puts emphasis on starting a successful advocacy by identification of groups that are to be influenced upon and he also suggests finding out the most appropriate manner to communicate the message.

For having an effective public health system, communication has to be at the core of the system. Bernhardt (2004) summarizes the nature and importance of communication in public health as "with its transdisciplinary nature, ecological perspective, change orientation, and audience-centered philosophy, public health communication has the potential to make significant contributions to the health of the public" (Bernhardt, 2004, p.2052).

Hutchinson et al. (2003) brings to the fore the role of communication in meeting health challenges and part mothers can play as a very important communicator of risk to adolescent females in their study that 'examine the relationship between mother–daughter communication about sex and selected sexual risk behaviors among inner-city adolescent females'. The importance of communication in health is also demonstrated by Laser and Becker (1997) in their study on the role of husband wife communication in the use of contraceptives. They find in their study that communication between partners enhances the effectiveness of spousal perception of the other spouse's approval for contraception use and also affects the use of contraception by the partners.

Desai and Alva (1998) shows that there is a strong correlation between maternal education and markers of child health like infant mortality, children's height-for-age and immunization status as they are in a better position to understand health communication messages on such issues. Among the best examples of the positive role played by communication in health issues is the polio eradication campaign of India (Arora, Chaturvedi and Dasgupta, 2010). It has also been well recognized that communication played a major role in the eradication of polio from India ("India is now polio free," 2014).

A study by Phongosavath (2015) showed the success of communication in increasing breastfeeding rate in Laos. The increases were attributed to a communication campaign comprising newspapers, television and inter – personal communication. Health Communication effects doesn't work alone in vacuum, it is influenced by a host of other factors. Viswanath and Bond (2007) also explores this view in their selective review of literature and elaborates how a host of social contexts

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like socioeconomic status, social engineering, race and ethnicity and place play a major role in effects of health communication related to diet and nutrition.

Community action through social mobilization especially those led by women can help in easing many tasks related to the welfare of communities especially those related to women's health as shown in the success of the Gadchroli and Nepal initiatives to reduce maternal mortality and morbidity (Paul, 2004). Social mobilization is very important in achieving success in campaigns like polio eradication initiative and in such mobilization, communication plays a major role (Waisbord, 2007).

Based on the findings of many qualitative research McGinnis (1990) in his editorial for the 'Public Health Reports' argues that lack of knowledge alone cannot be considered enough, for explaining differences in health behaviour of people. According to him people's behaviour related to their health is formed by their individual characteristics and factors ranging from social to environmental. He also adds that the people who are at a greater risk of health related problems tend to be influenced by their 'unique cultural, linguistic, and socio economic factors'.   At the same time, he contended that the reception of health messages by these groups depends a lot on the content of a message and its sender along with the manner or technique and the time when it is delivered. The author also harped on direct involvement of the target audience in the health communication process as it was likely to result in better outcomes through the audience translating the message into action.

An Alternative Approach to Health Communication

Though the importance of communication in health is undisputed but the "dominant cognitive approach" to health communication has been a subject of debate (Dutta-Bergman, 2005). In the meanwhile culture as the centre of health communication research has gained attention and importance in recent years (Airhihenbuwa, 1995; Dutta and Jamil, 2012, Dutta-Bergman, 2005).

In the light of increasing disparity between health rich and health poor around the world, especially in the third world, Dutta-Bergman (2005) critically analyses the dominant cognitive approaches to health communication and calls the Theory of Reasoned action (TRA), Health Believe Model (HBM) and Extended Parallel Process Model (EPPM) as "the three most widely applied theoretical approaches that inform much of the published scholarship on campaigns" (p. 104).

Dutta-Bergman (2005) summarizes that the dominant cognitive approach to health communication campaigns suffers from individualistic bias as they are founded in an individualistic epistemology where the locus of choice is the individual. The author also criticizes these approaches as they overemphasize the role of cognition in shaping audience outcomes. Further the author critiqued the dominant approaches for minimizing and ignoring the contexts of a health behavior being studied. Finally the author proposes new approaches like recognizing the role of structures and basic capabilities, culture centered approach and polymorphic theorizing of health communication for targeting the marginalized populations as the dominant approaches fail to address the problem of health from a marginalized group's context.

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Culture in health communication has also been looked from different epistemologies as in Kreuter and McClure (2004) where the authors explore the importance of culture of in health communication with the help of McGuire's communication/persuasion model. The authors delve into previous studies to see how culture as a factor in increasing the effectiveness of communication affects the three components of the model – source, message and channel and also how each of these components affects communication and persuasion.

Airhihenbuwa (1995) in his book "Health and culture: Beyond the Western paradigm" lays stress on the importance of culture in international health communication research as culture constructs and interprets meanings from within rather than bringing the meaning from outside and imposing it.

It is further argued that culture should be at the centre while studying marginalized groups in order to elicit narratives from them about themselves. According to Freire (1970) the marginalized peoples are dehumanized and the project for their humanization can only be achieved through and by the marginalized peoples themselves, thereby making it clear that the marginalized peoples have a voice of themselves which is suppressed by their oppressor. Hence Freire (1970 as in Dutta-Bergman, 2004) saw culture-centered approach as promising "to open up legitimate discursive spaces for marginalized cultural groups, bringing to the fore the narratives that are articulated within these cultural spaces". (p. 1108)

Escobar (1995) in his book 'Encountering Development' lays emphasis on the importance of giving recognition to the ability of marginalized peoples to choose their own path of life, shape behaviours for themselves and build upon philosophies which are grounded on the understanding of themselves which also forms the basis of their culture. According to him culture has the ability to guide narratives to bring into the open the ability of marginalized peoples to speak for themselves. He draws attention towards the role narratives guided by culture could play in bringing forth the marginalized people's ability to speak for themselves which highlights their abilities and stories told from their perspective.

Gao, Dutta and Okoror (2016) in their study on Chinese immigrant restaurant workers follows the culture centered approach to demystify the monolithic notion of wealthy and well to do Chinese community in USA. The study which is done with the help of in-depth interviews brings into focus important issues related to access to health care and the hardships of restaurant workers in getting health care access. Restaurant workers hardships are understood in the study from the perspective of their work, which is very difficult. Many problems faced by the Chinese workers which are structural in nature are highlighted in the interviews. Among these problems is their status of immigration, not having insurance protection and their poor understanding of the health care system of USA.

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Building on culture centered approach to health communication further Dutta-Bergman (2004) puts forth a "structure-centered communication model" which traces meanings of health inside the sphere of structure. His model conceptualizes communication as a "process of constructing, negotiating, and transforming cultural meanings" (p. 119) through interactions between culture and structure for transformation of structural barriers that obstructs the lives of marginalized peoples from leading fuller lives by accessing health care in the context of health. As participants in the communication process tries to understand about their marginalization, they evoke cultural meanings continuously. Hence any attempt to give structural access to marginalized people by changing the structure should be informed by the nature of the culture. Basu and Dutta (2007) in their article following the culture centered approach explore the role of context in the formation of meanings of health among tribals in India. As the tribal population in India according to them is isolated and exploited, they are denied their rights and their resources are plundered without giving them their due, hence context and culture are context are central to the study. Using participant narratives and grounded theory analysis the authors try to find out how tribals in India create meanings of health and how those meanings have a contextual bearing. The findings of the study bring to the fore perennial sufferings and pain of tribals and the dilemma among them in the face of creeping modernization and multiple treatment options existing side by side along with their own traditional form of treatment.

Method

As the study is about the perceptions of health and health care among the poor, only married men and women having at least one child in the age group of 1 – 3 years were selected for the study. Another criterion which was applied for selection of samples was that the source of livelihood of the person had to be daily wage earned through physical labour. Though among them few also engaged in cultivation of their own small land holdings but produce from farming was not enough to sustain their families throughout the year, so they also had to work as daily wage labourer during the non-agricultural season. The third criteria required the samples to be either illiterate or having studied not beyond seventh standard of schooling. Hence only those men and women having a child in the said age group who were either illiterate or had not attended school beyond seventh standard were considered for inclusion in the study. The selected samples were permanent residents of various villages falling under the jurisdiction of the health department of Udalguri district in Assam state of India. A total of twenty four In-depth Interviews (IDIs)were conducted over a period of six months with selected men and women. IDIs and FGDs were held in the native tongue of the research participants and were recorded using a digital recorder. The collected data was translated and transcribed following the methods as suggested by Lincoln &Guba (1985). Transcribed data was treated to thematic analysis as in Braun & Clarke (2006). After the analysis process three broad themes were arrived at reflecting the purpose with which the study was conducted. For the purpose of enhancing the validity the results of the study were shared with few interviewees. Except one observation by a research participant, which was addressed immediately, rest of the participants agreed with the results.

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Results

The following results in the form of broad themes were arrived at after the analysis of the collected data.

Persistent attempt to access healthcare

The villagers attempt to access health care is shaped by their awareness of the location of health services and awareness of self. There is an understanding among the villagers about the location of health services, which they consider to be very far both physically and emotionally. Physical distance appears because "the condition of road is very poor and so very few vehicles ply" (Interviewee 10), which makes connectivity in the villages a real big problem. It also leads to wasting of significant amount of time leading to loss of work. While emotional distance crops up because they have had bitter experiences like rude behavior or callousness of doctors, nurses, other hospital staff and also lack of facilities while accessing public health care delivery system. At the same time there is also awareness among the villagers about themselves as being poor, illiterate and weak without any say in the larger society on matters including those of public health.

> "We are poor people, don't know how to read and write. What can we say about the functioning of the government hospital and facilities there? Who will listen to us?" (Interviewee 7, lines 92-93)

In such a scenario the villagers try to access healthcare which will allow them to 'survive illnesses' and continue their lives in a normal manner. They try to access the appropriate health care for different health conditions from among different treatment options available in the 'market' based on their perceptions and ability to procure the treatment. Economic hardship coupled with market realities affect their decision to seek health care for illness. Poverty limits the choices of health care available to them and at the same time impacts their faith in different treatment options available to them. Some like Interviewee 8 has lost "whatever little wealth I had to medical expenditure in the treatment of my wife and son". (line 62). In such a situation they try to access health care services according to their ability to cope with the reality. Many responded visiting local pharmacies manned by a doctor or a pharmacist in the village rather than going to the government hospital, private practitioner doctor in town or a private nursing home as local pharmacies were nearer, physically and emotionally, and also cheaper thus saving both time and money. But at the same time there are personal accounts of both good and bad experiences in such pharmacies. Though a few suspect the credentials of the doctors and pharmacists in those village pharmacies still it is generally accepted by the villagers that they are providers of accessible treatment, with or without assurance of quality.

> "There is a pharmacy in the chowk (square). The doctor is also good and can cure many diseases. He also charges very less compared to private doctors in the town. So we go to the pharmacy only for any illness". (Interviewee 4, lines 66-68)

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There were some who also responded to visiting government hospitals or private nursing homes; they have lot of negative views of the government hospitals and worries of economic stress as consequence of taking treatment in private nursing homes. Their negative views of government hospitals are based both on past experiences and perceptions created by negative publicity by family members, friends and peers. Though the village level health workers or the Accredited Social Health Activists commonly known as ASHA attempts to improve the image of government hospitals through her talks, but it doesn't help much in changing the views of villagers. But for health conditions related to pregnant women and children the villagers overwhelmingly preferred the government hospital and the ASHA's advice was very much sought and heeded in matters related to pregnancy and childhood illness.

> "For pregnancy and illness of babies the government hospital is also good. The ASHA is always there to help on any matter and if there is some serious problem they immediately send to the Medical College in Guwahati". (Interviewee 1, lines 54-56)

At times the villagers also visited traditional medicine practitioners and spirit doctors, the term Oja is sometimes used interchangeably to mean both. The traditional medicine practitioner 'Oja' is one who provides treatment using locally available herbs and is usually sought after for treatment of common ailments and health conditions which have traditionally been cured by him. While some people seek the help of the spirit doctor called 'Oja', for illnesses which doesn't subside in spite of exhausting 'other avenues' of medical treatment. Economic cost of treatment in hospital or pharmacy is also an important reason cited by respondents regarding the reason for approaching the spirit doctor apart from the prevailing believe in evil spirits causing illness, casting of black magical spell and use of bad medicines by an enemy who is usually from the same village.

Demands and aspirations

In spite of the grievances against public delivery systems there is a realization that public delivery systems are their best chance of leading a dignified life. It was explicitly stated by many during the interviews that they are not fully aware of the schemes run by the government for the poor including those by the health department. The reasons cited for not being aware about schemes includes illiteracy, lack of interest as benefits are siphoned off by well to do and well connected middle men, lack of time and not having access to any mass media. Some though wanted to buy television but not having electricity in their village created problems for them in this regard and wanted the government to do the necessary in this regard.

> "I am not aware of any schemes, what is the use… I don't have time, nor do I own a TV to know about them. Anyway the benefits are taken by the well to do people who know the leaders, and nothing is left for us. Hence the government should do something in this regard". (Interviewee 7, lines 43-45).

Though some of the villagers have mobile phones they generally use is for making emergency and very important calls only as the cost of recharge is high for them. Few interview

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participants also stated having low cost "Chinese phones (smart phones) for watching movies and listening to songs" (Respondent 4,) apart from making and receiving phone calls.In spite of a lack of awareness of government schemes the general perception that government sponsored health schemes are for the overall welfare of the poor is quite pronounced. Still few schemes of the health department like the cash transfer scheme for institutional delivery called 'Janani Suraksha Yojna' and universal immunization programme are quite popular as these schemes are regularly talked about and its implementation is seen on the ground. These schemes enjoy wide acceptance due to the government being behind them and the villagers usually feel that the government's guarantee comes along with these schemes and hence they are considered safe though expressions of annoyance at government apathy towards them is quite explicit. Though the villagers are aware of their ignorance of government schemes they feel they can choose the best for themselves and are very much aware of the advances made by medical sciences. It is this sense of awareness coupled with anger which they channelize to demand for better health care facilities from the government. Better health care facility is visualized in the form of fully fledged hospitals, with full manpower and amenities. The existing health sub-centre manned by a nurse on certain days along with ASHA is considered inadequate for the well-being of the poor villagers.

> "We want a good hospital in this backward place. The health sub-centre with just the nurse, without any facilities is not enough to take care of so many people here". (Interviewee 5, lines 95-96)

For achieving the same they are forming committees along with local educated men and placing their demands by meeting politicians and health department officials. In this regard the ASHA's help and suggestion is sought as she is perceived to know health department officials and also politicians. But at the same time they are not very optimistic about their demands being taken in the right earnest by the authorities. Their grudge against the local leaders of various organizations including political leaders is that they are not taking up the basic issues of the poor villagers. This sometimes makes them feel hopeless but still they dream of their demands being materialized someday which make them continue with their effort. Thus in poor villagers' narratives of health the solutions to their problems present either through dreaming of better days and struggling for it or giving up to hopelessness.

Nothing is free

The villagers based on their life experiences in negotiating with the overall healthcare delivery structure – government hospitals, private nursing homes, private health practitioners,village pharmacies and Ojha, have concluded that nothing comes free of cost in accessing health care. Though the public sector healthcare is supposed to be free many participants have expressed their helplessness at having to spend money for services supposed to be free of cost.

> "We spent 500 for vehicle, doctor… Husband knows better. Sweeper, nurse, injection … Approximately 2000. … Oh … again we came by the hospital vehicle, had to pay 200 Rupees to the driver" (Interviewee 3, Lines 40-41)

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This feeling of helplessness has made them conceptualize their relationship with the public health care delivery system as one that of a seller and a buyer. The health care providers - staff of government hospitals, as the sellers and the hapless poor villagers as buyers. Though the ASHAs service is free, even in accessing her service some expenditure is to be incurred in the form of paying for her transportation cost and sometimes paying for her food if she had stay at night or for long hours with the patient in hospital. These expressions occur in the background of the ASHA communicating to the villagers about quality and free services in the government hospitals.

While the private healthcare system, according to the interviewees, is marked by either lack of quality or authenticity on one hand and on the other hand quality healthcare is very expensive for the villagers. For them it is either compromise on quality and spend less or gets quality treatment for a heavy price. But the predicament for the villagers is that sometimes even after spending lot of money in a so called quality health institution they don't get the expected services, or the disease is not cured.

> "Money will be spent in private treatment. But the problem is that sometimes it is of no use as the disease is not cured and if you go to big hospitals you cannot afford the cost of treatment". (Interviewee 8, lines 66-67)

And sometimes this results in the villagers being perplexed at the reason for their patient not being cured and the question arises in their mind if it is due to the trickery of the health provider for earning money or is it due to some unseen force, which on occasions leads to villagers accusing fellow villagers of wrong doing. It is under such circumstance that they contemplate of opting for the last resort which is approaching the Ojha and in the process their faith in modern medicine and public health care delivery system becomes weaker or is lost.

The villagers opine that all their avenues of receiving health care is afflicted by corrupt practices, where everyone just tries to make money and performing their duty becomes secondary. In such circumstance the villagers are not left with any other option but to pay for their health. Thus a feeling has evolved among the villagers that they are obliged to pay for their health as nothing is free. Such feelings have harmed the efforts by ASHA to improve the image of government hospitals and have made her listen to the angry voices of the villagers on occasions.

Discussion

Studies like the present one here basically take culture at the heart to explore discursive spaces of marginalized sections of the society (Airhihenbuwa, 1995). The results showed the cultural understanding of poor people about problems confronted by them day in and day out. They considered themselves to be at a great distance both physically and emotionally from the system which runs the government hospitals and also the society itself. These realizations are reflected through their experiences of social, political and economic exploitation by people whom they cannot see but whose existence they are aware of around them. Though on occasions, the images of various

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people flash in their memories ranging from an ambulance driver who fleeced them to the doctor in the government hospital who was being rude and unsympathetic to being not taken seriously by anyone because of their poverty and illiteracy induced low status. Still they have taken to accepting and even liking their oppressors' ways and consider them to be more or complete human beings whose lives are worth living.

They wish their own children to be like their oppressors and enjoy a full life, and not like their own wretched ones filled with misery. Freire (2000) calls such urge among the marginalized and oppressed people as internalization of the oppressor and his ways by dehumanized beings, as they have seen them living a life without any material want and care which are very much endemic in their own lives and which they can only aspire for. Also the power which those people wielded really enamored them as it was in stark reverse of their own powerlessness. But seldom do they realize that their oppressors are also dehumanized beings who have lost their sense of being humane. The poor people though are not aware of the official processes, but they are quite aware of public subsidies and schemes meant for their welfare being siphoned off by those known and unknown powers. This is in complete contrast to how at another level, such things are considered nothing unusual but ought to be normal, thus implying doing the same if given a chance.

Conclusion

The study has been able to show the perceptions of poor people in far-flung interior villages about health care delivery which are seldom taken into consideration in the mainstream discourse on health communication. A culture centered approach to health communication brings to the fore issues and concerns of poor villages about their own health and the healthcare services they access for sustaining their lives. The study throws a light on the understanding of the poor villagers about the existing health inequalities in the society and how they feel unable to overcome the structures which perpetuate this inequality. In the realm of the unjust structure in society and in health care delivery services the poor devise their own mechanisms to deal with health issues and their outlook of the public healthcare delivery system reflects their experiences with those mechanisms.

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Towards the Quest for Self-Belonging in Eugene O'Neill's
The Hairy Ape

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Abstract

The impact of industrialization development and technological progress brought a great disaster towards the worker. The enormous growth of Industrialization has reduced the human worker into a machine. The men are designed to do one task where they are instructed to turned on and off by the sound of a whistle which made them loss their individuality and the capacity of thinking independently. The modern man who was exploited and persecuted becomes the completely devoid of human feelings. As a result, he started to behave just like animals only with the capability of physical strength without intellectual thinking. The hard work behind the work doesn't live by bread only but for the struggle of survival, he needs many things to achieve in his life. By these means are not everything he needs but he thinks they are supportive. Modern man expects the patronage from the being and society. He finds a sense of belonging when he finds people like him. Eugene O'Neill, an American Playwright discusses this issue of a man's identity and sense of belongingness in the play 'The Hairy Ape'. This issue of sense makes him as well as destroys him. The protagonist, Yank, is an illustration in this case. Neill has also raised the issue of class conflict and social protest. The aim of the research paper is to analyses the main character in Eugene O'Neill's *The Hairy Ape* who wants to regain his identity. The research is intended to deal the thematic of O'Neill's employment of expressionistic techniques like symbols, distorted language, costumes and monologues to expose Yank's sufferings that machines have replaced human beings and the search for the identity begins within his human being's origin.

Keywords: Eugene O'Neill, *The Hairy Ape*, Industrialization, modern man, intellectual thinking, Sense of identity, Class conflict, Social protest, belongingness, Yank.

Introduction

Eugene O'Neill's was born in New York City in 1888. He was educated at Princeton and Harvard. At the early stage, he worked on a tramp steamer at sea that taught him much about the other side and the dirty side of modern society. The experience what he gained in the working atmosphere helped him a lot when he started to write and change the "Old characters of Melodrama into realistic characters". The appreciation showered him four Pulitzer prizes for his plays. Eugene was awarded Nobel Prize for literature in 1936. The theme for his play by his experiences "goes beyond the surface of life to study the force behind life". O'Neill employed forces represented by fate and psychology of Freud in his plays to mirror the inner conflict of his characters' minds reflecting their instability and to their expectations from the society.

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However, O'Neill probe deep into the American society and he succeeded to change American melodrama from its being superficial pictures into more expressive and meaningful reflections of life. O'Neill employed expressionism in most of his plays. He distorted reality to probe into the soul of his protagonists and their real predicament. Thus, expressionism is an X-ray photograph, as J.W. Marriotte pointed out when he compared it to a realistic play of Neill the portrayal which is "based upon superficial observation of detail more photography: but expressionism has been likened to an X-ray photograph."

In a note, expressionism is a movement that started in Germany early in the 20th century. It was initiated by a number of painters who avoided the representation of external reality and, instead, presented a highly personal vision of the world. According to this movement, expressionists will determine the form of the play, and therefore reality will sometimes be distorted to present the inner psychological state of the protagonist's mind. The expressionists employ various forms to convey their ideas such as symbols, disconnected language, masks choruses, lighting, costume, sound effects in addition to monologues. As A.C. Ward state that: Expressionism … is intensely personal to the author, who aims to create a vision of life reflected through his own individual consciousness of it.

Eugene O'Neill was very much worried about the oppressed industrial working class people and the effect of capitalists on workers. They enslaved the workers and deprived them of their self-esteem and free will. He criticized the capitalist system and attacked the movement that should stand by the workers, fulfil their needs and solve their problem. Oscar G. Brockett stated that his opinion about the thought of Eugene's concept where he describes as "industrialism and science have kept man's eyes on the ground and have reduced him to a machine like a creature"

Industrialism dehumanized man alienated him from society and oppressed his present, past and future. The man was highly affected by the social environment and the materialistic values that started to prevail leaving him easy prey to the danger of his emptiness and insecurity as a result that leads to the loss of faith within himself and to his religion. O'Neill perceived this tragedy in *The Hairy Ape* which was expressionistic "both in technique and in its disgust at modern humanity. The lower classes in it are hairy apes, the upper classes more marionettes."

The Quest for Self-Belonging

Yank, the main character in *The Hairy Ape*, is a symbolic representation of a man who is alienated from the modern world. He believes that he "belongs" to the industrial world through his physical strength, yet he is, gradually, transformed into an ape-like creature. He and the fireman in the forecastle of the ship are described by O'Neill as "beasts cage";

"The room is crowded with men, shouting, cursing,
laughing, singing- a confused inchoate uproar swelling
into the sort of unity, a meaning – the bewildered, furious,
baffled defiance of a beast in a cage."

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The stokehole seems to be a symbolic representation of a prison that keeps men disconnected from the outer world. These men need their physical strength and stamina to keep the ship moving, thus; they become machines without the ability of intellectual thinking.

Yank at the beginning, rejects the idea that the capitalist class is the reason behind their predicament and alienation. He believes that he "belongs" and that he is the force that keeps the ship moving; " It's me makes it move … I'm de end! I'm destarts … I'm steam and oil for de engines." (9) Yank is unconscious of the bestial and inhumane treatment to which the stokers are subjected. Yet the appearance of Mildred, the daughter of the owner of " Nazareth" steel, in the stokehole changes Yank. He realizes that his sense of belonging and brotherhood is just an illusion, a self-deception and his search for identity starts to obsess him.

Mildred is made to realise the cause for the oppression of the workers where she could not help them as she feels one of the victims since she is imprisoned in her cultural identity. She deliberately considers herself the puppet doll of her father's steel company, "I'm a waste product in the Bessemer process-like the millions.' (11) she wants to be useful to others, as she addresses her aunt; "I would like to be some use in the world. Is it my fault I don't know how? I would like to be sincere in one way or the other, to touch life somewhere." (11)

Mildred intends to discover the life of the sailors in the stokehole, on the other half of the ship. The portrayal of the visual and the audible impact given by O'Neill when depicting the character of Fireman is described as chained Gorillas:

"A line of men, stripped to the waist, is before the furnace door. They bend over, looking neither to right nor left…, handling their shovels as if they were part of their bodies, with a strange awkward, swinging rhythm …outlined in silhouette in the crouching inhuman attitudes of chained gorillas." (14)

The working-class people lost their identity in the physical work that made them inferior to human beings and as a result, they started in taking the shape of apes in body and gestures. The character, Mildred is terribly scared to witness a scene when Yank embodies the perfect picture of an ape in a cage, "he [Yank] brandishes his shovel murderously over his head in one hand, pounding on his chest, gorilla-like."(16)

Yank's character of 'brutality' in the play and horribly done to the working-class people lead Mildred to collapse and utter "Oh, the filthy beast!". (17) At this moment, an unbridgeable gap takes place between the upper and lower classes. Consequently, Yank starts to lose harmony with his surroundings;" Yank and Mildred confront each other only for a moment, but that one moment is enough to play havoc with the soul of Yank."

The old Irish man in the ship, Paddy, has a philosophy concerning the sailors in the past. Those sailors were free, empowered and valued more than the sailors today. Paddy is conscious of

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class discrimination and he tries to explain to Yank that Mildred's behaviour is not personal, and all the rich are alike in their attitudes toward the poor. Yet, Yank insists on taking the matter personally and vows to have revenge upon Mildred. To regain his destroyed myth of belonging, Yank decides to go out on ' a mission of revenge' to the Fifth Avenue.

To intensify class discrimination in the play, O'Neill describes the social environment of the Fifth Avenue as quite an unfit place for Yank: "A general atmosphere of the clean, well-tidied, wide street; a flood of mellow, the tempered sunshine; a gentle genteel breeze." (22) This setting is completely contrasted with Yank who is described by O'Neill as holding the same appearance of the stokehole; "Yank is in his dirty dungarees appearance. A fireman's cap with the black peak is cocked terrible defiantly on the side of his head. He has failed to shave for days and around his … eyes – the black smudge of coal dust still sticks like make-up." (23)

Such a contrast appearance establishes a further conflict within Yank as he walks deliberately unseen by people in the Fifth Avenue Street. To help his audience probe into Yank's mind, O'Neill tends to employ monologue as an expressionistic technique. Yank is completely thrown out from his natural belongings and his inner conflicts started to burst out.

The detachment from the group of human beings as his appearance seems to be different as a result; Yank is imprisoned because he offends one of the rich people in the Fifth Avenue. The prison is given a description similar to that of the stokehole in the ship which is just like an animal cage, dimly lit and it is surrounded by heavy steel bars: "One rough electric bulb from low ceiling of the narrow corridor sheds its light through the heavy steel bars of the cell at the extreme front" (27)

Yank was astonished about the news while reading about The World American Labour Union in an "anarchist" paper in the prison. Still, he discovers that this union will present to him false deceptive security since it seeks to have the right in a legal and peaceful way. As for Yank, he desires to have revenge by using dynamite to blow the steel factory of Mildred's father. He soon realizes the bitter fact that he is alone, and steel does not give him power, rather, it is a cage wherein he is locked. His thought of opinion is just an illusion and he is incapable to determine his own destiny. He wonders; "where do I go from here?" (37) O'Neill strongly asserts Yank's alienation. The detachment and oppression of the capitalist society made him move nowhere else now he is a hairy ape, so obviously and naturally he belongs to the monkey house in the zoo. The only consolation now he gains and hopes to find "a creature with whom he is in harmony, that there, at least, he will 'belong'."

Through Yank's monologue, we understand that he remains encaged within the person of his soul. He feels worse than the ape in the cage. He does not belong to his surrounding, he has no memories to comfort him and the future is not promising. Yank with complete dejected and sadness when he addresses the gorilla in the cage as he says: "It's dis way, what I'm drivin' at. Youse can sit and dope dream in de past, green wood's de jungle and de rest of it. Den yue belong and dey don't

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…. But me … I ain't got no past to tink in, nor nothing dat's coming, ony what's now … and dat don't belong. (38)

Thus, in his attempt to befriend the animal group, Yank frees the gorilla from its cage. Yet dies as the gorilla "wraps his huge arms around Yank in a murderous hug," (39) Leaving his body, afterwards slips on the floor. This last scene is a terrifying and universal picture of man's agonized soul since, as Dr Tilak puts it; "Yank's sense of alienation and his quest for identity results in spiritual disintegration and death. His suffering is symbolic of the suffering of many an alienated soul in the contemporary world."

The dramatist also aims at describing social protest. During the period between the two world wars class distinction was clearly visible. The views of Karl Marks changed not only Europe but also America. The lower people began to protest and raised their voice. They wanted to bring change in their position. Yank is the voice of such people. The first scene of the play has this reflection. Yank criticizes the upper capital class. He says that they are better than those rich people. He adds 'we belong, and they don't.' His outpouring reflects the anger of the crushed people. The rich people made them machine-like. They have created depressive condition, but they will become stronger and would continue to struggle. The building of the rich people is standing on the base of the labour people. In the second scene, the contrast between the two classes is shown. Mildret comes from the upper class. There is whiteness, cleanliness, comfort and everything good. On the other side Yank and the company faces a horrible life. Their hard life is vividly described in the three scenes. The scene on the Fifty Avenue is again related to social inequality. The tension is more in the seventh scene. It is a reflection of their activities of social revolution. There is an organisation and we find the discussion regarding it as well as their function, but Yank is not happy the way they want to bring change in another being.

In search of his belonging Yank becomes a tragic figure. Earlier he was in the hell i.e working as a stokehole where fire and darkness prevail. His life is that of a wonderer. But there was pride in it. But the fall comes with Milderd's remark. Though it was meant general Yank takes it a personal insult. The quest for identity begins from there. He tries to see his position. He goes to Fifth Avenue but finds that he does not belong there. Even the jail does not keep him. The I. W. W does not help him. The last thing is the cage of the hairy ape but that is also not meant for him. He is thrown from every place. His outburst makes it clear that he is angry and has deep frustration. He considered himself as steel, but it is ironic that steel does not stand, as it melts down.

The play has been referred to as a comedy, but it is the mask to hide the traffic elements. Even real comic scenes prepare the audience to go through tragic experiences. The play is not a comedy but it is a dark comedy. Yank's search makes him a comic figure. His efforts to take revenge upon Mildred shun his sense of thinking properly. But we should not forget that ultimately, he is the winner. The people of his class have not even an idea of their class or their consciousness of belonging. Yank at least has thought of it. He didn't stop after it but struggles to rise. Even in his fall,

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there's the rise. That is what our inner sense can get. He has raised above all the common people as he tried to come out from the assigned social position.

Yank is a representation of the modern man. The contemporary world has become the root cause of snatching away man's identity. In the social surrounding man is uprooted and feels alienated. He is an island himself. He wants to be but the world does not allow him to be what he is. Conflicts and confrontations break him down. His life apparently still is actually full of whirlwind and storms in which he is trapped and ultimately disappears from the 'stage' like Yank.

Conclusion

In conclusion, the need to "belong" in Yank's world has lost its significance and vitality. It is an age of steel and materialism, not an age of the free man who can be in harmony with his natural surroundings. Industrialism deprives the working class their spiritual values and humanity.Thus, the play is "a satire on the vacuous world of the rich and the soulless existence of the poor. The hardship and the prime value is not the need to revolt but to 'belong'. Yank dies without knowing his real identity. He is not a part of steel and machinery, but actually, he is their salve.

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Fettered Womanhood as Evinced in Michael Ondaatje's Novels

Dr. P. Selvam, M.A., M.Phil., Ph.D.   K.R Jayaprakash, Research Scholar
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Role of woman in the society has been defined and it hasn't undergone any change with the passage of time. Man is gifted with the female of the species to provide all sorts of comforts to his life. "And the Lord God said, it is not good that the man should be alone. I will make him a help meet for him." (Bible Genesis 1:18) He used religion and politics to bend the rules for him. Hierarchal orders in religion taught the woman to be submissive in this male Chauvinistic world. Literature is the only place where the voices of women are heard. Religious fundamentalists try to silence even them.

The strength of woman remains in her emotional bond with the family members. She is the warmth and comfort of children. She provides moral support to husband even if she can not approve many of his deeds. He gathers strength form her, strength but finds delight in her helplessness. There is a contrast in it. Woman expects her man to be strong and projects him to be strong in the society where he gets scared at the strength of his partner.

KaryeshuDasi,

KaraneshuManthri,

Bokeshu Mata,

Shayaneshu Rambha,

Roopeshu Lakshmi,

Kshamayaeshu

Dharitri, Shat

Dharmayukta,

KuladharmaPathri

(Neeti Sara:

By Badenaaks

BgadraBhupala)

This explains what man expects from her. He exploits her in every aspect. Explicitly it eulogies woman, the wife. How an ideal woman performs her duty to her husband. At the bottom of all these it underlines the fact that she must be an instrument, a servant to her husband. Man is afraid of woman's strength. Man is afraid of letting her know that he is unpleasant about her acceptance in the society. Her role as a mother pins her to a limited-sphere. She is faltered by the responsibilities as a wife. Natural

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feelings of womanhood make it impossible for her to think beyond children and that makes everything convenient for man to enslave her.

Voting rights empowered women in the second decade of twentieth century. England, France, America and Canada showed changes in Political and literary field. "The women's movement was a significant factor in twentieth- century Canadian Politics, playing a key role in winning Political rights for women, influencing public policy, and constructing the numerical under representation of women in elected office as a salient political issue…" (John C. Courney & David E. Smith, The Oxford Hand Book Of Canadian Politics. P. 322-323)

Michael Ondaatje's women are not differently treated from the common type we meet in everyday life. From 'Coming Through Slaughter' to 'Cat in the Table' we find a variety of women characters cutting across the society. Compared to the male counter-part women's achievements are down played. There is a collective move from males to make her glory dull. In literary world or in politics the scene is not different. Not many tolerant husbands there to encourage their wives to shoot to fame. While wives becoming supportive, husbands remain a stumbling block on their path.

Author's curiosity to study women resulted in successful portrayal them. *"Coming through Slaughter"* exposes the social condition of woman as a prostitute and how woman is exploited by the society. She amuses, entertains but at the end cornered to Oblivion.

There were 2000 prostitutes in the brothel district of story Ville. Tom Anderson, the king of the Brothel District published a Blue Book every year which listed every whore in New Orleans. This was the guide to the sporting district. Here every whore was treated as a commodity and the type of commodity that lost its value with the arrival of new. She had to make the maximum money in the limited period of her glamour. Business here was very tough. Everyone tried their own marketing strategy. In the attempts, they failed or hardly got time for thinking that they too were human beings. Status of man was just an enviable position for her. As being the profession of their mother's they wouldn't have much difficulty to put with the infamous position as a prostitute. Her identity as a prostitute emboldened her to do anything to an extent. Her status in the society made her even dangerous. In the red street, every whore was having her own method to drain customer's pocket. French Emma's '60 seconds plan' was one such.

> "… whoever could restrain his orgasm with her for a whole minute after penetration was excused the $2 payment. Emma allowed the odd success to encourage others but boasted privately that there was no man she couldn't win" (Coming Through Slaughter 9)

Exploitation of women by men is in everywhere but the exploitation at the Prostitution brothel homes, are the most-cruel of all. Author's narration of the ageing prostitutes at the story Ville is telling

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exactly what happens to a whore after her glamorous few years. She becomes an unwanted guest, an obnoxious object. The moments she gifted him is forgotten, insult is such big that, that would nearly kill her.

> "…Women riddled with the pot, remnants of the good life good time ever loving story Ville who, when they are finished there, steal their mattress and with a sling hang it on their backs and learn to run fast when they see parades with a stick. Otherwise they drop the mattress down and take men right there on the dark pavements, the fat, poor, the sadist who use them to piss in as often as not because the disease they carry has punched their cants inside out, taking so long as the quarter is in their hands"
> (Coming Through Slaughter 118)

A whore is one who has to suppress her feelings to help her customer vent his feelings. She in fact falsifies sex before a husband carrying wrong notice about sexuality.

"… The prostitute tolerates and holds the intolerable and unbearable aggression, frustration and pain which convention requires be kept out of the home, and the relationship between husband and wife. It is to fulfill this crucial need that prostitution has always existed. The need is greater where men and women are forced to live up expectations which they cannot realistically fulfill".

Missing husband shocked Nora. She did not go to complain the Police about it. She knew that such a thing would be dragging further troubles into her life. In the meantime friend of her husband Mr. Webb, a police detective arrived her home extending his full help in finding out him. But she felt uneasy about the ways of the police detective towards her. He had been a thick friend of Mr. Buddy Bolden for a long time. They lived together and even spent their early days sharing everything. Not much intelligence was needed to know that Mr. Webb was interested in her than in investigating her missing husband. Moral obligation or friendship did not prevent him from viewing Nora sexually.

> "Do you want me to?
> Looking hard at him.
> I'm not going to hire you Webb.
> Jesus, I don't want your fucking money!
>
> I don't want your fucking compassion Web. If you look for him then do it for yourself, not for me."   (Coming Through Slaughter 20)

Nora's mother a former prostitute of Story Ville did not want her daughter to be in the profession. But death of her husband compelled her to let her girl children into the profession. Before Buddy married Nora, he slept even with her sister. Here the marriage was a status gifted by Mr. Bolden and hence Nora had to be extremely careful with him to maintain the marital bliss. Also, there after the

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marriage she began to adore him as a savior who offered life to her. She was having tough time managing the present life and the haunting the past. She tried her best to provide all sorts of comforts and support to the husband.

Michael Ondaatje's family was rich and influential. Their fortunes forsook them when Michael's father Mervin Ondaatje lost himself to alcohol. They started losing everything, Estates, friends and celebrations. Finally the decision to part ways broke the children. All through years, Doris Gratiaen, his wife, lived with a hope that some miracle would happen in their life to stop the alcoholism of her husband. The insult incurred, and pains suffered were high. The novel speaks volumes about the capacity of a woman who in most places plays the fool to satisfy the husbands. In the novel '*Coming Through Slaughter'* Ondaatje deals about the life of the prostitutes where their profession feed the mouths of the family. They are not worried about the source of money. They dealt daily business from that dirty buck. Women in most places are used in their primes and thrown when withered. '*Running In The Family'* exposes how even the decent women of Sri Lanka managed to sleep with jockeys of the days both to fulfill the dream of sleeping with a hero and to influence the rider.

> "Gambling was so crucial to the economy of certain household that semi- respectable women slept with jockeys to get closer to
> 'the horse's mouth' (Running In The Family 44)

There is a misconception about freedom of woman. The question of liberation doesn't arise if a woman chooses her to be at home and enjoy the household duties and lead a life that she thinks comfortable. It is her choice. In certain other cases women work in the office like men and enjoy the busy schedule there. It is not about the work a woman does, it is all about the individuals' interest in doing this,

> "I say, let the aproned house wife enjoy her choice as freely and as confidently as the silk- bloused executive enjoys hers. Freedom is as freedom allows." (Susan Frank Ballentine & Jessica Barksdale in Clan, Diverse Voices of Women 35)

Michael Ondaatje's Grandmother Lalla wished to live a free life with no worries but fate awaited was just the opposite, she had to wage a war throughout her life, at the age of twenty, she was tentatively engaged to Shelton de Saram, a good looking and utterly selfish man. Seeing a wealthy lady from England he changed his mind and married her. This was the first blow in the life of Lalla. She was broken hearted. She could not decide what to do except avenge the society that always sided with rich. Her rage was so high that she was not aware what she was doing. Inflicted women become more prone to the exploitation there from.

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"… she went into fits of rage, threw herself on and pounded various beds belonging to her immediate family, and quickly married Willi Grtiaen - a champion cricketer- on the rebound" (Running In The Family 117)

In every desperate attempt, women easily fall into the hands of men awaiting such an opportunity. Here, Lalla after collecting consciousness proceed with a married life in sight. Troubles did not stop showing even after. Her husband got ill shortly after he began a dairy, she supported him in that. She was ready to work hard for bettering their financial condition. But husband's illness broke her. She ran into neighbor's homes, pound on their beds and even promise to become a Catholic if Willie recovered. These adjustments yielded no result and Willie died leaving two children in her hands. It was in her thirty, it all happened, and for the next few years her neighbor Rene de saram was her closest friend. Rene also was running a dairy.

Soon Rene's husband too died and both Lalla and Rene became the thickest friends, for they had no one to come between. In former's case husband died a natural death where latter's husband committed suicide. Both were thrown to difficult times after years of excessive high living. They had to live on their wits and character and beauty. In every difficulty there is an opportunity - the way of the world is that; here both widows become the centre of attraction of numerous bored husbands. Cunningly neither of them married again- a decision to go further with the support of the society that otherwise be a stumbling block.

Marjorie Griffin Cohen and Ruth Roach Pierson have discussed about, women's issues in their book 'Canadian Women's issues,' in this they vehemently criticize the idea that women's place is at home. "Its great diversity of tasks and weighty responsibilities required, according to this view, a full-time home maker who would be fulfilled through her efficient and creative management of the household. This was "the feminine mystique" side of the argument. Once motherhood was factored in, these commentators agreed that

"A woman's place is the home." Fulfilling herself by fulfilling her principal responsibility to society: taking care of the children until they were grown." (Ruth Roach Pierson & Marjorie Griffin Cohen, Canadian Women's Issues P2)
.

If Life is a play, Man lets woman to play for him. She, for him plays, gets injured and bleeds all with an expectation of appreciation from him. He, like a cunning team manager obtains desired result through her. When it meets with failure, he simply puts the reasons on the players. The tired and injured woman has to bear the pain of insult as well.

All practices in the society began with a cause and was with an immediate need of that time. It had to be altered and given way for new things. When religious institutions adopt it, that comes to stay

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forever. The practice how so ever evil and out dated cannot be removed. The fear of opposing sacred lives silences the rationales. They know that their voice would have no takers. All ears would evade such talks. No brain would accommodate such thoughts and the practice continues for centuries.

Woman protagonists 'In The Skin Of A Lion' allow themselves to be played in the whims of fate. It is true that no mortal can ever escape the diction of destiny and destiny is particularly cruel to women folks. Here, the life of Clare and Alice Gull reiterates the inevitability of woman's miseries.

Tycoon Ambrose small owned ninety six theaters. He ascended the level working through every possible manipulation. Till the age of twenty eight he was nothing. Through marriage he alienated his sisters whom he thought a barrier for his development. Here the utilitarian attitude of man is obvious.

Man discards woman after he finds the woman is no longer needed, no matter whether it is mother or sister, he will separate himself from the back ground if it takes his enthusiasm away. So was Ambrose Small's marriage with Theresa, who he found a chance to improve his status socially and financially. He was ready to please her at any cost. She was a prohibitionist and to satisfy her he offered the theater for night a week and she put on temperance shows where audience was only she. Usual plays were not of this kind. Performance of Ben-Hur and Naughty Miss Louise packed the th staggered out in the morning hours and strolled aimlessly home along the streets

> "…Show girls, live peacocks, staggered out drunk in the morning hours and strolled aimlessly home along the Rosedale streets- the Chauffeurs of the rich following at a tactful distance in their
> car" (In The Skin Of A Lion 59)

Man's domain expands with every penny he earns and in most cases with no difficulty he forgets the woman who has given him the break in careers. He knows that the energy he gets from the woman ushers him into the realms and that makes just impossible for him to get along. In Paris Ambrose met an actress named Clara Dickens and she became his lover. The twenty one year old Clara's attraction in him was his variedness. He was a spinner, a hawk who hovered over the whole province, swooping down for the kill, buying up every field of wealth. This drew Clara to him. He knew, in general, women would be satisfied with anything thrown to them.

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Why Don't Learners Learn What Teachers Teach?

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Tanzina Halim, M.A.
Oveesa Farooq, Ph.D.
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Abstract

Language teaching is a very challenging job for language teachers despite their lots of efforts applied in the classrooms to facilitate and ease language learners in the learning process. Before stepping into the classroom, teachers prepare teaching materials, aids, tools, lesson plans, course plan and so on, and set teaching goals, but these teaching objectives and outcomes are rarely fulfilled. This issue has been addressed in this article that is loosely based on Dick Allwright's (1984) Interaction Hypothesis - 'Why don't learners learn what teachers teach?' from the proceedings of a seminar on Language Learning in formal and informal contexts held in Dublin. In this theoretical paper, the researchers have addressed some basic reasons of students' inability to learn what teachers teach, and teachers' failure to achieve their goals in language classrooms especially although they try their best. The investigators have discussed both the linguistic and non-linguistic factors related to learning and teaching such as internal and external factors, students' approach, attitude and motivation toward the target language, and some teaching factors; teaching experience, comprehensible input (Krashen, 1985), teachers' competence and ability to raise awareness, responsibility, motivation and self-regulation among students in achieving the learning outcomes. Furthermore, some very useful tips have been suggested and recommended to be implemented particularly in language classrooms, and in other classes generally such as working on Bloom's Taxonomy (1956) and providing the leaners comprehensible input to get i+1 (Krashen, 1985) for increasing their level of understanding.

Keywords: Learning, Teaching, Classroom, Motivation, Comprehensible Input, Approaches to Learning

Background

In the proceedings of a joint seminar of the Irish and British Associations for Applied Linguistics held at Trinity College, Dublin, 11-13 September 1984, 'Why don't learners learn what teachers teach?' –The Interaction hypothesis has been discussed by Dick Allwright. Although the title of our paper has been taken from Dick Allwright, we are going to discuss in

this article our perspectives as to why learners don't learn what teachers teach them not only in the English Language class but in other classes as well.

According to some experts ' language teaching is an extremely complex activity and not one that we could expect would be done very effectively very often'. In order to achieve specific goals, an English teacher designs his/her class in a planned way because teaching in the class is a profound activity. It is the teachers' awareness of the students' motivation and its relationship with the teaching process that provides a framework by which the teacher can choose effective teaching methods to teach the English language to them. Therefore, teachers attempt to create motivation in the class and attract the learners' attention to the subject. In spite of this, a mismatch is seen between what teachers teach and what learners learn. Now the question which arises is: *Whose fault is it? Is it the learners or teachers who are to be blamed?*

Objectives of the Study

The study discusses why EFL learners don't learn what they are taught. For this purpose, undergraduate students of King Khalid University, Saudi Arabia particularly, and almost all EFL students generally were taken into consideration. The theoretical study is mainly based on the teachers' experience with the students and with the institution as well. Teaching students and fulfilling the teaching objectives is a challenging job for teachers. Therefore, the researchers, here, have tried to get some possible answers to the underlying problems of teaching and learning. The research article intends to find out answers of these research questions.

1. Do the course plan and lesson plan fulfill teaching objectives and learners' needs? If not, what are the best ways to plan classes?

2. Do students have language proficiency and previous knowledge to proceed to a further level of language learning? How may language planners and curriculum designers implement new policies, planning, and textbooks according to the learners' level and demand of the target language?

3. How can teachers adapt their teaching materials to a comprehensible input and their teaching approaches to motivate the learners to become interested, self -regulated and have a positive approach toward EFL learning in the classrooms?

4. Why should university or college administration consider and revise the recruitment procedure of teachers to achieve teaching goals and learning outcomes; infrastructure, teacher's workload, class size and the moderate use of technology to get the best teaching outcomes?

There are a number of factors that influence the success of learning, especially learning English as a foreign language. Slameto (1987) states these factors can be classified into two groups, namely internal and external factors. The internal factor commonly involves the internal aspects of the learners such as physics, psychology, and anxiety, while external factor may cover any aspects out of the learners' point of view, such as environment, school, family, etc.

Some current studies in language acquisition suggest positive views on the importance of exposure to linguistic input in promoting acquisition. It implies that teachers should use the target language and provide input as much as possible since the learners are at the initial stages. Teachers face a dilemma when they are to teach beginners with low language proficiency. Therefore, teachers are required to modify their language in such a way in order to be appropriate with the level of the learners' proficiency.

One of the experts called Stephens (in Ria; 1987) found that external factors such as the characteristic of teacher, class and school condition had consistently no relation to the success of learning a foreign language. On the other hand, students' psychological conditions, as one of the internal factors, were potential to influence the foreign or second language acquisition. However, we do not agree that the characteristic of teacher, class and school condition has no relation to the success of learning a foreign language.

Literature Review

Although there are ample studies on the issues of language learning and teaching or the failures to achieve learning outcomes and teaching objectives, only some very significant research in this arena have been reviewed here. One of the best educational practices, Benjamin Bloom's taxonomy (1956) has introduced three domains of learning such as cognitive, affective and psychomotor domains explaining knowledge, approaches/attitudes, and skills in language learning objectives respectively. This taxonomy in the cognitive domain (revised by Anderson and Krathwohl, 2001) has addressed some learning objectives: remembering, understanding, applying, analyzing, evaluating and creating. This hierarchy of learning objectives can be implemented or set by teachers and curriculum designers in the classrooms and course designing respectively, and language learners need to fulfill these educational objectives for a satisfying result. Further, Skinner (1957) in *Verbal Behavior* has paved a new path for language learners through developing new language habits. He has considered language learning is a matter of imitation, practice, positive reinforcement and habit formation. Skinner's hypothesis is very useful for teachers to motivate EFL learners through positive reinforcement and giving them enough drills and exercises for practice, then teaching and learning objectives can be attended. In the same way, Stern (1970) has recommended ESL teaching would be benefited from this approach, so, he also focused on imitation, practice, and modification or simplification of

teaching aids for comprehensible input. Then, derived from innatism approach of Chomsky (1975), Stephen Krashen has introduced a Monitor Model (1985) to second language teachers and learners that played a very significant role in language learning classrooms. His input hypothesis emphasizes comprehensible input which plays a key role when learning a foreign language. According to him, language can be learned by comprehensible input, and learners can reach to a level ahead of i+1 (input + further level), but if teachers fail in modifying input, learners' progress will not occur. This is fully consistent with the conceptualization of language lessons as the sets of learning opportunities. It also helps learners learn a new language in a natural order. Dick Allwright's presupposition (1984) of language teaching and learning raises the question to teaching and learning issues and takes the complex task of the relationship between teaching and learning factors into consideration. Further, he adds that lessons, interactions in the class and teaching are important but cannot be taken as a sole factor to achieve learning outcomes. There are so many other alternative factors that affect learning including teaching. He states,

> We can look upon language lessons as sets of learning opportunities, some deliberate, but many incidentals, all created through the necessary processes of classroom interaction. It should now be easier to see why the relationship between teaching and learning is problematic. What the learners do learn is presumably limited by the learning opportunities that are made available to them. But the provision of learning opportunities is not just determined by the teaching. The teaching is just one factor (though sometimes a powerful one) in the overall process by which lessons happen and learning opportunities are created. What we need now to account for is the process by which learning opportunities are created and the process by which different learners take different things from the sum total of learning opportunities that each lesson offers. (5)

Slameto (1987) also finds that internal and external factors affect the success of learning, especially for EFL learners. The former commonly involves the internal aspects of the learners while the latter may cover any aspects out of the learners' point of view. Similarly, the early empirical studies of Gardner and Lambert (1972) and Dornyei, (1990, 2001) have also focused the internal and external factors affecting language learners' motivation that play a key role in a language classroom. One more study by Masgoret and Gardner (2003) has shown a clear relationship between the positive attitude toward the target language and the success in language learning. According to them, motivation and positive attitudes of learners are important factors in achieving educational objectives. Moreover, Hedge (2001) mentions that teaching and learning in the language classroom are directed primarily and mainly by language teachers with some experience and though it could be very helpful for teachers to explore on their own. She is of the view that teachers are the decision-makers and managers of the classrooms. She adds further that

a strong foundation of knowledge, experience, and skill may solve classroom problems because a skilled, experienced, competent teacher can apply his/her insights in resolving pedagogical problems. Furthermore, Lightbown and Spada (2003) have listed many internal and external factors that affect the outcomes of language learning and teaching. In their perspectives, learners' intelligence, motivation, positive attitude, introduction of L2 in the early school programs, their L1 similarities with L2, developing L2 vocabulary through reading and direct efforts and self-responsibilities of learners, comprehensible input by teachers (easy rules before complex ones), corrective feedback in the L2 classrooms, modified teaching materials, tools and methods according to learners' needs, and second language as a medium of instruction in other courses (e.g. history, psychology etc.) can lead to the positive and successful results of language learning.

Next, a recent research by Riasati (2012) deals with a very common problem faced by many language teachers in the classroom that is the students' redundancy to speak. Their study took Iranian EFL learners' perception of factors that influence their willingness to speak English in the language classrooms and the results have stated many factors contribute to their willingness to speak, for example, task, topic, learner's personality, and ability, teacher, and comfortable atmosphere of the classroom. In order to generate interest and motivation to speak, learners should be given the topics of their interest to discuss. To do this, teachers need to know their students' area of interest. Another study talks about the teacher as a very important factor in language classrooms. According to Abad (2012), teachers' professional development is a must factor to reshape students' language development. Teachers' linguistic egos, their positive attitudes, beliefs toward target language need revision and adjustments to improve the quality of their teaching and learners' success in learning. Teachers must always be open to develop professional competence to deal with the students of different linguistic backgrounds, attitudes, and beliefs about the target language. In one more work on EFL learners, Msuya (2016) has mentioned that EFL learners of Tanzania do not have one language learning strategy suitable for all learners. The findings have shown that different learners used different strategies for learning a language.

When we sum up all these researches, it may be said one criterion doesn't fit to answer the difficulties related to language teaching and learning, achieving teaching objectives and the question "why don't learners understand what they are taught? How successfully learners learn a language ultimately depends on their own efforts with teaching factors and so many other factors. Thus, any attempt to understand effective language teaching must consider the issue of effective language learning along with some internal and external issues.

Method

As being university teachers, the researchers have applied observational, descriptive, expository and analytical approaches to write and collect the materials about research variables in order to understand the major factors affecting language learning outcomes and teaching objectives. They have used their own observations and experiences of their EFL classrooms.

Discussion

Now this paper is going to discuss how teachers, class and school condition affect the success or failure of learning.

Novice Teachers: In some parts of the world, it is found that institutions employ teachers with no teaching experience and skill at all. Not only that, those novice teachers are asked to teach courses for the higher level of students such as graduating students at the tertiary level. Now the question which arises is: ' *How can those inexperienced teachers try to teach students when they hardly have any idea with the texts they are supposed to teach and the skills and knowledge needed to teach students of tertiary level?'*

Research shows that effective teachers are the most important factor which is responsible for the achievement of students (Abad, 2012). An inspiring and informed teacher helps create great students. Teacher quality has a lasting effect on student learning, so choosing effective teachers is critically important for any institution trying to improve their performance. In any institution, if there are teachers who lack certain skills and qualifications such as verbal ability, using appropriate instructional strategies, questioning strategies, monitoring learning, etc., then learners will have a lot of problems in learning what those teachers teach.

Class size: Managing classrooms has always been a challenge for teachers all over the world whether teaching English Language or any other subject. In some parts of the world, the size of the class for teaching the English Language is so big that it becomes a Herculean task for any teacher to either teach or manage the class effectively. For example, in some parts of the world, if any skills class is visited, 50 to 55 students are seen to attending the class. In this case, having student engagement and securing cooperation so that teaching and learning can occur becomes impossible.

The Workload of Teachers: In some Gulf countries it is observed that teachers at the tertiary level are handed in a timetable which is totally unfair because in one day some teachers have to take four to five consecutive classes without any break. When a teacher has this type of schedule, can the institution expect those teachers to give quality education to the students? Teachers need a lot of energy to impart any lesson or conduct any class, but if the workload is like this, then

even if those teachers have the best intention to teach students, they will fail to impart effective lessons in class.

Lack of Funding in institutions: Funding has a great impact on student performance in any institution. A lack of funding typically leads to a shortage of materials and textbooks available for students. In some countries of the Middle East, even today, students do not have the scope of buying original texts for their courses. Year after year, they buy photocopied materials and texts which are extremely unclear with lots of missing pages. Therefore, students are deprived of getting some clear textbooks which would motivate them to delve deep into their studies.

Comprehensible Input: People who design courses are usually thoroughly familiar with what goes on in classrooms, but sometimes some textbooks/materials are selected by curriculum designers inappropriately for the learners and as a result education becomes a failure. We know that the linguist Stephen Krashen (1985, 1987) regards the obtaining of input as crucial, and adds the condition that input, to be of use, must be comprehensible. According to him, input affects the progress of the learner in learning the L2. If the learner has to make progress beyond a given stage of acquisition, he needs to be exposed to the most comprehensible input. Most of the time, it is seen that our learners are exposed to input which is beyond their comprehension. Some examples can be cited below.

(a) Understanding and Using English Grammar- Fourth Edition by Betty S. Azar and Stacy A. Hagen
          In some countries of the Middle East, this grammar book is prescribed for students of level 4 even when they have inadequate language proficiency at the tertiary level. There are items like Adverb clauses of the condition, Reduction of Adverb Clauses to Modifying Adverbial Phrases, etc. Now, the question is: *What is the use of teaching or exposing students to grammar items such as the ones mentioned above when they are not able to use the English Tense system correctly and confidently?*

(b) Effective Academic Writing I by Alice Savage and Masoud Shafie
          In one of the institutions of the Middle East, this book is prescribed as a foundation course for students who study in the Science College. Not only that, these students have no background knowledge of academic writing and they are forced to learn something which is of no use to them.

Lack of Student Motivation: There are many students in some parts of the world who simply do not care about being serious in attending class or putting in the effort necessary to maintain their grades. The reason is: these students are provided free education and so many other privileges

that they are totally indifferent to learning and improving themselves. It is extremely frustrating to have students in a class who are only there because they just have to be.

*Self-regulated learners***:** Learning is dependent on a complex interaction of factors, in a way that there is no one-size-fits-all recipe for language teachers. The language teachers need to help the learners become self-regulated. In doing so, the teacher can help language learners adopt *'SMART' goals'* (Doran, 1981), that stand for specific, measurable, achievable, realistic and relevant, and time-bound. Self-regulated learners are aware of their strengths and weaknesses, able to set goals to be achieved, and motivated to accomplish these goals, observe and evaluate themselves during the course of language learning processes.

Approaches to learning: There are different approaches to learning which are conditioned by concepts of learning. The surface and deep approaches to learning from a cognitive doctrine developed by language researchers Saljo (1976), Biggs (1999) and the others. They were the innovators who began to study an apparent difference in learning outcome achieved by different individuals.

Surface and Deep Learning: Surface learning (as its name implies) involves simply 'scraping the surface' of the material being studied, without carrying out any deep processing of the material. There are many students who complete the minimum tasks, memorize what is needed for an exam and nothing more. In this approach, students see learning tasks as enforced work. These students are passive learners, working in isolation, and see learning as coping with tasks so they can pass an assessment. In contrast, a student who adopts a deep approach to learning seeks to understand the meaning. They have an intrinsic interest and enjoyment in carrying out the learning tasks and have a genuine curiosity in the subject and connections with other subjects and with building on their current learning. These students may enjoy social learning, including discussing different points of view.

Many students target their studies at simply passing the test rather than understanding the material in an aggregate way. The deep approach requires holistic learning. A learner should be able to decompose the knowledge and possess the ability to grasp new parts by relating to knowledge at hand. The holistic approach implies a systematic organization. A holistic way is helpful in developing a complex understanding. Students who see learning in an atomistic (limited) way are likely to be those who do not adopt deep approaches. A transition from the atomistic to the holistic approach is one of the most important improvements in one's learning experience.

Impact of Online Classes: The rapid growth of online learning is undeniable because of some of its positive sides, but still the majority of teachers and students prefer the traditional classroom setting. Online classes are very much a passive method of learning and for this reason is not ideal for many students who need personal interaction in their learning. Many students need an authoritative figure's presence in order to motivate them to participate actively, to pay full attention to lectures, or to focus more on study or assignments. It has been observed that online classes are good for students who are self-regulated and motivated. It is not suitable for extremely weak students.

Obsession with Technology: Technology has great advantages no doubt but over-reliance on technology can never be a positive thing. The trend nowadays is that the moment teachers ask students to do any activity or work in class, some students will take recourse to their smartphones within seconds. They feel that there is no point in working hard and showing their competence and creativity when they can try to get everything ready-made by the help of technology. When this is the attitude of the majority of the students, then can they ever learn what teachers teach?

Recommendations/Suggestions: It is certainly a difficult task to teach someone who has no intention to learn. Students who see learning as being imposed externally have no intention to cope with their studies. They seek to meet the demands of any learning task with minimum efforts. The following recommendations can be taken into consideration.

Learning Ability: A student should be aware and take necessary measures when one's learning ability stagnates at a primitive memorization rather than structuring and organizing them properly in a systematic way. As teachers, we need to help our students become aware of the study process and the effects the daily study routine may impose.

Deep and Surface Approaches to Learning: All teachers should try to give their students the opportunity to become deep rather than surface learners by presenting clear goals and standards for what is to be learned. It is necessary for the deep learners to have both the study skill and the learning skill developed. Not only this, students can be motivated to use both deep and surface approaches to achieve their goals depending on what is required and the conditions under which they are learning.

Strong Foundation: Students need to have a strong foundation before they can be promoted to higher levels. They need to know the basics of level 1 & 2 at the tertiary level before they reach level 3 or 4. For example, if a student is not able to write a paragraph correctly applying all the rules of writing a paragraph, then how can we expect an essay from him?

Ideal Class Size: All institutions need to keep the class size small having 25 students, especially a language class so that teachers can pay attention to all students and make their teaching effective.

Teaching Time: Teachers should be given ample time for teaching. In a limited time span, they restrict themselves on syllabus completion because at the end of the term, they are held responsible for not being able to complete the syllabus. What needs to be remembered and followed is that cramming students with a lot of information should not be the focus of the teachers and institutions. Students must be provided with some positive experiences of education which will lead to confidence in the ability to understand and succeed academically. Though exceptions are always there, we might come across the students who complete their course with deep understanding, but we have to keep in consideration the ones who lag behind.

Dire need of Trained and Skilled Teachers: It is extremely essential to hire trained teachers in any institute because it is clear that the common factor in school improvement and student achievement is the teacher. Administrators must ensure that they make smart hiring decisions, and the decisions must not be taken lightly.

Conclusion

Teachers and learners need to go to the language classroom with more or less well-determined plans or intentions. Teachers are expected to engage in continuous professional learning activities from the beginning to the end of their careers. They should reevaluate their own practices regarding language teaching and learning, and then perhaps they can get the answer to the question: 'Why don't learners learn what teachers teach?'

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Evolution of Shakespeare's Dramatic Art: A Short Survey

Dr. Sheeba Azhar and Dr. Syed Abid Ali

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Abstract

Human life is a tragedy as well as comedy; tears and smiles, sighs and shouts of joy, marriage and funeral go side by side. No doubt, Shakespeare was pre-eminently a writer of tragedies. Yet he wrote a number of comedies, which though not so elevating and inspiring, as his tragedies are, certainly maintain a standard, elsewhere in the history of dramatic comedies. Shakespeare wrote his tragedies when he was in serious mood, and when he felt mentally exhausted and too much occupied in serious problems, he sought for a mental relief and rest. Then he went to the fountain of comedy to drink the nectar of peace and relief, forgetting the heaviness of tragic impression.

When we study the development from the early Shakespeare to the later Shakespeare, or the Elizabethan Shakespeare to the Jacobean Shakespeare we find that there are four stages in the development of the dramatic art of Shakespeare. The speed with which Shakespeare transferred the character of dramatic blank verse is also remarkable. Many attempts have been made to explain the change in his art from tragedy to tragi-comedy and how far this change was his deliberate choice and how far it reflects a change of spirit. While considering this pattern of his development we ought not to be surprised to find him refusing to continue in a kind of drama which he had already carried to perfection and moving on to an experiment in a new kind. Present paper is a study of the evolution of Shakespeare's dramatic art and various reasons behind the changes that took place time to time during his literary journey.

Keywords: Shakespeare**,** dramatic art, tragedies, comedies, blank verse, Elizabethan, Jacobean

Introduction

There are four stages in the development of the dramatic art of Shakespeare. Shakespeare's first period represents the time of his apprenticeship to the art of dramatist. The first period is called 'In the Workshop' when Shakespeare was learning his trait as a dramatic craftsman. The Second period shows in general a great advance in power of characterization and in the command of poetic resources. This period is called 'In the World', that is, in this period Shakespeare gets some experience of human life. The third period extends from the beginning of the 17th century to about 1608. This is called the period of Sadness and Philosophical

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Contemplation. The fourth period is the period of Calmness and Serenity and extends from 1609 to 1613.

The speed with which Shakespeare transferred the character of dramatic blank verse is remarkable. Shakespeare shook it free from the stiffness and brought tragic and comic intention into one totality of design. The new complexity which he gave to blank verse is noticeable in *Love's Labour's Lost.* From the opening scene there is a resonance in the verse, an assured strength of diction and musical phrasing, a boldness of imagery, far beyond the early comedies of Shakespeare. No one before in English comedy had spoken with such authority and brilliance. Ideas and images crowd into his verse from reserves that seem inexhaustible. To adapt the words of Holofernes, here is spirit full of forms, figures, shapes, objects, ideas, apprehensions, motions, revolutions …the gift is good in those in whom it is accurate, and we are thankful for it.'

When we study the development from the early Shakespeare to the later Shakespeare, or the Elizabethan Shakespeare to the Jacobean Shakespeare, the first illustration will be taken from that underrated comedy, Love's *Labour's Lost,* and the second will be from *Henry IV,* a play that has never been underrated, though critical discussion has been too much confined to analyses of the character and alleged cowardice of Falstaff. In *King John* and in *Henry IV* Shakespeare departed from the pattern of historical tragedy to which he had adhered in *Richard III* and *Richard II.* The main preoccupations are political and social, not tragic which is distributed over a wide range of interests and characters. The humor of Faulconbridge and Falstaff is fundamental which irradiates the serious scenes and provides a powerful commentary upon them.

Shakespeare had not been neglectful of tragedy in his early plays, but the gulf which separates his Elizabethan histories from his Jacobean tragedies as works of art makes it seem uncritical to use the same word 'tragedy' about a Richard II and a King Lear. In the catalogue Titus Andronicus goes for a tragedy, but not 'in the valued file'. Nor is this gulf accounted for merely by the enrichment and development of his dramatic art and the advance in his command over all the resources of language to express imaginatively in word, rhythm, phrasing, and figure the growing complexity of his ideas.

If the Histories are tragedies of a divided state, the tragedies are tragedies of a divided mind. 'My mind is troubled like a fountain stirr'd; And I myself see not the bottom of it'- these words of Achilles are applicable to most of the heroes of Shakespeare's tragedies. If these distinguishing marks of mature Shakespearean tragedy are present in the History plays, they are not present at the centre but the circumference. The centre is politically England and morally the evils of civil discord.

How many thousands of my poorest subjects

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Are at this hour asleep. O Sleep, O gentle Sleep,
Nature's soft nurse, how have I frighted thee,
That thou no more wilt weigh my eyelids down,
And steep my senses in forgetfulness? (Henry IV part 2 Act3, Scene-1)

The imagery looks forward to that of mature Shakespearian tragedy, and already Shakespeare's power is such that he can make a character come alive by an image or a turn of phrase or can create scenery or an environment or a way of life in a few words, 'infinite riches in a little room'.

But Henry is not at the centre as are Shakespeare's heroes, and if we look for the Jacobean Shakespeare, Henry V takes us farther from him, not nearer. But in Julius Caesar, written in 1599, we find a tragic hero in the character of Brutus the foundations of whose soul are shaken and torn by dissension within himself as was England during the Wars of the Roses. Now, when Shakespeare's powers are ripe for tragedy, he turns from the tragedy of disorder in the state and from Holinshed to the tragedy of disorder in the soul and to Plutarch. Here and in the two other Roman plays, for almost the only time, he was fashioning his plays from the work of a great writer. In Shakespeare the power of the whole is implicit in each part, and each part is an epitome of the whole.

O, wither's is the garland of the war,
The soldier's pole is fall'n: young boys and girls
Are level now with men; the odds is gone,
And there is nothing left remarkable
Beneath the visiting moon. (Antony and Cleopatra, Act iv, Scene-xv)

Cleopatra's words might be taken as a touchstone of what is supreme in poetry, but they are greater yet as part of the flesh and bone of the play. In Goethe's words he does the people of history the honour of naming after them his own creations.

But in Julius Caesar the pattern of his tragedy is not yet complete. With Brutus the disorder is not brought about by evil and wickedness from without. He can say:

My heart doth joy that yet in all my life
I found no man but he was true to me, (Julius Caesar, Act v, Scene-v)
and no woman, too. In Hamlet, in Othello, and in the great plays that follow, Shakespeare's characters are symbols of good and evil, of love and fidelity and endurance, and of lust and treachery. There is the Jacobean Shakespeare.

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If there is terror and pity, there is also love and admiration, except Troilus and Cressida. It is a play which sometimes intellectually and sometimes passionately analyses moral values, a play in which chivalry and love are beaten down by treachery and lust, a play in which the characters who suffer are not purified as by fire but foully done to death or tortured or warped by their suffering. References to the contemporary views on the Trojan War or on the story of Troilus and Cressida do not explain the uniqueness of *Troilus and Cressida* among the serious plays of Shakespeare. There are in the play two potential tragedies- a tragedy of war and a tragedy of love, a tragedy of treachery and a tragedy of lechery. But it is not so much the disunity of action which separates Troilus and Cressida both from the tragedies of Shakespeare and from what Coleridge calls his 'profound comedies'. A Shakespearian tragedy usually ends in quietness, but here 'the bonds of heaven are slipp'd, dissolv'd, and loos'd, and what remains is anger and hope of revenge.

Hamlet offers a convenient illustration of the road Shakespeare had travelled in such a short time. *The Murder of Gonzago* with its designed antitheses and end stopped verse, its lack of articulation between the speeches, is a deliberate attempt to recapture an old fashioned mode, and it is in striking contrast, as it was meant to be, with Shakespeare's new style. Subtler is the humour of Polonius's addiction to an outworn rhetoric. It is one way of emphasizing his dotage. That he had not grown with the times is shown by the fondling of fine phrases ('that's good; "mobled queen" is good'), of antimetabole (''tis true' tis pity, And pity' tis' 'tis true. A foolish figure') and of agnomination (in his play upon the word 'tender'), or by the examining of the circumstances by gradation with climax in:

And he repelled- a short tale to make-
Fell into a sadness, then into a fast, (Hamlet, Act ii, Scene-ii)

And when he exasperated Queen seeks to stay this *copia verborum* she does so in words which represent one aspect of the Jacobean revulsion from the Elizabethans: 'more matter with less art'.

As Shakespeare's art became more 'matterful', the choice of a suitable theme became increasingly important. The unfinished state of *Timon of Athens* may be a confession that he had blundered in choosing this theme for a tragedy; and it is arguable also. The non-naturalistic temper of Shakespeare's plays admits always an element of the morality play, though this is more disguised with him than with his contemporaries because of his unparalleled gift of creating character.

Othello is based upon an old story, but no critic has called it a problem play. Its outlines are clearer, its shape comelier, its 'meaning' less abstract, and its hero and heroine known to us

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intimately, as we never know the Duke and Isabella. The utmost abstraction that we find is that the Powers of Light are at war with the Powers of Darkness, that Darkness triumphs for a time, but is frustrated in the hour of its triumph.

The setting of Othello is narrower, more restricted, and more domestic than in the tragedies which follow. It is not distanced in time as they are, and does not possess the great aura of association and dignity of *Julius Caesar*:

When beggars die, there are no comets seen;
The heavens themselves blaze forth the death of princes. (Julius Caesar, Act ii, Scene-ii)

Or of *Antony and Cleopatra*:
The death of Antony
Is not a single doom; in the name lay
A moiety of the world. (Antony and Cleopatra, Act v, Scene-i)

Or of *King Lear:*

A sight most pitiful in the meanest wretch,
Past speaking of in a king! (King Lear, Act iv, Scene-vi)

But what distinguishes Othello still more from the tragedies which follow is the absence of the iterative imagery of storm and tempest by which the storm within the soul is echoed and enhanced by storm and disturbance and prodigies in nature, so that not only the mind of man but the whole frame of nature, the macrocosm as well as the microcosm, seem to be convulsed. In Othello the storm in nature is spent before the storm in Othello's mind breaks out. The later plays offer the most obvious and the most sublime examples of 'some favorite vein of metaphor or allusion' running through each play of Shakespeare, to which Walter Whiter drew attention one hundred and fifty years ago.

The language of these plays surprises us as much by its fine excess as by its simplicity. Othello's magnificent line 'keep up your bright swords, for the dew will rust them' as much as the blunt Iago's:
Not poppy nor mandragora,
Nor all the drowsy syrups of the world,
Shall ever medicine thee to that sweet sleep
Which thou ow'dst yesterday. (Othello, Act iii, Scene-iii)

show how timid are all the rules about decorum and verisimilitude in character. Othello and Iago speak the lines, and there is power, there is authority, and there is poetry. Of the last 'dreadful

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scene' in this play Dr. Johnson said, 'it is not to be endured'. But the nobility of spirit and language alleviates the pain and makes it endurable.

It is this power of bringing great things into a sense of order and of musical delight in phrasing and rhythm that makes bearable to us the spiritual darkness revealed in *Othello* and *King Lear*. Iago, Goneril, Regan, Edmund, these are symbols of that evil. Not only they are credible representations of human being, but they are greater than that. In their actions, above all in their words, they express the load of evil that is in these plays. Gluttony and Sloth are not there, but all the other deadly sins, Pride, Lechery, Envy, Wrath, Covetousness.

Exceptionally Shakespearian tragedy is as powerful in its expression of good as in its expression of evil. There are no more moving lines then Lear's words to Cordelia as they are taken away to prison:

> Upon such sacrifices, my Cordelia,
> The gods themselves throw incense. (King Lear, Act I, Scene-i)

The lines move us not because the image is from religious worship, but because they express in little the quality of human endurance and of love which are released in this play.

No compensatory heaven is offered. Man has only himself and his own power and endurance to fall back on. These are very real, but when they fail only madness or death remains, and death is, if not nescience, escape into the unknown. Power and endurance, these help to give strength to this tragic world. In Shakespeare there is no dichotomy between terror and pity as there is in the sentimental tragedies of the naïve Heywood or the sophisticated Beaumont and Fletcher.

Shakespeare's unexampled gift of creating character led many nineteenth – century critics to confine their attention to this aspect of his plays at the expense of the dramatic ideas which lie behind the characters or of the language in which these ideas are given expression. The minor characters appear and disappear at Shakespeare's will. The fool is dropped without notice when his function in the main purpose is fulfilled. In *Macbeth* many characters are brought in with no attempt to make them individual: the sergeant, the messenger, the doctor, the waiting – woman, the murderers, the 'Old-Man, and we may add Ross, Angus, and Lennox. The core of the play's experience is expressed through Macbeth, and these characters are without personality as much as characters in morality –play. They act as chorus to 'the swelling act of the imperial theme. Nothing indeed is more remarkable than Shakespeare's power of subduing all his material to one prominent purpose, so that without exaggeration it has been said that his greatest tragedies may be considered as an extended metaphor. Even the comic characters are brought into a unity. (Except the clown in Othello). They are not introduced for the 'comic relief' or to relieve tension

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by making an audience laughs. If they relieve tension it is by variety rather than laughter. We return for a moment to simple people, or a gravedigger, a porter, a countryman, and to the goings on of every day, the feeling for bread and cheese, and when we go back to the high tragic mood we do so with a heightened sense that we are moving in a world fully realized, a world in which the moral values are those of our world, which fulfils *all* the conditions of our world.

These tragedies take the shape they have, not only from the nature of Shakespeare's genius, but from the spirit of the age. Shakespeare is continually interpreting the old Roman world in terms of his own, and in idiom and imagery never hesitates to interpret the remote by the familiar. The description of the triumphal entry of Coriolanus into Rome would do for the entry of King James into London.

> It cannot
> Be call'd our mother, but our grave; where nothing
> But who knows nothing, is once seen to smile:
> Where sighs and groans and shrieks that rent the air
> Are made not mark'd; where violent sorrow seems
> A modern ecstasy: the dead man's knell
> Is there scarce ask'd for who, and good men's lives
> Expire before the flowers in their caps,
> Dying or ere they sicken. (Macbeth, Act V, Scene- iii)

Again, in the last two acts of *Timon* there run, side by side with the best imagery, repeated references to the plague; and when Timon urges Alcibiades to

> Be as a planetary plague, when Jove
> Will o'er some high-vic'd city hang his poison
> In the sick air. (Timon of Athens, Act IV, Scene- iii)

He mentions three common causes to which London doctors, astrologers, and preachers attributed this scourge of their city: the evil conjunction of the planets, the corruption of the air, and God's instrument for the punishment of sin. Unlike the other contemporary writers Shakespeare does not impoverish his art by localizing it.

Throughout the great tragedies there is condensation, made possible in part by the powerful use of imagery. While the plot is conducted, and the characters talk, there is this complex of imagery establishing the ideas which lie behind plot and character. And without condensation great tragedy is impossible. But Shakespeare's latest style –in Macbeth and Antony and Cleopatra and still more in the plays that follow –there is yet greater compression,

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accompanied by a liberty of syntax and rhythm which in Shakespeare leads often to obscurity. As he shifts rapidly from metaphor to metaphor, jumbles parts of speech, omits connecting particles, harshly elliptical, breaks up the rhythm with internal pauses and light endings, his commentators often toil after him in vain in the effort to follow the sequence of his thought.

In the two Roman plays of his last years critics have seen some slackening of the tragic tension which remains taut from Othello to Macbeth. Antony and Cleopatra is not excelled by any play in magnificence of conception and style, but its effect upon us is different from that of the tragedies which precede it.

Beside the strains and tensions, the themes that are balanced or reconciled in this many-sided play, *Coriolanus* is simple in its lines, as simple as the character of the hero. Here the reconciliation comes inside the play, when Coriolanus's eyes 'sweat compassion' and he yields to the entreaty of his wife and child and mother. After the reconciliation his death is felt to be almost accidental and in no sense tragic. The lightening of the tragic atmosphere in these two plays has seemed to many an anticipation of the spirit of his latest comedies. *Coriolanus* especially, Bradley has said, 'marks the transition to his latest works, in which the powers of repentance and forgiveness charm to rest the tempest raised by error and guilt'.

Many attempts have been made to explain the change in his art from tragedy to tragi-comedy. Some critics, indeed, have argued that in turning from tragedy to tragi-comedy Shakespeare was influenced by the success of Beaumont and Fletcher, two new heirs of his art. One can argue that Pericles –which is almost certainly earlier than *Philaster* –is essentially a different kind of play from *Cymbeline* and *The Winter's Tale* and the *Tempest.* Yet many of the themes and images presented in these plays are first announced in the Shakespearean parts of *Pericles*. As in The Winter's Tale there is a reversion to the motives of Greek romance popular in the fifteen-seventies. And with these motives goes a background of sea or mountain or desert. The theme is one of loss and reunion, of misunderstanding and reconciliation after a long passage of years. Marina, Perdita, and Miranda are shown in the dawn of the womanhood, heroines quite different from the older self-reliant witty heroines of the comedies. Here, too, there is a kind of reversion to an earlier type of heroine –the type of pure and idealized girlhood which Greene was creating when Shakespeare was beginning to write plays –but the setting in which Shakespeare places them and the over-tones of his verse make the resemblance superficial. This innocence of youth is set against the vices of civilization: Marina is in the brothel, Perdita bred in the innocence of nature far from the intrigues of her father's court, Guiderius and Arviragus reared in the Welsh mountains, Miranda on her desert island. In As You Like It Shakespeare had taken his characters into a romantic forest, but in his treatment of the Duke and his followers there is ironic criticism. Touchstone is the touchstone by which we judge the artificiality of their existence. 'In respect it is in the fields, it pleaseth me well; but in respect

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it is not in the court, it is tedious.' But Boult, Autolycus, Trinculo, Stephano, these do not serve as touchstones, and the contrast holds good between an innocent life in close contact with nature and the rank pastures of the Court. In smaller ways, too, Pericles looks forward to the last plays as the essentially different and inferior art of Beaumont and Fletcher does not. Who does not see the resemblance between Marina's

> I will rob Tellus of her weed
> To strew thy green with flowers; the yellows, blues,
> The purple violets, and marigolds,
> Shall as a carpet hang upon thy grave,
> While summer days do last……. (Pericles, Act 4, Scene i)

and the dirge said by Arviragus over the body of Fidele, or feel that Cerimon is a fresh sketch of Prospero? Regarding the influence it seems more likely that Beaumont and Fletcher, young dramatist just beginning to write for the company which Shakespeare's genius had hallowed for almost twenty years, took a leaf out of the master's book and blotted it in the taking. Even supposing that Shakespeare were following in the train of Beaumont and Fletcher, his last plays would be yet another example of his power of transmuting the conventions of contemporary drama and touching them to finer issues.

Literary Criticism

Many critics assume that Shakespeare was losing grip upon his theatre and upon his art. In a sense any change from the high tragedy of a King Learto the tragi-comedy of a Winter's Tale or a Cymbeline or even to the serenity of a Tempest is a falling off. But there is no need to suppose that Shakespeare was losing grip. The art of Jonson remains static but not of Shakespeare. Some contemporary admirer reproaching Shakespeare for turning to tragi-comedy and complaining that he did not go on writing tragedies, just as earlier admirers complaining that he did not write another Henry V or continue in the vein of As You Like It and Twelfth Night. The seeds of the last plays are already sown in Antony and Cleopatra and Coriolanus, and while considering this pattern of his development we ought not to be surprised to find him refusing to continue in a kind of drama which he had already carried to perfection and moving on to an experiment in a new kind.

How far this change was his deliberate choice and how far it reflects a change of spirit admit only of a wavering solution. Dowden's picture of the Shakespearian ship 'beaten and storm-tossed, yet entering harbor with sails full-set, to anchor in peace' may be reconciled with The Tempest but sorts ill with the variety of mood and feeling of Pericles, a Leonatus Posthumous, or Leonatus. There is a change in the poet's attitude to time and death as it had been expressed in the sonnets, the problem plays and the tragedies. Now he is as much concerned with

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'things new born' as with 'things dying'. An assured Providence is on guard, not only in The Tempest where it watches over the beast nature of Caliban, the almost sub-human natures of Trinculo and Stephano, and the evil plots of Sebastian and Antonio, but in the other plays too. We perceive in

Pericles, his queen, and daughter, …
Virtue preserv'd from fell destruction's blast,
Led on by heaven, and crown'd with joy at last. (Pericles, Act V, Scene- iii)

Some of the critics call these plays myths of immortality. Behind the apparently simple statement and rhythm of Ariel's lyric 'Full fathom five thy father lies' is a lifetime of reflection upon change and mortality, and we are tempted to say with Ferdinand:

This is no mortal business, nor no sound
That the earth owes. (The Tempest, Act 1, Scene- ii)

The reverberations of Shakespeare's latest verse give a sense of timelessness of a spiritual world beyond place and time, which is new in his art. It's a spirit deeply set in the woven strands of imagery, and the complexities of syntax and rhythm.

But what music?.......
The music of the spheres…Most heavenly music:
It nips me unto listening, and thick slumber
Hangs upon mine eyes; let me rest. (Pericles, Act V, Scene-i)

The lines seem to symbolize the visionary qualities of some passages in these last plays, suggest the poet's intuition of the mystery of life and immortality. It is as if he himself had heard 'the music of the spheres' and humanity was beginning to grow dim.

Human life is a tragedy as well as comedy; tears and smiles, sighs and shouts of joy, marriage and funeral go side by side. No doubt, Shakespeare was pre-eminently a writer of tragedies. Yet he wrote a number of comedies, which though not so elevating and inspiring, as his tragedies are, certainly maintain a standard, elsewhere in the history of dramatic comedies. Shakespeare wrote his tragedies when he was in serious mood, and when he felt mentally exhausted and too much occupied in serious problems, he sought for a mental relief and rest. Then he went to the fountain of comedy to drink the nectar of peace and relief, forgetting the heaviness of tragic impression.

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Understanding the Cognitive Mechanisms Responsible for Interpretation of Idioms in Hindi-Urdu

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Abstract

The traditional view of idiom indicates that idiom/ idiomatic expressions consist of two or more words and the overall meaning of the idioms are unpredictable from its constituent words (Fraser, 1970; Katz, 1973). Idioms are assumed to be taken as an item of the lexicon that is independent of any conceptual system. This paper takes an insight from cognitive semantics, which states that most of the idioms are conceptually motivated (Lakoff, 1987; Kovecses and Szabao, 1996*).*

The present paper tries to apply the concepts of conceptual metaphor, conceptual metonymy, and conventional knowledge, which are treated as cognitive mechanisms in the cognitive semantics theory. This cognitive semantics view plays an important role in the comprehension and emergence of idioms and figurative languages. The paper takes an account of Hindi-Urdu idioms, and tries to look into those idioms which seem to be motivated by conceptual metaphor and metonymy. The concepts of conceptual metaphor and metonymy proposed in the study so far are applied on Hindi-Urdu idioms. The paper also tries to establish an analogy between idiomatic comprehension mechanism in Hindi-Urdu, and English in terms of concepts. The paper strengthens the idea that idioms are conceptual, and this view can actually be useful in teaching and learning of idioms for the second language learners.

Keywords: Idioms, Cognitive Mechanisms, Conceptual Metaphor, Conceptual Metonymy, Conventional knowledge.

Introduction

Metaphors are the reflection of human cognition. They facilitate understanding of concepts in terms of other concepts. There are two traditional approaches on the role of metaphors in language:

a) The classical view
b) The romantic view

The Classical View

The classical view uses metaphors as decorative devices to gain some especial effects. This view treats metaphor outside the normal or regular language, and seems to believe that metaphorical interpretation requires a special mode of comprehension.

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The Romantic View

The romantic view states that there is no distinction between literal and figurative language. Cognitive linguistics treats metaphors and metonymy as fundamental factors for cognitive behaviour and socio-cultural practice. Cognitive linguistics also looks at universalities and culture specific metaphors.

Idioms

The interpretation of idioms meaning is considered to be one of the most difficult areas for the second language learners. Idioms can be based on metaphors, metonymy, sayings, similes etc. In the traditional view idioms are considered to be multiword expressions which are independent of any conceptual system. Many idioms are based on conceptual metaphors and conceptual metonymies; and there exists a systematic motivation, which arises from sets of 'conceptual mappings or correspondences' between a source and a target domain (Lakoff, 1987; Kovecses and Szabao, 1996).

Therefore, idioms are not just string of words whose meaning is special, distinct from the constituent words of an idiomatic expression. The meanings of many idioms arise from our general knowledge of the world, which is embodied in our cultural context, and conceptual structure (Kovecses and Szabao, 1996). We make sense of an idiomatic expression based on our conceptual knowledge, and therefore idioms do not consist of arbitrary set of words, which generate a special meaning, but are actually conceptually motivated (Gibbs and O'Brien 1990; Gibbs, 1994). The particular words in an idiom are the result of the motivation primed by the cognitive mechanism (metaphor, metonymy and conventional knowledge) which links different domains of knowledge. The conceptual mapping between two or different domains of knowledge is responsible for the emergence of the idiomatic meaning.

A Diagrammatic Representation of Idiomatic Interpretation
(Kovecses And Szabao, 1996).

Traditional View
Special idiomatic meaning

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meaning of the linguistic forms
linguistic forms and their syntactic properties

Example:
Die

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kick the bucket
kick the bucket (no passive, etc.)

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Cognitive Semantics View

Idiomatic meaning
the overall special meaning of an idiom
Cognitive mechanisms
metaphor, metonymy and conventional knowledge (= domains(s) of knowledge)
Conceptual domain(s)
one or more domain of knowledge
Linguistic forms and their meanings
the words that comprise an idiom their syntactic properties together with their meanings

Example: to spit fire
Idiomatic meaning: be very angry
Cognitive mechanism (Conceptual Metaphor): ANGER IS FIRE
Conceptual domain(s): FIRE and ANGER
Linguistic forms: spit; fire
Meanings of forms: 'spit' and 'fire'

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This paper deals with the Hindi–Urdu idioms, particularly those consisting of words associated with body parts. We have tried to study the semantics of idioms and have implemented the cognitive semantics theory which plays an important role in to understanding the idiomatic meaning. Human body is a universal source domain for metaphorical mappings from bodily experience into more abstract domains. Human beings, despite their racial or ethnical peculiarities, show same body structure and common bodily experience. Therefore, body part idioms naturally qualify as a theme for linguistic research. The idioms related to the concept of fire are focussed to deal with how metaphor contributes to the understanding of idioms. Idioms related to hand and face is taken to show how metonymy and conventional knowledge helps in the interpretation of idioms. In this paper, we will also refer to English examples to draw comparison and understand language, culture body, and cognition.

Metaphor Based Idioms

Concepts denoting personal relationships and emotions are also subject to metaphorical understanding. Conceptual metaphors bring correspondence between two domains of knowledge. One is the familiar physical domain, and the other is an abstract domain. The first is the source domain and the second is the target domain (Lakoff and Johnson 1980; 2003). The source domain is typically applied to provide the understanding about the target domain. The primary function is to help in understanding one concept in terms of another, by means of correspondences between the elements of the two domains. The target domain being less delineated concept is understood in terms of the source domain. The source domain is more concrete entity which relies on to more abstract, the target domain for interpretation. This correspondence between the source domain and target domain is called conceptual metaphor. Therefore we can say that conceptual metaphor is a set of mappings or correspondences between two domains- the source and the target.

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The Domain of "Fire"

Taking into the account of Hindi – Urdu idioms it's found that the domain of fire helps to understand the domain of anger, which is also the case in English. Some expressions like 'spit fire', 'burn somebody up', etc. denote the domain of anger, which is an abstract term understood by the concept of fire. In Hindi-Urdu too, anger is often associated with the concept of fire.

Example of Hindi-Urdu idiom:
aag babulaa honaa
Literal meaning: to be bubble fire
Figurative meaning: to be extremely angry

Therefore anger is comprehended through the concept of fire. So, following the cognitive semantics convention we can say ANGER IS FIRE is the conceptual metaphor (capital letters denote the concepts not the word). Hence, conceptual metaphors function like the connecting element between an abstract domain (anger) and more physical domain (fire). Domain of fire also constitutes of words like "burn", "heat", "boil", "spark", "flame" etc. So these domains will conceptually motivate such words used in the idioms.

Let us take few more examples of the domain of fire to understand the concept of anger following the conceptual metaphor ANGER IS FIRE.

ANGER IS FIRE
(a) garam ḍimaag
Literal meaning: hot headed
Figurative meaning: short tempered
(b) kʰuun kʰaulnaa
Literal meaning: boiling of blood
Figurative meaning: very angry.
(c) aag mein gʰee d˙aalnaa
Literal meaning: to add clarified butter in fire
Figurative meaning: to increase the anger of someone
(d) angaare ugalnaa
Literal meaning: to vomit hot charcoal
Figurative meaning: to say harsh words in anger

The Domain of "Face"

Face is the most distinctive part of the body. Face is the part that captures all the emotions and is the focus of interaction. Consciously or unconsciously our emotions and feelings are conveyed by our face physically. We will discuss how the lexical item denoting face helps us in understanding the abstract domain of dignity and prestige. In almost all societies, success is determined by the prestige and dignity gained by an individual in his or her lifetime. The relational power hierarchy of an individual in a society is often measured by appraising the amount of prestige one has gained. Let

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us understand this concept with some examples which will indicate how dignity and prestige are metaphorically projected in the language and how language and culture are the two faces of the same coin.

It is interesting to observe that, in English 'FACE' is metaphorically mapped to the abstract state of honour whereas in Hindi-Urdu 'HEAD' is mapped to the abstract state of honour. In English the conceptual metaphor PRESTIGE IS FACE whereas in Hindi-Urdu PRESTIGE IS NOSE.

Example:

#	Hindi-Urdu	English equivalent
1	sir unchaa karnaa Literal meaning: to raise head Figurative meaning: to gain prestige	To gain face
2	naak rakʰnaa Literal meaning: to keep nose Figurative meaning: to keep prestige	To save face

EYE IS A CONTAINER

　　Hindi – Urdu

　(a) aankʰ bʰar aanaa

　　　Literal meaning: eyes filled with water.

　　　Figurative meaning: expression for joy/ sadness.

Metonymy and Conventional Knowledge

Metonymy is distinguished from metaphor as it involves one conceptual domain, rather than two distinct ones. Metonymy involves "stands for" conceptual relationship between two entities while metaphor involves "is" or "is understood as" relationship between two conceptual domains. As pointed out earlier, face is the external part which is most suggestive or expressive. Face is the most recognizable part of a human body. It includes major sense organ like eyes for vision, ear for hearing, nose for smell and mouth for taste. In this section we use idioms related to face, to understand the metonymic extension. The specific cognitive mechanisms that have been collected related to face includes the following.

- The metonymy FACE STANDS FOR FEELINGS
- The metonymy FACE STANDS FOR OUTWARD APPEARANCE
- The metonymy HAND STANDS FOR ACTIVITY
- The metonymy HAND STANDS FOR PERSON
- The metonymy HAND STANDS TO IDENTIFY ONSELF

Face Stands for Feelings

The reactions to emotions and feelings is all shown on our face, these common bodily experiences are expressed as a common metonymy FACE STANDS FOR FEELINGS. The same

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conceptual metonymy is used in comprehension of idiomatic expression in English. In Hindi – Urdu the idiomatic expression "chehraa lal honaa" (literal meaning: the turning of face into red", figurative meaning: feeling ashamed/angry). The facial expression changes when one undergoes such situation. In fact, the change in colour to red is quite evident when one gets extremely angry.

English has an equivalent idiomatic expression for "feeling low" same as Hindi – Urdu. The idiomatic expression in English is "to have a long face" and Hindi-Urdu has an equivalent "munh lat.kaanaa" (literal meaning: the hanging of face, figurative meaning: feeling low). The image of a person who is low or angry will be physically evident through the facial gestures. The point which could be made here is that the motivation for the idiomatic meaning comes from the expression on face.

Face Stands for Outward Appearance
The "face" can metonymically stand for physical appearance of a person. It can further metaphorically refer to one's outward appearance. In Hindi – Urdu, the idiomatic expression *"chehraa baḓalnaa"* is another example of conceptual metonymy (literal meaning: to change the face, figurative meaning: to bring change). In this case, conceptual metonymy is based on a conceptual metaphor, and it is a case of "metaphorical metonymy".

In the section below, we will take some examples of idioms related to hand, to understand the metonymic extension and conventional knowledge.

Hand Stands for Activity
There are many idioms related to "hand" in Hindi – Urdu, and English languages. This shows that metonymy and conventional knowledge play a role in the interpretation of idiomatic meaning. The conventional knowledge as a cognitive mechanism simply means that people of a given culture share common understanding of a conceptual domain. The shared understanding in case of hand will be shape, size, and function of the human hand. This conventional knowledge is called an "idealized cognitive model" (Lakoff, 1987), "schema" (Langacker, 1987), "cultural model" or "folk theory" (Holland and Quinn 1987), or "frame" or "scene" (Fillmore, 1982).

Let us start with a general conventional knowledge. The idiom "handful" in English means "a small number", whereas in Hindi – Urdu "fist" is used for a similar expression "mut.t.hii bʰar" (literal meaning: fist-full, Figurative meaning: small in number). In one culture "fist", while in the other culture "hand", is used for the same idiomatic meaning. It is interesting to see that the expression "mutthi bhar" means "a small number", because "full" has a sense of more, or complete. In this case, small number of objects or no objects can be held if the object is bigger in size than a person's fist. Therefore, a fist can't support a large number.

A special case of general conventional knowledge is involved when human hand relates to certain conventionalized gestures. In Anglo-American culture, handshaking is a conventionalized gesture for greeting someone, whereas in Indian culture joining palms of both hands (Hinduism) or

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raising one's hand till forehead (Islam) is practiced to greet someone. From the above example, we can say that HAND STANDS FOR ACTIVITY. There are other examples for this metonymy in both Hindi – Urdu and English.

For example:
   a) In Hindi – Urdu: "haath aazmaanaa"
      Literal meaning: to try hand
      Figurative meaning: to get into work.
   b) In Hindi – Urdu: "haath milaanaa"
      Literal meaning: to join hands with somebody,
      Figurative meaning: to co-operate.
   c) In English: "Join hands"
      Figurative meaning: to cooperate

Hand Stands for Person
   a) In Hindi-Urdu: "haanthon haath"
      Literal meaning: from hand to hand
      Figurative meaning: directly from one person to another

Hand Stands to Identify Oneself
   a) In Hindi-Urdu: "haath khar.e karnaa"
      Literal meaning: to raise hand
      Figurative meaning: to surrender

Conclusion

In this paper, we have attempted to see idioms from a cognitive linguistics point of view, especially from the cognitive semantics view. There are papers on the Chinese language which has also dealt with similar concepts. The motivation behind this paper was to investigate and understand whether Indo Aryan languages also indicate the same metaphorical mapping when it comes to figurative language competence. The data presented in this paper seems to align with the cognitive semantics view proposed by cognitive linguists.

The examples in the paper indicate that the meaning of idioms is understood by using the cognitive mechanisms / tools. Idioms representing the concepts of "fire", "hand," and "face," shows that idioms are conceptual in nature. We can also say that the meaning of idioms depends on the source-target relationship. For the idioms related to "hand," it could be said that a single idiomatic expression may be simultaneously motivated by several cognitive devices, including metaphors, metonymies, and conventional knowledge.

Further, in this paper, we established that motivation is used for semantic transparency, and therefore it is assumed that this motivation of idioms which arises from cognitive mechanism would provide better results in teaching and learning of idioms. The paper is in progress, and

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psycholinguistics experiments are yet to be conducted for the result of the mental images for the idioms in online comprehension.

The examples from Hindi-Urdu show that when different language users share a similar cultural context, they make similar interpretations of the idiom, as they are likely to share the same conceptual metaphors and metonymy. The examples from English and Hindi–Urdu show that metaphor and metonymy are grounded in common bodily experience.

We have not focussed on 'structural metaphors,' 'orientational metaphors', and 'ontological metaphors' in this paper. The words used with all capital letters in this paper are the concepts. The idioms which are discussed in this paper show that metaphorical mapping is mostly grounded in the body.

The data in this paper is an indication that conceptual motivation for many idioms can be represented as (in agreement with; Kovecses and Szabao, 1996):

Idiomatic meaning: *the overall figurative meaning of an idiom*
Cognitive mechanisms: *metaphor, metonymy and conventional knowledge*
Conceptual domain(s): *one or more domains of knowledge*
Linguistic form and their meaning: *the words that comprise the idiomatic expression and their syntactic properties.*

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"The Colonel's Lady": Somerset Maugham's Recipe Against Oblivion

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Abstract

The present article is one of Somerset Maugham's finest tributes to womankind with the help of his Short Story "The Colonel's Lady". Besides exploring the wide varieties of life, the best thing in this outstanding piece of craftsmanship is the character of the Colonel's wife. It is one of the best short-stories ever written by Somerset Maugham, in its length and characterization. One can find professionalism pervading the manner which he adopts for his story, the matter, theme, situations and the settings to give the public what they want. It also makes one marvel at its details, composition and ability to touch one's soul with feelings. A sentence, a paragraph, a fragment and everything in the story sit as a perfect gem in an exquisite design. The story is one of the examples where Maugham can be rightly called one of those rare authors, who can make his characters leap off the page and become living and breathing creatures. Even if one is not a fan of the short story form, after reading this story feels that Maugham's writing is an exception. Especially in the ending of the story, the reader empathizes with the Colonel's Lady's need to express her creativity in her own way and feels as if the story resonates with real flesh and blood characters.

William Somerset Maugham is a worldly story-teller with incomparable knowledge of the world. His sense of insecurity as an orphan at an early age of ten, proper professional medical training, series of travels around the world, wartime experience in the secret service as a contact with spies during the Russian Revolution in 1917, interesting and varied life have benefitted him tremendously in his writing career. His training as a doctor taught him about the minute details of human suffering aptly conveyed through a dispassionate and systematic habit of observation. To add to this, his extensive, fearless and productive travels around the world have benefitted him a lot. The acquaintance which he obtained through travel with a diversity of standards, manners, morals rightly served the clinical attitude of his writing. In addition, his spell as a British spy in Petrogard charged with aborting the Bolshevik revolution taught him about politics at the very highest level of world significance. Due to various circumstances he tended to be shy and more of a passive observer rather than an active participant in life. This further clearly explained some of the detachment that one feels in his various stories. On the whole, all these have helped him to develop a keen eye for the minute details of life, which is further combined with his writing style especially of his short stories in such a way as to capture readers' attention.

Though most of Maugham's stories can be best recipes against oblivion, "The Colonel's Lady" is one of his best stories. The story is, in fact, incubated for many years on the back of an envelope. It is based on a note he made in 1901, which appears in *A Writer's Note Book*. Actually,

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there can be few better demonstrations of the art of the short story than a comparison of the variety of characters, scenes and situations which make the finished piece of work written forty years later. The setting of the story is done in a country-side, twenty miles away from Sheffield, near London. The story has a theme of jealousy shown by the husband George Peregrine towards his wife Evie as he is unable to bear the success of his wife writing a book of poetry called 'When Pyramids Decay'.

George Peregrine, the Colonel, has always considered himself to be superior to his wife, Evie. He is admired by people in and around his locality. According to him Evie is just a middle-aged woman without much attraction but a good wife and a wonderful hostess. Earlier before his marriage even thinks that he is in love with her, but then realizes that they have completely different interests. Though they have no quarrels, as she is unable to give birth to a child, the Colonel thinks that their marriage has failed. Even then he considers himself to be a healthy man and quite normal to have another woman in order to have fun n enjoyment in life. Thus, in the process, he does not respect and understand her feelings and in the process hurts her deeply. He has a secret lover, Daphne but he never thinks that it would hurt his wife. The same situation at the home front is beautifully described by Maugham when they sit far away from each other at the dining table for Breakfast.

The same person gets totally surprised when he knows about his wife publishing a book of poetry called 'When Pyramids Decay'. Evie in-fact publishes the book without his knowledge, that too in her maiden name. As usual at first, the Colonel underestimates and thinks nothing of her book of poetry. The same situation is once again well depicted by the author where even though they are aware of the situation, their daily routine life continues as normally as it happens in any other family. She as a house wife goes on to do her duty very well. She doesn't get affected by her husband's affair though she knows about it. But when he goes to London, he gets totally surprised as her book is very popular and well received. At the same time, he is neither able to understand her nor the reason behind everyone appreciating her poetry. As her poems turn out to be quite successful both in bookstores and in the eyes of the literary critiques, he begins to pay greater attention to her work.

Everything around him gets changed as people start talking about the beauty and originality her poetry. People start to refer to George as Evie's husband, rather than the colonel. At this point it is natural for him to feel unbalanced and very jealous. He finally manages to buy the book, reads it again and again until he understands that the passionate poems are about a love affair between an old woman and a young man. Till now in the story he completely discounts his childless wife until he finds, upon reading that she's published to critical acclaim, that ten years earlier she had a clandestine affair with a younger man. The husband even thinks it to be a true affair and soon becomes jealous even though he is *"supposed he'd been in love with her when he asked her to marry him, at least sufficiently in love for a man who wanted to marry and settle down, but with time he discovered that they had nothing much in common."* Although, he is cheating on his wife with Daphne, a girl *"with whom he was in the habit of passing a few agreeable hours whenever he went to town,"* he feels hurt by his wife's confessed betrayal through the book. He is left wondering why he couldn't catch the

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passionate and attractive side of his wife. Here one finds that Maugham's portrayal of the husband's character is one-sided and static.

Till now in the story, one can see that the selfish husband has put himself in a superior position by not thinking about the wife. He rather neglects and never gives any credit to her. But at this point he doesn't change his mind about relations with his better-half and at the same time does nothing about it. Her possible affair acts as a trigger and in addition her intelligence and charm make him angry. But once he finds out that he is nothing, tries to deny the same by blaming others. He is angry with his wife for the possible imaginative affair. But Evie's magnanimity is well portrayed when she continues to tolerate his affair and disrespect. At the beginning, he even thinks the book would be a failure, but the same feeling further resulted in his humiliation. The greatness of her character is further brought out when she does not accept the invitation extended by the literary critique on the occasion of success meet of the book, fearing that George would not enjoy the party. On the other hand, the husband doesn't even clarify with his wife on the issue of clandestine relationship and goes to the extent of meeting his lawyer and sending a detective to investigate the same.

His disturbed mental condition is well brought out where he wants to divorce her but unable to do so as he feels very sad about it. Besides, he also thinks that she could even do the same with him. Then he tries to look back and compare what all she has done for him. He is also reminded of his affair with Daphne whenever he goes to London. He then worries by imagining his situation after divorcing her, as there won't be a nice, kind and diligent wife anymore to serve him. He realizes that there won't be a patient wife to receive his bad behaviour. Moreover, there won't be a smart and popular poet beside him anymore. He recollects and admits the fact that there has been an increase in his popularity after his wife's publication of the book. So in the end, he doesn't divorce and lets her affair remain a story for the readers. This story makes one marvel at its details, composition and ability to touch one's soul with feelings. It is a comedy with overtones of sadness as Colonel is a comic character but sympathetic at the same time. Finally the reader might not understand the husband, but understands his wife's need to express creativity in her own way, about that part of the life about which the husband is not aware of.

The story is one of the examples that describe volumes about Maugham as a consummate story teller. He tells the story because he is blessed with a narrative quality for refined story-telling. It has a huge readership and seems to appeal to all classes of people. He has a gift for creating a gallery of varied and lively characters like Evie, the Colonel, the critique, the lawyer and Daphne. The characters in the story are brought to life in an unhurried, unstrained and unnoticeable manner. Once again, the reader finds Maugham to be less of a writer and more a story teller. Besides, his style has an informality which makes for unimpeded reading. The diction used by him is informal. Finally. it can be appropriately said that Maugham has reached the pinnacle of his art in the form of short stories. The expertly told tales with their twists and vividly drawn characters prove to be wonderfully entertaining. After going through the entire corpora of short stories produced by Maugham,

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especially the present story, one can say that he is a born short story writer, one of the most skilful and fertile ever to have practiced the art.

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Immersive Characterisation Workshop Through Living With Indigenous Tribals in Tamil Nadu

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The author of this article **Sugumar Shanmugam** is a contemporary theatre director, actor and the founder of the Pondicherry Theatre Arts Academy in Pondicherry and works as a casting director and actor trainer for films. He is a student of the first batch who trained from the National School of Drama, Bangalore centre, and is currently pursuing Ph.D. in Theatre from the Department of Performing Arts in Pondicherry Central University. His major areas of research and specialization are characterisation, actor's physiology and bio-psychology.

Sugumar recently facilitated an immersive characterization workshop in which participants lived and learnt from tribal communities near the Sathyamangalam forest area in Tamil Nadu. An invitation to be a part of the immersive workshop on characterisation in acting and creative arts was sent to various interested people across India, out of which eight participants were selected. All of them had a great passion to undergo an immersive learning experience by living amongst tribal communities, along with having a solid background of art and literature. The participants came from different states like Uttar Pradesh, Kerala, Karnataka and Tamil Nadu. The idea behind the workshop was to gather interested people with a background in arts, literature and theatre and help them through the characterization and character-building process in their respective fields. This was done by observing, living and learning with the tribes and indigenous communities. This was not just an anthropological study of the tribes nor an exclusive acting or creative workshop, but rather an organic mix of the two, where the observation and learning of the three essential aspects - the anthropological, the social and the psychological - which combined to give a deeper understanding of the character of a person. Throughout the process, these three aspects were used as a lens to connect to the attitude and behaviour of a person and learn from it. It also helped to form a holistic perspective while building a character.

The participants spent a one week living with four different indigenous tribes like the Irular, Malaiyaan. Urali and Solagar communities, each of whom were different from each other in terms of lifestyle, living conditions and practices. During the day, the participants interacted closely with the community members, getting to know their various aspects of their lives, livelihoods, rituals and daily practices along with the personality traits of the tribe members. The participants adopted the local lifestyle so that a trust could be built among them so that they were not seen as outsiders or get a feeling that they were being 'studied'.

As a result, a casual and friendly approach was initiated by the community members, which enabled the participants to further observe them easily.

During the day, each participant chose a member of the tribe to study and observe. In the evenings, the participants found a space amidst the living spaces of the tribe itself to conduct the workshop sessions. A study of the day's observations was done, and a sharing process was initiated, in which the participants spoke about the culture, attitudes and behaviours and other observations. The facilitator connected these observations into the theoretical aspects of character study and character building. He also delved into the process of creating a character in different media like novels, movie screenplay, the performance of a stage play, where an actor can apply these learnings when he plays a particular character. The workshop participants also found time to share and perform street plays on various social issues among the audience of tribal communities. The participants were also encouraged to learn from the life of the tribal people, which helped them re-look at the notion of development and its effects from the lens of the indigenous communities. The participants made sure they lived as one among the members of the community during the day, almost completely adopting their lifestyle in order to make them comfortable and avoid self-conscious behaviour. Slowly, they started opening up and treating the participants as one among them.

The participants also got a chance to live with and observe a group who are very different from city dwellers, who in general have many layers and can be quite complex and sometimes fake, because of their circumstances and modern way of life. The tribes, on the other hand, had a certain quality of innocence and straight-forwardness in their living, behaviour and attitudes, which was a delight to observe and learn from, especially in the area of building a character. There was sincerity, sensitivity and a sense of purity in the way they lived their lives. They were honest and true in their actions and words. Further, close to nature and living a sustainable lifestyle enabled the tribes to retain their sensitivity to the environment as well as other members of the community. The participants got another dimension of what we have lost as a result of 'development'. The study of characterisation deals with human qualities and psychology, we found the tribes and indigenous communities as the primordial prototype of human nature who were the best to observe and learn for the creative process. By studying the primitive communities, one can delineate the fundamental principles of forms which are universal in nature.

In one side, metaphorically viewing the tribes as the performers of the authenticity of life and on the other side considering the participants as the spectators, who experience the sense of communalism both physically as well as psychologically we can understand that the participants (spectators) collectively share a unique adjacent experience of being in direct contact with the tribes (performers). As Grotowski explains:

> I was of the opinion that it was in fact primitive rites that brought theatre into being, so through a return to ritual – in which two groups participate … the actors or leaders, and the spectators or indeed participants – may be rediscovered that ceremonial of direct, living collaboration … a direct, open, free and authentic response…if the actor through his action in relation to the spectator motivates him, incites him to participation, even provoking him to precise ways of behaving, of movement, song,

verbal replies etc., that should enable the restoration of that primitive, ritualistic unity. (Grotowski, in Kumiega 129)

In this course of activity, the self-absorption of the spectator is encouraged by the performer, who, through the use of his life style, body, voice and its relation to nature, exposes the most intimate parts of his inner self as a sacrifice that could become a shared experience with the spectator; the spectator becomes a participant by committing their own act of self-penetration. In theatre space, according to Grotowski this interaction between the actor and spectator has a highly ritual quality, in the sense that this type of theatre is communal in nature and is a reflection of what Grotowski has called a "tribal encounter". As Brooke states this relationship as follows:

> For me, the way of the theatre goes opposite way, leading out of loneliness to a perception that is heighten because it is shared. A strong presence of actors and a strong presence of spectators can produce a circle of unique intensity in which barriers can be broken and the invisible become real. Then public truth and private truth become an inseparable part of the same essential experience. (41)

The search for the origin of the evaluation of human socio-character from the animal nature may give the evidences through the analyzation of the tribal community. Being a transcendental creature from nature to culture, human's creations of theatrical formation of characterization through its elements like dance, song, music, action and dialogue which are the primordial core aspects of tribal society. In the styles of their living, the prevalence of all the theatrical elements and aspects including the characterization tradition can be seen. The art of living can be traced to the anthropological origins of these tribes.

The facilitator's work was to constantly make the connection between the observations of the participants into the character-building process in their respective fields. For example, analysing the anthropological aspect of the person observed, and connecting it to how it is expressed in his/her character. It was a combination of theoretical learning and the participants' observations, and how it could be applied in a story or performance.

All of the participants thoroughly enjoyed the experience and were filled with great memories to cherish. The facilitator had a simple check of their understanding of characterization before the start of the workshop, and also throughout the learning process. Their understanding had improved a lot by the end of the workshop. Also, they made the effort to live closely with the tribes and assisted in doing their daily activities and living their lifestyle, which was a fulfilling experience for them. For some participants, it gave them a different perspective about life itself.

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Anita Desai and the Search for a Separate Space:
A Study of the Women Characters from *Cry the Peacock* and *Where shall we go this summer*

Tejaswini Behera, M.A., M.Phil.

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Abstract

Anita Desai occupies a unique position as a writer in the Indian literary imagination. In her novels it is her prime concern to project the psychological conflicts besetting women and to highlight their inner lives, thus bringing to the fore the contrast between the outer life on the surface and the inner life with all the conflicts, contradictions and traumas. Anita Desai emerged on the Indian literary horizon in the year 1963, with the publication of her first novel *Cry the Peacock*. In my paper I intend to discuss her two representative novels Cry *the Peacock* and *Where shall we go this summer* to bring out the troubled lives of the women characters like Maya and Sita who in a way voice the anxieties, worries and concerns of a larger segment of Indian women of our time tied to tradition and yet trying to liberate themselves from its restrictions and rigidities.

Keywords: Anita Desai, *Cry the Peacock*, *Where shall we go this summer,* Indian women, psychological conflicts besetting women, Sigmund Freud, conflict between tradition and modernity.

Anita Desai occupies a unique position as a writer in the Indian literary imagination. In her novels it is her prime concern to project the psychological conflicts besetting women and to highlight their inner lives, thus bringing to the fore the contrast between the outer life on the surface and the inner life with all the conflicts, contradictions and traumas. Anita Desai emerged on the Indian literary horizon in the year 1963, with the publication of her first novel *Cry the Peacock*. In my paper I intend to discuss her two representative novels Cry *the Peacock* and *Where shall we go this summer* to bring out the troubled lives of the women characters like Maya and Sita who in a way voice the anxieties, worries and concerns of a larger segment of Indian women of our time tied to tradition and yet trying to liberate themselves from its restrictions and rigidities.

Anita Desai as a novelist delves deep into women's psyche to bring the inner subterranean conflicts, dissatisfactions, and trauma, besetting women, and we see a sharp contrast between the surface calmness and the inner turmoil, between the outer manifestation s of living and the inner traumas, and this dichotomy often lead them to a state of psychic imbalance which drive them to insanity, death and devastation, thus tragically ending their lives.

Once Anita Desai commented in an interview with James Vinson in 1972 that her aims of writing are to reveal truth and to enlighten about the problems of women which their husbands and

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relatives cannot understand due to some socio-cultural hurdles. The problems of women are only due to the psychological taboos imposed by society, religion and patriarchy. She says, "writing is to me process of discovering the truth –the truth that is 9-10th of the ice-berg that lies sub-merged beneath the 1-10th visible portion we call reality. Writing is my way of plunging to the depths and exploring this under lining truth. All my writing is an effort to discover, to underline and convey the true significance of things.'' (Contemporary Novelists, 348). It implies that all the 24 novels of Anita Desai contain the universal truth that women suffer ceaselessly, being physically and psychologically harassed by her husband.

Maya, the heroine in *Cry the Peacock* suffers being neglected by her husband. So, she only longs for her past, that is, for the life of childhood. From the romantic flavour of marriage, she escapes to her bygone days of childhood because her marital life has been topsy-turvied. Binod Bhusan Gulati, a noted critic of Anita Desai says, "the present and the past are just juxtaposed to highlight the temperamental incompatibility between the husband and wife" (Structures in the Novels of Anita Desai 1984 -1984-p-105).

Maya feels very excited in her bed as she looks back on the past experiences of her childhood. Some critics like Richard J. Morris analysed the character of Anita Desai from the perspective of the theories of Freud who was a famous Western psychologist. Freud says "sex is not only an intensely and intrinsically pleasurable experience, but it can act as a revitalising force in an otherwise sterile force. Sex is the prototype of all pleasurable experiences of life''. When Morrison analyses Maya's problems, he finds her suffering only for physical dissatisfaction and superstition. She harbours a fear in her mind when the albino astrologer foretells her death or that of her husband within four years of her marriage. Such fearsome thought is converted into an obsession when it continued for a long time. Her husband Goutam is a rational young man, and is always busy with his own business, always focusing on his profession as an advocate, and he has little time for Maya to give her the physical and emotional sustenance she needs so much.

When Maya ventilates her obsession of the Albion astrologer's prophecy, Gautam lends a deep ear to her. He does not attach any what Maya says. Maya's problems are the universal problems of women who suffer silently being neglected by their husbands. Most of the women like Maya go through such type of sexual depression due to superstitious and dissatisfactions. Freud says if a woman is physically satisfied, her mind remains stable and concentrated. In case she is neglected she suffers from mental disorder. Goutam is a religious person and takes sex as sin. So, he wants to have occasional relationship with Maya and always cites the example of passion which brings disaster for human being. On her bed Goutam recites Gita which mocks at the beauty of Maya. Maya thinks her beautiful lips and cheeks have no importance for her husband Goutam.

Though Maya and Goutam are close to each other, and are on the same bed, they inhabit different worlds, and they think differently and do differently. In them we see a conflict between past and present, tradition and modernity and between ancient taboos and modern living. Gautama does not feel excited and attracted towards his wife because his age does not allow, but Maya is a young

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girl burning with passion and she is unable to satisfy her physical needs she suffers generally till become a neurotic patient.

The same problem of Maya is seen in case if Sita in *Where shall we go the summer (1975)*. Sita suffers more or less like Maya because her husband Raman neglects his wife. Husband wife relationship is accurately portrayed by Anita Desai than that of other novelists. The novelist could portray how a couple as united by the bond of marriage having a lot of socio-psychological and cultural differences with each other suffers because of an incompatible marriage where only the gratification of sex matters. The man is completely indifferent to his wife though the wife still clings to him with the same passion and as before. It is the husband who is interested in satisfying his physical hunger, thus looking and treating her not as a living, breathing human being, but as an object of desire.

Sita leaves her husband not due to his physical assault but because she has been emotionally tortured since her marriage. She derived pleasure from her childhood which she spent in the Manori Island. Again, and again, she reminiscences the natural beauty of the island which filled her in joy. She thinks she would be able to leave under a magic spell leaving her husband permanently: "She saw the Island illusion as a refuse, a protection. It would hold her baby safely unborn by magic. Then there would be the sea- it would wash the frenzy out of her, drown it. Perhaps the tides would lull the children, too into smoother, softer beings. The grove of the trees would shade them and protect them" (101).After leaving her husband in Bombay, she escaped from the difficulties because she was not in a position to face it. After that she realises that her maladjustment with her husband is the main reason of her tension as she is fed up with her husband, a businessman whose absolute lack of feeling and emotion brings her to the brink of insanity. And a deep change takes place in Sita from a proud and complete mother of four children, "sensual, emotional, Freudian'' (31) to a woman of "rage, fear and revolt" for "control---had slipped out of her hold'' (32).

A minute examination of the whole situation will reveal that Sita's is more a psychological problem than being one resulting from unfulfilled wishes. Tragically, her dreams of getting love and affection from her husband ignore her instincts and what she likes him to treat her in a gentle and tender way is what he cannot do. As a result, in the long run the husband-wife relationship is dragged Raman and Sita stand for binary opposition. Raman is a creature of society, more or less an extrovert, more accommodative, apathetic whereas Sita is hypersensitive, an introverted personality and a pessimist. She not only hates Raman for his lack of feeling but also the routine manner of her husband family.

As a reaction against these, when she speaks, she speaks with rage and anguish and with "sudden rushes of emotion'' (P-48). In order to seek a means of escape she takes to smoking, abuses her children for trifles, and flies into a rage when the servants talk in the kitchen because she thinks they are quarrelling. Finally, she, like Stephen Daedalus in *A portrait of the Artist as a young* man, chooses three things exile, silence and winning. All this is the ultimate rejection of the values her husband represents, and she has resolved to go to Manori island as a kind of self-exile in her search

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for identity in silence and in her revival of the past away from home and civilization and thus reminding one of Billy Biswas in Arun Joshi's *The strange case of Billy Biswas.* She has her vision to fulfil on the island as one sees it in the early part of the novel,'' she had come here in order to give birth---was not this Manori the island of Miracles? Her Father had made in an island of magic once, worked miracle of a kind. His legend was still here in this house and he might work another miracle posthumously. She had come on a pilgrimage to beg for the miracle of keeping her baby unborn'' (P-31).

The clash of identities between Sita and Raman that takes an unhappy dimension has other interesting points of focus. At the root of the husband-wife conflict, there is the theme of tradition versus modernism. By temperament and upbringing Sita's roots are in tradition represented by her father and Manori Island. Her sudden encounter with Bombay following a hasty marriage to Raman threatens her very root of existence for Raman and Bombay stand for modernisation.

Where shall we go this summer? is a faithful record of the post war state of reality, characterized by a sense of modern confusion, meaninglessness, pervasive horror and fear. The only thing that represents tradition is Sita's memory of the past and her conviction that the past still continues to exist in its full form, and that is countered by the debris of the past itself. The present, however, speaks about her isolation, loss of identity and breakdown of her relationship with her husband and others in the family.

In this way all the major characters of Anita Desai go through the same physical, mental, and psychological problems manifest in her novels like *Fire on the Mountain, Clear Light of the Day, Zigzag Way,* and *The Village by the sea.* This suggests how Anita Desai as a novelist portrays women characters very minutely by highlighting their problems both socially and psychologically, keeping in mind the subservient position of women in a male-dominated hegemonic set-up. Anita Desai is not just concerned with the position of women in general, she is also very much interested to pin point the issues and problems which face Indian women in particular as they are in the process of coming out of the cocoon of a dark world of dominance, oppression, and traumas.

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Tinnitus and Noise Sensitivity Among Adolescents –
A Self-Reported Questionnaire Survey

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Dr. Binoy Shany M S, Ph.D.

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Introduction

Tinnitus can be defined as a sound in the ears and/or head without an external source (cited in Alam, Katarkar, Shah, Jalvi, Jain & Shah, 2012). Tinnitus can be an annoying and sometimes a frightening experience. It changes the lifestyle of the individual due to its intrusive nature, irrespective of age, gender, race and socioeconomic status. The causes of tinnitus may vary. Exposure to noise is the most common cause of tinnitus but it can also be caused by drugs, diseases and stress and head injuries. Tinnitus is common among people around the age of 40, but it is becoming increasingly prevalent among the younger generation, as well, because of increased daily noise levels which are caused due to the unrestrained usage of MP3s, iPods and other personal stereos. Frequent leisure noise exposure louder than 90 dB holds a significantly higher risk for the development of hearing problems. The people suffering from tinnitus will be at high risk of developing serious psychological disturbances or serious psychological distress. Whether or not individuals experience or are annoyed by tinnitus seems to be associated with experienced stress in their life situation (Erlandsson, 1990) and with the experience of other people's attitudes towards tinnitus (Erlandsson, Hallberg and Axelsson, 1992).

According to Stansfeld (1992), sensitivity to sound can be understood from two different angles. First of all, noise and sound are important for people who are sensitive to sound and these individuals they tend to pay attention to sounds and differentiate sounds more often than others do. When compared with people who are not sensitive to sound, the individuals who are sensitive perceive sounds as more threatening and experience lesser control over the situation. Secondly, people sensitive to noise react more heavily to unexpected sounds than the non-sensitive, which implies that it takes longer for them to habituate to a sound and moreover they experience more threats from sounds and have a general tendency to be more irritated, irrespective of the sound exposure. Stansfeld (1992) conclude that these set of conditions can explain the relationship between noise sensitivity and mental health.

Young people exposed to loud noise (≥97 dB NIL) reports tinnitus three times more likely compared to those exposed to low-level noise (Davis, Lovell, Smith & Ferguson, 1998) . In the young population, the exposure to loud noise increases with age i.e. they willingly expose themselves to high levels of noise intensity because of their habit of listening to music in nightclubs, parties, gyms and mainly using earphones of iPods, MP3, MP4, cell phones, among others, without worrying about the time and intensity of this exposure. The experience of temporary tinnitus and hearing loss after activities with loud music is rather common among young women and men. The most important reason for the development of noise-induced hearing loss in younger adults is the noise during leisure time. The effects of constantly being exposed to loud levels of noise can manifest themselves later in life (Widen & Erlandsson, 2004).

According to a study in Sweden by Jokitulppo, Bjork and Akaan- Pentilla in 1997 on noise exposure among teenagers, there were significant differences between the sexes in the choice of leisure time activities. Activities with the most exposure to severe noise like playing in a rock band, take part in motor sports, shooting etc. were preferred by boys. However, some studies have been undertaken regarding exposure to loud noise and the prevalence of noise sensitivity and tinnitus among adolescents, no studies have focused on adolescents and the use of hearing protection in noisy activities. This area of study is of special interest today, as the awareness of the damaging effects of loud levels of noise during leisure time activities might have increased in recent years among adolescents.

Need for the Study

There are several studies that deal with tinnitus and noise sensitivity among young adults, but there are only limited Indian studies which report these findings. In India, there does not appear to be many studies focused specifically on the young adult's experience with tinnitus that caused due to noise exposure. The present study will provide information that tinnitus as the major cause that leads to hearing loss due to prolonged noise exposure.

Aim

The aim of the present study is to identify the occurrence of tinnitus and noise sensitivity among young people and to describe their habits regarding noise exposure and the use of hearing protection.

Review of Literature

Tinnitus is considered as the perception of abnormal noise in one or both ears or in the head. It is an increasing health concern across all strata of the general population. The effects of tinnitus on quality of life are highly individualized, and personality characteristics may

predispose a person to experience tinnitus as a ''distressing'' symptom (Henry & Wilson, 2000). As a consequence of environmental factors such as exposure to loud noise, tinnitus is becoming prevalent among the young population. Arguably, exposure to loud noise may increase the risk of physiological damage to the auditory organ which, in turn, can lead to tinnitus (cited in Kroener-Herwig, Biesinger, Gerhards, Goebel, Greimel & Hiller, 2000). Although tinnitus can be a symptom of an illness that can be managed and treated, for example, acoustic neuroma or otosclerosis, the most common underlying cause of tinnitus is associated with relatively small changes in the cochlea (Vernon and Moller, 1995).

According to Davis, et al. (1998), young people who reported tinnitus differed, depending on the level of social noise exposure, their pure tone thresholds, speech in noise tests results, otoacoustic emissions and regarding problems concerning hearing. The effects of social noise exposure on hearing in adolescents have also been investigated by Meyer-Bisch (1996). Significant differences regarding auditory complaints e.g. the presence of tinnitus and hearing fatigue were found between those who regularly attended discotheques when compared to control groups. Damage to hearing was found in who made frequent use of personal stereos players or who regularly went to concerts, although this damage, however, did not appear among those who frequently went to discotheques. In the past 20 years, the prevalence of tinnitus in young adults has increased from 6.7% to 18.8% (Sliwinska-Kowalska & Davis, 2012). However, recent studies have shown that approximately 18% of young adults between the ages of 18 and 25 also experience tinnitus (Degeest, Corthals, Vinck & Keppler, 2014).

Gilles, Van Hal, De Ridder, Wouters &Van de Heying (2013) conducted a study on high school students aged 14 to 18 and the aim of the study was to get the prevalence data regarding permanent noise-induced tinnitus as well as temporary tinnitus following noise exposure. The 'Youth Attitudes to Noise Scale' and the 'Beliefs About Hearing Protection and Hearing Loss' were used in order to assess the attitudes and beliefs towards noise and hearing protection respectively. The results of this study indicated that the prevalence of temporary noise-induced tinnitus and permanent tinnitus in high school students were 74.9% and 18.3%. An increasing prevalence of temporary tinnitus with respect to age was present. Most subjects had a 'neutral attitude' towards loud music and the use of hearing protection was minimal (4.7%).

Studies have found that infections, illness, stress and exposure to noise seem to be some of the causes of tinnitus in young adults (Raj Bartnik, Skarzynski, Pilka , Fabijanskan, & Borawska, 2008) These causes also affect older adults as well (Gopinath, McMohan, Rochtchina, Karpa, & Mitchell, 2010). However, chronic noise exposure has been reported as the main cause of tinnitus in young adults who expose themselves to extremely loud noise which can be in the form of personal-listening devices, recreational activities or attending nightclubs (Salvago,

Ballacchino, Agrifoglio, Ferrara, Mucia & Sireci 2012). This puts them at risk of acquiring tinnitus as well as hearing loss.

Figueiredo, Azevedo, Oliveira, Amorim, Rios & Baptista (2011) conducted a study to analyze the incidence of tinnitus in mp3 player users and non-users. 100 subjects aged from 15 to 30 years were enrolled, 54 of them were regular mp3 player users and 46 were not. Patients with continuous tinnitus for at least 6 months completed the Tinnitus Handicap Inventory (THI) and were tested with high frequency audiometry and transient evoked otoacoustic emissions (TEOAE). The results revealed that the incidence of tinnitus in non-users was about 8 %; in mp3 player users, it was about 28 %, a statistically significant difference. Hearing thresholds at 8 kHz were higher in tinnitus patients who used mp3 portable players. TAOE were also reduced at 2 kHz in the user's group.

Rawool & Colligon-Wayne (2008) conducted a study in order to evaluate auditory life styles and beliefs of college students with reference to exposure to loud sounds. A survey was administered to 238 students in the USA. Results indicate that 44% of the students use noisy equipment without ear protection and 29% (69/238) of the students work in noisy environments. Of the 69 subjects who worked in noisy surroundings, only ten reported wearing hearing protection devices although 50 (72.46%) reported tinnitus.

Holgers & Pettersson (2005) presented a study to evaluate the factors of importance for the experience of temporary threshold shift (TTS), noise-induced tinnitus (NIT), spontaneous tinnitus (ST) in school children. A total of 671 students aged 13-16 years old were included in the study and were asked to fill in a questionnaire containing items concerning TTS, NIT, ST, hearing loss. The risk for TTS was nine times higher in students who reported having a verified hearing loss, the risk for NIT was approximately four times higher in the group who visited musical shows 6-12 times per year, a threefold increase in the risk for ST in the group that sometimes experienced TTS, and a tenfold increase in risk for spontaneous tinnitus in those who reported having a verified hearing loss.

Holmes, Widen, Erlandsson , Carver & White (2007) conducted a study to estimate the prevalence of hearing loss, tinnitus, and temporary threshold shift in community college students. Young adults (age 18-27) completed questionnaires. Results suggest that 6% of respondents reported perceived hearing loss, and 13.5% reported prolonged tinnitus. In general, participants had neutral attitudes toward the noise. Over 20 percent of participants reported ear pain, tinnitus, and/or TTS after noise exposure at least sometimes. Coincidentally, few subjects reported consistent use of hearing protection.

In India, there is only limited research focusing specifically on the experience of tinnitus and noise sensitivity among young adults. Hence the present study is aimed to investigate this area.

Method
Subjects

A total number of 540 students including both males and females between the age range of 13-18 studying in 8th grade to 12th grade and undergraduate students were selected for the study (Based on the questionnaire distributed and returned). Males (45) and Females (45) included a total of 90 subjects in each age of 13-18. The questionnaires were distributed to students of the secondary school, higher secondary school and also to under-graduate students of Kasaragod and Pathanamthita districts of Kerala from the urban area. The participants were instructed about the study and were provided with a questionnaire. The students who had hearing loss and any other metabolic and neurologic problems were excluded from the study. All the Subjects were provided with the verbal information about the study. Ethical committee clearance was taken for the study and confidentiality and privacy of the participants was also maintained.

Material

A set of 26 questions were selected for the preparation of the questionnaire. The questionnaire was prepared in English; the questions were selected from the Youth Attitude towards Noise Scale (YANS) (Olsen & Erlandsson 2004), Hearing Symptom Description (HSD) (Erlandsson & Olsen 2004) and from various other questionnaires which were available on internet. The new questionnaire thus prepared was then translated into Malayalam by a person proficient in English and Malayalam. The questionnaire was then verified and validated by 5 experienced audiologists. The questionnaire contained 2 subsections. The first section was regarding tinnitus and the second section about the noise sensitivity. The questionnaire thus prepared consisted of 26 questions in total i.e.6 questions related to tinnitus and 20 questions regarding noise sensitivity.

Procedure

The questionnaire was distributed among the students of the class 8th to 1st -year bachelor degree within the age range of 13 to 18. For obtaining the basic information the students were asked to fill their name, age and gender. The participants were told that the remarks for each question should be completely based on their personal opinion. In the first section which included questions regarding tinnitus, subjects were asked to answer the questions in the form of "yes or no"/"often or very often" in order to confirm the presence of tinnitus and under the section regarding noise sensitivity the subjects were instructed to mark their opinion in a 4 point Likert scale, with a maximum score of '3' and minimum score of '0' for each item.
3- Strongly agree, **2**- slightly agree, **1**- slightly disagree, and **0**- strongly disagree

Data Analysis

In the section of tinnitus, the percentage of students who answered "Yes"/ "Very often" to the questions are calculated for each age groups and for the section of noise sensitivity, the mean and standard deviation for all ages were found out separately in order to find out whether the subjects are more sensitive to noise.

Results and Discussion

The aim of the present study was to identify the occurrence of tinnitus and noise sensitivity among young people and to describe their habits regarding noise exposure and the use of hearing protection. The performances of the subjects with respect to their attitude towards the tinnitus and noise sensitivity are explained in the following sections:

Section-1: Questions regarding "tinnitus"
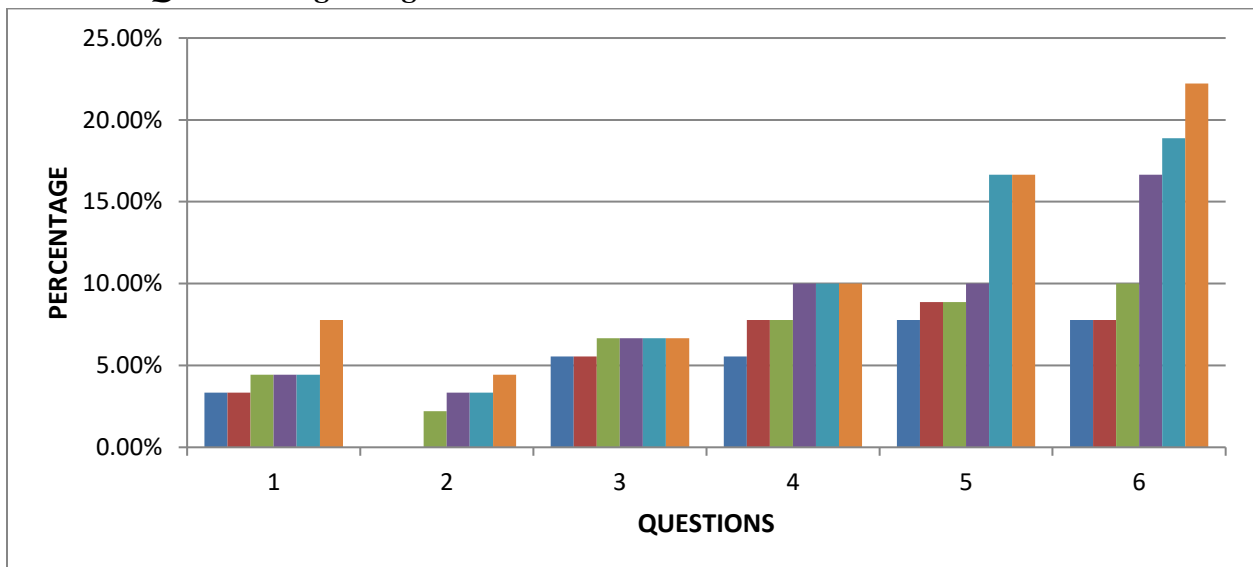
Figure-1: Indicating the percentage of students responded "Yes"/"Very often" to the questions of section "tinnitus"

The figure-1 shows the percentage of responses obtained for each question in the section containing questions regarding "tinnitus" of the questionnaire. The different colours indicate different ages (*Dark blue- 13years, Maroon- 14years, Green- 15years, Violet- 16years, Light Blue- 17years and Brown- 18years*). From the figure, it was observed that older adolescents responded "yes" to all the questions and "very often" to the second question as compared to younger students. The symptoms are more common among older than younger adolescents. This might imply an increase in tinnitus with age as a consequence of being exposed to noise for a longer period of time.

Section-2: Questions regarding "noise sensitivity"

Age	Sex	N	Mean	Std. Deviation	t value	p value	
13	F	45	33.84	6.769	.115	.909	NS
	M	45	33.69	6.097			
	Total	90	33.77	6.406			
14	F	45	36.04	6.109	.997	.321	NS
	M	45	34.69	6.772			
	Total	90	35.37	6.448			
15	F	45	38.33	4.651	1.297	.198	NS
	M	45	37.02	4.934			
	Total	90	37.68	4.813			
16	F	45	41.04	6.060	.619	.538	NS
	M	45	40.31	5.147			
	Total	90	40.68	5.603			
17	F	45	43.47	5.578	.603	.548	NS
	M	45	42.78	5.261			
	Total	90	43.12	5.403			
18	F	45	45.98	4.741	1.739	.086	NS
	M	45	44.40	3.816			
	Total	90	45.19	4.352			

Table-1: Indicating the responses of individuals in the section "noise sensitivity"

The table-1 shows the mean scores and p-value of males and females of different age groups in the section containing questions regarding "noise sensitivity" of the questionnaire. It

was observed that older individuals had increased mean scores compared to younger groups, indicating that as the age increases the noise sensitivity also increases. No statistical differences were found between the males and females of different age groups (p>0.01).
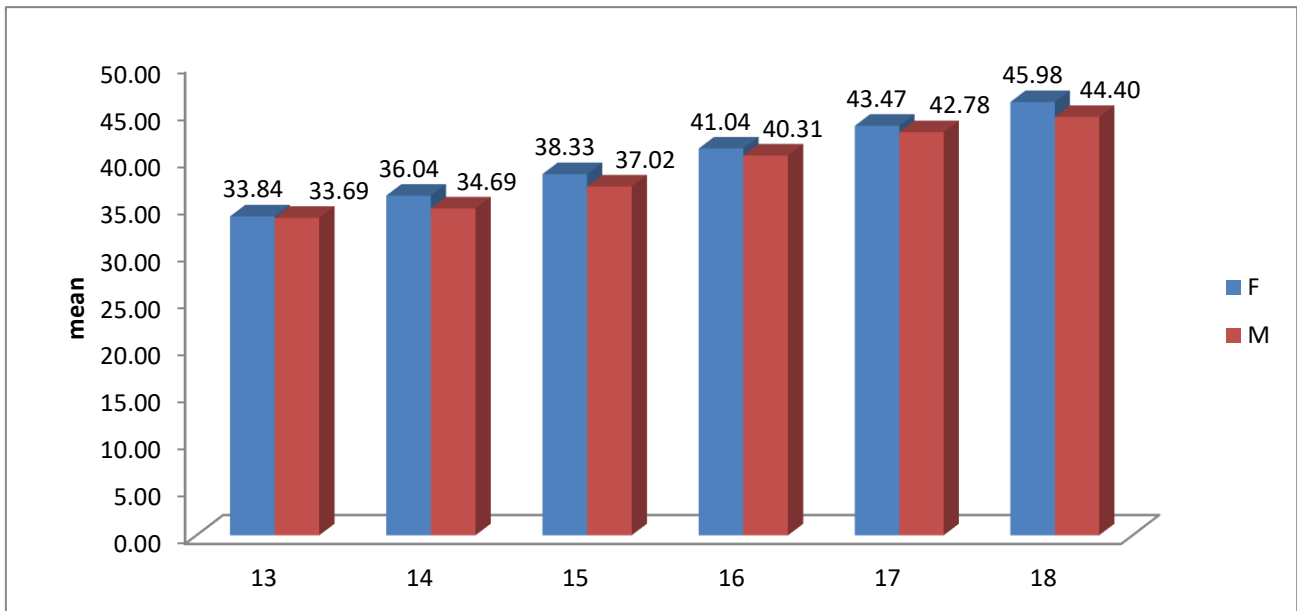
Figure-2: Indicating the mean values of males and females in the section "noise sensitivity"

Figure-2 indicates the mean scores of males and females of different age for the section containing questions regarding "noise sensitivity" of the questionnaire. From the figure, it can be observed that the females are having a slight increase in scores than the males. This is because males typically tolerate a higher level of background noise and females are more worried prior to

Age	N	Mean	Std. Deviation	ANOVA F	p value	
13	90	33.77	6.406	58.230	.000	HS
14	90	35.37	6.448			
15	90	37.68	4.813			
16	90	40.68	5.603			
17	90	43.12	5.403			
18	90	45.19	4.352			

attending activities where loud noise exposure could be expected.

Table-2: Indicating the mean scores and the p-value of total individuals of each age group.

The results from table-2 show the mean and p-value of total individuals in each age group. The table indicates high scores for older individuals than younger ones. The results of ANOVA show that there is a significant difference between the age groups (p-value<0.01).
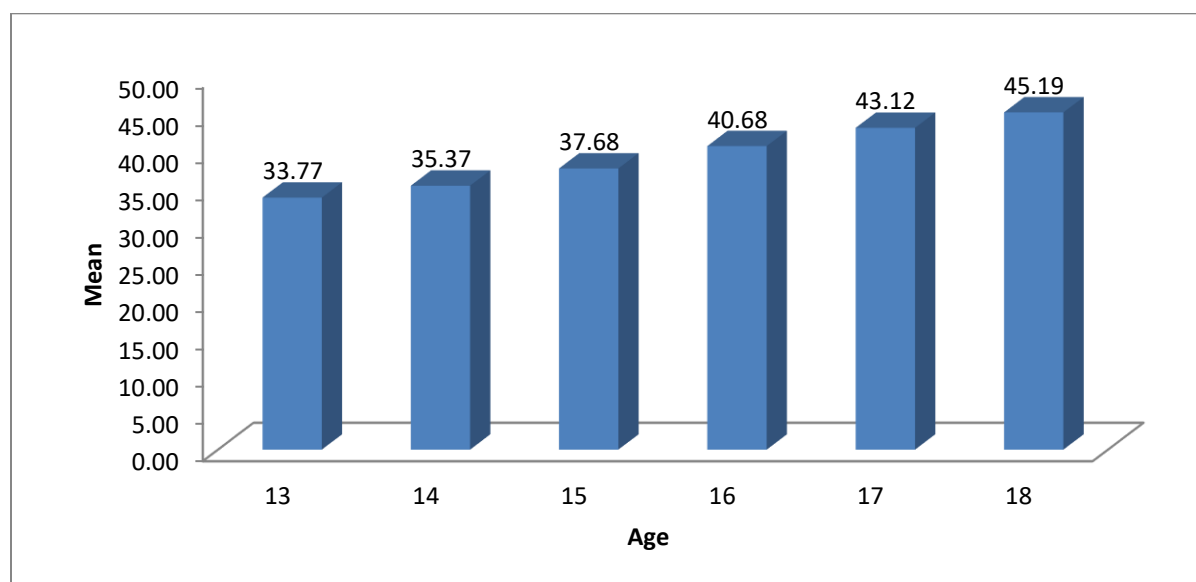
Figure-3: Indicating the mean scores of total individuals of each age group.

Figure 3: Indicates the mean values of all individuals in different age groups for the section of noise sensitivity. From the figure, it can be observed that older subjects had higher

Sex	N	Mean	Std. Deviation	t value	P	
F	270	39.79	7.032	1.642	.101	NS
M	270	38.81	6.694			
Total	540	39.30	6.876			

scores indicating noise sensitivity.

Table-3: Indicating mean score and the p-value of male and female groups

The results from the table-3 show the mean scores and the p-value of male and female groups. The table clearly depicts a slight increase in scores for females as compared to males. But no statistical differences were found between the male and female groups (p>0.01).
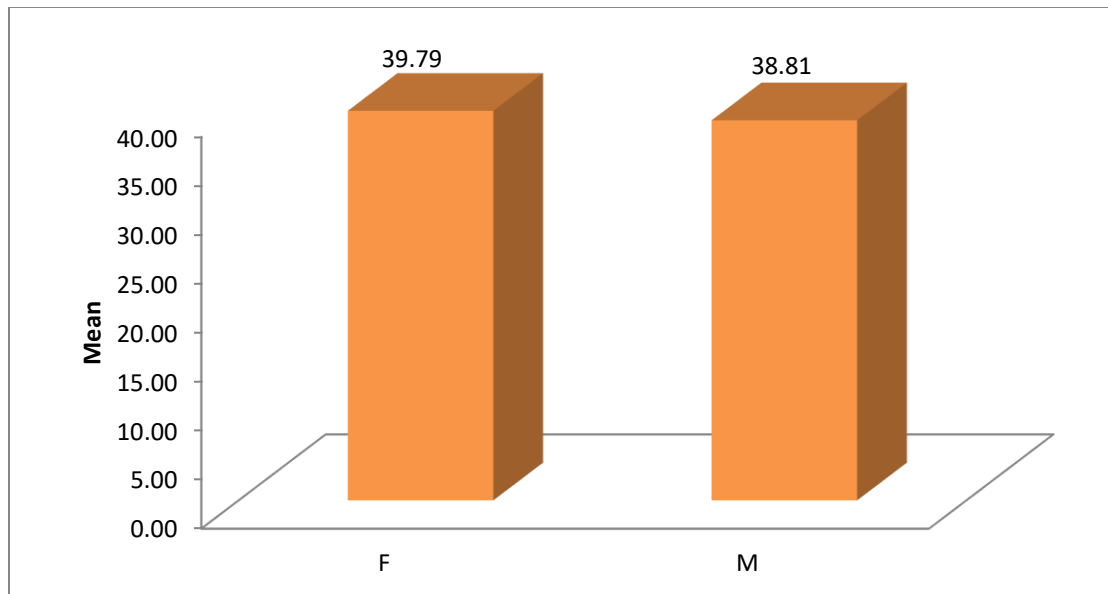
Figure-4: Indicating the mean scores of male and female groups.

Figure-4: shows the mean scores of male and female groups for the section of noise sensitivity. From the figure, it can be observed that females are having higher scores as compared to males indicating a slight increase in noise sensitivity.

Discussion

Excessive noise exposure can result in transient, as well as chronic ear damage. In young adults, exposure from leisure activities is mainly a cause for concern. Among teenagers, the symptoms of tinnitus are increasing. This is mainly due to the overuse of their personal listening devices for a long period of time, as well as participating in louder noise activities. The cochlear hair cells can be temporarily or permanently damaged when exposed to very loud music or noises or sounds. It can also be overloaded due to leisure noise exposure.

Widen & Erlandsson (2004) stated that exposure to noise seems to increase with age during adolescence since older adolescents attend pop concerts and discotheques more frequently than their younger peers do. The present study is related to the tinnitus and noise sensitivity among adolescents. Results of the present study show that tinnitus reported being more common among older than younger adolescents. This is mainly because of the exposure to noise over a long period of time and this result shows an increase of tinnitus with age (Widen & Erlandsson, 2004).

According to Jokitulppo et al., (1997), the prevalence of tinnitus was more common among upper secondary school students (10.3%) than among secondary school students (6.8%). As compared with younger adolescents, older adolescents are engaged in more habits and

activities. Similar findings were obtained for the present study also. Earlier studies have found that the habits of the participants which lead to frequent exposure to loud sounds mainly change when they become older.

Several researchers (Gilles, Van Hal, De Ridder, Wouters &Van de Heying, 2013; Holmes, Widen, Erlandsson, Carver & White, 2007) have found that an increasing prevalence of temporary tinnitus with age was present compared to permanent tinnitus and ear pain, tinnitus, and/or temporary threshold shift was reported by 20% of the participants after noise exposure.

Results of the present study about noise sensitivity show that older adolescents have more problems compared to younger ones. The habits and activities related to sounds of older differ from younger adolescents. The findings of Widen and Erlandsson (2004) support the present study. According to their findings, older students reported the symptoms of noise sensitivity to a greater extent than younger students did. In the present study, it was found that females had a slight increase in the scores of noise sensitivity as compared to males. This may be because female adolescents are more worried prior to attending activities where loud noise exposure could be expected. Several researchers (Dehnert, Raab, Perez Alvarez, Steffens, Bolte, Fromme & Twardella, 2015) have found that a high proportion of adolescents aged 15-16 years are exposed to noise levels during leisure time bearing long-term risks of hearing loss. Williams & Carter (2017) reported that a direct correlation was found between tinnitus and life-time noise exposure.

Summary and Conclusion

Tinnitus is characterized as one or more sounds perceived in one or in both ears, alternatively perceived as being located in the head, without any external source of sound (Hiller & Goebel, 1999). It may appear as a constant or continuous sound or it might be intermittent. This can be explained as ringing, hissing, whistling, buzzing, or clicking sound and it may vary in pitch from a low roar to a high squeal. Tinnitus is a common condition that can disrupt one person's life. Its causes may vary.

Due to the exposure to loud noise or sounds, the prevalence of tinnitus increases in adolescents 'or young adults. Young people are exposed to loud sounds, more than any other age group, especially during leisure time activities such as discotheques and also attend musical venues festivals and concerts where even higher music levels are obtained to which they are exposed for several consecutive hours. Therefore, this study was conducted to identify the occurrence of tinnitus and noise sensitivity among young people. The aim of the present study was to identify the occurrence of tinnitus and noise sensitivity among young people and to describe their habits regarding noise exposure and the use of hearing protection. The

performances of the subjects with respect to their attitude towards the tinnitus and noise sensitivity were studied.

From the results obtained in the current study, it was concluded that adolescents are exposed to loud noises or sounds, due to the exposure, the problems of tinnitus and noise sensitivity increases in these individuals. Among them, older adolescents experience more symptoms compared to younger ones. Most of them are unaware of the hearing protection because they do not recognize or notice the possible risks of loud exposure to music or sounds.

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மொழிபெயர்ப்புப் பயிற்சி நூல்

TRANSLATION WORK BOOK
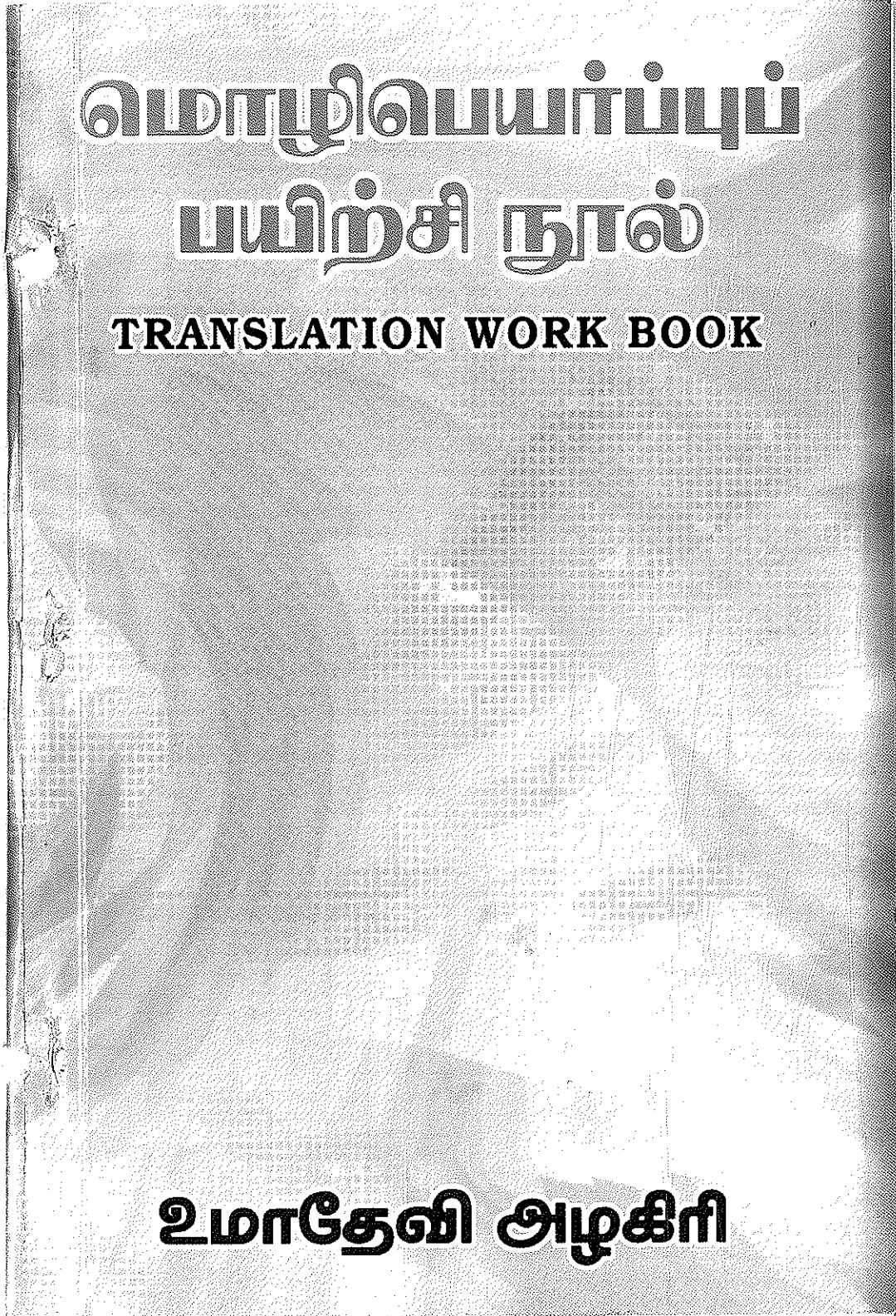
உமாதேவி அழகிரி

மொழிபெயர்ப்புப் பயிற்சி நூல்

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மொரீசியசு

களஞ்சியம் பதிப்பகம்

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நூற்குறிப்பு

நூல் தலைப்பு	:	மொழிபெயர்ப்புப் பயிற்சி நூல்
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அணிந்துரை

தேசியக் கல்வி அமைப்புத் திட்டத்தில் மொழி கற்றல், கற்பித்தல் முக்கிய இடம்பெற்றுள்ளன. மொழிப்பாடம் கற்பித்தலில் மொழிபெயர்ப்பு சிறந்த முறையாகவும் உத்தியாகவும் கையாளப் படுகிறது.

உயர்நிலையில் நான்காம், ஐந்தாம், ஆறாம் படிவங்களில் தமிழ் பயிலும் மாணவர்கள் ஆங்கிலமும் பிரெஞ்சும் முறையாகக் கற்கின்றனர். நமது கல்வி முறையில் உலக மொழி எனத் தகுதிபெற்ற ஆங்கிலமே ஆதிக்கம் செலுத்தி வருகிறது. தமிழ்ப் பாடத் திட்டங்களில் மொழிபெயர்ப்புக்கு உரிய இடமுண்டு. ஆகையால் தமிழாசிரியர்கள் ஆங்கிலத்திலிருந்து தமிழுக்கும், தமிழிலிருந்து ஆங்கிலத்துக்கும் மொழிபெயர்ப்பைக் கற்பித்து வருகின்றனர்.

மொரீசியசில் உயர்நிலையில் மொழிபெயர்ப்புப் பாடத்தைக் கற்பித்தலுக்குத் தனிப்பட்ட பாடநூல் இன்னும் ஆக்கப்படவில்லை. மொழிபெயர்ப்புப் பயிற்சிக்குத் தக்க நூலும் இல்லை என்ற குறை பல ஆண்டுகளாக உணரப்பட்டுள்ளது. இக்குறையினைச் சிறிது தீர்க்கவே திருவாட்டி உமாதேவி அழகிரி எடுத்த முயற்சியின் விளைவே இம்மொழி பெயர்ப்புப்பயிற்சி நூலாகும்.

இப்பயிற்சி நூலில் வரும் பகுதிகள் நம் நாட்டுச் சூழலுக்கும் மாணவர்களின் பட்டறிவுக்கும் ஏற்ப அமைந்துள்ளன. ஒவ்வொரு பயிற்சியின்கீழ் ஒருசில சொற்களின் மொழிபெயர்ப்பும் தரப்பட்டுள்ளது.

4   மொழிபெயர்ப்புப் பயிற்சி நூல்

இறுதியில் ஆங்கிலம் - தமிழ் சொற்பட்டியலும் சேர்க்கப்பட்டுள்ளது. ஆசிரியர் பெருமக்கள் இப்பயிற்சிகளை முன்மாதிரியாகக் கொண்டு மேலும் வேறு பயிற்சிகளைத் தயாரித்து மொழிபெயர்ப்புப் பாடத்தைச் சிறப்பாக நடத்தலாம்.

அமிழ்தினும் இனிய தமிழ்மீது ஆர்வம் கொண்ட திருவாட்டி உமாதேவி அழகிரியின் அரிய பணி பாராட்டிற்குரியது. தமிழ் மாணவர்களுக்கும் ஆசிரியர்களுக்கும் இந்தப் பயிற்சி நூல் பயனுள்ள கருவியாக அமையும் என நம்புகிறேன்.

<div align="right">

முனைவர் கே. சொர்ணம்
தமிழ்த்துறைத் தலைவர்
மகாத்மா காந்தி நிறுவனம், மொரீசியசு.

</div>

வாழ்த்துரை

பேராசிரியர் மு. முத்துவேலு

தமிழ்த்துறை, மாநிலக் கல்லூரி, சென்னை - 5

பாரெங்கும் பரந்து வாழும் ஒரே இனம் தமிழினம். தமிழர் ஒன்று சேர்ந்து வாழும் நாடுகளில் தங்கள் தாய் மொழியைப் பேணும் பணியில் இன்று முனைப்புடன் ஈடுபட்டு வருகின்றனர். அவ் வகையில் மொரீசியசு தமிழர்களின் பணி பாராட்டுக்குரியதாகவும் மகிழ்ச்சியளிப்பதாகவும் உள்ளது.

மொரீசியசு நாட்டில் தண்டமிழைக் கற்பிக்கும் தகைசால் பணியில் உள்ளன்போடு ஈடுபட்டு வருபவர் திருமதி உமாதேவி அழகிரி அவர்கள். இவரது தமிழார்வமும் பற்றும், தமிழைப் பயிலவரும் மாணவர்கள்மீது இவருக்கு இருக்கும் அக்கறையுமே இந்நூலை எழுதத் தூண்டியது எனலாம். ஆசிரியர்களாக இருப்பவர்களில் பலர் படைப்பாளர்களாக இருப்பது இல்லை. படைப்பாளர்களாக இருப்பவர்களில் பெரும்பான்மையினர் மொழிபெயர்ப்பாளராக இருப்பது இல்லை. நான் அறிந்த வரையில் இந்நூலாசிரியர் படைப்பாற்றல் திறன் கொண்ட தமிழாசிரியர். மொழிபெயர்ப்பு ஆற்றல் கொண்ட விரிவுரையாளர். எனவே, இவர் மொழிபெயர்ப்பு குறித்த பயிற்சி நூல் ஒன்றை எழுதுவதற்குப் பொருத்தம் உடையவர் என்பதில் ஐயமில்லை.

ஆங்கிலம், பிரெஞ்சு முதலிய மொழிகளைப் பள்ளிகளில் பயின்று, வீட்டில் கிரியோல் என்ற பேச்சு மொழியைப் பயன்படுத்தி வரும் மாணவர்களுக்கு ஆங்கிலத்திலிருந்து தமிழிலும் தமிழி லிருந்து ஆங்கிலத்திலும் மொழிபெயர்க்கும் பயிற்சியை வழங்குவது ஒரு கடினமான செயலாகும். இக்கடினமான செயலை மாணவர் களுக்கு எளிதாக்கும் வகையில் பல வழிமுறைகளை இந்நூல்

6   மொழிபெயர்ப்புப் பயிற்சி நூல்

தொடர்கள் என மொழியின் பல்வேறு கூறுகளிலும் மாணவர்
களுக்குப் பயிற்சி அளிக்கும் வகையில் இந்நூல் அமைந்திருப்பது
பாராட்டுக்குரியதாகும். நூலின் இறுதியில் ஆங்கிலம் - தமிழ்
சொற்களஞ்சியம் ஒன்றையும் தொகுத்தளித்திருப்பது நூலாசிரியரின்
உழைப்புக்கு ஒரு சான்றாகும்.

மொழிபெயர்ப்பை விளக்கும் வகையில் நூலில் அமைந்துள்ள
ஆங்கிலப் பகுதிகளும் தமிழ்ப் பகுதிகளும் மொரீசியசு நாட்டுத்
தமிழர்களின் வாழ்க்கை நிகழ்வுகளாக அமைந்திருப்பது இந்நூலின்
தனிச்சிறப்பாகும். என்வே, மொழிபெயர்ப்பின் திறன் அறிந்து
அதனை மாணவர்களுக்குக் கற்றுத் தரும் இந்நூலை நல்லதோர்
மொழிபெயர்ப்புக் கையேடு எனலாம்.

மொழிபெயர்ப்புத் துறையில் ஆர்வம் கொண்டு உழைக்க
முனைந்திருக்கும் இந்நூலாசிரியர் இன்னும் பல நூல்களை எழுத
வேண்டும். அந்நூல்கள் அனைத்தும் அன்னைத் தமிழுக்கு
அணிகலன்களாகத் திகழ வேண்டும்.

நூலாசிரியர்க்கு என் இனிய வாழ்த்துகளும் பாராட்டுகளும்
உரியன.

<div style="text-align:right">

முனைவர் மு. முத்துவேலு
தமிழ்ப் பேராசிரியர்,
மாநிலக் கல்லூரி,
சென்னை-5.

</div>

என்னுரை

இது ஒரு மொழிபெயர்ப்புப் பயிற்சி நூல். மொரீசியசில் நான்காம் ஐந்தாம் படிவ மாணவர்களுடைய தரத்திற்கேற்ப எழுதப் பட்டுள்ளது எனலாம். மேலும், இப்பயிற்சி நூல் நான்காம், ஐந்தாம் படிவப் பாடத்திட்டத்தின் அடிப்படையில் தயாரிக்கப்பட்டுள்ளது என்பதும் குறிப்பிடத்தக்கதாகும்.

முதலில் மூவகை சொற்றொடர்கள் கொடுக்கப்பட்டுள்ளன. அவற்றை ஆங்கிலத்திலும் தமிழிலும் மொழிபெயர்க்க வேண்டும். இவற்றிற்குப் பின் சிறு பத்திகளில் உள்ள சில சொற்களுக்கு இணையான ஆங்கிலம் அல்லது தமிழ்ச்சொல் வழங்கப்பட்டுள்ளது. இவற்றோடு சில மரபுத் தொடர்கள், பழமொழிகள் இணைக்கப் பட்டுள்ளன. கடைசியில் ஒரு முன்மாதிரி மொழிபெயர்ப்பும் அளிக்கப்பட்டுள்ளது. இவை அனைத்தும் மொழிபெயர்ப்புப் பயிற்சியை மேற்கொள்வதற்குத் துணையாக இருக்கும் என நம்புகிறேன்.

மொழிபெயர்ப்பில் பயிற்சி அளிக்கும் நோக்கத்திற்காக உருவான நூல் இது. மேலும் இதில் தரப்பட்டுள்ள எடுத்துக்காட்டுகள் (பத்திகள்) மொரீசியசு மாணவச் சூழ்நிலையைச் சார்ந்து அமைந்துள்ளன. நான்காம் ஐந்தாம் படிவங்களுக்கு மொழி பெயர்ப்புப் பாடநூல் இல்லாத குறையினை நீக்குவதற்கு இந்நூல் உதவும் என்று நம்புகிறேன்.

இம்மொழிபெயர்ப்புப் பயிற்சி நூலை உருவாக்கும் பணியில் ஊக்கம் அளித்த என் பெற்றோர்களுக்கும், கணவருக்கும், குடும்பத்தினருக்கும் மற்றும் உதவி புரிந்த அனைவருக்கும் என் உளமார்ந்த நன்றியை உரித்தாக்குகின்றேன்.

இப்பயிற்சி நூலின் மேம்பாட்டிற்கான கருத்துரைகளை மிகுந்த மகிழ்ச்சியுடன் வரவேற்கிறேன்.

உமாதேவி அழகிரி
தமிழ் விரிவுரையாளர்
மகாத்மா காந்தி நிறுவனம், மொரீசியசு

Preface

"Translation is the transfer of theme subject from one language to another language. The ideas that are to be expressed in the other Language must be represented without any deviation and distortion" said K.V.V.L. NaramSimha Rao.

In the process of translation the ideas of the source Language (SL) is being translated into the Target Language (T.L.) In Mauritius the Form IV and V syllabus consists of two translation passages which must be translated from Tamil into English and from English into Tamil. Since there is no textbook to guide the students and to cater for the need of the students, I hope that this Translation Workbook will help the students in practising translation of sentences and passages.

This workbook presents a work in a graded way as the workbook starts with simple, complex and compound sentences and it gradually leads to small paragraphs.

The objective of writing this book is to provide practice to our students in sentences and short passages related to Mauritian context. I hope that this workbook will be of great help and a support material to our students. Feedback from you will be most welcome.

I must humbly thank some teachers, students and all those who have contributed in one way or another in writing this workbook.

UmaDevi Allaghery

உள்ளடக்கம்

10   மொழிபெயர்ப்புப் பயிற்சி நூல்

அலகு - 3

UNIT - 1

Translate into Tamil
Exercise - 1
Simple Sentence

1. Education is important.

2. Azhagen is a good boy.

3. Kumaren is sixteen years old.

4. Do you want this story book?

5. We must have belief in God.

6. Arasi is a student of Form IV.

7. Many good books were written by authors.

8. Tomorrow we shall go to the beach.

9. At what time will the function start?

10. That big tree is full of mangoes.

11. When will you come to my place?

12. Where is the photo which I gave you?

13. This portion of land belongs to my grandfather.

14. My parents always support me in my decision.

15. 'Tirukkural' is a book written by Tiruvalluvar.

16. Selven, Vassen, Arulen are my classmates.

17. Yesterday morning I ate a bread and some fruits.

18. My little brother and my father like fish curry.

19. Can you accompany these students till the gate?

20. There are a lot of filao trees by the seaside.

21. Are you mad? You are talking like this.

22. My English teacher is not giving tuition for the time being.

23. My elder sister Manjula and her best friend Kannagi will go abroad for higher studies.

24. The Prize Giving Ceremony will be held in the auditorium at nine in the morning.

25. These tourists had come from countries such as France, England and Australia.

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43. அறிவுடைமை

43. VIRTUE OF WISDOM

Besides learning and listening exsperience in life and mental acumen and add to knowledge, mental faculties save Humanity. They are acqiured by Rational Thinking.

அறிவுஅற்றம் காக்கும் கருவி செறுவார்க்கும்
உள்ளழிக்கல் ஆகா அரண்　　　　　　421

Wisdom is more flexible and reliable weapon of the mind than the fortress or armour, against the foe. 421

Translate into English

பயிற்சி : 2
தனித்தொடர்

1. உன் பெற்றோர் எங்கே?

2. உன் அன்புக்கு மிக்க நன்றி.

3. இது என்னுடைய மாமன் வீடு.

4. இன்று சந்தை கூடும் நாள்.

5. எனக்கு வாழைப்பழம் மிகவும் பிடிக்கும்.

6. குழகனால் தோட்ட வேலை செய்ய முடியும்.

7. இன்று காலையில் ஒரே போக்குவரத்து நெருக்கடி.

8. தினமணி ஒரு தமிழ் நாளேடு.

9. பாலன் என் அத்தையின் மூத்த மகன்.

10. அப்பா சுவைமிகுந்த பழங்களை வாங்கி வந்தார்.

11. மாணவர்கள் உணவக உணவைச் சாப்பிட்டு மகிழ்வர்.

12. நேற்று சாரதி பார்த்த காட்சி வருந்தத்தக்கது.

13. அப்பா வேலைக்குப் போய்ச் சேர்ந்ததும் அம்மாவைத் தொலைபேசியில் அழைப்பார்.

14. இது அமரனும் அமுதனும் சேர்ந்து செய்த வேலை.

15. அஞ்சலி போன்ற மாணவி இப்போட்டியில் கலந்து கொள்ளலாம்.

16. அப்பாவுக்கும் பாட்டிக்கும் பூனை, நாய் ஆகிய விலங்கு களைப் பிடிக்காது.

14 மொழிபெயர்ப்புப் பயிற்சி நூல்

17. இப்பாட்டின் ஆழ்ந்த பொருளைக் கேட்டுணர்ந்து மாதவி அழத் தொடங்கினாள்.

18. கனத்த மழையால் எங்கும் வெள்ளநீர் பெருக்கெடுத்து ஒடுகிறது.

19. உலக அளவில் விலைவாசி அதிகரித்து வருகிறது.

20. இன்றைய காலத்தில் கணினி ஓர் இன்றியமையாத தொழிற்நுட்பக் கருவி.

21. அமுதவல்லி, நிர்மலா, மலர் ஆகியோர் அன்னை தினத்தை ஒட்டி ஒரு நிகழ்ச்சியில் பங்கு கொண்டனர்.

22. நான் இங்கு வரும்போது ஒரு விபத்தைக் கண்டு வருந்தினேன்.

23. அத்தை தரமான பொருள்களைக் கொண்டு வந்தார்.

24. தயவு செய்து என்னைத் தொந்தரவு செய்யாதீர்கள்.

25. என் தம்பி எல்லா வீட்டுப் பயிற்சிகளையும் முடித்த பிறகு தொலைக்காட்சியைப் பார்ப்பான்.

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43. அறிவுடைமை

43. VIRTUE OF WISDOM

சென்ற இடத்தால் செலவிடா தீதொரீஇ
நன்றின்பால் உய்ப்பது அறிவு   422

Wisdom is the rein that control the horses of senses;
it can keep away evils and impel goodness.   422

Translate into Tamil
Exercise : 2
Complex Sentences

1. The teacher had brought different teaching aids in order to explain the lessons.

2. While Agilen was talking to me a young boy took his purse from the pocket.

3. If you know about the history of that village please tell me.

4. I was surprised when I saw that same old man walking on the pavement.

5. Can you contact me whenever you are in difficulties.

6. While we were on the way to the theatre we met some of our friends.

7. Radhika told me to attend that speech in order to do a report.

8. After we met each other yesterday we shared some important ideas.

9. You must not be afraid whenever I am with you.

10. If you want to go to the excursion you have to pay in advance.

11. Being very poor Sandiren had to go to work in order to pay for his examination.

12. You have to be careful in order to achieve this goal.

13. Being the eldest son in the family Samy is doing his duty well.

16　　　　　　　　　மொழிபெயர்ப்புப் பயிற்சி நூல்

14.　Why are you being afraid to tell him the truth.

15.　If this is so I better have a word with him.

16.　While the students were coming home they were kidnapped.

17.　During the summer holidays our friends painted the bus stop.

18.　While I was crossing the road I saw her for the first time.

19.　When Nirmala told Sindy the story she was very upset.

20.　Sekar will reach home by the time you finish cooking.

21.　If you feel pity for that lady why don't you accompany her to her place.

22.　Since a long time ago I wanted to visit this exhibition.

23.　Before setting off to Canada I must complete this work.

24.　After paying the shopkeeper Kanden took the provision home.

25.　We must buy tickets in order to visit this park.

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43. அறிவுடைமை

43. VIRTUE OF WISDOM

எப்பொருள் யார்யார்வாய்க் கேட்பினும் அப்பொருள்
மெய்ப்பொருள் காண்பது அறிவு　　　423

To identify and grasp the truth from whatever you hear,
from wherever, is the virtue of Wisdom.　　　423

Translate into English

பயிற்சி : 2

கலைவைத் தொடர்

1. காவடி நாளன்று பக்தர்கள் தெருவில் சென்று கொண் டிருந்தபோது மக்கள் அர்ச்சனைக்குக் கொடுத்தனர்.

2. நானும் அக்காவும் சில பொருள்களை வாங்குவதற்குப் பேரங்காடிக்குச் சென்றோம்.

3. ஆசிரியர் பயிற்சி நூல்களைத் திருத்தும்போது மாணவர்கள் சத்தம் போட்டார்கள்.

4. நாம் நன்னெறிகளைக் கடைப்பிடிக்க வேண்டும் என்றால் நல்ல செயல்களில் ஈடுபட வேண்டும்.

5. பேருந்து ஓடிக்கொண்டிருந்தபோது சிறுவன் ஒருவன் அதிலிருந்து குதித்தான்.

6. உன்னால் ஊருக்குத் தனியாகப் போக முடியும் என்றால் அப்பாவிடம் அனுமதி கேட்க வேண்டும்.

7. அம்மா பையிலிருந்து பணப்பை எடுக்கும்போது ஒரு திருடன் அதைப் பறித்துக் கொண்டு ஓட்டம் பிடித்தான்.

8. மாணவர்கள் விடை எழுதுவதற்கு முன்னர் வினாக்களை நன்றாகப் படிக்க வேண்டும்.

9. அன்று மாலையில் மக்கள் வீட்டுக்குத் திரும்பிய போது இடியுடன் மழை கொட்டத் தொடங்கியது.

10. அவர்கள் உறவினர்களையும் விருந்தினர்களையும் வரவேற்ப தற்கு வீடெங்கும் அலங்காரம் செய்தனர்.

11. அழகன் மேடையில் நடித்துக் கொண்டிருந்த போது மக்கள் மகிழ்ச்சியுடன் கை தட்டினர்.

12. போக்குவரத்து நெருக்கடியை நீக்குவதற்கு அரசு பல இடங்களில் பாலம் கட்டுகிறது.

13. தாத்தா தம் மகனின் கடிதத்தை நன்றாகப் படிப்பதற்கு மூக்குக்கண்ணாடியை அணிகிறார்.

14. அந்த முரட்டு மனிதன் அச்சிறுவனை அடித்தபோது ஒரு காவல்காரர் அங்கு வந்தார்.

15. நோயாளி மருந்து வாங்குவதற்கு மருந்தகத்திற்குப் போனார்.

16. நேற்றிரவு நான் அக்கனவைக் கண்டபோது அது உண்மை தான் என நினைத்தேன்.

17. இப்பணி தொடங்குவதற்கு முன்னர் பண ஏற்பாடு செய்ய வேண்டும்.

18. சென்ற வாரம் வெளியூரில் வெள்ளம் அடித்த போது நம் நாட்டில் கடும் வெயில் காய்ந்தது.

19. அம்மா சமையல் செய்து கொண்டிருந்தபோது ஒருவன் வேகம் வேகமாகக் கதவைத் தட்டினான்.

20. நீ இங்கு இல்லாதபோது உன்னோடு தொடர்பு கொள்வதற்கு நான் என்ன செய்ய வேண்டும்?

21. இந்த அம்மையார் தம் சோகக் கதையைக் கூறிக் கொண்டிருந்த போது நான் அதைக் கேட்டு வருந்தினேன்.

22. விடுதலை தினத்தன்று சிறுவன் கொடியை ஏற்றும்போது எல்லாரும் கூடி இருந்து நாட்டு வாழ்த்துப் பாடலைப் பாடுவர்.

23. உனக்கு இவ்வரிய செய்தியைப் பற்றித் தெரியும் என்றால் தயவு கூர்ந்து என்னிடம் கூறிவிடு.

24. சென்னைக்குப் புறப்படுவதற்கு முன்னர் நான் எல்லாரையும் சந்தித்து விடை பெற்றேன்.

25. காலையில் தலைமையாசிரியர் தலைமையில் கூட்டம் நடந்து கொண்டிருந்தபோது ஒரு மாணவன் மயங்கிக் கீழே விழுந்தான்.

Translate into Tamil
Exercise : 3
Compound sentences

1. Selven is not only a good writer but also a good painter.

2. Because there is heavy rain today there is no school.

3. As Kavi is a bright student he succeeded in his final examination.

4. Mother returned back home earlier as she was not feeling well.

5. As soon as we heard the sad news we started crying.

6. My elder brother is good at Maths but my younger brother is not good at it.

7. Though I made excuse to the employee he never talks to me.

8. By the time I reached that spot it was completely dark.

9. Today Sundaram and his friends haven't gone to school as there is strike.

10. As our car has broken down father called a taxi.

11. Everybody was present in the function apart from my uncle.

12. The function which was to be held was cancelled due to bad weather.

13. Although he is a liar he is not that much bad.

14. As soon as my grandparents reached their place they called us.

20   மொழிபெயர்ப்புப் பயிற்சி நூல்

15. Although father didn't sleep well at night he woke up early in the morning.

16. In the morning there was no rain but now the sky is covered with clouds.

17. If you had come earlier you would have met him here itself.

18. I don't know why he is not talking to me. As far as I know I haven't done anything wrong.

19. As I left my mobile at home can I use yours please?

20. Although I helped him to buy this car he never took me for a drive.

21. My sister wants to study abroad but I like to study at the University of Mauritius.

22. We must not make friends with bad people as it will lead us to destruction.

23. As soon as the bell rang the students rushed out of the class shouting happily.

24. Though the fan is on it is very hot here.

25. We are taking leave of you as we are going to town.

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43. அறிவுடைமை

43. VIRTUE OF WISDOM

எண்பொருள வாகச் செலச்சொல்லித் தான்பிறர்வாய்
நுண்பொருள் காண்பது அறிவு   (குறள் 424)

Impressing with clear exposition of thoughts and comprehending subtle senses is true quintessence of Wisdom.

Translate into English
பயிற்சி : 3
கூட்டுத் தொடர்

1. அண்ணன் வெளியூருக்குச் சென்றவுடனே மொரீசியசுக்குத் திரும்பி வந்துவிட்டான்.

2. தொலைக்காட்சி என்ற தொழிற்நுட்பச் சாதனத்தால் பல நன்மைகள் உண்டு; இருப்பினும் சில தீமைகளும் உண்டு.

3. மாணவர்கள் நாடகப் போட்டியில் நன்றாக நடித்தார்கள். அதனால் அவர்களுக்குப் பரிசுகள் கிடைத்தன.

4. உன் பெற்றோர் என் வீட்டுக்கு வந்தால் நீயும் அவர்களோடு வரவேண்டும்.

5. அப்பா தாத்தாவை உடனே மருத்துவமனைக்குக் கூட்டிச் சென்றார். ஏனென்றால் தாத்தாவுக்கு வயிற்றுவலி.

6. என் அம்மா எனக்கு ஆசிரியராக மட்டுமல்லாமல், என் வழிகாட்டியாகவும் விளங்குகிறார்.

7. திருடன் மூட்டையுடன் ஓடுவதைக் கண்டதும் கந்தன் காவலருக்குத் தெரிவித்தான்.

8. நீ ஒரு நல்ல பணி புரிய வேண்டுமானால் இப்போதே நன்றாக உழைத்துப் படிக்க வேண்டும்.

9. அமலன் இரவும் பகலும் கடுமையாகப் பாடுபட்டதால் இன்று அவனால் ஓர் அழகான மாடி வீடு கட்ட முடிந்தது.

10. பாட்டி அவளுக்குப் பலவகை பலகாரங்கள் கொண்டு வந்தாலும் அவளுக்கு அவற்றைவிட பொம்மைதான் மிகவும் பிடிக்கும்.

11. நாளை இரவு நான் உன் வீட்டுக்கு வந்தால் இரவுச் சாப்பாடு சாப்பிடுவேன்.

22   மொழிபெயர்ப்புப் பயிற்சி நூல்

12. ஓட்டப் பந்தயத்தில் அவள் சறுக்கிக் கீழே விழுந்ததால் அவளுக்குப் பலத்த காயம் ஏற்பட்டது.

13. அமைதி என்பவளுக்கு ஓர் இனிமையான குரல் உண்டு. ஆனால், அவளுக்குப் பாடப் பிடிக்கவில்லை.

14. திருடன் இக்கடையில் திருட்டு மட்டும் செய்யவில்லை. அவன் இக்கடையின் முதலாளியையும் கொன்று விட்டான்.

15. சுற்றுலாப் பயணிகள் நீர்வீழ்ச்சியின் அழகுமிக்க காட்சியைக் கண்டதும் நிழற் படங்களை எடுத்தார்கள்.

16. இவ்வூர் மக்கள் தூய்மையின் தேவை உணர்ந்து கொண்டு எங்கும் தூய்மைப்படுத்தினர்.

17. அவன் ஒருபோதும் என்னைப் பார்க்க வருவதில்லை. வந்தால் இக்குறையைப் பற்றிச் சொல்லிருப்பேன்.

18. கண்ணன் திருணமத்திற்குப் போகவில்லை. ஏனெனில், அவன் தொலைக்காட்சியில் கால்பந்தாட்டத்தைப் பார்க்க விரும்பினான்.

19. குமுதம் வீட்டுப்பயிற்சிகளைச் சரியாகச் செய்யாததால் ஆசிரியர் அவள் பெற்றோரை அழைத்துப் பேசினார்.

20. பெற்றோர்க்குத் தெரியாத செய்தி இவனுக்கு எப்படித் தெரிந்தது என எல்லாரும் வியந்து நின்றனர்.

21. கைக்குழந்தை தனது அம்மாவைக் கண்டவுடன் முகம் மலர்ந்து சிரித்தது.

22. சுகுணாவின் மூக்குக்கண்ணாடி உடைந்ததால் அவளால் இந்நூலைப் படிக்க முடியவில்லை.

23. அவன் இவ்வூருக்கு வந்ததிலிருந்து பல வகையில் உதவி புரிகிறான்.

24. நம் முன்னோர் இந்தியா, சீனம் முதலிய நாடுகளில் இருந்து மொரீசியசுக்குக் குடியேறினர்.

25. மனிதன் பல புதுமைகளைக் கண்டுபிடித்துள்ளான். இருப்பினும் இறைவனது ஆற்றல் இணையற்றது.

UNIT - 2
Translate into Tamil
Exercise : 4

2.1   Last Tuesday evening while Selva was on his way home he was stopped by a policeman. The policeman asked him from where he was coming. Selva replied that he was returning back from a friend's place. Then the policeman inquired if Selva had seen a man wearing a blue shirt while he was on his way.

"Yes Sir, I saw that man. He was carrying a heavy bag on his shoulders. He seemed to be in a hurry" thus answered Selva.

The policeman appeared satisfied and thanked Selva for his help. Selva also added that he saw that man turning in the street found on the left. At once the policeman took his cellphone and talked to one of his friends. He was giving his friend details about that man.

Selva continued on his way. As soon as he reached home he told his parents and elder sister about his encounter.

24 மொழிபெயர்ப்புப் பயிற்சி நூல்

he was stopped	- நிறுத்தப்பட்டான்
inquired	- கேட்டான்
he seemed to be	- இருப்பதுபோல் இருந்தான்
appeared satisfied	- மனநிறைவு அடைந்தான்
found	- கண்ட
on the left	- இடது பக்கத்தில்
cellphone	- செல்பேசி, செல்போன்
details	- விவரங்கள்
continued	- தொடர்ந்தான்
as soon as he reached	- அவன்..... அடைந்ததும் / அடைந்தவுடன்
elder sister	- அக்கா(ள்)
about	- பற்றி
encounter	- எதிர்பாராத சந்திப்பு

43. அறிவுடைமை
43. VIRTUE OF WISDOM

உலகம் தழீஇயது ஒட்பம் மலர்தலும்
கூம்பலும் இல்லது அறிவு   (குறள் 425)

The learned stand at the altar of worldly wisdom with
a balanced mind, be it bloom or gloom.   (425)

2.2   Veeren and Gopalen are good friends. Since childhood they always stay together when they are at school. In the evening as soon as the bell goes they will return home together. Since they are also neighbours, they would help each other whenever they have some difficulties. Once while they were playing in their yard, a big dog bit Veeren on his legs.

At once Gopalen chased away the dog and came to his friend's help. Veeren was holding his leg and he was crying with pain. Gopalen helped Veeren to go to his place. There, Gopalen gave him the necessary treatment. Gopalen's father told him that they must take Veeren to hospital for an injection. After half an hour they set off to the nearby hospital.

good friends	- நல்ல நண்பர்கள் , தோழர்கள்
since childhood	- சிறு பருவத்திலிருந்து / குழந்தைப் பருவத்திலிருந்து
bell	- (பள்ளி) மணி
neighbours	- பக்கத்து வீட்டுக்காரர்கள்
whenever they have	- இருந்த போதெல்லாம்
yard	- கூடம்
bite	- கடித்தது
was holding	- பிடித்துக் கொண்டிருந்தான்
necessary treatment	- தேவையான சிகிச்சை
must take	- எடுத்துப் போக வேண்டும்
for an injection	- ஊசிக்காக
after half an hour	- அரை மணிநேரத்துக்குப் பிறகு
nearby	- பக்கத்து

26   மொழிபெயர்ப்புப் பயிற்சி நூல்

2.3   Computer is a very important tool in our daily life. In almost
every house there is a computer. It is of many types. In school
the students get the opportunity to study computer studies as
a subject. They can practise this subject in the computer
laboratory. There are rows of computers through which
students learn how to use them. The computer teacher shows
them how to switch it on and off. He also helps them to search
for some important information through the internet. Some
students are very happy to do this subject as they can get the
required information easily. They can also play games and
draw colourful pictures.

computer	- கணினி
important	- முக்கியமான / இன்றியமையாத
tool	- கருவி / சாதனம்
opportunity	- வாய்ப்பு
to study	- கற்க
computer studies	- கணினியியல்
as a subject	- துறையாக / பாடமாக
can practise	- பயிற்சி செய்யலாம்
computer laboratory	- கணினிக்கூடம்/ கணினி ஆய்வகம்
to switch on	- போட (பொத்தான்)
to switch off	- நிறுத்த
information	- செய்தி
internet	- இணையம்
required	- தேவைப்பட்ட
games	- விளையாட்டுகள்

2.4 It was about ten o'clock in the morning. Every student was writing his exercises which were given by the class teacher. The class was very silent. Suddenly a loud noise was heard. Everyone was panicked and looked at the teacher. He asked the students to keep quiet and went out to see what was the matter.

Then after some time the teacher re-entered the class and asked the students not to worry; It was a car's tyre which got a burst. Every student started to laugh but the teacher was red with anger. They were puzzled about the teacher's anger. Finally they learned that the punctured car belonged to their class teacher.

were given	- கொடுக்கப்பட்டன
what was the matter	- என்ன நடந்தது
not to worry	- கவலைப்பட வேண்டாம்
car's tyre	- உந்தின் சக்கரம்
got a burst	- வெடித்தது
was red with anger	- கோபத்தால் சிவந்துவிட்டார் / சினத்தால் முகம் சிவந்தது
were puzzled	- குழம்பினார்கள் / குழப்பம் அடைந்தனர்
punctured car	- துளைப்பட்ட உந்து
belonged	- உரியது

2.5 Television has got many advantages and disadvantages. Television is very helpful but we must know how to use it. Many students spend their leisure time in front of television. Some of them sit down till late at night and watch films. There are even some of them who don't complete their homework. Besides the disadvantages, television provides a lot of help to those who want to know what is happening around the world. They can watch news and documentaries. Students can learn more deeply about their subject through the learning channel. It helps to consolidate the family as at a specific time everyone assembles in front of the television.

advantages	- நன்மைகள்
disadvantages	- தீமைகள்
leisure time	- ஓய்வு நேரம்
documentaries	- ஆவணச் செய்திகள் / ஆவணப் படங்கள்
the learning channel	- கற்றல் அலைவரிசை / கல்வி அலைவரிசை
to consolidate	- வலுவாக்க / தொகுக்க
specific time	- தனிப்பட்ட நேரம் / குறித்த நேரம்
assembles	- கூடுகிறார்கள்

2.6 The National Day is celebrated on 12th March of each year. That day is a public holiday. On the eve of 12th March, the National Day will be celebrated in all the pre-primary, primary and secondary schools. There will be the flag hoisting ceremony. The students and teachers will sing the National Anthem. A chief guest will be invited and he will read the Prime Minister's message.

After the ceremony the students will enter the class where refreshments will be served. The small students are very happy as they will get a Mauritian flag. On that day school will break before noon.

National Day	- தேசிய நாள் விழா
public holiday	- பொதுவிடுமுறை /(விடுமுறை நாள்)
pre-primary	- மழலைப் பள்ளி
National Anthem	- நாட்டு வாழ்த்துப்பாடல் / நாட்டுப்பண்
chief guest	- சிறப்பு விருந்தினர்
Prime Minister	- தலைமை அமைச்சர்
message	- உரை
refreshment	- குளிர்பானம் / சிற்றுண்டி
Mauritian flag	- மொரீசியசு நாட்டுக் கொடி

30   மொழிபெயர்ப்புப் பயிற்சி நூல்

2.7   The sky was covered with big dark clouds. At any time there could be heavy rain. Mother was taking all the dry clothes from the lines. Suddenly a violent wind blew followed by heavy rain. We rushed to close all the doors and windows. The rain was beating against the window panes.

After fifteen minutes we saw lightning and then there was the roaring of thunder. We were very afraid. When we peeped outside rain water was running on the road. We switched on the radio and we heard that there was flood in some areas of the country. The torrential rain would continue for some days. Therefore tomorrow all schools will be closed.

big dark clouds	- பெரிய கரு மேகங்கள்
heavy rain	- கனமழை
dry clothes	- காய்ந்த துணிகள்
from the lines	- கயிற்றிலிருந்து
violent wind	- கடும் காற்று / சூறைக் காற்று
lightning	- மின்னல்
roaring of thunder	- இடியின் முழக்கம் / இடியோசை
flood	- வெள்ளம்
torrential rain	- அடைமழை / கனமழை
will be closed	- மூடப்படும்

2.8   In all the schools there is a library. It is a storehouse of knowledge. Many students spend their free time in the library to do research work. There is also the internet facility available in the library. Some reference books help the students to increase their knowledge. All the students possess a library card and they can take books at home to read. The different dictionaries are also of great help to the students for acquiring vocabulary. Even during the school holiday the students are allowed to come and borrow books.

library	- நூலகம்
storehouse of knowledge	- அறிவுக் களஞ்சியம்
free time	- ஓய்வு நேரம்
research work	- ஆய்வு வேலை / ஆய்வுப்பணி
facility	- வசதி
reference books	- துணை நூல்கள்
to increase	- அதிகரிக்க / பெருக்க
library card	- நூலகச் சீட்டு/ நூலக அட்டை
dictionaries	- அகராதிகள்
vocabulary	- சொற்களஞ்சியம் / சொற்கள்

2.9   "Let's go to the park" suddenly said father. Hearing this all of us were overjoyed. "Yes! Yes!" we uttered and went in to prepare ourselves. Half an hour later all of us set off towards the park. As the park was nearby our place we went on foot. Fifteen minutes later we reached the park where there were many people. We took a stroll around the park and afterwards we sat down on the wooden bench. We ate some biscuits and drank juice. There the air was very cool. We took a deep breath of it. After one hour we returned back home.

park	- பூங்கா
on foot	- கால்நடையாக / நடந்து
wooden bench	- மர மணை / மரப்பலகை
juice	- சாறு / பழச்சாறு
cool	- குளுமையான
we took a deep breath	- நன்றாகச் சுவாசித்தோம் ஆழமான மூச்செடுத்தோம்

43. அறிவுடைமை

43. VIRTUE OF WISDOM

எவ்வது உறைவது உலகம் உலகத்தோடு
அவ்வது உறைவது அறிவு   (குறள் 426)

Move on with the sanguine wisdom of the world in strides with its changing times and ways.   (426)

2.10 Last year the election was held in our country. It was a very important event which took place in our country every five years. There were a lot of political parties which hold meetings in different places around the country. At times many people would gather at the meetings. On the day of election it would be a holiday. Many voters would proceed to the polling center to vote. The next day there would be the counting of votes. The party who gets the majority of votes would be the winner and would govern the country.

election	- தேர்தல்
was held	- நடைபெற்றது
event	- நிகழ்ச்சி
political parties	- அரசியல் கட்சிகள்
meetings	- கூட்டங்கள்
voters	- வாக்காளர்கள்
polling center	- வாக்குப் பதிவு மையம்
to vote	- வாக்கு அளிக்க
counting	- எண்ணுதல்
majority of votes	- பெரும்பான்மை வாக்குகள்
the winner	- வென்ற கட்சி / வென்றவர்
would govern	- ஆளும்

2.11 Agriculture plays an important role in the economic sector of Mauritius. For many years sugar cane has been the pillar of our national economy. But nowadays this is not the case. Apart from this, other types of crops are produced. Most of the crops are cultivated by small planters. Along with vegetables, fruits are also planted. They are exported to other countries. Some tasty pickles are made from some vegetables and fruits. These canned pickles are a source of revenue to the producers. Some flowers are of demand and marketed around the world.

agriculture	- வேளாண்மை
role	- பங்கு
economic sector	- பொருளாதாரத் துறை/பிரிவு
pillar	- ஊன்றுகோல்/ தூண்
national economy	- தேசியப் பொருளாதாரம்
nowadays	- தற்போது
crops	- பயிர்கள்
are produced	- உற்பத்தி ஆகின்றன
small planters	- சிறு வேளாளர்
are exported	- ஏற்றுமதி செய்யப்படுகின்றன.

tasty	- சுவையுள்ள
pickles	- ஊறுகாய்
canned	- தகரப் பெட்டியில் அடைக்கப்பட்ட
source of revenue	- வருமானம் / வருமானத்திற்கான ஆதாரம்
to the producers	- உற்பத்தியாளருக்கு
of demand	- தேவைப்படுகிற
marketed	- வாணிகம் செய்யப்படுகின்றன சந்தையில் இடப்பட்ட

43. அறிவுடைமை

43. VIRTUE OF WISDOM

அறிவுடையார் ஆவது அறிவார் அறிவிலார்
அஃதறி கல்லா தவர்   (குறள் 427)

The learned use their senses to judge and foresee causes and effects; the uninitiated lack that knowledge.

(427)

2.12   Money plays a vital role in our daily life. Long ago there was the barter system. But though it exists in certain areas, nowadays money is more important in trading. Money divides the family in three categories. They are the higher class, middle class and the lower class. Certain family always remain poor from generation to generation. There are other families who worked hard for the improvement of the family income. Long ago our ancestors toiled the soil from morning till evening. They also did a lot of sacrifices. Today we are proud of them for their contribution to the country's development.

vital	- முக்கிய
daily life	- அன்றாட வாழ்வு
barter system	- பண்ட மாற்றுமுறை
areas	- பகுதிகள்
trading	- வாணிபம்
categories	- பிரிவுகள்
higher class	- உயர்தர வகுப்பினர்
middle class	- நடுத்தர வகுப்பினர்
lower class	- அடித்தட்டு வகுப்பினர்
from generation to generation	- தலைமுறை தலைமுறையாக / வாழையடி வாழையாக

மொழிபெயர்ப்புப் பயிற்சி நூல்   37

improvement	- முன்னேற்றம்
family income	- குடும்ப வருமானம்
ancestors	- முன்னோர் / மூதாதையர்
sacrifices	- தியாகங்கள்
proud of them	- அவர்களைநினைத்துப்பெருமைப்படு
contribution	- பங்கு / பங்களிப்பு
development	- முன்னேற்றம் / வளர்ச்சி மேம்பாடு

43. அறிவுடைமை

43. VIRTUE OF WISDOM

அஞ்சுவது அஞ்சாமை பேதைமை அஞ்சுவது
அஞ்சல் அறிவார் தொழில்   (குறள் 428)

Be wise to avoid frieghtful evil not to fear their dreadful
effects is, folly of the weak.   (428)

2.13 The Mauritian calender is full of festivals. These are celebrated by the different communities. They have the right to celebrate their festivals with great fervor. At times the day of the celebration will be a public holiday. Every year Tamilians celebrate the Thaippoosam Kavadee in the month of January-February. Other Hindu communities also participate in the Kavadee festival. During this festival Lord Murugan is venerated by the devotees. Special prayers are performed in temples all over the country. Kavadee is not only celebrated in Mauritius but also in other countries around the world.

calender	- நாள்காட்டி
festivals	- திருவிழாக்கள்
communities	- இனங்கள்
have the right	- உரிமை இருக்கிறது
with great fervor	- பயபக்தியுடன்
at times	- சில வேளைகளில்
Tamilians	- தமிழர்கள்
Hindu communities	- இந்துக்கள்
is venerated	- வணங்கப்படுகிறார்
special prayers	- சிறப்புப் பூசை / வழிபாடு

2.14 Language is a means of communication. Many languages are spoken throughout the world. Among these languages Tamil language is considered to be an ancient language. Today Tamil language has become a classical language. The Tamil language has ancient grammar and literature. The most ancient grammar book is the Tolkappiyam. It was written many centuries ago by Tolkappiyanar. The sangam literature dates back to centuries B.C. This literature depicts the way of living of the ancient Tamil people. The treasure of the Tamilians is the literature. Tirukkural is a great literary book based on ethics. This was written by Tiruvalluvar. Tamil language is being spoken in countries like India, Sri lanka, Singapore, Malaysia, Mauritius among others.

language	- மொழி
means of communication	- கருத்துப் பரிமாற்றம்
is considered	- கருதப்படுகிறது
ancient	- பழைய / பழமை / தொன்மை
classical language	- (உயர்தனிச்) செம்மொழி
grammar	- இலக்கணம்
literature	- இலக்கியம்
Tholkappiyam	- தொல்காப்பியம்

40	மொழிபெயர்ப்புப் பயிற்சி நூல்

many centuries ago	- பல நூற்றாண்டுகளுக்கு முன்
sangam literature	- சங்க இலக்கியம்
depicts	- படம்பிடித்துக் காட்டுகிறது
the way of living	- வாழ்க்கை முறை
treasure	- செல்வம்
Tirukkural	- திருக்குறள்
based on ethics	- நீதிக் கருத்துகளின் அடிப்படையில்

43. அறிவுடைமை

43. VIRTUE OF WISDOM

எதிரதாக் காக்கும் அறிவினார்க்கு இல்லை
அதிர வருவதோர் நோய்   (குறள் 429)

Those who are wise to foresee the pain of evil gaurd themselves against surprise shocks.   (429)

2.15 Yesterday the weather was fine. A mild wind was blowing. It was summer. So, Velen and his friends decided to go to the seaside. First of all Velen asked permission from his parents. "If you are going you have to take along your elder brother" said father. Velen accepted joyfully. Velen, Azhagen, his elder brother and his friends set off at about nine in the morning. As soon as they arrived there they went for a swim in the sea. Afterwards they ate their lunch. They took rest for one hour. Then they played on the sandy beach. As they were tired they took some refreshments. They returned back home late in the evening.

weather	-	பருவ கால நிலை / தட்ப வெப்பநிலை
mild wind	-	மெல்லிய காற்று
summer	-	கோடைக்காலம்
permission	-	அனுமதி
elder brother	-	அண்ணன்
for a swim	-	நீச்சல் அடிக்க / நீந்த
they took rest	-	ஓய்வு எடுத்தார்கள்
(sandy) beach	-	கடற்கரை
tired	-	களைப்பாய்

2.16 During winter school holidays some Form six students decided to clean their school environment. They asked permission from the school rector. He happily granted them the permission but they must be assisted by some teachers. The students talked with some teachers who readily accepted to give them a helping hand.

On a Monday morning at about nine all of them gathered in the school compound. Some teachers directed the students to the areas which need a good cleaning. The students picked up the garbages and threw them in the bin. Some other students planted some flowers to embellish the environment. At about two o'clock they returned back home happy and satisfied.

winter	- குளிர்காலம்
school holidays	- பள்ளி விடுமுறை நாள்களில்
Form six	- ஆறாம் படிவம்
school environment	- பள்ளிச் சுற்றுப்புறம்
rector	- முதல்வர்
must be assisted	- உதவி செய்ய வேண்டும்
school compound	- பள்ளி வளாகம்
the garbages	- குப்பைகள்
bin	- (குப்பைக்) கூடை
embellish	- அழகுபடுத்த
satisfied	- திருப்தியாக / நிறைவாக

2.17 Anjali is one of my best friend. When we were studying abroad, we would always stay together. Both of us were studying law. At times Anjali was falling sick. So I would bring her to the doctor. I would look after her as a sister. When I was in difficulties, she also would try her best to help me. Since two years we had returned back to our country. Both of us are working but we don't have time to meet each other. One day I decided to phone her and at the same time my doorbell was ringing. So I rushed to the door and there stood Anjali with a large smile on her face.

best friend	-	உயிர்த்தோழி/உயிர் நண்பன்
abroad	-	வெளிநாடு
we were studying law	-	சட்டக் கல்வியைப் பயின்று கொண்டிருந்தோம்
falling sick	-	நோய்வாய்ப்பட்டுக் கிட
as a sister	-	தங்கையாக / உடன் பிறந்தவளாக
in difficulties	-	சிக்கலில் இருக்கும்போது / துன்பப்படும்போது
her best	-	முயன்ற அளவில்
to phone her	-	அவளை அழைக்க (தொலைபேசி மூலமாக)
doorbell	-	வாசல் மணி
with a large smile	-	பெரிய புன்னகையுடன் / மலர்ந்த முகத்துடன்

2.18 Once Indira was sitting in the waiting room. She had an appointment with the doctor. Since three months she was having a pain on her chest. She was taking different types of medicines but she was not cured. She had even gone to the hospital but the treatment was in vain. As she heard that he was a good doctor she came to see him. After one hour of waiting, she entered the doctor's cabin along with her mother. The doctor prescribed some medicines and assured her that there is nothing to worry about. She bought the medicine in the pharmacy and went home. As soon as she entered her room she fell down. Her mother rushed to her side. Seeing her daughter still body she started to cry.

waiting room	-	காத்திருக்கும் அறை
an appointment	-	சந்திப்பு
pain	-	வலி
on her chest	-	அவள் மார்பகத்தில்
different types	-	பலவகைப்பட்ட
was in vain	-	பயனற்றது
was not cured	-	குணமாகவில்லை
prescribed	-	எழுதிக் கொடுத்தார்
he assured	-	உறுதிப்படுத்தினான்
pharmacy	-	மருந்தகம்
still body	-	அசையாத உடம்பு

2.19 Ravi was a good artist. He was always being praised in his village. Ravi was born in a poor family. His parents were labourers. They had worked very hard in the fields to save money. After many years of hardship they had been able to send Ravi abroad for higher studies. Ravi was very good at drawing. So he pursued his studies in this field. Afterwards he had returned back and had got a job. His parents had retired. So Ravi decided to take over their responsibility. During his free time he helped the poor people. He also gave free tuition. Seeing Ravi's good action his parents were proud of him.

artist	-	ஓவியன்
in the fields	-	வயல்களில்
to save	-	சேமிக்க
hardship	-	கடின உழைப்பு
higher studies	-	மேல்படிப்பு
pursued	-	தொடர்ந்து செய்தான்
in this field	-	இந்தத் துறையில்
had retired	-	ஓய்வு பெற்றார்கள்
to take over the responsibility	-	பொறுப்பு ஏற்றுக்கொள்ள
free tuition	-	இலவசத் தனிப்பாடம்
good action	-	நற்செயல்
were proud	-	பெருமைப்பட்டார்கள்

2.20 Families are of two types: nuclear and extended. There are a lot of problems in some families. There had been a lot of differences in our way of living compared to those days of our ancestors. Long ago though our forefathers were much occupied with work they had time to look after their children. They had inculcated good values in them. Though they were poor their children were given good education. In those days most of the ladies were at home, so they had ample time to rear the children well. But nowadays the situation is not the same. For the welfare of the family the wives have to go to work to meet both ends. Thus the mothers and even the fathers do not have enough time to sit and talk with their children.

nuclear family	- தனிக்குடும்பம்
extended family	- கூட்டுக்குடும்பம்
compared to those days	- அந்தக் காலத்தோடு ஒப்பிட்டுப் பார்த்தபோது
forefathers	- முன்னோர்கள்
good values	- நல்ல விழுமியங்கள
to rear	- வளர்க்க
situation	- நிலைமை/சூழல்
for the welfare	- நலத்துக்காக/ நன்மைக்காக
to meet both ends	- நன்றாக வாழ்வதற்கு
enough time	- போதிய நேரம்

2.21 There are a lot of poems which were written by poets. In Tamil language also there are poems which were written by poets in Tamil Nadu. Among these poets Bharathiyar is very famous. He was born on 11th December 1882 in Ettayapuram in Tamil Nadu. He had written poems dealing with many aspects of the society. Apart from Tamil language he was also conversant in languages like Sanskrit, English and French. He was working as a Tamil teacher in some schools. He brought many changes in the lives of the Tamil people. His poems were very simple and they conveyed many messages. Bharathiyar and Bharathidassan were close friends. The famous poet Bharathiyar died on 12th September 1921 at the age of 39.

poems	-	கவிதைகள்
poets	-	கவிஞர்கள்
Tamil Nadu	-	தமிழ்நாடு
Bharathiyar	-	பாரதியார்
famous	-	புகழ் வாய்ந்த
Ettayapuram	-	எட்டயபுரம்
dealing with many aspects	-	பல்வேறு சூழ்நிலைகளை ஒட்டி
Sanskrit	-	சமஸ்கிருதம் / வடமொழி
changes	-	மாற்றங்கள்
simple	-	எளிய

2.22 Segaren and Amuden are very fond of fishing. They are not classmates but they are studying in the same school. Segaren lives in a town whereas Amuden lives in a village. One Friday evening they decided to go for fishing in a lake. They prepared the necessary things and went there on their bicycles. Segaren is elder than Amuden, so, he was leading the way. Suddenly they were stopped on the way by two men. They were surprised and they wanted to run away. But the men grabbed their bicycles. They wanted to shout but they were unable to do so. The two men snatched their bags and ran away. The two boys at once returned home and told their parents about their bad adventure. At night while they were listening to the news they heard that two men had run away from prison.

are fond of fishing	- மீன் பிடிக்கப் பிடிக்கும் / மீன் பிடிப்பதில் ஆர்வமுள்ளவர்கள்
classmates	- வகுப்புத் தோழர்கள்
whereas	- ஆனால்
elder than	- விட மூத்தவன்
was leading way	- முன்னே சென்று கொண்டிருந்தான்
grabbed	- பிடித்தார்கள்
were unable to do so	- செய்ய முடியவில்லை
snatched	- பறித்துக் கொண்டார்கள்
bad adventure	- கெட்ட நிகழ்ச்சி
the news	- செய்தி
prison	- சிறை

2.23 Within these five years many developments had taken place in Jack's village. The primary school was renovated and painted. The social welfare centre was deprived of certain facilities. So this problem was solved. There was a big yard where the village children used to play. The area was fenced for the security of the children. The youngsters didn't have an appropriate place to meet during their leisure time, thus a big hall was built where computers and other types of games are available. There is one person who is helping voluntarily for the benefit of this village. He is none other than the village council president.

was renovated	- புதுப்பிக்கப்பட்டது
painted	- வண்ணம் பூசப்பட்டது
social welfare centre	- பொதுநல மையம்
deprived of	- பெற்றிருக்கவில்லை
was solved	- தீர்க்கப்பட்டது
was fenced	- வேலி போடப்பட்டது
for the security	- பாதுகாப்புக்காக
the youngsters	- இளைஞர்கள்
appropriate place	- தகுந்த இடம்
big hall	- பெரிய மண்டபம்
voluntarily	- தொண்டுள்ளத்துடன் / தன்னார்வத்துடன் தொண்டு செய்
for the benefit of	- நன்மைக்காக
none other than	- வேறு யாரும் இலர்
village council president	- ஊர் மன்றத் தலைவர்

2.24 Cigarette is bad for health. People who smoke can get lung cancer. There are many people who have stopped smoking. Those who had been addicted to it are having recourse to other methods just to stop smoking. Many of our youngsters have become victims due to many factors. Every day there is a campaign against this health hazard. The production of tobacco has been banned in some countries Moreover smoking is not allowed in certain specific places. But still we can see people not abiding to law. Though one must not smoke in buses the practice is still going on at times. The authority concerned must take stern actions against the smokers.

cigarette	- புகை/ வெண்சுருட்டு
bad	- கெடுதி
for health	- உடல் நலத்துக்கு
people who smoke	- புகைப்பிடிக்கிறவர்கள்
lung cancer	- நுரையீரல் புற்றுநோய்
those who had been addicted	- அடிமைப்பட்டோர்
recourse to	- இதற்குப் பதிலாக வேறு
victims	- பலியானவர்கள்
due to many factors	- பல காரணங்களினால்
a campaign	- பிரச்சாரம்
hazard	- ஆபத்து
tobacco	- புகையிலை

மொழிபெயர்ப்புப் பயிற்சி நூல்   **51**

has been banned	-	விலக்கப்பட்டது / தடை செய்யப்பட்டது
moreover	-	மேலும்
is not allowed	-	அனுமதி இல்லை
abiding	-	கடைப்பிடிக்க
to law	-	சட்டத்துக்கு
authority concerned	-	தொடர்புடைய அதிகாரி
stern	-	கண்டிப்பான / தீவிர/கடுமையான
against the smokers	-	புகைப்பிடிப்பவர்மீது

43. அறிவுடைமை
43. VIRTUE OF WISDOM

அறிவுடையார் எல்லாம் உடையார் அறிவிலார்
என்னுடைய ரேனும் இலர்   (குறள் 430)

Those who are wise have the senses to gaurd their possessions; the dull are unaware even how they lose

(430)

2.25 Once Vela's father had bought a car. The next day he wanted to go to work in his car in order to show it to his friends. He was very proud of it. While he was on his way to work the car got a breakdown. Vela's father was puzzled and got down from the car. Finally he had to take it to the mechanic. He phoned the mechanic who is a friend of his. The mechanic came and took the car to his garage. Vela's father had to go to work by bus. In the afternoon he came to collect his car. The mechanic told him that some wires had been eaten by rats.

in order to show	-	காட்டுவதற்கு
got a breakdown	-	வேகத்தடை பழுதுபட்டுள்ளது
puzzled	-	குழப்பம் அடைந்தார்
finally	-	இறுதியாக
mechanic	-	வண்டி பழுதுபார்ப்பவன்
garage	-	வண்டிக் கொட்டகை
to collect	-	எடுக்க
wires	-	கம்பிகள்

மொழிபெயர்ப்புப் பயிற்சி நூல்   53

அலகு - 3
தமிழ் – ஆங்கிலம்

Translate into English

பயிற்சி : 5

3.1 வேலன் பெற்றோர்கள் அவனுடைய பிறந்தநாள் விழாவின் போது ஒரு மிதிவண்டியை அவனுக்குப் பரிசாக அளித்தனர். அது மிகவும் அழகாக இருந்தது. அதன் நிறம் சிவப்பு. மறுநாளே வேலன் அம்மிதிவண்டியை ஓட்ட முயன்றான். வேலனுக்கோ மிதி வண்டியை நன்றாக ஓட்டத் தெரிய வில்லை. அவன் பலமுறை முயன்றாலும் அடிக்கடி அவன் கீழே விழுந்தான். ஆனால், அவன் மிதிவண்டியை ஓட்டும் முயற்சியைக் கைவிடவில்லை. "கடைசியில் மிதிவண்டியை ஓட்டிய, பிறகே வீட்டுக்குத் திரும்புவேன்" என மனதில் நினைத்தான். அப்போது எதிரில் ஒரு வண்டி வருவதை அவன் கவனிக்கவில்லை. அது அவனோடு மோதாதபடி முயற்சி செய்தது. ஆனாலும் ஒரு விபத்து நேர்ந்துவிட்டது.

பிறந்தநாள் விழாவின்போது	-	on ... birthday
மறுநாளே	-	the next day itself
ஓட்ட முயன்றான்	-	tried to ride
வேலனுக்கோ	-	but Velen
கைவிடவில்லை	-	didn't give up
எதிரில்	-	in the opposite direction
மோதாதபடி	-	without hitting
விபத்து	-	accident
திரும்பு	-	return

54   மொழிபெயர்ப்புப் பயிற்சி நூல்

3.2. இரவு மணி ஒன்பது. கந்தன் என்ற ஐந்தாம் படிவ மாணவன்
      தன் வீட்டுப் பயிற்சிகளை முடித்துவிட்டான். அவன் உடனே
      தூங்கப்போகாமல் தொலைக்காட்சியில் ஒரு நல்ல திரைப்
      படத்தைப் பார்த்தான். அது நள்ளிரவில் முடிந்தது. அதன்
      பின்பு அவன் போய் உறங்கினான்.

      காலையில் மணி ஏழு ஆகிவிட்டது. அவன் இன்னும் எழ
      வில்லை என்பதால் அவன் அம்மா அவனை எழுப்ப வந்தார்.
      "அம்மா எனக்குத் தூக்கமாய் இருக்கிறது. இன்னும் சிறிது
      நேரம் தூங்குவேன்" என்று அம்மாவிடம் கெஞ்சிக் கேட்
      டான். அவன் உடனே எழ வேண்டும் என்று அம்மா கோபத்துடன்
      வற்புறுத்தினார். அவன் எழுந்து காலைக் கடனை முடித்துக்
      கொண்டு கல்லூரிக்குப் புறப்பட்டான்.

      திரைப்படம்   -   movie

      நள்ளிரவு   -   midnight

      எழவில்லை என்பதால்   -   as he didn't get up

      கெஞ்சிக்கேள்   -   plead

      வற்புறுத்து   -   insist

      காலைக்கடன்   -   morning routine

மொழிபெயர்ப்புப் பயிற்சி நூல்   55

3.3 மாதக் கடைசி நாளன்று மணியும் அவன் பெற்றோரும் பேரங்காடிக்குப் போனார்கள். அங்கு அவர்கள் பல தேவையான சாமான்களைத் தேர்ந்தெடுத்துத் தள்ளு வண்டியில் வைத்தார்கள். பிறகு அவர்கள் பொருள்களைக் கட்ட வேண்டிய இடத்துக்கு வந்தார்கள். அங்கு ஒரு பெண்மணி உட்கார்ந்திருந்தாள். மணியின் பெற்றோர்கள் எந்தப் பையும் கொண்டு வராததால் அவர்கள் பிளாஸ்டிக் பைகளை வாங்கினார்கள். அந்தப் பெண்மணி கணக்குப் போட்டுத் தொகையைத் தெரிவித்தாள். அவர்கள் பணத்தைக் கட்டிவிட்டு வீட்டிற்குத் திரும்பினர். வீட்டில் அம்மா பிளாஸ்டிக் பைகளிலிருந்து சாமான்களை எடுத்தார். பிறகு அப்பைகளைத் எறிந்தார். இதைக் கவனித்த மணி "அவ்வாறு செய்யக் கூடாது அம்மா!" என்று தன் வகுப்பு ஆசிரியர் கூறியதைத் தெரிவித்தான்.

பேரங்காடி	-	supermarket
தேவையான சாமான்கள்	-	necessary things
கொண்டு வராததால்	-	as did not bring
எறிந்தார்	-	threw away
மீண்டும்	-	again
பயன்படுத்தலாம்	-	can use

3.4 மனித வாழ்வில் கல்வி ஓர் இன்றியமையாத கூறு ஆகும். கல்வி இரு வகைப்படும். கல்வி பள்ளியில் மட்டும் பெறுவது அன்று. நம் வீட்டில் நம் குடும்பத்தினர், உறவினர் முதலியோரின் வாயிலாகக்கூட நாம் கல்வி அறிவைப் பெறுகிறோம். "இளமையில் கல்" என்பார் ஒளவையார் என்ற பெண்பாற் புலவர். அவரைப் போல், பல எழுத்தாளர்களும் கவிஞர்களும் கல்வியின் முக்கியத் துவத்தை உணர்த்தியுள்ளனர். சிறு வயதிலேயே கல்வி பெறுவது நன்று. இளம் வயதினருக்கு உள்ளோர் வேறு பொறுப்பு இல்லாததால் அவர்களுக்குப் படிப்பில் நன்கு கவனம் செலுத்த வாய்ப்பு உண்டு. இப்பருவத்தில் கற்கும் கல்வி எதிர்கால வாழ்க்கைக்கு மிகவும் உதவியாக இருக்கும்.

இன்றியமையாதது	-	important
கூறு	-	element
கூட	-	also
எழுத்தாளர்	-	writer
முக்கியத்துவம்	-	importance
இளம்	-	young
பொறுப்பு	-	responsibility
வாய்ப்பு	-	opportunity
பருவம்	-	age
எதிர்காலம்	-	future

3.5 வேலன் ஊரில் வெள்ளம் புகுந்தது. அவ்வூரிலுள்ள சில தகர வீடுகளுக்குப் பாதிப்பு ஏற்பட்டது. மேலும், சிலருடைய வீடுகளில் சேற்றுநீர் புகுந்து சேதம் விளைவித்தது. அன்று வேலனும் அவன் நண்பர்களும் பாதிக்கப்பட்டோர்க்கு மிகவும் உதவி செய்தனர். அவர்கள் வீடுகளில் தேங்கி இருந்த நீரை வெளியேற்றினர். நனைந்துள்ள பொருள் களைக் காய வைத்தனர். உணவு இல்லாதோர்க்கு உணவு வாங்கித் தந்தனர். அவர்கள் ஊர் மக்களிடம் சென்று பணம் திரட்டி, வீடுகளைக் கட்டும் பொருள்களை வாங்கினர். ஊர் ஆற்றங்கரையில் அடுக்கியுள்ள கழிவுகளைப் பொறுக்கி ஒரு மூலையில் கொட்டித் தீ வைத்தனர். அவர்கள் புரிந்த சமூகத் தொண்டிற்கு அனைவரும் அவர்களைப் புகழ்ந்தனர்.

தகர வீடு	-	iron sheet house
பாதிப்பு	-	affected
சேற்றுநீர்	-	muddy water
பாதிக்கப்பட்டோர்க்கு	-	those who were affected
தேங்கியுள்ள	-	which was stagnated
நனைந்துள்ள	-	which were wet / drenched
ஊர்மக்கள்	-	villagers
திரட்டி	-	collected
கழிவுகள்	-	garbages
சமூகத் தொண்டு	-	social work

3.6 கதிரவன் இளங்கோ இருவரும் அண்ணன் தம்பி ஆவர்.
மாலை நான்கு மணி அளவில் அவர்கள் வீட்டுக்குத்
திரும்பிக் கொண்டிருந்தார்கள். தெருவோரத்தில் அவர்கள்
ஒரு நாய்க்குட்டியைக் கண்டனர். அது பலமின்றிக் கத்திக்
கொண்டிருந்தது. அதைப் பார்த்து அவர்கள் மனம் இரங்கி
னார்கள். எனவே, அவர்கள் அதை வீட்டுக்கு எடுத்துச்
சென்றார்கள். அங்கு அவர்கள் அதைக் குளிப்பாட்டி
அதற்குப் பால் தந்தனர். அவர்கள் பெற்றோர்கள் அடுக்கு
மாடி வீட்டில் தங்கியிருந்தார்கள். நாயை வளர்க்க அவர்
களுக்கு அனுமதி இல்லை. எனவே, மறுநாள் அவர்கள்
அதை விலங்குப் பாதுகாப்பு மையத்திற்குக் கொண்டு விட
முடிவு எடுத்தனர்.

அளவில்	–	at about
பலமின்றி	–	feeble
மனம் இரங்கினார்கள்	–	showed (felt) pity
குளிப்பாட்டி	–	gave a bath
அடுக்குமாடி வீடு	–	flat
அனுமதி	–	permission
விலங்குப் பாதுகாப்பு மையம்	–	animal protection centre

3.7 அருவியும் அவள் அம்மாவும் கடையிலிருந்து வீட்டுக்குத் திரும்பி வந்தபோது, அவர்கள் தெரு பக்கத்தில் ஒரு கிழவி உட்கார்ந்து இருப்பதைப் பார்த்தார்கள். அருவி கிழவியிடம் பேச விரும்பியதால் இருவரும் கிழவியை அணுகினார்கள். அவள் ஒரு பிச்சைக்காரி. அவளுக்கு உற்றார் உறவினர் எவரும் இலர். அவள் தனியாக வசித்து வருகிறாள். சில வேளை அவளுக்குப் போதிய காசு கிடைப்பது இல்லை. அவள் பட்டினியாய்க் கிடந்து தூங்குவாள். அவள் கூறியதைக் கேட்டு அருவி மிகவும் வருந்தினாள். இந்தக் கிழவியை முதியோர் இல்லத்துக்குக் கொண்டுபோய்ச் சேர்க்கலாம் என்று அருவி அவள் அன்னையிடம் ஆலோசனை கொடுத்தாள். "அது ஒரு நல்ல யோசனை" என்றார் அம்மா. அவ்வாறே செய்வதாக அருவிக்கு வாக்குறுதி கொடுத்தார்.

விரும்பியதால்	-	as ..... wished to
அணுகு	-	aproach
பிச்சைக்காரி	-	beggar
உற்றார் உறவினர்	-	relatives
தனியாக	-	alone
போதிய	-	enough
பட்டினியாய் கிட	-	starve
கூறியதெல்லாம்	-	all that ... said
முதியோர் இல்லம்	-	oldage people home
ஆலோசனை கொடு	-	advise
யோசனை	-	idea
வாக்குறுதி அளி	-	promise

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3.8 கந்தனும் அவன் தங்கையும் பேருந்தில் பயணம் செய்து கொண்டிருந்தார்கள். அப்பேருந்தில் ஒரே கூட்டம். பேருந்து ஒரு நிறுத்தத்தில் நின்றதும் பலர் இறங்கினர்; சிலர் ஏறினர். பேருந்து ஓட்டுநர் பேருந்தை மெதுவாக ஓட்டினார். பேருந்து நடத்துநரோ பயணிகளிடம் மும்முரமாகப் பணம் வாங்கிச் சீட்டு கொடுத்துக் கொண்டிருந்தார். ஒரு பயணி பேருந்து மணியை அடித்தார். பேருந்து அடுத்த நிறுத்தத்தில் நின்றது. பயணிகள் இறங்கிய பிறகு ஒரு கிழவர் பேருந்தில் ஏறினார். அவர் கையில் ஒரு தடி இருந்தது. அவரால் நன்றாக நடக்க முடியவில்லை. கிழவரின் நிலைமையைக் கண்ட கந்தன் எழுந்து நின்று தன் இடத்தைக் கிழவருக்கு ஒதுக்கிக்கொடுத்தான். கிழவர் புன்முறுவல் செய்து கந்தனுக்கு நன்றி செலுத்தினார். கந்தன் தான் செய்த நற்செயலை நினைத்து மகிழ்ந்தான்.

கூட்டம்	-	crowd
நிறுத்தும் இடம் / நிறுத்தம்	-	stop
பேருந்து ஓட்டுநர்	-	bus driver
ஓட்டுநர்	-	conductor
சீட்டு	-	ticket
நிலைமை	-	situation
ஒதுக்கு	-	allot
புன்முறுவல் செய்	-	smile
நற்செயல்	-	good action

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3.9 நந்தா என்பவன் ஒரு கல்லூரி மாணவன். அவன் படிப்பில் போதிய கவனமும் அக்கறையும் செலுத்துவதில்லை. அவன் அடிக்கடி கல்லூரிக்குப் போகாமல் தன்னைவிட மூத்த நண்பர்களோடு அலைந்து திரிவான். அவன் அளவுக்கு மீறிச் சாப்பிடுவான்; புகை பிடிப்பான்; சாராயம் அருந்துவான். அவனது நடத்தையைக் கவனித்த தன் வகுப்புத் தோழர்கள் அவனுக்கு நல்லறிவு கூறினர். அவர்கள் எவ்வளவோ எடுத்துக் கூறியும் நந்தா தன் விருப்பப்படியே நடந்து கெண்டான். அவன் பெற்றோராலும் அவனைத்திருத்த முடியவில்லை. ஒரு நாள் அவன் வாந்தி எடுத்தாள். அவ்வாந்தியைக்கூர்ந்து பார்த்தபோது, அதில் இரத்தம் இருந்ததைக் கவனித்தான். மருத்துவமனைக்குச் சென்று மார்பைச் சோதனை செய்துகொண்டான். அவனுக்கு வந்துள்ள நோயைப்பற்றி மருத்துவர் அவனிடம் கூறியபோது அவன் நடுங்கிக் கண்கலங்கினான்.

கவனமும் அக்கறையும்	-	attention and interest
தன்னைவிட	-	more than him
மூத்த	-	elder
புகை பிடி	-	smoke
சாராயம் அருந்து	-	drink alcohol
விருப்பப்படியே	-	as ....wish
நடந்துகொள்	-	behave
நடத்தை	-	behaviour
வாந்தி எடு	-	vomit
மார்பு	-	chest
நடுங்கு	-	tremble
கண்கலங்கு	-	brim with tears

62   மொழிபெயர்ப்புப் பயிற்சி நூல்

3.10 கோடைக்கால விடுமுறையின்போது நானும் என்
குடும்பத்தினரும் வெளிநாட்டுக்குப் போகத் திட்ட
மிட்டோம். நான் முதன்முறையாக விமானத்தில் பயணம்
செய்ய இருந்ததால் மிகவும் மகிழ்ந்தேன். உரிய
நேரத்தில் நானும் என் பெற்றோரும் விமான நிலை
யத்தை அடைந்தோம். விமான நிலைய அதிகாரியிடம்
நம்முடைய கடவுச் சீட்டுகளைக் காட்டினோம். அவர்
அவற்றில் முத்திரை இட்டார். பிறகு நாங்கள் ஒரு
பெரிய அறையில் காத்திருந்தோம். அதன் பக்கத்தில் வரி
விதிக்காத கடைகள் இருந்தன. மலிவான விலை
கொண்ட ஓரிரு பொருள்களை வாங்கினோம். அரை
மணி நேரத்துக்குப் பிறகு நாங்கள் விமானத்தில்
ஏறினோம். நம் எண்ணைத் தேடி நாங்கள் உட்கார்ந்
தோம். என் மனத்தில் ஒருவிதமான பரபரப்பு. நான் சிறு
சன்னல்களினூடே வெளியே பார்த்தேன். வெளியே
ஒரே இருட்டாக இருந்தது. விமானி நம்மிடம் பேசினார்.
விமானப் பணிப்பெண்கள் நம்மை வரவேற்றுச் சில
அறிவுரைகளைக் கூறினர். சிறிது நேரத்தில் விமானம்
கிளம்பியது.

வெளிநாடு   - abroad

விமான நிலையம்   - airport

அதிகாரி   - officer

மொழிபெயர்ப்புப் பயிற்சி நூல்   63

கடவுச் சீட்டு	-	passport
முத்திரை	-	seal
வரி விதிக்காத கடை	-	duty free shop
மலிவு விலை	-	cheap price
பரபரப்பு	-	excitement
ஊடே	-	through
இருட்டு	-	dark
விமானி	-	pilot
விமானப் பணிப்பெண்	-	air hostess
வரவேற்பு	-	welcome

42. கேள்வி

42. Listening to Instruction

செல்வத்துள் செல்வம் செவிச்செல்வம் அச்செல்வம்
செல்வத்துள் எல்லாம் தலை.   (குறள் 411)

The gift of good listening is a basic wealth that affords other forms of wealth and hence the best of wealth.

(411)

3.11   நமது நாட்டில் பல இயற்கைக் காட்சிகளைக் காணலாம்.
அவை மிகவும் அழகு வாய்ந்தவை. மொரீசியசு மலைத்
தொடர்கள் எரிமலையின் வெடிப்பினால் தோன்றி
யுள்ளன. நமது நாடும் எரிமலையினால் உருவாகி
யுள்ளது. இதைச் சுற்றிலும் இந்தியப் பெருங்கடல்
உள்ளது. நமது நாட்டுக் கடற்கரைகள் சுற்றுலாப்
பயணிகளைக் கவர்கின்றன. நமது கடல்நீர் பல
நிறங்களைக் கொண்டது. அது மிகவும் அழகான காட்சி.
மலைத் தொடர், கடற்கரை முதலியவற்றைப் போல
அருவியும் நம் கவனத்தை ஈர்க்கின்றது. அந்த அருவி
ஆற்றில் வந்து பாய்கின்றது. பலர் அதில் நீந்தி
இன்புறுகிறார்கள். சிலர் அவ்விடத்தில் படகுகளில்
பயணம் செல்கிறார்கள். உள்நாட்டு மக்களும்
வெளிநாட்டு மக்களும் அந்த இயற்கை எழிலான
இடங்களைக் கண்டு இரசித்து மகிழ்கிறார்கள்.

இயற்கைக் காட்சி	–	natural scenery
அழகு வாய்ந்தவை	–	beautiful
மலைத் தொடர்	–	mountain range
எரிமலை	–	volcano
வெடிப்பு	–	eruption
உருவாக்கு	–	form
இந்தியப் பெருங்கடல்	–	Indian Ocean
கவர்	–	attract
அருவி	–	waterfall
இன்புறு	–	enjoy

3.12 பாலன் 'காப் மலெரெ' (cap malheureux)என்னும் ஊரில் வசித்து வருகிறான். அது மொரீசியசுக்கு வடக்கில் உள்ளது. காப் மலெரெ என்ற ஊர் கடலோரமாக இருப்பதைக் காணலாம். அங்கு வசிப்பவர்களில் பலர் மீனவர்கள். அவ்வூருக்கு எதிரே தீவுகள் தென்படு கின்றன. அவற்றுள் 'குவெடெ மியர்' (coin de mire) அவ்வூருக்குப் பக்கத்தில் இருக்கிறது. அது மிகவும் அழகாகக் காட்சியளிக்கின்றது. காப் மலெரெ என்னும் கடற்கரை ஊரில் பல சுற்றுலா விடுதிகளும் உணவகங்களும் கட்டப்பட்டுள்ளன. அங்குப் பல சுற்றுலாப் பயணிகள் வந்து தங்குகின்றனர். காப் மலெரெ வசதிகள் உள்ள ஊராய் விளங்குகின்றது. இந்த ஊரில் ஒரு தொடக்க நிலைப் பள்ளியும் இருக்கின்றது. காப் மலெரெ என்னும் ஊருக்கு அடுத்து காணப்படுவது கிரான்பே என்னும் கடற்கரை ஊர் ஆகும். அங்கும் ஓர் உயர்நிலைப் பள்ளி நிறுவப் பட்டுள்ளது. பல கடைகளையும் கோவில்களையும் அங்குப் பார்க்கலாம். ஒரு பழைய மாதா கோவிலும் எழுப்பப்பட்டுள்ளது.

வடக்கில்	-	in the North
மீனவர்கள்	-	fishermen
எதிரே	-	opposite
தீவு	-	island
தென்படுகின்றன	-	can be seen
நிறுவப்பட்டுள்ளது	-	has been erected
மாதா கோவில்	-	church

மொழிபெயர்ப்புப் பயிற்சி நூல்

3.13 நமது ஊர்களில் பல தமிழ்க் கோவில்கள் கட்டப் பட்டுள்ளன. அவை விநாயகர் கோவில், முருகன் கோவில், சிவன் கோவில், அம்மன் கோவில், முதலியவை ஆகும். தமிழர்கள் பொதுவாக வெள்ளிக் கிழமை தோறும் கோவிலுக்குச் செல்கிறார்கள். அன்று கோவிலில் சிறப்புப் பூசை நடைபெறும். கோவில்களில் பயிற்சி பெற்ற அர்ச்சகர்கள் பணியாற்றி வருகிறார்கள். கோவிலை வலம் வரும் பழக்கம், பக்தர்களிடம் உண்டு. கொடி மரத்திற்கு முன் கற்பூரம் கொளுத்தி வழிபாடு செய்து கோவிலுக்குள் நுழைவார்கள். கோவிலில் முதலில் விநாயகப் பெருமானை வணங்கிய பின் மற்ற கடவுள்களைக் கைக்கூப்பி வணங்குவர். பிறகு சிறப்பு வழிபாட்டில் கலந்து கொண்டு பிரசாதம் பெற்று வீட்டுக்குத் திரும்புவர்.

பொதுவாக	–	generally
சிறப்புப் பூசை	–	special prayer
பயிற்சி பெற்ற அர்ச்சகர்கள்	–	trained priests
பழக்கம்	–	habit
கொளுத்தி	–	burned
பிரசாதம்	–	sacred offering

3.14 நமது நாட்டின் உயர்நிலைப் பள்ளியில் மாணவர்கள் பல துறைகளைப் பயின்று வருகிறார்கள்.

அவற்றுள் கணிதம், ஆங்கிலம், பிரெஞ்சு, தமிழ், அறிவியல், மனையியல், ஓவியயியல் முதலியவை ஆகும். முதல் படிவம் தொடங்கி மூன்றாம் படிவம் வரை மாணவர்கள் கிட்டத்தட்ட பதின்மூன்று துறை களைக் கற்றுக்கொள்கிறார்கள். நான்காம் படிவத்தில் அவர்கள் தேர்ந்தெடுத்துள்ள துறைகளோடு கட்டாய மாகக் கணிதம், பிரெஞ்சு, ஆங்கிலம் ஆகியவற்றைப் படித்துக்கொள்கிறார்கள். ஐந்தாம் படிவத் தேர்வில் தேறிய பிறகு அவர்கள் ஆறாம் படிவத்தில் படிக்க வாய்ப்புண்டு. அவர்கள் சில சிறப்புப் பாடங்களைத் தேர்ந்தெடுத்து அவற்றை நன்கு பயில வேண்டும். ஆறாம் படிவத் தேர்வு முடிவடைந்தபின் சிலர் வேலையில் அமர்கிறார்கள். வேறு சிலர் மேற்படிப்பைத் தொடரப் பல்கலைக்கழகத்திற்கு விண்ணப்பம் செய்கிறார்கள்.

கிட்டத்தட்ட	-	about
கட்டாயம்	-	compulsory
முடிவு	-	result
மேற்படிப்பு	-	higher study
பல்கலைக்கழகம்	-	University
விண்ணப்பம் செய்	-	apply

3.15 தமிழர்கள் கொண்டாடும் பல திருவிழாக்களுள் தீமிதித் திருவிழாவும் ஒன்றாகும். இத்திருவிழா மாரியம்மனுக்குக் கொண்டாடப்படுகிறது. பக்தர்கள் பத்து நாள்கள் விரதம் இருக்கிறார்கள். விரதத்தின் முதல் நாளன்று கோவிலில் கொடி ஏற்றம் நிகழ்கிறது. தீமிதி நாளன்று பக்தர்கள் ஆற்றங்கரைக்குப் போய்க் குளித்து மஞ்சள் நிற ஆடை அணிகிறார்கள். சிலர் நாவைப் பூட்டுகிறார்கள். வழியில் ஊர்வலமாய் வருகிறார்கள். கோவிலுக்குப் பக்கத்தில் (தீக்குழி) பூக்குழி இருக்கிறது. பக்தர்கள் பய பக்தியுடன் தீயில் மிதிக்கிறபோது எல்லோரும் "ஓம் சக்தி ஓம் சக்தி! ஓம் சக்தி!" என்று கத்துகிறார்கள். தீமிதிக்கு மறுநாள் கொடி இறக்கம் நடைபெறுகிறது.

கொடி ஏற்றம்	-	hoisting of flag ceremony
நாவைப் பூட்டு	-	pierce the tongue
தீக்குழி	-	pit with live coals
மிதி	-	walk
கொடி இறக்கம்	-	the flag will be pulled down

3.16   அந்த வீட்டுக்குப் பின்புறமாகக் காணப்படும் பூந் தோட்டம் அழகானது. அதன் பக்கத்தில் ஓர் ஆறு ஒடுகிறது. அது தோட்ட மண்ணுக்கு வளம் தருகிறது. அன்றாடம் காலையிலும் மாலையிலும் ஒரு தோட்டக்காரன் அந்தப் பூந்தோட்டத்தில் வேலை செய்கிறான். அவன் மண்ணைக் கொத்தி, பூ விதை களை விதைக்கிறான். தோட்டத்தின் வேலியைப் பழுது பார்க்கிறான். புல்லை நீக்க மருந்து தெளிக்கிறான். அவன் பொறுமையுடன் புல்லைக் களைந்து எடுத்து எங்கும் சுத்தமாக வைக்கிறான். பூக்கள் பூத்தபிறகு அவற்றை விற்பனை செய்கிறான். அவன் அழகான மலர்ச் செண்டுகளைக் கட்டி விற்பதும் உண்டு. மக்கள் பலர் அதைப் பூசைக்கு அல்லது மற்ற சடங்குகளுக்கு வாங்குகிறார்கள்.

வளம்	-	richness
பழுதுபார்	-	repair
நீக்க	-	to stop the growth
களை	-	weed
மலர்ச் செண்டு	-	bouquet of flowers
சடங்கு	-	ceremony

3.17   போன கோடைக்கால விடுமுறையின்போது குமாரும் தன் உறவினர்களும் காட்டைச் சுற்றிப் பார்க்கச் சென்றனர். அவர்கள் காட்டை அடைந்ததும் ஒரு திட்டம் தீட்டினர். முதன்முதலில் அவர்கள் அக்காட்டின் வரைபடத்தைக் கையில் வைத்து எப்பாதையில் செல்வது? எவ்வழி மூலம் திரும்புவது? என முடிவெடுத்தனர். அவர்கள் எல்லாரும் குமாருடைய அறிவுரைகளை உற்றுக்கேட்டு இரு குழுக்களாகப் பிரிந்தனர். மூன்று மணி நேரத்துக்குப் பிறகு அதே இடத்திற்கு வந்து சேருவதாகக் குமார் கூறினான். எல்லோரும் தலையசைத்து இருவேறு திசையில் செல்லத் தொடங்கினர். குமார் குழுவில் ஐந்து பேர் இருந்தனர். அவர்களுள் ஒரு பையன் ஊனமுற்றவனாக இருந்தான். அரை மணி நேரம் நடந்த பிறகு அப்பையன் மூச்சுத் திணறினான். எனவே குமார் குழுவினர் காட்டைச் சுற்றிப்பார்க்காமல் திரும்பி வந்தனர்.

திட்டம்	-	plan
தீட்டு	-	prepare
வரைபடம்	-	map
பாதை	-	way
உற்றுக்கேள்	-	listen attentively
குழு	-	group
ஊனமுற்றவன்	-	handicap
மூச்சுத் திணறு	-	gasp for breath

3.18. திருக்குறள் ஒரு நீதி நூல். இது பல நூற்றாண்டு களுக்கு முன் எழுதப்பட்டது. இதை இயற்றியவர் திருவள்ளுவர். திருக்குறள் தமிழில் எழுதப்பட்ட தாயினும் பல மொழிகளில் மொழிபெயர்க்கப் பட்டுள்ளது. இந்நூல் எல்லா இனத்தவருக்கும் பொருத்தமானது. திருக்குறளில் மூன்று பெரும் பகுதிகள் உள்ளன. இது நூற்று முப்பத்து மூன்று அதிகாரங்களைக் கொண்டது. இதில் ஆயிரத்து முந்நூற்று முப்பது குறட்பாக்கள் உள்ளன. இக்குறட் பாக்கள் மக்களுடைய வாழ்க்கைக்குத் தொடர் புடையனவாக அமைந்துள்ளன. இல்லற வாழ்க்கையை மேற்கொள்வோரின் கடமைகள் எவையெவை எனத் தெள்ளத் தெளிவாக இல்வாழ்க்கை என்ற அதிகாரம் சுட்டிக்காட்டுகிறது. தமிழ் மொழியில் தோன்றிய இலக்கியங்களுள் திருக்குறள் தலையாய இடத்தை வகித்து வருகிறது எனக் கூறலாம்.

நீதி	-	moral
நூற்றாண்டு	-	century
மொழிபெயர்	-	translate
இனத்தினர்	-	ethnic group
பொருத்தமானது	-	suitable
குறட்பா	-	verse
கடமை	-	duty
தெள்ளத் தெளிவாக	-	crystal clear
இல்வாழ்க்கை	-	conjugal life
அதிகாரம்	-	chapter
தலையாய	-	important

72   மொழிபெயர்ப்புப் பயிற்சி நூல்

3.19   தாவரங்களுள் மரங்கள் பெரிதும் நன்மை தருகின்றன.
அவை பல ஆண்டுகளுக்கு வளர்கின்றன. மரங்களுள்
சில பழங்கள் தருபவை. மரங்களிலிருந்து மருந்துகள்
மற்றும் வாசனைப் பொருள்கள் தயாரிக்கப்படுகின்றன.
பறவை, அணில், பாம்பு, முதலியவை மரங்களை
உறைவிடமாகக் கொள்கின்றன. விறகு வெட்டி
மரங்களை வெட்டி விறகுகளை விற்கிறான். விறகால்
உணவுப் பொருள்கள் சமைக்கப்படுகின்றன. சில
நாடுகளில் குளிர் காலத்தின்போது இவ்விறகுகள்
அறைகளைச் சூடாக வைக்க உதவுகின்றன.
மின்சாரத்தைவிட இது சிக்கனமானது என்பதால்
விறகுகளைத்தான் அதிகமாகப் பயன்படுத்துகின்றனர்.
வீடுகளைக் கட்டுவதற்கு மரங்கள் பல வகையில்
உதவுகின்றன. இந்த நவீன உலகத்தில் விறகின்
தேவை இன்னும் அதிகரித்துக் கொண்டே வருகிறது.
காடுகளின் அழிவினால் பல சேதங்கள் ஏற்படுகின்றன
என உணர்ந்துகொண்ட அரசாங்கத்தினர் மரங்களை
நடும் முயற்சியில் ஈடுபடுகின்றனர்.

உறைவிடம   -   habitat

விறகு வெட்டி   -   woodcutter

சிக்கனமானது   -   economic

நவீன உலகம்   -   modern world

3.20   பல உறுப்புகள் கொண்டது நமது உடம்பு. அதில் ஓர் உயிரும் இருக்கிறது. நம் உடம்பில் உயிர் இல்லாவிடின் அது இயங்காது. நாம் பிணமாகிவிடுவோம். உடம்பு நிலையாமைத் தன்மை உடையது. மக்கள் பலர் தங்கள் சொந்தப் பணிகளில் ஈடுபட்டு உடம்பினைச் சரியாகப் பேணிக்காப்பது இல்லை. நோய்கள் உடம்பினை வாட்டிவிடும். அப்போது துன்புறுவோம். "நோயற்ற வாழ்வே குறைவற்ற செல்வம்" என்பது பழமொழி. எனவே, நாம் நம் உடம்புக்கு நோய் வராதபடி பார்த்துக் கொள்ள வேண்டும். குறிப்பிட்ட நேரத்தில் சாப்பிட் டால்தான் உடம்புக்கு நலம் கிட்டும். உடலோம்ப லுக்கு உடற்பயிற்சி மிகவும் இன்றியமையாதது. அன்றாடம் அரை மணி நேரமாவது மெதுவோட்டம் செய்ய வேண்டும் என்பது மருத்துவரது அறிவுரை. நம் ஐம்பொறிகளை அடக்கி ஆள வேண்டும். வாழ்வ தற்கே உணவு வேண்டுமே ஒழிய உணவுக்காக வாழ்தல் என்பது கூடாது.

பிணமாகிவிடுவோம்	- will become a corpse
நிலையாமை	- temporary
வாட்டிவிடும்	- will make .... suffer
உடலோம்பல்	- to take care of the body
மெதுவோட்டம்	- jogging
ஐம்பொறிகள்	- senses
அடக்கி ஆள வேண்டும்	- must keep under control

74   மொழிபெயர்ப்புப் பயிற்சி நூல்

3.21   அடுத்த வாரம் தமிழ்ப் புத்தாண்டு. இதன் பொருட்டு
அழகியும் அவள் அம்மாவும் சில பொருள்களை
வாங்கப் பட்டணத்துக்குச் சென்றார்கள். முதன்
முதலில் அவர்கள் துணிக்கடைக்குப் போய்ப் புடவை,
பாவாடை, சட்டை முதலியவற்றை வாங்கினர். தமிழ்ப்
புத்தாண்டு நன்னாளன்று அழகி வீட்டுக்கு உறவினர்கள்
வருவார்கள். அன்று அழகியுடைய தாயார் சிறந்த
விருந்து அளிப்பார். எனவே, பேரங்காடியில் இன்றைக்கே
விருந்திற்குரிய பொருள்களை வாங்கிவிட வேண்டும்
எனத் தீர்மானித்தனர். அவர்கள் பருப்பு, அரிசி,
அப்பளம் போன்ற பொருள்களைத் தேர்ந்தெடுத்து
வாங்கினர். சந்தையில் அம்மா காய்கறிகளையும்
வாங்கினார். இவையெல்லாம் வாங்கியபின் அவர்களால்
அவற்றைச் சுமந்து கொண்டு வர முடியவில்லை.
உடனே அழகி தன் அண்ணனைச் செல்பேசியில்
அழைத்தாள். அவர்கள் அரை மணிநேரம் அண்ணனுக்
காகக் காத்திருந்தார்கள். அவர்கள் வீட்டுக்குப் போய்ச்
சேர்ந்தபோது மணி ஆறு ஆகிவிட்டது.

பட்டணம்   -   town

சுமந்துகொண்டு   -   carry

போய்ச்சேர்   -   reach

மொழிபெயர்ப்புப் பயிற்சி நூல் 75

3.22 நம் அன்றாட வாழ்வில் நீர் ஒரு முக்கியமான பொருள் ஆகும். நீர் இல்லாவிட்டால் வாழ்வு இல்லை. கடல், ஆறு, ஏரி போன்ற இடங்களில் நீரைக் காணலாம். மழைதான் நமக்கு நீர் அளிக்கிறது. மழையில்லை யானால் எங்குமே வறட்சியாய் இருக்கும். அதிக மழை பெய்தால் எங்கும் வெள்ளம் பெருக்கெடுத்து ஓடும்.

நம் அன்றாட வாழ்க்கையில் நாம் நீரைப் பயன்படுத்து கிறோம். மழை நீரைப் பாசனத்துக்குப் பயன்படுத்து வதைத் தவிர நேராகக் குடிக்கப் பயன்படுத்த முடியாது. எனவே, அக்குடிநீரைத் தேக்கி வைப்பதற்கு நமது நாட்டில் பல நீர்த்தேக்கங்கள் உள்ளன. சில இடங் களில் நீர்த்தேக்கங்கள் பெரியவை. வேறு சில இடங் களில் சிறியவை. நீர்த்தேக்கங்களில் இருந்து கிடைக்கின்ற நீரைச் சுத்தப்படுத்த 'குளோரின்' என்ற மருந்து சேர்க்கும் வழக்கம் உண்டு. குடிநீர் நமது வீட்டுக் குழாய்களின் வாயிலாகக் கிடைக்கின்றது. நாம் நீரைச் சேமிக்க வேண்டும். நீரை வீணாக்கக் கூடாது என்பது குடிநீர் மைய வாரியத்தின் ஆணை ஆகும்.

வறட்சி	-	drought
நீர்ப்பாசனம்	-	irrigation
நீர்த்தேக்கங்கள்	-	reservoirs
சுத்தப்படுத்து	-	to purify
குளோரின்	-	Chlorine
குடிநீர் மைய வாரியம்	-	Central Water Authority
ஆணை	-	order

3.23   கந்தசாமி வண்டி உதிரிப்பாகங்களின் கடை ஒன்றை
வைத்திருக்கிறான். அது தன் வீட்டிற்குப் பக்கத்தில்
இருக்கிறது. நாள்தோறும் காலை ஒன்பது மணி முதல்
மாலை ஐந்தரை மணிவரை அவன் அக்கடையில்
வேலை செய்வான். அவன் கடந்த பதினைந்து ஆண்டு
காலமாக இத்தொழிலைப் புரிந்து கொண்டிருக்கிறான்.
அவனது கடை ஒரு புகழ்மிக்க கடை. எல்லா வகை
வண்டிகளுக்குமுரிய உதிரிப்பாகங்களும் அவன்
கடையில் கிடைக்கும் என்று எல்லாருக்கும் தெரியும்.
இக்கடையின் வாயிலாக அவன் நிறைய பணம்
சம்பாதிக்கிறான். ஒருநாள் இரவு பதினொன்று மணி
அளவில் அவனது கடையில் தீ பிடித்தது. அங்கு யாரும்
இல்லாததால் உயிர்ச் சேதம் ஒன்றும் ஏற்படவில்லை.
ஆனால், கந்தசாமி வைத்திருந்த முக்கிய தாள்கள்,
உதிரிப்பாகங்கள், பணத்தொகையெல்லாம் சாம்பலாகி
விட்டன. கடையில் தீ பிடித்ததும் கந்தசாமி
தீயணைப்புப் படையினருக்குத் தெரிவித்தான். தீ
மின்னல் வேகத்தில் கடையிலெங்கும் பரவியது.
இப்பெரிய இழப்பினைத் தாங்க முடியாத கந்தசாமி
நோய்வாய்ப்பட்டுப் படுக்கையில் கிடக்கிறான்.

உதிரிப்பாகம்	- spare part
சம்பாதி	- earn
உயிர்ச்சேதம்	- loss of life
தீயணைப்புப் படையினர்	- Fire Brigade
மின்னல் வேகம்	- very fast
இழப்பு	- loss
நோய்வாய்ப்பட்டு	- be laid up

3.24   வேலன் என்ற சிறுவன் குண்டாக இருந்தான். அவன் எப்போதுமே சாப்பிட்டுக் கொண்டிருப்பான். பள்ளி களில் அடிக்கடி சாப்பிடுவதால் ஆசிரியர் அவனைக் கண்டித்துப் பேசினார். வீட்டிலும் அவன் அம்மா அவனுக்குப் பரிமாறும்போது அவனுக்கு உணவு போதும் என்ற மனப்பான்மை இல்லை. வயிறாரச் சாப்பிட்டால்தான் அவனுக்கு மகிழ்ச்சி. ஒருநாள் அவனுக்குப் பயங்கர வயிற்றுவலி வந்தது. அப்போது இரவு பத்து மணி இருக்கும். உடனே அப்பா அவனை மருத்துவமனைக்கு அழைத்துச் சென்றார். மருத்துவர் அவனைச் சோதனை செய்தார். அவன் குடலில் நோய் ஏற்பட்டுள்ளது. அவன் உண்ணா விரதம் இருக்க வேண்டும். அவன் கையில் ஊசி போட்டு அவனுக்குத் தேவைப்பட்ட உணவுப் பொருள்கள் அளவோடு அளிக்கப்படும் என்று மருத்துவர் சொன்னதைக் கேட்டு அவன் மிகவும் மனம் வருந்தினான். குணமான பிறகு அளவோடு உண்பதாக அவன் வாக்குறுதி அளித்தான்.

குண்டாக	-	fatty
போதும்	-	enough
மனப்பான்மை	-	attitude
பயங்கர	-	horrible
குடல்	-	intestine
உண்ணா விரதம்	-	on fast

3.25 ஓய்வு நேரத்தில் மாணவர்கள் திடலில் விளையாடிக்
கொண்டிருந்தனர். அடுத்த மாதம் விளையாட்டுப்
போட்டி இருக்கும். அதனால் அவர்கள் பயிற்சி செய்து
கொண்டிருந்தனர். கந்தன் என்பவன் ஒரு கெட்ட
மாணவன். அவனுக்குக் கவிமீது பொறாமை. கவியும்
திடலில் விளையாடிக் கொண்டிருந்ததைக் கண்டு
கந்தன் தன் மனதில் ஒரு திட்டம் தீட்டினான்.
விளையாடுகையில் கந்தன் கவி பக்கத்தில் வந்து
அவன் முழங்காலில் உதைத்தான். கவிக்குக் காலில்
கடுமையான வலி. அவன் அழுவதைக் கேட்டு
அங்குள்ள ஆசிரியர்கள் கவியை அலுவலகத்திற்குத்
தூக்கிக் கொண்டு போனார்கள். அங்கு அவனுக்குத்
தேவையான சிகிச்சை அளித்தனர். கல்லூரி முதல்வர்
இவ்விபத்தைப் பற்றி விசாரித்தார். கந்தனை அழைத்து
நன்றாகக் கண்டித்தார். அவனுக்கு உரிய தண்டனையும்
கொடுத்தார். கந்தன் தலை குனிந்து வீட்டிற்குத்
திரும்பினான்.

பொறாமை	-	jealousy
முழங்கால்	-	knee
அலுவலகம்	-	office
தேவையுள்ள சிகிச்சை	-	necessary treatment
தலை குனிந்து	-	bent head
கண்டித்தார்	-	warned

மரபுத் தொடர்களும் சொல்லடுக்குகளும்

1.	அழுத்தம் திருத்தமாக	- Firmly and precisely
2.	அல்லும் பகலும்	- day in and day out / day and night
3.	வாழையடி வாழையாக	- generation ofter generation
4.	இலை மறைவு காய் மறைவாக	- not openly
5.	கண்ணுங் கருத்துமாய்	- with great care
6.	கைகொடு	- give a helping hand
7.	கிள்ளுக்கீரை	- one who can be easily tackled
8.	ஐயந்திரிபற	- without doubt
9.	விருப்பு வெறுப்பின்றி	- without prejudice
10.	நோய்நொடி	- illness and effect
11.	நுனிப்புல் மேய்	- do (something) superficially
12.	பூசி மெழுகுதல்	- gloss over
13.	கிணற்றுத் தவளை	- one who has no knowledge of things outside his or her small sphere.
14.	கை கழுவி விடு	- let down
15.	ஆழம் பார்த்தல்	- gauge (a person with careful questions)

ஆங்கிலப் பழமொழிகளுக்கு இணையான தமிழ்ப் பழமொழிகள்

1. Friend in need is a friend indeed
   ஆபத்தில் உதவுபவனே உண்மை நண்பன்

2. A guilty conscience needs no accuser
   குற்றமுள்ள நெஞ்சு குறுகுறுக்கும்

3. A man of courage never wants weapon
   வல்லவனுக்குப் புல்லும் ஆயுதம்

4. Add fuel to the flame
   எரிகிற நெருப்பில் எண்ணெய் ஊற்று

5. All covet all loss
   பேராசை பெரு இழப்பு

6. All that glitters is not gold
   மின்னுவது எல்லாம் பொன் அல்ல

7. Face is the index of the mind
   அகத்தின் அழகு முகத்தில் தெரியும்

8. Familiarity breeds contempt
   பழகப் பழகப் பாலும் புளிக்கும்

9. Knowledge is power
   அறிவே ஆற்றல்

மொழிபெயர்ப்புப் பயிற்சி நூல்   **81**

10. Look before you leap
     ஆழம் தெரியாமல் காலை விடாதே

11. Strike while the iron is hot
     பருவத்தே பயிர் செய் / காற்றுள்ள போதே தூற்றிக் கொள்

12. No pain no gain
     உழைப்பின்றி உயர்வு இல்லை

13. Penny saved is a penny gained
     சிக்கன வாழ்வே சீரிய வாழ்வு

14. Practice makes one perfection
     சித்தரமும் கைப்பழக்கம் செந்தமிழும் நாப்பழக்கம்

15. Prevention is better than cure
     வரும் முன் காத்தல் நலம்

16. Self help is the best help
     தன் கையே தனக்கு உதவி

17. Where there is a will there is a way
     மனம் இருந்தால் வழி உண்டு

Explanation of Sentences

1. That is a chair.

அது ஒரு நாற்காலி.

ஆங்கில மொழிபெயர்ப்பில் is என்ற துணை விணைச் சொல் வந்துள்ளது. ஆனால், தமிழில் மொழிபெயர்க்கும்போது துணை விணைச் சொல்லான இருக்கிறது அல்லது உண்டு என்று வருவது இல்லை.

2. I went to the shop.

நான் கடைக்குப் போனேன்.

ஆங்கிலத் தொடரில் விணைச் சொல்லான went தமிழ் மொழிபெயர்ப்பில் தொடரின் இறுதியில் வந்துள்ளது. தமிழில் விணைமுற்று, பொதுவாக தொடரின் கடைசியில் வருவது மரபு.

3. When I was coming home I saw the accident.

நான் வீட்டுக்கு வந்து கொண்டிருந்தபோது விபத்தைக் கண்டேன்.

When, While முதலிய ஆங்கிலச் சொற்களின் மொழி பெயர்ப்பு போது என்பது ஆகும்.

was coming என்பது தொடர்நிலை இறந்த காலத்தைக் குறிக்கிறது. தமிழில் இதனை மொழிபெயர்த்தால் கொண்டு என்ற துணைவிணையைப் பயன்படுத்த வேண்டும்.

When I was coming home என்பது நான் வீட்டுக்கு வந்து கொண்டிருந்தபோது என்று மொழிபெயர்க்க வேண்டும்.

வா, போ முதலிய வினைச் சொற்களுக்குமுன் வரும் பெயர்ச்சொல்லுக்கு நான்காம் வேற்றுமை உருபான 'கு' சேர்க்க வேண்டும்.

accident என்பது விபத்து. காண் அல்லது பார் என்ற வினைச்சொல் வந்தால் அதற்கு முன் வரும் பெயர்ச் சொல்லுக்கு இரண்டாம் வேற்றுமையான 'ஐ' சேர்த்துக் கொள்ள வேண்டும். அதனால் விபத்தைக் கண்டேன் என்றே மொழி பெயர்க்க வேண்டும்.

4. **Kumaren came to my place in order to meet my elder brother.**

குமரன் என் அண்ணனைச் சந்திக்க – சந்திப்பதற்கு வீட்டுக்கு வந்தான்.

in order to meet என்பதற்கு (ச்) (ப்) சந்திக்க (பார்க்க) அல்லது சந்திப்பதற்கு (பார்ப்பதற்கு) என்றே மொழிபெயர்க்க வேண்டும்.

சந்தி என்ற வினைச்சொல்லுக்கு முன் வரும் பெயர்ச் சொல்லுக்கு 'ஐ' வேற்றுமை உருபைச் சேர்த்தால் அண்ணனை என்று வரும்.

தமிழில் in order to meet my elder brother என்று தொடரின் நடுவில் வரும். இதற்கு அடுத்து came to my place என்ற மொழிபெயர்ப்புத் தொடர் வரும்.

5.   **As soon as I reached school I went to the
      library.**

நான் பள்ளியை அடைந்ததும் நூலகத்துக்குப்
போனேன்.

As soon as I reached school என்பதற்கு இணையாக நான்
பள்ளியை அடைந்ததும் / அடைந்தவுடன் / அடைந்தவுடனே
என மொழிபெயர்க்கலாம்.

6.   I went to visit my grandparents who live in a village.
      I like to go there as the village life is very peaceful.
      My grandparents possess many sugarcane fields.
      So, while I shall stay there, I shall wake up early in
      the morning and go to the fields. During the harvest
      season I shall help the labourers to cut the
      sugarcane. Afterwards, when they will load the
      sugarcane in the lorry I shall take photos.

கிராமத்தில் வாழ்கின்ற என் தாத்தா பாட்டியைப் பார்க்கப்
போனேன். கிராம வாழ்க்கை மிகவும் அமைதியாக இருப்பதால் அங்குப்
போக எனக்குப் பிடிக்கும். என் தாத்தாவுக்குப் பல கரும்பு வயல்கள்
உள்ளன. எனவே, நான் அங்குத் தங்கும்போது, நான் அதிகாலையில்
எழுந்து வயல்களுக்குச் செல்வேன். அறுவடையின் போது நான்
கரும்புகளை வெட்ட உழவர்களுக்கு உதவுவேன். பிறகு அவர்கள்
கரும்புகளைச் சுமை வண்டியில் ஏற்றும்போது நான் நிழற் படங்களை
எடுப்பேன்.

7. நேற்று குமரன் கண்ட காட்சி அப்படியே அவன் மனதில் பசுமையாகத் தங்கியது. அவன் வீட்டை அடைந்ததும் அவன் தன் அறைக்குச் சென்று கதவைப் பூட்டினான். குமரன் முதன் முறையாக இந்தப் புது இடத்துக்கு வந்து சேர்ந்திருந்தான். மக்கள் வறுமையுடன் போராடி வாழ்கின்ற காட்சியைக் கண்டு மிகவும் வருந்தினான். இத்தகைய ஏழைகளுக்கு உதவி செய்ய வேண்டும் என்று யோசிக்கத் தொடங்கினான். இவர்களுக்குப் பணம் மட்டும் கொடுத்தால் போதாது. எப்படியாவது அவர்கள் பெரும்பாலோர்க்கு வேலை தேடிக் கொடுக்க வேண்டும் என்று மனதில் தீர்மானம் செய்தான்.

The scene that kumaren saw yesterday was still fresh in his mind. As soon as he reached home he went to his room and locked the door. Kumaren had come to this new place for the first time. Seeing the people fighting with poverty he was very sad. (He was very aggrieved to see the people fighting with poverty). He started to think that he must help them. He decided that for these people only money would not be enough at least he must get a job for most of them.

பயன்பட்ட சொற்பட்டியல்

GLOSSARY

பயன்பட்ட சொற்பட்டியல்

GLOSSARY

abide	-	கடைப்பிடி
about	-	பற்றி / அளவில் / ஏறக்குறைய
abroad	-	வெளிநாடு
accident	-	விபத்து
action	-	செயல்
advantage	-	நன்மை
advise	-	ஆலோசனை கொடு/ அறிவுரை கூறு
affect	-	பாதிக்கிற
again	-	மறுபடியும்
age	-	வயது / பருவம் / ஆண்டு
agriculture	-	வேளாண்மை
airport	-	விமான நிலையம்
alcohol	-	சாராயம் / மது
allot	-	ஒதுக்கு
alone	-	தனியாக
also	-	கூட
ancestors	-	மூதாதையர் / முன்னோர்
ancient	-	பழைய / தொன்மை / பழமை
apply	-	விண்ணப்பம் செய்
appointment	-	சந்திப்பு
approach	-	அணுகு / நெருங்கு
appropriate	-	தகுந்த

88   மொழிபெயர்ப்புப் பயிற்சி நூல்

areas	-	பகுதிகள்
artist	-	ஓவியன்
assemble	-	கூடு
attitude	-	மனப்பான்மை
attract	-	கவர்
authority	-	அதிகாரி
bad	-	கெடுதி / கெடுதல்
ban	-	தடைசெய்
beggar	-	பிச்சைக்காரன்
behaviour	-	நடத்தை
bench	-	மரப் பலகை / மர மணை
bin	-	(குப்பைக்)கூடை
birthday	-	பிறந்தநாள்
breakdown	-	வேகத்தடை பழுது
calender	-	நாள்காட்டி
campaign	-	பிரச்சாரம்
card	-	சீட்டு
cell	-	செல்பேசி / கைபேசி / செல்போன்
center	-	மையம்
century	-	நூற்றாண்டு
ceremony	-	சடங்கு
change	-	மாற்றம்
channel	-	கல்வி அலைவரிசை / கற்றல் அலைவரிசை
chapter	-	அதிகாரம்
cheap	-	மலிவான
chest	-	மார்பு / மார்பகம்

மொழிபெயர்ப்புப் பயிற்சி நூல் 89

church	-	மாதா கோயில்
cigarette	-	வெண்சுருட்டு / புகை
classmates	-	வகுப்புத்தோழர்கள்
cloud	-	மேகம்
community	-	இனம்
compound	-	வளாகம்
compulsory	-	கட்டாயமாக
computer	-	கணினி
conductor	-	நடத்துநர்
contribution	-	பங்கு / பங்களிப்பு
cool	-	குளுமை
corpse	-	பிணம்
count	-	எண்ணு
crops	-	பயிர்கள்
crowd	-	கூட்டம்
daily	-	அன்றாடம்
dark	-	இருட்டு
details	-	விவரங்கள்
dictionary	-	அகராதி
disadvantage	-	தீமை
documentaries	-	ஆவணப்படங்கள் / செய்திகள்
doorbell	-	வாசல் மணி
driver	-	ஓட்டுநர்
drought	-	வறட்சி
duty	-	கடமை
duty free	-	வரிவிதிக்காத
earn	-	சம்பாதி

| 90 | மொழிபெயர்ப்புப் பயிற்சி நூல் |

economy	-	சிக்கனமான
elder	-	மூத்த
election	-	தேர்தல்
element	-	கூறு
embellish	-	அழகுபடுத்து
encounter	-	சந்திப்பு
enough	-	போதிய / போதும்
environment	-	சுற்றுப்புறச் சூழல்
eruption	-	வெடிப்பு
ethic	-	நீதி
event	-	நிகழ்ச்சி
excitement	-	பரபரப்பு
facility	-	வசதி
factors	-	காரணிகள்
famous	-	புகழ்
fast	-	வேகம்
fasting	-	விரதம் / நோன்பு
fatty	-	குண்டாக
feeble	-	பலமின்றி
fence	-	வேலி
finally	-	இறுதியாக / கடைசியாக
flood	-	வெள்ளம்
form	-	படிவம்
future	-	எதிர்காலம்
games	-	விளையாட்டுக்கள்
garage	-	வண்டிக் கொட்டகை
garbage	-	குப்பை

மொழிபெயர்ப்புப் பயிற்சி நூல்   91

generally	-	பொதுவாக
govern	-	ஆள்
grab	-	பிடி
grammar	-	இலக்கணம்
group	-	குழு
habit	-	பழக்கம்
habitat	-	உறைவிடம்
hall	-	கூடம்
hardship	-	கடின உழைப்பு
hazard	-	ஆபத்து
health	-	உடல்நலம்
horrible	-	பயங்கர
important	-	முக்கிய / இன்றியமையாத
improvement	-	வளர்ச்சி/முன்னேற்றம்/மேம்பாடு
income	-	வருமானம்
information	-	செய்தி
injection	-	ஊசி
inquire	-	விசாரி
insist	-	வற்புறுத்து
interest	-	அக்கறை / ஆர்வம்
internet	-	இணையம்
intestine	-	குடல்
iron sheet	-	தகரம்
island	-	தீவு
jealousy	-	பொறாமை
jogging	-	மெதுவோட்டம்
juice	-	சாறு / பழச்சாறு

92 மொழிபெயர்ப்புப் பயிற்சி நூல்

knee	-	முழங்கால்
knowledge	-	அறிவு
law	-	சட்டம்
lightning	-	மின்னல்
literature	-	இலக்கியம்
loss	-	இழப்பு
map	-	வரைபடம்
mechanic	-	பழுதுபார்ப்பவன்
meeting	-	சந்திப்பு / கூட்டம்
message	-	உரை /செய்தி
midnight	-	நள்ளிரவு
mild	-	மெல்லிய
modern	-	நவீன
moral	-	நீதி
movie	-	திரைப்படம்
mud	-	சேறு
nearby	-	பக்கத்து
necessary	-	தேவையான
neighbours	-	பக்கத்து வீட்டுக்காரர்
nowadays	-	தற்போது
office	-	அலுவலகம்
officer	-	அதிகாரி
opportunity	-	வாய்ப்பு
opposite	-	எதிர்
pain	-	வலி
paint	-	வண்ணம் பூசு
park	-	பூங்கா

மொழிபெயர்ப்புப் பயிற்சி நூல்   93

passport	-	கடவுச் சீட்டு
party	-	விருந்து / கட்சி
permission	-	அனுமதி
pharmacy	-.	மருந்தகம் / மருந்துக்கடை
pickle	-	ஊறுகாய்
pilot	-	விமானி
pillar	-	ஊன்றுகோல் / தூண்
pity	-	இரக்கம்
plan	-	திட்டம்
planters	-	வேளாளர்
poem	-	கவிதை
poet	-	கவிஞர்
president	-	தலைவர்
price	-	விலை
prison	-	சிறை
producers	-	உற்பத்தியாளர்
promise	-	வாக்குறுதி
puzzle	-	குழப்பம் அடை
rector	-	முதல்வர்
refreshment	-	குளிர்பானம்
relative	-	உற்றார் உறவினர்
repair	-	பழுதுபார்
renovate	-	புதுப்பி
research	-	ஆய்வு
reservoir	-	நீர்த்தேக்கம்
rest	-	ஓய்வு எடு
responsibility	-	பொறுப்பு

94	மொழிபெயர்ப்புப் பயிற்சி நூல்

result	-	முடிவு
retire	-	ஓய்வு பெறு
richness	-	வளம்
ride	-	ஓட்டு
right	-	உரிமை
role	-	பங்கு
sacrifice	-	தியாகம்
sector	-	துறை
security	-	பாதுகாப்பு
simple	-	எளிய
situation	-	நிலைமை
smile	-	புன்னகை / புன்முறுவல் செய்
smoke	-	புகை பிடி
smoker	-	புகை பிடிப்பவர்
snatch	-	பறித்துக்கொள்
venerate	-	வணங்கு
verse	-	குறட்பா
victims	-	பலியானவர்கள்
villagers	-	ஊரினர்
vital	-	முக்கிய
vocabulary	-	சொற்களஞ்சியம்
volcano	-	எரிமலை
vomit	-	வாந்தி எடு
vote	-	வாக்கு அளி
voters	-	வாக்காளர்
waterfall	-	நீர் வீழ்ச்சி / அருவி

மொழிபெயர்ப்புப் பயிற்சி நூல் 95

way	-	பாதை
weather	-	பருவநிலை
weed out	-	களை எடு
welcome	-	வரவேற்பு
welfare	-	நலம்
wet	-	நனை
whereas	-	ஆனால்
winner	-	வென்றவர்
winter	-	குளிர்காலம்
wire	-	கம்பி
woodcutter	-	விறகுவெட்டி
writer	-	எழுத்தாளர்
yard	-	கூடம்
young	-	இளைய
youngster	-	இளைஞர்
spare part	-	உதிரிப்பாகம்
specific	-	தனிப்பட்ட
stamp	-	முத்திரை
stern	-	கண்டிப்பு
still	-	அசையாத
stop	-	நிறுத்தம்
store	-	தேங்கு
suitable	-	பொருத்தமான
supermarket	-	பேரங்காடி
swim	-	நீச்சல்
tasty	-	சுவையுள்ள / சுவையான
than	-	விட

96   மொழிபெயர்ப்புப் பயிற்சி நூல்

thunder	-	இடி
tobacco	-	புகையிலை
tool	-	கருவி / சாதனம்
town	-	பட்டணம் / நகரம்
trading	-	வாணிபம்/ வணிகம்
translate	-	மொழிபெயர்
treasure	-	செல்வம்
treatment	-	சிகிச்சை / பண்டுவம்
tremble	-	நடுங்கு
tuition	-	தனிப்பாடம்
tyre	-	சக்கரம்
University	-	பல்கலைக்கழகம்
use	-	பயன்படுத்து
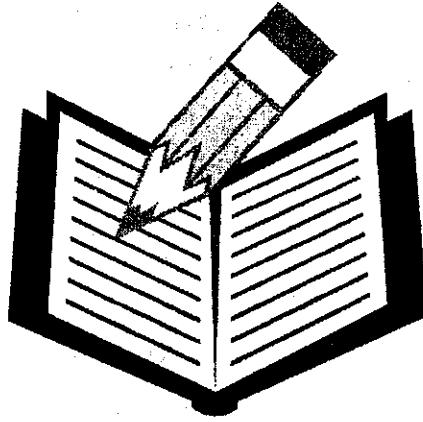
CORRIGENDUM

page 9 - No. 1
Excercise - Exercise

page 12 - No. 43
exsperience - experience
acqiured - acquired

page 37 - No. 43
frieghtful - frightful

page 40 & 51 - No. 43
gaurd - guard

page 63 - No. 43
wealthii - wealth

மொரீசியசில் உயர்நிலையில் மொழிபெயர்ப்புப்பாடத்தைக் கற்பித்தலுக்குத் தனிப்பட்ட பாடநூல் இன்னும் ஆக்கப் படவில்லை. மொழிபெயர்ப்புப் பயிற்சிக்குத் தக்க நூலும் இல்லை என்ற குறை பல ஆண்டுகளாக உணரப் பட்டுள்ளது. இக்குறையினைச் சிறிது தீர்க்கவே திருவாட்டி உமாதேவி அழகிரி எடுத்த முயற்சியின் விளைவே இம்மொழி பெயர்ப்புப் பயிற்சி நூலாகும்.

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– முனைவர் கே. சொர்ணம்,
தமிழ்த்துறைத் தலைவா

</div>

மொரீசியசு நாட்டில் தண்டமிழைக் கற்பிக்கும் தகைசால் பணியில் உள்ளன்போடு ஈடுபட்டு வருபவர் திருமதி உமாதேவி அழகிரி அவர்கள். இவரது தமிழார்வமும் பற்றும், தமிழைப் பயிலவரும் மாணவர்கள்மீது இவருக்கு இருக்கும் அக்கறையுமே இந்நூலை எழுதத் தூண்டியது எனலாம். ஆசிரியர்களாக இருப்பவர்களில் பலர் படைப்பாளர்களாக இருப்பது இல்லை. படைப்பாளர்களாக இருப்பவர்களில் பெரும்பான்மையினர் மொழிபெயர்ப்பாளராக இருப்பது இல்லை. நான் அறிந்த வரையில் இந்நூலாசிரியர் படைப்பாற்றல் திறன் கொண்ட தமிழாசிரியர். மொழிபெயர்ப்பு ஆற்றல் கொண்ட விரிவுரையாளர். எனவே, இவர் மொழிபெயர்ப்பு குறித்த பயிற்சி நூல் ஒன்றை எழுதுவதற்குப் பொருத்தம் உடையவர் என்பதில் ஐயமில்லை.

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முனைவர் மு. முத்துவேலு,
தமிழ்த்துறை, மாநிலக் கல்லூரி, சென்னை - 5

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Male Dominance over the Female Body: A Study of Selina Hossain's *Moirom Doesn't Know What Rape Is*

Tuhin Shuvra Sen (Ph.D. Research Scholar in English Literature)
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Abstract

Selina Hossain is one of the most accomplished and prolific contemporary Bangladeshi women writers who has bagged many prestigious literary awards and accolades. Though not an ardent feminist writer in the strictest sense, the central focus of her literary oeuvre has always been woman and her living experience. Through her imaginative adroitness and inherent empathy, she has manifested the plights and pains, fears and agonies, anger and frustrations, as well as struggles and resistance of woman in a religiously rigid and patriarchal socio-cultural background which ascribes certain specific roles and values to a woman's body, and the woman cannot help integrating them with her passive and objectified existence. In patriarchy, a woman is often reduced to her corporeal role as an agent of sex and procreation. Indeed, the ethos of women's body to be a commodity or object at the hands of the dominant male is a fundamental ideology of patriarchal structure. In her short story "Moirom Doesn't Know What Rape Is", Selina Hossain, imbued with the spirit of feminist concern and sensitivity, reveals Moirom's feeling of abject revulsion over her fate of turning into an object of sex and procreation under male ownership. This paper aims at exploring the gender politics of power and control over the female body as represented in Selina Hossain's "Moirom Doesn't Know What Rape Is".

Keywords: Selina Hossain, *Moirom Doesn't Know What Rape Is,* Patriarchy, Sexuality, Male Dominance, Female body, Ownership, Subordination.

In a patriarchal society, according to Feminist critic Kate Millet in her *Sexual Politics*, the relationship between the sexes throughout history has always been "a relationship of dominance and subordinance. What goes largely unexamined, often even unacknowledged (yet is institutionalized nonetheless) in our social order, is the birthright priority whereby males rule females" (Millet 25). A patriarchal society never allows a woman to take control of her own life. This gender politics starts operating from the very childhood when a girl child is brought up with the social orientation of treating her whole person "as a marvelous doll" (Beauvoir 306), which is "an inert given object" (Beauvoir 306). Consequently, the girl child grows up with developing "the need to make herself admired, to live for others" (Beauvoir 306). While a boy grows up

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asserting "his subjective freedom" (Beauvoir 307), a girl grows up developing the trait of passivity, "the essential characteristic of the 'feminine' woman" (Beauvoir 307). In contrast to the girl, a boy "is aware of his body as a means for dominating nature and as a weapon for fighting" (Beauvoir 307). Thus, a woman from her childhood starts living her life thinking herself as an object to be owned and controlled by the male. Likewise, patriarchal value system plunges a woman to a mire of self-effacement and self-abnegation by creating a feeling of burden in a woman about her own physical self.

As we live in a world dominated by the male, the ideals of female identity are also designed by the male. "The image of women as we know it is an image created by men and fashioned to suit their needs" (Millet 46). As Pramod K. Nayar says, "The woman is never her own subject. Her sexuality, desires or identity is determined by the social norms that have themselves been produced by men" (Nayar 99). In this circumstance, a woman is imposed with the 'feminine' categories of passivity, submissiveness, and incompetence while a man holds the 'masculine' attributes of virility, aggression and ability. These artificially constructed categories of femininity prohibit a woman to control her own sexuality and body and use her autonomy in making decisions for herself. As a result, the woman surrenders her body and mind under the power and control of the dominant male by internalizing the feelings of subservience and inferiority deep inside her essence. From the mid-twentieth century onwards, feminists in western societies have censured and challenged this sexual politics of male power and control over the subordinate female in an attempt to ensure sexual and reproductive rights for women. In "Moirom Doesn't Know What Rape Is", Selina Hossain through the rancorous experience of Moirom, the seventeen-year-old protagonist, upholds a woman's muffled sense of anger and repugnance against male authority in a patriarchal system where women are eternally subordinated in their gendered bodies.

The story chronicles Moirom's feeling of utter disgust over her fate of being bartered to seventy-year-old Nurali Howladar, a wealthy landowner having four wives, by her lover and would-be husband in return for a piece of land and a house. This oft-practiced notion of absolute ownership over a woman's body by turning her into a commodity is one of the worst forms of gender violence. As the story opens, we see Moirom hatefully uttering "Oh hell!" (Hossain 128) thinking about her lover Jashim's forced sex with her in the *dheki-shed*. The narrator says,

> "It was over before even the slightest trace of pleasure had awoken within her. She had not enjoyed any of it. Instead, anger was born within. All she had understood was that Jashim was forcing her. But, after all, he could force her if he wanted to; Jashim was in love with her- that was how she consoled herself" (Hossain 128).

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Jashim's self-forged chains of ownership over Moirom turning her into his property in the name of love makes Moirom irate and nauseate. This instance of coerced sex is not an unusual phenomenon within the sexual power struggle where women are simply considered as objects of sexual pleasure by the dominant male. However, women's willingness and ability to initiate sex and their enjoyment of sexual pleasure are always denied as they are thought of as inferior creatures whose sole obligation is to please men by yielding their bodies to the demands of men. Jashim's hardhearted declaration, "But I love you" (Hossain 128), is enough to silence Moirom. The narration goes:

> "Her body felt revulsion- as if her skin had no pores, they were all squirming insects. Damn it, was that love? The whole thing about love had soured for her before she had barely begun to understand what it was . . . So, her mouth filled up with spittle. As she splattered the spit all around her, she felt that her body was no longer hers- it had become Jashim's" (Hossain 128).

Being in a state of intense dependence, she also feels, "her body was also like the tea: just like tea, Jashim had sipped it. While Jashim had been draining her, she had turned cold-just like tea" (Hossain 128). The entire opening part of Selina Hossain's story is a glaring illustration of a woman's powerlessness to resist the authority and demands of the male within a tradition-bound and religiously-rigid social structure.

Jashim, the owner of a ramshackle tea stall under the enormous banyan tree of the village, is a clever orphaned young man who "knows which side of his bread is buttered" (Hossain 129). He, along with Moirom's poor mother Sakhina, has decided to make Moirom agree to Nurali Howladar's outrageous offer of giving him a son in return for a piece of land. Nurali Howladar, carrying the discomfiture of not being able to father an heir, proposes Moirom saying: "I'll give you land. You'll give me a son" (Hossain 137). Nurali, overwhelmed with joy, visualizes begetting a son to prove his masculine power. He imagines throwing "that son of his on the faces of his four barren wives and say, Look, look at my power!" (Hossain 140). It is with his money that Nurali is purchasing Moirom's body to which her being has been reduced. It is noteworthy that economic dependence is another sign of a woman's bondage which allows the financially independent male to gain an easy mastery over the female body by turning her into a sexual object. Kate Millet in her *Sexual Politics* says about the devastating effect of such bondage on the woman's self-image,

> "A tendency toward the reification of the female makes her more often a sexual object than a person. This is particularly so when she is denied human rights through chattel status. . . . The female is continually obliged to seek survival or advancement through the

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approval of the males as those who hold power. She may do this either through appeasement or through the exchange of her sexuality for support and status." (Millet 54).

From then on, Jashim starts urging and forcing Moirom to say 'yes' to Nurali's disgraceful proposal saying "Think about it. We'll get land. A house. Think about it, you won't have to live in the *dekhi-shed* of someone else's house anymore" (Hossain 136). But, Jashim also devices a plan of getting Moirom pregnant himself and marrying her as soon as Nurali officially completes the land deed thinking that the fetus within Moirom's womb to be his own child. To get Moirom pregnant, Jashim himself swoops on her voluptuous body without asking for her consent as well as without telling her that it is an act of rape. After Moirom's revulsive submission of herself to Jashim, she helplessly succumbs to Nurali's lust to give him his crown prince, a son to add glory to his family line. Moirom has had a sense of suspicion and insecurity all along about her promised marriage with Jashim though she yields herself to him thinking that love has given Jashim the right over her to do whatever he wants. Under her incessant probes, Jashim tells her,

> "Moiri, you'll be mother to my child before marriage. Don't worry about what people will say. Girls are getting raped all the time in this country. What difference does it make to anyone? Is there any justice in this land? Well? Is there? Say, I rape you, then I marry you. Then everything's fine and dandy. Society cools down. And if I become father to a child that's the fruit of rape, then society will hold me so dear. They'll say, there's not another boy like him. I've thought of everything. First we'll have a child. Then land and a house." (Hossain 138).

These words from Jashim mirror the society's attitude to rape on women. This male-dominated society seeks to redress the odious act of rape on a woman by forcing the rape victim to marry the rapist. The most odious feature is the fact that the woman hardly has the right to voice her own opinion on the whole matter. Consequently, the victim is forced to carry the trauma of rape throughout her life. The day when Nurali crushes and squeezes Moirom in the hope of getting her pregnant with a son, she ponders in a state of utter resignation that "if she could just cross this *pulserat*, this bridge of destiny, there would be hell- a home like hellfire, a husband like the devil" (Hossain 139). Moirom's sense of submission clearly represents the harsh reality of the commodification of women's body in a patriarchal set-up. She yells as well in a state of defeated irritation, "Oh hell!" (Hossain 139), the same expression of abhorrence she uttered when Jashim did it with her. The narration goes, "Nurali laughed loudly. Moirom realized that this was Jashim's laughter- it was identical- there was no difference between Nurali and Jashim" (Hossain 139). Just as Nurali wants a son of Moirom, so also Jashim wants land

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from Moirom, the land that Nurali has promised her. They both want to fulfill their separate demands at the expense of defiling Moirom's honour. The aim of both Jashim and Nurali's rape on Moirom seems to signify the fact that they as men can do with her body anything they please. Caroline Zielnski in her column titled 'Why Women are Still the Property of Men' published in The Daily Telegraph writes:

> ". . .violence against women is not about anger, it is about male abuse of power and control, in addition to men's sense of entitlement. In her eye-opening book *Unspeakable Things*, writer and activist Laurie Penny points the finger at traditional masculinity, which, like 'traditional femininity, is about control.'"

Towards the end of the story, though Jashim keeps his promise of marrying Moirom, she does not feel any joy in their being united. "Impassivity eclipsed her, as if living had lost its meaning" (Hossain 141). When Jashim says, "C'mon. I'll make you forget all your woes. Moiri sweetheart, we're now man and wife" (Hossain 141), she with a harsher voice retorts, "Hell!" (Hossain 141). Moirom, despite not knowing properly what rape is, has lost all flashes of happiness of her life as a result of her being a victim of rape, which is in actuality an odious act of ferocity, of defilement and of coercion by the superseding male. In Meena Kandasamy's novel, *When I Hit You: Or, The Portrait of the Writer as a Young Wife*, the unnamed wife after going through the ordeal of regular disciplinary rape by her overriding husband ponders:

> "The shame of rape is the shame of the unspeakable. Women have found it easier to jump into fire, consume poison, blow themselves up as suicide bombers, than tell another soul about what happened. A rape is a fight you did not win. You could not win" (Kandasamy 169).

Thus, Selina Hossain in her acclaimed short story "Moirom Doesn't Know What Rape Is" denotes the marginalized status of female sexuality as insignificant and lacking due to the socially, culturally and psychologically sanctioned domination of men over the female body. Like a concerned feminist, Selina Hossain, through narrating Moirom's abject surrender and submission to the demands of Jashim and Nurali Howladar, seems to claim that women's call for autonomy over their own body and sexuality will remain a far cry until and "unless the clinging to male supremacy as a birthright is finally foregone" (Millet 21).

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Women Empowerment: A Critique of Female Protagonists in Sefi Atta's *Everything Good Will Come* and *Swallow*

S. Umarani and Dr. S. Kumaran

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Sefi Atta, one of the most renowned Nigerian-born women writers of the recent times, is an award-winning novelist, short-story writer and dramatist. Her novels primarily focus on the difficulties, situations and conditions of women in contemporary Nigerian society. Patriarchy, gender discrimination, sexual violence, social, economic, educational, political and psychological issues are the leitmotif of Sefi Atta's novels. Her novels also portray powerful and highly individualistic women characters who give voice for their rights and also have concern for numerous issues concerning women. Her novels, *Everything Good Will Come* (2005) and *Swallow* (2010) deal with the predicament of modern women and their struggles in search for their identity and voice in contemporary Nigerian society. The desire for independence and female empowerment is the fulcrum around which *Everything Good Will Come* and *Swallow* revolve. These two novels trace emotions and feelings which the female protagonists go through. The protagonists try to live a dignified and meaningful life and retain their worth as a human as well as a woman in the midst of conflicting realities. The female characters such as Enitan in *Everything Good Will Come* and Tolani in *Swallow* are projected as bold, determined and assertive women who struggle for their emancipation and rightful position both in families and society.

In *Everything Good Will Come*, Enitan is shown as eleven year old, naive, shy, ignorant and inexperienced in the beginning of the novel. But towards the end of the narrative, she empowers herself and proves her individuality. To attain her self-identity, she has to bear with family relationships and people in power. Sunny Taiwo, her father, is a lawyer by profession. He showers her love and affection and makes it sure that she should not get closer to her mother. Her father's intentional love and affection makes her mother an evil figure in the family. Arinola, her mother, leads a life of alienation after her younger son died of cell-sickle crisis. Enitan is too young to understand the side of her mother's story and has closely been drawn to her father. Sunny is portrayed as a hypocrite who usually speaks about liberation of women and blames them for their lack of involvement and insensitivity in economic and political problems of their nation. But he, as a patriarch, abuses his wife psychologically and economically. He never stands according to his ideology and belief. Enitan comes to know of her father's hypocrisy much later in her life which ends up in leaving her father's house finally.

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Enitan goes to London to study law. Back home, she joins her father's firm. Her father's true colours have gradually been unveiled. She becomes so furious when his staff members are paid very low. Her anger mounts up when he declines to transfer one of his houses to his wife's name after their divorce. He fails to obey the orders of the court. He says that "After what she's done, bad mouthing me all over the place, trying to get me disbarred. If I put the property in her name, she will probably give it to that church of hers" (Atta 108). Thus, Atta, through such characters, exposes male chauvinistic stand and their unfair treatment of women in contemporary Nigerian society.

To cap it all, Sunny Taiwo has a son out of wedlock. Polygamy is quite common in Nigeria. But Enitan takes it as an offence and leaves her father's home permanently. She comes to know that her father's infidelity, insensitivity and patriarchal dominance are the primary reasons for her mother's detachment and hypertension. She can wholly understand her mother's mental trauma. Her mother has lost her little son and longed for solace and comfort. But Sunny never cares for her and has left her languish in mental suffering. So she has resorted to church. Enitan believes that her mother opts for a divorce just to restore her dignity and peace of mind. Sunny never abuses his wife physically but inflicts emotional, mental and psychological pain. Atta accuses men for maintaining their sexist stance towards physically weaker gender. She also condemns Nigerian elite men who appear to be patriotic and struggle for liberation of their country from military regime but truly they oppress women at home.

Enitan, eventually, discovers that her father's patriarchal authority turns her mother an eccentric figure in the family. When her mother is found dead in her solitary home because of having consumed expired medication, she completely breaks down. She feels guilty for having detached herself from her mother in her girlhood. Now, she is aware of the fact that her father's infidelity, authority and lack of concern are responsible for her mother's pathetic life and death.

Enitan encounters great challenges in her conjugal life. Sefi Atta discusses the varied issues of marital disharmony through the life and experiences of Enitan. Niyi Franco, her husband, is a manager in an insurance company. He was once a lawyer. He is a domineering husband. He strictly upholds the traditional and cultural norms of the society despite his sound knowledge and education. He sternly believes that kitchen remains for the female sphere. But Enitan never desires to serve as a "kitchen martyr" (Atta 105). There starts the feud between the husband and the wife. Enitan never wants to spend most of the time in the kitchen. She also encourages her fellow women to not waste their time and true value by serving in the kitchen for so long. Enitan clearly thinks that women must go beyond the limited horizons of their lives beyond domesticity. Thus, Enitan tries to come out of the confinement perpetuated by patriarchy. Through Enitan, Atta questions men who try to transform women into kitchen martyrs. "For Atta the kitchen kills the aspirations of the woman, and if the woman must achieve her dreams; she must move out of the kitchen space" (Akung 120). Atta truly dreams for a social transformation where women can be valued more than their domestic space.

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Enitan's late pregnancy causes friction in her conjugal life. Motherhood is celebrated as a central and positive thing in the lives of women. But when women are revered only for their biological roles such as procreation, nurturing etc. motherhood becomes a burden for several women. When Enitan is impossible to get pregnant in the first few years of her conjugal life, Niyi's relatives abuse her verbally. Even they force Niyi to abandon her. Thus, she falls victim to this institution. Enitan cannot bear with the unjust treatment meted out to women in terms of motherhood. In a fit of rage, she thinks that "My mother invited me to her vigils; my father offered to send me overseas to see other doctors. I asked why they harassed women this way. We were greater than our wombs, greater than the sum of our body parts" (Atta 188). Ultimately, she becomes pregnant and cries out of joy.

Enitan faces trials and tribulations when she gives voice for the liberation of prisoners, including her father. Sunny Taiwo calls for a national strike against the military rule in order to release the detainees. So he gets arrested. Enitan worries for her father and other prisoners who have been waiting for trials in prison whereas Niyi worries about his family. She wants to go for a campaign against the military rule along with Grace Ameh, a journalist. Niyi strongly opposes to it. So the cold war between them begins. So he chooses silence as a weapon to threaten Enitan emotionally. He has stopped talking to her for several months. Niyi expects Enitan to serve as a typical, traditional wife who looks after her family with love and care.

Enitan suffers mental trauma due to Niyi's choice of silence. She cannot bear any longer after she has witnessed her mother's pathetic death. She cannot remain the same as she was before. She wants to find out the true meaning of her life. She thinks that "the smell of my mother's death.... Otherwise my memory of her would have been in vain, and my survival would certainly be pointless. Anyone who experienced such a trauma would understand" (Atta 332). So, she leaves her husband along with her newborn baby, Yimika. Thus, she battles against the suppressive forces in her own ways and proves her individuality as a new, modern Nigerian woman. Atta portrays Enitan as a trend setter and as a progenitor of modern generation.

Tolani in *Swallow*, on the other hand, works at the Federal Community Bank in Lagos. She struggles to make a living in the hustle and bustle of the big city of Lagos. Rose Adamson, her roommate as well as her colleague is her best friend. Both of them face sexual harassment and patriarchal suppression in the bank. Mr. Salako, the branch manager, is wholly corrupted. He is also the board of director's messenger boy. Mr. Salako shows no respect for women and treats them as their subordinates. He always flatters the director or the Bigman who visits the bank. People would say that Salako is "scatterbrained" (51). But Tolani believes that it is his tactics to avoid his duties. As Rose is his secretary, he misbehaves with her several times. But on one episode, unable to tolerate his sexual advances, she slaps him in front of the customers and security guards. When Tolani comes to know of it, she fears that it would end up in her dismissal. True to her words, Rose is dismissed on the basis of

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insubordination. Even the novel begins with Tolani's narration as "On the morning that Rose was sacked she and I could easily have been killed" (Atta 7).

Tolani is unable to believe that Rose has lost her job. All the employees in the bank blindly support Salako and blame Rose for her rash behavior. Rose reacts to her dismissal and tells Tolani, "No justice. No justice for people like us. You hear? Only for the wicked and the corrupt in this country"(Atta 22). Tolani also becomes the victim of sexual harassment, when she is transferred to Rose's position as the secretary of Mr. Salako. Salako orders her to take Quarterly Budgets file. The cabinet is three drawers high. Tolani wonders that Salako can reach the file easily. While trying to get the file, Mr. Salako walks between his desk and the cabinet. She shivers and tries to get out of the way but both of them stuck in the narrow space. She tries to free herself from him, but he hugs her tightly. She thinks that "Filthy was the first word that came to my mind followed by "fool" (Atta 85). She has sworn several times that if a man touches her inappropriately, she must slap him. But since Tolani is voiceless and subordinate to her boss, she leaves his room quietly like "an obedient daughter would" (Atta 86). Through the construction of Tolani, Sefi Atta expresses her views that Nigerian women make a lot of noise but never react when right time comes.

Mr. Salako's misbehaviour affects Tolani psychologically. Whenever she hears his voice, she starts shivering. Thus, she suffers mental trauma that would take time to heal. She cannot quit her job. In another episode, when Mr. Salako orders her to take the file again, she declines it. So, he decides to issue her a memo complaining that she becomes recalcitrant. She has left with no option except speaking out the truth boldly. Tolani meets Ignatius, her senior, and discusses Mr. Salako's misconduct with him. But Ignatius threatens her with the dire consequences. Tolani knows very well that her memo would be torn up certainly. The novelist shows clearly that the system favours only the perpetrators and encourages them to repeat the same acts.

Tolani is in threat of being dismissed by Mr. Salako at any time. Tolani and Rose fall victim to the situation. The situation forces them to become drug mules. OC Okonko, the boyfriend of Rose, smuggles drugs to America. Rose has already fallen prey into OC's tricks. "Rose, like many Nigerians, sees the possibility and opportunity of leaving the shores of the country at any cost to escape the social, political and economic malaise of the nation. It is on this sad note that Rose makes plans to serve as a drug mule for OC Okonkwo" (Nwiyi 3). But Tolani is in dilemma because she is aware of drug – trafficking that has already claimed the lives of several women. Also, she feels that drug mules are "like prostitutes" (Atta 136) and surely would end up in prison, if caught. Thus, Tolani is determined not to become a drug mule. But her determination seems to have shattered when Mr. Salako rejects her time – off. Out of anger, she blurts out that he should not chase her as she is of his daughter's age. She asks him "Would you be happy if someone at work chased your daughter?" (Atta 186). It infuriates him and

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suspends her for two weeks. She tries to apologize but he never heeds her. She may be dismissed from her job at any time. As her survival is at stake, she, too, starts practising swallow drugs.

Tolani's unexpected visit to born-again church makes her realize her pure strength. Godwin, her colleague, invites her to church. She gets angry on seeing the pastor's attempts to lure common people to raise money. Her real strength comes out as a sense of anger. She abuses the mushrooming growth of religious institutions and their people for deceiving people in the name of god. She realizes the truth that she must question if she wants to overcome her problems. Also she comes to understand that she does not want to become a drug mule. She says that "My spirit will not allow me to be a smuggler" (227). Also she tries to take revenge of Mr. Salako by blowing chicken feathers into his face after she has learnt of his fear of juju.

Tolani's growing suspicion of her deceased father's impotency is another factor that has disturbed her throughout the action of the narrative. Tolani has a doubt that her father's brother, Brother Tade must be her real father as her father has been believed to be sterile. On one episode, she tells Rose that "I think my father's brother is my real father…. If a woman is infertile, she can't hide it. If a man is sterile… The wife finds someone else to father her child and keeps the whole thing a secret" (Atta 203). Arike, Tolani's mother is resourceful, assertive and successful business woman. Arike has established herself as a reputed cloth-dyer in Makoku. Her economic power bestows her a sense of satisfaction, confidence and fulfillment. She is the one who has refused to marry the new Oba and married a man of her own choice. She is the first woman to ride a motor bike in Makoku as it has been so rare. She challenges patriarchal oppression in her own ways and revolts against it and proves herself as an autonomous, assertive and versatile woman.

Arike, too, faces challenges when she is unable to give birth to a child. She has been criticized by her family members and colleagues for not having given birth to a child. Their criticism and inquisition force Arike to think "I was thinking, so that was all I was born for, to give birth? That meant that I was a failure in life" (Atta 152). Thus, Arike's inability to procreate becomes an embarrassment for her family. Throughout the novel, Tolani is doubtful about her origin. Tolani's resurging doubts about her father's impotency and Rose's tragic death are the reasons for her mental trauma. While leaving Lagos for Makoku, her native town where her mother has been dwelling in, she feels that "I vowed that I would not cry for Rose anymore... She'd never cried for herself ... I was willing to accept that her death was not final and that her spirit was safe..." (Atta 259-60). She musters up courage to admit the loss of her friend. She feels Rose's presence by her side and considers her imaginative voice the guiding principle of her life.

Tolani's journey to empowerment begins after she understands the stark reality of life and realizes her real worth as a human. After being dismissed from her job by Mr. Salako and her break-up

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with Sanwo, her boyfriend she decides to stay in Makoku with her mother. Back home, Tolani is able to understand the pathetic situation of her mother and tries to reconcile to it. She feels that her mother could have exposed her father's impotency to the world. But Arike has made compromises and sacrifices in her life. Instead, she has enjoyed much freedom than her fellow women and kept the secret as a privilege. Towards the end of the novel, when she tries to reveal the secret to her, Tolani stops her by saying "Your story is already told" (295). Thus, the details about her birth is immaterial for Tolani.

Tolani's acceptance of her past life marks the beginning of a process of self – realization and empowerment. She knows very well that her mother's selfless love has nurtured her. Her mother is the only true soul with whom she can share everything. The hope and the level of confidence that has been ingrained in her by her mother help her rediscover her real worth, dignity and identity. Her bonding with her mother enables her to change her attitude towards the life. Thus, she gives up her idea of forcing Arike to tell the truth about her birth. As the quest for survival has become imperative, Tolani decides to assist her mother at work. She tries to try her hands at Adire arts and crafts in Makoku. She even thinks of designing table spreads and mats with the help of other women. Thus, she tries to empower herself by starting a business along with her mother. Thus, towards the end, she proves herself as a survivor who attempts to survive in the midst of harsh realities and difficulties. She becomes a matured, strong individual capable of facing the vicissitudes of life.

The search for identity and female empowerment is the intriguing concept in literature these days. Numerous novels revolve around this concept. Sefi Atta's *Everything Good Will Come* and *Swallow* centre on this concept. An identity crisis is a period where the protagonist questions herself and makes an effort to discover her own values and sense of direction. An identity crisis enables the protagonist to empower herself towards the end. Thus, Atta's protagonists - Enitan and Tolani redeem themselves and their values with great fortitude and perseverance. These two novels depict how these protagonists come to terms with their past and present. The quest for true identity and female empowerment form the crux of these two novels.

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The Historical Murder in Girish Karnad's *Tughlaq*

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Abstract

The present studies focuses on Girish Karnad's *Tughlaq* is a historical play. *Tughlaq* by Girish Karnad is a classical writing in Indian English drama. The play turns around the fourteenth century historical figure of Muhammad Tughlaq. Karnad deals with history of that time in the play. He was deeply impressed by *Tughlaq's* character. The play is highly complex and it can be seen and read from a number of viewpoints. *Tughlaq* is clearly a historical play with a mixture of fact and fiction in its narrative. Karnad considered truly the facts connected to Muhammad Tughlaq before writing *Tughlaq*. The action of the play takes place in 1327 and the action around from Delhi to Daulatabad. Karnad himself explains, one can enjoy the play on the stage without paying much attention to its rich and complex symbolism and the subtle weaving of its different motifs. *Tughlaq* is a political allegory, which is the national school of drama. The play has an interesting story, an intricate plot scope for spectacle, and uses dramatic conventions.

Keywords: Girish Karnad, *Tughlaq*, Orthodox, Rational, Politics, Murder, and History.

Introduction

This play has originally written in Kannada in 1964. *Tughlaq* is Girish Karnad's second play. His first play, *Yayati,* was a self-consciously existentialist drama on the theme of responsibility. Another reason for *Tughlaq's* appeal to Indian audiences is that it is a play of the 1960s' and the political mood of disillusionment which followed the Nehru era of idealism in the country. A historical play appears to be a contradiction in terms. History entails truth to the events of the past, but art entail imagination and concentration on needs of art. In other words that the writer of a historical play, must use the facts of history with decision to suit, the needs of his drama while preserving overall truth to history. He has to diverge from the facts of history, and even introduce new characters in the interest of dramatic effectiveness. This is what Karnad has also done in the present play. In the opening scene, the old man represents the orthodox clerical class that vehemently opposed Tughlaq's liberal and rational policies.

Muhammad bin Tuglaq was a Sultan with abundant vision and surprising Insight. A scholarly having deep knowledge of philosophy, mathematics and even medicine. He had as well

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as knowledge of Arabic, Turkish and Sanskrit. Tuglaq was a multitalented man, a warrior, a thinker, an innovator but often misquoted as 'wisest fool' by few historians. His innovations and behavior generally bootless to get properly implemented and dreadfully angled the miseries of his subjects. Muhammad Tughlaq was rarely exasperated with the traditional, academic and the so alleged approved and tested solutions. He was one of the native sultans to advance the visions to attending advanced to the Indian subcontinent as an individual unit. He capital to accomplish it politically and administratively strong. At the present moment of his accession, there was too abundant political agitation in Central Asia. Muhammad Tuglaq empiric that the king of a potentially powerful India can become the leader of Asia.

Muhammad Tuglaq believed in accepting good relations with his neighbors. He consistently sent ambassadors to Khurasan, Egypt and China. The rulers above-mentioned him never cared and tried on any affection appear it. Muhammad Tuglaq approved to change this tradition. Enemies from other states too came to India from Persia, China, and Syria. This brought a new development in the cultural and mutual relationship. Md. Tuglaq generally ashamed the dignity with his rationalism. As per his aesthetics, he disregarded things as race, caste and even nobility. Sometimes he appointed the lowborn humans on even the accomplished of stairs in the hierarchy.

During the early years of his reign, Md. Tughlaq started to show keen interest in the field of taxation. He issued directions for proper accumulation of the land revenue and exact expenditure of each and every province under his kingdom. This farman acutely meant that the appointed governors of his provinces were declared to forward consistently all accordant details and accounts including any added acknowledged advice supporting their records. As an after effect, the acquirement admiral affected the exact revenue, antecedent of acquirement and data of amount of each province. Consequently, the not so effective revenue system started alive smoothly. Md. Tuglaq displayed a great faculty of counterbalanced insight in the profuse Doab area between the Ganga and Yamuna. Md. Tuglaq adequately concluded with the advancement of his ministers that the farmers of this doab area were affluent, so they could allow to accord more revenue than those farmers of beneath abundant areas. The argumentation was sound abundant for the beheading but it backfired.

Md. Tuglaq did taxes like alteration of basic from Delhi to Daulatabad, the reason behind the same that the Deccan can be controlled bigger meanwhile capturing Delhi safe from foreign invasions. It can be clearly empiric and analyzed that the aim of shifting capital in itself was never fundamentally wrong. The best of Deogir i.e. Daulatabad was as well not amiss but the accomplishing did not plan out humanely and appropriately thereby consistent in failure. As recorded the absolute army, associates and the aristocratic household were ordered to move out

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from Delhi and achieve in for Daulatabad. The Sultan went all forth and did his possible best for establishing his new capital.

In the beginning of the play we acquisition Tughlaq as the most idealistic and open minded ruler who orders to carry out a suit adjoin his own government. Thus the Brahmin Vishnu Prasad files a suit and his claim is found just and he is alternate not alone his confiscated acreage but is as well accustomed a job in "the Civil Service to ensure him a regular adequate income" (Tughlaq 03). This accommodation of Tughlaq is far advanced of his times and baffles the people at ample as the old man reacts, "What folly is this! May Heaven guide our Sultan" (Tughlaq 03).

In the beginning of his rein, if he is in Delhi, he is a man of top ideals. If he talks to his stepmother about his worries about the approaching and abundance of his state, he says:

> Come, my people, I am waiting for you. Confide in me your worries. Let me share your joys. Let's laugh and cry together and then, let's pray. Let's pray till our bodies melt and flow and our blood turns into air. History is ours to play with- ours now! Let's be the light and cover the earth with greenery. Let's be darkness and cover up the boundaries of nations. Come! I am waiting to embrace you all! (Tughlaq 10)

However, at the same time, he is acquainted of his words and he is well known of the actuality that unless and until he commands the love and respect of his citizens his words will abide hollow. He is such an amazing man that even his allegiant analyzer Imam-Ud-Din appreciates his qualities:

> You are one of the most powerful kings on earth today and you could spread Kingdom of Heaven on earth. God has given you everything – power, learning, intelligence, talent. Now you must repay His debt. (Tughlaq 20)

Tughlaq knows it correct that it is the confidence of the humans that makes the king powerful and not his advancing practices. Again, he is the king whose ideas about absolution are abundant advanced of his times. As he says:

> Am I a king only because I am the son of a king? Or is it because I can make the people accept my laws and the army move to my commands? Or can self-confidence alone justify it? (Tughlaq 38).

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Yet this man cold- bloodedly and atrociously kills whosoever comes in his path. He is declared to accept dead his father and brother in adjustment to appear into ability and again to advance that ability he has to annihilate a number of people. Towards the end of the play, *Tughlaq* accepted absolutely well known that "Not words but the sword – that's all I have to keep my faith in my mission" (66). He added says the deaths of humans were not futile, "They gave me what I wanted – power, strength to shape my thoughts, strength to recognize myself".

Thus, the play presents Muhammad-Bin-Tughlaq as one of the most idealistic figures. He is astute and foolish, affectionate and cruel, accurate and abrupt at the aforementioned time. He started his administration as an awful distracted and visionary king but to advance his position his celebrity was burst to pieces and he became a bondservant to power and ambition.

Karnad caliginosity the history in authoritative Tughlaq apologetic of parricide and fratricide. The third person in the aboriginal arena has heard that the Sultan is accusable of killing his ancestor and brother. Girish Karnad adeptly employs actual affirmation about Tughlaq's strange accommodation to change the basic from Delhi to Daulatabad. It is an axis point in his carrier and it reasons inexpressible adversity to the accessible people. Historic evidence as well shows that Tughlaq took the abolitionist footfall to shift the basic for able authoritative ascendancy of south. The abreast historians' accent on accumulation exodus, which Girish Karnad as well presents in Tughlaq, is not correct. In fact, the high classes absolute nobles, courtiers, sheikhs, ulemaand the aristocratic were confused to Daulatabad. The accepted Hindu public remained artless by this project. In adjustment to prove that Sultan Tughlaq was a devil, Karnad abundantly changes the historical facts of the anarchy of Ain-ul-Mulk. Karnad marks Tughlaq weak. So this play at endure reflects an archetypal play and an admired as an acclaimed actual play.

There can be no agnosticism in the point that *Tughlaq* is the after effect of Karnad's abysmal abstraction of medieval history afterwards Ishwari Passed. Karnad as well went to added actual authorities on medieval India. He apprehends ziaud-din-barani's Tariph-i-Firuz-Shahi, Bodoni's Tariph-i-Mubarakshani, Ibn-i-Buttuta's Travels. It is absorbing to agenda that Karnad is not as adulation to actual accounts. He deviates from actual sources whenever he feels it all-important for aesthetic and affecting purposes. Karnad follows the accepted accounts in creating the atmosphere of alternate distrust, balked idealism, corruption, agitation and communal bent not alone the affairs but as well, the personalities of the above characters are in befitting with the historical account.

Tughlaq is the major character in the play. Historians had previously said abundant about Tughlaq's scholarships, religious tolerance and anapaestic gifts. Karnad carefully follows

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historical sources in the presentation of these qualities. He portrays Tughlaq as an acceptable and accommodating Sultan in the actual first scene. He accepts the kazi's acumen affably in which he himself is captivated accusable of confiscating the acreage of a Brahmin, Vishnu Parsad. The Sultan is apparent authoritative and admission of 500 silver dinars to the Brahmin and as well giving him a column in the civil service. The Sultan as well invites non-Muslim advisers for discussion. He acclimated to accept discussions with Muslims, Hindus and Jain scholars. This shows the advanced attitude of Sultan in case of religion.

The alive of the basic from Delhi to Daulatabad was an important accommodation on the allotment of the Sultan. Karnad gives great importance to this accident in giving the annual of that period in the play. The adventure is presented as axis point in his career and it causes abundant adversity to the accepted people. However, Tughlaq has his own argumentation abaft the accommodation of shifting the capital. He explains the affidavit in the actual first scene, says My Empire is ample now, and embraces the south and I charge a basic, which is at its heart. Delhi is too near the bound and as you able-bodied accepted, its accord is never changeless from the abhorrence of invaders.

It is fact that Karnad has alien some added detail that are not true historical accounts. The Sultan is said to accept abundantly accustomed over ability to humans who came to Daultabad. However, the play shows the Sultan using the power to teach the humans a lesson. Karnad's *Tughlaq* conveys his desire to Nazib if he says, I wish Delhi alone immediately. Every human being in Delhi will leave for Daulatabad within a fortnight. I was too soft. I can see that now. In many other wishes, Karnad makes history actual effectively. He affects about-face of the facts to clothing his aesthetic design. He refers to abundant problems faced by the Sultan both natural and manmade. It is just to highlight the concept that Tughlaq was losing his anchor over the thing. The assorted problems like lawlessness, corruption, rebellions and beaker etc. are highlighted for the afore mentioned purpose.

The author aims to present an accurate account afore the clairvoyant eyes to clothing his dramatic design. Karnad has portrayed Nazib as an important character who contest abundant access on the appearance of Sultan. After he is murdered through the artifice of his stepmother. In history, he is not an actual important figure. Karnad has accustomed him abundant accent just for the dramatic purpose. The adventure of Aziz and Azam has as well been included with the purpose of creating humour. It is as well to display the failure of Tughlaq's administration. The two banana characters also advance the aggressive bribery in Sultan's kingdom. It can be cautiously said that Karnad has fabricated abundant use of history. However, he is guided by an accurate aesthetic and 'Tughlaq' is a play revolving about an actual appearance rather than particular history.

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Conclusion

Tughlaq is the theme of the play is from history finding many such plays in Kannada, although Karnad's treatment of the theme is not historical role. Occur for the instance, the use of Karnad makes of the leitmotif of the play, 'Prayer' in the scene where the Muslim chieftains along with Shick Shams-ud-din, a pacifist priest, conspire to murder Tughlaq while at prayer. The use of prayer for murder is reminiscent of what Tughlaq himself did to kill his father. That prayer, which is most dear to Tughlaq, is vitiated by him as well as his enemies, is symbolic of the fact that his life is corrupted at its very source. The whole episode is an ironic. Both Tughlaq and his enemies initially appear to be idealists; yet, in the pursuit of the ideal, they perpetrate its opposite. The whole play is structured on these opposites: the ideal and the real; the divine aspiration and the deft intrigue.

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The Subsistence of Self-realisation and Deconstruction: Paradox Counterculture Movement in the Work of Hermann Hesse's *Siddhartha*

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Abstract

Siddhartha was written by German Philosopher, Hermann Hesse. The novel is based on the life sequences of Buddha. Siddhartha is the Protagonist in the novel whose life underwent on deconstructive circumstances. Siddhartha searched for self-realization for attaining salvation in his entire life. He did never get where he searched for, but he had gained it at the quiet contradictory event. He did never catch awakening from whom he expects, but from completely converse person. With regard to the 'seed message' of *Siddhartha*, Leary and Metzner infer that we can think of seed, we can reference a seed, be guided to seed, but cannot know a seed through language, even though through language we learn *about* the seed. They thereby pick up on the rift between learning and knowledge prevalent in *Siddhartha*. In so doing, they point in particular to the role of language in shaping this rift, for language, the tool used to teach and learn that a seed exists in the first place, cannot be used to know the seed. This tension with the efficacy of paradox language is highlighted in the very last chapter of *Siddhartha*.

Keywords: Hermann Hesse, *Siddhartha,* Counter-culture, Deconstruction, Contradictions, Self-realization, and Paradox.

Hermann Hesse's *Siddhartha* (1922), is published in the German language. He is a German poet, essayist, short story writers, novelist and painter. His other notable works are *The Glass Bead Game* (1943), *Steppenwolf* (1927), *Narcissus and Goldmund* (1930) and *Demain* (1919). Most of his works are translated into English. Siddhartha is translated into English by Hilda Rosner in 1954. The word 'Siddhartha' itself possesses the resemblance of deconstruction in its meaning. 'Siddha' means 'achieved' and 'artha' means 'to search for'. The search and reaching of goal stand in the single medium of Siddhartha's life. Siddhartha has searched the path of spiritual wisdom to attain the roots of salvation. He has achieved after a long journey of Sansara instead of getting from spirituality.

Siddhartha is a Brahmin son. He is mastered over most of the spiritual practices that are following by the Brahmins. Though he has learned everything from Vedas and Upanishads, his heart has the thirst to find the ways of salvation. So, he has started his spiritual journey from this point. He has learned many arts from Samanas' way of practices. But he is not satisfied. So, he has entered into

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Sansara worldly pleasures. In a certain stage, he has realized that his tenderness and all the spiritual practices and skills have flown from him because of his deviated habitual of Sansara. Finally, he finds out the divinity within himself whereas, he has searched for all the external things.

The term 'Deconstruction' is coined by French Thinker Jacques Derrida. Deconstruction means that two extremes stand in a single medium, whereas, they meet the critical point can be called as deconstruction. M.H. Abrams mentions it as 'Binary Oppositions'. He further says, Among deconstructive literary critics, one such demonstration is to take the standard hierarchical opposition of literature /criticism, to invert it so as to make criticism primary and literature secondary, and then to represent, as an undecidable set of oppositions, the assertions that criticism is a species of literature and that literature is a species of criticism (p 79).

The text can never be predictable under the analisation of deconstruction. There might be the occurrence of chaos to justify it. Derrida speaks of not just only the differences but two extremes. His actual embellishment is to go through a text not only in literary aspect and also in critical views of philosophical, traditional and conventions. Derrida composes the philosophy with criticism. Kathleen Wheeler states Derrida, denied determinacy, immediacy, and fullness to the intention of speech acts through the concept of 'inerrability'. Which means 'inerrability', any speech act is repeatable and meaningful within another context. The term 'repeatability' detaches speech acts from immediate intentions postulated in the present moment. Iterability alters what is said, showing that we mean something other than what we mean, or say something other than what we say. Derrida called this 'spacing' or articulation (p 54). According to the argument of Kathleen, Derrida denies the definiteness of the text from a single perspective. Words might be the same but the meaning differs constantly. This is what Derrida mentioned as 'inerrability'. There is no need to be the same thing to happen what is pre-planned. The circumstances might be changed in a specific point that is the mid-point of two extremes.

Siddhartha wants to learn the art of reaching God. So he has moved from his family life and joined with Samanas. There he has learned all the arts with the equivalence of his Guru in Samanas. He also raises the question against his Guru why he had not attained salvation even though mastery over all kind of practices. His questioning tendency is good, but it leads him towards the deviation of wisdom. Though his questions show Siddhartha as a wise man, that leads him towards the worldly pleasure. He could never remain within his border. He has no complete belief in anything. He keeps on moving from one to another. After departing from Samanas, he has entered into Sansara – sensual life. His actual journey is to find the way for salvation but instead of moving forward with the spiritual path, he has glided into sensual enjoyments.

The sensual enjoyments are not only happiness, love, and comfort, but also sad, fear, hatred, discomfort, etc. There is a traditional saying, that one man could never reach the salvation if he belonged to Sansara. But Siddhartha finds the path to attain salvation through comes across the experiences of Sansara. Freudian psychoanalytical theory says that the suppressed emotions of the mind may be accelerated to cure the conscious troubles. By applying this, Siddhartha has accelerated his suppressed emotions within himself. So, each and everymen has common sensual explorations.

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After such a critical point, it turns into its reversal, whereas, deconstruction occurs. Spirituality insists that to attain the state of emptiness occurs after the experiences of sensual pleasure. So, each and every circumstance of the worldly pleasures has to be experienced. Then the life will automatically create its deconstruction after the reach of its critical point. The combined experiences of, good and bad, bliss and stress, fortune and misfortune, are standing in the medium of Siddhartha's life in various circumstances. After experiencing all these emotions, Siddhartha turns his vision into himself instead of the external experiences. He feels the satisfaction when he starts to experience his inner-self. It is his self-realization. The self-realization leads a human being towards the way for reaching salvation. The awakening happens, when he enchants the "Om" after seeing the images of his life in the river stream. It is an inducing factor of suppressed memories.

Siddhartha emphasized it to Govinda, as in the words of Rosner, "I am telling you what I have discovered. Knowledge can be communicated, but not wisdom. One can find it, be fortified by it, do wonders through it, but one cannot communicate and teach it […], in every truth the opposite is equally true." (Sid p 43) When the illustrious Buddha taught about the world, he had to divide it into Sansara and Nirvana, into illusion and truth, into suffering and salvation. One cannot do otherwise; there is no other method for those who teach. But the world itself, being in and around us, is never one-sided. Never is a man or a deed wholly Sansara or wholly Nirvana; never is a man wholly a saint or a sinner (p 114). The study comes to understand the two extremes of Sansara and Nirvana stand in the single medium of human life. Knowledge is what we are learning from the experiences. Wisdom is an internal awakening. The knowledge can be taught. All the spiritual practices are followed for gaining the knowledge, which is communicated by the various teachers in Siddhartha's life. But wisdom comes only when the mind thinks about the experiences and derives its own definition from them.

In the 60s counterculture's fixation on Hermann Hesse's work led to a parallel scholarly fixation on its global reception and impact. It is as if the then immensely popular public response to Hesse's work, the scholarship that dealt with its global reception and the subsequent institutionalization were orchestrated to amplify Hans Robert Jaub's contemporary ideas on reception theory. His argument here is to expand literary analysis beyond the narrow historical moment of textual production in favour of engaging the inclusive present of textual reproduction. According to Jaub, for the future of literary analysis, a text should be seen as a continual, nonlinear, non-singular evolutionary event with respect to its socially formative function. A text thereby takes into account both its position in a particular, narrow, historical context as well as its talismanic merit with an unknowable potential for personal and social restructuring. In so doing, Jaub brings the reader actually readers into focus. The audience no longer occupies a passive role. Readers are active participants who duly challenge "the prejudices of historical objectivism" and help replace "the traditional approach to literature … an aesthetics of reception and impact" (Jauss p 9).

Worldwide, scholars heeded this call to advance the study of literature through the examination of current reading. The immense and rather sudden global popularity of Hesse's work in the 60s served as a prime model for Jaub's enterprise. Instead of looking at Hesse's work in terms of

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the years he was writing them, scholars began to look at Hesse's work primarily in terms of its Counterculture reception.

The paradox of the Counterculture movement, as it were, is in these lines as they traverse the historical moment. This quote from Hermann Hesse's *Siddhartha* carries a message. The bane of knowledge is the desire for it, that desire which is here and often elsewhere synonymised with learning. *Siddhartha* is a story that follows the trajectory of a boy reaching the limits of learning, the limits of knowledge-seeking, along with its manifold paths. Some paths he treads longer than others and each is rejected by or rejects him: scholarship, religion, philosophy, business, love, family, and asceticism. Some scholarship appropriately assesses this rejection as a critique of these various cultural things, but all too often this scholarship ignores the rejection/critique of learned spiritualism, too. It is not just the State that is being contended with in Hesse's stories, but everything that requires education. In defining 'the American Youth Movement' and its gripe against the State, Egon Schwarz once argued the sameness of Hesse's so-called 'grievances' and those of the 'American radicals'

In his analysis, Schwarz circumvents the critique of the spiritual; but in *Siddhartha*, even lessons in spirituality, including the freely chosen ones, are put to question. For instance, the Atman that Siddhartha explains as the only knowledge in essence, the spiritual experience of the self cannot be taught, learned or transmitted. While Siddhartha admits at times to have been taught, he also insists that what he has been taught is of no special value. Toward the end of the story, Siddhartha tells his old friend Govinda that what he had learned from the Buddha, for example, is no more or less special than what he is currently learning from the rock next to him. So in matters of spirituality as in matters of the State, one can be taught how to know by anyone or anything, that is, one can learn from anyone or anything, but such learning does not impart knowledge. Moreover, if one nonetheless feels knowledge gained, wisdom will remain elusive.

At this late stage of the story, after Siddhartha has already repudiated at length the possibility of transferring knowledge, it may seem contradictory that he flippantly speaks of knowledge as transferable and so distinct from wisdom. This very flippancy, however, is significant because it demonstrates Siddhartha's distrust of words and his customary conflation of knowledge, wisdom and spiritual enlightenment. The focus, here, is thus on the impossible process of transfer from one to another of that which occurs through self-discovery and personal experience. This is the acclaim of the highly individualistic path. In sum, but in no simple way, this text asserts a rejection of learning of guidance, of teaching and of being taught, and of training in all its aspects and for all its goals, including knowledge, wisdom, and spiritual enlightenment.

However, is not this assertion of the rejection of learning a lesson? Does not *Siddhartha* teach individualism? Considering the historical moment of the Counterculture, this text, which rejects learning, became itself a guide to a movement. Since this is a *Bildungsroman* that not only rejects *Bildung*, but rejects itself, as *Roman*, should not *Siddhartha*, too, have been rejected by the Counterculture? If the first paradox occurs within the text (the paradox of learning knowledge or

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gaining wisdom), a second paradox crystallizes when the very individualism that this text paradoxically teaches bands its readers together into a movement. *Siddhartha* became known as a Bible of the Counterculture, hailed holier than the New Testament. Narrated in deceptively simple, hypnotic prose, this story seems to call its readers to follow Siddhartha's path, invite readers to transform into devotees. As the Buddha's namesake, the title of the story alone suggests such an invitation. But *Siddhartha* is far more involutes. In fact, it does not invite followers; it sends them away, as in the case of Siddhartha's childhood friend Govinda intent on following Siddhartha's brazen footsteps.

The name Siddhartha, which translated from the Sanskrit means "one who has achieved the goal," in the context of this story tells us that Siddhartha has already and always reached his goal, that the trials he faces are not lessons in any teleological sense but are a mere unfolding of his own knowledge which is always present. This Siddhartha comes in stark contrast to the other historical Siddhartha Gautama the Buddha (who does make an appearance in this story) who was a sage and who set out to teach the Middle Path to liberation. Despite the individualistic nature of the path taken by Siddhartha in Hesse's story, it became for a generation of *Eigensinnigen* a model to emulate not unlike the Buddha's (Matussek p 125). Siddhartha's path awakened a craving for spiritual enlightenment that could be satiated through the teachings of individualism. As Siddhartha's *Eigensinn*, or self-will, taught its followers how to chart an obstinate, revolutionary path against authority, it also, in effect, took a paradoxical collective turn Hermann Hesse's *Siddhartha* (1922), is published in the German language. He is a German poet, essayist, short story writers, novelist and painter. His other notable works are *The Glass Bead Game* (1943), *Steppenwolf* (1927), *Narcissus and Goldmund* (1930) and *Demain* (1919). Most of his works are translated into English. Siddhartha is translated into English by Hilda Rosner in 1954. The word 'Siddhartha' itself possesses the resemblance of deconstruction in its meaning. 'Siddha' means 'achieved' and 'artha' means 'to search for'. The search and reaching of goal stand in the single medium of Siddhartha's life. Siddhartha has searched the path of spiritual wisdom to attain the roots of salvation. He has achieved after a long journey of Sansara instead of getting from spirituality.

Siddhartha is Brahmin son. He is mastered over most of the spiritual practices that are following by the Brahmins. Though he has learned everything from Vedas and Upanishads, his heart has the thirst to find the ways of salvation. So he has started his spiritual journey from this point. He has learned many arts from Samanas' way of practices. But he is not satisfied. So he has entered into Sansara – worldly pleasures. In a certain stage, he has realized that his tenderness and all the spiritual practices and skills have flown from him because of his deviated habitual of Sansara. Finally, he finds out the divinity within himself whereas, he has searched for all the external things.

Discussion

The term 'Deconstruction' is coined by French Thinker Jacques Derrida. Deconstruction means that two extremes stand in a single medium, whereas, they meet the critical point can be called as deconstruction. M.H. Abrams mentions it as 'Binary Oppositions'. He further says, Among deconstructive literary critics, one such demonstration is to take the standard hierarchical opposition

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of literature /criticism, to invert it so as to make criticism primary and literature secondary, and then to represent, as an undecidable set of oppositions, the assertions that criticism is a species of literature and that literature is a species of criticism (79).

The text can never be predictable under the analyzation of deconstruction. There might be the occurrence of chaos to justify it. Derrida speaks of not just only the differences but two extremes. His actual embellishment is to go through a text not only in literary aspect and also in critical views of philosophical, traditional and conventions. Derrida composes the philosophy with criticism. Kathleen Wheeler states Derrida denied determinacy, immediacy, and fullness to the intention of speech acts through the concept of "iterability". According to "iterability", any speech act is repeatable and meaningful within another context. … "Repeatability" detaches speech acts from immediate intentions postulated in the present moment. Iterability alters what is said, showing that we mean something other than what we mean, or say something other than what we say. Derrida called this "spacing" or articulation (54

Siddhartha wants to learn the art of reaching God. So, he has moved from his family life and joined with Samanas. There he has learned all the arts with the equivalence of his Guru in Samanas. He also raises the question against his Guru why he had not attained salvation even though mastery over all kind of practices. His questioning tendency is good but it leads him towards the deviation of wisdom. Though his questions show Siddhartha as a wise man, that leads him towards the worldly pleasure. He could never remain within his border. He has no complete belief in anything. He keeps on moving from one to another. After departing from Samanas, he has entered into Sansara – sensual life. His actual journey is to find the way for salvation but instead of moving forward with the spiritual path, he has glided into sensual enjoyments.

The sensual enjoyments are not only happiness, love, comfort, etc., but also sad, fear, hatred, discomfort, etc. There is a traditional saying, that one man could never reach the salvation if he belonged to Sansara. But Siddhartha finds the path to attain salvation through comes across the experiences of Sansara. Freudian psychoanalytical theory says that the suppressed emotions of the mind may be accelerated to cure the conscious troubles. By applying this, Siddhartha has accelerated his suppressed emotions within himself. So each and everymen has common sensual explorations. After such a critical point, it turns into its reversal, whereas, deconstruction occurs. Spirituality insists that to attain the state of emptiness occurs after the experiences of sensual pleasure. So each and every circumstance of the worldly pleasures has to be experienced. Then the life will automatically create its deconstruction after the reach of its critical point. The combined experiences of, good and bad, bliss and stress, fortune and misfortune, are standing in the medium of Siddhartha's life in various circumstances. After experiencing all these emotions, Siddhartha turns his vision into himself instead of the external experiences. He feels the satisfaction when he starts to experience his inner self. It is his self-realization. The self-realization leads a human being towards the way for reaching salvation. The awakening happens, when he enchants the "Om" after seeing the images of his life in the river stream. It is an inducing factor of suppressed memories. Siddhartha emphasized it to Govinda, as in the words of Rosner,

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I am telling you what I have discovered. Knowledge can be communicated, but not wisdom. One can find it, be fortified by it, do wonders through it, but one cannot communicate and teach it …Never is a man or a deed wholly Sansara or wholly Nirvana; never is a man wholly a saint or a sinner" (114).

We come to understand the two extremes of Sansara and Nirvana stand in the single medium of human life. Knowledge is what we are learning from the experiences. Wisdom is an internal awakening. The knowledge can be taught. All the spiritual practices are followed for gaining the knowledge, which is communicated by the various teachers in Siddhartha's life. But wisdom comes only when the mind thinks about the experiences and derives its own definition from them.

It was Timothy Leary and Ralph Metzner's praise of Hermann Hesse 'the Poet of the Interior Journey' in *The Psychedelic Review* that sped up *Siddhartha*'s rise to fame and that helped give an emphatically individualized self-will a paradoxical sense of community. They claim that "most readers miss the message of Hesse. Entranced by the pretty dance of plot and theme, they overlook the seed message… the seed, the electrical message, the code is in the core" (Ralph p 169). Dutifully, Leary and Metzner do not reveal the core, do not unpack the seed, but recapitulate scenes from Hesse's stories to inform of the seed's existence. It is impossible to unpack the seed for one another; such a seed is as distinct as each reader is from the next. But they insist that such a seed exists in Hesse's work, and that it exists for each reader. They write: "But always Hesse reminds us stay close to the internal core. … The [internal] flame is of course always there, within and without, surrounding us, keeping us alive. Our only task is to keep tuned." (Hesse p181)

In their highly spiritual, laudatory rendering of *Siddhartha*, Leary and Metzner descriptively engage the ineffable nature of the internal core, thereby establishing a core for each reader, though they do not have access to the nature of each core. Each reader of Hesse has access only to his/her own core, which lies at the nexus of Hesse's text and the reader. In their essay, Leary and Metzner establish a kind of spiritual collective experience of reading Hesse, crafting camaraderie among the radically individual. While each path of reading Hesse is distinct, each with a distinct reader and distinct core, their collective experience is built upon their readership: individuals reading Hesse together, seeking an internal core together. Readers of Hesse are at once free to discover themselves and the world in whichever ways they see fit and find solace in belonging to a group of Eigensinnigen, more commonly known as the Counterculture.

Siddhartha consistently refutes the very teachings it espouses; it rails against any form of learning. In the last chapter, Govinda implores Siddhartha to share his path with him, so that Govinda, too, may traverse the path to spiritual enlightenment as Siddhartha seemingly has. Siddhartha, however, warns Govinda that no teaching is teachable, resting his case on the inefficacies of language. Siddhartha even warns against his own attempts at teaching language's failures, because language is required to do so. Siddhartha explains that language breaks the world into oppositional frameworks. He is in a way, speaking with a Heideggerian vocabulary: as language discloses something, it conceals something else. Language can never reveal the whole picture. Siddhartha tells Govinda, "Everything is one-sided that can be thought in thoughts and said with

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words, everything one-sided, everything half, everything is lacking wholeness, roundness, oneness" (Hesse p 132) This is the only way to go about it; there is no other way for a person who would teach. Siddhartha's distressed explanation of language's failure is at once the exoneration thereof. There is no way other than through language through some semblance of signs to teach or tell anyone anything. Language thus becomes the metonym for teaching, which, as with all else, Siddhartha rejects. He uses it nevertheless to communicate with Govinda.

Though late in the story and though via the perspective of a supporting character, this experience of inner conflict is the climax, the major turning point which leads to Siddhartha's final disappearance into formlessness, likened here to the enlightened state of the Buddha. Govinda begs Siddhartha for just one more word, one more lesson in his search for ultimate knowledge: "Grant me just one word more, O Revered One; give me something that I can grasp, that I can comprehend! Give me something to take with me when we part. My path is often difficult, Siddhartha, often dark" (p124). In response, seeing "eternal not-finding" 'ewiges Nichtfinden' in Govinda's eyes, Siddhartha asks Govinda to kiss him on his forehead. "'Bend down to me,' he whispered softly in Govinda's ear. 'Bend down here to me! Yes, like that, closer! Even closer! Kiss me on the forehead, Govinda!'" (p 124). What follows is remarkable, not merely for the hierophanic description, but for the explicit continued presence of 'words' in Govinda's experience of Siddhartha's formlessness, of his being without words.

Govinda kisses Siddhartha, there is a transfer of knowledge described like no other in the entire story. Considering the motif of the impossibility of teaching knowledge or wisdom, this transfer of knowledge is unorthodox. It is, in fact, less a transfer than a revelation. Using a framework borrowed from Mircea Eliade's *The Sacred and the Profane*, knowledge, wisdom and enlightenment had been, through their elusiveness, ineffability, and desirability, in many respects consecrated, whereas learning and words belonged to the realm of the profane. In the moment of bowing to and kissing Siddhartha's forehead, Govinda is witness to hierophany, a manifestation of the sacred (Eliade p 12). At this hierophanic moment, one might expect "words" to retreat into the background or even to vanish altogether, for they have been the very bane of Govinda's search for (not to mention Siddhartha's own search for an experience of) knowledge and wisdom. But words remain. The paragraph that introduces Govinda's experience of Siddhartha's formlessness shows the necessity of paradox for hierophany. In the hierophanic moment, words are at once meaningless and meaningful because they are no longer just words signaling polemical concepts, indescribable experiences, or impossible objects; words are imbued with cosmic sacrality and signal all at once, simultaneously manifesting that which they reveal and conceal. In this moment of knowledge revelation, words do not disappear but are integrated into an entirety of the experience.

We may now be able to assemble an answer to the question posed earlier: Since this is a *Bildungsroman* that not only rejects *Bildung*, but rejects itself, as *Roman*, should not *Siddhartha*, too, have been rejected by the Counterculture? Just as Govinda was consistently drawn to Siddhartha's words and teachings, despite producing an inner conflict, so too many readers of *Siddhartha* have been drawn to learning from this story and its disavowal of being able to teach anything, *because* it

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produced a conflict. Govinda's conflict arose through the paradox of understanding Siddhartha as both wise and foolish, and the mounting tension of this conflict opened up access to Govinda's hierophanic moment, co-inhabited by both the profane and the sacred. Because any reader of this story, unlike Govinda within the story, must ascertain Siddhartha's formlessness through the descriptive words formed via Govinda's perspective, the hierophany experienced by Govinda, which is Siddhartha's enlightenment, is still available to readers only through words. In order to reach Siddhartha's state of consciousness and/or Govinda's witnessing thereof, a reader must come to terms with (that is, embrace) the paradox of language, especially with regard to one "seed message" of *Siddhartha*: words can be used to inform about concepts of enlightenment, wisdom, or ultimate knowledge, but do not give us access to them.

Nothing is pure in this world. No men can attain Nirvana only by the following spirituality without come across the experiences of Sansara. These binary oppositions stand in the single medium of human life. People should aware of their inner-self. It gives wisdom. All other practices and rituals are just ensuring the knowledge of spirituality, not the platform to attain Salvation. The self-realization, people can find their own way to reach God, along with all the sensual experiences. Siddhartha embodies the paradox. At the end of his journey, he is at the beginning; in old age, he is in youth. He has learned nothing, except he has learned that he has learned nothing. In *Siddhartha*, language is used to show its own as well as learning's point of critical failure. *Siddhartha*, a guidebook, was used in an analogously paradoxical way to reject guidance. The Eigensinnigen of the Counterculture found in *Siddhartha* reasons to band together and endure because this story helped explain that the questions of language and of learning remained unsolved in their paradoxical quality. The Eigensinnigen of the Counterculture could thereby assert their own, new ways of thinking and of organizing as solutions to this mystery.

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Dynamics of Creativity: Tracing Creativity in Literary Language

Zuhair Ahmad
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1.1 Dynamics of Creativity

The term 'Creativity' is a multifaceted and complex notion. It often poses difficulties in the delineation of 'what is creative' and 'what is created'. There are creative artists, thinkers, writers, designers and entrepreneurs; there can be creative talent, ideas, processes and minds. Creativity can be boundless and spontaneous, but it needs to be unleashed, fostered, stimulated and expressed, though sometimes it may be stifled.

Michael Mumford suggested: "Over the course of the last decade, however, we seem to have reached a general agreement that creativity involves the production of novel, useful products" (Mumford, 2003, p. 110). Moving one step ahead Robert Sternberg's considered it as the production of "something original and worthwhile".

Psychologists and neuroscientists are investigating creativity to find out more about its relationship with the mind and the brain; ethnographic work is being done to explore its role in society; linguists are exploring creative language to understand more about how people communicate and how the exercise the freedom of creativity in language use; and commercial organisations are constantly trying to find ways of making themselves and their employees more creative (Media & Marketing).

Greenacre (1959) wrote, "I use the term creativity to mean, the capacity for or activity of making something new, original or inventive, no matter in what field. It is not merely the making of a product, even a good product, but of one which has the characteristic of originality."

Preti (2003) believes that creativity could be described as the ability to create products or ideas which are original, and which possess a strong social usefulness. Frank Barron, one of the most important researchers in this field, offers a more articulate definition of creativity. Firstly, creativity is considered in terms of the characteristics of the creative product and the social acknowledgements obtained. A criterion of usefulness is implied in this definition. Secondly, the creative product can be considered in its own context: the difficulty of the problem resolved or identified, the elegance of the solution proposed, the impact of the product itself. Thirdly, creativity can be conceived on the basis of the abilities that favour it (Barron and Harrington, 1981).

Apart from aforementioned definition, there are also certain key points which are strongly associated with the term 'creativity'. These are imagination, innovation, originality and genius.

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Similar lists and descriptions can be found in many discussions of the concept (e.g. Pope, 2005; Carter, 2011; Pope and Swann, 2011), and it is an area studied in a number of disciplines.

The problem of defining creativity also echoes among the scholars working on creativity. According to Boden (1994) "Creativity is a puzzle, a paradox, some says a mystery. Inventors, scientists, and artists rarely know how their original ideas arise. They mention intuition but cannot say how it works. Most psychologists cannot tell us much about it, either. What's more, many people assume that there will never be a scientific theory of creativity - for how could science possibly explain fundamental novelties? As if all this were not daunting enough, the apparent unpredictability of creativity seems to outlaw any systematic explanation, whether scientific or historical. (Boden.A:1994, p.75) . David Bohm's opening words in his book *On Creativity* were "Creativity is, in my view, something that is impossible to define in words" (Bohm, 1998, p. 1). Reid and Petocz (2004) mention that creativity is viewed in different ways in different disciplines: in education it is called "innovation"; in business "entrepreneurship"; in mathematics it is sometimes equated with "problem-solving", and in music it is "performance or composition". A creative product in different domains is measured against the norms of that domain, its own rules, approaches and conceptions of creativity (Reid & Petocz, 2004, p.45). The World Conference on Higher Education proclaimed creativity as "an innovative educational approach" in Article 9 of their statement of Missions and Functions in Higher Education (Reid & Petocz, 2004, p. 51). Cannatella (2004) mentions that the need for creativity is biologically, physically, and psychologically an essential part of human nature and that it is necessary for human reproduction, growth and cultural striving (p.59). Clarkson (2005) has mentioned that there are many traits which have been associated with creativity, such as divergent thinking, introversion, self-esteem, tolerance for ambiguity, willingness to take risks, behavioural flexibility, emotional variability, ability to absorb imagery, and even the tendency to neurosis and psychosis (p. 6).

In the UK, the National Advisory Committee on Creative and Cultural Education (NACCCE) published in 1999 a report where they provided a more elaborated, but similar definition of creativity. They maintain that creativity processes have four characteristics:

a) It is imaginatively, it always involves imagination, since it is the process of generating something original.

b) It is purposeful: it is imagination put into action towards an end.

c) It produces something original in relation to one's own previous work, to their peer group or to anyone's previous output in a particular field.

d) And finally, it has value in respect to the objective it was applied for. Creativity involves not only the generation of ideas, but also the evaluation of them, and deciding which one is the most adequate one.

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To combine this variety of definitions, we can say that creativity involves the generation of new ideas or the recombination of known elements into something new, providing valuable solutions to a problem. It also involves motivation and emotion. Creativity "is a fundamental feature of human intelligence in general. It is grounded in everyday capacities such as the association of ideas, reminding, perception, analogical thinking, searching a structured problem-space, and reflecting self-criticism. It involves not only a cognitive dimension (the generation of new ideas) but also motivation and emotion and is closely linked to cultural context and personality factors." (Boden 1998).

1.2 Criteria for Creativity

Simply put, creativity is what happens when an individual produces something that is novel as well as appropriate, generative or influential. You can think of these criteria as different levels on a hierarchy of creativity with novelty being the lowest qualification for creativity and influence being the highest level of creativity. According to this definition, an idea that is novel, appropriate, generative and influential is more creative than an idea that is only novel and appropriate. What do these criteria mean?

Novelty is the characteristic that many of us would provide instinctively if asked to define creativity. In order for something, whether it is a work of art or a piece of literature, to be creative, it has to be new; it has to be something that we have never seen or heard before. However, novelty is not the only qualification for creativity. If it were, any random response to a question would be deemed creative. For example, an individual answering the question "What is 2+2?" with 10 would be considered highly creative since his answer to the simple math question is one that we rarely encounter. That is why any novel product or solution must also be appropriate to the question or task at hand in order to be creative; it must provide an answer to a problem in a way that is useful.

The Russian psychologist Mihaly Czikszentmihalyi (1999: 315–16) comments that the creativity makes no sense unless it is accepted by others in the domain and can be adapted to a changing environment: "Creativity occurs when a person makes a change in a domain, a change that will be transmitted through time. Some individuals are more likely to make such changes, either because of personal qualities or because they have the good fortune to be well positioned with respect to the domain . . . To be creative, a variation has to be adapted to its social environment, and it has to be capable of being passed on through time. What we call creativity always involves a change in a symbolic system, a change that in turn will affect the thoughts and feelings of the members of the culture. A change that does not affect the way we think, feel, or act will not be creative".

To reach a higher level on the creativity hierarchy a thing should not only be novel and appropriate but also generative. Generative means that this new and appropriate thing leads to the production of more new and appropriate things, products, ideas etc. If something reaches the highest level of creativity, it will also be influential, meaning that it will shape the way that people think about or do things like it in the future.

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To sum up: in order for something to be creative it must meet the initial criteria of novelty and then prove to be appropriate, generative or influential to reach a higher status of creativity.

2.1 Tracing Creativity in Language:

Since the ambit of creativity involves every nook and corner of human life, it was necessary to mention the term in general. The aforementioned detail is meant to delineate the term creativity from various perspectives and how it manifests itself. But when we take the realm of language and linguistics into consideration 'Does the notion of creativity remain same or does it change'? It results some pertinent questions arise which need to be answered.

- What exactly it means when a stretch of language is described or considered as creative?
- What are the salient features of creativity in language?
- Is 'Creativity' a property of language system 'or' characteristics of language use?
- What could be the various perspectives of 'Creativity'?
- How a piece of writing turns in to creative one?
- What are the various model of creativity? And under which does linguistic creativity fall?
- How 'Creativity' is affected by extra-linguistic factors?

The following discussion is an attempt to dig up the dynamics of creativity in language.

Amongst the definition of creativity which are forwarded by various scholars the most appropriate and remarkable for linguistic point of view is the one which is proposed by Watson. He opines that *"How the new comes into being:* One natural question often raised is: How do we ever get new verbal creations such as a poem or a brilliant essay? *The answer* is *that we get them by manipulating words, shifting them about until a new pattern* is *hit upon"* (Watson, 1928, p. 198). Thus, according to his definition manipulation of a word, in a stretch of language, results in linguistic creativity. We can trace the creative use of language simply by examining any literary text. The literary language abounds in creativity. In literature the writer makes the creative use of language. The creative potential in literature is exploited to a great extent. A writer creates new words, and new expressions, and some new combination of word to suit the meaning which he wants to convey. Let us start by considering what we understand by creativity in relation to the use of language. The following is a stretch of language which differs from that of day to day language use simply because of manipulation of certain words which result in creativity.

The description of a character's experience of the start of a migraine attack in Ian McEwan's atonement (2002, p.63) 'she felt in the top right corner of her brain a heaviness, the inert body weight of some curled and sleeping animal; but when she touched her head and pressed, the presence disappeared from the co-ordinate of actual space. Now it was in the top right corner of her mind and in her imagination, she could stand on tiptoe and raise her right hand to it. It was important, however, not to provoke it; once this 'lazy creature' moved from peripheries to centre, then the knifing pains would obliterate all though, and there would be no chance of dining with Leon and the family to night'.

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A currently dominant view in the fields of design, technology and the arts in the Western world is that something is creative if it is *novel*, of *high quality* and *appropriate to the task at hand* (Kaufman and Sternberg, 2010). In linguistic terms this could be a foregrounding, neologism or an uncommon metaphor used successfully to communicate a complex concept or idea – such as 'lazy creature' to talk about a migraine in the above extract.

2.2 Perspectives of Creative Language

After giving a brief explanation of creativity in language it is necessary to mention the salient features which render the ordinary language as the creative one. The fact that the language employed in literature and poetry differs and deviates from day to day language and its norms, cannot be denied. Ordinary language strictly complies with norms and rules which are designed by the grammar of a particular language. On the other hand, in literature and poetry the writer and poet make use of creative language. Here he is not abided by rule of language rather he exercises the full freedom of exploiting language and deviating from norms. He manipulates the language as a source of creativity. He takes some linguistic features- such as a word, a phrase, a sentence, a part of word, a group of sounds, a series of letters and makes it do things it does not normally do. He is, in effect, bending and breaking the rules and norm of language. And if someone asks why he does so? The answer is simply for creative purpose. This linguistic deviation is technically termed as 'Foregrounding'. The scholar of Prague School namely Jan Mukarovsky opines that the language of poetry must be foregrounded.

Another important characteristic of creative language is known as 'Literariness'.

The term 'literariness' was first introduced by the Russian Formalist Roman Jacobson in 1921 under the movement of Formalism. Formalism views literature primarily as a specialized mode of language and proposes a fundamental opposition between the literary (or poetical) use of language and the ordinary, "practical" use of language. It conceives that the central function of ordinary language is to communicate to auditors a message, or information, by references to the world existing outside of language. In contrast, it conceives literary language to be self-focused, in that its function is not to convey information by making extrinsic references, but to offer the reader a special mode of experience by drawing attention to its own "formal" features—that is, to the qualities and internal relations of the linguistic signs themselves. The linguistics of literature differs from the linguistics of practical discourse, because its laws are oriented toward producing the distinctive features that formalists call **literariness.** As Roman Jakobson wrote in 1921: "The object of study in literary science is not literature but 'literariness/ that is, what makes a given work a literary work"(Abrams: 1999, Pp.102-103).

The defining features of a literary work do not reside in extra literary conditions such as history or sociocultural phenomena under which a literary text might have been created but in the form of the language that is used. Thus, literariness is defined as being the feature that makes a given work a literary work. It distinguishes a literary work from ordinary texts by using certain poetic devices such as metre, rhyme and other patterns of sound and repetition by which a poet creates an

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aesthetic effect in the text. Another characteristic of creative language is the abundant use of 'Figures of speech'. Carter in his book 'Language and Creativity- The Art of Common Talk, states that "Figures of speech constitute a potential resource for creativity. In addition to puns and wordplay in general, other key forms have been shown to include: repetition, metaphor, metonymy, simile, idioms and hyperbole. Such figures are not in themselves creative. They can be used for routine, transactional purposes. But such forms can be and often are made to function for a range of different purposes with a range of different creative effects. The notion of core in vocabulary can help in the identification of such effects (Carter:2004 p.139).

It is, in fact, the heart and soul of creative language. Language is only considered creative when it highly figurative and ornamental a writer or poet makes use of various figures of speech such as Simile, Metaphor, Personification, Hyperbole, Assonance etc. to make the language highly creative and beautiful. The following example from Shakespeare's poetry is a sample to show that how it works in the language. Shakespeare in saying, "*shall I compare thee to a summer's day?*" (Sonnet 18), conveyed his message more beautifully than if he had literally talked about the subject's personal qualities, such as kindness, charm and beauty". But did he convey the "same" message he would have convey in such literal description. Intuitively, good readers and literary scholars both feel that he did not (Dancygier and Sweeterser: 2014, p.1). Albert N Katz (1998: p.3) opines that: "The creative interplay of language and thought is particularly evident in figurative language. The use of such language is not rare 'or' limited to poetic situation but rather a ubiquitous characteristic of speech (see for instance Lakoff and Johnson 1980, Pollio, Smith and Pollio1990). Another characteristic of creative language is the 'Deliberate Planning' in the use of language. Creative language is deliberately planned and consciously focussed. Since misplacing a word in literature can spoil the beauty of the text, the writer or poet makes much conscious effort in putting the 'right word in right place'. On the other hand, in ordinary language there is an automatic and spontaneous use of language. The stock example in Urdu language is the one cited by Shibli-al-No'mani in a couplet:

> "*kha kha ke oos aur bhi sabza hera hua*
> *tha mootiyon˜ se daaman-e- sehra bhera hua*".

Shibli is of the opinion that if instead of *'oos'* the word '*shabnam,* would have been employed here, then all rhetoric and creativity have gone. We can examine from the above discussion that how careful and conscious the poet or writer is while using a creative language. Thus, utmost goal of a poet or writer is to search out the most appropriate word in the language.

2.3 Characteristics of Literary Text

The commonly acknowledged fact regarding literary language is that it differs from the daily use of language which is called 'common verbal exchange'. And it is as well distinct from 'non-literary language'. The non-literary language has greater communicative value. It is denotative in nature and has one-to-one relation between the word and its meaning. The language of scientific writings, legal documents, religious discourse and the language of commentary on sports, etc., can be cited as example of non-literary language. As opposed to everyday communication, there is the

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special use of language in literature. The writer or poet takes the everyday language and uses it in a best creative way. Hence language in Literature is wonderful phenomenon of creativity in human language. The language of literature does not necessarily serve the communicative purpose. It serves the aesthetic and expressive purposes which are the main features of literary language. These features are not applicable/ employed in the everyday usage of language or non-literary language. Thus, we may safely identify the characteristic features of the language of literature in the following:

i. Literary Language is non-utilitarian.

Literary language is non-utilitarian and it does not serve the immediate purpose of conveying bare information like the everyday language, which serves the immediate purpose of conveying the bare information. The literary language, on the other hand, lies outside the immediate utility. A single word or expression in the language of literature has different layers of meaning and can be interpreted from a number of different angles and points of view. This phenomenon reveals the fact that literary language bears creative mode of human language.

ii. Literary language is symbolic.

Symbolism is about use of an object, person, situation or word to represent something else like an idea in literature. Literature makes the symbolic use of language. It is found only in the literary language and does not exist in the daily communication which is straightforward and direct. By being symbolic, the literary language becomes indirect, implicit and imagistic whereas everyday language and the language of scientific statements are direct reporting. Hence symbolic use of language renders the literary texts creative one.

iii. Literary Language has Supra-literal meaning.

The linguistic items such as words, phrases, clauses and sentences have supra-literal meanings which are understood through the context in a literary work. They say more than they seem to say. The meaning of a word in literature cannot be taken literally as in the case of everyday language. However, it carries another meaning beyond the literal one.

iv. Literary Language is De-automatized.

Mukarovsky (1970) propounds a distinction between everyday language and literary language. The former is constructed spontaneously without thinking about the words, phrases and sentences. In other words, there is the automatic use of linguistic elements in daily usage of language. He calls it an automatized language. On the other hand, the latter is deautomatized. It means the poets and writers are conscious and aware of words, phrases and sentences they use. They try their best to put the right word in its right place. In fact the violation of the accepted norms of language is called deautomatization. The more an act is automatized, the less consciously it is executed, whereas the more it is foregrounded, the more completely conscious does it become.

Objectively speaking, automatization schematizes an event and de-automatization means the violation of the scheme.

v. Literary Language is Connotative.

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Words in human language carry some meanings that are other than lexical meanings. The language of science is denotative because there is a referential and literal use of language. For example, in science one plus one makes two, but in the literary use of language, one plus one may not make two because in literature there is no referential and literal sense of language. It is connotative and assumes a number of associative meanings other than their literal meanings. Hence literary text caries metaphorically extended meaning which everyday communication lacks.

vi. Literary Language is Ambiguous in nature

Sometimes, the literary language is not precise, but ambiguous and vague. That is why there may be various interpretations of a single literary text. Any literary text is open ended semantically. That is, in the interpretation of a literary piece, one can use one's own personal experience, background and thought.

vii. Literary Language is Expressive and Aesthetic.

A literary writer makes the language of literature aesthetic and expressive because of use different stylistic devices to create a beauty in the language. The aesthetic use of language makes the readers appreciate literature. The readers do not read literature for the sake of getting knowledge, but for the sake of appreciation. In literature, there is also the expressive use of language through which a writer expresses his feeling, emotion and sentiment. Expressive use of language gives an emotive value to literature.

viii. Literary Language is foregrounded.

Literary language usually does not follow the set standard or the existing pattern of a language. That means there is a deviation from the norms in literature. Deviation in a language takes place when the selectional restrictions are violated. When a writer deviates from the linguistic norms, he creates anomalous and non-linguistic expression in his language. Mukarovsky (1970) calls this kind of writing 'foregrounding' which is against background. It means bringing to attention or making something new. Every language has its linguistic background and the users of that language follow that background. But a literary writer uses a language against its background, as a result of which his language becomes foregrounded.

ix. Literary Language is Figurative and Ornamental.

The different use of SDs such as simile, metaphor, metonymy, hyperbole, assonance, consonance etc., makes the language of literature figurative and ornamental. This beauty of language which a literary writer uses attracts readers.

The above-mentioned merits make the language of literature different from the other usages of language. The reason beyond this lies in the use of different linguistic terms by which literary language becomes distinct. These terms are called stylistic devices, stylistic means, stylistic markers, tropes, figures of speech and so on. All these terms are used indiscriminately and are set against those means which are conventionally called neutral means. Neutral means commonly have some acknowledged grammatical and lexical meanings. Whereas SDs, with that the acknowledged

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meanings, contain stylistic meanings which overlay on the acknowledged ones and show the exclusiveness of a writer. In this regard Crystal 86 Davy (1983) mention that each writer has his/her own idiosyncratic style. This style can be recognized by specific combination of language media and SDs which in their interaction

3. Conclusion

To sum up, Creativity is a phenomenon whereby something, hitherto, unknown and somehow valuable is formed. The created item may be intangible (such as an idea, a scientific theory, a musical composition, or a joke) or a physical object (such as an invention, a literary work, or a painting). Literary language happened to be a full fledge realm of creativity. The language of scientific writings, legal documents, religious discourse and the language of commentary on sports, etc., can be cited as example of non-literary language. As opposed to everyday communication, there is the special use of language in literature. The writer or poet takes the everyday language and uses it in a best creative way. Hence language in Literature is wonderful phenomenon of creativity in human language.

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The Subversion of Patriarchal Structures in the Plays of Girish Karnad

Dr. T.K. Pius   &   Smitha Sankaranarayanan
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Abstract

    This paper aims at highlighting the subversion of the patriarchal norms by the women characters in the plays of the famous Indo Anglian playwright, Girish Karnad. Women in Karnad's plays subvert all the patriarchal structures; they flaunt their identity by rebelling against the existing norms of patriarchy. They fight tooth and nail to subvert the rules laid down by the male dominating world.

Keywords: Girish Karnad, Plays, Hierarchical norms-male hegemony-mangalasutra-prejudiced-gender bias-feminine psyche-anti individualistic.

Introduction

    As analysed by Valerie Bryson in her renowned work, 'Feminist Political Theory' patriarchy maybe defined as a system in which the father or a man is the head of a family and also the ruler. Women are relegated to traditional roles as that of wife and the ever-sacrificing mother in the old system of family. A perusal of Girish Karnad's plays makes us aware of the problems faced by women in a prejudiced, biased patriarchal society. The issue of gender
 bias surfaces in his works. As Simone de Beauvoir tells in her renowned work
'The Second Sex',

"One is not born a woman, but rather becomes one"

     It is also to be realised that patriarchy works at the caste level too.

Caste System: A Reflection of Patriarchy

        In 'Yayati', when Sharmishtha (member of the Rakshasa clan) exhibits the boldness to question Queen Devayani, we should realise that it is not the quarrel between two women but instead, it is the revolt against the discrimination that the high caste Devayani showed towards the lower caste Sharmishtha. The latter questions the dominance of caste- the Bharatha and Arya dynasty's domination over the Rakshasa clans. She subverts the caste system by attacking Queen Devayani verbally and seducing the queen's husband, King Yayati. She hurls abuses at the people of the court, indulges in all sorts of gossip till the palace inmates are totally irritated. She has established her influence and role in the palace. She has succeeded in constructing a space for herself in the palace and this is how she fights the caste system prevailing there.

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Denial of the Patriarchal Norms

Another example of subversion in 'Yayati' is that of Swarnalata who has also subverted patriarchy by owning up to her doubtful husband that she was seduced by her tuition teacher (tutor). Though it was a lie, she said it to pacify her husband who had lost his peace of mind by imagining that his wife was not chaste. Disappointed by his discomfiture, she decided to free him from this pathetic condition. On hearing the lie from his wife, he turned and slept peacefully after a long time. He left her the very next day. She subverts the norms that expects a woman to always uphold the values of chastity. She did it to liberate her husband from the pangs of endless worries.

Then, we come across Chitralekha, who is a woman, at the height of feminine psyche. She tries to follow the hierarchical norms set forth by the male hegemony by pretending to be happy at first. When her husband Puru has accepted his father's old age, she acts as if she has been chosen to be the Blessed One. But her pretensions end abruptly, and she is at once conscious of herself as a woman. She wards off her husband from her chamber and does not shy from showing her reluctance in accepting him in his shrivelled state. When rebuked by her father in law Yayati for not pleasing her husband, she criticises the King for being selfish. She makes him realise the sin he has done by exchanging his old age with his young son. Puru was the agent through whom Chitralekha dreams of being a mother of the heir of the Bharatha dynasty. But much to her surprise, she was welcomed by the dynasty with very odd things like the broken pendant of the mangalasutra of Queen Devayani and a vial of mushroom poison that was left on the bed by Sharmishtha. Both were ill omen and Chitralekha questions King Yayati very boldly. She is educated and she uses her knowledge to assert her rights as a human being. How can a young newlywed bride suffer the pangs of separation from her husband? The present age gap also creates separation, both of mind and body. Her entry into the kingdom stands a waste. Yayati learns a lesson from his daughter in laws' death. She commits suicide by drinking the vial of poison. Her suicide is a means of rebellion against the male domineering society.

Women as Agent of Patriarchy

In the play 'Bali: The Sacrifice', the Queen Mother is an agent of patriarchal norms. She stands and fights for it. Her inclination for animal sacrifice to please the Gods makes her a symbol of violence before us. Her dislike for her son's wife (The Queen) is not the jealousy that an elderly woman feels for a younger one. Rather, it is the revenge that a hierarchical order feels towards a disobedient body. The Queen was unable to conceive even after fifteen years of marriage. She subverts the patriarchy by sleeping with the ugly mahout and her pregnancy after sleeping with the mahout proves her potency and the King's impotency. She overrides all the limitations drawn forth to limit her existence. Her repression into the palace is broken by her when she leaves the palace to mate with the mahout. By this act, she satisfies her carnal urge as well as she takes revenge on all those gossip mongers of the palace who try to depreciate her on the basis of her inability to give an heir to the Dynasty.

Though she has to repay the wrong she had done by losing her life, she had the

solace of living her short life to her minds fill.

The Fire and the Rain

Vishakha leads a miserable life because she is being neglected by her husband, Paravasu who is the Chief Priest who is to conduct a fire sacrifice to bring in rains. In the meantime, she is repeatedly raped by her father in law. As a vengeance, she takes her way out by indulging in a sexual act with her lover before marriage, Yavakri. But she is shocked and also infuriated with Yavakri when she learns that he had exploited her emotions to take revenge on her father in law, Raibhya for his selfish reason. She brings an end to Yavakri's life and even the lustful Raibhya dies at the hands of his son unknowingly.

Vishakha takes apt revenge to the men in her life. The second woman character in the play is Nittilai and she is butchered by her husband and brother for eloping with her lover. But she lived a few days of her life to her hearts content. Though the main theme of the story is about the fire sacrifice conducted by the Chief Priest for invoking rain in the village, it also has an underlying theme of how patriarchy is subverted by the women characters of Karnad's plays.

Weaker Men Victimised by Patriarchy

Patriarchy proves to be anti-individualistic for many, particularly women and weaker men. In the above plays, we can analyse the goodness exhibited by men like Prince Puru in 'Yayati', The King in 'Bali: The Sacrifice' and Aravasu in 'The Fire and the Rain'. It is the goodness of these men that become their weakness and the cause of their failure and misery, and they become victims to the patriarchal dictum. Prince Puru takes up King Yayati's old age to express his gratitude towards him for having socially accepted him as his son though he was born to a woman of a Rakshasa clan.

But in the process of exhibiting his gratitude, he made the flaw of ignoring and neglecting his duties as a husband. It was this flaw that led to the suicide of his bride, Chitralekha. Similarly, we come across The King of 'Bali: the Sacrifice' who is so devoted to his wife that he converts into her religion. He becomes a Jain for his wife's favour, but he is unable to bring a consensus between his mother and wife. The lack of support at her husband's residence makes her drift away from him and she resolves to infidelity.

Conclusion

Patriarchal structures render power to a few and leave certain others powerless. Even religions are agents to oppress women as can be seen in the case of sati in Hinduism, triple talaq as in the case of Islam, etc. Girish Karnad's works exhibit embittered women, all of whom are subject to the whims and fancies of men in varying degrees but succeed in subverting the male world through an assertion of their own rights and privileges.

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Teaching Music, Dance and Drama in Schools as Compulsory Subject: Some Issues

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In our schools in Mauritius, teaching/learning music, dance and drama is a required and compulsory subject. Even as this subject meets the need for and requirement of developing skills, sensibility and appreciation for fine arts, the curriculum also has wider and deeper goals. Mrs. Gyan, GOSK, Director-General, Mahatma Gandhi Institute and Rabindranath Tagore Institute clearly implies that Indian Music is for all and that Indian Music must be taught, learned and performed crossing ethnic, religious and caste barriers: "Students come from a variety of social and cultural environments which expose them to different types, genres and registers in the arts. … at a time when the country is looking at new avenues for continued economic development and more importantly at new avenues to enhance equity, social justice and inclusion, it is our small contribution to the 'grande aventure' of holistic education" (

Music and Dance play a crucial role in defining, preserving and improving upon the ethnic identity of various groups of Indians in Mauritius. This, indeed, is an important function.

While it may not be possible for all students to become highly skilled and versatile in music and performing arts, all can certainly develop a sense of appreciation for music and performing arts, even as they merely listen and watch. However, listening to music and watching performing arts will be more entertaining and productive when we all know also the tunes, steps, etc., and their significance and implications.

Pfizer Medical Team offers 10 reasons:
https://www.gethealthystayhealthy.com/articles/10-health-benefits-of-music

1. Improves mood.
2. Reduces stress.
3. Lessens anxiety.
4. Improves exercise.
5. Improves memory.
6. Eases pain.

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7. Provides comfort.
8. Improves cognition.
9. Helps children with autism spectrum disorder.
10. Soothes premature babies.

Most of our students in schools may have no explicit and formal background in singing or performing arts, except through watching movies and TV programmes. Some families do have a tradition of singing and participating in performing arts. At the same time almost all families in Mauritius are familiar with some traditional folk music and dances through religious rituals and festivals. Singing in ethnic Indian languages, whether we know the meaning of the verses we sing or not, during rituals is quite common.

This background becomes an essential step for formal training in music and performing arts. I would encourage teachers and learners to refer to the tunes thus acquired and use them as often as possible in classrooms and conversations.

Listening actively and attentively to the music lesson is an essential first step. In day to day conversations, or even in classrooms where non-music subjects are taught, not all students actively listen. They are in a hurry to go to the next item, inwardly expecting what would be the next. At times, they may be preoccupied with their own thoughts when the teacher is giving her lessons in the class. They may also be distracted by other students and what goes on between students even when the lecture is on. In other words, attentive and continuous uninterrupted listening is something very hard to achieve and practice. So, attentive uninterrupted listening must be cultivated in students in music class. Perfection is not possible, we should confess. But honest effort both by students and teachers will bring in impressive results.

Listening does not mean just the physical act of listening through our ears. Through listening we discern the tunes/melodies/ragas, etc. We begin to distinguish between varieties of movements within the music we listen to. We distinguish one tune from another. We distinguish between emotions involved. We distinguish between the sound generated by the instruments and also how these sounds are combined and modified. We also listen to "silence", which certainly plays an important role both in normal conversations and in music and performing arts.

Just as training our ears, we also need to train the tongues of our teachers and students. Since use of our own Indian ethnic languages is not very strong in Mauritius in day to day interactions, most of our students learn, no doubt with great love and interest, Indian ethnic languages in classrooms and perhaps most of us may not use such languages frequently outside the classroom. So, training our tongues to produce music and perform acts would need extra care and extra exercise when compared with students learning music in India. There also classical

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music could be in a dialect or language not well known or with which the learners may not have been well acquainted with. Yet, the surrounding in India is different from the surrounding in Mauritius. So, meaning of words uttered, repeated pronunciation drills, and skill in distinguishing one sound from another carefully -- all these need to be focused upon on a regular basis in our classroom.

Standard Accent expected from singers must be acquired steadily step by step. While repeated practice may help, need for someone, say the teacher, to listen what the students perform and make instant corrections by offering right models is very important. We must remember that complexity of learning a foreign language is easily noticed in learning music, especially in Mauritius situation.

Actually, learning music is more complex than learning a foreign language. Change of accent is desired, but more than that, making others understand the meaning we want to communicate becomes the focus of learning and using a foreign language. In music, it is not just the meaning that is focused upon. It is how the words and sentences are wrapped with tunes that is focused upon. How the songs flow and become an integral part learning to perform. Though this sound hard to achieve, with practice and inherent skills students and teachers can achieve some good results.

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Individual Sense of Determination and Cultural Tradition: A Critical Study of Ellen Glasgow's *The Descendant*

P.K. Sathiya, Ph.D. Research Scholar and Dr. M. Madhavan
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Abstract

This paper endeavours to deal with the stereotypes of female protagonists who move in a problematic and complicated world and live in a confined space pandering to male ego, accepting meekly the societal norms and constrictions in Ellen Glasgow's *The Descendant*. Glasgow portrays the tyranny of the tradition and the docile Southern women who in their angelic goodness kept up the inherited ideals of service, pity, loyalty and self-surrender and who gave their lives to duty and love, and sacrificed themselves. Many women are victims of men as well as the die-hard members of their own sex who think traditionally and obey implicitly the dictates of the patriarchal society. Thus this paper is peopled with Glasgow's women who are victims, martyrs, unrealistically innocent, embittered, frustrated and disillusioned. They are blind adherents to the past, subservient souls who wasted their potentials. They are losers or traditional earth-mothers, in short puppets on a string.

Keywords: Ellen Glasgow, *The Descendant Women*, Societal Norms, Tradition, Patriarchal, Male Ego, Individual

Ellen Glasgow establishes herself as one of America's most talented, dedicated and influential writers. Chronicling the struggles of a fallen South to reach accommodation with the legacy of the Civil War, she writes several novels. In her works she sought a commitment to truth, the living pulse of experience. Sometimes laughing at Virginia, loving it but knowing it, she has given to the world a realistic portrayal eschewing sentimentality. She seems to be the quintessential Southerner, seeking valiantly to hold on to the old, while embracing the new. She has grown up in the lingering fragrance of the Old South and loves its imperishable charm, even when she revolted from its stranglehold on the intellect. Though she rejects the old system, still she wants to retain grace and beauty in the system.

Glasgow offers stunning insight into the lingering subtle effects of a history. The Southern mystique consists of a strong sense of family, of land, of seasons, of the old biblical traditions and a stern sense of morality. She grounds her fiction primarily in the experience of the South, especially Virginia. Her novels portray how life is in Virginia and how life is and can be. Without distortion and misrepresentation she depicts the cultural history of the South. Her novels communicate with shattering force and directness both the grim reality and its strength and beauty. Hence one could see its violence, poverty, harshness and also its strong family ties, individual sense of determination and cultural tradition.

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Glasgow captures the flavour and essence of her region without drowning in its idiom. She does not diminish her work by parroting already established Southern voices or depending upon stereotypes of landscape and character. It is the memories of the sounds of Southern conversation of the characters, of the heat, dust and smells of a Southern summer and the different configurations of a mid-town society that provide the main impetus to her work. The hauntingly unique South comes out vividly in Glasgow's novels as a refreshing antidote to the run-of-the-mill Southern novels. In *Ellen Glasgow and a Woman's Traditions*, Pamela R. Matthews addresses Glasgow's gender marginalization and misinterpretation among critics:

> The history of Glasgow's critical fate demonstrates remarkably well not only the difficulties she must have faced in determining her own place (as a woman writer) but also the subsequent difficulties we have had in placing her life and work accurately. (3)

In 1891 Glasgow starts writing her debut novel, *The Descendant.* At the death of her mother in 1893, she destroys all but the first six chapters of the manuscript. Her brother-in-law's suicide in 1894 too rattled her. She resumes her writing as a therapeutic experience and finishes writing *The Descendant*, but published it anonymously in 1897 as she is scared of the reaction of the reading public, especially the conservative Southerners to the smouldering radicalism contained in it. As expected, it created a mild sensation due to its daring statements. But the book is attributed to the popular male writer Harold Frederic. Taking it as a compliment to be read as a male writer and judged by established male literary standards, she remained silent. In spite of the overwriting and excessive melodrama, it reveals her imaginative force and structural expertise. Here the emphasis is upon the significance of heredity and environment, and the deterministic view of biological factors. She tries to show how the invidious bar of birth shapes the life of the protagonist, leads him into radically socialistic and destructive type of journalism, makes him a murderer and lands him in a felon's cell. Though he is blessed with a love of a woman who might have saved him, he scorns her love only to realize his folly when it is too late. Though this novel is pessimistic in tone and crude in its episodes, the genuine passion in its climax indicates future possibilities. Often Glasgow depicts the male as the hunter who inflicts pain and cruelty, and betrays the woman. Women and animals are the hunted. The greatest difficulty for a woman is to reconcile her inner needs and aspirations with society's or her man's requirement of a feminine nature.

In *The Descendant*, Glasgow portrays one such noble woman who selflessly sacrifices her talents for the sake of her lover. In fact the main focus is on the hero

Michael Akershem, the bastard child of a country wench and a dissolute aristocrat who abandons her. As Glasgow is bent on projecting her favourite theories of heredity and environment in the formation of personality, she traces the life of Michael, his peasant heritage, his lack of social grace, his capacity for hard work, his pursuit of success, his brilliant career as a famous radical editor, his moral and physical disintegration, his reckless manslaughter, imprisonment, sickness and death. Only in the second half of the novel Rachel Gavin is given importance. Rachel Gavin, who has been related to the aristocratic New York Van Dams, is reared as a Southern lady. But this

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spirited brunette who has an independent streak in her opts for freedom and leaves home for a Bohemian life in New York. Setting up a small studio apartment, she pursues her artistic talent as a painter. With total dedication, she proceeds to create a masterpiece of her large canvas of Mary Magdalen, without realizing the life of the fallen Mary becomes symbolically the pattern for her fall and regeneration.

Rachel's meeting with Michael in a small restaurant leads to Rachel sketching him as John the Baptist. Finding her attractive, Michael courts her. Rachel is initially hesitant to accept love for, she is sure it will interfere with her work. Her reluctance comes out forcefully in her prayer thus: "Only let me live for my work. I ask so little, so little; I only ask to work - work - work. Steel my heart, make me cruel, hideous wicked - anything - but leave me my work" (*The Descendant* 115). Moreover her teacher admonishes her, "A woman is not like a man - a man may have many interests, a woman but one, or they are all worthless" (*The Descendant* 115). When love enters the heart of Rachel, it is the beginning of her decline as an artist. Succumbing to Michael's charm, she accepts him but refuses to marry him as she does not want Michael to betray his doctrine of free love. She has been brought low by her position as Michael's mistress and is snubbed by Van Dams. Rachel has believed herself to be emancipated. "She had once been heard to remark that she occupied a position in the most advanced flank of the New Woman's crusade" (*The Descendant* 82). In fact she is as ignorant as the most advanced of her sex. Glasgow says, "...she is levelling her guns at shadows and making a fierce onslaught upon mere phantom foes... She has not learned that the enemy of woman is neither God, Man, nor Devil, but her own heart" (*The Descendant* 82).

Love destroys Rachel's creative ability. Rachel sacrifices her career and ruins her reputation for Michael, but his ardour cools off and he grows indifferent to her. He begins to meet the intellectuals of the city and he fancies Anna Allard who does social work in the slums and lives with a crippled niece. Though heart-broken, Rachel selflessly, pretending a change of heart, gives him up so that he can be free to follow his heart's desire. She, who gives up her ambition and all other interests for love, now gives up love and proceeds with her work. She ekes out a living by copying designs for a dressmaker. Regaining her talent as a painter slowly, she is able to complete her Magdalen - her life's ambition. The acclaim of her teacher and critics indicates she has a bright future and she will go to Paris for further study in her field. But once again Michael enters into her life, now a broken man, sick with tuberculosis. Michael shoots young Kyle, who is once his adoring disciple, for a verbal accusation and ends up in prison. Contracting tuberculosis, he is released before completing his sentence. When he crawls back to Rachel, the forgiving Rachel magnanimously takes on the job of nursing him. Her tender heart is touched when she sees the transformation of Michael:

> He is a picture of pain and misery and wasted strength; she saw a dread of her and yet a need of her, a desire for solitude, like the desire of an animal that seeks the covert, and yet like the longing for a ministering touch. (*The Descendant* 272)

So, she tends to the dying man and exults, "He is mine, mine for all the time!" (*The Descendant* 275). Ultimately the hunter perishes in the arms of his victim, still and un-reconciled to his fate. But Rachel, his victim, the sensitive and selfless woman, though suffers in silence, survives. Rachel is a success in Glasgow's terms. Rachel who gives up art for love, suffers, when she

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renounces love and turns her energy to art she becomes successful. Now in her triumph and new security she can afford forgiveness and pity for the sick. Michael's rapid fall indicates Glasgow is anxious to avenge Rachel than to bring Michael to self-realization.

Glasgow's men characters are the weakest, but she is not bitter about them; neither does she idealize her women. Though she has been called a feminist, this is true only in a qualified sense. She is no idolater of her own sex. She neither projected them as total victims nor as victors. If their happiness perished, their honour remained. The women are shown to have the power to endure and the intelligence to adjust themselves to live an undefeated life even under the most unfavourable conditions. Her women characters appear to be stoics. Her interest in women characters stems from the fact that she herself is a woman. Hence, she will be able to portray, define or redefine the essential female qualities and the matrix in which they flourished or withered. Her interest is born from the fact that she is an ironist. She is amused by the differences between the traditional concepts of woman and her own personal concept. She wrote about women because their complexity interested her.

The eventual triumph of Rachel over her betrayer, her faithless lover seems to bear powerful personal significance for Glasgow. Thus, Glasgow pictures her women made of tougher fibres, endowed with indomitable will, fiery, at times reckless courage, clear thinking, intelligence, resourcefulness, adaptability and steely determination. Majority of her heroines lead an independent life choosing satisfying options of their own. Some rebel and do not conform to the traditional notion of women. Their defiance, in the midst of the effete Southern belles, makes them appear aggressive and even harsh but, they are full of vitality, poise, self-knowledge and self-assurance to face any eventuality. Triumphing over their adversities, they have proved their potential as seekers, survivors and achievers. In the female protagonists of all the novels discussed, Glasgow embodies the Victorian ideal. This novel studies the Southern woman as tradition, training, and circumstances have shaped her. This woman looks to the past or to a man for her ideas, and feels, there is impropriety in a woman using her mind to think. This Southern female sees herself as different in all ways from men whom she seeks to serve but never to judge. Southern man has privileges and pleasures denied to a woman and the Southern woman accepts those differences implicitly without demur. As an ideal woman, rooted in convention she does not examine the right or wrong of a situation, or even if she examines it, she does not voice it because she is emotional rather than rational. She is a silent sufferer who accepts unquestioningly her lot as inevitable. Her hopes and desires thwarted, this weak-willed meek woman only wilts under pressure and goes down without putting up a brave fight against the vicissitudes of life. Even if she raises her voice, it is a feeble protest drowned in the loud noises of the circumstances. The woman with a vein of iron stoically accepts life without love.

Glasgow shows keen understanding and comprehensive psychology. She sought a commitment to truth and brought out the living pulse of experience, by making the setting, atmosphere and language come alive. Her finely conceived art with its fire and lucid style makes her novels effective. Her novels are remarkable for beauty and clarity of style and for force in narration and character portrayal. Her craftsmanship is distinctive and distinguished, but it is the larger human, psychological and philosophical relevance assures for her novels a permanent place in Southern

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Literature. Glasgow gives sharply etched characters. Every individual character is distinct from the other. The characters are wholly rounded individuals, each vivid in his/her own idiosyncrasies, yet never a caricature. Her men and women are alive. In her portrayal of women, she shows variety and a fine distinction. Her women are reflexive, responsive and experienced. The men, in comparison, seem to suffer from self-deceit and hollowness. Hence, Glasgow makes women the centre of her action. Her frail women are the puppets on a string, bold women are the pillars of strength and her helpful barren are angels of compassion. But her novels prove that hers is far from being an androgynous vision.

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Character Building in Junior High School English Language Textbooks: A Content Analysis

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Abstract

This study aimed to analyze whether the reading and texts and activities in the textbooks reflect the eighteen character building values. The research design of this study is descriptive-qualitative content analysis. Four steps in collecting data consisted of 1) writing down the topics, reading texts and activities of the units in the textbooks for grade seven and eight; (2) selecting the topics, reading texts and activities in the textbooks; (3) analyzing the topics, reading texts and activities in the textbooks by using the table consist of some indicators ; (4) drawing conclusion based on the result of the findings and discussion.This study yielded three findings. First, each unit in the textbooks, actually, has already reflects character building values implicitly. Second, it is found that not all units in the two textbooks provide reading texts so that the writer must modify the existed texts to reflect character building values. Then, the two English textbooks do not cover all of the eighteen values of character building values that reflected from the topics of unit and reading texts. Consequently, the two textbooks published by National Education Department need to be revised.

Introduction

Indonesia needs great number of human resources with good quality as the main support in nation building. Therefore, education has an important role in developing the qualified human resources. Many social problems, however, happen in Indonesia, for example, cases of massive corruption, collusion, violence, dishonesty, irresponsibility, low discipline, sex and drug abuses, cyber crime, children bullying, human trafficking, illegal logging and so on. This country progresses very slowly in achieving its goals to become a prosperous nation despite the abundant natural resources, and as the fifth biggest populated country in the world.

Some solutions and alternatives are proposed such as making regulation and strengthening law enforcement. Since the curriculum becomes the heart of education, it is better to give more attention to culture education and national character in it. It is mentioned in National Education System No 20, Chapter 3, that the function of the national education is to develop ability and build character in order to create an intelligible national life.

Concerning the function of national education which is to develop ability, it means that education must give impact toward Indonesian people characters. Contextually, we can see that the ability that must be developed is multitasking abilities, which leads to human beings known as religious people who obey God's regulation and as world leaders. So, the ability that must be

developed in Indonesian students is the ability to follow God's rules, to be his or her self, to live in harmony with others and to make the world as life's wealthy. Meanwhile, the second function of national education in building character is character oriented in which education has the function to more facilitating rather than shaping character.

Since Indonesia national education is still far from government expectation and it is still not able to compete on the global era, hopefully, education will not only transfer knowledge but also culture. Therefore, it is urgent that education reformation be done to make enculturation,which means to have nation and character building to reach nation reconstruction through civility. Formerly, the government initiates to apply character-based education integrated in some special subject namely Religion, History and Civic.

Character refers to someone's personal qualities. A person with a good character is one who exhibits personal qualities which fit those considered desirable values accepted by society. The qualities may include trustworthiness, respect, responsibility, fairness, caring, honesty, self discipline, perseverance, and citizenship. Education is prepared to help a person to achieve those qualities. Character education is, therefore, the deliberate effort to develop virtues that are good for individuals and good for the society. It is the development of knowledge, skills and abilities that enable learners to make informed and responsible choice.

Character education has the purpose to increase the quality of education that is building the students' characters and moral value systematically, integrated and proportionally that is suitable with the graduate standard competence. The character education will be implemented in Indonesia. The foundation of law in character education is based on: *Undang- Undang Dasar 1945*, *Undang-Undang* Number 20 in the year 2003 about *Sistem Pendidikan Nasional (Sisdiknas)*, *Peraturan Pemerintah* No 19 in the year 2005 about *Standar Nasional Pendidikan*, *Permendiknas* No 39 in the year 2008 about Student, *Permendiknas* No 22 in the year 2006 about Content Standard, *Permendiknas* No 23 in the year 2006 about Graduate Competence Standard, *Rencana Pemerintah Jangka Menengah Nasional* 2010-1014, *Renstra Kemendiknas* 2010-2014, and Strategic Plan of Directorate of Junior High School Development 2010-2014.

Character education is a system of labeling character values to school citizen that include the component of knowledge, awareness, and action to conduct the values. According to Elkind and Freddy Sweet (2004), they state that *"*Character education is the deliberate effort to help people understand, care about, and act upon core ethical values. When, we think about the kind of character we want for our children, it is clear that we want them to be able to judge what is right, care deeply about what is right, and then do what they believe to be right, even in the face of pressure from without and temptation from within."

Character building is the way to strengthen one's character by molding oneself into productive person, a person who has good qualities which fit the society. In the case of Indonesian

context today, character building needs to be directed more specifically to respond certain issues and cases related to people's moral degradation.

Since there is a regulation that every subject in every school in Indonesia have to add character building in this year, include English. Therefore, Indonesian government will implement the main values in junior high school subjects that will be internalized by junior high school students. There are 18 values of character building in national character and cultural education or PBKB (2010), namely; 1. Religious; 2. Honest, 3. Tolerant, 4. Disciplined,5. Hard- working, 6. Creative,7. Independent,8. Democratic,9. Curious,10. Nationalistic ,11. Patriotic, 12. Sportive and Respectful, 13. Inclusive / communicative, 14. Peace-loving, 15. Studious, 16. Caring and compassionate, 17. Empathetic, and 18. Responsible.

English has become a language that is widely used by people throughout the world. Crystal (1997) shows that "English has now achieved a global status." Similarly, according to Cahyono and Widiati (2004:5), "there are three factors that have contributed to this: English is geography and cultural history, its continuous promotion through aid programs, and its role as the language of science and technology." The government of Indonesia, therefore, has established that English is to be mastered by the students.

Regarding English as the compulsory subject, based on the decree of Education and Culture Ministry no 096/1967 about the function and the purpose of English teaching process for secondary level of education (junior and high school) in the Department of Education and Culture, it is stated that the function of English are as follows: 1) to accelerate the process of national building; 2) to cooperate with other countries; and 3) to pursue a policy from Ministry of Foreign Affairs. Then, the purpose of English taught in secondary level of education is to equip students with "working knowledge of English" (Huda, 1999).

In Indonesia, English becomes one of compulsory subjects has to be taught in junior high schools up to senior high school as the first foreign language. It is widely taught in Indonesia because it plays an important role in education field since there are many literatures are written in English and many people use English as a means of communication in some forums. Besides, it becomes standard evaluation in continuing study in the next level, especially if the student wants to study abroad.

Under the present system of education, the teaching of English in junior and senior secondary schools in Indonesia seems to constitute one stage of instruction (Cahyono and Widiati, 2006). According to the 2003 English Curriculum, the objectives of English instruction at two levels of secondary school (junior and senior high) are stated in Depdiknas, 2003:7:

a) "Developing communicative competence in spoken and written English language which comprises listening, speaking, reading and writing."

b) "Raising awareness regarding the nature and importance of English as a foreign language and as a major means of learning".

c) "Developing understanding of the interrelation of language and culture, as well as cross- cultural understanding."

If we talk about a theme or topic, it deals with genre and text, especially reading text. Therefore, the researcher focuses on the reading skill. As we know, reading skill has important role in mastering English besides listening, speaking and writing. Then, most of the materials found and presented in the textbook is in the form of reading texts. So, students should develop reading ability to get sufficient knowledge in reading the passages or reading text in thetextbook.

Similarly, Cahyono & Widiati (2006:47-48) indicates that English instruction in the school system in Indonesia aims to "provide sufficiently well-developed reading skill among Indonesians to read science-related text written in English." As clearly stated in the English curriculum, other language skills are not neglected. However, reading ability has always been the primary objective of English instruction.

We cannot deny the fact that English is getting more and more important in Indonesia recently. In science and technology, for example, English has important role in enhancing it. To be honest we cannot improve the quality of our science and technology without mastering English. This is because many books on science technology in Indonesia libraries are written in English. Education field is another example of how important English is. In their effort to improve the quality of education to face free trade era and globalization era, Indonesian government launched the school with a basis as international standardized schools to achieve international admission.

In the teaching and learning process, character building values have already taught and developed in Religion and Civic as the instructional effect and the nurturer effect. Meanwhile, the other subjects namely Science, Language and Social should develop character building values or virtues in the classroom activities as the nurturer effects.

As a subject at school, English is also expected to teach character building to the students. Concerning with this, some schools have required their English teachers to put character building in their lesson plans. Virtues which are targeted by activities during the teaching and learning process should be mentioned as the nurturer effect. When the activity is discussion for example, the virtues targeted among others are to respect others' opinion, collaboration and cooperation. Reading activity may target virtues as diligence, critical thinking, activeness, and accuracy.

A *RSBI* school is one of the programs which is established by the regulation of the government. It stands for *Rintisan Sekolah Bertaraf Internasional* or International Standardized School. It is a national school with international standard or *Sekolah Bertaraf Internasional* (SBI) prepared its students based on National Standard Education with International level so that it is

hoped that its graduates have abilities in the international competition. *RSBI* is a program in education which tries to get the progress of education.

One of the components that can support the success of the English teaching and learning process is the materials. Material plays an influential role in teaching and learning programs. The materials determine the content of the lessons, the skills taught and the kinds of language practice that students are participated in. Similarly, Kitao (1997:p.1) stated that "materials should teach students to learn that they should be the resources for ideas, and activities for instruction or learning and that they should give teachers rationales for what they do."

A textbook is a book containing teaching learning materials designed in accordance with curriculum. Since textbook is specially written for pedagogical purposes, it is classified as created materials. As stated by Richards (2001:267), "a textbook as a created material that is specially developed instructional resources as the opposite of authentic materials."Then, textbook provides the materials. There are three functions of the use of textbook: it helps the teacher to teach, it gives the structure in the syllabus, and it helps students to learn without the presentation of the teacher.

Teachers in Indonesia rely heavily on textbooks for teaching materials. Concerning to that reason, teachers need a textbook to help them implement the curriculum. Hutchinson and Torres (1994:317) state that textbooks have vital and positive part to play in day-to-day English teaching which makes their importance becomes greater. Teacher should consider the instructional materials in the textbook, however, because the instructional materials in a textbook are crucial for both teacher and students. So, appropriate instructional materials should be selected based on the instructional objectives and taken from relevant sources.

It is important for the teacher to consider good EFL textbooks for him or her teaching. Grant (1991:118) states that "a perfect textbook does not exist but the best book is available for teachers and students. The best book should satisfy three conditions: it should suit the needs and interest and abilities of students, suit the teacher and meet the need of official public teaching syllabus or examination."

Since the textbook has been evaluated by Standard of National Education (BSNP), the writer tries to figure out another aspect that is the themes or the topics found in the textbook related to character building as the form of reference. The researcher is really interested in analyzing the content of reading texts in the textbooks, because the writers of the textbook have intention to write for educational purposes. In fact, the writers and the publishers of the textbooks for International standardized junior high schools provide and develop the materials based on the guidance of The Ministry of National Education Department that contain some basic values in the format in SKL (standard of competence graduate). So, although the textbooks are not labeled or it is not highlighted "character building", but actually the materials made by the writers of the textbooks has been contained character building values substance implicitly. Then, in this study the researcher

tries to identify whether the themes or the topics, reading texts, and activities in the textbooks include or reflect some values of character building.

Method

Since the present study concerns the analysis of content, it is designed as descriptive qualitative content analysis. Gay, Borg and Gall (1983) define content analysis as "a research technique for the objective, systematic, and quantitative description of the manifest content of communication." So, content analysis is a kind of study that needs documents or written data, i.e., printed forms or books as sources of data.

According to Best (1981:106-107), "the analysis is concerned with the explanation of the status of some phenomenon at a particular time or its development over period of time. One, of the purposes of content or documentary analysis is to evaluate bias, prejudice, propaganda in a textbook presentation." Thus, when we use documentary sources, one must bear in mind is that data are appearing in print are not necessarily trustworthy, so that the validity of its content needs to be questioned.

The design of the study is qualitative in nature. It is qualitative because it aims at determining, examining and describing the strength of materials in the textbooks used in international standardized junior high schools. Although there are studies in the form of quantitative analysis on the presentation of materials in textbooks, the present researcher wants to explain that the textbooks from Depdiknas are still available to be used for teaching English relates to the current character building issue, so the teachers can use these textbooks despite the fact that there is no label based on character building. Therefore, it was considered appropriate to use qualitative design.

In this study, the object of the data analysis was the materials in the textbook. It means the document is already available. The researcher tries to find out whether the character building is reflected in the reading texts, activities, and topics of the textbook. Then, the writer will give recommended topics, reading texts and activities that reflect character building, and insert some values in the character building proposed by the government in the textbook's materials.

The main sources of data in this study were: *Bahasa Inggris for Junior High School Year Seven International Standard School* and *Bahasa Inggris for Junior High School Year Eight International Standard School.* These books were published by the Department of National Education and used as compulsory textbooks for International Standardized School. The first textbook consists of sixteen units and the second one consists of eight units.

In this case, the present researcher took the units of the two textbooks that contain topics, reading texts and activities. Then, each unit of the textbooks was analyzed to identify the aspect of character building values reflected from the topics, reading texts and activities. She also used the result of the interview and the classroom observation as additional data.

The main instrument of this study was the present researcher herself. She used a table with description row to describe each value of character building based on National Education Department and 18 columns under values of character building in national character and cultural education (PBKB) as an instrument, namely; 1. Religious;2. Honest, 3. Tolerant, 4. Disciplined, 5. Hard working, 6. Creative, 7. Independent, 8. Democratic, 9. Curious, 10 Nationalistic, 11. Patriotic, 12. Sportive and Respectful, 13. Inclusive / Communicative, 14. Peace Loving, 15. Studious , 16. Caring and Compassionate, 17. Empathetic, and 18. Responsible. All of the descriptions of the character building values based on Ministry of Education and Culture or *Kemendikbud* help the researcher in collecting the data. Those features can be seen in Chapter II in Table 2.1

Then, the present researcher created indicators that consist of key words, inference, writer's tone, and theme to identify the character building values in the reading texts in each unit of the two textbooks. Those indicators help her in identifying the character building values in reading texts that reflect in the textbook. Next, the present researcher elaborated the indicators as follows: First, she used key words to identify specific words found in the reading text that reflect character building values.

Second, she used inference because when we read we make inferences quite frequently. This happens because the meaning of a sentence or a paragraph is not always stated directly. Inference in reading is an intelligent guess about what the author does not say by using the style, hints and clues the author does give. Style is the writer's use of certain specific devices of language such as connotation, imagery, figurative language such as metaphor, simile, or personification, and symbols. For example, in the text we may find a national flag symbolizing a certain country or a dove symbolizing peace.

Then, contextual clues or clues from the context is the other words in the sentence or from nearby sentences that help one to understand new words. There are several different contextual clues which help clarify the meaning of words in any piece of writing or texts that consists of restatement, illustration and examples, comparison and contrast, synonym, antonym, situation and explanation.

Afterwards, she identified character building values from the reading's author's tone. Finally, she used themes that are stated explicitly or implicitly. In summary, those indicators namely key words, inference, writer's tone, and theme used by the writer in identifying the aspects of the eighteen character building values in reading texts found in each unit of the two textbooks. Those indicators are shown in Table 1.

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TABLE 1: The Indicators Used in Identifying Character Building in Reading Texts

Character building values	Dictionary Definition (literal meaning)	Indicators / identifications in reading texts			
		Key words	Inference (style & contextual clues)	Writer's tone	Theme
Religious	Connected with a particular religion	- pray - obey religion principles	- situation & explanation	Matter-of-fact/ moralizing tone	Explicitly/ implicitly
Honest	Telling the truth / not lying.	- never breaking law/cheating	- situation & explanation	Matter of fact / Moralizing tone	Explicitly/ implicitly
Tolerant	Having/showing the willingness.	- allow - forgive someone's fault.	- situation & explanation	Matter of fact / moralizing tone	Explicitly/ implicitly
Hard-working	To do sth involves physical/mental activity seriously.	- diligent - show great effort to do sth	- situation & explanation	Matter of fact/moralizing tone	Explicitly/ implicitly
Creative	Involving the skillful & imaginative use of sth to produce.	- active - create sth	- situation & explanation	Matter-of-fact/ moralizing tone	Explicitly/ implicitly
Independent	Not dependent on others.	- do sth without one's help	- situation & explanation	Matter of fact / Moralizing tone	Explicitly/ implicitly
Democratic	Based on the principles of fair & equal treatment.	- give opportunity to others who have different ideas with him/her	- situation & explanation	Matter-of-fact/ moralizing tone	Explicitly/ implicitly

Curious	Eager to know and learn	- try to find out sth / investigate/ learn sth they don't know	- situation & explanation	Matter-of-fact/ moralizing tone	Explicitly/ implicitly
Nationalist ic	Strongly favoring pride in one's own country.	- show the spirit to sacrifice for the nation.	- situation & explanation	Matter-of-fact/ moralizing tone	Explicitly/ implicitly
Patriotic	Having a strong feeling for one's nation	- describe how beautiful area in his /her country	- situation & explanation	Matter-of-fact/ moralizing tone	Explicitly/ implicitly
Sportive and Respectful	Showing / feeling respect.	- Greet elder people & do sth to make older people happy	- situation & explanation	Matter-of-fact/ moralizing tone	Explicitly/ implicitly
Disciplined	Self-control aimed at producing obedience to rules.	- Diligent - on time / in regular time - obey the rule/ regulation	- situation & explanation	Matter-of-fact/ moralizing tone	Explicitly/ implicitly
Inclusive / Communic ative	Including sth/ ready & willing to talk and give.	- ability to work together & build /make relationship	- situation & explanation	Matter-of-fact/ moralizing tone	Explicitly/ implicitly
Peace-loving	Having a strong feeling for peace	- create lovely place/ atmosphere	- situation & explanation	Matter-of-fact/ moralizing tone	Explicitly/ implicitly
Studious	Having a strong feeling for reading	- always read - learn sth by reading	- situation & explanation	Matter-of-fact/ moralizing tone	Explicitly/ implicitly

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Empathetic	Ability to imagine & share another one's feeling.	- helpful and pity on sth easily.	- situation & explanation	Matter-of-fact/ moralizing tone	Explicitly/ implicitly
Caring and Compassio nate	Showing affection & pity for the suffering of others	- concern - pay attention to sb's need	- situation & explanation	Critical / sad / ironic tone	Explicitly/ implicitly
Responsibl e	Capable of being trusted.	- can be trusted by someone else	- situation & explanation	Matter-of-fact/ moralizing tone.	Explicitly/ implicitly

Meanwhile, the present researcher makes another instrument to identify character building in textbook's activities. She uses some components in the form of three columns in Table 3.2 below such as activities, purpose of the activities and attitude that makes the action successful by using values stated in the character building. It can be seen in Table 2.

TABLE 2: The Components Used in Identifying Character Building in Activities

Activities in the Textbook	Purpose of the Activity	Attitude that makes the action successful (character
Reading aloud	Pronunciation	Accurate, precise, careful,
Perform a dialogue with a partner or discuss something	Practice certain function to master its use	Cooperative and communicative, respectful
Create a dialogue	Practice certain function to master its use	Creative, independent,

In this case, the researcher chooses to use explanations and elaborations after analyzing and categorizing the data. It happens because the writer uses current issues that is character building values as the basis of the study. So, the researcher needs to describe each value explicitly to be understood by the readers. Then, the conclusion is drawn from the result of the findings and based on discussion.

Results

Principally, it is important to develop character because the character building is not in the form of a particular subject, but it is taught in every subject integrally or as embedded virtues for each subject. In micro context, characters are developed holistically or use the whole school reform. A school as the leading sector attempts to take the advantage of all parts of learning environment to initiate, improve, strengthen, and perfect the process of character education continually at schools. In this case there are four activities in developing characters, namely: teaching learning in the class, daily activities in the form of school culture, as well as activities at home and society.

Next, the development of character values in the teaching learning process in the class is conducted by using embedded approach. So, practically, character education in school is not only becoming responsibility of special subjects are as in Religion and Civic subjects but also the other subjects such as Science, Language, and Social should highlight character building activities as nurturer effects.

Therefore, teacher and stakeholder should insert the character building values stated by the government in the existed curriculum (KTSP), syllabus, and lesson plan, especially for junior high school levels. Then, textbook also must meet the need of official public teaching syllabus. In conclusion, the writer needs to conduct the content analysis to the textbooks in term of topics, activities and the reading texts that reflect character building.

Some topics of units that do not match with the topic of reading text that reflect character building values, such as: unit one, two, three, four, six and seven. Therefore, the author gives some recommended topics for those units in the English textbook for the seventh graders. Whereas, the rest of topic of the units presented in the textbook are suitable enough or appropriate, namely unit five, eight, nine, ten, eleven, twelve, thirteen, fourteen, fifteen, and sixteen. Some units that do not have topics of reading texts, such as: unit one, unit two, unit four, and unit seven. Therefore, she gives some reasons and recommends topics of reading texts in the English textbook for the seventh graders by creating a new topic and rearranging the existed or original topics.

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A Preliminary Survey Report on Awareness of Communication Disorders among Nursing Trainees and Primary School Teachers

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Abstract

Background: As the old adage goes "Prevention is better than cure", one of the primary objectives of rehabilitation would be the prevention and early identification of communication disorders. Over the years, various specialists in the field of communication disorders have attempted to promote awareness to various professionals regarding the importance of prevention and early detection of communication disorders. The present study aimed to quantify and compare the awareness level about communication disorders among the medical versus the non-medical professional, i.e. nursing trainees versus teachers.

Method: A total of 200 participants, comprising of 100 nursing trainees and 100 primary school teachers were considered for the study. The participants were given a questionnaire comprising of 19 questions categorized in five sections on various communication disorders. The nursing trainees were recruited as volunteers and were selected randomly from 5 purposively selected private hospitals in Selangor state, Malaysia. The primary school teachers were also recruited as volunteers and were selected randomly from 10 purposively selected public and private schools in Selangor.

Results: Results of the study revealed that the nursing trainees and primary school teachers are better aware of most of the communication disorders (14 out of 19 questions). However, significant difference (p<0.05) was noticed across two groups for some communication disorders (5 statements), wherein the nursing trainees showed better performance than the teachers.

Conclusion: The present study found a higher level of awareness of communication disorders amongst the medical professional and non- medical group. Hence, it can be concluded that there is a need to spread constant awareness and awareness programs about the

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communication disorders among the medical and non- medical professionals as a team approach to enhance the quality of life of children who are at risk.

Keywords: Primary prevention; communication disorders; awareness; questionnaire; nurses; teachers.

Introduction

The word "communication disorders" is an umbrella term which encompasses a wide range of speech, language and hearing disorders that may cause an interruption or interference in the information processing and exchange. Over the years, there has been an increasing need to promote awareness on the early identification of communication disorder(s) in order to undertake suitable rehabilitative methods and improve the overall quality of life of the individuals with disability(s). Apart from Speech - Language Pathologists, the assessment and management of communication disorders can be executed by other medical and non- medical professionals such as doctors, nurses, psychologists, teachers as well as social workers.

The prevention of the onset of communication disorders often begins with the need to create awareness through public education regarding the various speech and language disorders and the risk factors involved during the various stages of gestation. According to American Speech and Hearing Association (1991), primary prevention refers to the "elimination or inhibition of the onset and development of communication disorder by altering susceptibility or reducing exposure for susceptible persons." Some of the means to instill awareness amongst the caretakers and concerned professionals include orientation programs to various professional and non- professional target groups, performing street plays/ tableau and distributing Public Education Materials (PEM). Several researchers have attempted to identify the level of awareness, attitudes and perception among various target groups such as general public, teachers, doctors, nurses and so forth.

Hana, Aya, and Rana (2014) conducted an awareness study among the general public regarding Speech- Language Pathology in Amman, Jordan. A total of 1,203 participants across the age range of 18- 50 years were surveyed regarding various speech and language disorders through questionnaires. Results revealed limited knowledge regarding the communication disorders, with the exception of females (mothers) who were well aware of the various disorders, especially stuttering since they had bachelor's degree in health and/or education related fields. Markham, and Dean, (2006) studied the parents and professionals' perceptions on the quality of life of children with speech and language disorders through focus group interviews of parents and professional caregivers. Results of the study support the notion that the speech- language therapy provided to children with SLD's must include an assessment of their impairment as well

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as the factors related to the child's wellbeing. Gandhimadhi and Gananjane Eljo (2010) conducted a study to determine the level of awareness about learning disability in primary school teachers. A total of 71 teachers from 16 schools were surveyed using a checklist regarding the causes, characteristics and so forth. It was found that there was a low level of awareness about the disorder amongst the primary school teachers.

There is an increasing need to impart awareness amongst other professionals such as primary health care providers such as doctors and nurses, teachers, social workers and parents so as to promote a multidisciplinary approach for the assessment and early intervention of individuals with communication disorders. Teachers carry a large share of the responsibility for the educational development of children. This responsibility is perhaps even greater when children with a disability are concerned. Despite efforts to study the awareness, attitudes and perceptions of other medical and non- medical professionals regarding the various communication disorders, there is a scarcity of information to quantify or define the awareness level amongst the various professionals regarding the communication disorders as a whole. Hence, the current study is an attempt to understand the level of awareness amongst the medical and non- medical professionals using a questionnaire based survey.

The aim of the present study is to quantify and compare the awareness of communication disorders among the medical versus the non-medical professional, i.e. nursing trainees versus primary school teachers.

Method
Participants
A descriptive survey research design was used to identify the level of awareness among medical and non-medical professionals. A total of 200 individuals participated in the study, of which 100 were nursing trainees and 100 were primary school teacher. The nursing trainees were recruited as volunteers and were selected randomly from 5 purposively selected private hospitals in Selangor state, Malaysia. The primary school teachers were also recruited as volunteers and were selected randomly from 10 purposively selected public and private schools in Selangor. Participants were native speakers of Malay language. All the participants were fluent in English and had the knowledge of reading and writing in English language.

Materials and Procedure
A self-report questionnaire was developed in English by an experienced Speech Language Pathologists and Audiologists. The questionnaire consisted of four sections such as 'terminologies', 'characteristics', 'assessment' and 'rehabilitation' of communication disorders. Each domain consisted of 4 to 7 statements. A total of 19 close ended questions which required a

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'yes/no/maybe/I-don't-know' response from participants. Prior to administration, the nursing trainees and the primary school teachers were brief about the contents of the questionnaire and response pattern.

Statistical Analysis

SPSS Version 17 (Statistical Package for the Social Sciences, Norusis, 1996,) was used to enter the responses of 19 questions from all the participants. Frequency descriptive analysis was done to derive the percentile scores of the responses obtained from both the groups. Further, Smith's Statistical Package (SPS, Gary Smith, 2005) was used to determine the level of significance of responses between the two groups.

Results

First section aimed to analyse the level of awareness about different terminologies of communication disorders. The responses for the domain "terminologies of communication disorders" are showed in Table 1.

Table 1: *Percentage of responses for the domain "terminologies of communication disorders"*

Terminologies of communication disorders	S.No	Questions		Yes (%)	No (%)	May be (%)	I don't know (%)
	1	Are you aware of the term Autism?	NT*	97	3	0	0
			PST*	77	23	0	0
	2	Are you aware of the term Hearing loss?	NT	99	1	0	0
			PST	99	1	0	0
	3	Are you aware of the term Learning disability?	NT	97	3	0	0
			PST	96	4	0	0
	4	Are you aware of the term mental retardation?	NT	94	6	0	0
			PST	93	7	0	0
	5	Are you aware of the term articulation disorders?	NT	59	41	0	0
			PST	61	39	0	0
	6	Are you aware of the term delayed speech and language?	NT	88	12	0	0
			PST	79	21	0	0

*NT- Nursing trainees; *PST- Primary school teachers

From table 1, questions like 'are you aware of autism' NT were more aware (97%) compared to PST (77 %) with a significant difference of $p<0.01$. For the questions 'are you

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aware of hearing loss', 'learning disability' and 'mental retardation', both the groups (NT & PST) were aware of it (>90%) and no significant difference was seen (p>0.05). For the question like 'are you aware of term articulation disorder', 59% NT and 61% PST said 'yes' with no significant difference (p>0.05). For the question, 'are you aware of the term delayed speech and language', 88% of NT said yes and 79% PST said yes with no significant difference (p>0.05).

The second section on "characteristics of communication disorders" also shows interesting results. The responses are showed in Table 2.

Table 2: *Percentage of responses for the domain "characteristics of communication disorders".*

Characteristics of communication disorders	S.No	Questions		Yes (%)	No (%)	May be (%)	I don't know (%)
	7	Do you think screaming/shouting affects your voice?	NT*	68	12	10	0
			PST*	78	8	14	0
	8	Do you think the communication disorders can be identified at birth?	NT	50	40	5	5
			PST	41	34	20	5
	9	Do you think listening to loud music/exposure to loud noise affects your hearing?	NT	91	3	6	0
			PST	84	4	12	0
	10	Does a child with Autism fail to socialize and communicate with people?	NT	71	17	12	0
			PST	55	27	18	0
	11	Do you know that "a condition where it is difficult to pronounce sounds/speak sounds correctly is called misarticulation" ?	NT	57	18	9	16
			PST	52.5	14	11	22.5

*NT- Nursing trainees; *PST- Primary school teachers

From Table 2, question like 'Do you think screaming/shouting affects your voice?', 68% NT said yes, and 78% PST reported yes with no significant difference (p>0.05). For the question 'Do you think the communication disorders can be identified at birth?', NT were aware about 50% and PST about 41% with no significant difference (p>0.05). For the question 'Do you know that a condition where it is difficult to pronounce sounds/speak sounds correctly is called

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misarticulation', only 57% NT responded as yes, and 52.5% PST responded as yes with no significant difference (p>0.05). For the question 'Does a child with Autism fail to socialize and communicate with people?', NT were aware about 71% and PST about 55% with significant difference (p<0.05). Similarly, for the question, 'Do you think listening to loud music/exposure to loud noise affects your hearing?' 91% NT said yes, and 84% PST said yes with a significant difference of p<0.05.

The responses for the third section "assessment of communication disorders" are showed in Table 3.

Table 3: *The percentage of responses for the domain "assessment of communication disorders.*

Assessment of communication disorders	S.No	Questions		Yes (%)	No (%)	May be (%)	I don't know (%)
	12	If a child does not speak by the age of 1 or 2 years, will u immediately show to Speech Language Pathologist/Audiologist?	NT	78	15	7	0
			PST	57.5	16	22.5	4
	13	If a child has hearing impairment, will you take him to an Audiologist?	NT	91	4.5	4.5	0
			PST	90	0	2	8
	14	If a child having difficulty in academic skill like reading and writing, will you take him/her to SLP and psychologist to confirm learning disability?	NT	71	17	8	4
			PST	65	15	20	0

*NT- Nursing trainees; *PST- Primary school teachers

From Table 3, question like 'If a child has hearing impairment, will you take him to an Audiologist?', NT were aware about 91% and PST about 90% with no significant difference (p>0.05). For the question 'If a child having difficulty in academic skill like reading and writing, will you take him/her to a SLP and psychologist to confirm learning disability?', only 71% NT responded as yes, and 65% PST responded as yes with no significant difference (p>0.05). For the question 'If a child does not speak by the age of 1 or 2 years, will u immediately show to Speech Language Pathologist/Audiologist?', NT were aware about 78% and PST about 57.5% with a significance difference between groups (*p=0.004*).

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The responses for the domain "rehabilitation of communication disorders" are showed in Table 4.

Table 4: *The percentage of responses for the domain "rehabilitation of communication disorders.*

Rehabilitation of communication disorders	15	Do you think stammering can be treated?	NT	60	14	16	11
			PST	85	4	14	17
	16	Are you aware of the concessions (Bus/train/pension) are available for individuals with communication disorders	NT	70	26	4	0
			PST	66	27	3	0
	17	Can cleft lip and cleft palate be repaired through surgery?	NT	96	1	4	0
			PST	86	1	4	9
	18	If a person loses speaking ability due to stroke, accident or any other neurological disorder, will he need treatment from a neurologist, Psychologist and speech therapist?	NT	94	3	3	0
			PST	86	0	11	3
	19	Is Cerebral Palsy a Condition that can be partially improved with treatment?	NT	72	11	14	3
			PST	60	5	18	17

From table 4, questions like 'Do you think stammering can be treated?', 60% of the NT and 85% of the PST had felt that it can be treated with no significant difference ($p>0.05$). Similarly, for the question, Is Cerebral Palsy a Condition that can be partially improved with treatment?, 72% of the NT and 60% of the PST had felt that it can be treated with no significant difference ($p>0.05$). For the question like 'Are you aware of the concessions (Bus/train/pension) are available for individuals with communication disorders', 70% of NT said yes and 66% PST said yes with no significant difference ($p>0.05$). For the questions 'Can cleft lip and cleft palate be repaired through surgery?', both NT were better aware of the treatment options than PST. Further, significant difference was noticed among two groups ($p<0.05$).

Discussion

The present study reported that, both the groups (NT & PST) are aware of most of the questions related to communication disorders (14 out of 19 questions) in all sections. Significant difference was noticed across medical and non-medical professionals for 5 statements which dealt with medical professionals. The statement on 'awareness of autism', and the statement 'Does a child with Autism fail to socialize and communicate with people?', PST showed low level of awareness as compared to NT with significant difference. These results are supported

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with earlier findings (Anil & Sanjeev, 2014) who reported that there is a reduced level of awareness and misperception about autism spectrum disorders among the school teachers.

With respect to characteristics of communication disorders, the statement 'Do you think listening to loud music/exposure to loud noise affects your hearing?', NT were more aware than PST. It again makes sense that, NT might have learnt about adverse effects of noise on hearing as part of their education. The statement "If a child does not speak by the age of 1 or 2 years, will u immediately consult Speech Language Pathologist/Audiologist?" revealed better awareness in NT than PST. NT's probably works closely with medical professionals in hospital setting so they might have known about the source of referrals than PST. Furthermore, the NT showed higher awareness towards questions related to rehabilitation options for neurological disorders or other medical conditions like cleft lip and palate surgery, stroke rehabilitation and prognosis of cerebral palsy. The above findings were in harmony with the findings of a survey conducted by Chazhikat (2014) who reported that the medical professionals were more aware of aphasia and stroke- related problems than the non- medical professionals.

Conclusion

The present study attempted to quantify and compare the level of awareness of communication disorders between the medical professionals (NT) and non- medical professionals (PST). Results of the study revealed that the nursing trainees and primary school teachers are well aware of most of the communication disorders. However, significant difference was noticed for some communication disorders across two groups. Hence, it can be concluded that there is a need to spread more awareness about the communication disorders among the medical and non- medical professionals as a team approach to enhance the quality of life of children who are at risk. This in turn would help in a team- based approach in the prevention, early identification and management of the individuals with communication disorders.

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