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Adversities of the Canadian Aborigines in Lee Maracle's Writings

C.P. Ajitha Sekhar, Ph.D. Research Scholar

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Lee Maracle

Courtesy: <https://twitter.com/maraclelee>

Abstract

Lee Maracle is a native Canadian writer, whose work deals with distress, sufferings and dominances. She represents stories from her personal life and history. She expresses the opinion of the troubled native Canadian's subjugation in her works. The colonizer's administration horribly affected the Canadian native people in several ways. The native children, men and women confronted innumerable problems. They led a vulnerable life. Gradually it affected the mental and physical state of the native Canadian's. This terrible existence sustained for many years. Maracle as a personal target of colonialism brings out the unsuccessful life of the aboriginal people.

The trespassers thought their religion would enlighten the simple innocent native people. The harmless natives were considered as a social nuisance in their own land. Maracle calls upon the indigenous people to come to the forefront and talk. They should end up with invaders supremacy and drive out them from their land. Maracle asserts that the Canadian aboriginals should no longer be a passive listener and summons them to come to the main stream to give out their opinions.

Keywords: Lee Maracle, Canadian aborigines, Invader, subjugation, supremacy, suffering and drive out

Introduction

The word adversity means an experience which assesses one's tolerance and belief. Human suffering is worldwide which befalls in every human being. In particular, the unlucky, racial and spiritual minorities and women are generally observed as the ones to have undergone the greatest pain.

The present study focuses on the Canadian native woman writer Lee Maracle. Maracle was born in 1950 in North Vancouver to her Salish father and Metis mother. She is a creative essayist, poet, novelist and political analyst. She brings the life of native Canadians through her works. Her writings convey the centuries old tales and tradition for new generation and replicate her hatred towards sexism, racial discrimination and white cultural supremacy.

Maracle spent her childhood in a very poor neighborhood in North Vancouver. She dropped out of her school and felt alienated from her own culture as well as an outsider in foreign culture. Later she graduated from Simon Fraser University. She is an award-winning poet, a story teller and guardian of many charity works. She was one of the first aboriginal writers to be printed in the beginning of 1970s. She was honoured with many awards, and currently the Professor of English at the University of Toronto.

Advent of Trespassers

The arrival of European people marked a major revolution in the native's life. These blameless people were considered as a communal trouble in their own land. They were involuntarily got in cooperated in the English main stream society. Millions of aboriginal people died and were murdered at large. The native's spirituality was looked upon as worthless and superstitious. Native spiritual leaders were put in prison for practicing religious ceremonies.

The Canadian native Indians were always considered as slaves by the English people. They were exposed to all kinds of cruelty and unfairness which led to the heavy loss of native's tradition. The native people were looked upon as wild creatures. The invaders thought that it was their duty to civilize these simple innocent people.

The native Canadians who are in distraught condition get comfort through Maracle's work. She sets up of fictional and historic references which are fully understood only by a traditionalist who has a wide knowledge on several Coast Salish cultures. Through her writings she attempts to integrate European literary style and indigenous oral story telling methods.

Consequences of Subjugation

The most unpleasant thing the colonizers did was isolating the natives from their homeland. They were transported to unproductive regions reserved by the whites. Consequently, the Canadian aboriginals were starved to death. Darek Hunt in his article BIA's "Impact on Indian Education" says the method is like "Making apples" (4). It means altering the culture and faith of the natives to become that of whites. But paradoxically the skin of native Indians always remains red.

Integration destroyed the intellectual and emotional health of the First Nation people. Many young native Indians lost their jobs and committed suicide. Residential school children were ill-treated and physically abused. Native women were raped at large. Their men became drunkards and lazy. Aged people were not respected and thrown out of their houses.

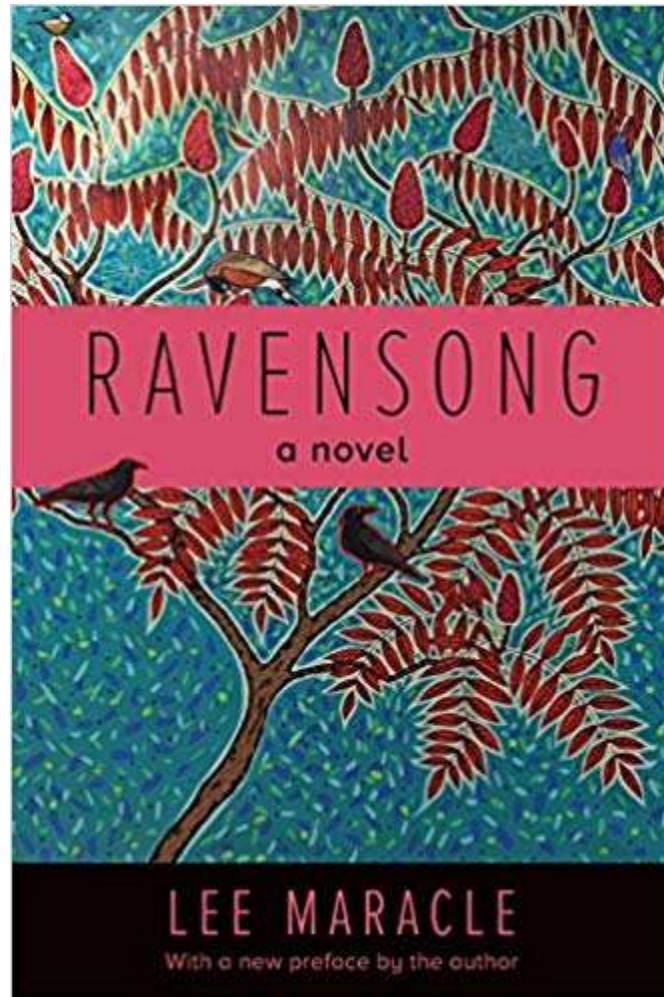
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Native Indians and animals died of sickness. Nature got poisoned. Margaret Atwood's *Survival* shares parallel theme of subjugation. Native people in *Survival* were denied doing farming and fishing and thereby ensuring that the reserves would be "denied entry into the main stream of the agricultural economy" (39). Europeans advance worsened the fertile land of the native people. The forest was logged, and many buffalos were burnt. There were terrific amounts of death, famine, unemployment, increase of diseases and violence.



Courtesy: https://www.amazon.com/Ravensong-Novel-Lee-Maracle/dp/0889615977/ref=pd_lpo_sbs_14_img_0?encoding=UTF8&psc=1&refRID=ZFAQX8M8APC1NVM80NVR

Native Population Diminished

Maracle in her novel *Ravensong* states many of her family members died due to unknown dreadful diseases. The native people lost their administrative powers. Maracle's great grandfather endured ban of native languages, their natural medicine and spiritual rituals. They belonged to the Wolf clan, who had a very specific role to play. Although they were considered to be backward and forward visionaries of people they lost power when the intruders landed on their soil.

Many native Canadians were brutally punished for questioning the new government. They led the life of aliens in their own land. Lee Maracle was too young when these radical changes took place. She experienced the racial discrimination at the age of five. In her autobiographical works *Bobbie Lee*:

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Indian Rebel, she says that the whites distorted their innocence and victimized them as slaves. “I also began wondering why most people- white people didn’t like Indians and treated us badly... we seemed to be caught in the same rut all the time...I was still far too young and inexperienced to understand the social class nature of our oppression” (32).

Moreover, Indian people were paid very little and their products were not sold in the market. People led a very miserable life. Maracle herself had to undertake many menial jobs when she was hardly in the eighth grade. In *I Am Woman*, Maracle says “...there was also a time when people were discouraged . . . from buying Indian fish. We were also outlawed from catching fish to eat” (3). In Maracle’s *Sojourners Truth and Short Stories*, almost all the characters suffer from poverty. They were oppressed physically and spiritually.

Maracle represents herself as a rebel who refuses to accept the inevitability of her family’s poverty. She complains it as a personal failure in her parent’s side. In her autobiographical works Maracle utters that she had a very poor childhood. Her father’s negligence and abuse of the family, her encounters with racism both at school and on jobs, her hanging out with prostitutes, alcohol and drug addiction are portrayed in her work *I Am Woman*. Maracle’s mother worked very hard to bring up her children. She recalls in her essay for Vancouver’s *Step Magazine* entitled *Good Bye Coloumbus* that her mother worked sixteen hours a day to feed her seven children.

Poverty among Aboriginal People

In the 1950s, there was scarcity of food among the natives. Many of them did not have anything to eat. Unemployment and poor quality of life made them have an excessive use of alcohol. Though, in general, Indians are known for their compassion and bounteousness, they became very aggressive after drinking liquor. Alcohol symbolised a wicked and ultimately unproductive loss of memory to many. This resulted in further dysfunction for the next generation under pressure to move forward without healthy role models.

As a result, suicide rates had turned to the highest level. Native people got separated from their traditional faith. They often felt displaced and found it hard to adjust with the city life. Maracle claims that the trespassers do not consider them as human beings. They viewed the natives as objects to be kept in museum and to be viewed by everyone.

Racial Discrimination as the Main Focus

In her short story *Uptown Indians, White Folks and Polka Partners*, Maracle brings out the complicated life of the native people. The central character Sis tells, “White people cannot deal with the beauty in some of us... difference among us and our silence, frightens them. They run around the world collecting as like artifacts” (93).

European’s advent had a radical effect on the indigenous people in all the fields. People were discriminated based on their colour. Racial discrimination felt by the native Canadians have become a common theme of Maracle’s stories. In her work *Bobbie Lee: Indian Rebel*, she says “For us racism is not an ideology in the abstract, but a very real and practical part of our lives” (4). For a long time, the Metis people were represented as breeds, half –breeds and by many other derogatory names.

Maracle herself became a personal victim to racial discrimination at her home and school. As her father is white he thought two of his children (Maracle and her brother) were not born to him. He always felt suspicious and ill-treated them. Slowly Maracle started to reject everything related to white culture.

Stacey in *Ravensong*

Maracle's protagonist Stacey in *Ravensong* experiences discrimination everywhere. She struggles to live in the white dominated world. She finds inequality in public places, hospitals, schools and even at home. She spends years of her youth in insults, alienation and strange look of her white counterparts. Admitted in white school, Stacey feels very awkward. She is the only native girl in her class. She experiences how her white school mates immediately spaced her out through the insults, the loneliness, the silence of others who preferred the pretence of her non-existence "and the decisive laughter" (*Ravensong* 26). The novel *Ravensong* also explores the sentiments of guiltiness and disgrace suffered by the natives.

Sundogs

The heroine of *Sundogs* too experiences similar situation in class. The teachers show different attitude to native children. The impartial attitudes of the white school teachers are depicted in her other works like *Will's Garden* and *Sojourner's Truth and Short Stories*.

Pathetic Condition of Residential School Children

The residential school children were suffered at the most. They were targeted to severe punishments. They never sympathized with the native pupils. Instead of educating these children, they made them to do all dirty jobs. They were never allowed to speak in their native language. They were not supposed to use the school toilets. Meager food of poor quality was given to them. They were not properly dressed. Children died of starving and cold. Electric shocks were given to children who disobeyed them.

The Europeans behaved like machines with no feelings. Small children were answerable to all the crimes. They were maligned and scoffed at. They called the small pupils with racist remark as hippies, young punks, comics and troublemakers. Maracle shares that she does not even have a single day with a good memory of school days. "Schools haven't left me with many font memories. So it was fine to think of never going back" (*Bobbie Lee: Indian Rebel* 41).

The school authorities were heartless people who brutally slaughtered more than 40% of school children. St. Anne's Residential School in Fort Albany run by Roman Catholic diocese had not only been charged with hundreds of cases of corporeal and common cruelty but was also known for its use of a home-made electric chair with which electrocuted its students.

The English people adopted native children in their homes. But the foster parents did not consider them as the part of their family. They were exploited and undergone physical and psychological abuses. Those children grew up in identity crisis. Children who are either in residential schools or under the guidance of foster parents develop a type of mental disorder. Maracle brought out such characters' suffering from rational disparity due to heavy dejection.

Related situations are found in one of Maracles short stories, *Sojourner's Truth* where the central character Bertha undergoes a very pathetic situation. Bertha even at her old age is made to work and feed herself. She is made to forget her past days and could not cope up with the present situation. The miserable condition of the native cannery workers is depicted in this story. The native workers are demoralized physically and spiritually. They are forced to stay in small dungeon like rooms. The foreign officials are not worried about the condition of the native workers. No proper facilities are provided, and their requests are unheard of. Bertha, the oldest inmate is much vulnerable to those elements. Maracle calls it ". . . the colonized land and the impoverished people capitalism naturally creates" (*Sojourner's Truth* 18).

In addition to that the white's school education misdirected the history of the aboriginal people. The native people were portrayed as lazy and drunkard. They were mentioned as barbarians and uncivilized people. In her novel *Daughters are Forever*, Maracle states that native Canadians especially native mother's experienced institutionalized racism. The character Elsie was forced to give up her children and found herself comfort in alcohol. Not only Elsie, almost all native mother had horrible days during the foreign rule. The children were forcibly snatched and abducted and kept in residential schools. Native parents could not communicate with their children. They lost their child forever in the brutal clutches of the English people.

Deprived of Basic Rights

Like Stacey of *Ravensong*, Maria Campbell, the Canadian playwright's *Halfbreed* speaks about her great effort to survive in the white's domain. She struggles to come to terms with the past and to find a method of creating a good future in an environment of racial domination and hostility. "The white man saw that was a more powerful weapon than anything else with which to beat the Half-breeds, and he used it and still do today. Already they are using on you. They try to make you to hate your people" (51).

Native people were not allowed to deposit money in the bank. Government institutions doors were closed to native people. In *Will's Garden*, Wills' brother has a conversation with Jimmy where he says "... they don't let Indians money in a bank. ... We are children in the eyes of the law, Jimmy ... but not grown up enough in the eyes of your law to be men" (51).

The whites always suspected the natives. They had disgraceful look at native people when they go for shopping. They often ask the natives whether they have enough money to pay for the things they buy. The natives are made to feel embarrassed in front of others. It is not a negotiation they have to make. But it is allowance. In the chapter "Normal vs Natural" of *I Am Woman*, an innocent native woman comes across a similar situation in a shop, where she is insulted by a white lady for no reasons.

Besides Native people were denied work. They were given allowances which many natives disagreed to accept. Maracle hates concessions. Many thought of committing suicide, rather than begging concessions. English people thought the blacks do not have feelings. They should not weep or grumble. The dictators implemented stringent policies against the First Nation people.

Introduction of Dreadful Diseases

The Europeans brought many incurable diseases along with them. Diseases like Tuberculosis, Malaria and Chicken pox took the life of many native people. The English doctors did not treat the native people. They were left to die. They thought that the native village was outside their jurisdiction. Aboriginal people's life had no value. The English newspapers gave importance to the death of an English dog whereas the murder of natives was hidden out.

The native people did not get a chance to speak during a meeting or political gathering. The native men had to stand out if an English woman passes by. The native writers were not left free to write. They had to cater to the taste of the English people. Moreover, they should not write in the native language. No publishers came forward to publish the work of native writers. Rita Joe, a contemporary writer in the prologue to her memoir *Song of Rita Joe* (1996) states, "that our history would be different if it had been expressed by us" (15). She is widely known to everyone, but the newly formed Canadian government did not encourage her. As days passed, the native people lost self-respect and humanity in them.

Further, the settlers forced the native people to follow their religion. They want the natives' spirituality and ceremonies to get extinct. They believed that native people worship Satan. They cut the long hair which is one of the main identities of the native people. The White's main intention was to disconnect the native people from their tradition and custom.

The natives are described to be dull and fool. The white considered the natives birth itself is as a burden to the earth and they possess an image of animals. They are portrayed as uncivilized and ignorant of morals. The white children are given intelligent quotient test and achievement tests. The native children are not admitted writing such tests, thereby insulting them.

After colonization, the Indians always felt that they do not belong to the imposed religion of the foreigners. People who belonged to the post-colonial days did not know which language and custom to follow. The native youth were not familiar with any of the traditional belief and always felt they do not belong to anywhere. They had a feeling of disconnection and isolation. They started to involve in violence and self-destruction. They tried to keep a safe distance from their tradition and culture because they were taught that the English society is refined one. They were misled that the native culture will reproduce them as slave.

Maracle's Autobiographical Work

Maracle's autobiographical work *Bobbie Lee: Indian Rebel* accounts her effort to search out the cultural identity which she never had. The story highlights the complicity of city mixed bloods and native Indians under pressure to achieve a sense of identity. In one of her short stories Bertha, a native old woman who is ragged away from her community. Bertha worries about her loss of her original background. The whites promised them of attractive world and made them get detached from originality.

Maracle's yet another autobiographical work, *I Am Woman* speaks about how natives lost their inner strength to overcome the adversities of the English people. Almost all the central characters in Maracle's work are in search of their lost identity. Marianne in *Sundogs* has been separated from her community and is unable to find herself in the white society. She could neither speak her mother's language nor could understand the affecting politics of foreigners.

The social segregation and estrangement of the native's from the English world is made clear in Maracle's work. Though both communities share the neighborhood, they still live in complete isolation. Some of the native parents hide their aboriginal descent from their children as they believed that by denying their roots they get a good future.

Atrocities against Native Women

Traditional indigenous women were highly respected and held high position in society. They were the decision makers. Maracle describes about a black lady Sojourner Truth in one of her short stories. She was a true legendary hero who fought for the emancipation of the native Canadian. Even today she is referred as the highly respected woman among the black ladies. A brave lady Sojourner voiced against the atrocities of the English people. She suffered brutalities till her death. Maracle dedicated a separate chapter for this patriotic and philanthropic lady. She was the first black woman to file case against the Englishmen.

European people expected native woman must be passive and submissive. An enveloping negative impact of colonialism of the native society has been the gender partiality. Gradually the native

men adopted the dictatorial tendencies of the whites. The White people's injustice and ferocity had built up hurt and pain within the native men, which later blow up in the form of physical violence against their own wives and children. Domestic violence among the native families is the direct outcome of subjugation. In the novel *Ravensong*, Maracle pictures domestic violence among Madeline and her husband.

Maracle says that majority of the native women were considered to be an object of lust. They led a loveless life and were forced to earn their daily bread to raise their children. Sometimes in order to get the attention of their men; the native ladies were required to imitate the traits and dress code of the white ladies. Maracle comments in her work *I Am Woman*, "It is nearly impossible for native men to cherish the feminist of the native women . . . there is no such thing as darkened femininity. There is only dark-skinned sensuality" (56).

In spite of watching all male cruelties, Maracle did not grow up as a pessimist. Rather, she developed a balanced and impartial opinion regarding men in common. Maracle believed that the malice against woman as a whole happened because men do not love women. They do not trust love. Statistics of Canada (2005) has reported that the indigenous women are three times more likely to be target of spousal violence.

Another horrifying incident which took place during the English rule is the murder of many indigenous women. Native women are reduced to sub human level. The patriarchy demands the native men come under white women and native women are non – sensuous beings. They are unwelcomed in this world. Their wombs bear fruit but not sweet. Smiley, the Canadian writer in his *A History of Oppression: Canada, Colonialism and Prostitution*, says that the native women's condition was so pathetic that they were not even regarded as human beings worthy of living. They were considered as prostitutes. "Prostitution is just another form of colonialism" (2006, 106).

The incursion of foreign people affected the peaceful life of the natives. The domestic violence and traumas showed a way of complex life style of the natives. Many indigenous women lost their husbands and children lost their fathers. The war against the whites completely changed the normal life of the innocent. They blame their fate to lead a miserable life under the supervision of heartless people. The English people considered themselves as majestic organizers.

Conclusion

In the novel *Ravensong*, Maracle speaks about the introduction of disasters with the alien's arrival. These disasters can be prevented only when the whites and the black share their concerns for the land and people. It is evident that the native people face great cultural disasters in terms of their identity and survival.

The English people are expected to do business in the land of Blacks but gradually manipulated them. The Indian people's friendliness was considered as their inefficiency. They were sidelined. As the white people do not experience anything in a systematic and individual way as persons of colors do, they are unaware of the impact. They do not realize the intensity of the sufferings. As a solution to the children's suffering, Maracle says in one of her lectures that native women must raise their children. Otherwise their generation will be dead by the coming years.

The black men and women must come forward for a revolutionary change. Maracle's *Bobbie Lee: Indian Rebel* speaks on why one must talk. It narrates about the freedom to speak one's mind. It discloses the native Indians right to talk. Indigenous people must come out with their opinions. They

should put an end to the trespassers dominance and drive them out from their land. Maracle also calls the nation to fight against the atrocities meted out with the indigenous women. She calls the entire nation to support her venture for the emancipation of black women.

Maracle gives a universal call to every native Canadian to participate in the rally to fight back. Finally, Maracle insists that her people should no longer to be passive listener and invites them to come to the main stream to give out their views.

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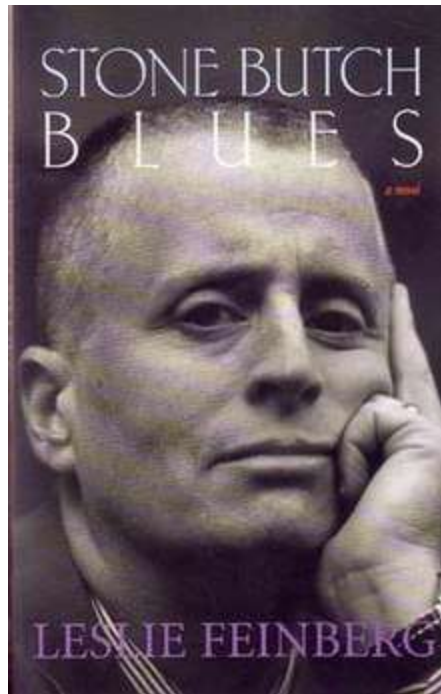
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A Queer Reading in Leslie Feinberg's *Stone Butch Blues*

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Courtesy: https://en.wikipedia.org/wiki/Stone_Butch_Blues

Abstract

The novel *Stone Butch Blues* addresses the theme of prejudice and persecution faced by members of the LGBTQ community in Post-War America. It also expands upon the Queer theory. The protagonist of the novel, Jess Goldberg is born into a working class, traditional, Jewish American family. Although born female, Jess is never able to reconcile herself into society's definition of a proper girl. In her earliest memories, Jess Goldberg felt different from other girls her age. She despised dresses and all the things that girls played with. Even when it came to dress, Jess was inclined to dress like a boy. She envisions her future, and in that future, she does not see herself resembling the typical, socially-accepted woman. And as a result, even as a very young girl, Jess faced a lot of persecution and prejudice; not just from kids her own age but from adults as well. Instead of trying to understand her, they tried force her to fit in. And as she develops into a teenager, she realizes that she will never be the same as the rest of the girls and she doesn't want to be; all she wants is for society to accept her for who she is. The novel is about the search to find one's own identity, particularly when that identity runs counter to what society says is acceptable. It also depicts the struggles in the life of a person who decides to transcend gender; it also highlights the courage of the human soul to face adversity and survive. And in the end, the author

conveys an important message; that lives goal is to channel one's own struggle to achieve a purpose that is greater than oneself. A purpose that brings a higher meaning to existence.

Keywords: Queer, alienation, binary, homosexuals, Stone Butch Blues

Leslie Feinberg's *Stone Butch Blues*

The term 'Queer Theory' was coined by Italian feminist Teresa de Lauretis for a conference held in the University of California, Santa Cruz and it first emerged in the early 1990's. It is a critical study of queerness, or the departure from the archetypal norms when it comes to gender and sexuality. Queer theory details on the theoretical and fundamental details of queerness. While Gay and Lesbian studies focus only on what is natural in terms of homosexual behavior. Queer theory is a more expansive study which focuses on any kind of sexual activity or identity that falls into normative and deviant categories; in other words, the Queer theory focuses on mismatches between sex, gender and desire.

Queer Theory

Although queerness is generally associated with Lesbian, Gay and Bisexual subjects, the analytic framework of queerness also includes topics such as cross-dressing, intersex bodies and identities, gender corrective surgery, and gender ambiguity. The theory, in addition to studying queerness, attempts to debunk the norms of dual polarity sexes, sex-gender constraints, gender-correlative sexuality, and absolute sexual stability. It attempts to act as a guide in understating queerness, dispelling myths surrounding queerness and reconstructing the norms and taxonomies of queerness.

Queer theory has now entered the mainstream of world literature. Authors all over the world are creating literature based on the queer theory. Most of them are biographical and autobiographical accounts of queer people, their lives, their struggles and more often than not, the persecution and prejudice with which society treated them. Authors all over the world are now producing literature that is aimed at improving the awareness of the general public about the LGBTQ community. Each author, of course, has their own take on queer theory, and therefore these texts are each highly unique and varied.

Queer Literature in America

Among the nations of the world, America is the frontrunner when it comes to Queer literature. American literature was much faster to accept the queer theory and literature based on it than the rest of the world. As of today, American literature is the single largest source of queer literature around the world. Queer theory has made a huge impact in America: several states in the US have legalised same sex marriage as of late. The LGBTQ community is respected in America and Queer Literature is more popular there than anywhere else in the world. As a result of the larger and more appreciative audience available to them, American queer theorists have produced a lot of ground-breaking literature based on the queer theory.

American authors have come to see queer literature as a part of mainstream American literature, and as a result, they have blended the theme of queer theory into other socially relevant topics such as racism, politics, and economics among others. As a result, queer literature in

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America has undergone a change from pure queer theory to a blend of related social topics, all coming down to the same point of freedom of individual expression and the right of every person to determine one's own identity and live with it without having to fear social repercussions.

Stone Butch Blues

The novel *Stone Butch Blues* presents a radical approach towards the Queer theory. The author tries to communicate the fact that any member of the Queer community, be they lesbian, gay, transgender or any other identity that refuses to conform to societal norms of gender and sexuality is socially crippled by the prejudice and misconception directed at them by the general public. The novel details how the social crippling and alienation begins from a very young age. The protagonist of the novel, Jess is used to being gawked at for her appearance. Even as a child, Jess was more than once asked Are you a boy or a girl? by unassuming adults. Jess is not free from being misunderstood even in her own home. Her parents are among the main causes for the ostracizing and social crippling of Jess. "I'm sick of people asking me if she's a boy or a girl. Jess overhears her mother saying this. Such instances result in Jess becoming introverted, scared, and in general, socially crippled.

Emotional Drama

The novel also delves into the emotional trauma associated with being queer in that time and age. Her classmates alienate her, and she is the constant butt of bullying. "Brian says you're a girl, but I think you're a sissy boy", taunts one of Jess's classmates (*SBB* 17). He then proceeds to rape Jess along with his friends. The emotional scarring that is left as a result of such an incident is detailed in the novel. As a result of the incident, Jess decides that it is time to leave her parents' home and find a life of her own. But this is not so easy, as social ostracism is not the only hurdle that a queer person had to face during those days. The novel details how her nature as a Butch lesbian not only earns her social alienation; it also causes serious economic and legal problems. Employment was extremely hard to come by; nobody wanted to employ queer people. Jess struggles to find employment, and when she finally does, it does no justice to her abilities or passions. The approach of the novel clearly displays the author's disdain for the discriminative social setup.

Legal Status

Besides the economic difficulties, Jess's identity also threw her legal status into jeopardy. Homosexuality was deemed illegal and taboo back then; and the brutality unleashed upon the Queer community by the police was nothing short of inhuman. The author details the violent nature of the treatment of the Queer community at the hands of the authorities; they are raped and tortured. And it does not stop there. The novel details how being queer affects one's personal, romantic and sexual life. Within the Queer community, Jess identifies as 'butch'. A butch is a lesbian and/or a transgender person who assumes a masculine identity. And butches are usually found to be linked with femmes, who are feminine lesbians. Like most other butches, Jess also wishes for the love of a femme and an authentic life as a butch, a life without having to fear anyone. The novel describes the emotional and sexual intricacies of the Butch-Femme relationship. The author approaches the relationship with great detail; she describes the nature of the attachment between a homosexual couple; the root of the desires of a homosexual person. The novel helps us gain an understanding of the life and lifestyle of the Queer community in general and homosexuals in particular.

The Question Raised

The author tries to answer the question of why a homosexual would rather be with mother homosexual than a heterosexual person. According to the author, the point of interest for one homosexual in another is the queering of general heterosexual practices into their own versions; this alteration, or the act of personally deconstructing age old accepted sexual practices into whatever suits one's desires and needs is exactly what a homosexual person finds emotional and sexual attachment in.

Body and Identity

In the novel, the difference between Jess's body and the Jess's identity is what arouses Angie, who is the first person with whom Jess has a consensual sexual relationship. The transformative change that Jess undergoes when she suppresses her female identity and wears male clothes and a masculine character is what captures Angie's attention. And the author makes it clear that this is the driving force behind homosexual love; the act of disregarding the natural accepted setup and transcending sexual and gender-related boundaries to shape a life that gives one happiness.

Happiness

And yet, happiness is not a thing that is easily found in Feinberg's signature novel; it is a work filled with poignancy and suffering. Young Jess quickly loses whatever solace she found within the LGBT community when she decided to start using drugs to improve her masculinity and to pass off completely as a man. This is as a result of the gender rigidity of the society in the novel. In the novel, when Jess and Grant discuss the possibility of taking testosterone and other hormones to undergo the transition to a complete male from being a butch, Jess is intrigued by the idea. This is because Jess feels trapped. But unlike most transsexuals, Jess did not feel trapped by her body; she was happy with who she was. Jess says, "I don't feel like a man trapped in a woman's body" (SBB 159). Some introspection will reveal the dilemma faced by Jess. Jess does not want to undergo a gender transformation for her own sake; she merely wants to escape the persecution and prejudice that she has faced all her life as a lesbian transgender. Jess knows exactly who she is, and what she wants from her life. Jess is being forced to give up her identity and live a life that she does not like for the sake of society. This is true for almost every human being, and it is true for Jess as well. Having to give up one's own identity to fit into society is one of the most painful experiences a person can have. And this experience was even more painful for Jess because the people that Jess identified with condemned her decision to undergo a gender transformation with the help of hormones.

Irony in the Novel

And here is the irony in the novel; the very people who are persecuted by the general public for being gender indeterminate and having different sexualities decided to ostracize a member of their community for deciding to change her gender. They do not understand Jess's pain or her struggles. They merely judge her for her life choices. Just like the general public judges them for their life choices. This is typical of the nature of human beings; we are quick to criticise others and yet fail to notice even the most grievous mistakes committed by ourselves. The very same LGBT community that ostracised less for her decision to take hormones to undergo gender transformation

criticise the general public for mistreating them on the basis of gender and sexuality. Feinberg illustrates that in today's world, justice and fairness are nothing but fairy tales.

Problems Faced by Jess

Despite the persecution and judgement she faces, Jess decides to go ahead with her decision to undergo an identity change with the help of humans. Jess moves to a new city and with the help of testosterone, male clothing and a deep voice, manages to live amongst the society as a heterosexual male. Jess lived her life in hiding; not by physically hiding in any particular place, but by concealing her true identity beneath drugs and disguise. Jess tries her best to live her life as an ordinary man; she even tries to have romantic relationships with a waitress named Annie. Her relationship with Annie is based on deceit and subterfuge. Jess hides her true identity from Annie and presents herself as a normal man. While indulging in sexual relations, Jess takes care not to reveal her true identity to Annie with the help of the dark and a little sleight of hand.

At one point of time, the character of Jess undergoes a pivotal moment. This is the moment that she decides to accept herself. Jess realises that all her life, she has been striving to achieve something that she does not need; she has been trying to transform herself into someone that she is not. She finds within herself the courage to identify who she truly is and stick with that identity. She understands that she can never be either male or female according to the normative underpinnings of society. She understands that however hard she tries, she will never be accepted by the society as normal. But more importantly, she understands that this does not need to cause her unhappiness. She decides to transcend the concept of bilateral gendering and identify as a person who exists in the grey area between genders. She realises that she will never truly be a "she"; she decides to stay transgender. And this is the decision that would go on to change her life.

Courage Needed to Find and Establish One's Identity

The author, through this narrative, attempts to underline courage that is needed to find one's true identity, especially when this identity is one that goes against all social norms and practices. It displays the will power that is necessary to fight for a cause that is not widely accepted and even seen as a joke. The author is trying to make people understand the power of will that is necessary to stick with your decision that you think is right but even when the whole world is against you. The novel is a testament to the courage and determination of all the LGBTQ people in the world; it helps in educating us about the hardships that they undergo in a society that is not willing to accept them.

The author also has a message of sorts for her LGBTQ readers; she tries to let them know that they are not alone, and they do not have to fight alone. The author urges them to not hide or attempt to fit in to the restrictive society; she encourages them to be proud of themselves and to fear no one.

To Conclude

In the end, there is no happy ending for Jess; much like real life, where there are precious few happy endings. The author tries to communicate the message that Jess's mistake was in trying to normalise herself; she failed to embrace her identity and therefore, had to go through a lot of suffering for no reason at all. Towards the end of the novel, Jess realises what she should have

realised years ago. She understands that the only acceptance she really needs is her own; what the society thinks is not important. Upon realising this, Jess embraces her identity as a Trans lesbian. She spends the rest of her days as an activist fighting for LGBTQ rights and she finally finds her purpose in life. And she realises that finding purpose in one's life is far more important than finding happiness.

The novel *Stone Butch Blues* is a powerful and inspiring novel that can be enjoyed by anyone, but for a person who can identify with the protagonist, this novel can be life changing. It can inspire a transgender or a homosexual person to come out in front of the world and live a life that is true to who they are, without having to hide anything. And that is what makes this book a truly great one.

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The Politics of (Re)naming in the Autobiographies of Amrita Pritam, Kamala Das and Bama Faustina

Dr. Anshu Sailpar, M.A., M.Phil., Ph.D. (NET)

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What Is in a Name?

“What is in a name?” (Shakespeare *Romeo and Juliet*, II.II 16). Though this quote from Shakespeare’s famous play *Romeo and Juliet* connotes that the names and naming are nothing more than just a handy reference work, the utter prominence of naming system lies in the fact that the orderly world without it cannot be imagined. It helps us in establishing our self-identity. Naturally, we build an image in our mind by putting together our experiences and attributes and then attaching that image with the name. A person’s identity invariably begins with his/her name, which becomes a complement of the self. Though it is initially a mark of physical identity, the name also comes to represent for the person an inner being. Therefore, for some persons the name becomes a veritable reflection of their self. Some cherish it; some change it to represent their being. The name of a person helps in developing his/her sense of self. Some try to live up to their names while some try to run away.

The Study of Self

The study of self, beginning with name has been invariably a multifarious subject to tackle with due to its suppleness. The ancient philosophers would never have agreed to the postmodernists’ notions of the self. Due to the multiplicity, flexibility and uncertainty of self, it becomes somewhat difficult to render a simple analysis of the representation of self by the three major women autobiographers namely Amrita Pritam, Kamala Das and Bama Faustina. The problem is further accentuated by the fact that though all the three writers are women born in the twentieth century in India, they belong to different sects or religions, regions and class amounting to their difference in the perception and construction of their selfhood. The present study has, therefore, undertaken to point out the commonality as well as differences in the life experiences and self-reflexivity of these women autobiographers.

There is a close connection between a person’s given name and their feeling of identity and self. In child psychology, it has been observed that the parents’ choice of names for their child will have an influence on the overall development of the personality of a child. In literature too, the names and naming system carry a larger significance. It affects the authors in their process of writing. Alastair Fowler observes, “In literature, names are often doors to meaning, and words giving glimpses of the writer’s intensions” (“What’s in a literary name?”).

The Politics of Naming

The politics of naming as a literary feature is one of the most perennial topics of interest, yet very little general discussion has ensued over this topic. Bendictio observes, “Authors often make use of the strong connection between names and the feeling of personal identity as an element in their thematic structures” (Val 282). The politics of naming system tends to appear either in the portrayal of the characters by the author or the renaming of the author him/herself in his/her personal life.

In the onomastics (the study of the history and origin of proper names, especially personal names) research, names and identity are quite intertwined. Mihály Hajdú is of the opinion that “an interest in names or the germs of onomastics can be found in myths, legends of ethnogenesis and works of literature as long as thousands of years ago. This is evidenced by explanations and etymologies given to names. (“The History of Onomastics”). The theory of onomastics is illuminatingly helpful to understand the author’s intension behind the politics of naming system. Poststructuralists are of the opinion that though the relationship between signifier and signified is arbitrary, it provides language an empirical power. (Eagleton 127-129). It helps us to change and construct the perceptions.

Berthoff, in another book *Reclaiming the Imagination* argues:

The power of naming, however, goes beyond shaping the perceptions of the name. Once chosen, a name suggests permanence, as if it could lay a claim upon the true nature of an object. By fixing an object or experience with an apparent unity or permanent focus, names appear to represent the true nature of phenomena. (151)

The same writer, in his book *The Making of Meaning* observes, “Central to this conception of naming is the understanding that naming, in its most simple representation, involves individuals in a concurrent process of sorting and gathering, comparing and contrasting within one’s evolving view of reality (110). The writer seems to suggest that the names and that the associated phenomena become synonymous once the image gets integrated with the name.

Naming Characters with a Purpose

There are many instances in literature where the writers name their characters with a purpose. For instance, writers like Shashi Deshpande adopt this very naming system in her famous novel *That Long Silence* where Jaya is renamed after marriage as Suhasini. The word ‘Jaya’ denotes ‘Victory’ while ‘Suhasini’ means soft woman and a placid woman. Here, the protagonist has been renamed from her pre-marital status to post-marital status. This change basically defines the crux of the novel. It goes, “Stay at home, look after your babies, keep out the rest of the world, you are safe. That poor idiotic woman Suhasini believed in this. I know better, now I know that safety is always unattainable. You are never safe” (17).

Social Behaviour

It is a general concept that social behaviours are not social in their origin but are inborn. It is well known that biological essentialism has been the bedrock of most traditional thinking about women which is used both to depreciate and to venerate them. In this way they become

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inevitable and incontrovertible. The idea of gender roles whether it is the issue of childcare, the violence of male power or the suitability of women to fight in the front line has been particularly prone to this idea of a natural determinism. However, it is always stated that gendered behavior is dictated to us by nature, though feminist thought has consistently challenged this idea. The gender and identity manifested are the products of a socially and culturally sanctioned system and hierarchy, and not the inevitable result of naturally occurring differences between men and women or pre-programmed by chromosomes, genes or genitals. The social behaviors and identities that are defined as feminine are seen as the product of purely cultural and historical forces, rather than any natural propensity or essence. Gender behavior is the result of purely human factors and is not we may be born with certain body types, but the modes of appearance, patterns of behavior, distribution of social and economic power and opportunity together form the gender structure of a given society. Such gendered social structure is the production of a specific political history and as well as specific institutions. This distinction between biological sex and cultural gender rejects theories – even feminist ones – that fall back on the biological difference between the male and female bodies as clarification for the different behavior of men and women. The latter are to be seen as artificial and thus changeable. Monique Wittig has put it like this: “By admitting that there is a ‘natural’ distinction between women and men, we naturalize history, we assume that ‘men’ and ‘women’ have always existed and will always exist. Not only do we naturalize history, but also consequently we naturalize the social phenomena which express our oppression, making change impossible” (10-11).

Theory of Representation

The theory of representation involves the awareness of one’s sensory state. The convergence of the conscious self and the phenomenal self constitutes self-representation. Any conscious sensory experience/state contains two essential components namely qualitative character and the subjective character. “The former is implicated in the distinction between sensory states and non-sensory cognitive states like thoughts and beliefs, while the latter is implicated in the distinction between conscious and unconscious mental states”, says Joseph Levine (“Conscious Awareness and [Self-] Representation”). The theory of self-representation distinguishes conscious states from non-conscious states. Describing it in more comprehensive manner, Urieh Kriegel and Kenneth Willford state:

On the one theory, self-representation is what distinguishes conscious states from non-conscious states. Having a conscious experience is itself a matter of occupying a state that reflexively represents itself. On the other theory, self-representation is used to distinguish phenomenal concepts from other ways of representing conscious experiences. On this view, there is not anything particularly reflexive about a conscious experience per se.

Exclusionary and Creative

The act of naming “must be viewed as an exclusionary as well as creative” (Cherryll Armstrong and Sheryll Fontaine 9). Moreover, as Kenneth Burke explains, because by naming we are not only classifying what has taken our attention, we are necessarily “directing the attention into some channels rather than others” (45). Through the act of naming, one shapes out

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an identity of oneself. It is only through naming that an individual or a group is excluded or included, burdened or unburdened.

Autobiography

Autobiography as a piece of writing is an inter-subjective, retrospective construction from within the existing, discursively mediated practices of writing and telling a life. Living as a human being inevitably entails reflexivity. Representation is invariably inter-subjective; it is necessarily located within a social relation to others. In this sense, autobiography is a form of discursive practice that reconstructs the past as the major means of self/other understanding. Autobiography is a mode of discursive practice the major function of which is to construct continuous, unified personal identities at the intersection of the multiple discontinuous, fragmented and often contradictory socio-cultural positioning available. This construction is a process of articulating different narrated events together into a temporarily fixed coherence, providing a sufficient sense of identity through the narrative devices and structures. Autobiography as a genre emerges in the dialectic of the narrated and narrating events.

Represent Their Self by Re-naming Themselves

All the three women writers namely Amrita Pritam, Kamala Das and Bama Faustina resolved to re-present their self by renaming themselves. The essential differences in the way the three writers re-named themselves bring out the flavor of comparison or contrast in their ideas and self-perception, reconstruction and representation.

Amrita Pritam

In the autobiographies of Amrita Pritam namely *The Revenue Stamp*, *Shadow of Words*, and *The Black Rose*, she cherished her first name but did not stick to the Sikh identity marker of 'Singh' / Kaur and thus shows her subversion of social ethnic conventions. She did not bind herself with any preset ethnic gendered identity. By doing away with these confinements she tried to reflect her spirit of critiquing social/ ethnic identities and divisions, which also forms the soul of her autobiographies. She avoids being dogmatic and moves towards inclusivity. This renaming is not discussed in her life writings as is done with the second subversion. The second subversion is that after marriage she adopted not the last but the first name of her husband. Though the relationship between Amrita and her husband, Pritam Singh had not been a fulfilling one, she did not disassociate herself with his name even after separation perhaps because either the word 'Pritam' best represented her self's craving for love or she wanted to carry it as a tribute to the goodness of her husband, who was afraid of public opinion but did neither restrict nor oppress her or it was to cherish Sahir, whom she loved from the core of her heart – a love that could not be consummated but was an inseparable part of her inner being that abundantly crept into her art. The subversion of the naming system reflects subversion of the patriarchal normativity whereby she foregrounds her subjective self, her needs and desires as a woman, which she sought through extra marital relationships and live-in relationship with Imroj, unperturbed by the public opinion about her. But true to her first name search for a spiritual self is central to her autobiography.

Kamala Das

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Like Amrita, Kamala's quest for self-realization through fulfillment of desire as woman is the central motif in her autobiography. As far as her self-representation in *My Story* (1973) is concerned, Kamala Das accepts her socially constructed identity with the second name of her husband. Kamala's pen name 'Madhavakutty' changed into Kamala Das after her marriage which at the age of 65, after her conversion to Islam (1999), she changed to Kamala Suraiya. It is also a noticeable thing that her autobiography *My Story* was written much before her conversion. It was written when she had established herself as a writer. Retaining Das's represented her feminine self through her stay within marriage and dropping her matriarchal family name, Nair showing both her individual and family internalization of and conformity to the social and ethnic conventions. Following the social conventions, she used the last name of her husband with her name. Her Islamic middle name after her conversion and hence not included in her autobiography, along with the last name of her husband again indicates her persistence with the socio-ethnic follow up. Her naming system does not show in any sense her secular spirit and, thus, true to her name, the realization of her material self (physical and emotional) is a predominant part of her self-representation in her autobiography, though we also find her seeking both an emotional and intellectual partner in her 'extramarital' virtual/ visionary relationships.

Gender differences are constructed in contexts of the family and society just as we find the difference in genitals, one possessing and one lacking. And self-formation and identity is directly and indirectly affected by these conditions. The components of feminine identity in all walks of life invariably are assigned to women by patriarchal society. Mitchell, a feminist says that the imposed feminine identity will continue in the absence of resistance. Hence selfhood and subjectivity demand resistance to the norm, and resistance requires a certain level of consciousness of the conditions of the self to assume agency. Kamala Das's autobiography represents her own despairs and hopes and is termed as confessions but merely dismissing it as confession is ignoring the structure of writers' aesthetics. Eric Erikson's opinion regarding women autobiographies as recreation of one's own image and making those images as convincing fits to the case of Kamala Das. It becomes pertinent to see what image Kamala Das was trying to create for herself.

Das looks back not to present herself as a woman in conformity to the social ideal but to represent herself as a woman, she would like to be. That is why visions, dreams and hallucinations form an important part of the self-representation. Second, she looks back to recapture the moments when she finds the courage to assume subjectivity and claim autonomy of herself. Third she looks back and represents herself not as an object but as subject. Kamala Das finds herself unable to calculate her resistance as she confronts depression at mind level and sickness at body level.

On the contrary Amrita Pritam has subversive nature. Dreams and visions are also a significant aspect of her autobiographies, but Amrita is able to interpret those dreams to resolve the dilemmas of the self, which she is able to evolve conceptually too.

Women's Subjectivity

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Women's subjectivity has been historically constructed and expressed through the phenomenological equation of self/other which necessarily rests masculine selfhood upon feminine otherness. Today women exhibit strong desire to de-center this socially dominant discourse of power, agency and autonomy in order to actualize, strengthen and represent as well as re-present their self in the world. They undertake to talk about their selves, their experiences, their ways of being and becoming because they feel that they cannot long for, reject or synthesize a new mode of being from a thesis which has never contained, expressed or presented what they have felt their experiences to be. Therefore, much of their writings have come as both a self-representation and self re-presentation. They re-evaluate the women's self and offer the chief sources of their oppression, besides examining self's roles as a mode of social control. It is their practice of consciousness-raising which has forged a new individual and collective identity of women. However, within these representation of woman's self, there lie embedded multiple differences in experiences of life, giving rise to a heterogeneous character within a homogenizing experience of othering.

Bama Faustina

While discussing the reasons of (re)naming, apparently, we find that Bama Faustina does not talk of the reasons of renaming herself in her autobiography – *Karukku* and *Sangati: Events* too but the changes she subjectively made in her name reveal the secular aspect of herself. Her full name Faustina Mary Bathima Rani reflects the inclusivity of Christianity, Islamic and Hindu religious beliefs and thus her stronger commitment of the self to humanism than to any one religious order. In renaming herself, Bama did not incarcerate herself in any single idea of ethnic identity. It is important to note that she dropped "Rani" from her name because of two reasons. Firstly, and most influentially, born in a dalit family she had not been treated as queen in real sense. She led a life of poverty and deprivation, which seemed quite ironical to her name. Secondly by dropping the ethnically signifying names and jumbling the syllables into a new coinage 'Bama', she exhibited her vision which transcended the ethnic divisions and hence like Amrita Pritam sought for a representation of a more secular self than Kamala Das did.

Feminine, Feminist and Female Characteristics

In the (re)naming of all three women autobiographers, thus, we find the glimpse of feminine, feminist and female characteristics. The very act of (re)naming has brought to the fore their craving for subjectivity and selfhood. They want to discard such a society that has provided them no room of their own. By (re)defining themselves, thus, Amrita Pritam, Kamala Das and Bama Faustina in particular and all women writers in general are (re)building the canonical literature grabbed in the clutches of patriarchal tradition.

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The Politics of (Re)naming in the Autobiographies of Amrita Pritam, Kamala Das and Bama Faustina

A Comparative Study About the Religion of Ancient Nepal and India (4th Century A.D. To 8th Century A.D.) as Gleaned from the Inscriptional Evidences

Arpita Tripathy, M.A., M.Phil.

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Abstract

In this paper an attempt has been made to do a comparative study about the religion of ancient Nepal and India on the basis of inscriptional evidences. The time period is from 4th century A.D. to 8th century A.D., which is called Licchavi period in Nepal and Gupta age in India. This age is called 'Golden Age'. At that time Vaiṣṇavism was the most popular religion in India and Śaivism was the stronger faith in Nepal. The expression *Paramabhāgavata* is absent in the inscriptions from Nepal but present in the inscriptions from India. In Nepal the different names of Viṣṇu images are attached with the term *svāmī*; such as Nārāyaṇasvāmī, Vāmanasvāmī, Dolāśikharasvāmī etc. Damodarpur Copper Plate Inscription of the time of Budhagupta says about the two deities named Kokāmukhasvāmin and Śvetavarāhasvāmin. The first one probably the name of Śiva and the later was in all probability the image of the boar incarnation of Viṣṇu. Viṣṇu's dwarf incarnation was popular in Nepal and in India. Vedavyāsa was probably regularly worshipped in Nepal but he was present in Gupta inscriptions as the composer of the traditional verses not as a deity. The different names of Śiva are known from the inscriptions of Nepal. Bhadrēśvara, Bhṛṅgāreśvara, Bhuvaneśvara are some of them. Such practice was prevailed in India also. Nirmand Copper Plate Inscription of Samudragupta refers his name as Mihireśvara. There were different sects of *Pāśupata*-s in Nepal. It is revealed from the inscriptional evidences that there was no conflict between Śaivism and Vaiṣṇavism in Nepal and in India also.

In Nepal and in India Buddhism was served by the rulers who were the devotees of other religions. The Nepal inscriptions informs about lot of *vihāra*-s: Mānavihāra, Śivadevavihāra, Śrīmanvihāra etc. Gupta inscriptions and Nepal inscriptions both talk about *Ārya-vikṣu saṅgha* and *Ārya-vikṣuṇī saṅgha*. There is no instance of Jainism in Nepal inscriptions whereas plenty of instances available from Gupta inscriptions. Worship of Sun God, Śakti, and Mātrkā-s were popular in Nepal and in India.

Although the Gupta kings were the staunch followers of the Vaiṣṇavism and Śaiva –faith was the personal faith of the Nepal rulers, they gave equal respect to other gods and goddesses. Aṃśuvarṇa was a Śaiva king but he did not ignore the Vaiṣṇavite gods. In his Harigaon Inscription dated 608 A.D. he gives due donations to Dolāśikharasvāmin, Narasiṃhadeva, Bhumbhukkikā, Jalaśāyanasvāmin. The Udayagiri Cave Inscription⁶¹ is a Śaiva inscription and it records that Śāvā Vīrasena, Chandragupta's minister of peace and war excavated a cave to serve it as a sanctuary of the god Śambhu.

Keywords: Vaiṣṇavism, Śaivism, *Pāśupata*-s, 4th century, Nepal, India, Religions.

Hindu Rulers of Nepal and India

Like the rulers of Nepal during 4th-8th century A.D., Gupta rulers are mostly Hindus and worshippers of Viṣṇu and Śiva. Hinduism restored in this period both in Nepal and in India.

1. Vaiṣṇavism: Most popular religion in India in Gupta age & Śaivism: Most popular religion in Nepal in Licchavi period

Vaiṣṇavism was the pre-dominant aspect of Brahmanical religion during Gupta period. In Nepal Śaivism was the most popular religion and Vaiṣṇavism was perhaps practiced along with Śaivism. Samudragupta was a worshipper of Viṣṇu and he introduced the emblem of Lakṣmī, consort of Viṣṇu on his coins.¹ Mānadeva I was a devotee of Viṣṇu and his *Mānāṅka* coins, contain image of a lion which may be compared to the Mināstambha, a symbol of Vaiṣṇavism.²



Gold coin of Samudragupta with Lakṣmī c. 335-375 CE

2. The Expression *Paramabhāgavata*

The expression *Paramabhāgavata* on his coins and inscriptions proves that Candragupta II was a devoted Vaiṣṇava. The expression *Paramabhāgavata* is absent in the inscriptions from Nepal.³ King Aṃśuvarma added the title to his name *Bhagavatpaśupatipādānugrḥita*. Maybe he inspired by the examples of the Gupta kings who called themselves *Paramabhāgavata*.

The Meherauli Iron Pillar Inscription⁴ states that king Candragupta II out of his devotion for Viṣṇu erected a pillar on a hill called Viṣṇupada. Mānadeva I perhaps built a magnificent temple of Viṣṇu on the top of Dolādri hill which is known as Chāṅgu.⁵

3. The Popularity of Vaiṣṇavism in Gupta Age and in Licchavi Period

The Udayagiri Inscription dated 401-402 A.D. states that the grandson of *Mahārājā* Chagalaga of the Sanakāṇika tribe took up a Sanskritic Viṣṇavite name Viṣṇudāsa.⁶ The Gadhwa Stone Pillar Inscription dated 467 A.D.,⁷ the Junagadh Rock Inscription of Skandagupta⁸ prove the popularity of Vaiṣṇavism at Gupta age. The later Gupta emperors were also Vaiṣṇavas. The Eran Stone Pillar Inscription of Budhagupta dated 485 A.D.⁹ is the proof where *Mahārājā* Mātṛviṣṇu and his younger brother Dhanyaviṣṇu erected a *dhvaja-stambha* of Viṣṇu under the name of Janārdana. The Paśupati Stele of Jayadeva II (CXLII) dated 733 A.D. informs that king Viṣadeva was a great follower of Sugata's doctrine-*sugata-śāsana-pakṣapātī*. In the beginning part of the Chāṅgu Pillar Inscription there is the invocation of Hari. It is said in the inscription, the *Śrīvasta*, the sign of Sri Viṣṇu is imprinted on the vast chest of god Hari-*śrīvatsāṅkitadīptacāru vipula prodhṛtavakṣasthalaḥ* (I-line no.4). The inscription of Bhīmārjunadeva and Viṣṇugupta at Yangahiti (CVIII) dated 642 A.D. refers to the carving of an image of Viṣṇu lying in the sea. The Anantalingeśvara Inscription of Narendradeva (CXXII) dated 656 A.D. mentions permanent donations to the temple of Lokapālasvāmin. On the basis

of Lele Inscription (LXV) dated 604 A.D. it can be said that Śivadeva I believed in Vāsudeva. Although Aṃśuvarṃ was a Śaiva king but he did not ignore the Vaiṣṇavite gods. In his Harigaon Inscription (LXXIV) dated 608 A.D. he gives due donations to Dolāśikharasvāmin, Narasiṃhadeva, Bhumbhukkikā, Jalaśāyanasvāmin. The Bhairavdhokā Inscription of Dhruvadeva and Jisṇugupta (XCIX) containing the prayers of Viṣṇu and Lakṣmī indicates that there was a Lakṣmī-Nārāyaṇa-mūrti. At that time Viṣṇu was specially worshipped in his Jalaśayana form in Nepal but the Vyāsa, Narasiṃha, Balarāma, Trivikrama, Vāmana and Śūkara forms were no less worshipped.

4. Kokāmukhasvāmin and Śvetavarāhasvāmin: Connection between Nepal and India

In Nepal the different names of Viṣṇu images are attached with the term *svāmī*; such as Nārāyaṇasvāmī (CI), Vāmanasvāmī (XXXII), Dolāśikharasvāmī (LXXIV), Lokapālasvāmī (CXXII) etc. It is known from the Damodarpur Copper Plate Inscription of the time of Budhagupta¹⁰ about the two deities named Kokāmukhasvāmin and Śvetavarāhasvāmin. According to R.K. Mukherjee, “At the time of Budhagupta pilgrims from North Bengal used to visit the Varāha-(Kokāmukha)-kṣetra of Nepal. One such pilgrim was Rbhupāla who carried home his devotion to God Kokāmukha-Varāha by constructing at his native place, near Dāmodarpur, the temples where were installed the images of Gods Śvetavarāha and Kokāmukhasvāmin in imitation of their original (*ādyā*) shrines in distant Nepal.”¹¹ The first one probably the name of Śiva and the later was in all probability the image of the boar incarnation of Viṣṇu. The inscriptional records prove that Vaiṣṇavism was popular among the masses of Bengal till the middle of the 5th century A.D. and temples of Viṣṇu under different names were constructed at various places of this province.

5. Viṣṇu’s Dwarf Incarnation in Nepal and in India

From the Junāgadh Inscription of Skandagupta¹² it is known that Viṣṇu’s dwarf incarnation was popular during the Gupta period. Bhagavān Vāmanasvāmī in the Sankhu (Kathmandu district) Inscription (XXXII) dated 538 A.D. is the proof of Viṣṇu’s dwarf incarnation which was popular at that time in Nepal also.

The Eran Stone Inscription of Toramāṇa¹³ mentions about the incarnation of Lord Viṣṇu. The Anantaliṅgeśvara Inscription (CXXII) of Nepal dated 656A.D. refers *Varāhayātrā*.



In Nepal Viṣṇu was specially worshipped in his Jalaśayana form but the Vyāsa, Narasiṃha, Balarāma, Trivikrama, Vāmana and Śūkara forms were also worshipped.

Vedavyāsa was regularly worshipped in Nepal and there was a temple of Vedavyāsa in which his image was worshipped as a deity.¹⁴ The Kapinche (Patan) Inscription (XXVI) dated 527 A.D., records the grant of a land in favour of Mahārṣi Vaiśampāyana. Vedavyāsa was present in Gupta inscriptions as the composer of the traditional verses but nowhere he is said to be worshipped as a deity.

Narasiṃha deity in Bhaktapur Darbar, Nepal

6. Śaivism: Most Popular Faith in Nepal & South India

Śaivism was the stronger and most popular faith in Nepal in 4th-8th century A.D. Among the coins issued during Licchavi period, Paśupati coins are found in the largest number. The Budhhanilakantha Inscription of Mānadeva I dated 473 A.D. (VI) proves that with Viṣṇu Mānadeva I was a worshipper of Śiva also. There was no conflict between Śaivism and Vaiṣṇavism. Although Mānadeva I was personally a Vaiṣṇavite, but his two queens and daughter constructed Śaiva images (V & XIII) and Śiva *lingas* (XVIII). Aṃśuvarma adopted the title of *bhagavatpaśupati bhaṭṭāraka pādānugrḥita* and Jayadeva II mentions in his inscriptions that all his ancestors were devotees of Śiva.¹⁵

Though Śaiva –faith was their personal faith the Nepal kings gave equal respect to other gods and goddesses.

The same picture reflected in the Gupta inscriptions. The Vākāṭakas of the south India were originally the devotees of god Śiva. The Tālagunda Pillar Inscription of Śāntivarman¹⁶ is a *śaiva* inscription and proves that Śaivism was very much prevalent in South India during the 5th century A.D. But Prabhāvatīguptā is delineated as the devotee of Viṣṇu as evidenced by her Poona Copper Plate Inscription¹⁷ (*atyantabhagavadbhaktā*). In the Chammak Copper Plate Inscription of Mahārājā Pravarasena II,¹⁸ Rudrasena II, Prabhāvatīguptā's husband, is said to be a worshipper of god Cakrapāṇi or Viṣṇu. Rudrasena I was an ardent devotee of the lord Mahābhairava. The Mandasore Stone Inscription of Yaśodharman and Viṣṇuvardhan dated 532 A.D.,¹⁹ was truly a *śaiva* inscription.

The cult of Śiva was the second expansive religion in India but in Nepal it was the first. Śiva was worshipped during the days of the Guptas, as evidenced by Kālidāsa's works and the *Meghadūta* refers to him as Mahākāla (*Purva Megha*-35). The Bilsad Stone Pillar Inscription of Kumāragupta dated 415-416 A.D.²⁰ informs that Dhruvaśarman, constructed a gateway, established an almshouse and erected a lofty pillar at a temple of god Kārtikeya. Kumāragupta also issued peacock type coins in honour of Kārtikeya. All these evidences speak of a Śaivaite character.



Kāl Bhairab, Kathmandu, Nepal

The Khoh Copper Plate grant of Mahārājā Hastin, dated 475-476 A.D.²¹ and the Majhgawam Copper Plate Inscription²² begins with the invocation of Mahādeva. But through the Khoh Copper Plate grant of Saṃkṣobha dated 528 A.D.²³ it is proved that Saṃkṣobha, son of Mahārājā Hastin did not follow his father's religious faith Śaivism and accepted Vaiṣṇavism.

7. The Cult of Lakuleśa in India and in Nepal

In the Mathura Pillar Inscription of Candragupta II dated 380 A.D.²⁴ refers Uditācārya as being tenth descent from Bhagavat Kuśika. Dr. Banerjee says,²⁵ "Bhandarkar identifies this Kuśika with one of the four disciples of the great Śaiva saint Lakuliśa or Lakulī who is believed to be the last incarnation

of Mahādeva.”. The cult of Lakuleśa, the only incarnatory form of Śiva, was worshipped during the Licchavi period in Nepal as evidenced by the Chhatrachandresvara Inscription of the time of Jisnugupta (CIV) dated 640 A.D.²⁶

Different Names of Śiva

Śaiva worship again is referred to in the Karamdāṇḍa Stone Inscription dated 436 A.D.²⁷ The Mahādeva known here as Pṛthivīśvara and in Nirmand Copper Plate Inscription of Samudragupta²⁸ refers his name as Mihireśvara. The Guṇaighar Copper Plate Inscription of Vainyagupta²⁹ refers the name of the Pradyumneśvara Śiva. The name of Pradyumneśvara Śiva is known from the Deopārā *praśasti* of Vijayasena.³⁰ In Nepal Śiva was worshipped under different names-Bhadreśvara, Bhṛṅgāreśvara, Bhuvaneśvara, Candreśvara, Laṭitamaheśvara, Nātheśvara, Prabhukeśvara, Parvateśvara, Rāmeśvara, Viśveśvara, Vajreśvara.³¹ A practice is seen in Nepal which was practiced in south-India was that when an image was installed the name of the god was coined after the name of the person who constructed the temple and installed the image such as Anupameśvara by Ābhīri Gominī, wife of Anuparama and mother of Bhaumagupta (XXXIII); Vijayeśvara by Mānadeva I's daughter Vijayavatī (XVIII); Ratneśvara by Ratnasaṅgha (VIII); Jayeśvara by Jayalambha (XI) and Prabhukeśvara by Prabhusaṅgha (X).

Teacher of Pāśupata Sect

It has been observed through the study of the Nepal inscriptions (CIV dated 640 A.D.) that there were different sects of *Pāśupatas* and the teachers of those *Pāśupata* sects existed at that time. Such teacher was Ācārya Bhagavat Pranarddana-Prāṇa- Kauśika. The Mathura Pillar Inscription of Candragupta II dated 380 A.D.³² shows that under the teacher Ārya Uditācārya, Śaivism was flourishing in Mathura at that time. The two immediate religious teachers preceding Uditācārya were Bhagavat Upamita-vimala and Bhagavat Kapila-vimala.

8. Buddhism

In Nepal the earliest purely Buddhist information is found in the undated inscription from Lagantol (XXXV). Vṛsadeva was the first king whose partiality for Buddhism was on record. According to chronicles king Vṛsadeva favoured Buddhism and constructed *Danḍocaitya*. This inscription is on it which refers to the endowment of lands for feeding the *saṅgha*. The Mankuwar Stone Image Inscription of Kumāragupta I dated 448 A.D.³³ records that Bikṣu Budhhamitra installed the image of Budhha. Sāñcī continued to be a great centre of Buddhism. The Sāñcī Stone Inscription of Candragupta II speaks of a *mahāvihāra* at Kākanādaboṭa (Sāñcī).³⁴ The Nepal inscriptions inform about the *vihāras* named Mānavihāra, Śivadevavihāra, Śrīmanvihāra, Kharjurikavihāra, Madhyamvihāra, Ajikāvihāra, Abhayarucivihāra, Caturbhāṭasānavihāra, Guṇvihāra, Jīvavarmāvihāra, Madhyamavihāra, Puṣpavāṭikāvihāra etc.³⁵

Sāranātha like Sāñcī was another reputed centre of Buddhism. Sāranātha had the two Budhha images containing inscriptions respectively of the time of Kumāragupta II, dated 473 A.D. In the first the Budhha is called *Śāstā* (teacher).³⁶

Ārya- vikṣu Saṅgha

The Sāñcī Stone Inscription, dated 412 A.D.³⁷ says that Āmarakārdḍava, a faithful attendant of Candragupta made a grant of 25 *Dīnāras* and a village called Īśvaravāsaka to the *Ārya-saṅgha*, i. e. the community of Buddhist monks. In the Licchavi inscriptions there are *Ārya- vikṣu saṅgha* (CXI, CXXVIII) and *Ārya- vikṣuṇī saṅgha* (CXXXVIII) also. It is true that Buddhism occupied an exalted position under the guidance of the Guptas though their patronage towards this religion was not direct.

Āmarakārdhava who himself did not most probably belonged to the Buddhist order, showed his deep reverence for the Buddhist religion.

Buddhism was served by the rulers who were the devotees of other religions.

The Mandasor Stone Inscription of the time of Prabhākara dated 467 A.D.³⁸ records the construction of *stūpa*, *kūpa*, *prapā* (shed for supplying free drinking water) and *ārāma* (garden) in a Buddhist monastery by Dattabhāṭa, the commander-in-chief of the forces of king Prabhākara. The inscription is a unique blending of Brahmanism and Buddhism. Dattabhāṭa respected Hindu Gods and went forward to construct a Buddhist *stūpa*. The construction of a Buddhist *stūpa* by a *Brāhmaṇa* general was common in the Gupta Empire.

The same practice was popular in Nepal. Aṃśuvarma was a great devotee of Śiva but he treated Buddhism equally. Though Narendradeva was a great devotee of Paśupatinātha who fed and devoted to Pāśupata *Brāhmaṇas* and assumed the title of *Paramamaheśvara*, he had also same reverence to Buddha who depicted *dharmacakra* (Buddhist-wheel) in some of his inscriptions.³⁹ The Guṇaighar Copper Plate Inscription of Vainyagupta⁴⁰ is the earliest record speaking of a Hindu king who made a gift to a Buddhist *vihāra*. Like the earlier Gupta monarch Vainyagupta was not a follower of Viṣṇu. He was a great devotee of Mahādeva.

Avalokiteśvara

Guṇaighar Copper Plate Inscription of Vainyagupta⁴¹ also mentions Avalokiteśvara. The worship of Āryavalokiteśvara and Avalokiteśvara became very popular at that time in Nepal. The installation of an image of Bhagavat-Āryavalokiteśvara is recorded in the Lagantol (Kathmandu) Inscription of the reign of Rāmadeva (XXXV). The Buddhist deities including Avalokiteśvara invoked in the inscription on a *caitya* (XCI) in Nepal.

Buddha in Different Names

The Kurā Stone Inscription of Toramāṇa⁴² throws light on the state of the Buddhism prevalent in the Punjab area during the first part of the 6th century A.D. the Buddha has been described here as the god of the gods (*Devātideva*). In the Chabahil Inscription (XII) the Buddha is mentioned as *Mahāmuni*, but in the Simbhu stupa fragmentary inscription he is described as *Sambuddha Jagadekaguru*.⁴³

Daily worship

The Guṇaighar Copper Plate Inscription of Vainyagupta dated 507 A.D. ⁴⁴states that from the income of the *agrahāra* land the worship of the lord Buddha with perfumes, flowers, lights, incense were directed to be held thrice a day-*gandha-puṣpa-dhūpa-dīpādī-pravarttanāya* (lines 5-6). The inscription at Pharping dating back to Aṃśuvarma has mentioned the construction of a shrine of the Buddhist god Kumaravijaya (LXXXIII) is of interest mentioning umbrella, garment, flower, vermillion, lamp, and musical instruments in connection with the worship of the god. The *saṅgha-prāsāda* mentioned in the Naxal Inscription⁴⁵ was most likely a Buddhist *saṅghārāma*. The devoted followers recited stanzas of Navagrantha (nine sacred scriptures) in the *vihāras* and in front of images of the Buddhist divinities in the morning and evening.

Baigram Copper Plate Inscription dated 447 A.D.⁴⁶ is a deed of sale and registers the purchase by private persons of *khila* (fallow) and *vāstu* (homestead) lands belonging to the state for the purpose of donation to a temple. The purpose of the purchasing land was to meet the expenses, out of the income from the lands, for repairing the temple of lord Govindasvāmin, when damaged or dilapidated, and for the performance of daily worship with perfumery, incense, lamp or flowers.

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A Comparative Study About the Religion of Ancient Nepal and India (4th Century A.D. To 8th Century A.D.) as Gleaned from the Inscriptional Evidences

Jainism

Jaina devotees also used to get support from the Gupta kings. The Udaygiri Inscription dated 425 A.D.⁴⁷ informs that Śaṅkara, a disciple of Ācārya Gosvāmin, erected an image of Jaina Tirthaṅkara Pārśva or Pārśvanātha. An excellent liberal outlook of Skandagupta's time is furnished by Kahum Stone Pillar Inscription dated 460-461 A.D.⁴⁸ which states that Madra who had great respect for *Brāhmaṇas* set up five images made of stone of the Jaina Tirthaṅkaras.

The religious practices of the Buddhists and the Jainas usually took the form of installations of the statues of the Buddha and the Tirthaṅkaras respectively. The Gunaigharh Inscription of Vainyagupta confirms that monks, residing in the *saṅgha* were provided with clothing (*cīvara*), food (*piṇḍapata*), and bedding (*śayana*), seating (*āsana*) and medicines.

The conclusion can be drawn like this: the Gupta kings valued the religious toleration much and it is a pointer to amity and peace that prevailed among heterogeneous religious sects. The Paharpur Copper Plate Inscription dated 478 A.D.⁴⁹ records that a Brāhmaṇa couple intended to purchase some fallow lands for the purpose of making donation in favour of a Jaina *vihāra*.

It is said that "During the rule of the 15th Kirāta King Jinghri, another religious doctrine, Jainism, was being preached by Mahavir in modern-day country called India. Bhadrabahu, a disciple of Mahavira Jaina, is said to have come to Nepal. But Jainism did not gain as much popularity as Buddhism in Nepal."⁵⁰ Regarding Jainism unfortunately there is no information available from select dated inscriptions.

Other Minor Religious Cults

Sun god

Worship of Sun god was popular in ancient Nepal. The Tebahal Sun Image Inscription (X) dated 480 A.D., records the installation of an image of the Sun god and a land grant to him. The deity here is called Bhagavān Indra Divākara. It is not known how the name of Indra came to be associated with Sun. In the Lele inscription (LXV) dated 604 A.D. there is reference of Indragoṣṭhikā which proves that worship of Sun god was popular at that time.

Worship of Sun was similarly popular in the time of the Guptas. The Mandasore Stone Inscription of Kumāragupta I and Bandhuvarman dated 436 and 437 A.D.⁵¹ state that a temple of Sun was built by the silk-weavers. Skandagupta was also a worshipper of the Sun-god as evidenced by some of his silver coins.⁵² The Indore Copper Plate Inscription dated 465 A.D.⁵³ speaks of a temple of Sun established by two merchants of Indrapura. The Gwalior Stone Inscription of Mihirakula⁵⁴ informs that Hūṇa Mihirakula was a devotee of Śiva. This inscription is an interesting evidence of the Sun cult in the Gupta era. It is said in the inscription that Mātṛceṭa, caused to be made a stone temple of the Sun. From the inscriptional evidences it is revealed that during the Gupta age the Sun cult extended over the vast portion of the Madhya Pradesh. From the Banskhhera and Madhuvan inscriptions of Harṣavardhana it is known that Harṣa's ancestral deity was the Sun and his ancestors were called *paramādityabhakta*.

Śaktism and Tantricism

The Bihar Stone Pillar Inscription, dated 455-467 A.D.⁵⁵ refers to the worship of Skanda or Kārtikeya along with the divine mothers which connect with the Śaktism or Tantricism. Tantricism was very much cultivated during the time of Skandagupta. This Gangdhar Stone Inscription of Viśvavarman dated 423 A.D.⁵⁶ also says, Mayūrākṣaka, a minister of Viśvavarman who was a great devotee of Viṣṇu constructed the temple of divine mothers. The association of Dākinī-s or female ghosts with the mother goddess and with the magic rites is a clear evidence of the introduction of Tantricism in Brahmanical faith. There is Tantricism in Buddhist faith in Nepal. During the first half of the 7th century, Vajrayāna deities became popular among Nepalese Buddhist. Deities such as Svayambhū Vajrayogini and Śākyamuni Budhha are repeatedly referred to in ancient inscriptions. Numerous famous teachers and adepts from India such as Vasubandhu, the tantric Nagārjuna, Padmasambhava, Śāntirakṣita and Kamalaśīla are said to have come to Kathmandu valley in the service of Buddhism but none of these seems to have stayed for very long. The activities of Nagārjuna, Padmasambhava and Vasubandhu are identified with miraculous events, which tend to support the notion that tantric forms of Buddhism were present in the valley at a very early stage.⁵⁷ Some tantric Buddhist deities of this period are known from the inscriptions (XCI), chronicles and Tibetan sources-



Saptamātrikā

Akṣyobhya, Amitābha, Vajrayoginī, Vajravairabha, Uṣṇīṣavijaya and Samantabhadra. There was a strong influence of mother Goddess cults which resulted in Buddhist deities. The Inscription of Sikubahi (XLVIII) talks of Mātrikās. In south India, Saptamātrikā worship is prevalent, the Aṣṭamātrikā are venerated in Nepal.⁵⁸

Contemporary inscriptions record that Śakti was worshipped in Gupta period under the names of Bhagavatī, Bhavānī, Kātyāyanī, Devī, Pārvatī etc.⁵⁹

Though the Gupta kings were *Paramabhāgavatas*, “....yet they worshipped Śakti or Durgā, invoked her in their strenuous campaigns of conquest and defence against the invading Hūṇas and depicted her in their coins, Siṃhavāhanā or Lakṣmī appropriately figured on many Gupta coins”⁶⁰

At that time Śakti worship was popular in Nepal also.

Vijayasvāmini, wife of Mānadeva I was a devotee of Bhagavati Vijayaśrī, and installed an image of Palanchowk Bhagavati (XIV) on 503 A.D. The Harigaon inscription of Aṃśuvarma (LXIX) dated 606 A.D. records a grant of 3 *Purāṇas* and 1 *Paṇa* which is donated to Śrīdevī. May be Śrīdevī enjoys the Śākta connection. Devī and Śrī support the Śākta association of Devī Bhagavatī Vijayaśrī.

Religious Tolerance

It is known from the inscriptional evidences that Gupta kings had a liberal outlook upon religion and they donated to all religious sects.

Although the Gupta kings were the staunch followers of the Vaiṣṇavism, their subjects could belong to any sect and follow any religion like Nepal rulers.

The Udayagiri Cave Inscription⁶¹ is a Śaiva inscription and it records that Śāvā Vīrasena, Chandragupta's minister of peace and war excavated a cave to serve it as a sanctuary of the god Śambhu. Chandragupta II a Vaiṣṇava king was tolerant enough to appoint a minister having a leaning towards Śaivism.

The Khoh Copper-Plate Inscription of Sarvanātha dated 512 A.D.⁶² records the repairing of the shrine of Viṣṇu and Āditya and Sarvanātha declared that some amount of the income should be spent for the purpose of the maintenance of *bali*, *caru*, *satra* etc in both these shrines.

The Bhamodra-Mohotā Copper Plate Inscription of Droṇasiṃha dated 502 A.D.⁶³ contains the various religious beliefs of the Vallabhī kings. Dhārāsena I and his younger brother Droṇasiṃha were devotees of Maheśvara. Droṇasiṃha's younger brother Dhruvasena I was a great devotee of Lord Viṣṇu. Dhruvasena's younger brother was a great devotee of Āditya.

It is said that "In spite of the Guptas' predilection towards Vaiṣṇavism this period was the spectrum essentially of religious harmony and toleration, in the Brahmanism, Buddhism and Jainism existed side by side."⁶⁴ In the Paharpur Copper Plate Inscription⁶⁵ refers *Brāhmaṇa* as donors. This grant records that a *Brāhmaṇa* and his wife intended to purchase some fellow lands to donate in favour of a Jaina *vihāra*.

Though Śaiva –faith was their personal faith the kings of Nepal gave equal respect to other gods and goddesses. Although Māndeva I was personally a Vaiṣṇavite he was catholic about other sects and put no hindrance to his spouses and daughter. General people were also free to adopt any sect which indicated his religious toleration. Though Naredradeva assumed the title of *Paramamaheśvara*, he had also same reverence to Budhhha who depicted *dharmacakra* (Budhhist-wheel) in some of his inscriptions.⁶⁶

Although Aṃśuvarṃā was a Śaiva king but he did not ignore the Vaiṣṇavite gods. In his Harigaon Inscription (LXXIV) dated 608 A.D. he gives due donations to Dolāśikharasvāmin, Narasiṃhadeva, Bhumbhukkikā, Jalaśāyanasvāmin. Aṃśuvarṃā was a great devotee of Śiva but he treated Budhhism equally. The Harigaon inscription of Aṃśuvarṃā (LXXIV) dated 608 A.D., shows the rulers played a very significant role in the development of Buddhism in Nepal. The Harigaon inscription of Aṃśuvarṃā (LXIX) dated 606 A.D. records a grant to Devī Bhagavatī Vijayaśrī. From the term *Ṣaṣṭhīdevakula* appear in the Harigaon inscription of Aṃśuvarṃā dated 606 A.D., (LXIX) which clearly indicates that the temple belongs to the folk goddess Ṣaṣṭhī.

The example of one Śaiva ruler (Aṃśuvarṃā) who simultaneously donated to Vaiṣṇavite gods, *vihāras* and *saṅghas*, to Devī Bhagavatī Vijayaśrī and to the folk goddess Ṣaṣṭhī indicate to take the idea that at that time in Nepal the rulers were no less liberal and tolerant than the Gupta rulers of India.

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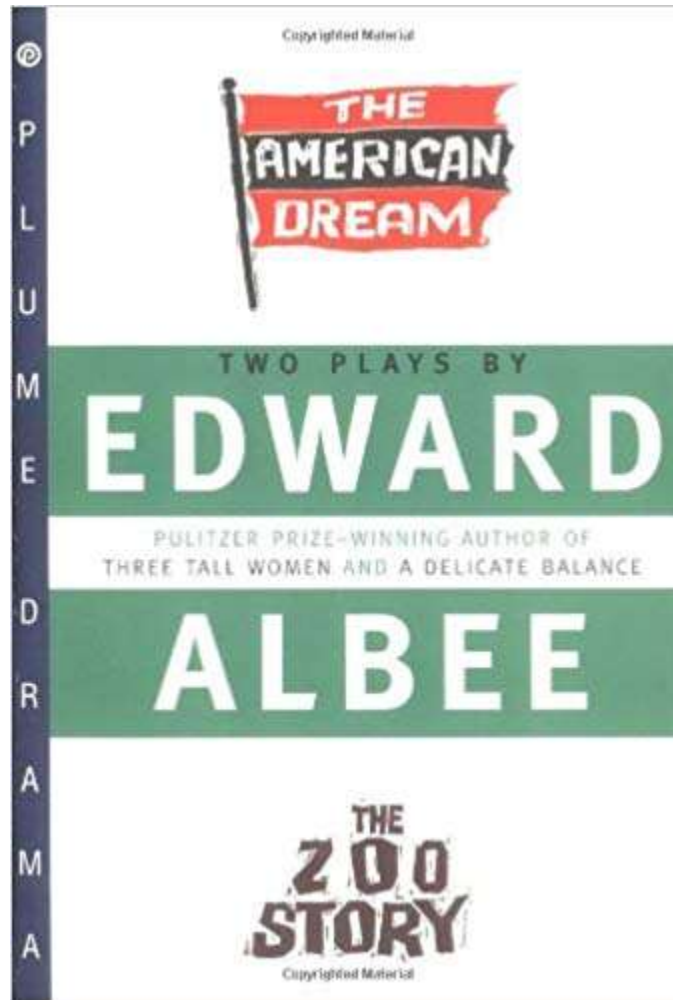
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A Comparative Study About the Religion of Ancient Nepal and India (4th Century A.D. To 8th Century A.D.) as Gleaned from the Inscriptional Evidences

The Malady Called Indifference in *The Zoo Story*

Dr. J. Arul Anand



Courtesy: <https://www.amazon.com/American-Dream-Zoo-Story/dp/0452278899>

The Zoo Story

Indifference is one of the many maladies normally inflicted on the drifters of any society. Many unfortunate individuals are forced to feel so alienated even from their own people. Edward Albee, one of the towering personalities of the 20th Century American Theater, had effectively captured the badly nurtured lives of such estranged multitudes of his society in his many trend-setting and controversially stirring presentations on the stage. Gabbard in his work *Edward Albee's Triptych on Abandonment* asserts that Edward Albee's plays "ring with rage at

society's disregard for its outcasts". Albee used his plays to delineate the painful life of such disturbed persons. *The Zoo Story* is one such play wherein Albee brought to light the plight of Jerry, a victim of the indifferent attitude of a decomposing society. Driven to madness, and thereby driven to a Zoo to learn how the caged animals co-exist, Jerry walked northerly to reach a Central Park only to miserably fail in his yet another attempt to clinch a conversation with a fellow human being, leading to his own suicide-murder. Though what happened at the Central Park, or the plot of this one-act play, seems unrealistic, Jerry's appalling death shocks not only Peter, whose indifference finally forced Jerry to commit the heinous crime of suicide, but also the complacent theater-goers of an ailing society. This paper attempts to stress on the importance on the need of a remedy for the ego-centric malady called indifference.

Many Turn Neurotic - Deterioration

In the past, individuals turn romantic to wander lonely as clouds to converse with the captivating codes of Nature. In the modern world, many troubled individuals turn neurotic unable to cope up with the excruciating modes of torture. Deprived of all basic needs, these poor creatures creep deep into the caves of solitude only to erupt emotional, and, at times, violent. In many such cases, the individuals are not to blame. Many factors contribute to the distasteful deterioration. Playwrights of the twentieth century endeavor to lay bare the deterioration and its causes. The plays of Edward Albee too "portray alienated individuals who suffer as a result of unjust social, moral, and religious strictures..." (CLC 113)

Jerry in *The Zoo Story* – The Permanent Transient

Jerry in *The Zoo Story*, Grandma in *The Sandbox* and *The American Dream*, Martha in *Who's Afraid of Virginia Woolf?* and Bessie Smith in *The Death of Bessie Smith* are some of the individuals who suffered as a result of unjust social, moral, and religious strictures. The individual whose life is taken up for analysis in this paper is Jerry, the troubled individual in *The Zoo Story*. The play which launched Albee's meteoric rise to fame is about the inability of Jerry, "the permanent transient," (ZS 1) in making a meaningful contact with a fellow human being. It presents a confrontation between the middle-class America and its outcasts. Set in the Central Park, an average American is confronted by a drifter from the other side of the park. The duologue (between Peter, the conformist bourgeois and Jerry, the outcast) ends when Jerry provokes Peter into drawing a knife and then impales himself on it. Through a sequence of failed conversations and many misinterpretations of the act of love, Jerry tries to teach Peter the nature of human existence and relations.

Example of Alienated Youth

The character of Jerry is a classic example of the alienated youths who are the victims of the maladies of modern society. The play offers no detailed direct account of how the world is actually responsible for Jerry's precarious life. But, his rootless, aimless and frenzied life is certainly the result of his broken home and also of the casual, complacent and indifferent society. The play throws enough light on what made Jerry's life so shaky and in shambles. A peep into the life of Jerry will clearly explicate an intensely harrowing expression of estrangement in American society. Jerry is consumed

with loneliness. Living in a rooming house, he is alone and longing, rather desperately, for some meaningful communication with fellow human beings. Unable to achieve that, he sacrifices his life to accomplish a permanent contact with a stranger called Peter. Albee introduces Jerry as "a man in his late thirties, not poorly dressed, but carelessly. What was once a trim and lightly muscled body has begun to go to fat; and while he is no longer handsome, it is evident that he once was" (ZS 3). Though only in his late thirties, Jerry is in physical decline. His weariness is evidently a result of his sordid personal history. He is a product of a broken home, the orphaned son of a promiscuous, alcoholic mother and a weak father. His adoptive puritanical aunt dies prematurely. Deprived of a normal family environment, Jerry is apparently unable to find solid, loving relationships. His homosexuality separates him from others, and his seedy rooming house reeks of alienation. The most vivid tenants of the rooming house are symptomatic of a pathological contaminant of contemporary life.

Pathological Contaminant of Contemporary Life

The tenants are people caged in their respective cells of solitude, cut off from one another in a hellish world, throwing Jerry to shore all alone on the top floor where he lives in a laughably small room. Further signs of desolation and desperation lie first in the figure of the fat, ugly, misanthropic, drunken landlady, who makes repulsive sexual advances to Jerry, and next in the figure of her monstrous dog. Jerry and the dog are as alienated from each other as the animals in the zoo are from one another and from human beings. Jerry's inability to communicate with the dog has rendered him desperate for one last chance at contact with a living being. He tries it with Peter at the Central Park. What happens at the park forms the plot of the play.

Peter's Failure to See the Moral

Peter, the other character in the play, however, with his tweeds, pipe, horn-rimmed glasses, and afternoon book, is unable to offer the vital breakthrough that Jerry has been desperately looking for. Peter, hails from a highly organized and conventional middle-class world, repeatedly fails to apprehend the moral in any of Jerry's stories. More importantly, he fails to see the desperation and vulnerability of Jerry. Also, he fails to recognize his own human deficiencies. He remains a representative of the successful American businessman. He is so securely locked into the bourgeois values and comfortable way of life that he cannot see or respond to the desolation around him. He is a sophisticated version of the impersonality and also atypical of the indifferent attitude of the society that refuses to pay any attention to the pains and needs of its outcasts.

Poles Apart

Both are almost of the same age – Jerry is in his late thirties and Peter is in his early forties – they are poles apart. The polarity is so telling. Peter, well settled in life, married, blessed with two daughters, two parakeets, and two television sets, lives in a nice neighborhood enjoying an executive position in a textbook publishing firm. But, Jerry remains a drifter, drifts along the chaotic current of a disorganized world, and lives in no better place than a dungeon. Jerry may have longings to live together but lives alone and remains a drifter. There is no one to talk to him, to share his joys, if any, or

sorrows. Nothing in his life is meaningful and lasting; everything is miserable and painfully passing. There is absolutely no one whom he can look up to for any needs. His long lingering thirst for some true communication is shamelessly thwarted by people who live in some shells of their own. Jerry remains a tramp, being trampled by the tribulations caused by a decomposing society.

All About Absurd Situation – Breakdown in Communication

The basic situation that Albee provides for his *The Zoo Story* is absurd. A stranger meets another stranger in a Central Park, attempts a conversation and, after having failed in his attempt, orchestrates his own (suicide) murder. Whether absurd or illogical, the happenings in the central park on that fateful Sunday evening has clearly brought to light how indifference drives human beings to desperation and eventually to death. Behind this absurd situation, there is a strong message. Breakdown in communication caused by indifference and complacency can never make but only break the lives of poor individuals. A society where such poor individuals turn schizophrenic, learn lessons from dogs, burn his passions with strangers for some conversations, and finally turn violent, can never be a healthy society. Albee just attempts a fine tuning with the shocking episode at the Central Park in *The Zoo Story*.

Pinch of Loneliness

Albee's Jerry has been a troubled individual throughout his life. This hero is not merely a figment of Albee's imagination. In an interview, Albee has reportedly said that all those people shown to be living in the rooming houses are real. The miserable life of those people has had a strong impact on the young playwright and the play is the result of that impact. They are so isolated from the rest of the world that they find human contacts a far cry. All those troubled people, especially Jerry, feel the pinch of loneliness. The play is an expression of a loquacious desperation. Jerry has been longing for someone whom he can talk to. "But once in a while", he tells Peter, "I like to talk to somebody, really talk; like to get to know somebody, know all about him" (ZS 6). Man is a social animal. He is not a machine and cannot lead a lonely life in the midst of a madding crowd. One of the basic needs of man is the urge to communicate. Not in man alone, almost in every creature, this urge is so innate. This need to communicate is the very foundation for a healthy bond and thereby a healthier life. Jerry is badly deprived of all.

Any barrier to healthy communication will naturally result in a sort of disorder in the persona of any individual. The world provides only barriers to Jerry in all his life. Man cannot live alone and live without sufficing the urge to communicate. Jerry has been living alone and without any soul, excepting the landlady and the dog, to make contact with. This breakdown in communication is one of the serious ills affecting the modern society. Albee is painfully aware of this grave concern. Through the portrayal of what happened at the central park, Albee has tried to send a strong message to the audience, to the readers. This malady has to be cured. It cannot be cured as long as the society turns a blind eye to the precarious lives of individuals like Jerry. Mankind needs to be

sympathetic and caring to the needs of such people. Some consideration will surely make the world a better place for the bitterly suffering lives.

Peter as Modern Man

Peter stands for the complacent modern man. He is well settled in life, has a regular income, and has been living happily with his family. He has no major issues to settle with in his smooth world. He comes to the park to read. He prefers reading a book to having any conversation with a fellow human being. He does not like to be disturbed by anyone. Had he been a little more receptive to the intruder's many prattles, one precious life could have been saved. The unexpected suicide murder could have been averted. The modern society is full of persons like Peter. Albee wants Peters of this world to learn a lesson from his play. He wants them to be more compassionate, more sympathetic, and more social with fellow human beings. It may be easier to remain passive without participating in the affairs of others. But, Albee wants modern man to be active, active even with the activities of others. Albee's message from this play is the utter necessity of healthier human bond. Albee makes this message through the story of Jerry. The world is like a zoo and the people living therein are separated by self-inflicted bars. There "we neither love nor hurt because we do not try to reach each other" (ZS 22). Albee's consideration for the well-being of the individuals is very effectively delineated with the help of the two characters Jerry and Peter. One is so loquacious and the other one so reticent. They are oxymoronic in many ways. The playwright has purposefully created these two characters to be opposites. Albee generates much of the play's tragic tension by yoking opposites together. As it has been already stated, they are poles apart in many ways. The contradiction is so telling that it effectively brings to light the core of grief of modern man. The deep-rooted desperation with which Jerry suddenly barges into the secluded part of the park to announce to Peter and also to the audience that he has been to the zoo has obviously disturbed the complacent attributes of every one. Peter's preoccupation with the book receives a jolt with the restless Jerry's relentless attempts at conversation with him. With the death of Jerry, Peter, the other character, might have been dispossessed not only of his bench but also of his indifference and complacency. He can never be the same person again.

Core of Grief of Modern Life

Though variedly seen, one aspect of the play is generally accepted that the play lays bare the core of grief of modern life. Roudane has rightly termed this play as "nothing less than the general tragedy of modern existence itself" (28). Indeed, modern life proves to be a tough nut for many poor individuals. Especially when people pay more attention to material success, they fail to see the world around them, resulting in societal schisms which separate the haves from the have-nots. The 1950s is often considered the heyday of The American dream. After the World War II, the US economy boomed, and a middle-class lifestyle was more attainable than ever before. However, many of the period's greatest authors were critical of the effect this capitalist ethic had on American culture. Many of Albee's contemporaries – such as Arthur Miller and Richard Yates – wrote scathing satires of American materialism. Albee shares their scepticism about the

American dream. Albee suggests that middle class existence is not as attainable as it seems- and that it may not even be desirable.

Middle-Class Life

The middle-class life is not attainable for Jerry whose world is troubled, an environment filled with suffering humanity and with a disarming mixture of love, hate, and squalor. His neighbors – a “colored queen” (ZS 23) who plucks his eye-brows, the Puerto Rican family, the invisible crying woman, the landlady – function as constant reminders of those whose lives are ontologically different from Peter’s. In many respects Jerry’s present environment is merely a terrible extension of his past world: his mother ran away, had numerous affairs, and wound up dead; soon after, a city bus crushed his drunken father; Jerry then moved in with his aunt, only to witness her death on his high school graduation day. Emotionally buffeted in his youth, Jerry feels abandoned on all fronts. His present condition offers little sense of resolution, boundaries, and solace. Jerry is helplessly on the brink of madness. Not only middle – class life, even a human contact remains a far cry for him. Jerry’s life offers a harrowing portrait of a young man alienated from the human race.

On the contrary, the middle-class life is very much within the reach of Peter. But in his case the life proves to be undesirable. He lacks individuality, and in the words of Zimbardo, he “blends perfectly into the brightly-packaged emptiness of the modern landscape” (46). Peter’s comfortable but banal inactive life and his non-participatory stance towards any meaningful human encounter prove that his middle-class life is utterly meaningless and undesirable. He learns to deflect social engagement, turns away all opportunities for such engagements. He fails in human intercourse because of a withdrawal into a comfortable bourgeois life.

Death Experience

Edward Albee seems all at pains to bring to light this undesirable attitude of modern man. Peter alone is not responsible for the death of Jerry. Many factors might have contributed to the death experience at the end of the play. The most important factor that actually drives him to desperation and to death is the acute sense of loneliness. This loneliness, in the case of Jerry, is not self-inflicted but inflicted upon him by the indifferent attitude of the society which, according to the playwright, refuses to participate in the affairs of others. Albee believes that the Peters of the modern world may not remain the same after the suicide-murder in the central park. Legally Peter will not be accountable for Jerry’s death, but, Albee implies, after this Sunday afternoon’s events he will feel accountable in a spiritual sense. Peter will not be able to remain isolated; also, he may not remain the same person again.

Albee’s concerns are not restricted to the pitiable existence of individuals like Jerry alone. The playwright is also equally worried about the banal lifeless existence of Peters. He too is a victim of isolation with a difference. In his case, it is mostly self-imposed. Conditioned by the culture, he becomes excessively insensitive to his surroundings. Benumbed by the false comforts of material advantages of the modern

world, he leads a life of predictable patterns. Albee provides the Peters of the modern world a teaching emotion through the death of Jerry. While discussing the necessity of stabbing, Albee, in an interview with Philip C. Kolin, suggests that death is the only way Jerry can break through the well-ordered world of Peter to educate him (36). Indeed, *The Zoo Story* is a life-affirming play. The play certainly subordinates pessimism to the possibility that the individual can communicate honestly with the self and the other during the precious time of our lives. What Albee ultimately presents in the play is a potential for regeneration and a great unquestionable source of optimism which underlies the overtly aggressive text and performance.

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Incorporating Corpus Linguistics into ELT in MENA¹ Countries: Bridging the Gap

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Abstract

There have always been debates on how to teach, what to teach and when to teach what. Over time, teaching methods have frequently been revisited and updated. Recently, with the advent of computer technology, there emerged some new teaching methodologies like corpus-based learning (also called Data-Driven Learning (DDL)) and computer-assisted language learning (CALL). This means that the practices and the attitudes towards English teaching need to be updated, too. This is not, however, the case in English classes in MENA countries where teachers predominantly use the traditional methods of teaching.

Consequently, recent reports have shown that MENA countries have the very lowest proficiency in English language in the world. This paper introduces corpus linguistics and corpus-based learning to the MENA English classrooms in order to improve the English language learning process and make, for the time being, a balance between traditional and modern teaching methods. This balance can be realized in incorporating inductive learning with deductive learning on the one hand, and student-centered classes and teacher-centered classes on the other. In order to showcase the advantages of using corpus-based method in the language classroom, corpus-based materials and concordances are designed using the Sketch Engine and the Brown corpus.

Keywords: Corpus Linguistics, Corpus-Based Learning, Concordances, ELT, Inductive Learning.

1. Introduction

The interest in language learning has always been there since time memorial. While new approaches to language teaching keep emerging, the previous ones keep getting updated in order to cope with the time and demands and to provide better options. In the past few decades, some recent approaches like the Suggestopedia, the Total Physical Approach and the Silent Way provide new and revised methods to language teaching. These methods have been a subject to a lot of debates and controversies. The reason seems to have been the familiarity of traditional approaches to educators worldwide and the fear of trying something new. Boulton (2009, p. 02) argues that “their limited adoption world-wide is perhaps partly due to dogmatic adherence to ideology which remains impervious to evidence and experimentation and insufficiently able to adopt to local cultures.”

2. Status of English in MENA Countries

English language use in MENA countries traces back to the British colonialism in the twentieth century, resulting in the integration of English in the majority of the states' public schools. Since then, the attitude towards English in MENA region has remained positive and English has been

¹ The Middle East and North Africa

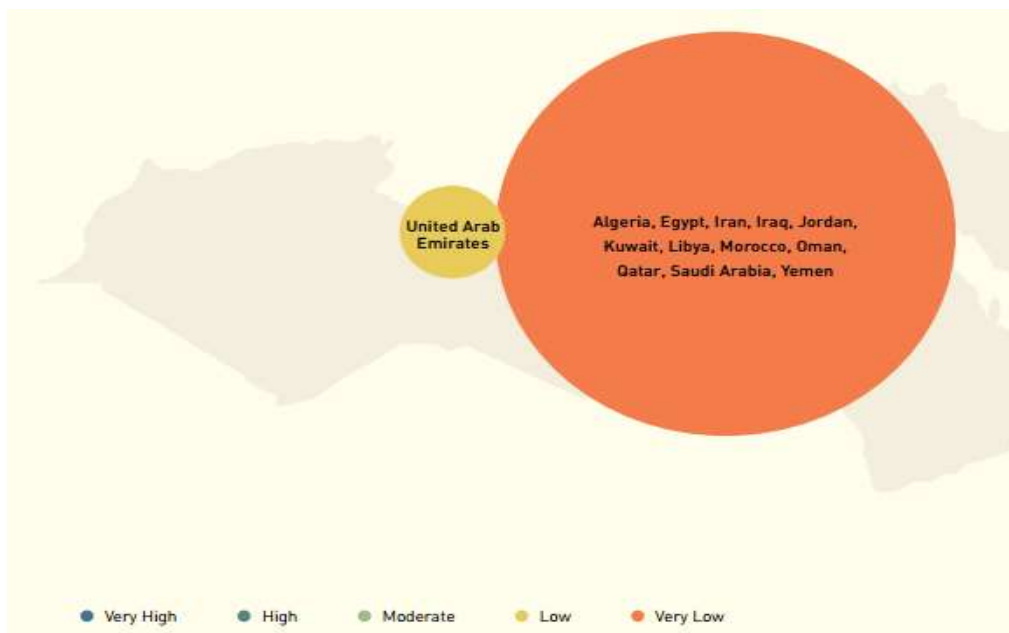
considered a facilitator rather than a hindrance. There are, however, some voices that advocate the prominence of Arabic language in the region; these voices consider English in one way or another a threat to Arabic language.

In spite of that, English has established itself as the language of trade, business and political communications. It is the most spoken foreign language in the region and there is a remarkably large number of individuals in the region who study English for a range of purposes, in informal and formal settings. Also, English is one of the subjects of the national curricular in almost all MENA countries. Regions, however, differ in the stage at which English is introduced. In Saudi Arabia, for instance, English is introduced at the fourth grade whereas it is introduced at the seventh grade in Yemen.

One of the biggest challenges of ELT in MENA is that English teachers (who are mostly from the natives of MENA) are not well-trained for teaching; they lack fluency, accuracy, proficiency and they struggle a lot in getting ideas and information across to the students. They are very static; applying the same method in all their classes and they show no scope of improvement. They do struggle in applying effective EFL teaching methods because they are not sufficiently educated, equipped, and prepared to understand the needs of the students and tailor their teaching accordingly.

Another apparent flaw of the ELT practices in MENA countries is that it is lopsided. The rules that teachers keep presenting to students in the class are the simplest parts of the language. Since students are relying totally on their teachers and not doing any self-learning on their own, they fail to discover the complexity of the language and the other hidden rules required for better fluency and accuracy. Presentation of simple rules leads to attaining low levels of language. Intensive, focused, and self-driven discovery of rules lead to a better language level and ensures a high rate of retention.

Considering the way English is taught in the Middle East, it is not surprising that the Middle East and North Africa (MENA) have the lowest levels of English proficiency in the world according to a report published in 2015 by EF-EPI (Education First, English Proficiency Index), an international education company that focuses on language, academics and cultural experience. The report also shows that no progress is noticed in English proficiency despite spending big on education, reducing the education barriers and increasing the number of girl students in classes. The picture below shows that all MENA countries have a very low proficiency of English except UAE due to the high number of foreign English speakers.



EF-EPI Report: 2015

Not only do the MENA countries have the lowest levels of English proficiency in the world, the report also shows that the proficiency is declining which is shocking considering the amount of money invested on education. The report shows that MEENA countries spend per student more than any other countries in Asia, but the result is disappointing. This is an alarm for the need of reforming the educational systems in order to make use of the new resources and technology of education.

3. The Corpus-Based Method

The shift of focus in English language teaching from communication to form and structure started in the mid-1990s. This shift was triggered by the criticism against the many aspects of communicative language teaching (CLT). Another reason relates to the inability to define CLT, leaving it open for “unprincipled eclecticism, varying from teacher to teacher” (Hadley 2002, p. 02). The inability to define CLT has led to the emergence of new methods like PPP, Task-Based Learning, Silent Way, etc.

In MENA countries, the debate has not reached the level of CLT much as teachers are still in love with the Grammar Translation Method. Students still depend on memorization for the sake of passing exams, classes are teacher-centered with little involvement of students. Most of the students depend totally on their teachers and completely stick to the textbooks which is normal as the aim is to only pass the test.

Recent approaches to language teaching including corpus-based method highlight the importance of less teacher-dependent learning. Students have had so many options in language learning due to the revolution in technology and internet. Computers can work as informants with which students can interact for information. Students just need to be trained on how to ask and access computers for information. The passive role of the students in the class hinders the learning process and results in passive learning where students get to learn about the language rather than the language itself. In order to make an urgent reform for the ELT practices in MENA countries, corpus-based method is proposed to the English classroom in the MENA region. It is a recent methodology that makes use of the advent of computer technology and corpora in ELT.

3.1. Samples of Corpus-Based Activities

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Incorporating Corpus Linguistics into ELT in MENA Countries: Bridging the Gap

This section includes some corpus-based materials for the sake of showcasing the advantages of corpus-based method. They are just samples of what teachers can do with a corpus in language teaching. The types of corpus enquiry tools are very large in number and can be used to create various types of materials. One of these very interesting corpus query tools is undoubtedly the sketch Engine (Kilgarriff, Rychlý, Smrz, & Tugwell, 2004) which provides so many options for the interested language teacher. Not only is it pre-loaded with many corpora, but it also has built-in tools that allow teachers or learners to create their own corpora either through using the WebBootCat tool or working on the existing corpora in the website. The Brown Corpus, a corpus of Present-Day Edited American English compiled at Brown University in the 1960s, is used. It consists of 1,007,299 tokens.

3.1.1. The Concordance

The first option is concordancing through which a teacher can obtain a concordance list using either the sentence mode or the famous KWIC mode and they can be manipulated in many ways like ranking the hits by quality.

Query **wish** 193 > Random sample 193 > Sort **Node** 193 > Sort **Right** 193 (164.16 per million) ⓘ


Page of 10 [Next](#) | [Last](#) Concordance is sorted. Jump to:

| | | | |
|-----|--|---------------|--|
| G07 | before his death , Madison expressed the | wish | `` that the Union of the States be cherished |
| A37 | Nixon had virtually retired -- by his own | wish | -- from public view . But with the convening |
| C04 | Stuart is as intensely vibrant as one could | wish | , almost an icy shriek threatening to explode |
| P25 | rooms and in the end he complied with her | wishes | , although it was only rarely that he added |
| G49 | Thompson , quite against her daughter <g/>'s | wishes | , asking him not to `` recommence a correspondence |
| J06 | the degree of reproducibility one would | wish | , even with extensive efforts to prepare |
| M02 | Perhaps , even , though this is too much to | wish | , find the Forerunner himself " ?? `` |
| B02 | less exciting than New York Democrats may | wish | , it nevertheless must be made . The vote |
| G67 | solicitous of his condition : let him do as he | wished | , let him sleep with chambermaids if he |
| K23 | daughters . You may stay as long as you | wish | , of course , but if arranging for the |
| J22 | people believing that government can , if it | wishes | , provide all manner of services for them |
| P04 | woman . She found herself wishing an old | wish | , that she had told Doaty she was running |
| J40 | extent that the new Administration has its | wishes | , the Federal Reserve would conduct its |
| P22 | for the first time . Against my folks <g/>' | wishes | , we <g/>'d been seeing each other for short |
| C14 | the contemporary musical scene . But one | wishes | , when the appetite is whetted , as it |
| F01 | this : Af Primary stresses on emeralds and | wish | ; ; note pitch 3 (pretty high) on emeralds |
| L14 | course , that he had not really had any such | wish | ; ; that what he had said was no more than |
| E16 | another batch with a pigment added if you | wish | . I used bright red , mixing the pigment |
| P14 | anyone disturbed , Julie . That <g/>'s my | wish | . It <g/>'s quite a big one " , he added |
| G68 | or place a name on the list wherever they | wished | . Milton <g/>'s name being fourth is neither |

Page of 10 [Next](#) | [Last](#) Concordance is sorted. Jump to:

Wish is one of the troublesome verbs for pre-intermediate and intermediate students. In most of the grammar books, they focus only on the hypothetical use of *wish* and ignore other uses. This is confusing for students as most of them think that it is only used in the scenario where it is followed by past tense and only were in case of verb to be. This is misleading and confusing. First, in informal conversations, *was* is frequently used instead of the formal *were*. Second, *wish* has its literal meaning that is wishing someone good luck, which is followed by the infinitive to. It can also be transitive and intransitive, and it is commonly used as a noun. Some of these details would be missed in a traditional class where teachers spoon-feed the rules to the students. If the teacher wants to have a single grammar focus, the sketch engine allows the teacher or the learner to manipulate the setting and look for the

word, the type of the token that follows or precedes the word, and the size of the window for the token to occur.

Query **wish** 193 > Positive filter (excluding KWIC) **V.*** 158 > Random sample 158 (134.39 per million) 

Page of 8 [Next](#) | [Last](#)

| | | | |
|-----|--|---------------|--|
| A03 | the needs of those millions who have no | wish | to <i>receive</i> care at the taxpayers <g/> ' expense |
| A13 | Milwaukee rookies sighed and remarked , `` | Wish | I <i>was</i> 40 , and a top-grade big leaguer |
| A21 | suspicion removed . Still , I do <g/> n't | wish | to <i>appear</i> happy at somebody else <g/> 's |
| A36 | legislation in the field of labor `` if we | wish | to <i>prevent</i> monopolistic fixing of wages |
| A36 | of wages , production or prices and if we | wish | to <i>preserve</i> the freedom of the employer |
| A39 | in the minors " , Maris recalls , `` I <i>wished</i> | | I <i>had</i> gone to Oklahoma ") . To an extent |
| A41 | who were in no hurry for independence and | wished | to <i>wait</i> until the Congo grew up . However |
| B02 | less exciting than New York Democrats may | wish | , it nevertheless must <i>be</i> made . The vote |
| B08 | and to show off her ring I had a sobering | wish | to <i>say</i> something meaningful to her , something |
| B08 | meaningful to her , something her mother would | wish | <i>said</i> . For a while there was such shrill |
| B15 | Asian languages in the seventh grade . I | wish | you could <i>see</i> the situation as I see it |
| B16 | urging the sale of meat after 6 p.m. , I | wish | to <i>state</i> the other side of the story . |
| B16 | Illinois Commission for Handicapped Children | wishes | to <i>commend</i> the recent announcement by the |
| B19 | ? To the editor of the Inquirer : I just | wish | to <i>congratulate</i> Inspector Trimmer and his |
| B19 | Square to the editor of the Inquirer : I | wish | to <i>advocate</i> two drastic changes in Washington |
| B22 | tightening up " and `` economizing " . We | wish | the President would <i>remember</i> that `` fiscal |
| C07 | Chabrier and his librettists chuckle . But they | wish | they could <i>bring</i> it back . Chabrier <g/> |
| C11 | undergoes artificial insemination against the | wishes | of her husband <i>is</i> the unlikely heroine |
| C12 | becoming conscious of quality and `` does not | wish | to <i>be</i> associated with radio which is any |
| C14 | the contemporary musical scene . But one | wishes | , when the appetite <i>is</i> whetted , as it |

Page of 8 [Next](#) | [Last](#)

In this exercise, the teacher can ask the students to go through the verbs that follow *wish* carefully and report to him either in speaking or writing. The best thing about this method is that students get to practice more than one skill.

3.1.2. Cloze Exercise

A cloze as defined by Jonz (1990) is "the practice of measuring language proficiency or Language comprehension by requiring examinees to restore words that have been removed from otherwise normal text." Cloze has been used intensively in testing language proficiency, but it has been proven effective in language teaching, too. It fits reading comprehension exercises more, where students are given a text with some vocabulary removed from it and they have to guess the missing words relying on contexts. It can be challenging through using distractors; extra words along with the key words.

| | | |
|-----|--|---|
| A03 | the needs of those millions who have no wish to | care at the taxpayers <g/> ' expense |
| A13 | Milwaukee rookies sighed and remarked , `` Wish I | 40 , and a top-grade big leaguer |
| A21 | suspicion removed . Still , I do <g/> n't wish to | happy at somebody else <g/> 's |
| A36 | legislation in the field of labor `` if we wish to | monopolistic fixing of wages |
| A36 | of wages , production or prices and if we wish to | the freedom of the employer |
| A39 | in the minors " , Maris recalls , `` I wished I | gone to Oklahoma ") . To an extent |
| A41 | who were in no hurry for independence and wished to | until the Congo grew up . However |
| B02 | less exciting than New York Democrats may wish , it nevertheless must , | made . The vote |
| B08 | and to show off her ring I had a sobering wish to | something meaningful to her , something |
| B08 | meaningful to her , something her mother would wish | For a while there was such shrill |
| B15 | Asian languages in the seventh grade . I wish you | the situation as I see it |
| B16 | urging the sale of meat after 6 p.m . , I wish to | the other side of the story . |
| B16 | Illinois Commission for Handicapped Children wishes to | the recent announcement by the |
| B19 | ? To the editor of the Inquirer : I just wish to | Inspector Trimmer and his |
| B19 | Square to the editor of the Inquirer : I wish to | two drastic changes in Washington |
| B22 | tightening up " and `` economizing " . We wish the President | remember that `` fiscal |
| C07 | Chabrier and his librettists chuckle . But they wish they could | it back . Chabrier <g/> |
| C11 | undergoes artificial insemination against the wishes of her husband | the unlikely heroine |
| C12 | becoming conscious of quality and `` does not wish to | associated with radio which is any |
| C14 | the contemporary musical scene . But one wishes , when the appetite | whetted , as it |

Cloze exercises are interesting in language teaching. They give language learners a chance to learn words through contexts instead of memorizing them in isolation. The secret of interest lies in creating a cloze exercise that involves words related to a particular topic. The problem with cloze exercises is that they are time consuming and they are not easy to prepare. Using the sketch engine, however, it is fast and easy to create a cloze material for teaching.

4. Advantages of Corpus-Based Method

4.1. A middle Ground Between Traditional and Recent Approaches

The biggest advantage of integrating the corpus-based method in the English class in MENA countries is to strike a balance between traditional and recent methods of teaching. As a modern approach, corpus-based method sees grammar as a set of interrelated prototypes rather than static rules. It is an organic system that consists of conscious-raising activities. "Conscious-raising is the deliberate attempt to draw the learners' attention especially to the formal properties of the target language" (Rutherford and Smith, 1982, quoted in Hadley, 2002, p. 09). This, indeed, explains Jones' (1991) statement on DDL that "research is too serious to be left for researchers." Students work as researchers in the journey of learning the language attempting to figure out rules and patterns on their own.

Corpus-based method draws from the traditional approaches in that it uses carefully prepared materials for language teaching. The materials are selected and presented by the teacher. The difference lies in the fact that corpus-based method uses authentic materials extracted from authentic language samples as opposed to the traditional approaches that use idealized and contrived language. Another difference relates to the way these materials are presented. In traditional methods, teachers present the rules to the students first and then give them the materials to practice and consolidate what they have

learned. In corpus-based method, the teacher is a facilitator who present the materials to the students and the latter figure out the rules and the patterns on their own with the guidance of the teachers when needed.

4.2. Inductive Learning

Recent methods of teaching emphasize the use of inductive method of learning in classrooms. As traditional methods failed to prepare the students to communicate, modern methods needed new ways of involving students in the learning process. In traditional teaching, the role of the learners is very passive, they are only receptive, and the communication almost goes in one direction, from teachers to students. Traditional methods present the language rule in silver platters to the learners who have to memorize and then apply. Learning this way enables students to accumulate knowledge about the target language but not the language itself. This is the case in most of the MENA classrooms where teaching is very traditional, and the outcomes are disappointing.

Introducing corpus-based method to MENA classes can bring about a radical shift in the learning process. The inductive learning will enable Yemeni students to be involved in the learning process, figuring out rules on their own and building their own learning styles. Students discovering patterns on their own is called inductive learning. The students go through the raw data and discover patterns and move into generalizations. Practice comes first and then comes the rule in contrary to deductive learning where students are given rules to practice upon and accept blindly.

Boulton (2009) talks about the basic premise of data-driven learning “where learners examine naturally occurring language and discover patterns on their own. DDL is alleged to have many advantages-to foster learning autonomy, increase language awareness, and improve ability to deal with authentic language, and so on.”

4.3. Language Skills Integration

Since students are learning on their own with little guidance from the teacher, they get to use more than one language skill in the class. In the case of *wish*, again, given the concordance, the students can identify the rules in groups and ask the teacher for help when in doubts. In the group discussion, they are going to learn grammar through the rule they come up with, they are going to learn the new vocabulary as they explain to each other or get the meaning from the dictionary or the teacher if it is hard to get from the context and then they might be asked to report their findings in writing. Thus, in one corpus-based exercise, the students get to speak, write and get to know new grammar rules and vocabulary.

4.4. Promoting Research

Corpus-based learning (or DDL) is built on the notion that “research is too serious to be left for researchers.” (Johns, 1991, p. 2). It looks at the language learner as a research worker who embarks on the journey of discovering the target language. Throughout his experience in using concordance, Johns (1990) realized that the use of concordance can have a considerable influence on the process of language learning. This influence can be seen in developing the students’ ability to see patterning in the target language and form generalizations to account for that patterning.

‘Every student a Sherlock Holmes’ is T. Johns’ slogan for the DDL prospective on the language learner (Johns, 1997:101). The advantage is for students to get involved immensely with authentic natural data instead of the artificial language. As researchers, students can always have several ways of looking up something or conducting inquiry. They are equipped with the techniques and the skills that enable them to conduct learning on their own instead of depending totally on teachers. This, in

turn, will help the learners mature as researchers, not only in language learning, but also in other academic and professional matters as well. We live in the era of research and technology. Now everything is researched not accepted blindly and DDL provides the learner with both research training and technology in order to be a Sherlock Holmes.

4.5. Building Confidence

Having no slightest chance to communicate in the language, MENA learners are very low in confidence about their language. They find it very difficult and embarrassing when involved in a very basic conversation. This is not surprising considering the way they learn English. Having very few and shy chances to communicate in English does not provide a confidence boost.

Corpus-based method makes the difference when it comes to confidence. The corpus-based approach ensures that students are involved in their learning, they discover things on their own and they interact in the class with peers and teacher. Consequently, their confidence gradually builds up and it becomes normal for them to interact in other situations. The more the students communicate in the language, the better their confidence becomes.

5. Conclusion

Considering the status of English language teaching in MENA countries as discussed above, one can argue that data-driven learning has a lot to offer to MENA classrooms. Adopting corpus-based materials in the language classroom is hugely recommended for better outcomes. The introduction of corpus-based method is a radical change that strikes a balance between traditional methods of teaching to recent and updated methods that cope up with technology. It is time for teachers to realize that students can be in charge of their own learning. Giving the students the chance to discover things on his own boosts their confidence and prepares them for self-independence style of learning.

Some of the finest merits of corpus-based method are that it encourages inductive learning which maximizes the chance of retention. Students can retain the things they learned through induction faster and better. Also, through using corpora on their own students can develop many skills: the ability to research, the ability to report, the ability to analyze, the ability to make conclusions, and so on.

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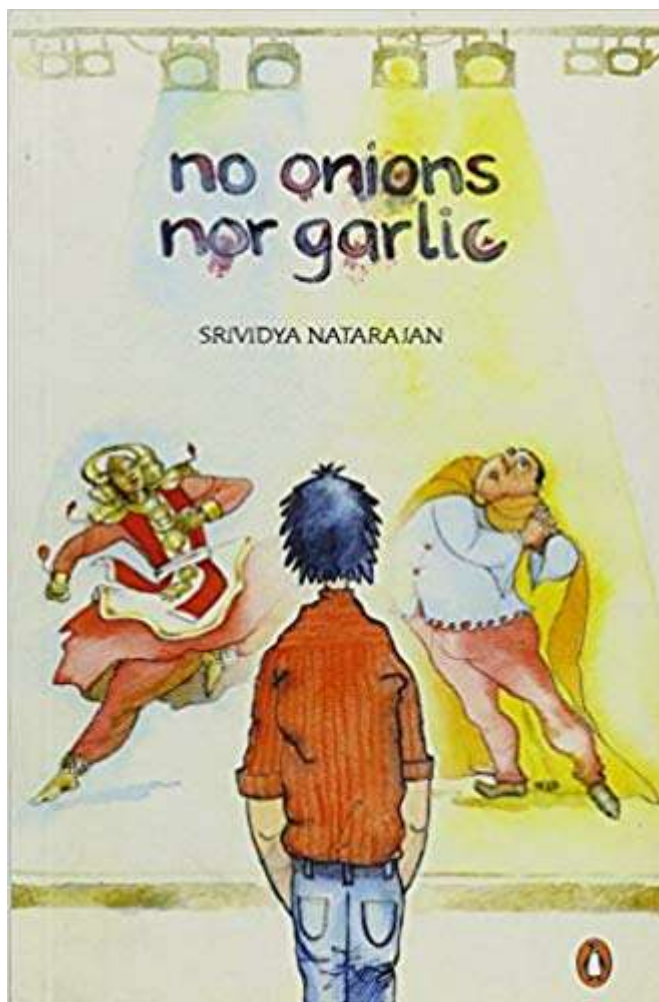
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Dr. S. A. Shanavas and Basheer Ahmed Hamood Mufleh, Research Scholar
Incorporating Corpus Linguistics into ELT in MENA Countries: Bridging the Gap

Evolution of Campus Novel in India

Dr. M. Eswara Rao, M.A., M.Phil., Ph.D.

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Courtesy: <https://www.amazon.com/Onions-Nor-Garlic-Srividya-Natarajan/dp/0143099612>

Abstract

“Campus novel” originated as a literary genre in the West in the fifties of 20th century as one of the Second World War aftermath developments in the West and a little later in India. Many members of faculty used this genre to write about themselves and the problems and follies that occurred on campus. In the beginning of 21st century, the alumni of different campuses, especially in India, tried to record their experiences on campus afresh in their debut novels. The paper

presents the review of campus novels produced in India from the 1950s to present day, to the possible extent, to focus the recurring but varied themes of these novels in the changing times.

Keywords: campus, campus novel, campus life, Indian English novel, Indian campus novel

Introduction

Prime themes in campus novels across the globe include narratives on the lives of academics, life and matters relating to academic institutions which were established, flourished and which acquired global reputation; and student-life that is linked predominantly with the academics and the institutes. Enormous fiction has been written in the recent past. The “campus novel” originated as a literary genre in the West in 1950s as one of the Second World War aftermath developments in the US and the UK. Many academics involved themselves in writing about the problems and follies which occurred on campus. The trend continued till the end of 20th century, but the beginning of 21st century has given a way to some students, especially in India, to record their experiences on campus afresh in their novels. The works produced by these new generation writers are treated as popular fiction. It is supposed that it will have a faster growth both in terms of quality and quantity. Initially, campus novel could not attract much readership and the attention of critics.

This paper presents the review of campus novels produced in India from the fifties to present day, to the possible extent, to focus the recurring but varied themes of these novels in the changing times.

Early Works

It is believed that the first Indian campus novel is *The Long Long Days*, a debut novel by P.M.Nityanandan, published in 1960. According to K.R.S. Iyengar, the author of *Indian writing in English*, it is a novel that has college life in Madras as subject and provides lot of entertainment” (514). It focuses on the activities and attitudes of students in a South Indian town. Their life in hostels, friendship among students, and mischief are the significant themes of the novel. Students’ attending classes only for the sake of attendance, sketching of the professor’s image on the desk during lectures, gambling, participation in college elections, a dispute at the mess; watching movies in late night shows, etc., are some of the issues of student life focused in the novel.

M.V. Rama Sarma’s *The Farewell Party* (1971) is an autobiographical novel that speaks of many academic and political issues: the impact of caste system, the Indian freedom movement, the condition of India in post-independence era, synthesis of the cultures of the East and the West, the ill-effects of war, etc. The decline of ethical values in faculty members and corrupt examination system are some additional highlighted features of the novel. It also deals with how a good teacher commands respect from the students.

Some moral issues of campus life and their impact on modern students are discussed in K.M.Trishanku’s *Onion Peel* (1973). It is all about the protagonist P.K. Ram Nathan, a postgraduate in Philosophy and a journalist who turns out to be a womanizer. Trishanku, through the characters of Nathan and Sita Dixit, presents how deterioration of moral values happen with some highly educated modern students.

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Evolution of Campus Novel in India

Another best-seller novel, *Goodbye to Elsa* (1974) by Saros Cowasjee, a professor, critic, journalist, and screenplay writer comes in the same lines. It offers the presentation of Tristan both as a student and faculty member. The ill-treatment of seniors and humiliation of a student at the Army Academy, Universities of Delhi and Leeds; and the portrayal of politics of campus, problems in research and illicit romantic episodes of a professor are found in the novel.

The trend-setting campus novel with the subtitle “A Novel of Campus Life in India Today”, *Atom and the Serpent* (1982) is the novel written by Prema Nandakumar, the daughter of the renowned critic, K.R.Srinivas Iyengar. It is a satirical novel which mainly concentrates on the teaching and non-teaching faculty in the university more than the students. It meticulously brings out the changing mentality of the faculty in the modern era. The novelist presents many issues like the demonstrations, the gheraos, the indifferent attitude of the staff members towards research, their clamouring for promotions, politics, and the controlling abilities of the Vice Chancellor to control all these irregularities, etc.

Miracles Happen, by D.R. Sharma, a Professor of English at Punjab University, Chandigarh is about administration of a university campus, misappropriation of power under the leadership of an inefficient Vice Chancellor. The Vice-Chancellor’s transformation, after a dip into the holy river, brings about brave decisions, makes him scrupulous in settling all the irregularities like a miracle.

Anurag Mathur’s novel *The Inscrutable Americans* (1991) gives an amusing account of life of Gopal, a religious, vegetarian, Indian student at a small American university, Eversville, to pursue a diploma course. The cultural dilemma he experienced in American city life, his frequently annoying language and his shocking reactions to American customs are amusingly presented. Despite his fighting with racism and insecurity, Gopal develops affection for his friends, colleagues and teachers.

A medical student Bharat’s protest against the administration to support mess workers on the campus is found in Kavery Nambisan’s *The Truth (Almost) About Bharat* (1991). A watchman gets hurt by a stone which Bharat throws. Bharat, terrified by the incidents at college and in his own life, goes on a motorcycle journey across India. A focus on students, teachers and the administration is found in the novel.

Presentation of a protagonist as a student and a teacher is also found in Anuradha Marwah Roy’s renowned novel *The Higher Education of Geetika Mehendiratta* (1993). The small-town girl, who aspires to become civil servant, joins M.Phil course at Jana University, faces difficulty with her research supervisor. Her choice of becoming a lecturer to lead an independent life and her plans to take up writing are dealt with three-fold aspects of campus life in the novel.

The only campus novel in Indian Fiction in English in verse is Rita Joshi’s *The Awakening-a Novella in Rhyme* in 1993. Inspired by Vikram Seth’s novel *The Golden Gate*, Joshi has written a satire on the faculty and principal of a college. Cambridge educated and returned JR (might be the author herself) an honest teacher, joins as a lecturer and manages her academics as well as a

drama society. She fights against the unjust acts of the principal and the forced obedience by the faculty and students. Consequently, she resigns the job, to be a full-time writer. Academics and their disillusionment with their profession are widely satirized in the novel.

Prof. V. Pandu Ranga Rao's novel, *The Drunk Tantra* (1994) presents a scathing attack on defective and vulnerable system of Education and Politics are the other issues of college life like exams, seminars, strikes, and the cynical mind set of the college faculty, etc.

The true and desirable characteristics of a faculty member are presented by Makarand R. Paranjape, in his novel, *The Narrator* (1995) through the character Rahul Patwardhan. He is sincere in completing syllabus, obtaining a PhD degree, and maintains good relations with colleagues. The mischievous and wild behavior of students, their bunking classes, breaking rules, drinking, visiting prostitutes etc. are also focused in the novel.

An enjoyable satire on college life, *The Virgin Syndrome* (1997) is written by Rani Dharker who teaches English literature at the M.S. University, Baroda. It is her first novel narrated in the first person has many parodies of fables. The forty-plus year-old heroine finds love and fulfillment in a young man Siddharth and speaks of her memories with him.

Works in 21st Century

A good number of campus novels have been produced in the early 21st century. The paper also discusses some of the prominent novels in a chronological order.

Campus (2002) is a novel that presents the malfunctioning of the Universities in the present times by Prof. K.L.Kamal, the former Vice-Chancellor of the University of Rajasthan, Jaipur. It reports the challenging life of a determined Vice-chancellor who wishes to see his university as one of the best National Universities by promoting higher education and research. Non-cooperation of some members of staff, strikes, burning of his effigies, pressure from a corrupted governing body, and favoritism in academics are the prominent themes of the novel.

A controversial, virtual history classroom that leads to liberal dissent is depicted in a Githa Hariharan's novel, *In Times of Siege* (2003). According to Shabano Bilgrami, it is "a subtle dissection of the contest between religious intolerance and liberal dissent in modern day India" (*Asian Review* 2 Mar 2005). The novel focuses an ideological battle between RSS supporters and Leftists in the name of distortion of history which caused involvement of external elements in academics on both sides; campus politics that disturbed the student life at nation level, and also indifferent university authorities.

A new trend of students' writing novels on the campuses they attended after they have left them is started with the entry of Chetan Bhagat. *Five Point Someone* (2004), Bhagat's most popular novel, is set in the Indian Institute of Technology Delhi. It gives a detailed story of three students who were screwed up by the grading system of the IIT. Ragging, grade system, malpractice, pressures and academic stress, student-teacher relations, friendship, hostel life and careerism are the issues of student life depicted in this novel at length.

Abhijit Bhaduri's *Mediocre But Arrogant* (2005) is a campus novel which presents the student life at the 'Management Institute of Jamshedpur', from where the protagonist graduates and successfully obtains his first job in HR.

Caste politics at one of the south Indian Universities is interestingly figured in the novel of Srividya Natarajan, *No Onions, Nor Garlic* (2006). Professor Ram, the central figure of the novel tries to establish a statue of goddess of education, and to appoint his son as an Assistant professor in the department of English avoiding the most eligible Dalit candidate; organizing processions in the name of caste in university with students; delaying the submission of research scholar's thesis for selfish reasons; and mediocrity in conducting a conference with all his relatives and caste people; trying to have his own papers and books published; exhibiting excessive hatred towards the low caste people are the prominent issues discussed in the novel.

Arindam Chatterjee, the author Amitab Bagchi's own image as a protagonist at IIT Delhi is presented in the novel *Above Average* (2006). The characters in the novel are created based on real people. Unlike *Five Point Someone* it is not totally about IIT. It is woven around Arindam Chatterjee, his stay at IIT, his performance as a rock drummer, his visits to Opera and finally his shift to the US. Nandini Nair observes that, Arindam, like other IITians, is not much successful to live up to expectations but gets recognition there by striving constantly. (*The Hindu Metro plus*, 9 Apr 2007)

A campus novel that gives the life on JNU campus of Delhi is, *Sumthing of a Mocktale*. It is a novel written by Somadas. Rahman quotes Das: "The book is about the experiences of three girls entering JNU which shape their mental faculties and orient their lifestyles to trigger a growth process in them. These experiences transform them into socially conscientious individuals" (*The Tribune* 18 Nov2007). It focuses the hopes, plans and preparations of career building, dressing styles, dating and love making, heart breaking etc.

Joker in the Pack (2007) by IIM alumni Ritesh Sharma and Neeraj Pahlajani is a novel set in IIM campus. The novel describes a middle-class boy from urban India Shekhar Verma obsessed with Bollywood and Cricket, pressured by his parents and others, tries a career in Information Technology first and then an MBA. The career options, confused state of mind of students, pressures and expectations are the themes discussed in the novel.

Tushar Raheja's debut novel, *Anything for You Ma'am: the love story of an IITian* (2007) is another novel that deals with the IIT campus. Harishdeep Jolly, an alumnus of IIM Bangalore is the author of *Everything You Desire: A Journey Through IIM* (2007). The issues of career and relationships among the students are chiefly dealt with in this novel. *Three Makes a Crowd* (2007) by Kaushik Sirkar is on hostel life at Dehradun's Rashtriya Indian Military College. It's a story of three friends and their adventurous experiences at IMA.

A celebrated critic and editor of *Indian English Literature*, M.K. Naik, has also tried a novel, *Corridors of Knowledge* (2008) that deals with the life of the protagonist as a student as well as a professor. M.K. Naik puts that the novel contains the memories of his last thirty years and the theme of corruption in higher education (*The Criterion*, April 2010).

Bombay Rains Bombay Girls (2008) is a debut novel of Anirban Bose, a medical doctor; gives his own experience at a medical college located in Bombay (Mumbai). The novel mainly focuses on love, heartbreak, ragging, friendship, regionalism, leadership, etc. Shy-looking Adi, who hails from a small-town Ranchi, gradually emerges as a leader in the class Mumbai's Grant Medical College and gets so many friends in the class from boys and girls.

Keep off the Grass (2008) by Karan Bajaj is a novel set in IIM Bangalore. It gives account of Samrat Ratan, a Yale graduate and an investment banker on Wall Street who quits his career gets enrolled in a B-school, and his two friends- Sarkar and Vinod. The grades, competition and the aspirations make them restless. Surprisingly, they find fun and solace in smoking, drinking and Marijuana. Pleasure trips, Grade system, campus interviews and Internship are the other concepts presented in the novel.

Another novel by Chetan Bhagat is *The Two States* (2009). As the novel is an autobiographical one, the boy and the girl are Chetan Bhagat and his wife Anusha who are from Delhi and Tamil Nadu, respectively. Besides their group studies, friendship, romance, wedding, the novel also details the traditions and cultural diversity prevailed in India.

Two important themes of student life-romance and psychology are presented in *A Sunny Shady Life* (2009) written by Sachin Garg (*Merinews* 14 March 2009). Sunny, an engineering student at Delhi College of Engineering makes love with a senior girl, organizes cricket tournament. They go on partying, have fun and sex. His internship in Paris and friendship are mostly covered themes in the novel.

The two popular novels deal with stories of college days, love-affairs, partying, behavior of hostilities, so called relationships friendship and heartbreak, etc. are *Of Course I love you* (2009) and *Now That You're Rich: Let's Fall in Love!* (2009) jointly written by Durjoy Dutta and Manvi Ahuja.

Manish Gupta's debut novel, *Nine Months Ago* (2010) describes the life of students at IIT Bombay. Students' use of technology, making love, chatting, dating, peer-pressure, stress, malpractice in examinations, student-teacher relations, hostel life, attending conferences etc are the focused in the novel.

Findings and Conclusions

The campus novels of India, like elsewhere, mostly dealt with themes related to all the three factors of academic or campus life: students, faculty members and administration. The locale is India, and the characters are shown either following or violating the ethos of the typical Indian society. Certain features of the Indian campus novel can be highlighted.

Firstly, the novels chiefly focused on the issues of student life in hostels and on campus. They have happy moments in friendship, funny life styles, mischief, watching movies; and develop bad habits like ragging, drinking, and visiting prostitutes etc. Some serious academic aspects like examinations, stress, striving for grades, interviews, seminars, difficulties with research supervisors they usually come across on campus life. They get confused with career options, and

involve in heat generating issues like elections, demonstrations, strikes, protests, bunking classes, fights with the administration. Many social issues like fighting with racism and insecurity, the effects of caste system, the ill-effects of war, the deteriorated moral values, Use and misuse of technology etc. also have their effect on student life.

Secondly, campus novels discuss the role of faculty members on campus – the profession of teaching, the changing roles and mentalities of the teacher, and decline of ethical values in faculty members, corrupt examination patterns, illegitimate romantic episodes among professors, the indifference and views of the staff members towards recent research, clamouring for higher positions, power politics, disillusionment with their profession, etc.

Thirdly, the novels present criticism on the administration- misuse of power, corruption, inefficient Vice Chancellors, mis-fits and unfits ruling the temple of learning, vulnerable system of education, politics, domineering principal, fighting against the unjust acts of administration.

We can conclude by saying that the Indian campus novel has contributed to the evolution of the genre in several ways: (1) by providing local (read Indian) flavour, (2) by showing the socio-cultural milieu and the attitude of youth to society even as the war between tradition and modernity ensued, and (3) by exploring the complex relations between different stakeholders in the campus.

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Dr. M. Eswara Rao, M.A., M.Phil., Ph.D.
 Evolution of Campus Novel in India

Comprehending the Universal Through Culture Specifics - An Analysis of Interpreting the Bible in Diverse Cultures

Dr. Edward E. Dudek

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Universal Commonality and Diversity in Cultures

While recognizing the great diversity among human societies, there are many basic human similarities and common human aspirations and values. Each culture approaches life differently, yet life is based on certain universals, such as the need for food and water, shelter, relationships with others, and social organization (2014 Moreau, 2).

Christians believe that though the Message communicated by the Cross is expressed in and constrained by human language, it is uniquely God speaking to people (2009 Hiebert, 30-31). Christians believe that when God chose to communicate Himself to humanity, He did so within the context of human language and culture, in particular historical and sociocultural contexts. For example, He revealed Himself to Abraham and spoke through the prophets in specific languages and in ways that were culturally understandable for those people. God's greatest self-revelation, the Incarnation, took place within all the particularities of a specific time and culture. (Tennent, 325)

The Ten Commandments, the Sermon on the Mount, and the fruit of the Spirit, as well as many similar statements, appear to be the supra-cultural will of God for human conduct. Kraft observes that they are phrased at a level of abstraction that largely removes them from specific application to the original societies in which they were given.

Furthermore, as one moves from specific cultural applications of supra-cultural truth (as with the head-covering command) back toward the most general statements of the truth, the statements require less understanding of the original cultural context to be accurately understood. In this way they have more immediate (though general) meaning to us in another sociocultural context. (2013 Kraft, 110).

In this article, originally a part of my doctoral research, I seek to discover and determine the supra-cultural indicators or qualities of major parts of Christian concepts of sanctification/spiritual transformation. My visit, tour and research in Israel and Greece helped seeing portions of the Bible through the eyes of people closer to Jewish and Greek culture, as well as studying that message with a Greek and Hebrew cultural understanding.

Partial Understanding of the Supra-Cultural Message

Though much of Scriptural truth is understandable even across time and cultural difference, one's understanding of Scripture is always partial and dependent on one's perspective. Like the apostle Paul, we know in part, and at present and like a child we see in a mirror of polished metal dimly, as if peering at a blurred reflection that baffles us (I Cor.13:12). But the fact that we are humans and see through a glass darkly does not mean that we do not see at all. We can read the Scriptures and understand them. The Message is clear: It is God's will for us; we can be free from the power of sin; we can live in faith and love; we can live a life pleasing to God because of what Christ has accomplished on the Cross. Of these truths a Christian believer can be certain. It is the fine details that are seen less clearly.

Problems Raised by Monocultural Interpretations

It is important to be aware of the problems raised by monocultural interpretations of Scripture and the theologies produced by those without a cross-cultural viewpoint. The same can be said concerning the perspective of a single academic discipline or of those whose involvement with Scripture is primarily a "thought involvement" rather than that of "experience." (2013 Kraft, 229)

No Scripture was a matter of the writer's own imagination or personal interpretation of truth that came from his own ideas or inspiration, but he or she rather was influenced and moved by the Holy Spirit (II Pe.1:20-21). As Bevans observes (5), the Writings were done in human contexts, written in human terms, and conditioned by human personality, styles and circumstances. At the same time, while there are no universal expressions of Biblical teachings that are free of culture, the Bible nonetheless expresses absolute and universal truths. However, since God continues to provide revelation of Himself through the Scriptures and within the human cultural context, a variety of Spirit-led human beings have applied a range of culturally, psychologically, disciplinarily, and otherwise-conditioned perceptions, and so have developed theologies of sanctification appropriate to their own insights and experiences, which can be instructive to others of similar and dissimilar backgrounds (2013 Kraft, 243-244).

Controlling Cultural Biases

Since Hiebert finds all truth perceived by humans to be partial and having a subjective element within it, he stresses the importance of seeing the church as an international hermeneutical community, in which Christians and theologians from different lands can check one another's cultural biases (1994 Hiebert, 48,98). Such community-based hermeneutics certainly could serve to correct the biases of individuals and to join the larger church community around the world in seeking to overcome the limited perspectives each brings, as well as the biases each has that might distort the Message communicated by the Cross. Obviously, theologizing must be led by the Holy Spirit, who teaches the truth. But it is important to recognize that the same Holy Spirit at work in us is also at work in the lives of believers in other contexts. To deny them the right to interpret the Scriptures for themselves is to deny this fact. (1994 Hiebert, 70)

Observations regarding How the Supra-cultural Message Communicated by the Cross Can Be Hindered to Impact Worldview and Culture

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Comprehending the Universal Through Culture Specifics -
An Analysis of Interpreting the Bible in Diverse Cultures

Though God is supra-cultural, and human beings are limited by time, culture and experience, to name a few, He still communicates specifically to them via human communicational vehicles. Therefore, the fact that a given event occurred in the first century rather than in the twenty-first, in Palestine rather than in America, and in a Jewish society rather than in an American one, is extremely significant to the meanings of that event at every point.

As Kraft points out, words derive their meanings from their interaction with the contexts in which they participate (2013 Kraft, 106-107). Trompenaars & Hampden-Turner (4) observe that in every culture in the world phenomena such as authority, bureaucracy, creativity, good fellowship, verification, and accountability are experienced in different ways. That the same words are used to describe them tends to make a person unaware that his/her cultural biases and accustomed conduct may not be appropriate, or shared. This must be kept in mind not only when reading the Scriptures but also in teaching them. At the same time, even though human perception of God Himself and of His communications is limited and faulty, it is adequate for enabling acceptable understanding of and response to God.

The Message communicated by the Cross, therefore, begins with human cultures as they are and can be communicated in all of them. The Message must be understood by the people themselves if they are to respond in transformed lives and cultures. The role of the pastor or teacher is to teach people the principles revealed in the Romans' passage, for example, and help them to understand them within their cultural setting. At the same time, the final authority of the Bible must be maintained.

There is no one, single way to express the Message communicated by the Cross that is universal for everyone in all cultures. As soon as it is expressed, it is unavoidably done in a way that is more understandable and accessible for people in some cultures and less so for others. If the teacher forgets the first truth – that there is no culture-less presentation of the Gospel – he or she will think that there is only one true way to communicate it and he is on his way to a rigid, culturally bound conservatism. If she forgets the second truth – that there is only one true Message – she may fall into relativism, which can lead to liberalism. Either way, the pastor or teacher will be less faithful and less fruitful in ministry. Faithful contextualization, then, should adapt the communication and practice of all Scriptural teaching to a culture. (Keller 93-94)

Inadequate and Inaccurate Assumptions

To assume that accuracy in Biblical teaching is simply sincerity, or some form of spirituality, or expertise in such things as the original languages and the history of interpretation, can lead to error. The Message often can also be skewed by the unconscious influence of cultural assumptions. Though having such expertise or awareness of cultural influences, as Kraft observes, pastors and teachers need humility regarding how they think about their ability to understand accurately what was written from the perspective of another set of cultural assumptions - assumptions often quite different from theirs (1996 Kraft, 94).

As soon as the teacher chooses a language to speak in and particular words to use within that language -- dead to sin, dead to the law, alive unto God, etc.-- the culture-laden nature of words comes into play. Translating or communicating words from one language to another is not just a matter of locating the synonym in the other language. There are few true synonyms. Furthermore, as Keller (94) points out, as soon as you choose words, you are contextualizing, and you become more accessible to some people and less so to others. There is, therefore, no universal presentation of the Message communicated by the Cross for all people.

Correct and Valuable Approach – Cross-Cultural Approach

In order to impact worldview and culture with the message from the Bible, the first task is to remain faithful to Biblical truth. This begins with careful exegesis, in which the message of the Bible is understood within a specific cultural and historical context. The second task is hermeneutical, to discover what the meaning of the Biblical message is for us in our particular cultural and historical setting and then determine what our response should be. As this researcher has already mentioned, and as Hiebert points out, although the message of the Bible is supra cultural, people must be able to understand within their own heritage and time frame. (1985, Hiebert, 19)

God's View and Intent vs Man's View and Intent

A shift from a western academic philosophic mode (i.e., by western academics for western academics) to a cross-culturally perceptive mode for analyzing the Scriptures would greatly benefit all who seek to deal with the Christian message in nonwestern cultures. With regard to the Message communicated by the Cross, and recognizing that there certainly can be a difference between how God views a Scriptural passage and how one might interpret it, the following questions that Kraft provides may prove helpful: (1) What is the perspective from which the interpretation springs? (2) How does that perspective differ from other possible perspectives? And, (3) Could approaching the Scriptures from another perspective be both valid and helpful? These questions may help the pastor and teacher to understand that the wide variety of interpretive perspectives could very well yield a variety of theologies. Kraft has named this approach to theologizing "Christian ethnotheology." (1996 Kraft, 94-95).

Keller (93) observes that every culture will find some parts of Scripture more attractive and other parts more offensive. It will be natural, then, for those in that culture to consider the inoffensive parts more "important" and "essential" than the offensive parts. This may be one reason for syncretism to appear, a picking and choosing among various teachings to create a message that does not confront or offend. Syncretism will occur when the purity of the Message communicated by the Cross becomes relative (Ott and Wilson, 124). Such syncretism can be a compromise with such ideas or theologies as liberty under grace or being dead to the law to do as I please, being dead to sin so that there is no longer temptation to deal with. The Message needs to be expressed in contemporary forms but not at the expense of its transforming power, prophetic voice, or convicting penetration (Luzbetak, 371).

Culture

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Dr. Edward E. Dudek

Comprehending the Universal Through Culture Specifics -
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Culture is complex. It is a shared system of meanings that dictates what we pay attention to, how we act, and what we value (Trompenaars & Hampden-Turner, 17).

It provides people a total design for living and deals with every aspect of life, offering them a way to regulate their lives by the cultural patterns they have been taught (1996 Kraft, 44,47). Scripture views God as the author of human culture and intimately involved in the world.

The Three Layers of Culture

There are three levels or layers of culture:

(1) The surface level or outer layer of culture consists of forms or “shapes,” or behavior that are the building blocks of culture – the who, what, when, where, what kind, and how. Such forms are the outward outline of a cultural pattern, the symbols minus their meanings. (Luzbetak, 225). Though forms provide only a superficial understanding of the culture, its “observable reality” consists of language, food, buildings, houses, monuments, agriculture, shrines, markets, fashions, and art. They are the symbols of a deeper level of culture. (Trompenaars & Hampden-Turner, 29)

(2) The middle layer has to do with the meanings of symbols, the logic, the purposefulness, and other relationships underlying and connecting the forms. As is clear from the Old Testament, God’s primary concern has always been meaning, not form. “For it is love [meaning] that I desire, not sacrifice [form], and knowledge of God [meaning] rather holocausts [forms]” (Hos. 6:6).

(3) The deepest level of culture, namely the psychology of a society, is the basic assumptions, values, and drives--the starting-points in reasoning, reacting, and motivating (Luzbetak, 75). Culture is made up of beliefs and values by which people set their goals and judge their actions; those ideas, feelings, and values are important in understanding the nature of human cultures (1985, Hiebert, 28,34). Values define “good” and “bad” and are therefore closely related to the ideals shared by a group. Values also aspire or desire one to behave. (Trompenaars & Hampden-Turner, 30, adapted). The essential core of culture consists of traditional ideas and especially their attached values (2013 Kraft, 38). This deepest level also includes worldview.

Affective Dimension of Culture

Besides the cognitive dimension of culture as described above, the affective dimension has to do with the people’s emotions, notions of beauty, tastes in food and dress, likes and dislikes, and ways of expressing joy and sorrow. The evaluative or normative dimension of culture refers to judgments of proper and improper behavior for men, for women, and for children. It includes the moral code that determines what is legal and illegal, righteous and sinful. (2009 Hiebert, 152-153).

G. Linwood Barney speaks of culture as resembling an onion (Keller, 90): The inmost core is a worldview – a set of normative beliefs about the world, cosmology, and human nature. Growing immediately out of that layer is a set of values – what is considered good, true, and beautiful. The third layer is a set of human institutions that carry on jurisprudence, education, family life, and governance on the basis of the values and worldview. Finally comes the most

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observable part of culture – human customs and behavior, material products, the built environment, and so on. Though helpful, some have rightly criticized this model – of an onion or a ladder – as not sufficient to show how much all these “layers” interact with and shape one another. The interactions are neither linear nor one-way.

'Man from Mars' Technique

Lloyd Kwast's (397-399) model of culture and his 'Man from Mars' technique can give a better understanding of culture through his different successive layers or levels of understanding through which culture is manifested. In this technique, one tries to imagine things from the perspective of a Martian (or an alien) who has landed on our planet and is observing a group of people in an enclosure.

The first thing the visitor would notice is the people's behavior. This is the outer and most superficial layer and is composed of activities or behavior—the way things are done. On asking them about the reasons for their activities, the Martian comes to know that people chose to indulge in activities that are considered good. This differentiation of good or best comes from 'values'. According to Kwast, these values are 'pre-set' decisions that a culture makes between choices commonly faced. They represent the duties or activities that one 'ought to do' or 'should do' in order to fit in or conform to the pattern of life. On further examination the Martian realizes that these values are not decided arbitrarily but stem from a deeper level of understanding—cultural 'beliefs'. They answer the question for that culture: What is true? He finds out that certain beliefs (operating beliefs) greatly influence the values and behavior, whereas theoretical beliefs with its stated creeds have much less practical impact on values and behavior. Hence, certain people may have a different set of beliefs but behave in a similar manner, and vice versa. The deepest level of understanding—the very heart of any culture--that forms the basis for a particular set of beliefs is 'worldview', which answers the question: What is real? One's own worldview provides a system of beliefs which are reflected in one's actual values and behavior. Worldview is the core of every culture and refers to the way we see ourselves, relative to the world. It includes the ideas behind the meaning and reasons for human existence, the notions of evil, divine and supernatural.

But the main point I want to make here is that contextualizing the Message communicated by the Cross in a culture must account for all these aspects. It does not consist in merely changing someone's behavior, but it involves one's worldview as well.

The Concept of Culture

The origin of the modern concept of culture often is traced back to the German thinker Johann Gottfried von Herder, a contemporary of Immanuel Kant (Tennent, 168). Hiebert defines two concepts of culture (1983 Hiebert, 47): “Real culture,” which consists of the patterns of actual behavior and the thoughts of the people – what, in fact, they do and think. And “folk system,” which is the people's description of their own culture – how they see and interpret it, their ideas of what is “proper” and what is “acceptable” behavior and of their awareness of the ways in which

their society deviates from these ideals. The point is that a study of both concepts is needed for a comprehensive understanding of a culture.

Niebuhr identifies three defining marks of culture: First, it is always social, and is concerned with the “organization of human beings,” not with our private lives. Second, culture is described as a human achievement. By this Niebuhr means that it is not the result of biology or nature, but it is always the fruit of “human purposiveness and effort.” Finally, these human achievements are all designed for an end or purpose: Culture is always concerned with the temporal and material realization of values” (Niebuhr, 33-36). This researcher will later explore in this paper his five positions that have characterized the Christian response to culture.

Any culture has its own moral code and its own culturally defined sins. It judges some acts to be righteous and others to be immoral. In traditional Indian society, for example, it is a sin for a woman to eat before her husband. If she does so, a village proverb says, she will be reborn in her next life as a snake. In China a person must venerate his or her ancestors by feeding them regularly; not to do so is sin. Each culture also has its own highest values and primary allegiances. Each has its own culturally defined goals. One culture pressures people to make economic success their highest goal; another assigns top priority to honor and fame, political power, the good will of ancestors, or the favor of God. (1985, Hiebert, 34).

Culture is a dynamic system of socially acquired and socially shared ideas according to which an interacting group of human beings is to adapt itself to its physical and social environment (Luzbetak, 74). Knowing and understanding the concepts of cultures enhances the possibility of the Message communicated by the Cross impacting it.

Characteristics of Culture

1. Anthropological Beliefs

Anthropologists agree on three characteristics of culture: It is not innate but learned; the various facets of culture are interrelated – you touch a culture in one place and everything else is affected; and it is shared and in effect defines the boundaries of different groups (1981a Hall, 16). Culture is learned, held in common by a society, and affects each part and contributes to the totality. It constantly changes as a result of innovations, internal pressures and cross-cultural borrowing. There is the outer layer of observable behavior, as shown above. But deeper in the culture are its values and ultimately its ideology and worldview, which is the most difficult to discover, analyze and modify, as Hesselgrave (100-103) points out.

2. Christian Beliefs

There are four main areas in which the common anthropological understanding of culture stands in conflict with the Christian understanding (Tennent, 171-174,181):

First, Christians affirm that God is the source and sustainer of both physical and social culture. A fundamental distinction between Christian anthropology and its secular counterpart is the Christian belief in the objective reality of God, who is beyond all human cultures and yet has

chosen to reveal Himself in people who are created in His image, as well as within the particularities of culture.

Second, Christians affirm the objective reality of sin, rooted in the doctrine of the Fall, which has both personal and collective implications for human society. Anthropologists, in contrast, have no doctrine of sin.

Third, Christians affirm that God has revealed Himself within the context of human culture through human language and various cultural forms in specific cultural contexts. Secular anthropologists deny the objective reality of divine self-disclosure, including both the revelation of Scripture and God's supreme revelation in the incarnation of Jesus Christ. The Incarnation shows God's embrace of human culture and is certainly the ultimate act of cultural translation. God enters into the cultural context of humanity, "And the Word became flesh and dwelt among us..." (Jn.1:14). The life of Jesus as concretely revealed in Jesus of Nazareth provides the basis for cultural evaluation.

Fourth, Christians affirm that a future, eschatological culture, known as the New Creation, already has begun to break into the present. Since there are no historical or cultural analogies for this, it is beyond the concern of secular anthropological studies.

Definitions of Culture

Today, "culture" has become a fairly flexible or workable concept that means something like "the set of values broadly shared by some subset of the human population" (Carson, 3). The term is the label anthropologists give to the complex structuring of customs and the assumptions that underlie them in terms of which people govern their lives (1996 Kraft, 31). Culture is "the integrated system of learned behavior patterns which are characteristic of the members of a society and which are not the result of biological inheritance" (1972 Hoebel, 6; quoted by 2013 Kraft, 38). [Hoebel, E. Adamson, 1972. *Anthropology: The Study of Man*, 4th ed. New York: McGraw Hill, 1972)]. Hiebert defines culture as "the more or less integrated system of beliefs, feelings, and values created and shared by a group of people that enable them to live together socially and that are communicated by means of their systems of symbols and rituals, patterns of behavior, and the material products they make" (2009 Hiebert, 150).

Niebuhr (32) defines culture as "the artificial, secondary environment which man superimposes on the natural. It comprises language, habits, ideas, beliefs, customs, social organization, inherited artifacts, technical processes, and values." Kraft sees culture as a society's complex, integrated coping mechanism, consisting of learned, patterned concepts and behavior, plus their underlying perspectives (worldview) and resulting artifacts (material culture) (1996 Kraft, 38).

Clyde Kluckhohn, in his book *Mirror for Man*, defines culture as: (1) "the total way of life of a people"; (2) "the social legacy the individual acquires from his group"; (3) "a way of thinking, feeling, and believing"; (4) "an abstraction from behavior"; (5) "a theory on the part of the anthropologist about the way in which a group of people in fact behave;" (6) a "storehouse of

pooled learning”; (7) “a set of standardize orientations to recurrent problems”; (8) “learned behavior”; (9) a mechanism for the normative regulation for behavior; (10) “a set of techniques for adjusting both to the external environment and to other men”; and (11) “a precept of history” (Kluckhohn, 17 as quoted in 2000 Geertz, 4-5). [Kluckhohn, Clyde. 1949a. *Mirror of Man*. New York: McGraw-Hill (Fawcett Edition 1957)].

Not a few other definitions say something similar. The widely cited definition offered by Clifford Gertz combines conciseness and clarity: “[T]he culture concept... denotes an historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes towards life” (Gertz, 89).

The Gospel and Culture

Christian transformation of a culture is primarily a matter of transformational change in the worldview of that culture (2013 Kraft, 275). As previously observed in this paper, although the Gospel is distinct from human cultures, it must always be expressed in cultural forms. Humans cannot receive it apart from their languages, symbols, and rituals. (1985, Hiebert, 54)

In light of God’s mercies and what He has done in Christ, as well as the fulfillment of His saving promises to Abraham, the apostle Paul exhorts the Roman church to present themselves as a living sacrifice that is holy, well-pleasing and fully acceptable to God. He further exhorts them to not be conformed to the thinking patterns, customs and standards of this present evil age with its own wisdom, ungodliness and pleasures. Rather, they are to be transformed by the renewing of their mind that has a different perspective and understanding so that they can approve (after a process of testing and examining) what is God’s will, which is good, well-pleasing and perfect in His sight (Rom.12:1-2). A renewed mind is one in which we think as Jesus thinks and have His perspective. This renewing is obviously a process and not a once-and-for-all event.

Christian sociologist H. Richard Niebuhr correctly acknowledges that Christians have held a wide variety of positions in how they have regarded culture. The main thrust of his classic book *Christ and Culture* is to explore five positions in which the Gospel and culture have historically related to one another, and that have characterized the Christian response to culture. Carson (12,63) observes that Niebuhr does not talk so much about the relationship between Christ and culture, as he does between two sources of authority as they compete within culture, namely, Christ [however he is understood within the various paradigms of mainstream Christendom] and every other source of authority divested of Christ [though Niebuhr is thinking primarily of secular or civil authority rather than the authority claimed by competing religions]. It is also good to keep in mind that the two terms “Christ” and “culture” cannot be set absolutely over against each other, not only because Christians constitute part of the culture, but also because all culture is included under Christ’s reign since all authority has been given to Him in heaven and on earth. In his book, Niebuhr discusses three basic and largely unconscious positions of a number of Western theologians that has to do with the relationship between Christ and Culture: Christ against culture, Christ in culture, and Christ above culture.

Niebuhr understood his first two models to be extreme opposites – “Christ against culture” sees culture most negatively as an expression of human fallenness, while “Christ of culture” sees it most positively, as an expression of God’s gracious activity. The other three models – “Christ above culture,” “Christ and culture in paradox,” and “Christ transforming culture” are positions between the two extremes, with “Christ above culture” having the most positive view of these three. The following are Niebuhr’s five basic ways of relating Christ to culture:

1. Christ against Culture

Whatever may be the customs of the society in which the Christian lives, and whatever the human achievements it conserves, Christ is seen as opposed to them—against them--, so that He confronts people with the challenge of an “either-or” decision (Niebuhr, 40). This view is exemplified by Tertullian, the Mennonites, and Leo Tolstoy.

The two themes of love and faith in Jesus Christ define the Christian life, according to Niebuhr (47-48). The counterpart of loyalty to Christ and the brethren is the rejection of the cultural society. “Do not love the world or the things in the world. If anyone loves the world, love for the Father is not in him” (I John 2:15). The world is considered to be a secular society that appears as a realm under the power of evil, and dominated by the “lust of the flesh, the lust of the eyes and the pride of life.”

To those who hold this view, the essence of “culture,” then is the evil they see around them. So, the way to holiness is to escape from and condemn “the world.” This is a widespread and ancient position found in the very beginnings of Christianity in the antagonism of early Christians toward Jewish culture and then, in response to Roman persecution, toward Greco-Roman culture. At a later date, monastic orders were developed in the belief that true holiness can be attained or maintained only by coming “out from among them” into physical separation from the evil world (i.e., the culture) around them. In contemporary experience a variety of fundamentalistic groups have strongly endorsed such an interpretation of culture and encouraged near monastic separateness in attitude if not in actual physical arrangements. (2013 Kraft, 82). The answer that advocates of God-against-culture positions typically recommend, therefore, is for Christians to withdraw, reject, escape, isolate, and insulate themselves from the world in order to develop and maintain holiness. But no one can really escape “culture.” Our culture is within us as well as around us. It is possible to replace, add to, transform, and in other ways alter our use of the cultural modeling we have received.

Many Christians obviously have assumed that God is against culture. They point to verses such as 1 John 2:15, “Love not the world, neither the things that are in the world. If any man loves the world, the love of the Father is not in him,” and assume that what God means by “world” is what we mean by “culture.” But that point of view can be challenged, since the same term for world (*kosmos*) is in John 3:16, “God so loved the world.” The term is used in two ways - one to designate the people for whom God gave Himself in love, the other as a system governed by Satan.

There may items within culture that Christians may not accept, however. We must use cultural means to do whatever we do, even if this involves opposing part of a culture. Niebuhr

considered this first model far too naïve regarding the power of redemption as well as the escape from the effects of original sin.

2. Christ of Culture

This second position is adopted by people who claim Jesus as the Messiah of their society, the One who fulfills its best hopes and aspirations. The model recognizes God at work in culture, and so it seeks to accommodate Christianity to it. These Christians don't seek Christ's endorsement for everything in their culture, but only for what they find to be the best in it; similarly, they tend to separate Christ from the things they judge to be barbaric or out-of-date Jewish notions about God and its history.

There is a fundamental agreement and relationship between Christ and culture in this position because of God's permeating presence in the midst of human culture and civilization. Loyalty to Jesus leads "the cultural Christians" to active participation in every cultural work, and to care for the preservation of all the great institutions (Niebuhr, 41,83,87,100,104).

One of the attractive features of Niebuhr's work is his effort to ground most of his five patterns in the Scriptures. This is certainly less successful with this model, paying little attention to Scripture, and then discussing the dominant movements, Gnosticism and Liberalism, that are themselves least grounded in Scripture. This position is also represented by Abelard, and Albrecht Ritschl who may be the best modern illustration of the Christ-of-culture type (Niebuhr, 94). Niebuhr considered this second model was not influenced enough by the cultural status quo and the ongoing reality of sin.

Between the two extremes above, Niebuhr now goes on to present three mediating positions, which he collectively refers to as "the church of the center" (Niebuhr, 116). He describes three varieties that all have been developed as theological positions and have been influential within important segments of Christianity.

3. Christ above Culture

Niebuhr understands this model to be the majority position in the history of the church. But it surfaces in three distinct forms, which constitute the three final entries in his five types: Christ above Culture—the synthesis type, the dualist type, and the conversionist/transformationist type.

Christ above Culture advocates building on the good in the culture with Christ, and adopts a synthesis approach, whereby the Gospel elevates and validates the best of culture while rejecting that which opposes the Gospel (Tennent, 161-162). Advocates of this position point to Scriptural passages such as Matthew 22:21; 5: 17-19; 23:2; Rom. 13:1,6, as indicating that Christians are obligated to take both Christ and culture and their requirements seriously, and to affirm the authority of each in its own sphere or domain. Justin Martyr, Clement of Alexandria, and Thomas Aquinas and his followers are representative of this view. The model has had an important impact on Roman Catholic theology.

Though seeking to avoid an uncritical accommodation to culture, the “Christ above culture” position criticizes the “Christ of culture” position because it fails to see how sin has permeated human institutions. However, not rejecting culture, “Christ above culture” criticizes the “Christ against culture” view for not working hard to close the gap between Christ and culture. Synthesists “do not in fact face up to the radical evil present in all human work (Niebuhr, 148), and so Niebuhr saw this third model as not giving the due importance to the divine judgement.

The “Christians of the center” all recognize the importance of grace and the necessity of works of obedience, though their analyses vary. They cannot separate the works of human culture from the grace of God, for all those works are possible only by grace. But neither can they separate the experience of grace from cultural activity; how can men love the unseen God in response to His love without serving the visible brother in human society? (Niebuhr, 119).

4. Christ and Culture in Paradox

This is the second of the groups that belong to the “Christ above Culture” pattern. This dualistic model views Christians as citizens of two different realms, one sacred and one secular. It is by no means dualistic in the sense of dividing the world into realms of light and darkness, of kingdoms of God and Satan (Niebuhr, 149). For the dualist, the fundamental issue in life is not the line that must be drawn between Christians and the pagan or secular world, but between God and all humankind; the issue lies between the righteousness of God and the righteousness of self (Carson, 23). The dualist knows that he belongs to the culture and he can’t escape it, and that God sustains him in it; he is also aware that if God in His grace didn’t sustain the world in its sin, it wouldn’t exist for a moment (Niebuhr, 156). Those paradoxes spill over into law and grace, into divine wrath and divine mercy, and the dualist can’t evaluate culture without thinking of these ongoing inconsistent realities.

The duality and inescapable authority of both Christ and culture (which is corrupt) are recognized and are to be obeyed, but the opposition between them is also accepted, and so the believer lives with this tension (Niebuhr, 42,153,156). Yet the line is not drawn so much between the Gospel and culture as it is within the human heart. The conflict is between God and humanity. (Tennent, 162). The depravity of man is seen from cultured, sinful man confronting the holiness of divine grace (Niebuhr, 153). Sinful, fallen humanity produces corrupt cultural expressions within society. A new beginning must be made with the revelation of God’s grace. It is redeemed humanity who produces godly cultural expressions within society.

This position, therefore, sees God above culture and unconcerned with it. Those who take this stance typically affirm that God created the universe, got it going, and then virtually left it. Kraft observes that many tribal groups believe in God but largely ignore Him, because they feel He is too far away to be concerned about them and their problems (1996 Kraft, 93).

Martin Luther is most representative of this model (Niebuhr, 170). Influential Christian leaders such as Roger Williams and, in many respects, Luther have focused not so much on dealing with the relationship between a Christian community and a pagan world as with what they see as a basic conflict between God and human beings in general--be they non-Christian or Christian.

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Niebuhr saw this fourth model as too pessimistic regarding the possibility for cultural improvement.

5. Christ Transforming Culture (Christ the Transformer of Culture)

This is the third subcategory under the “Christ above Culture” pattern; this one is conversionist. It is important to understand that Niebuhr is not thinking so much of individual conversion, though doubtless that is to some extent included, as of the conversion of the culture itself.

Culture reflects the fallen state of humanity. Human nature is fallen or perverted, and this perversion not only appears in culture but is transmitted by it. Therefore, the opposition between Christ and all human institutions and customs is to be recognized. The Gospel optimistically stands as a transcultural or supra-cultural force that can redeem and transform culture by extending God’s kingdom into it and restoring culture back to God’s original intent (Tennent, 162). In Christ, humanity is redeemed, and culture can be renewed so as to glorify God and promote His purposes (Hesselgrave 116; Niebuhr, 43). This conversionist model, therefore, seeks to transform every part of culture with Christ. Culture is corrupted but convertible, usable, perhaps even redeemable by God’s grace and power. Christ is seen as the converter of man in his culture and society. (Niebuhr, 43). This view is represented by Augustine, John Calvin, and Wesley. F. D. Maurice was the most consistent of conversionists; he held fast to the principle that Christ is king (Niebuhr, 224).

When Niebuhr refers to John 1:1-3 and infers, “John could not say more forcefully that whatever is, is good” (Niebuhr, 197), it would have been more accurate to say that whatever the Logos originally made was good, since John is using the affirmations in Jn.1:1-3 as a format to expose the depravity of the world, cf.1:10.

Although Niebuhr never explicitly aligns himself with any of the five patterns that he treats in his book, what is notable about this fifth paradigm is that he offers no negative criticism. Of all the models, Niebuhr considered this last model to be the most balanced. Keller observes that this fifth model is neither as pessimistic about the culture as the sectarians and dualists nor as naively optimistic as the accommodationists and synthesists (Keller, 194).

Not everyone who identifies with a movement holds all its views in precisely the same way. Nevertheless, each of Niebuhr’s models has running through it a guiding Biblical truth that helps Christians relate to culture. Each model helps us see the importance of that particular principle. Through their limitations, models encourage church leaders to avoid extremes and imbalances and to learn from all the ideas and categories. (Keller, 195)

Difficulties with Niebuhr’s Models of Culture

It is difficult to overestimate the influence of Niebuhr’s fivefold template, especially in the English-speaking world with so many books and essays having been written. Yet the models should be evaluated. For example, from the perspective of the twenty-first century, as Carson (31) points out, the only significant component that is missing is the voice of the contemporary church in the Two-Thirds world.

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Tennent poses four basic difficulties with Niebuhr's understanding: First Niebuhr's understanding of culture was constructed on the foundation of secular anthropology. So when discussing culture, Niebuhr insists on providing a "definition of the phenomenon without theological interpretation" (Niebuhr, 30). Because he understands culture as "the work of men's minds and hands," he inadvertently secularizes culture, creating an unbiblical dichotomy between human cultural activity and Christ—two wholly separate entities or forces. However, God is the author of human culture and His ongoing sustenance of, and redemptive activity within human culture is integral to a Biblical view of God. For example, the Incarnation and Pentecost, as well as God's ongoing redemptive acts in His church, all occur within culture and are fully part of it. (Tennent, 163). At the same time, Niebuhr does describe some of culture's chief characteristics, such as it always being social, involving human achievement, is being bound up with values. Therefore, it embraces ideas and beliefs as well as customs, social organization, and the life, though he restricts culture to the domain of the "temporal and material realization of values" (Niebuhr, 36), and by culture he means something like "culture-devoid-of-Christ" (Carson, 12).

Second, according to Tennent (164-165), Niebuhr's entire perspective on culture assumes a Christendom framework. With the collapse of Christendom, the fragmentation of the Western church, and the emergence of a post-Christian West, Niebuhr's perspective is increasingly problematic as a viable way to engage in discussion in the twenty-first century.

Third, the strength of Niebuhr's argument requires a monocultural perspective and, therefore, is increasingly unconvincing within the context of twenty-first century multiculturalism. Niebuhr envisions a world with many cultures, but none multicultural. He believes that cultural values are created and maintained by the single, dominant core group on behalf of the rest that occupies the center of the culture. This idea, according to Tennent (165-166) is not only considered too narrow an understanding of culture, but it is actually viewed as destructive because it deprives others the dignity of their own voice and values.

Fourth, Tennent (166) believes that Niebuhr's conception of culture is not set within an eschatological framework that sees the future as already breaking in to the present order. Niebuhr never articulates an understanding of the Holy Spirit as God's empowering presence who brings the New Creation into the present order. Instead, his secularized view of culture, which puts God in a supra cultural category, robs his entire project of the eschatological perspective that is so central to all Christian thinking.

The developers of each tradition were forced to struggle with the very complicated area of culture without benefit of the more precise understandings that are available today (2013 Kraft, 85-89). The Christian God should not be perceived either as against, merely in, or simply above culture. He is outside culture but works in terms of or through culture to accomplish His purposes. It seems that culture is basically a vehicle or milieu, neutral in essence, though warped by the pervasive influence of human sinfulness. Culture is the setting in which God chooses to relate to human being, and where all human understanding and maturing occur.

As D.A. Carson (62,71) rightly observes, instead of attempting to choose or reject one of the five models, it is better to ask in what sense they are grounded in the Scriptures and ponder their interrelations within the Scriptures. Then, how and when they should be emphasized under different circumstances exemplified in the Scriptures.

Cultural Differences and the Message Communicated by the Cross

Cultures are not totally different from each other. As stated previously in this paper, and as Hiebert notes, there are fundamental similarities underlying all cultures because they are rooted in the common humanity and shared experiences of all people. All people have bodies that function in the same ways. All experience birth, life, and death; joy, sadness, and pain; drives, fears, and needs. All create languages and cultures. And all have sinned and need salvation. (1985, Hiebert, 218). Without underestimating the differences that do exist between cultures, we need to recognize their basic commonalities. These unifying factors make it possible for people in one culture to understand those in another, and they also allow us to develop contexts that transcend cultural differences.

At the same time, it is certainly true that each society looks at the world in its own way and is set in its own language and culture. Symbols reflect the assumptions people make about reality, i.e., their worldview. Language is the most powerful of symbol systems. Different cultures have different symbols. Symbols are complex. They link together (1) meanings, (2) forms, (3) persons, (4) functions, and (5) contexts. Symbols must be shared by a group of people for communication to take place. (1985, Hiebert, 142-143). Through symbols ideas, feelings, and values are communicated. Geertz observes that sacred symbols function to synthesize a people's ethos--the tone, character, and quality of their life, its moral and aesthetic style and mood --and the picture they have of the way things actually are (2000 Geertz, 89). It's important, therefore, for the teacher or pastor to use cultural systems of symbols that are appropriate for the communication of the Message.

Cultural differences can affect the Message in several ways, therefore. Unless the messengers themselves use forms of communication the people understand, they will not receive the message. The Message communicated by the Cross also must be transmitted in such a way so that people understand it with a minimum distortion. Furthermore, the Message must be contextualized into local cultural forms. Forms of worship and teaching styles, for example, should be adapted to fit the cultural patterns. Finally, the people must develop a theology of the Cross in which Scripture speaks to them in their particular historical and cultural setting.

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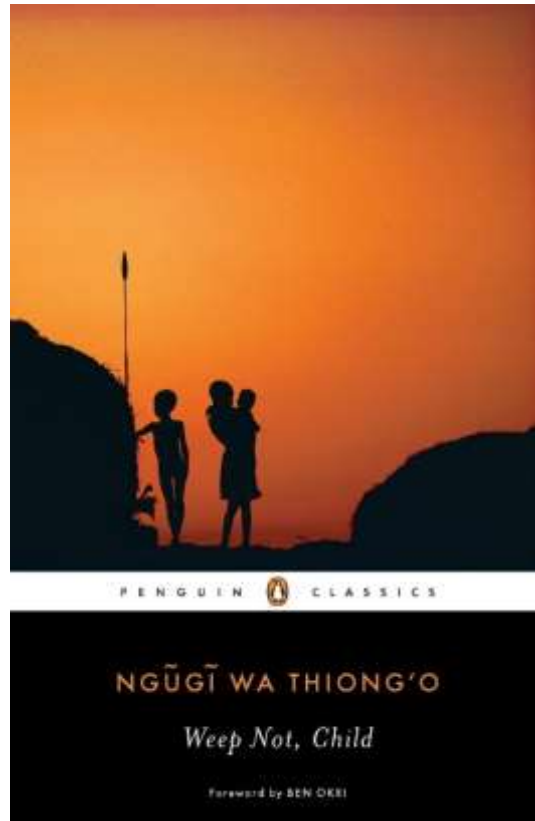
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Comprehending the Universal Through Culture Specifics -
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Negritude and the Ubiquity of Western Imperialism in Ngugi's *Weep Not Child*

Dr. Olive Thambi
F. Gabriela Sabatini, Ph.D. Research Scholar



Courtesy: <https://www.amazon.com/Weep-Child-Penguin-African-Writers/dp/0143106694>

Abstract

Ngugi WATHiong'o is a prolific writer, poet, critic, essayist, columnist and a playwright. He is a proficient speaker and a confident political writer. He is known for his profundity and his unflinching ability to delineate the current scenario of the Kenyan society. This paper attempts to epitomize the concept of Negritude, and the imperialistic atrocities in the pre-independent Kenya. Ngugi enlivens the importance of Negritude among his characters in his novel *Weep Not, Child*.

Introduction

Negritude is a literary and philosophical movement that reaffirms traditional African culture and traces its origins to the former French colonies of Africa and the Caribbean. Negritude writers, and poets focus estrangement from the traditional African culture and they fought against European imperialism. They gave importance to the traditional black culture and identity to bring back the African culture. The writers emphasize that the African culture implicates natural beauty and humanism among the people, whereas the western civilization failing short to generate moral values and natural bliss.

The negritude movement was brought about by Aime' Cesaire, Leon-Gontran Damas and Leopald Sedar Senghor. They published the journal *Leitudiant noir* , which gave birth to the Negritude movement. This term Negritude itself was not coined until 1939, after the poem written by Aime Cesaire *Return to my native land*. Negritude concepts are widely spread after World War II by the publication of anthologies *de la nouvelle poesie negre at malgache de langue francaise* which is a poem written by Senghor in 1948. Negritude developed the attitude of resistance and denial towards colonialism. There were protests and revolts against the colonial system.

Negritude Literature

Negritude literature was initiated strictly to improvise on the slavery issue and resistant to the colonial system. Regor C Bernard, in his poem *Negre* utters:

An immense fire which my continuous suffering
And your sneers
And your humanity,
And your scorn
And your disdain
Have lighted in the depths of my heart
Will swallow you all. (81-87)

The disgruntlement of the Africans towards the colonial system is explicated through this poem. Imperialism is an inevitable historical evil in the history of the world. It may easily be compared to a dangerous cobra killing the victims not only with its fangs, but also by its very sight and breath. It is of common knowledge that many countries in the world are victimized by the grand evil of imperialism. Countries like India, Africa, West-Indies, Canada and Australia suffered variously due to British and European imperialism.

Mau-Mau and Negritude

Mau-Mau is a revolutionary movement. Negritude is one among the characteristics of Mau-Mau. The ancestral black people were proud of being black. The fury of Africans made them to struggle for their independence. Mau-Mau revolt is a form of the indirect defensive mechanism of Kenyan peasants. Negritude brings back the beauty of nature and the traditional African society. Negritude refurbishes self confidence among the African people. The literary themes of Negritude try to help the people from the oppression to independence. The Africans are alienated in their own country. Negritude and its consciousness provoke the rebellious nature among the native people. They fought back racism and servitude and boldly preferred their independence.

Ngugi WA Thiong'o

Ngugi WA Thiong'o influenced by the style of Aime Cesaire adopts the negritude concept in his novels. He accepts Negritude and he is proud to be an African, by giving importance to the black celebration of tradition, culture and history. African literature and the African writers play a very important role in cultural resistance against the European encroachment in Africa. During the pre-independent Kenya, the tribal people gathered stories, fables and folktales which are conveyed orally. But after independence, the Kenyan people were educated and they started to write in a written form. The literature of Negritude fortifies the concept that, "Negroes are backward and simple." (126). But, Fanon sees that Negritude is an important factor for finding a meaning in a rancorous world, even though it does not provide an equivalent substructure for black Identity.

Weep not, Child

Ngugi is a well known for his novel *Weep not, Child* who visualizes the landless peasants struggle against the white settlers in pre-colonial Kenya. He highlights the lands of the Black people and the white people. Land is incarcerated and it is an ancestral deity. Land conveys the message of an individual's freedom, habitation and the spirit of a black person. The land belonged to Africans were not fertile, whereas the land of the white people was more fertile and green which is summed up:

In a country of ridges, such as Ksikuyu land, there are many valleys and small plains. Even the big road went through a valley on the opposite side. Where the two met they had as it were, embraced and widened themselves into a plain. The plain, more or less rectangular in shape, had four valleys leading into or out of it at the corners. The first two valleys went into the country of the black people. The other two divided the land of the black people from the land of the white people. This meant that there were four ridges that stood and watched one another. Two of the ridges on the opposite sides of the long sides of the plain were broad and near one another. The other two were narrow and had pointed ends. You could tell the land of the Black people because it was green and was not lacerated into small strips. (7)

Jacobo and Ngotho

Jacobo owns the land on which Ngotho lived. Ngotho is a muhoi which means the people who rent the land on which they live and farm. Njoroge's mother and father have got an idea to educate Njoroge and they learned to defeat the white man's rule. They were scared and disheartened by their elder's son death in the war. Ngugi indirectly and sarcastically brings a note to the reader that by sacrificing the black men to the European wars was a foolish act. The result of elder's son participation in the war brings ill fate to the whole family. The family members should be ahoi, a submissive squatter for the rest of their lives in their own land. Njoroge's father and mother worked as anahoi under the white settler Howlands.

According to the tribal culture, if a man had plenty of money, but no land, then he is not considered to be rich. Kamau works at Nganga's home, where he had been treated very badly.

Kamau is a black person, and Njoroge wonders about his ill treatment towards his brother. Rachael says in the analysis of Fanon's *Black Skin and White Mask* that the black people immensely desires to be white, which lead them to be as bad as the white people during colonial times. "I begin to suffer from not being a white man to the degree that the white man imposes discrimination on me, makes me a colonized native, robs me of all worth, all individuality, tells me that I am a parasite on the world, that I must bring myself as quickly as possible into white world... Then I will quite simply try to make myself white: that is, I will quite simply try to make myself white: that is, I will compel the white man to acknowledge that I am human." (16)

Mumbi and Gikuyu

Ngugi explicitly generates the traditional story of Mumbi and Gikuyu who were the ancestors of Africa. God uncovered the significance of land to Gikuyu and Mumbi and told them:

This land I hand over to you. O man and woman
It's yours to rule and till in serenity sacrificing
Only to me, your god, under my sacred tree... (24)

White Rule and Struggle for Justice for the Black People

The white people interject and renounced the black people to plant cash crops like Pyrethrum. It is a flower that grows in Kenya and it is used to put together medicines and insecticides. They believe that the low standard Black people would defame the production of pyrethrum flowers. Boro with few people initiates the procession to Nairobi soon after the First World War. They demanded to release the leader Jomo Kenyatta who had been arrested. Few people were shot dead. The old people supported the strike and they believed that the younger generation should come for the retrieval and they should evacuate the white man out of the nation. Boro and Kamau brought the youngsters from the city to educate the elderly people about the strike for the increase of the salary.

Mr. Howlands warned the public who participated in a strike that they would be dismissed or removed from the job. He gave up his job for Ngotho and the villagers started the strike with vigour and courage. Jacobo pacifies the strike which promotes the clash between Ngotho and Jacobo. Jacobo is a traitor. Thus Ngugi insinuates that individual betrayals are prototypical for the whole nation by the powerful. Ngugi fervently indicates the traitors of the nation through the character Jacobo.

Jacobo was attacked by Ngotho. Ngotho is beaten up severely by the policemen. The crowd was enchanted by the brave act of Ngotho. Ngugi implicit Ngotho as a brave character and he is considered to be the father of the resistance of the black people.

Boro is concerned about the justice for the black people and to recover the abducted lands. Howlands orders Jacobo to put Ngotho in detention camps. The attitude of Howlands is the reflection of the British colonialism, which unfold and illustrate the truth explained very beautifully by Ngugi in the following lines: "Mr. Howlands despised Jacobo because he was a savage. But, he would use him. The very ability to set these people fighting among themselves instead of fighting with the white men gave him an amused satisfaction" (86).

Ngugi deals with the emergency act 1952-1960. During this Emergency act, there were two main forces developed. KAU and the Mau-Mau is a secret movement which is completely different from the KAU. They secretly took oath and they promote violence to accomplish their goals. The innocence of KAU is covered up and the atrocious Mau-Mau rises, ultimately the darkness falls in Kenya.

Evil Tricks, Internal Division, Community Suffering

The character Howlands is cunning and clever to instigate fight between the native black people. Jacobo is the best example of this evil play. The injustice of the government plays an evil trick on the family of Ngotho, arrested them for curfew and tax. Ngotho believed that the Education alone will help to get back his land and bring happiness to his family members.

Njoroge's family members ask him to quit his education because of the atrocities of the Mau-Mau. But, Kamau emboldens his brother Njoroge with his strengthening and true words to face his challenges. "You'll be foolish to leave school. The letter may not be genuine. Besides do you really think you'll be safer at home? I tell you there's no safety anywhere. There is no hiding in this naked land" (92). The relationship between brothers demonstrates their love, bravery and sacrifice for each other.

Even though Mwhiki and Njoroge are from the different worlds, they are united by love and friendship, so that they can fight back the British colonialism. The darkness of the world does not affect them. They play as best examples for the future generations to be united and to be independent in thoughts and actions.

Boro turn out to be rigorous to avenge his brother's death. He does not believe in freedom who becomes violent and he feels pleasure in killing people. He warned Howlands and he plans to murder the chief Jacobo.

Value of Education

Ngotho expects his son Njorogeto discern the great vision of education. His knowledge could save his native people and family. "Your learning is for all of us. Father says the same thing. He is anxious that you go on, so you might bring light to our home. Education is the light of Kenya. That's what Jomo says" (40). Njoroge takes up this great responsibility to educate himself. He cultivates the habit of reading. He reads the Bible, which prepared him as a good and morally valued person in the clan.

Njoroge feels proud and powerful because of his education. "Njoroge had now a feeling of pride and power, for at last his way seemed clear. The land needed him, and God had given him an opening so that he might come back and save his family and the whole country" (116). Ngugi instilled courage and hope in the heart of a little boy Njoroge. He gives hope to the future generations.

You and I can only put faith in hope. Just stop for a moment, Mwhiki, and imagine. If you knew that all your days life will always be like this with blood flowing daily and men dying in the forest, while others daily cry for mercy; if you

knew even for one moment that this would go on forever, then life would be meaningless unless bloodshed and death were a meaning. Surely this darkness and terror will not go on forever. Surely there will be a sunny day, a warm sweet day after all this tribulation, when we can breathe the warmth and purity of God...(117)

Ngotho sacrifices himself in order to save his sons, from the trap of the Howlands. He has been castrated. Boro attacks Howlands. Ngotho has been portrayed as a major symbol for leadership, love and sacrifice. Ngotho truly believes in Njoroge, and that his Education will bring peace and happiness in the family as well as in the society. The reunion happens between Ngotho and his son Boro. He finally understands his father's true love towards him.

Ngugi himself speaks as Boro and his sayings, are facts and it points out the reality during colonialism. "He betrayed black people together; you, killed many sons of the land. You raped our women. And finally, you killed my father" (139). Boro is violent and he raises his voice to shun the dominating voice of the Howlands. The concept of Negritude is pertinent to this quote that the land which belongs to blacks is for blacks. Boro and Kamau are arrested and put to trial for killing the Howlands and Jacobo. Njoroge looks after his family. He is tired of living his life. Njoroge longs for his childhood days thinking how peaceful he was at school. Ngugi accomplishes quelling the trauma and mental disturbances of the family, and the children during colonialism.

Boro and Njoroge

The characters of Boro and Njoroge are completely different from each other. Boro is revengeful, violent and courageous. Njoroge is humble, forbearing and weak. He is boastful about his Education which gives him confidence, will power and hope. The political circumstances and its turmoil have overtaken the power of education. Since, it was the age of colonial retribution; he could not save his family and country through his education. He loses his hope and feels disillusioned with his life. The pursuit of success abruptly ends in failure. Even though he lost his life through the means of love, religion and Education, he strives hard to cultivate hope in his mind that may bring fruitful things in his family and in the country.

Disoriented Siblings

The estrangement of Njoroge's family, disillusioned and disoriented siblings are expressed radically by Ngugi in *Weep, not child*. Njoroge has become more responsible saying that, "Yes. But we have a duty. Our duty to other people is our biggest responsibility as grown men and women" (144). It beseeches the maturity and responsibility of the youngsters towards the nation.

Ngugi inculcates the national pride and generosity in the younger generation, especially in the character of Njoroge. Characters like Boro continue with the resistance, face the challenges as a result of losing his father and brother. Njoroge fed up with his hopeless life decides to hang himself. He remembers his father's words and at once he feels guilty and ashamed of his cowardice.

Thus, Ngugi adroitly reveals the Manichean world of conflict between the white settlers and the black people. He entwines the divergence between the white landowner Howlands and Ngotho, and the conflict between Ngotho and Jacobo, a rich black landowner. Boro is peaceful after the double murder of Howlands and Jacobo. Ngotho's family is a symbol of threat and violence. It depicts the whole society which is shattered and feels insecure towards the changing and the unstable world.

Conclusion

Edward Said pinpoints that there are different phases of colonial consciousness in the post-colonial literature. Ngugi's *Weep not, Child* can be referred to the stage of 'oppositional' or 'confrontational' phase, which illustrates the main threat of imperialist power towards the native in the pre-colonial era. Abiola Irele remarks the thematic analysis of Negritude as:

The literature of negritude is dominated by the collective consciousness of the black writer as a member of a minority group which is subordinated to another and more powerful group within the total political and social order. The literary preoccupations of the movement revolve around this central problem, the Negro predicament of having been forced by historical circumstances into a state of dependence upon the west, considered the master society and the dominating culture. The literary themes of negritude can be seen as a counter-movement away from this state: they constitute a symbolic progression from subordination to independence, from alienation, through revolt, to self-affirmation.(291)

The literary themes of negritude are symbolically represented through the characters of Boro and Njoroge. Boro shows progression from subjection to revolt against the injustice of Howlands. Similarly, Njoroge's education escalates him from hopelessness to self-actualization.

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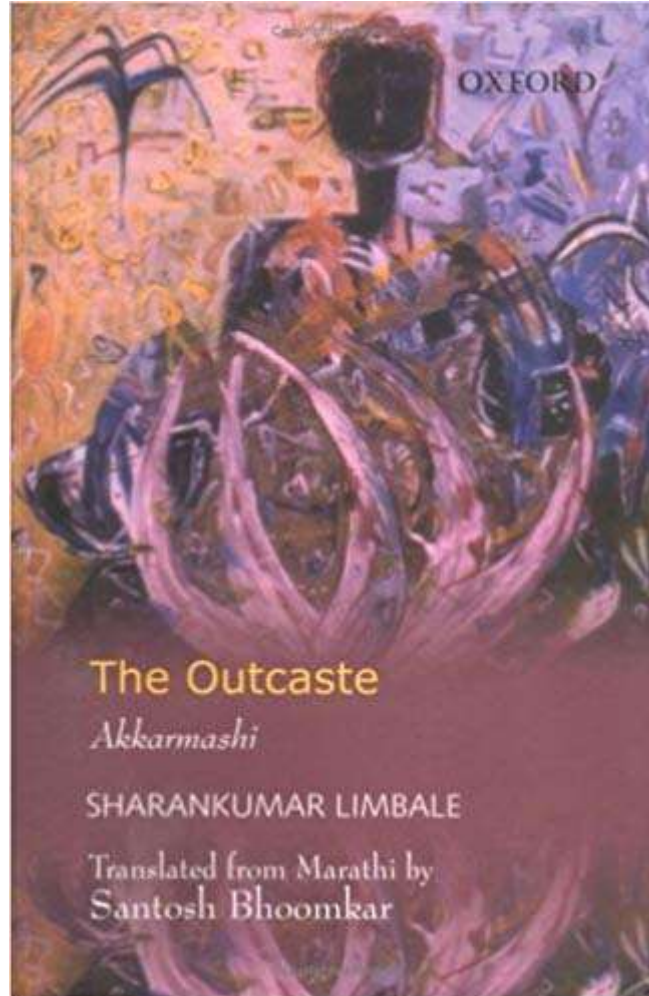
Dr. Olive Thambi and F. Gabriela Sabatini, Ph.D. Research Scholar

Negritude and the Ubiquity of Western Imperialism in Ngugi's *Weep Not Child*

Excruciating Reparation and Justice: A Study of Sharankumar Limbale's *The Outcaste*

M. Hamsalatha, M.A., M.Phil.

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Abstract

Dalit literature is a representation of life which is both individual and society oriented. It is based on life experience. Authenticity and liveliness have become the hallmark of Dalit literature. *The Outcaste* describes the anguish and charade of the cultural tumult that opened up Marathi literature to Dalit writing. Sharankumar neither belongs to Mahar community nor Mahar caste, he is outcaste. Due to his identity, the narrator suffers his entire life and at the same time he has no identity, no home or place of belonging. The clouds of doubt and identity fall over his entire life.

Keywords: Sharankumar Limbale, Dalit Literature, Autobiography, Testimonial, Caste, Community, Trauma

Dalit Literature

“The anguish of Dalit literature is not that of an individual but of the entire outcast society” (*Towards an Aesthetic of Dalit Literature* 31). Dalit literature is the forum and the medium of expression of the experiences of the communities that have been ostracized, marginalised, exploited and humiliated for ages in the Indian caste-ridden Hindu society. In many ways, it is a protest literature which faithfully mirrors the stark realities of the Dalit situation and becomes an important weapon to strengthen the Dalit movement.

Sharankumar Limbale

Limbale has argued that Dalit writing must be rooted in the material suffering of the Dalits. He certainly writes, “Dalit literature is life-affirming literature. All the strands of this literature are tied to life. It is the clear assumption of the Dalit writer that: ‘My literature is my life, and I write for humanity’” (*TADL* 105). Testimonial is a crucial means of bearing witness and inscribing into history of those lives realities that could otherwise be erased. Autobiographies have been critical in offering an artistic form and methodology to create politicised understandings of identity and community.

Dalit Autobiography

Indian Dalit autobiographies bear witness and testify life experiences. The Dalit autobiographies draw theory in live experiences and foreground the geographical, historical, and especially racial and class differences between and amongst them. Their personal testimonies bring about the points of resistance and recovery and begin the healing process. Though autobiographies are a record of trauma and survival, within the frame of rhetorical listening and an ethics of reading, it is a programme for future action. Once truth has been established through autobiographies, it entails, indeed demands, reparation and justice.

Autobiographies demand an ethical engagement on the part of the reader and spectator and seek a reconfiguration of social spaces. Nicholas B. Dirks argues that, “it was during the colonial period that caste becomes a single term capable of expressing, organizing, and above all systematizing India's diverse forms of social identity, community and organization” (qtd. in *Self and Society* 105).

Dalit and Dalit Writers

The terms Dalit and Dalit writers are a new phenomenon in the life, literature and history of India. Dalit as a matter of fact, have no literary history of their own and they have produced no literature till the last quarter of the nineteenth century. Eminent writers like Daya Pawar, Namdev Dhasal and Sharankumar Limbale are recognized at the national level for their works in the Dalit genre. His auto-biographical work *The Outcaste* (*Akkarmashi*) was published when he was twenty-five. Limbale examines two voices of oppression which are perceptible in his autobiography. One is the united tone of the Dalit people who communicate for their right and the second is about Limbale himself who reveals his interior troubles of his life. Limbale is the ostracised child of the Dalit community called Mahar. In Limbale's words, *The Outcaste* brings to spotlight “the woes of the son of a whore” (*The Outcaste* IX).

The Outcaste

In *The Outcaste*, Limbale openly remarks that, “Dalit writers believe that Dalit literature is a movement. They see their literature as a vehicle for their pain, sorrow, questions and problems” (*TADL* 105). Dalits have started expressing and publishing their agonies, hardships and inhuman treatment given to them by the Brahmins and the upper caste people in their society.

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Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations

In *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*, Limbale includes the power of Dalit movement which gives the Dalit people to live with basic rights. He says, “Dalit Literature is not simply Literature . . . Dalit Literature is associated with a movement to bring about change. . . At the first glance, it will be strongly evident that there is no established critical theory or point of view behind them; instead, there is new thinking and a new point of view” (2). It is the emotionally violent autobiography of a half-caste growing up in the Mahar community and the anguish he suffers from not belonging completely into it. The social stratification and injustice arising out of the concept of caste attached to the accident of birth is the crux of the autobiography.

Vandana Pathak says in her article “Dialectics of Tropes in Sharan Kumar Limbale *Outcaste*”:

My history is my mother’s life, at the most my grandmother’s. My ancestry does not go back any further. My mother is an untouchable, while my father is a high caste from one of the privileged classes of India. Mother lives in a hut, father in a mansion. Father is a landlord; mother, landless. I am an *Akkarmashi*. I am condemned, branded illegitimate.” (31)

Unenviable Life of the Poor and Oppressed

Limbale describes the pitiable life of the protagonist who suffers from not belonging to neither the upper caste nor to the Mahar community. Thereby his life becomes pathetic and submissive and turns out to be an *Akkarmashi* – *Love-child*.

He also portrays poignantly the pathetic and unenviable life of a poor and oppressed community. He raises some pertinent question to be answered by people who consider themselves as upper caste and lower caste. How is a person born with his caste? How does he become an untouchable as soon as he is born? How can he be a criminal? The condition of the untouchables is such that they steal, beg, fetch skin animals and eat them, in order to appease their hunger.

Hanmanta Limbale raped Masamai, who is an untouchable caste of the society. Masamai is not adulterous but a victim of the social system. Limbale’s psyche is chaotic and is unable to answer ‘who am I?’. He says, “I regard the immortality of my father and mother as a metaphor for rape. . . I grow restless whenever I read about a rape in the Newspaper. A violation anywhere in the country, I feel, is a violation of my mother” (IX).

Love-child - *Akkarmashi*

In Marathi, meaning of *Akkarmashi* is love-child or illicit child, an offspring born out of socially unacceptable relationship, an offspring born out of a relationship in which a woman has been made a mistress by a well-to-do and inhuman person, by exploiting her helplessness. Masamai is initially married to a poor man named Ithal Kamble. They both worked as grass mower and there suffered famine. After the mowing, they carried the bundles to the town which is very far. Their gain and loss depend on their hard work. There is no transport facility in the village. It is hard to carry the load eight miles away from the place. In the landlord’s house, Kamble is a like beast which toils on the farm. His poverty is his disadvantage, like the “yoke-inflamed shoulder of an ox” (*The Outcaste* 35). He always worries for his food. Limbale ponders on how the Dalits slog like a beast in the field. Dalit people rebel not to enjoy the royalty but to eat in order to survive in the world as human beings.

Limbale's Birth and Life

Limbale recollects the thought of his Akkarmashi birth which made him suffer throughout his life. Limbale says,

Why did my mother say yes to the rape which brought me into the world? Why did she put up with the fruit of this illegitimate intercourse for nine months and nine days and allow me to grow in the foetus? Why did she allow this bitter embryo to grow? . . . Did anyone admire me distribute sweets to celebrate my birth? . . . which family would claim me as its descendent? Whose son am I, Really? (*The Outcaste* 37)

Limbale is disappointed in his life from his early childhood. He feels that Masamai was unfaithful towards herself and her kids. Limbale accuses Masamai for being so heartless. Being mentally agonised of his accusations and tortured of atrocities, Masamai returns to her mother Santamai with Limbale.

Limbale's family has no place or house to live like other villagers. They mostly spend their days in the bus stand in Hooner. Limbale points out "to us the bus stand was like home . . . we lay like discarded bus tickets. We had to get up in the morning or risk annoying the driver and conductor. Once they actually threw our sheets and rugs out on the road?" (42). He feels ashamed to be living in such shambles. This corroborates the pitiable state of Dalits in India.

Limbale grabs the opportunity and eat the food vivaciously. He expresses that, "God endowed man with a stomach. So, man began to enjoy eating and drinking" (*The Outcaste* 8). Limbale considers that God made a mistake by creating a man with only one stomach.

Limbale shares the conversation with God that, "Man then went to God and said, 'oh God, you made a mistake by giving me just one stomach. I want to eat and drink a great deal; it will be a blessing if you give me two stomachs.' God replied, go away first try filling this one stomach and then come back to me. I will certainly give you one more" (*The Outcaste* 8). But a man is not able to fill the stomach. He fills only the half of it and lives by swallowing his own saliva. Limbale points out that in their community, "A Women becomes a whore and a Man a thief" (*The Outcaste* 8). The Maharwada people wait for the time and venue of the wedding functions in their neighbourhood to have some food.

Pitiable Condition of Dalit Women

Dalit women submit to the physical lust of upper caste Hindus, as womanhood is their only property they could survive with. He says, "A man can eatpaan and spit as many times as he likes, but the same is not possible for woman" (36). Once a woman's chastity is lost it can never be restored. Under such circumstances, they are forced to live a sub-human existence. They find nowhere to take refuge but in their own self. This is the quest that every Dalit writer shares with the others.

Life in Maharwada

In the Maharwada, if any Ox dies, the people drag it away, skin it and sell it. For doing the work and selling the skin, the landlord pays them eight measures of Jowar which provides them a small way to utilise the money to make their hunger less. During the nights, Maharwada get together and old people share their stories. The old men intoxicate themselves with bidies and tobacco. When an animal die in the village, the owner orders the Maharwada people to dispose them from their house. But if it is cow, the owner becomes worried of it, because cow is considered sacred for

Hindus. In a month, if many animals die, they will have enough food to eat and satisfy their hunger. On the contrary, if no animal dies, Mahars' condition becomes very worst as they will hardly get anything to eat. Hence, Mankunna and Pralhadbaap search for buffaloes and steal them. Limbale and friends spend the whole night slaughtering and slashing up the animals. And the very next day they distribute to the entire household. These are the situations that they encounter to survive in the world where no one is ready to help them by giving education or work. The Mahars are considered to be animals' buffaloes and they are willing to steal and kill the animal in order to satisfy their hunger.

To Conclude

Thus, *The Outcaste* describes the pain of the cultural turmoil that opens Dalit writing in Marathi literature. It is a novel written for a universal purpose as it is woven around chaos and traumas underwent by both men and women of the Dalit community. Due to the fractured identity of the narrator, he has to suffer his entire life without a proper home or place of belonging. The cloud of doubt and identity hangs over the entire life of the poor outcaste boy.

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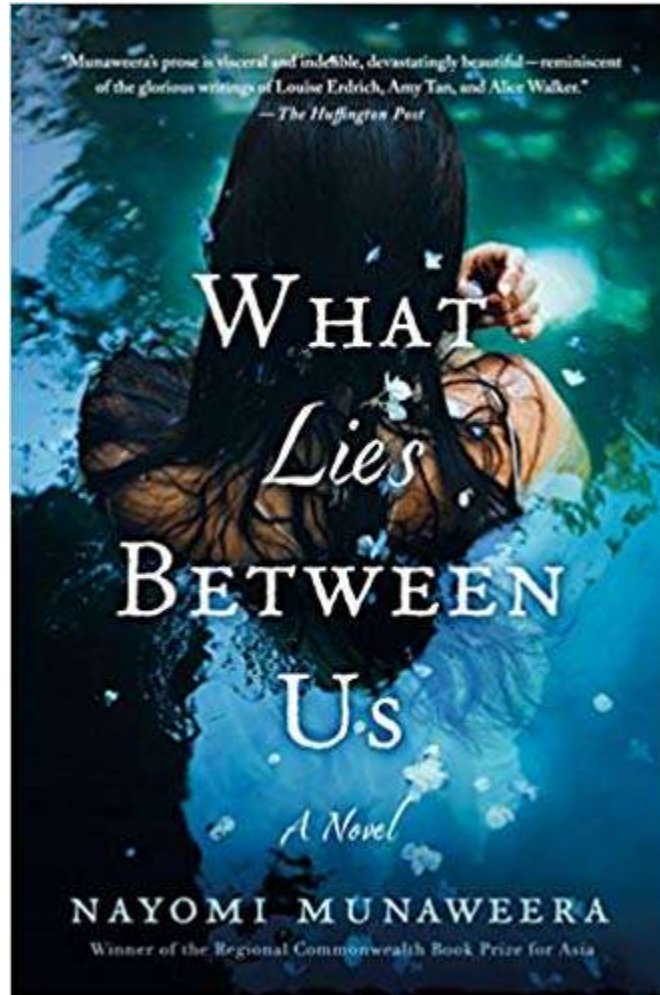
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**Post-Traumatic Stress Disorder and Diasporic Life in the Novel
What Lies Between Us by Nayomi Munaweera**

Harine G., M.Phil. Scholar



Courtesy: <https://www.amazon.com/What-Lies-Between-Us-Novel/dp/1250118174>

Abstract

Life as Diaspora is not always a blissful one, the fresh and fragile memories of home land constantly agitating the life of immigrants. In such case, if an individual with a haunting past starts her adulthood as an immigrant, then the life become worse. This article focuses and follows the life of a child in Sri Lanka to her adulthood in America who is continuously haunted

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by her past childhood memories and it also points out her Post-Traumatic Stress Disorder [PTSD] through a psychological analysis of the novel *What Lies Between Us* by a Sri Lankan American novelist Nayomi Munaweera. This article further throws light on the difficulties of a young girl with PTSD to fit into a new culture and identity to which she does not belong to. This kind of exploration about the life of Diaspora and effects of PTSD is essential to understand the sufferings and struggles of those alienated group which long for recognition.



NayomiMunaweera

Courtesy: <https://twitter.com/nayomimunaweera>

Baby Madame

Fiction performs a major role in cultivating the varied emotions of humans into the minds and hearts of the readers from different cultures and nations. Contemporary novelists explore the theme of trauma to a greater extent in their works. Trauma is a part of every human life; the stain and pain of a traumatic experience remains fresh within the deepest layer of hearts. The childhood trauma continues its infection throughout the life time of the child. The diasporic life of a young girl with a terrible childhood trauma is analysed psychologically in this article. A Sinhala family in Sri Lanka, with a typical father, a mother with mood swings and an innocent child who longs for mother's warmth spends most of her time with her keepers of childhood Samson and Sita. Our eight-year-old protagonist enjoys her childhood with the gardener Samson who accompanies her in all her childhood mischief; Samson calls her as Baby Madame. The life of Baby Madame was pleasant until she experiences a sexual assault in the room of Samson. This incident shattered her happiness; she hesitated to open this matter to her

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parents because she felt this news might make her mom move out of home. She missed the secured feeling, face of Samson haunted her. When she turns into age, she was restricted to go out of room. In such isolation her sense of fear towards Samson increased. Her life went upside down after the doubtful death of her father. Her father was drowned in the flood and Samson was missing from that day. Due to this tense situation in the family our protagonist and her mother moves to USA to Malini aunt's house where she grows into an adult and then into a mother. The effect of childhood trauma has poisoned her life and forced her to commit an unforgivable crime.

Trauma Caused by War

Majority of the people of Sri Lanka have experienced trauma in their life because they live in a war country, but the trauma of our protagonist is different. She suffers because of a sexual assault at the age of eleven. The face of Samson, her house gardener settles within her and disturbs her constantly because she believed that Samson is responsible for that assault. Her life as a diaspora in the alien land was filled with difficulties. The below lines show her intense feeling towards her motherland. She hates the idea of moving out of her country, her bond with her Sinhala language and her people makes this migration a painful one.

Dark Childhood Memories

On the other hand, her heart relaxes because she is moving far away from the ghost of his father and the threat of Samson. She tries to leave her haunting childhood experience in her motherland and move towards a foreign land. She states that, "How can I leave everything known? How can I leave language and belonging and familiar faces, faces that look like mine?" [WLB 85] and similarly she states that, "I put my forehead on the cold window to say goodbye to both my father's ghost and the threat of Samson". [WLB 87].

Traces of Post-Traumatic Stress Disorder (PTSD)

The dark childhood memories constantly haunt and disturb her life in the foreign land. A psychological analysis of the character of our narrator shows the traces of Post-Traumatic Stress Disorder (PTSD) which has completely ruined her life. Post-Traumatic Stress Disorder is a mental health problem that some people develop after experiencing or witnessing a life-threatening event, like combat, a natural disaster, a car accident or sexual assault. This disorder can happen to anyone. It is not a sign of weakness.

A number of factors can increase the chance that someone will have PTSD, many of which are not under that person's control. The intensity of the traumatic event and its aftermath is very important. Stress can increase the effects of this disorder more severe. In this novel our narrator has experienced a sexual assault at the age of eleven. Childhood memories will not fade away from our mind and heart. In such a case this kind of bad memory and its effect has turned our narrator into an individual with PTSD.

Migration as Possible Cause of Post-Traumatic Stress Disorder (PTSD)

The migration from her native land increases her symptoms towards PTSD because to survive in a foreign land she leaves her individuality and moulds herself into an American to look normal among the crowd. Her struggle to fit into the new land without the interruption of her childhood trauma increases her stress condition. PTSD symptoms usually start soon after the traumatic event, but they may not appear until months or years later. They also may come and go over many years. If the symptoms last longer than four weeks, cause you great distress or interfere with your work or home life you might have PTSD. Our narrator's behaviour clearly shows the symptoms of PTSD. The horrible incident has induced her fear; she has lost the feel of security in her home. She often hears the footsteps of Samson near her room and whenever she peeps out of her window she visualizes the threatening image of Samson. The symptoms of PTSD have started affecting her after that sexual assault which completely demolished the peace in her life. Self-harming is one of the major symptoms of PTSD.

Self-Harm

Self-harm refers to a person harming his or her own body on purpose. It tends to begin in teen or early adult years. Some people engage in self-harm a few times and then stop but someone struggles to stop this behaviour. Self-harm is related to trauma in that those who self-harm are likely to have been abused in childhood. Those who self-harm seem to have higher rates of PTSD and other mental problems. Self-harm is most often related to going through trauma in childhood rather than as an adult. Individuals who self-harm very often have a history of childhood sexual abuse. The protagonist states that, "I keep a small fruit knife under my pillow. When I feel too filled up, I press its point against the skin on my wrist. I press until a single point of red rises. It's always a relief..." [WLB 65]

Signs of Self-Harming Behavior

This line clearly reveals out the self-harming behaviour of our narrator. The crucial abuse has turned her as a harmful individual to herself. She is constantly haunted by the cruel incident, to distract herself from that thought she started to punish her. She keeps a knife under her pillow and whenever she feels the high intensity of stress and fear she press it against her skin until it bleeds. We cannot call it as a suicide attempt, her motivation is not to kill herself. Self-harming serves as an outlet to open out all her fear and stress. It blocks her upsetting memories and flashbacks. The red blood from her skin gives her a secured feeling. This self-harming act started after the day of abuse and it continued even in her adult stage. This kind of behaviour strengthens her Post Traumatic Stress Disorder. The trauma which she faced at the age of eleven has turned her into a self-harming individual.

Adulthood and Motherhood

The novel moves from the childhood of our narrator to her adulthood and to her motherhood. She has experienced a sexual abuse, turned into a self-harming child and haunted by the past-memories even after her settlement in United States. The diasporic experience and her past-memories turned her into a new adult. She enjoys her solitary pleasures and works as a nurse in the foreign land. She falls for Daniel an American and marries him. She felt comfort and

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security under his arms. The trauma which lays deeper in her heart continues to affect her. PTSD has reached its peak when she was blessed with a girl baby. Her baby is her universe, she taught her to be tough and strong and she loved her more than a mother can love her baby. The threat of Samson increased after the arrival of her baby. She states that, “Why is there a thudding panic in my blood? Why do I feel as if some childhood door is inching open? Sometimes when he’s gone, something secret happens to me. Sometimes I put her in the crib, go into our bedroom, close the door, and fall into bed.”[WLB 229] Similarly she states that,

“The sense of being watched, of being sighted by someone and held there like a pinned insect, rises. As if my body is a target and secret eyes are homing in. I lift my head to listen, my hackles rising. I push a hand against my mouth. I will not scream. I will not frighten the child. I go to the window, tug the curtain open silver. Across the street a man is waiting.”[WLB 248]

Haunting Childhood Horrors

These lines help us to explore the effect of trauma upon our narrator. When she is alone with her baby in the house her childhood horrors start to haunt her. The panic feeling rushes within her, she becomes a child again and hides herself in the bedroom to protect her. She leaves the child in the crib and locks the door. This is called re-experiencing symptom. Individuals with PTSD re-experience their traumatic event. In the case of our narrator she re-experiences the panicked life and threat of Samson. In her childhood days she often peeps out of her window and gets panic by the image of Samson. Similarly, when she is alone with her baby she felt the sight of Samson on her and when she looks out of the window she sees his image. Her peace and happiness were completely disturbed. She often leaves the child in the crib and hides herself in some other room. These are the effects of Post-Traumatic Stress Disorder. Her childhood trauma is threatening her. Daniel observes her abnormal condition and makes her to stay alone. Her baby was gone under the care of her in-laws. This separation of her child increased her stress and fear.

Mother’s Actions

She searches for an outlet to reveal her childhood abuse. Her mother calls her, and she shares it with her. A phone call with her mother has changed her life. She came to know about the greatest truth of her abuse that her father is responsible for the cruel sexual assault which was known by her mother. Samson was the one who tried to save her. The first thing she remembered after hearing this is her baby. Her baby is with Daniel. She wants to save her baby which her mother failed to do. People with PTSD suffer from negative thoughts; they do not have faith among people. In the case of our narrator her father is the one who abused her and hence she has lost faith among every father in this world. In order to protect her child from this cruel world, from such cruel fathers she sinks into the sea with her little baby and commits the unforgivable crime. She killed her baby. She was saved and prisoned. Her baby has lost within the huge waves. She feels satisfied that she has done her duty as a mother, she has saved her child from this world with monsters. She performed her duty which her mother failed to do to her. The name of such perfect mother is Ganga. The decision of Ganga raises a question among us, To

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protect our loved ones, do we kill them? The answer for this is YES, people with PTSD will kill. Ganga states that, “These kinds of things do not happen to girls like me. I am from a good family. I go to a good school. I have an Amma. So how can this be happening in my own home? It is unimaginable.” [WLBU 63]

To Conclude

These words of Ganga constantly linger within my head. We think family as a place of safety. But sometimes this turns into a greatest lie. For children like Ganga family is the place which gives secret wounds that cannot be healed. Those wounds by the ancestors stay fresh and suppress the happiness of the children. Mother is the supreme protector of her child; she should not slip from her duty as a mother. In order to protect the pride of the family a mother should not do injustice to her child. Childhood is the most precious period of our lifetime it absorbs everything around us like a dry land. Sexual abuse by own family members, relatives and neighbours is something dangerous and horrible. Such incidents will ruin the entire life of the child. Post-Traumatic Stress Disorder is one of the effects of such incident. If her mother saved her, Ganga might not turn into a PTSD patient and killed her own child. Ganga’s mother failed to protect her because she does not have the courage to put shame on her husband. She performed her duty as a wife, saved her husband from a bad image but as a mother she failed to protect her child. She had not punished her husband and she had not shown her supporting hand to her child. Parents should protect the child until they start to live on their own in this world. Child abuse is an unforgivable crime, whoever the culprit may be; father, brother, servant or teacher or any other. They should be punished cruelly. Nothing is more precious than the life of our children. Hiding such things from the world and protecting our family name is an offense. It is like we are supporting the culprits. They should be punished, and the victims should be saved. No more Ganga in this world should fall as a victim to such monsters. We should protect our children, our generation from such flesh-eating beasts. The feel of motherhood should always flow within us.

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Morphological Causative Construction in Hindi: Its Phonological Conditions and Limitations¹

Hema, Ph.D. Student

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Abstract

This study discusses about the morphological, syntactic, lexical causatives in Hindi on the basis of Comrie (1981) classification. Even though various works are available on Hindi causatives it still lacks a systematic classification which this study attempts to complete. In Hindi morphological causatives are quite developed, but it's not free from the restriction, there are some verbs in Hindi which can't be causativised, and some case marker which cannot be used in -ā - causative so called as direct causative but can be apply with -vā- causatives also called as indirect causatives, so in study the limitations of the Hindi causative verb construction have also been discussed.

Keywords: Direct causative (DC), Indirect causative (IC), suffix, cause, causer, verb, case marker

Introduction

Living in a society, we all have unavoidable interactions with other people daily. Often, we observe that our actions or activities are evoked from others' action or involvement and vice versa. In other words, there exists a cause and effect relation between two people, induced by their interaction which in linguistic terms is known as causal expression. Shibatani has mentioned (2001:1) "*every human language seems to possess a means of expressing the notion of Causation*". On the basis of such statement it can be said that causative expressions are an important part of linguistic and language teaching as they deal with notion of causation as well as study of several other aspects of linguistics.

The first objective this study's is to present a systematic classification of Hindi causatives, this study is going to answer of the question like (1) what types of causatives are available in Hindi language. (2). What types of phonological conditions need to consider before applying causative suffixes (3) what are the semantic as well as syntactic restrictions in Hindi morphological causative construction. It is hoped that the result of this study will be helpful to understand the causative structure of Hindi².

1. Concept of Causative Construction

The concept of the causation is discussed by many researchers. Causation is an expression used in a situation where the subject of the sentence (causer) causes another participant to complete the action directly or indirectly³. In other words, in a causative construction the causer influences the

¹ This research paper is a moderated version of the paper which i presented in an International Seminar on 'Strategic Approach to Korean Language education in India', in International Seminar, held at Jawaharlal Nehru University, Delhi on 21,22nd February 2014, under the title "*A Study on Causative verb forms in Korean and Hindi*". I would like to thank Prof Kim do-young (Jamia Islamia University, Delhi), Prof Jayanti Raghavan (JNU, Delhi) and Prof Yoon (Seoul National University, Korea) other participants for their insightful comments and feedback.

² In this study Romanization of Hindi is based on the Hunterian transliteration system is the "*national system of Romanization in India*" and the one officially adopted by the Government of India

³ Song Jae -jung (2001:282), *Linguistic Typology, Morphology and Syntax*, Pearson Education Publisher.

causee to perform some action. According to Comrie (1981:158-161) causative constructions can be classified into three categories: Morphological Causative, Analytical Causative and Lexical Causative. A morphological causative can be formed by attaching a suffix or a prefix to the verb stem, since Hindi and Korean are agglutinative language so, suffix *-ā-* (for expressing direct causation), *-vā-* (for expressing indirect causation) in Hindi, and suffix *-i-*, *-hi-*, *-ri-*, *-gi-*, *-u-*, *-gu-*, *-chu-* (for direct causation) in Korean language can be attached with the base verb for expressing causation. Unlike Hindi and Korean, English language does not have any morphological causative.

(1). *mā ne bache ko kelā khilāyā* .

Mother-erg child-Acc Banana Eat DC. perf
'Mother made the child eat banana'.

As shown in the example, suffix *-ā-* ('made') expresses the action of causer and *khānā* ('eat') verb denotes the action of causee. As Song Jae-jung (2001:260), has mentioned that analytical causatives, also called periphrastic or syntactic causatives, have two-verb structure. In other words, there are two events in causatives one is the causing event in which the causer does something in order to bring out a desired outcome another is the caused event, in which the causee completes certain action begun by the causer's action. For instance,

(2). *Father made Mirā to read the newspaper*.

As can be observed, a separate causal verb (i.e. made/ caused) in addition to the effected verb 'read' is used in this sentence. Here in this sentence, the verb 'made' is the verb of cause or the verb of causing event and verb 'read' is the verb of effect. Lexical Causative is constructed when a plain verb is changed into a new caused form, for e.g. lexical Causative form of English verb '*to die*' is '*to kill*', '*to learn*' is '*to teach*' and '*to eat*' is '*to feed*'. The sentence, 'two people died yesterday' in its causative form, will appear as 'two people were killed yesterday'. The verb 'kill' itself is a causal expression. In another example, 'My daughter eats banana', the verb 'eat' changes into 'feed' and its causative construction becomes 'I feed banana to my daughter.' Apart from English language, syntactic and lexical Causatives are also found in Korean and Hindi language. In Korean, for instance, lexical Causative for '*gada*' ('to go') is '*boneda*' ('to send'). In a similar manner the lexical form of Hindi verb '*jānā*' ('to go') is '*bhejnā*' ('to send'). Next part of the section briefly explained about the classification of Hindi causative construction.

2. Classification of Causative Verb construction in Hindi

Various scholars have used various terms for defining causatives in Hindi. Kachru (1971), Sharma (1972:115) have referred *-ā-* causative as a 'first causal' and *-vā-* causative as a 'second causal' whereas Saxena (1982:57)⁴ has classified them into 'Contactive' and 'Non contactive' causatives.

Shibatani and Pardeshi (2002:139,140) have mentioned that in Hindi *-ā-* suffix and *-vā-* suffix are used for direct and indirect causatives respectively. According to them in direct causative, the causer physically manipulates the causee, which is to say that the caused event is completely controlled by the causer through his direct involvement in the event, in such situation the causee does not have any freedom in the execution of the action. However, in indirect causatives instead of participating in the caused event directly, the causer only gives verbal commands or directions to the causee for the

⁴ Saksena, Anuradha. 1982. *Topics in the Analysis of Causatives with Account of Hindi Paradigms*. Berkeley: University of California Press.

accomplishment of the action. In indirect causatives, causee is also involved in the completion of the caused event. In this study, the term ‘*morphological causative*’ is used for suffix *-ā -* and *-vā -*.

Based on Comrie’s classification (1981:158-161) this study has classified Hindi causatives into three categories as presented in the following table (1)

Table (1). Classification of Hindi Causative Construction

| Category | Method & Limitations | | Case Marking |
|-------------------------|---|--|--|
| Morphological Causative | Direct (<i>-ā-</i>) | Verb stem + Phonological alteration+ suffix <i>-ā -</i> | Ergative: <i>-ne-</i> Accusative/ Dative: <i>-ko-</i> Instrumental /Intermediate: <i>-se-</i> |
| | Indirect (<i>-vā</i>) | Verb stem + Phonological alteration+ suffix <i>-vā -</i> | |
| Syntactic Causative | Coercive | Verb stem + <i>par/ko/ke liye majbūr karnā</i> | Ergative: <i>-ne-</i> Accusative / Dative: <i>-ko-</i> Instrumental /Intermediate: <i>-se-</i> |
| | Permission | Verb stem+ <i>ne(obl) denā</i> (give) | |
| Lexical Causative | Specific vocabulary Verb <i>-janā -</i> ‘to go’→ <i>bhejnā</i> ‘to send’ | | Ergative: <i>-ne-</i> Accusative / Dative: <i>-ko-</i> Instrumental /Intermediate: <i>-se-</i> |

As shown in the table above, in Hindi morphological causatives are further subdivided into direct (*-ā-*) and indirect (*-vā*) causatives, and syntactic causatives can be divided into two categories, in which one is ‘coercive causation’ (*verb + majbūr karnā*) and the other is ‘permissive causation’ (*verb + ne denā*). Kachru (2006:200) mentions that verb such as ‘*majbūr karnā*’ (‘to force’) which expresses coerciveness. In Hindi, syntactic causative expression can be used with all types of verbs which cannot be causativised ⁵ morphologically, for instance, motion verb *jānā* (‘to go’) and *ānā* (‘to come’) as shown in the following example (3).

(3). *pitajī ne Shobhit ko Korea jāne par majbūr kiya.*

Father hon-Erg Shobhit-Acc Korea go- Inf. Obl force do-perf

‘Father forced Shobhit to go to Korea.’

As can be observed from the above example that a coercive verb is attached with the main verb and after the main verb oblique (Obl) form *-ne-* is attached before the coercive verb ‘*majbūr karnā*’ (‘to force’). On the other side Permissive causatives express the situation where the causer permits or approves the causee to complete the action. Permissive construction in Hindi is also discussed many scholars such as Poornima, Shakshi (2012:41), Kachru (2006:205). In morphological causatives, causee does not have any freedom as the causer has complete control over the situation. However, in permissive causative, the causee ‘Shobhit’ as shown in example (4A) enjoys some sort of freedom. In sum, in permissive causative, causer’s role is to just let causee perform an action. for instance,

⁵ Verb of motion *jānā* (‘to go’), *ānā* (‘to come’) and verbs of cognitive activity, *sochne diyā*. *sochne par majbur kiya*

(4A). *pitā jī ne Shobhit ko taekwondo sikhne diyā* .
 Father hon -Erg Shobhit dat taekwondo learn- Inf.Obl give/let- Perf
 ‘Father let Shobhit learn taekwondo.’

In Permissive causative construction as well some verb which cannot be causativised morphologically like ‘to go’ or ‘to come’ can be causativised by using ‘*ne denā*’. The following example shows a permissive causal expression with the verb *ja-nā* (‘to go’).

(4B). *pitā jī ne Shobhit ko Dillī jāne di-yā*
 Father hon -Erg Shobhit Dat delhi go-Inf.Obl give-Perf
 ‘Father let Shobhit to go to Delhi.’

In Hindi, as also noted by Kachru (2006), Sharma. Aryendra (1972:121) discussion on lexical causation is very rare, in this study, only the following verb shows lexical causation in Hindi.

(5A). *Shobhit dillī gayā* .
 Shobhit-agent Delhi go-perf
 ‘Shobhit went to Delhi.’

(5B). *Mā ne Shobhit ko dillī bhijvā yā*.
 Mother-Erg Shobhit-Acc send-Past
 ‘Mother sent Shobhit to Delhi/ ‘Mother made Shobhit to go to Delhi.’

As shown in above examples verb ‘*jānā*’ (to go) is changed into ‘*bhejnā*’ (‘to send’) for expressing causation. Till now this study has discussed about the classification of Hindi causative. The next part investigates the phonological conditions (vowel and consonantal changes) in the process of deriving causal verb from a plain verb in Hindi.

3. Phonological Conditions in Hindi Morphological Causative

As also noted by Aryendra Sharma (1972:115), Anuradha Saxena (1980:126), Rajesh Bhatt (2003:29, 45), in Hindi a non-causal or a plain verb is causativised through phonological (vowel and consonant changes) alterations and adding suffixes –ā - and –vā - to the verb root. Suffix –ā - is used when the causer (subject) is directly involved in the action as given in (6A) and suffix –vā - is used when the causer is absent from the scene and there is another intermediate agent, i.e. the causer controls the situation through a third agent as shown in (6B). Balachandran (1973:18-21) has pointed out three levels in the process of causativisation. First, is a non-causal construction; second, a direct causal; and the third is referred as an indirect causal as shown in examples (6A), (6B) and (6C) respectively.

(6A). *Shobhit ne santrā khāyā* .
 Shobhit-Erg orange-Acc eat-perf.
 ‘Shobhit ate an orange’.

(6B). *Suman ne Shobhit ko santrā khilāyā* .
 Suman -Erg Shobhit-Dat orange eat-Direct causative marker (DC) perf.
 ‘Suman fed an orange to Shobhit’.

(6C). *Suman ne Minā se Shobhit ko (jabardasti) santrā khilvāyā* .
 Suman -Erg Mina- by Shobhit-Dat(forcefully) Orange Indirect Causative marker (IC) Perf.

‘Suman made Mina to feed orange to Shobhit.’

Here, example (6A) is a simple sentence of transitive verb construction, (6B) is causativised by adding suffix -ā- to the verb root of the transitive verb ‘khānā’ (‘to eat’) as the sentence is a direct causal construction. The causer Suman is physically involved in the event and is directly feeding the orange. In example (6C), causativisation is done by adding suffix -vā - to the same verb root. Such constructions are termed indirect causal constructions as the causer is an indirect participant. Even though Mi’ is feeding Shobhit, she does not have complete control over the situation. Kachru (1975:10) remarks that in Hindi, -vā - causative not only gives the sense of indirectness but also express instructions and control, as we find in example (6C) where Suman gives an instruction or a verbal command to Mina to make Shobhit eat an orange.

When we examine the phonological alteration in Hindi morphological causative we find that (As also noted by some scholars like Rajesh,2003) in some cases in indirect causal constructions, there is no phonological alteration in the plain verb, only suffix -vā - is added to the verb root (as mentioned in the condition four,). However, in most cases in indirect and direct causative constructions, phonological changes take place as the verb stem’s final sound (consonant /vowel) changes into long or short sound and sometimes other consonant changes are required before adding suffix -ā - and -vā - to the verb root. Based on the previous literature, this study has arranged phonological rules into five categories that are required while making causative forms.

In the first category, some verbs are not required to undergo any phonological alteration (Sharma, 1972:117), as can be seen in the below table (1), only suffixes -ā - for direct causal and -vā - for indirect causal is attached to the (intransitive) verb root. Those verbs in which the verb stem ends with a consonant or have a first vowel short are placed into this category. Examples of this category are given in the below table.

Table (2): Phonological Condition: 1 (No phonological Change)

| | Base verb | Direct causative | Indirect Causative |
|---|-----------------------------|-----------------------------------|--|
| A | <i>likhnā</i> ‘to write’ | <i>likh-ā-nā</i> ‘make to write’ | <i>likh-vā -nā</i> ‘to cause someone to write’ |
| B | <i>karnā</i> ‘to do’ | <i>kar-ā-nā</i> ‘make to do’ | <i>kar-vā -nā</i> ‘to cause someone do |
| C | <i>sunnā</i> ‘to listen’ | <i>sun-ā-nā</i> ‘make to listen’ | <i>sun-vā -nā</i> ‘to cause someone listen’ |
| D | <i>parhnā</i> ‘to study’ | <i>parah-ā-nā</i> ‘make to learn’ | <i>parh-vā -nā</i> ‘to cause someone learn’ |
| E | <i>bharnā</i> ‘to fill’ | <i>bhar-ā-nā</i> ‘make fill’ | <i>bhar-vā -nā</i> ‘to cause someone fill’ |
| F | <i>urhnā</i> ‘to fly’ | <i>urh-ā -nā</i> ‘make to fly’ | <i>urh-vā -nā</i> ‘to cause someone fly’ |
| G | <i>hasnā</i> ‘to laugh’ | <i>has-ā -nā</i> ‘make to laugh’ | <i>has-vā -nā</i> ‘to cause someone laugh’ |
| H | <i>ugnā</i> ‘to wake’ | <i>uth-ā -nā</i> ‘make to rise’ | <i>uth-vā -nā</i> ‘to cause someone rise’ |
| I | <i>tair-nā</i> ‘to swim’ | <i>tair-ā -nā</i> ‘make to swim’ | <i>tair-vā -nā</i> ‘to cause someone swim’ |
| J | <i>fail-nā</i> ‘to stretch’ | <i>fail-ā -nā</i> ‘to spread’ | <i>fail-vā -nā</i> ‘to cause someone spread’ |
| K | <i>deor-nā</i> ‘to run’ | <i>deor-ā -nā</i> ‘to make run’ | <i>deor-vā -nā</i> ‘to cause someone run’ |

Apart from this, there are some verbs, also noticed by Srivastav (1969:108)⁶, where initial vowel starts with -eo- and -ae-. In those cases also, there will be no phonological alteration in the verb. The example of this rule (1) can be explained through the following example:

⁶ Srivastav Murlidhar (1969). *The Elements of Hindi Grammar*, Motilal Banarasidas, Delhi

(7A). *Shobhit hasā* .
Shobhit laugh-perf.
'Shobhit laughed.'

(7B). *Mira ne Shobhit ko has-ā-yā*.
Mira -Erg Shobhit- Acc laugh-DC-perf.
'Mira made Shobhit laugh.'

(7C). *Mira ne (didi se) Shobhit-ko has-vā -yā*.
Mira-Erg {by elder sister} Shobhit- Acc laugh-IC-perf
'Mira made Shobhit laugh through her elder sister.'

Example (7B, 7C) shows that the suffixes –ā - and -vā can be attached to intransitive verb roots. In example (7B), Mira is physically involved in the activity of making Shobhit laugh. However, example (7C) clearly shows that Mira is not present in the scene. It is assumed that that she is completing the action through a third person (elder sister) to make Shobhit laugh. The second category includes verbs in which the first vowel so called as initial vowel of the verb root ends with a long vowel (Sharma,1972:117; Rajesh Bhatt 2003:29,45; Srivastava 1969:108; Balachandran,1973:19). In such cases, the long vowel is changed into short vowel, as illustrated in the following table (3).

Table (3), Phonological condition: 2 (Shortening the initial vowel)

| | Base verb | Direct causative | Indirect Causative | Vowel changes |
|---|------------------------------|-------------------------------------|---|---------------|
| A | <i>dekhnā</i> 'to see' | <i>dikh-ā-nā</i> 'to show' | <i>dikh-vā-nā</i> 'to cause someone show' | -e- → -i- |
| B | <i>bolnā</i> 'to speak' | <i>bul-ā nā</i> 'to call' | <i>bul-vā-nā</i> 'to cause someone speak/ call' | -o- → -u- |
| C | <i>ghūmnā</i> 'to go around' | <i>ghum-ā-nā</i> 'to turned around' | <i>ghum-vā -nā</i> 'to cause someone turn around' | -ū- → -u- |
| D | <i>jāgnā</i> 'to Wake up' | <i>jag-ā-nā</i> 'to awaken' | <i>jag-vā-nā</i> 'to cause someone awaken' | -ā -→ -a- |
| E | <i>nāchnā</i> 'to dance' | <i>nach-ā -nā</i> 'make to dance' | <i>nach-vā-nā</i> 'to cause someone dance' | -ā - → -a- |
| F | <i>bhāgnā</i> 'to run' | <i>bhagā nā</i> 'make to run' | <i>bhagvā-nā</i> 'to cause someone run' | -ā -→ -a- |

Examples of phonological conditions two i.e., shortening of vowel can be observed through the following example.

(8A). *chor bhāgā*.
Thief run-Perf
'The thief ran.'

(8B). *chaukidār ne chor ko bhag-ā-yā*
Guard- Erg thief- Acc run-DC-perf
'The Guard chased the thief.'

(8C) *Shobhit ne chaukidār se chor ko bhag-vā-yā* .
 Shobhit -Erg Gaurd- by thief-Acc run- IC-Perf
 ‘Shobhit made guard to chase the thief.’

Example (8) is an example of motion verb ‘to run’ in which the guard is playing the role of intermediate agent. Therefore, intermediate marker –se- is attached with the cause. In the above example (8), the initial vowel of the verb root which is long *bhāg-nā* (‘to run’) is turned in to short vowel *bhagā-nā* {‘make to run’} while expression causation. Similarly, if the initial vowel of the verb stem ends with –e-, it turns into –i-, for example verb *dekhnā* (‘to see’) - *dikhā nā* (‘to show’)⁷.

In the third category, the verbs in which their root verbs end with long vowel are included. This long vowel of the root changes into short vowel during the process of causativisation, for instance, the vowel –ī- converts in to –i-, and –o- converts in to –u-. Apart from these vowel changes, the consonant –l- is inserted between the root and the causative suffix (Srivastava,1969:108; Sharma,1972:118; Masica,1976:44; Anuradha,1982:111; Kachru,2006:76; Agnihotri,2007:123) as shown in the below table (4).

Table (4): Phonological condition: 3 (shortening the initial vowel and consonantal changes)

| | Base verb | Direct causative | Indirect causative | Vowel changes |
|---|------------------------|----------------------------------|---|---------------|
| A | <i>pīnā</i> ‘to drink’ | <i>pilā-nā</i> ‘to make drink’ | <i>pil-vā-nā</i> ‘to cause someone drink’ | –ī-→-i- |
| B | <i>sīnā</i> ‘to sew’ | <i>silā-nā</i> ‘to get stitched’ | <i>sil-vā-nā</i> ‘to get stitched’ | –ī-→-i- |
| C | <i>khanā</i> ‘to eat’ | <i>khilā-nā</i> ‘to feed’ | <i>khil-vā</i> ‘to cause someone eat’ | –a-→-i- |
| D | <i>sonā</i> ‘to sleep’ | <i>sulā-nā</i> ‘to make sleep’ | <i>sulvā-nā</i> ‘to cause someone sleep’ | –o-→-u- |
| E | <i>dhonā</i> ‘to wash’ | <i>dhulā-nā</i> ‘to get washed’ | <i>dhulvā-nā</i> ‘to cause someone wash’ | –o-→-u- |
| F | <i>ronā</i> ‘to cry’ | <i>rulā-nā</i> ‘to make cry’ | <i>rulvā-nā</i> ‘to cause someone cry’ | –o-→-u- |

Example of phonological conditions which comes in the third category is as follows:

(9A). *Shobhit ne pā ni pīyā*

Shobhit -Erg. water drink Perf
 ‘Shobhit drank water.’

(9B). *Mira ne Shobhit ko pā nī pilāyā*

Mira -Erg. Shobhit-dat water drink DC. Perf
 ‘Mira made Shobhit drink water.’

(9C). *Mira ne Mohan se Shobhit ko pānī pilvāyā*

Mira -Erg Mohan by Shobhit-Dat orange eat IC Perf
 ‘Mira made Shobhit drink water through Mohan.’

As shown in the above examples, the base verb ‘*pīnā*’ (‘to drink’) is changed into direct causative ‘*pilānā*’ (‘made to drink’) by changing the long vowel –ī- in to short vowel –i- and by adding another consonant –l- in the verb. We have discussed before that in the second and third category the long vowel changes in to a short vowel. But, in the fourth category the short vowel is

⁷ Sharma (1972: 118) suggests that the ‘*dikhā nā*’ can be interchanged with ‘*dikhlā nā*’ as both the words have same meaning.

changed in to a long vowel in the process of causativisation from base verb to direct causal verb as given in the table below.

Table (5): Condition 4: (lengthening the initial vowel, in case of -ā- causative form)

| | Basic Verb | Direct causative | Vowel changes | Indirect causative |
|---|--|--------------------------------------|---------------|--|
| A | <i>mar-nā</i> 'to die' | <i>mār-nā</i> 'to kill someone' | -a→-ā- | <i>mar-vā -nā</i> 'cause someone to die' |
| B | <i>ubal-nā</i> 'to boil' | <i>ubāl-nā</i> 'make boil something' | -a→-ā- | <i>ubal-vā -nā</i> 'cause something to boil' |
| C | <i>katnā</i> 'to cut' | <i>kātnā</i> 'to cut' | -a→-ā- | <i>katvā nā</i> 'cause something to cut' |
| D | <i>phaṭṭā</i> 'to tear' | <i>phāṭṭā</i> 'to tear' | -a→-ā- | <i>phaṭṭā-vā nā</i> 'cause something to torn/tear' |
| E | <i>rukṇā</i> 'to Stop' | <i>roknā</i> 'make Stop' | -u→-o- | <i>rukṇā nā</i> 'cause something to stop' |
| F | <i>khulnā</i> 'to open' | <i>kholnā</i> 'to open' | -u→-o- | <i>khulvā nā</i> 'cause something to open' |
| G | <i>chhūṭnā</i> 'to leave' | <i>chorhṇā</i> 'to leave' | -u→-o- | <i>chhūṭnā-vā nā</i> 'cause something to be free' |
| H | <i>phūṭnā</i> 'to burst' | <i>phorhṇā</i> 'to burst' | -u→-o- | <i>phūṭnā-vā nā</i> 'cause something to burst' |
| I | <i>tūṭnā</i> 'to break' | <i>torhṇā</i> 'to break' | -u→-o- | <i>tur-vā nā</i> 'to cause something to break' |
| J | <i>biknā</i> 'sell'(-k-change into-ch- | <i>bech</i> 'to sell' | -i→-e- | <i>bikva-nā</i> 'to cause something to sell' |

According to Balachandran (1973:18), while making direct causation when the initial vowel of the verb is -u-, then the -u- vowel is changed into -o- vowel like *khulnā* ('to open'). We can see in the above examples that -u- is changed into -o- and the causative suffix -ā- is added in direct causation and -vā- is added for making indirect causation. As also noticed by some scholars (Srivastava, 1969:111; Anuradha Saxena 1982:146; Rajesh,2003:46) despite having phonological rules there also exists some irregularities while forming causative verbs as can be seen in table (5), e.g. (D.G.H. I) that the vowel changes from -ū- to -o-, -i- to -e- and then final consonant -t- is changed in to -rh-. Thus, such irregularities need to be kept in mind while discussing or teaching about Hindi causative construction.

It can be observed in the above mentioned phonological conditions that the -vā suffix is sometimes attached to the root of direct causative and sometimes to the root of non-causal verb. As Kachru, 1980:52; Ramchand, 2011:56; Poornima, 2012:9, have also observed that in Hindi, suffix -ā- is attached to root of base verb and the suffix -vā- is attached to the root of direct causal verb as given in example (10C). In the given sentences, *ronā* 'to cry' is a non-causal verb, the direct causation of verb *ronā* 'to cry' is *ruṇāna* and indirect causation is *ruṇvānā*, we can see that -vā- suffix is attached with the direct causal form.

(10A). *Shobhit royā*
Shobhit cry-Past

‘Shobhit cried.’

(10B). *Mira ne Shobhit ko rulāyā*

Mira -Erg Shobhit-Dat cry DC perf Perf

‘Mira made Shobhit cry.’

(10C). *Mira ne Suman se Shobhit ko rulvāyā* .

Mira -Erg Suman by Shobhit-Dat cry IC Perf

‘Mira made Suman to make Shobhit cry.’

However, because of phonological changes in the verbs, it cannot be concluded that –vā - causatives are always attached to the root of direct causal verb. Following example (8) shows that –vā- suffix is also attached to the root of non-causal verbs. According to Ramchand (2011:57) there are some cases which clearly indicate that –vā - is attached to the verb roots. As shown in the above table 5 (e.g. *biknā* ‘sell’ (–k-change into-ch- for example *bechnā* ‘to sell’ changed into *bikvā-nā* ‘cause to sell’) vowel of the first syllable changes from –i- to –e- , and the final consonant of the non-causal form –k- changes in to –ch- in transitive form. Such examples prove that –vā - is attached with non-causal verb and not with the transitive form or direct causal verb. So these phonological rules should to be followed while attaching causative suffix to the verb. Next part of this paper is going to explore the limitations of morphological causative.

4. Limitation of Morphological Causative Construction

Every language causative expressions has its own special features as well as some restrictions⁸, not only in English grammar but also in Hindi, grammar disallows the morphological causativisation of some verbs like ‘to go’, ‘to come’ etc. This study provides a detailed list of such verbs in the following table based on personal observation and previous literature. Even though Sharma (1972:121), Balachandran (1973:21), Masica (1976:45), Saxena (1982b:136), Agnihotri (2007:125), Richa (2011:27) have discussed about the some limitations of morphological causative, it is still somewhat lacking. Therefore, as mentioned in the given table (6), this study has analyzed all limitations from previous studies and some personal observation. The restrictions of Hindi causatives are illustrated in the following six categories.

Table: (6) Limitations of Morphological Causative Construction

| | Types of verb | Example | Meaning | Direct Causative | Indirect Causative |
|---|-----------------|---|---|--|--|
| 1 | Motion | <i>ānā</i> <i>jā nā</i> | ‘to come’ ‘to go’ | * <i>ā-ā-nā</i> * <i>jā -ā -nā</i> | * <i>ā-vā-nā</i> * <i>jā -vā -nā</i> |
| 2 | Natural process | <i>khilnā</i> <i>murjhānā</i> <i>garajnā</i> <i>ugnā</i> | ‘to blossom’ ‘to wither’ ‘to thunder’ ‘to rise(sun/ moon)’ | * <i>khil-ā-nā</i> * <i>murjh-ā-nā</i> * <i>garaj-ā-nā</i> * <i>ug-ā-nā</i> | * <i>khil-vā-nā</i> * <i>murjh-vā -nā</i> * <i>garaj-vā -nā</i> * <i>ug-vā-nā</i> |
| 3 | existence | <i>rahnā</i> | ‘to live’ | * <i>rah-ā-nā</i> | <i>rahal-vā-nā(√)</i> |
| 4 | cognitive | <i>sochnā</i> | ‘to think’ | * <i>soch-ā-nā</i> | * <i>soch-vā-nā</i> |

⁸ There are some verbs in English which disallow the direct causation of the verb. For instance ‘Shobhit cried’. The direct causation of this sentence like (b2) ‘mother cried Shobhit’, which is grammatically not acceptable in English language, However, these verbs can express indirect causation by using causal verbs ‘made’ ‘caused’ etc., For instance, ‘mother made Shobhit to cry’, however Hindi allows the direct causation of verbs ‘to cry’.

| | | | | | |
|---|-------------------|-------------------------------|-------------------------------------|---|---|
| | activity | pehchan-nā jān-nā | ‘to recognise’ ‘to know’ | *pehachān-ā-nā *jā nan-ā -nā | *pehachān-vā -nā *jā nan-vā -nā |
| 5 | Ditransitive | lena pā na gavā nā | ‘to take’ ‘to get’ ‘to lose’ | *li-ā -nā *pā -ā -nā *gavā -ā-nā | *li-vā -nā *pā -vā -nā |
| 6 | beneficial | kharidnā kamā nā | ‘to buy’ ‘to earn’ | *kharid- ā -nā *kamā na | *kamā vā na |
| 7 | Other | pukārñā musakaranā hona | ‘to call’, ‘to smile’ ‘to be’ | *pukā-ā-rñā *musakarā ā -nā *ho-ā -nā | pukā-vā-nā *musakarā-vā-nā *ho-vā -nā |
| 8 | Symmetric verb | milnā larhnā | ‘to meet’ ‘to fight’ | *milāyā *larā- ā-nā | milvāyā(√) larā- vā-nā (√) |

In the above table, the first category includes motion verbs like ‘ānā ’ (‘to come’), ‘jānā ’ (‘to go’) which do not have direct or indirect causative form, as shown in the following example (11). However, ‘jānā ’ can be replaced with ‘bhejnā ’ (‘to send’).

(11A). *Shobhit mumbai āyā.*
Shobhit Mumbai come- perf
‘Shobhit came to Mumbai.’

(11B). **Mohan ne Shobhit ko Mumbai ā-ā-yā / ā-vā -yā .*
Mohan-Erg Shobhit- dat Mumbai DC/IC.perf
‘Mohan made/ caused Shobhit to come to Mumbai.’

The above example (11B) is grammatically unacceptable in Hindi, but it does not mean that all motion verbs cannot be causativised. As also noticed by Richa (2011:25, 27) that there are some motion verbs which can be causativised morphologically⁹. The second category includes natural process verb such as *khilnā* (‘to blossom’), *murjhanā* (‘to wither’), *garajnā* (‘to thunder’) and *ugna* (‘to rise’), which do not have direct and indirect causal form (Richa, 2008:45-46) . The following examples are based on Richa (2008).

(12A) **mā -ne bagiche me gulab ka phul khil-ā-yā / khil-vā-yā .*
Mother-Erg garden loc rose flower bloom-DC-Past/ bloom-IC-Perf
‘Mother made the flower bloom in the garden.’

(12B) **mā -ne bagiche me gulab ka phul murjh-ā-yā./murjh-vā -yā .*
Mother-Erg garden loc rose flower wither-DC-Past/ wither-IC-Perf
‘Mother made the flower wither in the garden.’

⁹ (A) *Shobhit jahaz par charhā.*
Shobhi-Erg climb-Perf
‘Shobhit boarded the ship.’

(B) *pitaaji ne Shobhit ko jahaaz par charhaayā./ charhaayaa*
Father- Hon Erg Shobhit-Dat ship-on (locative particle) board-DC/IC-Perf
‘Father made Shobhit board the ship.’

Above sentences are not acceptable in Hindi language. Shibatani (1975:62), Levin (1993) noticed that the human cannot cause a natural object like ‘flower’ to bloom by physical or verbal manipulation, it can be bloomed by internal process. As we all know that blooming of a flower is a natural process. In other words, an inanimate causee or a natural force cannot be controlled by the animate causer, only a natural power can cause a natural causee but human (animate causer) cannot. Similarly, Hindi verb *ugnā* has two meanings, one is ‘to rise’ as shown in (13A) another is for ‘to plant’ (13B), even though morpheme is the same but semantically it differs. When noun is a natural power such as sun or moon, it cannot be causativised, therefore below sentence is not acceptable. However, in case of growing vegetables *ugā nā /ugvānā* can be used (13B), it is acceptable in Hindi grammar.

(13A). **Shobhit ne suraj/chand ko ugā yā/ ugvāyā*

Shobhit-Erg sun/moon-Acc rise perf

‘Shobhit made the sun/moon rise’

(13B). *Shobhit ne apne bagiche me tulsi kā paudha ugāyā / ugvāyā .*

Shobhit –Erg self-garden loc basil tree plant past/ plant I cause perf

‘Shobhit planted basil plant in his garden.’

The third category of verbs of existence like *rahnā* (‘to live’) do not have direct causatives as shown in the below example, Richa (2011:28).

(14A). *Shobhit Korea me rahtā hai.*

Shobhit Korea live. Present

‘Shobhit lived in Korea.’

(14B). **Pitā ji ne Shobhit ko Korea me rah-ā-ya*

Father hon –Erg Shobhit -Acc Korea in live-DC-Perf

‘Father made Shobhit to live in Korea.’

In the above table, for the fourth category of cognition verbs, direct /indirect causation is not allowed in Hindi. The following example of verb ‘to know’ is based on Balachandaran (1973:21).

(15A) *Shobhit Korean bhashā jāntā hai.*

Shobhit Korean language know- present

‘Shobhit knows Korean language.’

(15B). **Mohan ne Shobhit ko Korean jānā ī/ jān-vāī*

Mohan-Erg Shobhit-Acc Korean know DC Past / know IC perf

‘Mohan made Shobhit know Korean.’

(16A). *Shobhit ne pitaji ke bā re me sochā .*

Shobhit-Erg Father about think Past.

‘Shobhit thought about father.’

(16B). **Maine Shobhit ko pitā ji ke bāre me sochā ya / sochvāyā .*

I-Erg Shobhit-Dat Father about think DC past/ think IC Perf

‘I made Shobhit think to about father.’

In the fifth category, ditransitive verbs such as ‘*pānā*’ that cannot be causativised are included. Following is an example of the same:

(17A) **suman ne Shobhit ko kitāb pā-ā-yī*
Suman-Erg Shobhit –Dat Book get DC Perf
‘Suman made Shobhit find the book.’

The sixth category contains verbs like *kharidnā* (‘to buy’), *kamā nā* (‘to earn’) which do not have direct causal form. In the seventh category, verb *honā* (‘to be’) which does not have direct or indirect causal form is present. Hence copula ‘*honā*’ (‘to be’) can be replaced with ‘*banānā*’ which means ‘to make’ (1) to express causation.

(18A). *Shobhit doctor hai.*
Shobhit doctor -to be
‘Shobhit is a doctor.’

(18B) **maine Shobhit ko doctor ho-ā -ya ā yā./ ho-vā -ya.*
I-Erg Shobhit-Dat doctor make-DC-perf.perf
I made Shobhit a doctor.

(18C). *maine Shobhit ko doctor banā ya .*
I-Erg Shobhit-Dat doctor make-cause-perf.perf
I made Shobhit a doctor.

In the next category, with the following verbs such as ‘*pukārnā*’ ‘to call’, –ā - and –vā - suffix cannot be used.

(19A). *adhyapikā ne Shobhit ko pukārā .*
Teacher -Erg Shobhit-Dat call Perf
‘The teacher called to Shobhit.’

(19B). **adhyapikā ne (mohan se) Shobhit ko pukārāyā / pukārvāyā*
Teacher-Erg (Mohan by) Shobhit-Dat call cause Past/ call I cause Perf
‘Teacher made Mohan to called Shobhit.’

(20A) **Shobhit ne mahesh ko milā-āyā.*
Shobhit-Erg Mahesh-Dat meet-cause Perf
‘Shobhit made Mahesh to meet’

As shown in the example (20A), Hindi verb ‘*milnā*’ ‘to meet’ does not have direct causal form, however indirect causal form of *milvānā* ‘made to meet’ is possible. Apart from all above restrictions, there are also some other limitations in morphological causative in the usages of realization of case maker, for example -se- is interpreted as an instrument in the -ā- (direct causative) causative form (21A) and as an intermediate agent in the case of -vā (indirect causative) causative form (21B). Usages of -se- marker has been previously discussed by well-known scholars such as Saksena (1982: 826,827), Ramchand (2011:9), Richa (2008:162, 163), and Sakshi Bhatia (2016:2). Some have discussed that in Hindi causative construction; -se- can be used as an intermediate case marker in indirect causative as shown in example (21B) and as an instrument case marker in both direct (20A) and indirect causative

construction (21C). In other words, -se- marker cannot be used as an intermediate case marker in direct causatives, as illustrated in the examples (22A & 22B)

(21A). *Nurse ne marij ko chamach se soup pilāyā .*
Nurse-Erg Patient-Dat spoon –Instr soup drink DC Perf
Nurse had patient drink the soup with the spoon

(21B). *Doctor ne marij ko nurse se soup pilvāyā .*
Doctor-Erg Patient-Dat nurse–Instr soup drink IC Perf
‘Doctor made the nurse feed the soup to the patient.’

(21C). *Doctor ne nurse se marij ko chamach se soup pilvāyā*
Doctor-Erg nurse–Instr Patient-Dat spoon–Instr soup drink IC Perf
‘Doctor made the nurse feed the soup to the patient with the spoon.’

(22A). * *Mira ne Shobhit se pāni pilāyā .*
Mira -Erg. Shobhit-dat water drink DC Perf
‘Mira made Shobhit drink the water.’

(22B). * *Mira ne Mohan se Shobhit ko pāni pilāyā .*
Mira -Erg Mohan by Shobhit-Dat orange eat IC Perf
‘Mira made Shobhit drink the water through Mohan.’

(22C)* *Doctor ne nurse se marij ko chamach se soup pilaayaa*
Doctor-Erg nurse–Instr Patient-Dat spoon–Instr soup drink cause past
‘Doctor made the nurse feed the soup to the patient with the spoon.’

On the basis of previous literature and some personal observation this study has examined that -se- cannot be used in direct causative construction with the animate causee. As shown in example (21C) –vā - form causatives, –se- can be used multiple times (Sakshi Bhatia, 2016), but the same is not possible for –ā- form causation (22C).

5. Conclusion

In sum, till now this study has examined the classification and phonological aspect of causative expression in Hindi. Morphological causative in Hindi language are quite complex, therefore while teaching about causative expression apart from the attaching suffix –ā- or –vā - with the main verb, there are also some phonological and semantical irregularities that should be carefully consider because as mentioned there are some verb in Hindi which can’t express directness. There are some limitations in Hindi morphological causatives not only in case of attaching suffixes but also while using case marker -se-. This study has also discussed that syntactic causative construction which includes permissive and coercive causation are more productive than morphological causative construction because syntactic causative marker can be used all most all types of verbs.

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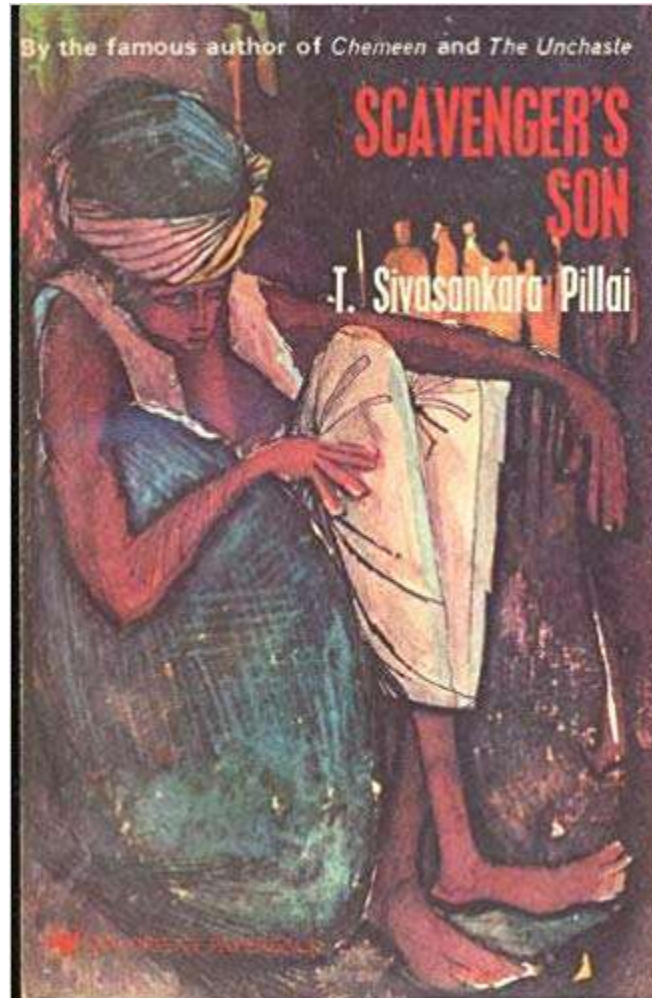
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Resuscitation of Identity in Thakazhi Sivasankara Pillai's *Scavenger's Son*

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Courtesy: <https://www.amazon.com/Scavengers-Son-Thakazhi-Sivasankara-Pillai/dp/0892530251>

Abstract

The paper aims at an investigation of the novel *Scavenger's Son* by Thakazhi Sivasankara Pillai, by focusing on the theme of Identity. This paper also explains the key concepts of Intra diaspora through The Enemy System theory, which deals with group behavioural pattern, deep rooted psychological need to dichotomise and to establish enemies and allies and behavioural traits. Thakazhi Sivasankara Pillai structured the novel in both positive and negative aspects of

Identity. Even though *Scavenger's Son* is judged as a socio-political document, identity plays a pivotal role. The novel covers the story of three generations of scavengers. Ishukkumuthu served as a scavenger in Alleppy municipal town for thirty years without earning anything; then comes the death of his wife leaving him and his only son alone. He half-heartedly wants his son to continue his work. Chudalamuthu takes up his father's work willy-nilly. He is the principal character, who fights for his individual identity. Though he fails in his attempt to move up the social scale, he wants to make his son Mohan someone other than a scavenger. The paper tries to answer the question why the equitable revolution has failed because of revitalizing an individual identity and posteriorly it succeeds when the personal idea is transformed into a collective idea.

Keywords: Intra Diaspora-Behavioural Pattern, Behavioural Traits, *Scavenger's Son*, Thakazhi Sivasankara Pillai, Individual Identity

Thakazhi Sivasankara Pillai and *Scavenger's Son*

Thakazhi Sivasankara Pillai's *Scavenger's Son* came out in 1947, the year of India's independence, as a great literary revolution. Thakazhi wrote this novel when he was thirty-three, the age of mature youthfulness and unfulfilled social dreams and idealism in a man's life. The sources of incidents in this novel are the unforgettable experiences of his life. He imbibed his attitude of compassion to the downtrodden from his own experience in the municipal wards of Alleppey. The novel tells the story of three generations though the novel is short; it has the time span of saga. The story starts with the last days of Ishukkumuthu, Chudalamuthu's father and it ends with the death of Mohan, Chudalamuthu's son, by police-firing.

Political Argument?

Many critics considered *Scavenger's Son* as a work which is used as a medium to project a political argument. This paper aims to investigate the *Scavenger's Son* by focusing on the theme of identity which also brings a political dialectics. The research paper also tries to explain the key concepts of intra-diaspora, a new view of this novel. The paper tends to explain intra-diaspora through the enemy system theory which explains the group behavioural pattern, deep-rooted psychological need to dichotomise and to establish enemies and allies and behavioural traits.

Chudalamuthu

Chudalamuthu the principal character of the novel *Scavenger's Son*, does not like the detestable work of a scavenger; however, he is forced to take up the work when his father falls ill. When his father dies, Chudalamuthu cannot find the money required for the burial. The dead body is buried in the night soil depot, from where it is pulled out by dogs. His father's death turns out to be a lesson. So, he cherishes the ambition of moving up the social scale. He keeps himself away from fellow scavengers.

In India there are two types of societies - one is distancing themselves from the majority with their superior complex in the name of caste, and the second is discarded by the whole society and marginalized in the name of the same caste system as a lower caste. In this novel Chudalamuthu is already brushed aside by the society. He wants to uplift his social status; due to this desire, he gets rid of his own clan and tries to behave like, to imitate the upper caste people.

The experience that he had on in his father's death pushes him to the state of isolation. He builds a hut apart from the depot where the other scavengers dwell. He forced his wife Valli not to speak with their neighbours and he didn't like the aunt of his wife coming to his home, who brought her up from childhood.

To Make His Son Someone Other Than A Scavenger and Misplaced Acts

His ultimate aim is to make his son someone other than a scavenger, so he didn't sit and eat with his son Mohan. He refused to touch his son when the mid-wife asked Chudalamuthu to take the baby. Later he took the child, and then he immediately gave it back. Never before had he felt such an aversion to himself being a scavenger. He tells himself that his son must grow up without coming close to a scavenger. Chudalamuthu grooms himself not as an ordinary scavenger. He never drinks, and he takes baths daily and wears a neat vest and shorts unlike other scavengers. These qualities differentiate him among others. This gives him a chance to lead his own clan and render them goodwill. But Chudalamuthu has his own plan.

Chudalamuthu has decided not to continue as a scavenger and his generation not to become scavengers. When he got a chance to lead a union, with the plot of overseer Kesavapillai, he dissolves the union; he spoils the dreams of the whole clan for his own. As per the enemy system theory, Chudalamuthu's behavior is different from his own people that give him repute. But he makes his own people as his enemy. Humans have a tendency to discriminate which leads to the establishments of enemies and allies. This phenomenon happens on the individual and group levels. When the scavengers band together to form a union, they tried to establish their enemies. This is the crux of the world dynamics. Through this the scavengers tried to question their superiors to give them their actual wages.

Betraying the Interests of His Own Community

Chudalamuthu tries to get out of the scavenging one way or the other. He thought that the association does not help him to get out from scavenging; it is useful for those who remain as scavengers. So, he joins hands together with the president and overseer, who are as his clan's enemies and exploiters. With the order of the president, Chudalamuthu and overseer Kesavapillai put their heads together to demolish the union. Behind this action of Chudalamuthu is the deep rooted psychological problem, that the society forced him to do the scavenging, and he does not want to remain a scavenger. This urge makes him to dichotomise himself from his people and join hands with authorities. He believes in his superiors, thinking only they can release him from the hateful work, but they have no concern about his desire. Instead of treating them as his enemy, for his selfish reasons he makes them his allies. But the superiors are clear in their idea of scalping the scavengers.

Pichandi's Effort to Unite Scavengers Spoiled by Chudalamuthu

Since Chudalamuthu wants to maintain relationship and goodwill with the authorities, he refuses to talk with Pichandi who stood with him in all his good and bad times. Pichandi tries to reunite the scavengers to form a union. He is aware of Chudalamuthu's goal, the reason for the breaking of the union, and how he let everyone down for his selfish ends. Pichandi agrees to set up a union again. When Chudalamuthu comes to know this he feels relieved, but the overseer Kesavapillai forces him to disrupt the union. Chudalamuthu circulates fake news that Pichandi

has committed a theft in Reddiyar's house. This news spreads rapidly as fire and the fellow scavengers are cut down again by the deceptive words of Chudalamuthu.

The tricks played by Kesavapillai work very seriously. Pichandi runs away from the village, leaving his wife and children in the hope that his fellow scavengers would take care of them. But they are ignored and left alone, the family scattered and ruined. This is not new to this people; they have seen the downfall of numerous families in the night soil depot. Most dishonestly Chudalamuthu let down the simple people who had pinned their faith on him. Pichandi is most loyal to him, and to put him down, Chudalamuthu makes an agreement with his superiors constantly working in collusion with the agents of oppression and tyranny.

He lost all his moral values because of his unawareness of his own identity. Noting this, the president and overseer used him to dissolve of the union.

Dream Vaporized

Chudalamuthu's dreams are vaporized within a day, when cholera shows its terrible face in Alleppey. When Chudalamuthu is gleeful that he has become a watchman in the cemetery, the delectation was not sustainable. Chudalamuthu and his wife Valli also become victims of the grievous disease, and they die leaving their only son Mohanan alone.

Son Mohanan Works as a Scavenger and Leads the Fight

Mohanan becomes a scavenger; unlike his father he is aware of his identity and he is clear in fixing his allies and enemies. He is wise to make a distinction between the exploiters and exploited. He has an eidetic memory of his father's money, hoarded by the president. Mohanan immolates the president's new building. Next day he leads a procession, now Pichandi's son and Sundiran's son are with Mohanan. They concur with the leadership of Mohanan.

Thrust of *Scavenger's Son*

The main thrust of the novel *Scavenger's Son* is education. The protagonist of this novel Chudalamuthu is not aware of the union which bestows the welfare of his clan. So, he acts against his own clan. But Mohanan, unlike his father Chudalamuthu, is aware of adversaries and allies. Chudalamuthu has his own reason, a deep rooted psychological need to detach himself from his clan, which was engraved in him after his father's death. He never thinks about the people who are all in the same boat. But Mohanan is very aware of his establishment, of his opponent and allies.

To Conclude

Thus, we are made to realize how a meagre change brings a transformation in the society. This is the record of the changes which occurred in the social order of Alleppey municipal town, which spread like wild fire. In this novel the protagonist Chudalamuthu stands for individual identity and his son Mohanan stands for collective identity. In this novel Thakazhi Sivasankara Pillai has shown how an equitable revolution had failed because of revitalizing an individual identity, while it succeeds when the personal idea is transformed into a collective idea.

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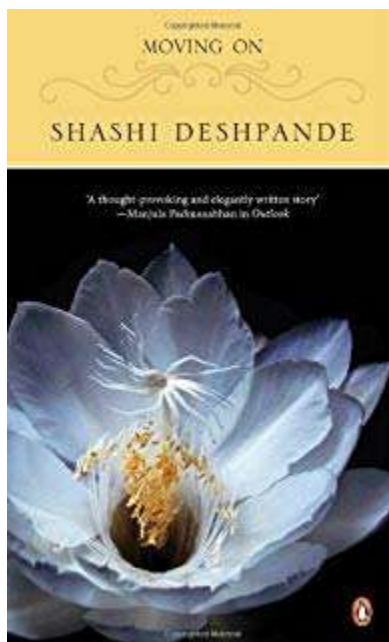
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The Unpredictability of Woman Psyche in Shashi Deshpande's *In the Country of Deceit*

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Courtesy: <https://www.amazon.in/Country-Deceit-Shashi-Deshpande/dp/014306715X>

Abstract

Shashi Deshpande's feminism appears to be a natural kind of feminism that it is not based on theory. She writes about the web of family relationships, particularly those in extended family set-ups. The kaleidoscopic variety of characters is amazing. Deshpande never seems to have lost her hold on her characters, male or female ones -- the author devotes much larger space for the delineation of her women characters. The variety is infinite, and each character has its uniqueness. Deshpande's unflinching gaze tracks the suffering, evasions and lies that overtake those caught in the web of subterfuge. There are no hostages taken in the country of deceit; no victors; only scarred lives. This understated yet compassionate examination of the nature of love, loyalty and deception establishes yet again Deshpande's position as one of India's most formidable writers of fiction. The book revolves around the tumultuous twist given to the life of the protagonist, Devayani, as she breaks all set norms in the pursuit of happiness. There is something that prompts her pursuit for happiness, even if it is in the form of an 'illicit' relationship with a married IPS officer, Ashok Chinappa. This paper is a modest attempt to bring out the unpredictability of a woman's psyche with special reference to Devayani's character in the novel, *In the Country of Deceit*.

Keywords: Shashi Deshpande, *In the Country of Deceit*, family, suffering, guilty, subterfuge, narcissistic.

Shashi Deshpande

Shashi Deshpande is one of the most prominent Indian women novelists writing in English. Although she was initially reluctant to be labeled as a feminist, towards her mid-career as a novelist she realizes that she is a fervent feminist but with a difference. Her novels may be described as a kind of education for women to enlighten themselves and be independent economically. Her protagonists are middle-class educated career women; in a sense, she champions the cause of women's upliftment. Shashi Deshpande's feminism appears to be a natural kind of feminism that it is not based on theory. She writes about the web of family relationships, particularly those in extended family set-ups. The kaleidoscopic variety of characters is amazing. Deshpande never seems to have lost her hold on her characters, male or female ones -- the author devotes much larger space for the delineation of her women characters. The variety is infinite, and each character has its uniqueness. Deshpande's heroines find a voice of their own and their initial will to move on is counteracted upon by their passivity to patriarchal construction of space for women. In embracing this space, they adhere to the feminine aesthetics. Malashri Lal opines that,

This space is operative for the woman who has made the irretrievable choice in her one directional journey. She has accepted the challenge of gender determined environment designed for the promotion and prosperity of men and must contend with prejudices against her attempts to appropriate her own space in the name of personal dignity and social justice (Lal-19).

Devayani

Devayani in the novel, *In the Country of Deceit* is a young unmarried woman living alone in a small town in Karnataka called Rajnur – she is just recovering from the loss of her mother and starting life a new, symbolised by the demolition of her ancestral home and the building of a modern house. And with the modern house Devayani sheds her conservative outlook on life and her inhibitions. And this alteration comes with the arrival of Rani, a retired actress and Ashok, a police officer into Devayani's life. Devayani walks on the wild side with her relationship with Ashok and that is the pivot of the story. The novel peters out to a predictable end without much fuss.

To all intents and purposes, Devi is a flower of culture; she is a well-bred young lady, hailing from a sophisticated middle-class family. Deshpande nowhere indulges in describing her physical charms. Her character unfolds itself through patches of her action and behaviour. She is a post graduate in English literature and is working as a lecturer and her students address her, as 'madam' which little adds a new dimension to her personality. Liked and loved by one and all at home and in the outside world, she conducts herself with social poise and gentle deportment. Indeed, she is a lovable character. At home a loving and dutiful daughter nursing her parents during

a period of their illness, till they passed away. Savi, her elder sister is all sympathy for her, left alone, still remaining single or unwed and she has been the constant source of worry to Savi, her sister, her aunt Sindhu and her brother-in-law Shree. Often Savi used to feel guilty that Devi has been left lonely to look after her sick parents.

They believe that Devayani is really innocent in the sense that she does not realise the importance of marriage and they look forward to her being settled in life. What they imply by this phrase is that Devi must comfortably be married and set her own home. 'Innocent' as she is Devayani, pooh-poohs their opinion of her being innocent. She firmly believes that she has been much of the pains and pleasures of life, witnessed the painful death of her mother and father. She is thoroughly convinced that she has passed through the vicissitudes of life before she has completed her 26th year of life.

Ignorance or Innocence?

But if one pauses for a moment and reflect on Devi's opinion it does not take much thought to conclude that Devi is really "innocent". The word 'innocent' as used by her elders like Savi and Sindhu, is indeed euphemism for 'ignorance'. Devayani is ignorant of the subtle ways of this deceitful world. Ignorance must pay the price in one form or the other. The beholder gets an eyeful of her personal charm. Her character as a whole exudes a peculiar charm which is difficult to define.

Living in Small Town

Devayani, the protagonist, chooses to live alone in the small town of Rajnur after her parents' death, ignoring the gently voiced disapproval of her family and friends. Teaching English, creating a garden and making friends with Rani, a former actress who settles in the town with her husband and three children, Devayani's life is tranquil, imbued with a hard-won independence. Then she meets Ashok Chinappa, Rajnur's DSP, and they fall in love despite the fact that Ashok is much older, married and has a nine-year-old daughter—as both painfully acknowledge from the beginning, it is a relationship without a future.

Ashok Chinappa

For the first time, Devayani was impressed by his manly personality while at play. This casual meeting brewing up in intensity with the force of a gale develops into a vortex of passionate love that after the brief drama falls back to where it had started. Neither of them seems to have become disappointed for both of them have accepted the consequences to come in their way.

Method in the Madness

At first and casual reading, it seems that there is a shade of ambiguity about the character of Devayani but after a critical study of her character, the reader comes closer to her, and a close-up view of her person, understanding of her character slowly dawns on the reader. The reader understands that there is a method in the madness in yielding to Ashok, with a sense of complete surrender. Devi has not done it in haste or on the spur of the moment. If it had been so, she would have felt sorry for her thoughtless impulsive act. There is not the least sign of regret for what she had done. She did it very consciously, against her thorough knowledge of things; in spite of the foreseeable consequences, she ventures to do it with a strange sense of nonchalance.

Savi and Her Family

The domestic world of Savi and the members of her family circle have turned upside down when they learn of Devayani's revelation of the most shocking fact that she has deeply been in love with Ashok Chinappa, the DSP. All those Kith and Kin of her's love her and sympathize with her for the reasons best known to them. Savi's chief concern about Devi is the latter's marriage; Savi often feels a genuine sense of guilt that she could hardly be of any assistance to Devi when their mother Pushpa was struggling between life and death nor does she make any concrete efforts to see that Devi was comfortably married; she is indeed, left alone — a prisoner of loneliness.

Who Is Deceived?

In the country of deceit — who is deceived in the country of deceit? Devayani knows thoroughly well that Ashok has been married, now living with his wife and his nine-year-old daughter. Devayani and Ashok have acted towards each other against the full knowledge of their backgrounds. Ashok is a type Don Juan after his own fashion. And he makes no bones about his past and present. Devayani is not too innocent to be deceived by a man like Ashok.

If one dives or dives deep into the 'psyche' of Devayani, one certainly comes out with the truth that beneath the veneer of her sophisticated front there lies the primitive instinct of well glossed over by the outward mask of the so-called civilization, that explodes at an unguarded moment and betrays the ugly beast of what Freud calls *Libido* — the blind sex force that craves to fulfillment at any cost come what may. It overthrows the mask in a devil-may-care attitude. Only this psychological explanation would justify what seems to be a travesty of Devayani when she takes a u-turn in her behavior.

Craving for Variety

Ashok Chinappa, the police officer, in spite of the fact that he has been married and having a nine-year-old daughter is still like one who is at the threshold of youth craves for variety among young ladies, as it is his weakness. He does not regard seducing a young unmarried lady like Devayani, as a moral transgression (trespass) and it is unfortunate in the eyes of one and all (Savi, Shree, Sindhu) but not in her own eyes. When Savi speaks aggressively and disgustingly about Ashok, Devi reproaches saying, 'He hasn't deceived me. I knew he was married.' (Deshpande-185)

Caught in the Web of Subterfuge

Deshpande's unflinching gaze tracks the suffering, evasions and lies that overtake those caught in the web of subterfuge. There are no hostages taken in the country of deceit; no victors; only scarred lives. This understated yet compassionate examination of the nature of love, loyalty and deception establishes yet again Deshpande's position as one of India's most formidable writers of fiction. In this novel she takes up an 'other' mode of discourse, the scripture feminine, to authentically depict the working of the psyche of the central protagonist. This reminds us of Helen Cixous' view that writing is of the body and that a woman does not write like a man because she speaks with the body. Deshpande's forceful and authentic use of technique and language gives a feminine touch, and this makes *In the Country of Deceit* as a rare specimen of gyno-fiction. Deshpande, as a narrator, writes through her body inventing the impregnable language that

submerges, cuts through and gets "beyond the ultimate reverse-discourse, including the one that laughs at the very idea of pronouncing the word 'silence' (Cixous-256).

Tumultuous Twist Given to Life

The book revolves around the tumultuous twist given to the life of the protagonist, Devayani, as she breaks all set norms in the pursuit of happiness. There is something that prompts her pursuit for happiness, even if it is in the form of an 'illicit' relationship with a married IPS officer, Ashok Chinappa. In her sensitive portrayal of the same, Deshpande ensures that she portrays the relationship not as a whirlwind affair or a fling meant for affording guilty pleasure, but as a subtle, sensitive relationship that proves to be the Oases for Devayani in her vast desert of mundanity. There is a wistful melancholy in the way the relationship is treated having an expiry date from the start. Devi reflects about her relationship with the DSP and reminds his words 'I want to be with you more than anything else in the world' but feels that "It was not true. He had his life, his work, his wife, his daughter. All that I had was guilt. I would even learn to live with guilt. You get used to everything – you learn how to live with suffering, pain, death. Why not with guilt then? Yes, I would learn to cope with guilt as well." (Deshpande-152)

Revealing Female Psyche

Deshpande chiefly exposes the female psyche from all possible angles. Women are her protagonists. They are strong individuals and their individuality has been generously accentuated and only strong individuals can brave the social indignities of unusual magnitude. They have such courage of unshaken conviction that they stand in heroic defiance of the whole might of their surrounding world and circumstances. Devayani, despite being well-educated, is indeed impoverished of positive thinking. It seems that she is absolutely drained of thought even to the lees. She has come thoroughly under the spell of Ashok Chinappa's person that she behaves like one that has turned but to be a 'monomaniac.' A person who is drawn into the eddy of suicidal thought, all light of hope having extinguished, plunges into one sinister thought, to the total exclusion of any other precious thought. Was she really masochistic with regard to this self-consuming act? It is judged by any mode of logic or any code of ethics indeed, an insane act. She paves her path of self-abnegation or self-destruction. She appears to be the moth irresistibly tempted by a candle-flame, and thus courts its own tragic-end.

Devayani's is not even a Faustian bargain with regard to her self-consuming act. She behaves as if her past, present and future lie crammed in that solitary fateful moment that she stakes everything – her present and future. She has so carefully built up to this moment and this she invites her own tragedy to the despair of one and all. She seems to have been swept along by a strong current of passion for Ashok that she behaves as if her past, present and future lie crammed in that particular moment. Devayani after being proposed by the DSP, in a fit of movement falls prey to her temptation. Deshpande brings out this very effectively:

Then I saw him, learning against his car, looking at me. The moment I saw him, he straightened up. It seemed to me that he opened his arms out to me. But no, he was standing still; his arms were by his sides. He got into the car. As I walked towards the car, he began to move towards me. He stopped

when we met, got out and tried to take the bag from my hand. ‘No,’ I said, ‘no, it’s okay. (Deshpande-128)

Had she not seen or met Ashok Chinappa, this tragedy would not have happened, one would believe. Deshpande, perhaps, believes that certain uncontrollable conspiracy of circumstances will play havoc with an individual’s life.

Ashok is an adept at inveigling himself into young ladies’ affection. An indirect way of flattering young ladies to succumb to what you want them to do! He seems to have narcissistic tendency still lurking somewhere at the back of his mind — He flatters Devi thus:

Since the day I saw you in Priya’s house, your face has been with me. I can only call it being haunted. I keep seeing it all the time. And yet I want to see you. Do you know I go for a walk in the morning past your house hoping for a glimpse of you? Like a stupid teenager – a man of my age!’ he repeated with savage anger. And then, his voice rising, he said, ‘What am I doing! What am I saying! This is madness. (Deshpande-91)

Sudden Flashes of Insights

Deshpande takes the reader through the lanes and by lanes of human consciousness, subtly unfolding sudden flashes of insights into truth about human nature. They are sudden, arresting revelations to lead the reader to new and strange realms of human experience. All the sophistry or rationalization of Devayani is towards self-fulfillment; and she becomes, to the great annoyance and amazement, self-centered or ego-centric. She knows the perilous predicament in which she is caught. After receiving Shree’s letter Devi reflects egocentrically:

Wrong? Why is it wrong? Why is it that you can have your beloved and I can’t have mine? You knew when you chose Savi that your mother didn’t want her, but you went ahead and married Savi, though you knew it would hurt your mother. You know, as well as I do, that there are no boundaries for love, that you cannot draw a line and say, ‘I will not go beyond this’. (Deshpande-199)

Life’s Logic Defies Human Reasoning

It is due to the sad want of practical approach to life. Perhaps, Deshpande wants to say that life’s logic defies human reasoning — If there is any logic behind the zig-zag course of events that happen often times, independent of human will or volition. It sounds true; the mathematical formula that two plus two is four hardly holds any water in the case of man’s life. Devayani weighs the issue before her and gives a serious thought to the whole problem; and debates in her mind and argues deeply the pros and cons of the problem and finally she takes a decision that shocks one and all.

It’s the sleeping with that’s the problem, it’s this which has horrified Savi and, may be, will horrify Sindhu too. But how can you love a man and not sleep with him? How can you not long for the physical union? It’s not just

sex, it's showing your love through your body, it's seeing and feeling his love through his body. It's the desire for union, the most complete union two human beings can achieve. (Deshpande-226)

Her illogical thinking militates against her future happiness. No one is responsible for the tragic end of Devayani. She is not a teenager to be so easily hoodwinked by the police officer. Whenever Savi raises the subject of her marriage she objects in a tone that sounds ominously as if she wants to say "Me get married? Perish that thought" and Savi's silence thereafter sounds as if she means "then do things at your own peril."

One tends to look at things differently at different times. But there are certain norms in society especially where morals are concerned, which dictate one's sense of judgment. Now, how to judge Devayani in the context of her rash and freakish action? One cannot justify her act by any mode of logic or by any code of ethics. The very thought of it boggles one's mind or does she feel at the bottom of her subconscious mind that her bloom of youth fades as time fleets and she must make the best of time, youth and opportunity? The only way to justify her act, however bizarre it might seem, is that it was due to her ego-failure.

Her affair with Ashok has come to all the intimate members of her family as a bolt from the blue. They were stunned to speechlessness but when Savi tries to sound Devi's mind, how all this 'topsy-turvy' thing has happened, Devi quietly, answers without a bit perturbed and says "It just happened." Such a character as Devi may appear out of the way to the casual observer or reader. But such characters are not uncommon in our society.

Rooted in Culture

Shashi Deshpande's writings, rooted in culture in which she lives, remain sensitive to the common everyday events and experiences, and they give artistic expression to something that is simple and mundane. As suggested by Mala Renganathan,

Her feminism is peculiarly Indian in the sense that it is born out of the predicament of Indian women placed between contradictory identities: tradition and modernity, family and profession, culture and nature. Her art is intensely personal, not political. Her feminism rooted in the native environment tends to be humanistic and optimistic in its outlook. (Renganathan-72)

Does Deshpande really believe in the ornate goodness of man? More often than not her observations on human behaviour sound skeptical regarding relations between men and women, she does not seem to draw any line of demarcation such as social decorum demands but at the same time, she seldom encourages promiscuous relationship between the sexes. She neither conceals nor condemns such furtive desires on the part of man or a woman. The sacrifice of happiness at the altar of reputation is not something unknown to us. But it points out that Deshpande's country of deceit has a multilayered, profound depth waiting to be explored — deceiving the world is wrong but deceiving one's own self is a sin. She has deftly brought out the unpredictability of a woman's psyche through the character of Devayani. True to her characteristic

style, Deshpande has once again brought forth an unexplored avenue in the everyday life of an average Indian.

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Media, Technology and Protest: An Indian Experience

Dr. Krishna Sankar Kusuma

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Abstract

Internet and social media has revolutionised many things in the societies across the globe. It has used both positively and negatively, but the impact is much powerful than the traditional electronic media. The paper discusses how media with rise of technological tools made social communication more powerful and networked. In India internet became a great alternative media platform to raise civil society voice against oppression. Internet or Social media is a double-edged sword, it has also able to spread effective rumours, fake news and hatred. This paper is an attempt to examine the relation between protest and social movement with communication technologies in India.

Keywords: Social media, Lynching, fake news, protest, Media, Internet, cyber protest

Introduction

Technology has been one of the important intruders in our everyday life. The social movements traditionally on streets are now visible on internet-based digital mediums. It is important to theorize various aspects of cyber protests. In India we need to understand the dynamics of both online and offline new social movements. The process of communication, ecosystem and synthesis of this new social protest needed to be decoded by studying various case studies in India.

The paper deals only with the case studies from India. The terminology used may vary like cyber protest, social media protest, social activism, digital protest, etc. The paper focuses specifically on social media and other forms of Media in general.

Variety of Protests

There are variety of protests in the present society, but the context and references here mostly focus on the social protests which have used social media in the past decade. The protest is operationalized as “the voluntary public gathering both virtually (social media) as well on streets to voice for the rights, justice, equality and dignity, etc., against state or institutions, or individuals who belong to local or global”. Protest shared through social media has global reach and personalized approach. According to J Van Laer, 2009, “The Internet is not only said to greatly facilitate mobilisation and participation in traditional forms of protest, such as national street demonstrations, but also to give these protests a more transnational character by effectively and rapidly diffusing communication and mobilisation efforts.”

Media and Protest in India

The internet-based digital media has become a dynamic communication space for all kinds of protests. But historically this trend is not unique to this digital media. During the freedom struggle print media and other alternative media were used for propagating the freedom struggle. For example, Gandhi, Gokhale, Anni Besant, Ambedkar, etc.

Later one of the milestone is the video cassette news magazines. To name a few 'News Track', Observer, Eyewitness etc. One can remember anti-Mandal agitations in 1990. As quoted by New York Times Jan-1, 1991 "Information-hungry Indians, annoyed by the failures of state-run broadcasting networks, are turning in droves to private-enterprise "alternative television" news on videotape" (Crossette, 1991).

Every media technology witnessed the protest as their favourite subject of focus point. But what we're lacking is multiple versions of reality. The internet-based digital media gave the freedom to some exploit the opportunity to use the medium for the protest engagement.

The use of alternative media for the protest has been there from a long time. As the time and technology changes the way it works or updates. The change is not just technology but also the whole ecology of protest mechanism. Some of the observations about the nature of protest mechanics are:

- ❖ **Protest has become dynamic:** It is difficult to control the protest path as in the digital domain it will move across the geographies and cultures. The message is shared, downloaded, forwarded and discusses. Sometimes these messages will be altered, re-interpreted by adding some improvisation. But these alterations of the message have no guarantee that it will go well with the context and culture or carry the same spirit it was initiated. The protest will swell in many directions. Generally, it doesn't have a single leader. Here every user is a leader of their own kind. If we talk in terms of WhatsApp, leaders will become group admins, but there is no guarantee that they will be leading the group. They have least control over the group dynamics.
- ❖ **Multi-sourcing of the content:** It is interesting to see that variety of perspectives will be built with the help of user-contributed content from variety of sources. This adds to the empathy of the context and move forward. As the movement furthers the more refined stories with better narration will accelerate the protest. For example, a photo story will emerge to relive a memory in the case of Rohit Vemula. The other example is a multimedia story to depict the solidarity or audiovisual material of the updated protest activities in different places will be make the movement more fierce and mobile public in large scales.
- ❖ **Co-creation of the content:** The Joint Action Committees work better with these networked movements. Scholars and sympathizers from all over the world will be part of the various strategies, statements, campaigns and creation of the content for it. Translations happen for better communication.

- ❖ **Voluntary networking/sharing:** The network increases not just with the friends and peer groups but also like-minded people who respond to the protest calls and participate and do their contribution. Sharing is an instant opportunity that netizens will be used mostly to campaign across the platforms. In any social media sharing option is given to share the text and audio-visual content on any other digital platforms including emails. The online newspapers, video content can be shared and increases the understanding and focus on the subject of protest.
- ❖ **Feedback on feedback:** Feedback on digital platforms are in the form of comments. These comments have no limit or control. Due the unlimited cloud space, users are able to continue the discussion to any length. There are exceptions like Snapchat, Sarahah applications which make the user see the content to restricted time. In Sarahah user can also comment anonymously.

Local Content with Global Access

The social media disproved that protests are generally heard if they are made in the centre. Protests in the periphery can be heard from local uploads. The protest over suicide deaths in an agricultural college in Andhra Pradesh reached audience outside the southern states (The Hindu, 2015).

- ❖ **Media sourcing of content from the online media platforms:** In this process the users and media depends on each other for content sourcing. Users share the media content available in various platforms and formats, in the same way media also takes the update from the ongoing discussions that takes place on the social media platform.
- ❖ **Propaganda redefined:** Propaganda theory has been redefined ever since the public is will connected actively with the internet through social media. The messages may be intended for positive or negative purpose it will impact the audience. The negative impacts are evident through the Muzaffarnagar riots, mob lynching incidents, Trilokpur riots and other parts of India. The social media mobile applications like WhatsApp is blamed too for fuelling the negative impact among the audience. But one needs to understand that media has been always powerful, but one who uses needs a thought on how it can be used with more social responsibility.

On the other side the Rohit Vemula movement, Solidarity for Rape victims, social messages and campaigns from government and various organization immensely helped people to know different side of politics and connect with each other.

- ❖ **Magic Multiplier:** The messages expressed or uploaded on social media depending on the context and relevance they will be further shared and forwarded which ultimately multiplies. It does not apply to all the messages.

Uncontrollable

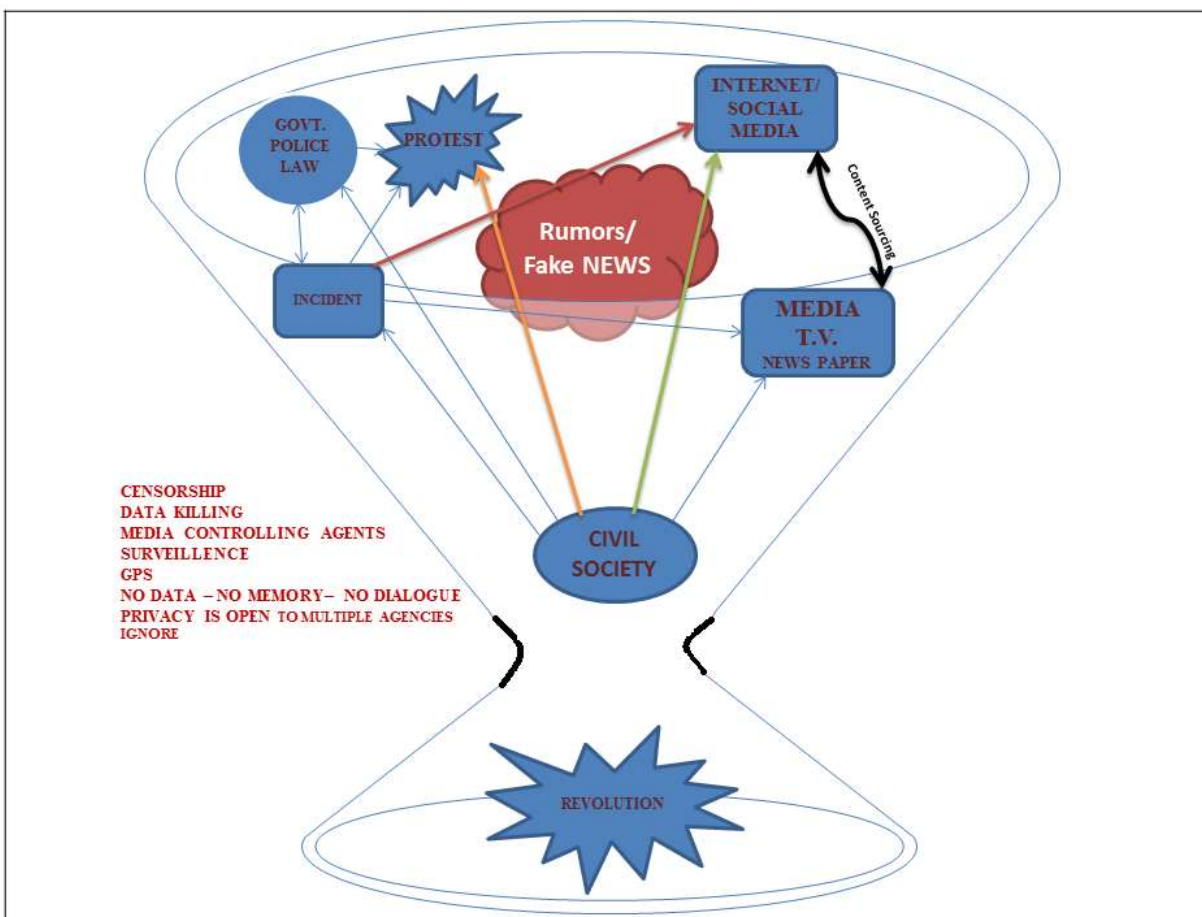
Messages and content is uncontrollable. Only way the government has been adopting is to cut off the internet facilities. Most importantly the telephone communication of all kinds. It

has been evident in Kashmir many times (McCarthy, 2017). But it cannot be the solution always, government has to find alternative ways.

- ❖ **Archive, Memory & Erase:** Due to its nature of storage and networked digital space every message can be stored, retrieved and replaced, whenever is required. It is a process of creating a collaborative social history. In case the messages have short duration storage then it will affect the memory and it will affect the sustenance of the movement. As there is no usual practice for users to download and store, erasing the archival content of the protest will affect the public memory also. The popular historians and scholars often do not find comments and content on social media as part of the historical material.

Communication Model on Protest to Revolution

According to Sujatha (2014) the last decade witnessed that the digital platforms have emerged as a key tool for conducting, organizing and expressing dissent on a large scale. Below is the model depicting the complex communication process to understand the relation between the media, technology and protest in the Indian society. The model differ the arguments provided by Habermas, who described public sphere as a homogeneous space. According to Poster (2014) critiquing Hebermas says “This model, I contend, is systematically denied in the arenas of electronic politics’.



Title of the Model: Media, Technology and Protest in Society©

The model was developed for talk delivered to the Indian Information Service (IIS) group A officers training at Indian Institute of Mass Communication in 2016. Later the model is updated with new elements like 'rumours and fake news' in 2018. The model explains how the Indian government has been handling the protests by the public on various events in the society. Incident can be an issue which needs a public voice to ascertain for justice, is published on the social media where public and media has access to it. This will make the protest viral. On the other hand, government also taken note of it and make arrangements for reducing the impact. But the government was unable to take measure for the flash mob lynching incidents, which are largely circulated on WhatsApp. Now after the series of incidents in Muzaffar Nagar, Trilokpuri, Maharashtra, Tripura and other part of India, government and social media companies like WhatsApp has tightened the rules of using social media. The measures include the awareness messages and campaigns on the newspapers by the WhatsApp and government of India.

In addition to the above rumours and fake news brings chaos and drive the peoples power into wrong directions. It is important for both the organisations and government to curb the menace of rumours and fake news. As the paucity of time and unverifiable media content from the huge messaging communities from Internet it will be challenge for the public to verify the authenticity of the content. But the incidents have brought more awareness and government

tightening the cyber laws and Information Technology cases orienting civil society at large to understand the reputation of the powerful social media usage.

In this process as-as a part of controlling law and order government disconnect public from internet and telephone services. Snooping on the online activities of the activist or individual, tracking the accounts, phone using variety of technologies like Global Positioning Systems (GPS). Governments has been increasing the investments in installing and maintenance of the Surveillance mechanisms on cyber activities of the common public. Surveillance is the new meaning of good and safe governance. Government even can block the comments, web pages or kill the data to stop the flow of communication. Once the date is killed or erased from the cloud memory it can affect the sustenance of the movement. Cyber laws in India are still emerging with the various incidents of different nature which needs an update on the laws. Government servants are totally put under the fear of losing jobs to comment against government or voicing opinions on any social protest.

The above model may not apply to all sorts of protests, not every protest could turn to a mass movement. Not every similar event in the same city, for example Delhi may not bring solidarity. Every movement may not come out of digital platforms to take out a march on street. But the protests and 2014 elections proved that youth India has power to influence politics and social movements. The average age of internet users is obscure in India.

Movements Becoming Revolution

There are very few protests which will become mass movements and become revolution. Jasmine revolution, peoples against state in Egypt, Rohit Vemula and Nirbhaya movements in India too are some of the examples. The existing social, economic, political and media environments influence the uprising of these mass movements.

Inclusive Online Space Becomes a Basic Human Right

Online and digital media are strengthening their potential every day in individual as well as the larger society. The power of social media tested for various purposes. The early users got the benefits of networking for relationships and creative engagements. Unfortunately, or naturally, the existing social bias and hegemonic ideologies started creeping into the new media in India.

Social media brought many together for a protest for betterment. On the other side there is an increase in the Black propaganda also. Misinformation about a community brought riots, killed an innocent, clashes between two castes and many more. The Dadri beef incident, sub caste movement, university student protests have brought the ugly power of social media. The hatred on the caste and communal basis giving challenge to the existing media freedom and general democratic values. The pleasure of virtual democracy is dimming among various communities as the online mediums are heavily under state surveillance and censorship. These platforms, rather than increase the hope, they become another challenge for marginalized. The access and new ways of defence to keep the voices heard needs access. Here in this networked societies digitally oppressed communities needs tools and strategies to empower them.

The archaic media policies are not giving any scope for asserting the rights of individual freedom online. It is important to create a free and inclusive space online. Digital dreams in 'digital India' requires understanding of the exclusion in a broader way. Self-respect in the digital space is important. The fear of being online is increasing every day among youth, women and other marginalized. It is important to fight for a free and fair space and right to access the digital space. It is for the greater human interest. Now access to these online spaces become a basic human right.

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Nativization of Biblical Names in Manipuri

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Abstract

The translators must leave no stone unturned in order to get across the thoughts and ideas to the TL from the SL in the process of translation. Therefore, every word, phrase, and sentence must not be left untranslated. In this paper I would like to deal not only words, phrase, and sentence but the proper nouns, especially the biblical names. In dealing with the proper nouns, a translator cannot just leave them by transliterating, otherwise it would be so unnatural and foreign to the TL audience. Nativization of those proper nouns is extremely important. So, in this paper I would like to deal with the process of nativization of biblical names by analysing and comparing the phonological and the syllabic patterns of the SL and TL.

Keywords: Manipuri, translation, transliteration, nativization, phonological pattern, syllabic pattern.

Introduction

The Bible in its original untranslated form is a collection of ancient writings; the New Testament in Greek, the Old Testament in Hebrew and Aramaic, spanning many cultures and more than a thousand years. The 66 books into which the Bible is divided represent "a greater variety of literary styles, e.g., historical narrative, prophecy, poetry, instructions and exhortation etc. than any other piece of literature in the history of mankind" (Snell-Hornby, et al., 1998; 275). This variety of text types makes Bible translation a hard task for the translator, especially when translating into language like Manipuri which does not have a long written literary tradition. However, the Bible is the most translated book in the world.

Manipuri is a Tibeto-Burman language. It is the predominant language and lingua franca in the south-eastern Himalayan state of Manipur, in north-eastern India. It is the official language in government offices in the state. Although the state of Manipur is small, the total population of Manipuri speaking people all over the world is 1, 500,000 (one million five hundred thousand/15 lakhs). Even though Manipuri native speakers mostly reside in the state of Manipur, there are native speakers in the neighbouring north-eastern states of India, notably in Assam and Tripura. It is also spoken in some parts of Bangladesh and Myanmar.

It is said that the original Manipuri Bible was printed in 1827 at Serampore (West Bengal) and revised in 1984. However, there are many problems with the current translation particularly in the Old Testament. The translators therefore started from scratch shortly after the last edition was printed to retranslate it. At last the most awaited second version of Manipuri Bible was

published in the year 2011 by the Bibles International. Even then there are still some flaws in this latest version.

The books of the Bible are written in a variety of literary genres. There are numerous unbridgeable gaps between two languages which a translator needs to tackle very wisely. Some of those gaps may be mentioned as *Cultural gap*, *grammatical gap*, *geographical gap*, *literary gap* or *linguistic gap*, etc. Thus, translating the Bible either from its original language or from English version to other languages is not an easy task. Manners and customs of the Bible are poles apart from that of ours. Since language of a speech community is interrelated to its culture, Bible is most accurately translated within its Jewish cultural context. One of the primary rules of Biblical interpretation is to understand what the original readers would have understood. This necessarily implies an awareness of the culture that would have affected that understanding. In other words, in order to understand the meaning of words from a different culture, we must understand the culture of the people using that language.

Focus of This Paper

The present paper particularly seeks to deal with the change of phonological shape of a loan word, viz., proper noun (Biblical names) when it is transferred in the target language from the source language. For example, Biblical names like James, Matthew, and Eve in English are transferred into Manipuri as Jakob, Mathi, Hawa respectively. Whenever any word is taken as loan word from a source language into a target language, the word always experiences a change in its phonological shape.

Three Issues Relating to Nativization

In this present paper I deal with three aspects or issues on the process of nativization of Biblical names in Manipuri. Firstly, the process of retention of the original pronunciation of the names with only slight changes; secondly, the influence of Hindi Bible in Manipuri translation; and finally, the issue of phonological gap between English and Manipuri. When it comes to translate a text a translator not only translates the meaning of the text, but the name of individuals and places has to be also transferred into the target language in the phonological pattern of the target language. For the sake of analysis for my present study, I have taken each of the first book of the Old and the New Testament of the Bible, namely Genesis and Matthew respectively.

Biblical Names

Biblical names from both OT (Genesis) and NT (Matthew) are given in Appendices 1 and 2 respectively to see how much the English Biblical names have undergone a change in their phonological shape in Manipuri.

In the above-mentioned appendices, altogether 64 Biblical names (37 Hebrew names from the Old Testament and 27 Greek names from the New Testament) have been taken and analysed. And the following table shows that in both M1 and M2 the Biblical names are transliterated more by the influence of Hindi language:

| | Biblical names transliterated by the influence of Hindi in % | Biblical names transliterated by the influence of English in % | Biblical names transliterated by the influence of Hebrew/Greek in % | Biblical names transliterated by the overlapping influence of all the languages in % |
|----|---|---|--|---|
| M1 | 51.56 % | 46.87 % | 14.06 % | 14.06 % |
| M2 | 46.87 % | 42.18 % | 21.87 % | 12.50 % |

Table 1

In the above table, it is found out that in M1, 51.56 % of the Biblical names are transliterated by the influence of Hindi, 46.87 % are done by the influence of English, 14.06% are done by the influence of the original language and other 14.06 % of them are done by the influence of all the languages. And in M2, 46.87 % of the Biblical names are transliterated by the influence of Hindi, 42.18 % are done by the influence of English, 21.87 % are done by the influence of the original language and other 12.50 % of them are done by the influence of all the languages.

When it comes to translating a text, a translator translates the meaning of the text. But as far as names of individuals and of places are concerned, the translator transliterates according to the phonological pattern of the target language. And while transferring the sounds of the names, there is always a change in the phonological shape in the target language.

Reason/s for the Change of Phonological Shape of Biblical Names

Why the phonological shape of the biblical names is changed when it is transferred in the process of translation?

From Appendices 1 and 2, we find that there is not even a single name that has been totally replaced by a native word/name. One or the other part is retained. But every name has undergone a change in their phonological shape. Therefore, one of the processes of nativisation of Biblical names is done by retaining the original phonological shape with just slight changes to adapt the phonological pattern of the target language. However, the degree of change varies from one to another. This variation can be discussed on the issues of *influence of the Hindi translation* and *the variation between the Manipuri phonological patterns and that of English*.

In the above given Table 1, the Biblical names are transliterated into Manipuri more by the influence of Hindi language than any other languages in both the versions of Manipuri translations, M1 and M2. The advent of Hinduism during the reign of Maharaj Garibniwaj (1709-1748 AD) brought a lot of changes in Manipuri society. And since society is so much interrelated with the language, it had a great effect in the Manipuri language also. During those times Hindu philosophies were ingrained in the heart and mind of the people that subsequently effected language they used. Therefore, the people have more affinity towards Indo-Aryan languages,

Hindi/ Bengali than the English language even today also. This, therefore, influenced the translation of the Bible into Manipuri language. Especially when it comes to introducing a new concept like Baptism, Holy Communion, etc., translators seemed to be more comfortable to do so by using Hindi/Bengali words with slight changes. This happened not only for the introduction of a new concept to the target language, i.e. Manipuri, but also while transferring the names of the individual.

The most accurate example that can be cited here is the translation of the word *Lord*. It is translated as *Prabhu* in Manipuri which is very much a Hindi word. To cite some more examples from the above given list of names: Satan, Isaac, David, Ruth, Judas, Elijah, etc. These names are transliterated under the influence of Hindi language/Bible.

Process of Nativisation

Let us see the process of nativisation of Biblical names due to the variation between the Manipuri phonological patterns and those of English.

Manipuri Phonological Parameters

Manipuri consonant system:

According to Shobhana L. Chelliah (1997), there is a set of 25 Manipuri consonantal phonemes. Out of the 25 phonemes, 15 phonemes, viz. /p, t, č, k, p^h, t^h, k^h, m, n, ŋ, s, h, l, y, w/ are found to occur at the initial position of native words whereas 10 consonants, viz. /b, d, č^h, ǰ, g, b^h, d^h, ǰ^h, g^h, r/ are found to occur at the initial position only in the borrowed/loan words. This goes to show that there are only 15 consonants in the ancient sound system of Manipuri and latter 10 consonants were borrowed from other languages, especially from the Indo-Aryan languages like Hindi, Bengali etc. and internalised as a native sound system. Moreover only 10 phonemes, viz., /p, t, k, m, n, ŋ, l, r, y, w/ can occur at the final position. Manipuri language is enriched by new 9 voiced and 1 voiceless consonant phonemes by the process of taking loan words from other languages. Translation is a means to enrich a language.

All the 25 Manipuri consonantal phonemes are tabulated below:

| | | Bilabial | Alveolar | Palatal | Velar | Laryngeal |
|---------------|-------------|-------------------------------|-------------------------------|-------------------------------|-------------------------------|-----------|
| Stops | Unaspirated | p b | t d | | k g | |
| | Aspirated | p ^h b ^h | t ^h d ^h | | k ^h g ^h | |
| Affricates | Unaspirated | | | č ǰ | | |
| | Aspirated | | | č ^h ǰ ^h | | |
| Fricatives | | | s | | | h |
| Nasals | | m | n | | ŋ | |
| Laterals | | | l | | | |
| Trills (flap) | | | r | | | |
| Semi-vowels | | w | | y | | |

Table 2: Table of Manipuri consonants based on Shobhana L. Chelliah (1997)

NB: Where symbols appear in pairs, the one to the right represents a voiced consonant.
English language has 24 consonants and all the consonants are tabulated below:

| | Bilabi al | Labio- dental | Dental | Alveol ar | Post- Alveol ar | Palatal | Velar | Glottal |
|-------------------------|--------------|------------------|--------|--------------|-----------------------|---------|-------|---------|
| Plosives/stop s | p b | | | t d | | | k g | |
| Nasal | m | | | n | | | ŋ | |
| Fricatives | | f v | θ ð | s z | ʃ ʒ | | | h |
| Affricates | | | | | tʃ dʒ | | | |
| Central Approximants | w | | | r | | j | | |
| Lateral Approximants | | | | l | | | | |

Table 3: Table of English Consonants based on Daniel Jones, 15th Edition 1997

Note: Where symbols appear in pairs, the one to the right represents a voiced consonant.
As we compare these two tables (Tables 2 and Table 3), there is a big difference between the consonant systems of English and Manipuri. The following English consonants are not found in Manipuri: /f, v, θ, ð, z, ʃ, ʒ, tʃ, dʒ/. However, there are some consonants that are not found in English. They are: /p^h, b^h, t^h, d^h, k^h, g^h, č, ʝ, č^h, ʝ^h/

So, when there is a name with the consonant(s) [either in the initial or middle or final position] that is not found in Manipuri, then the particular consonant(s) needs to be substituted by a consonant that is found in Manipuri.

The substitutions of English sounds to the native Manipuri sounds are discussed below:

| | E.P | M.P | Gloss |
|-------------------------|-----------|-------------------------------------|------------|
| /θ/ > /t ^h / | /θɔmas/ | /t ^h oma/ | “Thomas” |
| | /mæθju:/ | /mat ^h t ^h i/ | “Matthew” |
| | /sɛθ/ | /sait ^h / | “Seth” |
| > /t/ | /ru:θ/ | /rut/ | “Ruth” |
| | /dʒeifɛθ/ | /ʃap ^h et/ | “Japheth” |
| /v/ > /b/ | /leivi/ | /leibi/ | “Levi” |
| | /iv/ | /ib/ | “Eve” |
| | /dævid/ | /dabid/ | “David” |
| /f/ > /p/ | /neftali/ | /nəptali/ | “Nephtali” |
| > /p ^h / | /dʒeifɛθ/ | /ʃap ^h et/ | “Japheth” |
| | /filip/ | /p ^h ilip/ | “Philip” |
| /ʃ/ > /s/ | /enos/ | /enos/ | “Enosh” |
| | /ʃem/ | /sem/ | “Shem” |
| /dʒ/ > /ʃ/ | /dʒeifɛθ/ | /ʃap ^h et/ | “Japheth” |
| | /dʒudə/ | /ʃihuda/ | “Judah” |

/dʒan/

/johan/

“John”

(Where E.P is English Pronunciation and M.P is Manipuri Pronunciation)

Manipuri Syllabic Pattern

The syllabic pattern of Manipuri varies from that of English. This variation restricts transferring a name from English Bible into Manipuri without changing its phonological shape. The variation between syllabic patterns of Manipuri and English needs to be analysed very minutely and it is one of the most important steps for the process of nativization of Biblical names from English to Manipuri.

There are only six syllabic patterns in Manipuri whereas in English there are nine syllabic patterns as shown in the following table:

| Syllabic patterns of Manipuri | Examples | Syllabic patterns of English | Examples |
|-------------------------------|---|------------------------------|--------------------------|
| V | i ‘blood’ u ‘tree’ | V | I, eye, oh! |
| VC | in ‘fishing net’ un ‘ice’ | VC | all, up, ass |
| CV | li ‘cane’ wa ‘bamboo’ | CV | potato, matter, remember |
| CCV | kwa ‘betal nut’ | | |
| CVC | mit ‘eye’ k ^h ut ‘hand’ | CVC | come, gone, boat |
| CCVC | k ^h waŋ ‘waist’ kwak ‘crow’ | CCVC | prize, school, spin |
| | | CCCVC | scream, stream, screen |
| | | CVCC | box, band, bold |
| | | CVCCC | tents, tenths, bands |
| | | CVCCCC | tempts, texts |

Table 4: Comparison between the syllabic patterns of English and Manipuri

The process of nativization of Biblical names involves the transliteration of the names in the syllabic patterns in the target language. For example, the syllabic pattern of *John* is CVCC which Manipuri language does not have a CVCC syllabic pattern. Therefore, the Manipuri translator nativised *John* as /johan/ which has CVC syllabic pattern in the last syllable which Manipuri language permits. Here /dʒ/ changes into /j/. The Manipuri translators must have nativised it as /jon/ which has also CVC syllabic pattern. However, they made a very good decision in retaining the phoneme /h/ making it /johan/ since the Greek name from which the English translators adapted *John* reads as /jok^hanan/.

Another example that I want to analyse here is *James*. Its phonological shape is /dʒeims/. Manipuri does not have the consonant /dʒ/. Therefore, it is replaced by /j/. Moreover, its syllabic

pattern is CVCC which Manipuri language does not permit. Therefore it is nativised as /jakob/ because the Greek name from which English translators adapted reads as /i:akobos/.

Conclusion

In the original Hebrew/Greek Bible, the name of the individuals has its meaning. Every name sounds a particular word which has a particular meaning. However, when the names are transferred from the source language to the target language the transliterated names do not have any meaning in the target language. Hence even if the transferring of the sound of the names of individual is possible with a slight change in the phonological shape in the target language however the transferring of the meaning is absolutely impossible. From the above analysis it is concluded that the process of nativization of Biblical names into Manipuri involves: *the process of retention of the original pronunciation of the names with only slight changes; the influence of Hindi Bible in Manipuri translation; and the issue of phonological gap between English and Manipuri*. And among these three processes the process of nativization by bridging the phonological gap between English and Manipuri found out to be the most important one.

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| Reference | Hebrew | Gender | English | Hindi | Manipuri 1 | Manipuri 2 | Remarks |
|-----------|--|--------|---------|-----------------|--------------------------|--------------------------|---|
| Gen 2:19 | אָדָם 'adam (aw-dawm') | M | Adam | आदम aḍəm | আদম aḍəm | আদম aḍəm | Both M1 and M2 are influenced by Hindi translation. |
| Gen 3:20 | חַוְּוָה Chavvah (khav-vaw') | F | Eve | हव्वा həwa | ইব ib | হবা həwa | M1 is transliterated from English whereas M2 is transliterated from Hebrew/Hindi |
| Gen 4:1 | קַיִן Qayin (kah'-yin) | M | Cain | कैन kəin | কৈইন kəin | কাইন kəjin | M1 is transliterated from Hindi/English whereas M2 is transliterated from Hebrew. |
| Gen 4:2 | הָבֶל Hebel (heh'-bel) | M | Abel | हाबिल habil | অবেল əbel | অবেল əbel | Both M1 and M2 have been transliterated from English. |
| Gen 4:17 | חֲנוֹךְ Chanowk (khan-oke') | M | Enoch | हनोक hənok | এনোক enok | হনোক hənok | M1 is transliterated from English whereas M2 from Hindi. |
| Gen 4:25 | שֵׁת Sheth (shayth) | M | Seth | शेत set | শেথ set ^h | শেথ set ^h | Both M1 and M2 are transliterated from English by adopting it into Manipuri phonemic system. θ>t ^h |
| Gen 4:26 | אֵנוֹשׁ 'Enowsh (en-ohsh') | M | Enosh | एनोश enoʃ | এনোশ enos | এনোশ enos | Both M1 and M2 are transliterated from Hindi however the phoneme voiceless post-alveolar fricative /ʃ/ is not included in the Manipuri consonantal phoneme. /ʃ/ should have been replaced by voiceless alveolar fricative /s/. এনোশ > এনোস |

| | | | | | | | |
|-----------|--|---|---------|------------------|--------------------------|----------------------------|--|
| Gen 5:29 | נֹחַ Noach (no'-akh) | M | Noah | नूह nuha | नोहा noha | नोहा noha | Both M1 and M2 are translated by the influence of Hindi |
| Gen 5:32 | שָׁם Shem (shame) | M | Shem | शेम jam | शेम sem | शेम sem | Both M1 and M2 are transliterated from Hindi however the phoneme voiceless post-alveolar fricative /ʃ/ is not included in the Manipuri consonantal phoneme. /ʃ/ should have been replaced by voiceless alveolar fricative /s/. |
| Gen 5:32 | חָם Cham (khawm) | M | Ham | हाम ham | हेम hem | हाम ham | Both M1 and M2 are translated by the influence of Hindi |
| Gen 5:32 | יָפֶֿתֿ Yepheth (yeh'-feth) | M | Japheth | येपेत yapat | यापेथ japet ^h | येफ़ेत jap ^h et | M1 is transliterated by the influence of Hebrew with slight change. However M2 by the influence of Hindi. |
| Gen 11:26 | אַבְרָם 'Abram (ab-rawm') | M | Abram | अब्राम abram | अब्राम abram | अब्राम abram | Both Hebrew and Hindi are same and M1 and M2 are transliterated from both. |
| Gen 17:5 | אַבְרָהָם 'Abraham (ab-raw-hawm') | M | Abraham | इब्राहीम ibrahim | अब्राहाम abraham | अब्राहाम abraham | Both M1 and M2 are translated by the influence of English. |
| Gen 11:29 | שָׂרַי Saray (saw-rah'-ee) | F | Sarai | सारे sarei | साराई sarai | साराई sarai | Both Hebrew and Hindi are same and M1 and M2 are transliterated from both. |
| Gen 17:15 | שָׂרָה Sarah (saw-raw') | F | Sarah | सारा sara | साराह sarah | सारा sara | Both Hebrew and Hindi are same and M1 and M2 are transliterated from both. |

| | | | | | | | |
|-----------|---|---|---------|-----------------|-----------------------|----------------------|--|
| Gen 16:11 | יִשְׁמָעֵאל Yishma`e'l (yish-maw-ale') | M | Ishmael | इश्माएल ifmayəl | ইসম্মায়েল ismayel | ইস্মায়েল ismayel | Both M1 and M2 are translated by the influence of English and Hindi; only /ʃ/ is replaced by voiceless alveolar fricative /s/. |
| Gen 17:19 | יִצְחָק Yitschaq (yits-khaw'k'); | M | Isaac | इसहाक ishak | ইসহাক ishak | ইসাক isak | M1 is translated by the influence of Hindi however M2 is not. |
| Gen 22:23 | רִבְקָה Ribqah (rib-kaw'); | F | Rebekah | रिबका ribka | রিবেকাহ ribeka | রেবেকা rebeka | Both M1 and M2 are translated by the influence of Hebrew with a slight change. |
| Gen 25:26 | יַעֲקֹב Ya`aqob (yah-ak-obe'); | M | Jacob | याकूब jakub | য়াকোব jakob | য়াকোব jakob | Both M1 and M2 are translated by the influence of Hebrew. |
| Gen 29:6 | רָחֵל Rachel (raw-khale'); | F | Rachel | राहेल rahel | রাচেল raçel | রাহেল rahel | M1 is translated by the influence of Hebrew whereas M2 by Hindi. |
| Gen 29:16 | לֵאָה Le'ah (lay-aw'); | F | Leah | लिआ liya | লিহ lih | লেয়া liya | M1 is translated by the influence of both Hindi and English whereas M2 by Hebrew. |
| Gen 25:25 | עֵשָׂו `Esav (ay-sawv'); | M | Esau | एसाव esav | ইসো iso | এসৌ esəw | M1 is influenced by English whereas M2 is influenced slightly by Hindi. |
| Gen 29:32 | רְאוּבֵן Re'uwben (reh-oo-bane') | M | Reuben | रुबेन ruben | রুবেন ruben | রুবেন ruben | Both M1 and M2 are translated by the influence of Hindi. |

| | | | | | | | |
|-----------|--|---|----------|-----------------|--------------------|-----------------------------|---|
| Gen 29:33 | שִׁמְעוֹן Shim`own (shim-one') | M | Simeon | शिमोन simon | সিমেওন simeon | শিমোন simon | M1 is influenced by English whereas M2 is influenced by Hindi. |
| Gen 29:34 | לֵוִי Leviy (lay- vee') | M | Levi | लेवी levi | লেবি lebi | লেবী lebi | Both M1 and M2 are translated by the influence of Hindi as well as English. |
| Gen 29:35 | יְהוּדָה Yehuwdah (yeh-hoo-daw') | M | Judah | यहूदा yəhuda | য়হুদাহ yəhudah | যিহূদা jihuda | Both M1 and M2 are translated by the influence of Hebrew and Hindi. |
| Gen 14:14 | דָּן Dan (dawn) | M | Dan | दान dan | দান dan | দান dan | Both M1 and M2 are translated by the influence of Hindi. |
| Gen 30:8 | נַפְתָּלִי Naphtaliy (naf-taw-lee') | M | Naphtali | नफ्ताली neptali | নপতালি nəptali | নপতালী nəptali | Both M1 and M2 are translated by the influence of Hindi. |
| Gen 30:11 | גָּד Gad (gawd) | M | Gad | गाद gad | গাদ gad | গাদ gad | Both M1 and M2 are translated by the influence of Hindi. |
| Gen 30:13 | אָשֵׁר 'Asher (aw-share') | M | Asher | आशेर aser | অশের əser | অশের əser | Both M1 and M2 are translated by the influence of Hindi. |
| Gen 30:18 | יִשָּׂשכָר Yissaskar (yis- saw-kawr') | M | Issachar | इस्साकार isakar | ইসাকার isakar | ইসাখার isak ^h ar | M1 is influenced by Hindi whereas M2 by English. |

| | | | | | | | |
|-----------|--|---|----------|----------------------------------|-----------------------------|-----------------------------------|---|
| Gen 30:20 | זְבולוֹן Zebuwlun (zeb-oo-loon'); | M | Zebulun | जबूलून jebulun | জেবুলুন jebulun | জেবুলুন jebulun | Both M1 and M2 are translated by the influence of Hindi as well as English. |
| Gen 30:24 | יוסף Yowceph (yo-safe'); | M | Joseph | यूसुफ yusup ^h | যোসেফ yosep ^h | যোসেফ josep ^h | Both M1 and M2 are translated by the influence of English. |
| Gen 35:18 | בִּנְיָמִין Binyamiyn (bin-yaw-mene') | M | Benjamin | बिन्यामीन binyamin | বেঙ্গামিন benjamin | বেঙ্গামিন benjamin | Both M1 and M2 are translated by the influence of English. |
| Gen 30:21 | דִּינָה Diynah (dee-naw') | F | Dinah | दीना dina | দিনাহ dinah | দীনা dina | M1 is influenced by English whereas M2 by Hindi. |
| Gen 41:52 | אֶפְרַיִם 'Ephrayim (ef-rah'-yim) | M | Ephraim | एफ़्रैम ep ^h rayəm | ইফ্রেম ip ^h rem | ইফ্রায়িম ip ^h ayim | M1 is influenced by English whereas M2 by Hebrew. |
| Gen 41:51 | מְנַשֶּׁה Menashsheh (men-ash-sheh') | M | Manasseh | मनश्शे mənəsseh | মনাসেহ mənaseh | মনাসে mənase | Both M1 and M2 are translated by the influence of English. |

Appendix 1: List of biblical names from the Old Testament along with their phonological shape in Hindi, Manipuri 1 and Manipuri 2

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Nativization of Biblical Names in Manipuri

[Manipuri 1: Manipuri version of the Bible printed in 1984; Manipuri 2: Manipuri version of the Bible printed in 2011. Hindi version that is used is *Pavithra Bible* published in 2003 by GFA Bible Society]

| Reference | Greek | Gender | English | Hindi | Manipuri 1 | Manipuri 2 | Remarks |
|-----------|---|--------|---------|---------------|--------------|-------------|---|
| Mt 1:1 | Δαβίδ Dabid (dab-ee'd') | M | David | दाऊद dayud | दायूद dayud | देबिद debid | M1 is influenced by Hindi whereas M2 by English and Greek. |
| Mt 1:1 | Ἰησοῦς Iesous (ee-ay-sooce') | M | Jesus | यीशु yisu | যীশু jisu | যীশু jisu | Both M1 and M2 are translated by the influence of Hindi. |
| Mt 1:5 | Βοόζ Booz (bo-oz') | M | Boaz | बोअज boaj | বোয়েস boyes | বোৱাজ bowaj | M2 is translated by the influence of Hindi however M1 is not. |
| Mt 1:5 | Ῥαχάβ Rhachab (hrakh-ab') | F | Rahab | राहब rahab | রাহাব rahab | রাহাব rahab | Both M1 and M2 are translated by the influence of English |
| Mt 1:5 | Ρούθ Rhouth (hrooth) | F | Ruth | रुत rut | রুৎ rut | রুৎ rut | Both M1 and M2 are translated by the influence of Hindi. |
| Mt 1:5 | Ἰεσσαί Iessai (es-es-sah'-ee) | M | Jesse | यिश्शै yisei | মিশায় jisay | যেশী jesi | M2 is influenced by English whereas M1 is influenced by Hindi with a slight change. |

| | | | | | | | |
|---------|---|---|----------|-----------------------------|------------------------------|--------------------------|---|
| Mt 1:16 | Μαρία Maria (mar-ee'-ah) | F | Mary | मरियम mariyam | মারিয়াম mariyam | মেরি meri | M1 is influenced by Hindi whereas M2 is influenced slightly by English. |
| Mt 1:16 | Ἰωσήφ Ioseph (ee-o-safe') | M | Joseph | यूसुफ yusup ^h | যৌসুফ jəwsəp ^h | যোসেফ josep ^h | Both M1 and M2 are translated by the influence of English. |
| Mt 2:1 | Ἡρώδης Herodes (hay-ro'-dace) | M | Herod | हेरोदेस herodes | হেরোদ herod | হেরোদ herod | Both M1 and M2 are translated by the influence of English. |
| Mt 2:17 | Ἰερεμίας Hieremias (hee-er-em-ee'-as) | F | Jeremiah | यिर्मयाह yiramyah | যিরমিয়া jirmiya | যিরেমিয়া jiramiya | Both M1 and M2 are translated by the influence of English. |
| Mt 3:1 | Ἰωάννης Ioannes (ee-o-an'-nace) | M | John | यूहन्ना yuhanna | যোহান johan | যোহান johan | None of the M1 and M2 is influenced by any of the translations. |
| Mt 4:10 | Σατανᾶς Satanas (sat-an-as') | M | Satan | शैतान seitan | সৈতান saitan | সৈতান saitan | Both M1 and M2 are translated by the influence of Hindi. |
| Mt 4:18 | Πέτρος Petros (pet'-ros) | M | Peter | पतरस pətrəs | পিতর pitər | পিতর pitər | Both M1 and M2 are translated by the influence of English. |

| | | | | | | | |
|---------|---|---|-------------|-------------------------------------|---|---------------------------------------|---|
| Mt 4:18 | Ἀνδρέας Andreas (an-dreh'-as) | M | Andrew | अन्द्रियास andriyas | আন্দ্রিয়া andriya | আন্দ্রিয়ু andriyu | M1 is influenced by Hindi and Hebrew whereas M2 is influenced by English. |
| Mt 4:21 | Ζεβεδαῖος Zebedaios (dzeb-ed-ah'-yos) | M | Zebedee | जब्दी jəbdi | সেবেদী sebedi | জেবেদি jebedi | Both M1 and M2 are translated by the influence of English. |
| Mt 4:21 | Ἰάκωβος Iakobos (ee-ak'-o-bos) | M | James | याकूब yakub | যাকোব jakob | যাকোব jakob | Both M1 and M2 are translated by the influence of English. |
| Mt 9:9 | Ματθαῖος Maththaios (math-thah'-yos) or Matthaïos (mat-thah'-yos) | M | Matthew | मती mṛtti | মাথি mat ^h i | মাথি mat ^h i | Both M1 and M2 are translated by the influence of Hindi. |
| Mt 10:3 | Φίλιππος Philippos (fil'-ip-pos) | M | Philip | फिलिप्पुस p ^h ilippus | ফিলিপ p ^h ilip | ফিলিপ p ^h ilip | Both M1 and M2 are translated by the influence of English. |
| Mt 10:3 | Βαργολομαῖος Bartholomaios (bar-thol-om-ah'-yos) | M | Bartholomew | बरतुल्मै bārtulmei | বার্থোলোময় bart ^h olomay | বার্থোলোমী bart ^h olomi | Both M1 and M2 are translated by the influence of English. |

| | | | | | | | |
|----------|---|---|-----------|----------------------------|-------------------------------|---------------------------------|---|
| Mt 10:3 | Θωμᾶς Thomas (tho-mas') | M | Thomas | थोमा t ^h oma | থোমা t ^h oma | থোমাস t ^h omas | M1 is influenced by Hindi whereas M2 is influenced by English and Greek. |
| Mt 10:3 | Θαδδαῖος Thaddaios (thad-dah'-yos) | M | Thaddaeus | तद्दै tāddei | থাদিয়া t ^h addiya | থাদিয়াস t ^h addiyas | Both M1 and M2 are translated by the influence of English. |
| Mt 10:4 | Ἰουδᾶς Ioudas (ee-oo-das') | M | Judas | यहूदा yəhuda | যিহূদা jīhuda | যিহূদা jīhuda | Both M1 and M2 are translated by the influence of Hindi. |
| Mt 14:3 | Ἡρωδίας Herodias (hay-ro-dee-as') | M | Herodias | हेरोदियास herodias | হেরোদিয়া herodiya | হেরোদিয়া herodiya | Both M1 and M2 are translated by the influence of Greek, English and Hindi but a slight change. |
| Mt 16:14 | Ἡλίας Helias (hay-lee'-as) | M | Elijah | एलिय्याह eliyah | এলিয়া eliya | এলিজা elija | M1 is influenced by Hindi whereas M2 is not. |
| Mt 26:3 | Καϊάφας Kaiaphas (kah-ee-af'-as) | M | Caiaphas | काइफ़ा kaip ^h a | কায়াফা kayap ^h a | কায়াফা kayap ^h a | Both M1 and M2 are translated by the influence of Hindi. |
| Mt 27:2 | πῖλάτος Pilatos (pil-at'-os) | M | Pilate | पिलातुस pilatus | পীলাৎ pilat | পীলাৎ pilat | Both M1 and M2 are translated by the influence of English. |
| Mt 27:16 | Βαραββᾶς Barabbas (bar-ab-bas') | M | Barabbas | बरअब्बा bərabba | বারাবা baraba | বারাবাস barabas | M1 is influenced by Hindi whereas M2 is influenced by English and Greek. |

Appendix 2: List of biblical names from the New Testament along with their phonological shape in Hindi, Manipuri 1 and Manipuri 2

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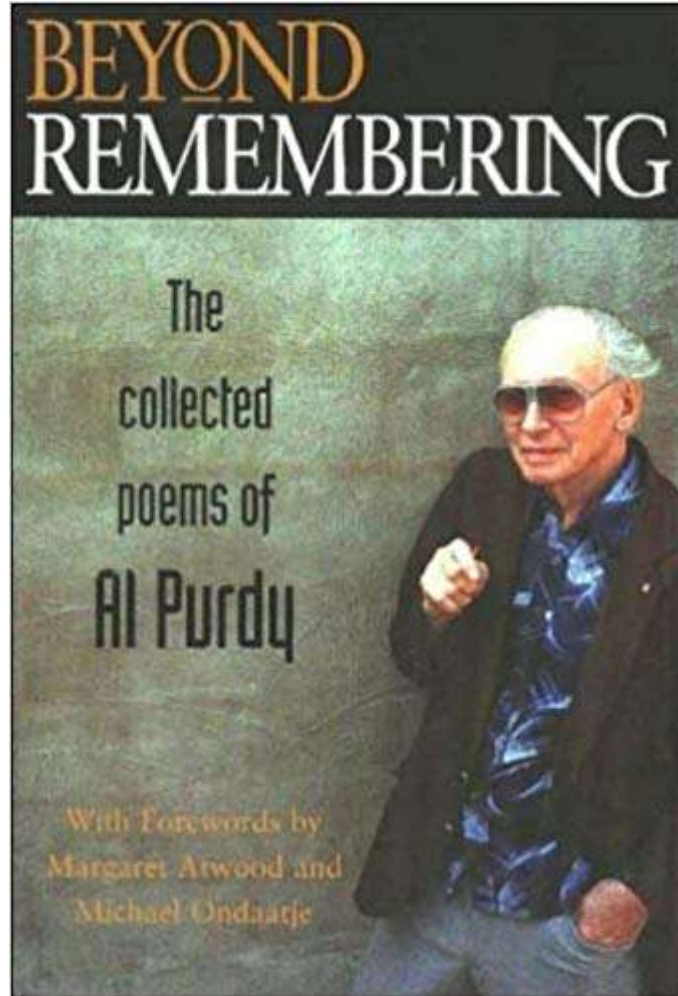
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Nativization of Biblical Names in Manipuri

**A Study on Al Purdy's *Lament for the Dorsets* as an Elegy of Unique
and Extinct Civilisation of the Dorsets**

Masilamani C.



Courtesy: <https://www.amazon.com/Beyond-Remembering-Collected-Poems-Purdy/dp/1550172255>

Abstract

Al Purdy's *Lament for the Dorsets* explores the culture and the historical background of the Dorsets who were the inhabitants of the southern coast of Baffin Island, also known as the original Canadians. This article speculates the effects that lead to the extinction of the unique culture of the Dorsets and it brings out the elements of elegy existing in the poem, which further classifies the poem as an Elegy. These aborigines face problem with the changing environment and as the invaders were more technologically advanced, they were unable to survive. The theme of alienation and loneliness represent by different symbols in the poem also represents this poem as an Elegy. This article explores Purdy's role of concrete evidence in formulating social-ecological knowledge as well as role of

imagination and close observation of the natural world in the development of mythological theories of origin.

Keywords: Dorsets, Swan, Extinction, Lamentation, Death, and Culture.

Introduction

Purdy is known as the Canadian poet of the underdogs as his writings mainly portray the lives of the minorities and the underprivileged population of Canada. His style of writing is simple, colloquial and erudite which describes the ordinary lives of the native Canadians. He has written his poems in his own unique style that made him one of Canada's most beloved poets. *Lament for the Dorsets* was written based on the experience of Al Purdy's visit to the Baffin Island during the summer of 1965, Northwest Territories of Canada. Purdy was very much advanced in his poetic career during this time. The poem was published in Purdy's 1968 collection, *Wild Grape Wine*. It portrays the lives of the early inhabitants of Inuit village on Baffin Island known as the Dorsets. Dorset civilisation was spread over panoptic area of Northern Canada and is believed to have existed for approximately two thousand years.

The Dorset

The Dorset was a Paleo-Eskimoculture, lasting from 500 BC to between 1000 and 1500 AD, that followed the Pre-Dorset and preceded the Inuit in the Arctic of North America. It is named after Cape Dorset in Nunavut, Canada where the first evidence of its existence was found. The name Dorset was taken from Cape Dorset a place in Nunavut, Canada where the Dorsets first flourished. Dorsets were known by their miniature objects, tiny precision tools, and magical art objects. The Dorsets were estimated to have existed for about two thousand years. Its culture and people spread over a large area of the Northern part of Canada. It is acclaimed that the indigenous people of the America moved here from around 40,000 years ago. They are known to arrive by crossing over from Russia to Alaska. Historians who traced the fossil remains derived that some migrations also arrived here from Europe by crossing via Iceland and Greenland. Some must have even moved across from Easter Island and the Polynesian islands. In the first stanza of the poem, the Purdy has depicted the archaeological remains of the Dorsets in detail:

Animal bones and some mossy tent rings
scrapers and spearheads
carved ivory swans
all that remains of the Dorset giants
who drove the Vikings back to their long ships
talked to spirits of earth and water. (1-5)

He traces back to the civilisation of Dorsets and tools and carvings bones left by Dorsets so on in the above mentioned lines.

Giants

The Dorsets were portrayed as giant being so huge and strong who drove off the Vikings. They can kill any dangerous animal and can even break the backs of bears. They also have a unique skill whereby they can hide themselves behind the bone rafters or the minds of the modern invaders. The Dorsets used their sleds for hunting and not the hunting dogs. They dragged their sleds over the frozen oceans killing the seals for food.

However, these Dorsets could not stand with the other men who invade the island as they were more advanced than them. The ‘little men’ came from the west and has hunting dogs with them which they used for killing seals. The poet has suggested that this could be one possible reason that led to the extinction of seals from the island. The other reason can be due to the change in climatic condition where the seals went back to the cold waters as they cannot survive in warm weather. The Dorsets were left in a confused state of mind; they could not figure the reason for death and destruction of the seals.

Poet’s Prediction for Future

The poet was imagining a time in the future, the twentieth century people whereby they would not accept that the Dorsets would live along with them as he foresees:

Twentieth century people
apartment dwellers
executives of neon death
warmakers with things that explode
—they have never imagined us in their future
how could we imagine them in the past. (30-35)

Destruction of Land and Culture

Similarly, the Dorsets cannot accept them to take over their land and their culture. However, before they even realised, their land and their culture was being destroyed leaving only the ‘last Dorset’ to survive. The poet imagines this man as an old hunter with one lame leg and he named him Kudluk. Kudluk was carefully carving and transforming his thoughts into an ivory swan figure, putting all his efforts on it, in memory of his dead grand-daughter. As soon as he finished the carving, darkness covered his thoughts, a strong wind knocks down his tent and the snow covered his body. Six hundred years later, the ivory swan is still alive even though its creator has long died.

Symbolic Inuits

The Dorsets were symbolised by Inuit legends as giants who scared easily. They were immortalized in the Al Purdy poem (1968). In a review of *Wild Grape Wine* in *Poetry*, the dean of Canadian literature, Margaret Atwood, called the volume a ‘satisfying’ book and states:

These poems go beyond Purdy’s interest in people and incidents to the process of human life within the larger process of nature; they create, not a personality and a speaking voice ... but a landscape with figures, both alive and dead. It’s this Purdy ... a lonely, defiant, almost anonymous man, dwarfed by rocks, trees, and time but making a commitment, finally, to his own place ... where grim ancestors reach up from the ground to claim him. (202-07)

Really Lamenting

As the poet being a Canadian, Al Purdy in the poem *Lament for the Dorsets* is actually lamenting for the dying and perishing of the culture of the Dorsets one of the unique culture in Canada. Purdy displays how the invaders have taken away their belongings and destroying their habitation. The Dorsets are old generation people and they do not have much weapons and technologies to fight against the invaders. Purdy has portrayed the beautiful island where the Dorsets live peacefully before the coming of the invaders, but now they are nowhere to be found. Al Purdy is mourning for these Dorsets who does not even have a memorial tomb for their existence, so through his poem he was able to keep

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the Dorsets alive and tell the world about their existence in the lone island once upon a time in the history of Canada.

Poem as an Elegy

Purdy's *Lament for the Dorsets* is actually written in the form of an elegy where he is dedicating the poem to the extinct Dorsets. The poem has a sad tone and like many elegies the content is serious. For a poem to be called an elegy, it should be one that revolves around the theme of lamentation for the death of someone or lost of something. Here too the poet laments for the Dorsets and represents the lost culture of the Dorsets. Therefore it can be said that the poem is an elegy. The title itself has the word lament which is the main components for an elegiac poem. The symbols which Purdy uses in the poem bring in more of the elegiac elements in the poem. The character of 'Kudluk' is wonderfully portrayed by Purdy making him the last Dorset to be alive. However, even Kudluk did not last long, he tried to survive but with the changes all around he was unable to cope and eventually dies. Kudluk in the last scenes of the poem is seen carving a swan and this serves as a 'swan song' for the Dorsets. Both Kudluk and the swan are symbols of alienation and loneliness this suggests the alienation and the loneliness of the entire Dorsets community.

Symbol of Swan

Another important symbol in the poem is the 'swan'; it is special because of the symbolism surrounding it. It is known as the symbol of birth and most of all swans pertain death which is depicted in the 'swan song'. Swan song is derived from a myth which refers to a farewell or final appearance of action or work and part of ancient legend known to the Greeks and Romans. It is the belief that the swan sings as it dies, the beautiful and sweet song is supposed to be sung in ancient fable by a dying swan. Swan song also symbolizes the last act, final creative work, etc. of a person, as before his death. The Celtic tradition represents Swan as Soul, the characteristics that made all beings immortal. So from this aspect, regardless of the annihilation of the Dorsets their spirit continues to live through Al Purdy's poem.

Kinghorn has rightly brought out the symbol of swan in literature and quotes:

English poets, including Chaucer, Spenser, Shakespeare, Coleridge, Landor, Hood and Tennyson conjured up visions of singing and dying swans. Chaucer's 'jealous swan that agens his deth that singeth' from the Parlement of Birds and Shakespeare's 'I will play the swan and die in music' from the final Act of Othello are two out of many examples. Ben Jonson's allusion to Shakespeare as the 'Sweet Swan of Avon', composed seven years after the playwright's death, probably refers to Mute swans on the Avon, relating them to the ancient myth and recalling a Pythagorean belief that the souls of great poets passed into swans. (510)

The 'swan' in the poem is very much associated with death, which is one of the themes in an elegy.

Conclusion

Purdy has wonderfully and intelligently used the symbols that add up to the melancholic nature of the poem. On the whole, *Lament for the Dorsets*, therefore, can be called as an elegy for the unique and extinct civilisation of the Dorsets. Purdy has made an impassioned call for the preservation of Inuit

people and their culture. It also serves as a national agglutinative and works as an international wedge asserting Canadian individuality as it acted more and more on the world stage.

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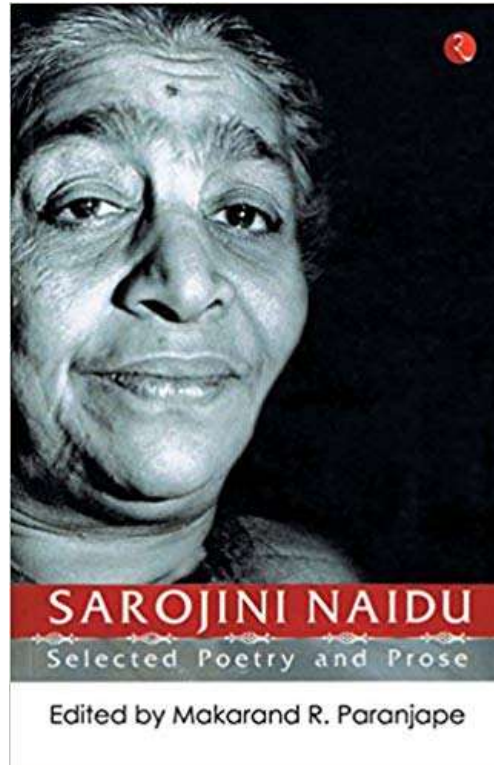
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Sarojini Naidu as a Poet of Nature

S. Nagendra and Dr. P. Sreenivasulu Reddy



Courtesy: <https://www.amazon.com/Sarojini-Naidu-Selected-Poetry-Prose/dp/8129115808>

Poetry of Nature

Sarojini Naidu's poetry is undoubtedly poetry of nature. Her love of nature is reflected even in poems which are not about nature but have a different theme. Nature is the eternal environment of man, and Sarojini looks at it with a child-like, open-eyed wonder. Her response to Nature is the response of man in his infancy, who looked at nature, was fascinated with her sights and sounds, with her colors and odors, and is also struck with awe by her grandeur and her mystery. It is homely and familiar that fascinates Sarojini. and Nature. She is neither pantheistic like Wordsworth nor cosmic like Tagore.

Not Simply Related to Visual Sensation

Sarojini Naidu feels a heavenly delight in nature and succeeds in communicating her own delight to her readers. It is said that her response is not limited to the visual sensation. It is auditory and tactual. The vocabulary of her nature poetry is such in words denoting colors, sounds, fragrances and skin feelings such as glassiness, softness, pliability and suppleness. Sarojini feels the spring season meant passion, excitement and the breath of life itself. Most of the poems reveal her sensuous enjoyment of the colors, sounds, fragrance and sights of nature.

Spring

Her poem 'Spring' depicts beautiful pictures of the season. Young leaves grow on the banyan stems. The leaves on the *peepal* tree are red. The honey birds pipe to the budding figs, and honey blooms call the bee. The poppies squander their fragile gold in the silvery aloe-fern, coral and ivory lilies unfold their delicate leaves on the lake. The kingfishers ruffle the feathery sedge. The air is thrilled with butterfly wings in the wild rose hedge. The earth is filled with the luminous blue of the hills. Spring kindles life in the trees, flowers and birds and butterflies. It draws human beings into the eddies of its vital flood. spring is the moment, the season, and the cycle of Love'

*Kamala tinkles a lingering foot
And Krishna plays on his bamboo flute*

Spring Colours and the Myth of Radha and Krishna

In this lyric the colors of spring are stressed, and the season is related to the myth of Radha and Krishna. In 'A Song of Spring' it is the life and movement with which spring endows all nature that are stressed.

*Wild bees that rifle the mango blossom
Set free awhile from the love god's string.....
... Fireflies weaving aerial dances
In fragile rhythms of flickering gold.*

Nightingale of India and Bharata Kokila – Sensuous Experience of Nature

Because of this lyrical quality of her poetry, she might have earned the titles of the 'Nightingale of India' and 'Bharata Kokila'. In certain lyrics the mood is one of sensuous enjoyment of the manifold beauties of nature.

Social Consciousness and Yearning for Reformation

But the mood changes in *Vasant Panchami* (Festival of Spring) and the lyric records the grief of a widow at the return of spring. It is a day when young girls and married women celebrate the coming of spring. They welcome spring with new-grown corn and lighted lamps, with music and folk-dance. But Lilavati is sad at the very feast of spring. She implores the dragonfly to fold up its wings and not to bring the tidings of spring. She asks the lilting *koels* to hush their voices and the *dadhikulas* to still their throats, because their songs pierce her heart with poisoned arrows. They bring back memories and sweet reminiscences of happy days during her spring time. She asks the flowers to quench their color and hold their fragrance because they slay her heart with bitter memories. She persuades the joyous girls, who go to sing carols to the spring to dim their radiant voices.

Adoration for Flowers – Lotus Born Saraswati and Buddhist Lotus

Sarojini has a great adoration for flowers. Flowers are everywhere in Sarojini's poetry. There is a hierarchy of flowers, the 'lotus' being the first and foremost. This unique flower has been celebrated in Indian poetry, myth and legend since times immemorial, and has acquired far reaching symbolic significance. It is a symbolic representation of purity and sanctity. It is associated with 'Lakshmi', the Lotus-born and 'Saraswathi', who is seated on a lotus. The lotus is equally important in the Buddhist tradition. The Buddha is shown meditating upon a lotus-throne. Lotuses are painted or carved on his palms and toes in Buddhist painting and sculpture. Sarojini is deeply fascinated by these associations

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of the lotus in Indian mythology and art. This fascination is reflected in many of her poems. Her own name denotes 'lotus plant' or 'a lake abounding in lotuses'. Her eldest daughter was named 'Padmaja' (Lotus-born), which is also one of the names of 'Lakshmi, the Goddess of Fortune'.

Poetry Abounds in Animals – Focus on Serpents

Indian animals like stallions, golden panthers, cows, monkeys, dears and 'leisurely' elephants enter into her poetry, but it is the serpent intimately connected with innumerable Indian myths and legends which inspires two of her best poems. To Sarojini, snakes are not objects of horror, but of love and adoration, as they are in so many Indian myths and legends. The concluding lines of 'The Snake-Charmer' expresses the Indian snake charmer's deep love for his pet:

*Come, thou subtle bride of my mellifluous wooing
Come, thou silver-breasted moonbeam of desire.*

Sun and Sunshine

Sarojini's response to nature is one of adorations like that of our ancestors. A number of hymns to the objects and forces of nature are scattered all up and down her poetry. She has particular affection for the sun and sunshine, and in the 'Harvest Hymn', the farmers express her own love and gratitude for this 'lord of the morn' and 'lord of the harvest'.

*O giver of mellowing radiance, we hail thee,
We praise thee, O Surya, with cymbal and flute.*

There is, indeed, something characteristically tropical about her love for the sun. But, though she was particularly fond of the bright, clear sunshine which illumines the landscape of India, she also had a deep feeling for the subdued light of the setting sun, as is expressed in 'June Sunset'. In the 'Harvest Hymn', the farmers express the poet's own adoration and gratitude for the beautiful earth, 'the Queen of the gourd flower, queen of the harvest'.

Rainy Season Is Not Forgotten!

Though rainy season does not figure much in her poetry, we get the 'Hymn to Indra', in which the people pray to the Lord of Rain:

*Thou, who with bountiful torrent and river
Dost nourish the heart of the forest and plain,
Withhold not Thy gifts, O Omnipotent Giver,
Hearken, O Lord of Rain.*

In 'Nightfall in the City of Hyderabad', 'the speckled sky' burns like 'a pigeon's throat', 'Jeweled with embers of opal and peridot.' The river flows out, 'Curved like a tusk from the mouth of the City gates', the call of the muezzin's, 'Floats like a battle flag over the city wall', and

*Over the city bridge Night comes majestically
Borne like a queen to a sumptuous festival.*

Remarkably Refreshing

Originality, freshness, and imaginative justness of these images are remarkable. They startle, surprise, and immediately capture the attention of the readers, and bear witness to the minuteness of observation of the poetess. P.V. Rajyalakshmi says, "The City of Hyderabad is dominated by the Musi

river, exactly curved like a tusk from the mouth of the city-gates. The image is at once precise and evocative. Besides, it connects the city to nature-landscape suggesting how the wild river has been tamed into the city's culture, while giving life to it. The sky, at nightfall in the city, looks like a pigeon flown from one of the towers on the river-side, burning like a pigeon's throat; perhaps like the thought of a city bride whose throat quivers and burns with ornaments of opal and peridot.'

To Conclude

Thus, Sarojini's nature-poems are remarkable not only for the loveliness of the Indian nature but also for the beauty of imagery and descriptive details. It is true that they are not poems of fiery lyricism, but imagination, sensuousness and romanticism are all evident. Of all our early Indian poets of twentieth century, Sarojini has outstandingly recaptured the early Indian responses to our natural environments.

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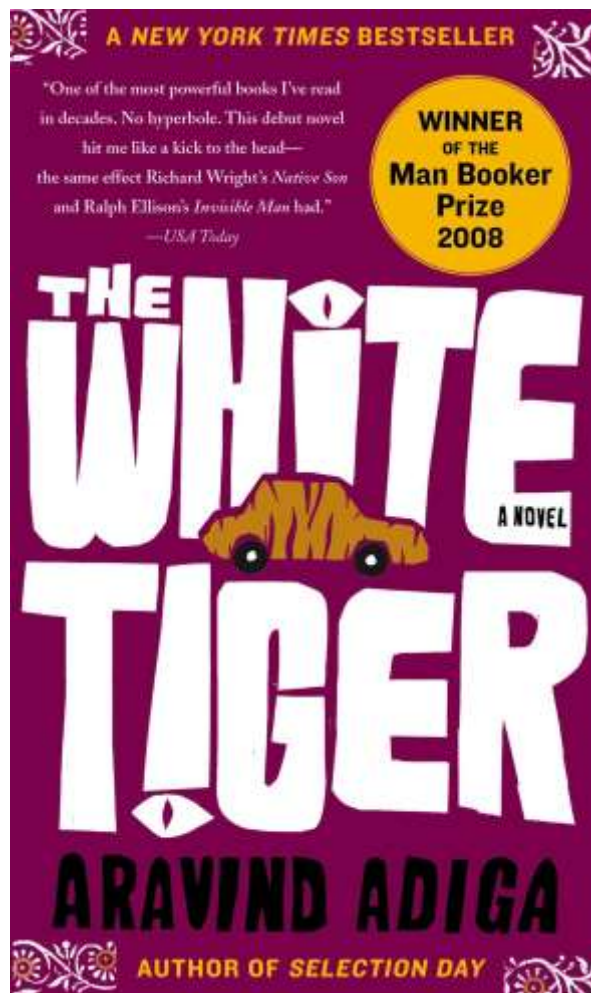
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From Rags to Riches: An Existentialist Journey of Balram Halwai in Aravind Adiga's *The White Tiger*

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Courtesy: <http://www.simonandschuster.com/books/The-White-Tiger/Aravind-Adiga/9781416562603>

Abstract

The present research paper is an attempt to study and analyze the existentialist journey of the Protagonist Balram from rags to riches in Aravind Adiga's *The White Tiger*. Now the question is why his journey is existentialist and how this novel can be a part of Existentialism? What are the major themes or the point where existentialism exists in this novel? Existentialism is a 20th century movement flourishing after the Second World War, promoted by Jean-Paul-Sartre under the title 'fortitude' or "Courage to be".

It plays an important role to us know our own existence as individuals and to regain or change our lives according to our wishes. This research paper will focus on how different concepts of existentialism play an important role in Balram's life. How he manages to change his life from a poor small-town boy to a rich entrepreneur in Bangalore.

Keywords: Existentialism, *The White Tiger*, Alienation, Authenticity, Freedom of Choice, Individuality, Transcendence, Aravind Adiga.

Introduction

The White Tiger is the first and immensely successful novel of Indian English author Aravind Adiga. Published in the year 2008, it affirms its feat in the field of literature by achieving the 40th Man Booker prize in the same year. Other novels written by Adiga are *Between the Assassinations* (2008) and *The Last Man in the Tower* (2011). Aravind Adiga, 33 at the time, was the second youngest writer as well as the fourth debut writer to win the prize in 2008.

The story of the novel begins with its protagonist Balram Halwai's letter addressed to the Chinese Premier, Wen Jiabao, in which he narrates his life's story from childhood to present time. Written in seven consecutive nights, Balram explains how he, the son of a rickshaw puller, broke out of a life of enslavement to become a successful businessman, describing himself as an entrepreneur. His journey starts from Delhi, where he works as a chauffeur to a rich landlord, and then to Bangalore, the place to which he flees after killing his master and stealing his money. Ultimately, Balram transcends his sweet-maker caste and becomes a successful entrepreneur, establishing his own taxi service.

Different Aspects of Existentialism in the Novel

Balram's journey commences with alienation and then moves on with his freedom of choice and responsibility, his transformation to search his own identity and finally ends by proofing his individuality as a normal human being. On this journey of Balram, we encounter, different concepts of existentialism like freedom of choice and responsibility, search for identity, facticity and transcendence, authenticity, alienation, individualism and Dasein. Among these concepts Individualism and freedom of choice and responsibility are the basic themes of the novel and they also promote existentialism in this novel.

Unique Story and Unique Hero

It is a novel with a remarkable, unique story of the successful existentialist hero and entrepreneur Balram Halwai, the protagonist. He is an existential hero because he wants to proof his existence and he himself is the maker of his life. As Sangeeta mentions, "He suffers from an endless existential crisis from which there is no escape." (Sangeeta 2015:2)

Aspect of Alienation

Balram's journey as an existential journey starts from the existentialist concept of freedom of choice and alienation which he had to face since his childhood. Hegel is the founder of the Theme of Alienation. He explains the different types of Alienation, like alienation from social systems like government, family, law and others, but mainly his focus was on the alienation of a human being from its consciousness of its own freedom. We can understand alienation through this definition:

Alienation, in social sciences, the state of feeling estranged or separated from one's milieu, work, products of work, or self, "encompassing such variants as "...powerlessness, the feeling that one's destiny is not under one's control, but is determined by external agents, fate, luck, or institutional arrangements, meaninglessness, a generalized sense of purposelessness in life... cultural estrangement, the sense of removal from established values in society, and ... self-estrangement, perhaps the most difficult to define, and in a sense the master theme, the understanding that in one way or another the individual is out of touch with himself. (*Encyclopedia Britannica*).

Balram's Life

The above definition of *alienation* explains that alienation is an innermost feeling of separation from society, ourselves, others, ideas and places. Balram belonged to a poor class and always saw his parents struggle for money. They did not have time even to take care of their children. Balram was not able to connect much with his parents and feels alienated. And he passes comments such as "now what kind of place is it where people forget to name their children?" (*The White Tiger*, 14). Later he was alienated from his own master, his own class and the corrupt people around him. Alienation, struggle for identity and behavior of big bellies had made him lose his identity in the hands of corrupt people.

The Role of Poverty

The basic reason for alienation here is poverty. After facing alienation from society and home Balram's story further revolves around his deep desire to come out from the dark side of life (poverty) and to achieve a life "full of light" (rich and successful). His journey from poverty to prosperity is the result of choices he makes in his life and his responsibility for them. Here, the concept of freedom of choice and responsibility begins.

Aspect of Freedom of Choice - Existentialism

Existentialism is a philosophy of freedom. It believes in the actuality that we can always have a come-back in our lives and reflect on what we have been doing. In this sense, we can always perform above our potential. But we are as responsible as we are free. It believes that human being is always free to choose because they exist as a human being (Dasein) first, and then their essence comes. Their essence includes whatever they are in their life. And as a human being they are free to choose whatever step they want to take in their lives and make changes in their lives. They are not bound with essence. Balram set an example that every individual has freedom of choice either to be the maker of one's life or to be the destroyer, in this extremely complex world. It's his choice to become The White Tiger of society by breaking the rooster coop of poverty. Because of his choice not to die like a slave, he transforms himself from a half-baked (poor) man into a successful entrepreneur. In a nation proudly shedding a history of poverty and underdevelopment, he represents, as he himself says, "tomorrow."

A Memoir of Balram's Journey

The novel is somewhat of a memoir of his journey to find his freedom in India's modern-day capitalist society. Towards the beginning of the novel, Balram cites a poem from the Muslim poet Iqbal where he talks about slaves and says "They remain slaves because they can't see what is beautiful in this world." (*The White Tiger*, 25) Balram sees himself embodying the poem and being the one who sees the world and takes it as he rises through the ranks of society, and in doing so finding his freedom.

To break the shackles of slavery and to enjoy the freedom, he murders his master Ashok and takes his money to start his business. His master's murder is the point where the concept of freedom, responsibility, and authenticity are proved in this story. Murdering his master is a very important decision of Balram's life. His decision of not becoming a slave for life and to feel that light of success gives him a support to do this. "The moment you recognize what is beautiful in this world, you stop being a slave, poet Iqbal". (*The White Tiger*, 273). The door of success is in front of him and he is just trying to enter the light of success in his life. To open this door, he forgets his concern about his master and murders him.

As Viktor comments in his work, "Man Search for Meaning":

Sometimes the situation in which a man finds himself may require him to shape his own fate by action. At other times it is more advantageous for him to make use of an opportunity for contemplation and to realize assets in this way. Man does not simply exist but always decides what his existence will be, what he will become in the next moment. Yet one main feature of human existence is the capacity of changing the world for the better if possible, and of changing himself for the better if necessary. (131)

One may argue that Balram was not guilty of murdering his master. Fight for freedom and struggle for dreams shows Balram's individuality.

Aspect of Individuality

The opening three lines of the novel explain that he is maintaining his individuality from the beginning till his success as entrepreneur.

From the Desk of:

'The White Tiger'

A Thinking Man

and an entrepreneur (*The White Tiger*, 3)

Significance of the Title of the Novel

The novel's title *The White Tiger* shows that Balram Halwai is the only character of his society who maintains his individuality, like White Tiger is the only one in the jungle. As Balram's teacher said about him and give him a name White Tiger: In any jungle, what is the rarest of animals, the creature that comes along only once in a generation? 'The White Tiger' 'That's what you are, in *this* jungle.' (*The White Tiger*, 35). These three lines show his existentialist journey from a poor village boy to as an entrepreneur. His own attitude and his own choices are responsible to establish him as an entrepreneur. "He is referred to as "The White Tiger" which symbolizes power, freedom and individuality. He is the one who got out of the darkness (low caste) and found his way into the "light". *The White Tiger* is a book about the man's quest for freedom". (Narasiaman 2015:1)

Life in Rooster Coop

According to Balram poverty plays a big role in his life, bringing on his humiliation. For him, poor man is like a rooster and his poverty is like a coop. Just like in a small rooster coop, roosters have to struggle a lot to make existence possible, in the same way poverty is a rooster coop and poor people have

to struggle for their existence. Rooster coop is an important phrase used in the novel to show the poverty and the struggle of the poor man and the real situation of the servant class in India. Balram always chooses to use his freedom to choose his individuality, because he is very authentic towards himself and his life.

Aspect of Authenticity

Authenticity as a word shows that it is about being truly authentic towards life. It is a major concept of existentialism. As Thomas R. Flynn introduces in his work, “Existentialism: A Very Short Introduction.”

To be truly authentic is to have realized one’s individuality and vice versa. Both existential ‘individuality’ and ‘authenticity’ are achievement words. The person who avoids choice, who becomes a mere face in the crowd or a cog in the bureaucratic machine, has failed to become authentic. (74) The realization of our own individuality is authenticity. Balram realizes that from the beginning of his life he never wanted to be the common face in the crowd. He struggles to come out of the crowd to prove his individuality.

Search for Own Identity and Individuality

Balram’s choice to search for his own identity and individuality, explores concepts of individualism and search for identity in the novel. Individualism in existentialism gives importance to the subjectivity or individuality of an individual. Existentialism is known as an “individualistic” Philosophy. For the existentialist, being an individual in our mass society is an achievement rather than a starting point.

Whatever they are as a social member by birth or circumstances, but as individuals they have special traits, and they can change their lives according to their individual thoughts and beliefs. Respect of individuality is very much alive in the protagonist Balram. Although he was also a part of the poor class strata, son of a rickshaw puller, he always wanted to get out of that strata.

Search for identity is the basic cause of Balram’s journey. He wanted to change his identity from a slave to a normal human being. Like everyone craves for one’s identity, one’s existence in this world, the same way Balram Halwai has the same craving, and acts upon it. He attempts to get the life of a human being. ‘Finally, Balram is identified as a man - resembling any other man’. (Pratima 2015:204)

The destruction of his own identity as a slave led him to prove the existence by hook or crook. And to prove himself, he needs to transform. His transformation of life from the dark side to the light shows the concept of facticity and “Transcendence” of existentialism.

Aspect of Transcendence

Transcendence is actually an opportunity to ignore facticity of life although, that is always there and to move on according to individual goals and thoughts. Facticity ignores individuality, but transcendence gives us a chance to accept our individuality and to maintain it. Facticity is our situation in society by birth, such as our race and nationality. ‘Transcendence’ or our consciousness, gives us opportunity to think beyond these boundaries. Transcendence is like making our own consciousness to be the maker of our life. Balram’s facticity is that he is part of darkness, but he wants light and for that he wants to transform things in his life. He loves freedom. Freedom from his facticity. He doesn’t want to be savaged by darkness. As Prasant Jadhav says: “Balram is not ready to die as a servant, driver or with an identity as a

low born member of Halwai community. He hunts for the identity, he finds a way to be out of the cage to become *The White Tiger*". Even as a boy I could see what was beautiful in the world: I was destined not to stay a slave. (Prasant 2014:41)

Conclusion

Finally, as an existential hero, Balram Halwai's journey from rags to riches contains many concepts of existentialism. His determination to see dreams, to follow them and finally to achieve them, proves that man can fight for his true existence, and what he wants to make of himself. He is the only maker of his life.

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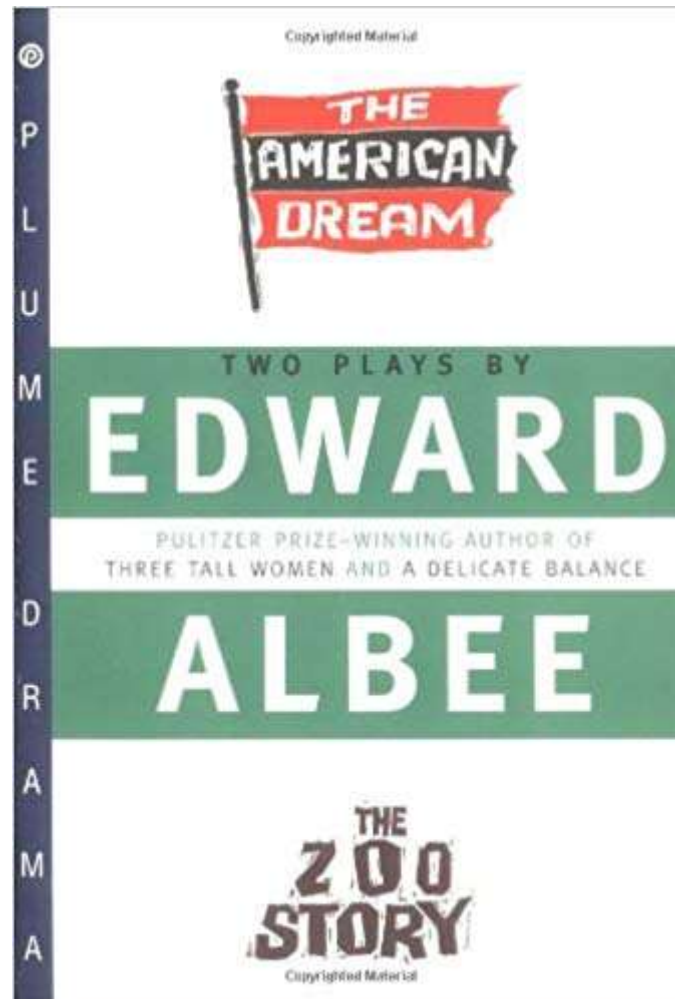
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From Rags to Riches: An Existentialist Journey of Balram Halwai in Aravind Adiga's *The White Tiger*

Cruel Dreams: Formation of Contemporary Theatre of Cruelty in Edward Albee's *The American Dream*

Nandini Saxena, Ph.D.

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Courtesy: <https://www.amazon.com/American-Dream-Zoo-Story/dp/0452278899>

Abstract

Edward Albee's *The American Dream* (1961) mirrors the degenerative contemporary American society, which was then living in the false shadow of much touted 'American Dream'¹. Action of the play moves through the narration and execution of cruel intentions of the characters,

¹ American Dream is a phrase that depicts America as a land of growth, prosperity, and equality. In general terms it signifies a 'life' which is materialistically affluent. It frames the picture of 'a perfect nuclear family' having caring husband/wife, obedient children. Albee's play *The American Dream* attacks the myth of 'American Dream' and presents the truth of American society.

who are chasing a materialistically fulfilling life. The employed cruelty functions as a source to keep the audience glued to the events of the play. Albee's effort to impact the viscera of the audience by creating a sensitive physical language that includes bodily movements, loud expressions, gestures, grunts, screams, and sonorous effects sets parallels between him and French theorist Antonin Artaud. Artaud formulated the theory of Theatre of Cruelty, in which he considered cruelty to be the essential part of theatre. He distrusted language for the purpose of establishing a meaningful communication and advocated a concrete language of stage with is accentuated with gestures, sound, music and lights to hit the nerves of the audience.

This paper aims to examine Edward Albee's *The American Dream* in the light of Antonin Artaud's theory of Theatre of Cruelty. The theoretical lens of theory of 'Theatre of Cruelty' provides a broad spectrum to investigate and understand how cruelty is employed in the play in order to awaken the audience against the crude realities of American society.

Keywords: Antonin Artaud, Concrete Language, Edward Albee, Theatre of Cruelty, Violence.

1. Introduction

Edward Albee was one of the most iconoclastic playwright of America, who revolutionized American theatre through his innovative dramatic art. Albee has attacked the degrading human values held by the materialistic, and emotionally barren American society very much in the Artaudian style.

Antonin Artaud was a French actor, director, and theorist, whose radical ideas about theatre are contained in his book *The Theatre and Its Double* (1931). His ideas of Theatre of Cruelty are quite eccentric and could not be well understood by the contemporary theatre personalities however, after his death, his ideas were embraced by many poststructuralist intellectuals of twentieth century. He has influenced modern theatre artists "who have sought to eradicate the traditional viewpoint of text as supreme authority in an effort to establish a more immersive relationship with audience" (Delano 1).

Artaud repudiates the concept of theatre as a means of entertainment and amusement. In the theory of Theatre of Cruelty Artaud states that "our longstanding habit of seeking diversions has made us forget the slightest idea of serious theatre" (Artaud 64). Artaud's approach to the theatre was a total rejection of methods and techniques that a conventional theatre employed. According to him, the ultimate goal of theatre is to wake up spectators' nerves and consciousness as well as their heart and conscience.

Albee reverberates Artaud's notion in *The American Dream*. Critic Mathew Roudane observes, "Albee staged original, challenging productions that define selected public issues of the nation as reflected through the private anxieties of the individual" (3). The play is a scathing attack on the futility of the myth of "American Dream". Albee himself describes his work as:

An examination of the American Scene, an attack on the substitution of artificial for real values in our society, a condemnation of complacency, cruelty, and emasculation and vacuity, a stand against the fiction that everything in this slipping land of ours is peachy-keen" (Albee, *The American Dream* 4).

The American Dream

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The American Dream is set in a middle-class living room and features five main characters; Mommy, Daddy, Grandma, Mrs Barker and Van man. Mommy is a classical matriarch. She is a bitter, incessantly chattering and domineering woman, who clearly holds the position of being the 'head of the family'. In contrast to her "Daddy is a subservient husband who has to agree with 'whatever Mommy says because he can't deal with her belittling sarcasm and judgment. He has no mind, or ball, of his own'" (Hilton). He functions as an ATM machine for the family, whose job is to constantly supply money. The couple adopted a child who is treated as an unsatisfactory piece of merchandise and as a consequence he is progressively mutilated to diminish its ability to annoy Mommy and Daddy. Grandma is the only sensible and wise character; however, she is considered as a useless commodity. Mrs Barker is an outsider who is an ally to Mommy and exhibits the same materialistic attitude. One more character Van man comes as a spiritually devastated version of the dismembered child.

This research paper aims to investigate *The American Dream* in the light of theory of Theatre of Cruelty. The paper is divided into three parts, first part explores various forms of cruelty that Albee has incorporated in the play through linguistic manoeuvring of characters. Second part investigates Albee's methods, exemplifying Artaudian concept of concrete language for theatre. Third part deals with Artaudian views about importance of participation of audience in the theatre, and Albee's dramatic techniques to ensure audience engagement in the theatrical performance.



Edward Albee 1928-2016

Courtesy: <http://edwardalbeesociety.org/biography/>

2. Cruelty as a Necessary Element of Theatre

The American Dream is an unconventional presentation of human relationships, which is tinged with substantial use of violence and cruelty. Such a depiction of cruelty has been taken negatively by some audience and critics. John Skow considers Mommy and Daddy, of *The American Dream*, crippled the adopted son "with psychological torture of a classic Freudian kind" (Skow 2016). However, another group of the critics saw Albee's "dramatic violence both as metaphoric of sublimated social violence and as an alarm to wake somnambulant audience from their complacency to the social injustice around them" (Bennett 148). Mathew Roudane has closely

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examined the role use and function of violence and cruelty in Albee's plays, and he considers Albee "as leading proponent of using cruelty as a method of purging oneself of demons, of effecting a sense of Catharsis, factors which seem germane to Artaud's "theatre of Cruelty" (66).

For Artaud, cruelty is the most necessary ingredient that is required to generate apocalyptic revolt within the audience. The cruelty that Artaud wished to deploy is more of a cosmic and metaphysical kind, that works to sever an individual's illusions. Artaud's influence on Albee's *The American Dream* in terms of the use of psychological, physical and metaphysical violence on stage is quite evident. The play presents deteriorated familial relationships where characters assault each other physically, verbally, psychological, and are ready to tear apart each other breaking all delusions of an ideal mother, father, daughter, husband and wife.

2.1 Depiction of physical cruelty

Language is used to infuse cruelty into the action in order to remove demons from the minds of characters and audience. Albee employs "a dialogue of cruelty to shock us into an awareness of ourselves, paring away our habits and defences" (Cohn 84). The 'words' either in the form of narration or dialogues are used to portray physical cruelty. The adopted child, which is referred as 'bumble of joy', did not fit into Mommy and Daddy's expectations of an ideal son and was eventually murdered by them. The horrifying narration of disfiguring of the adopted son in *The American Dream* is an admirable example of portrayal of verbal, psychological and physical cruelty.

Grandma calls the process of the mutilation and eventual dismemberment as "Grand Guigol". (Stenz 29). The process of 'mutilation' is not narrated but actually acted out violently and physically, through carefully woven words exhibiting cruelty. It implies the murder of 'bumble of joy', but on the concrete level, it is directly seen as the mutilation of 'American Dream' of materialistic prosperity and ideals of a perfect family.

Murder of the adopted child is introduced to the plot through discussion, in which Grandma and Mrs Barker talk about a past event. Grandma starts the exposition in a very subtle manner. The solemnity of her voice is in contract with the devilish story of mutilation that she actually told. She minces her words and starts telling the incident that happened in the past as people tell stories, "once upon a time". Through her verbal mastery, Albee makes Grandma mouth a source for the narration of psychological cruelty that the little child went through.

GRANDMA. But that was only the beginning. Then it
turned out it only had eyes for its Daddy.
MRS. BAKER. For its Daddy! Why, any self-respecting
woman would have gouged those eyes right
out of its head. (99-100)

Mommy and Daddy try to fulfil their dream with wealth and 'a child' who could complete their ideals of 'all American life'. Mommy's psyche was completely dominated by exterior world, where material satisfaction is the only way to measure success of life. She always looked for contentment in everything, whether living or non-living. In materialistic society the children are not born because of love and care. Such a society is based on money and power; it suffers with sterility. The progeny "do[es] not happen, because intelligence at the peak of intensity can no longer find any reason for their existence" (Bloom 142).

Mommy would not hesitate to go to any depth for the fulfilment of her desire. After having eliminated the boy's eyes, the parents move on to another monstrous action with no plausible reason for it; they decide to castrate the child. The story of mutilation is certainly horrible but it illustrates, the fact, that the "paradox is that human reality can best be apprehended today by indirection, by inhuman' method" (Gilman 175).

GRANDMA. That's what they thought. But after they cut off its you-know-what, it still put its hands under the covers, looking for its you know-what. So, finally, they had to cut off its hands at the wrists.

MRS. BAKER. Naturally!

GRANDMA. And it was such a resentful bumble. Why one day it called its Mommy a dirty name.

MRS. BAKER. Well, I hope they cut its tongue out!

GRANDMA. Of course. And then, as it got bigger, they found all sorts of terrible things about it, like: it didn't have a head on its shoulders, it had no guts, it was spineless, its feet were made of clay ...just dreadful things.

MRS. BAKER. Dreadful.

GRANDMA. So, you can understand how they became discouraged.

MRS. BAKER. I certainly can! And what did they do?

GRANDMA. What did they do? Well, for the last straw, it finally up and died; and you can imagine how that made them feel, their having paid for it, and all. So, they called up the lady who sold them the bumble in the first place and told her to come right over to their apartment. They wanted satisfaction, they wanted their money back. That's what they wanted (100-101)

Mrs Barker's comments; 'Naturally', 'dreadful', 'A much better idea' portrays the spineless American society who anticipates, agrees and confirms the monstrous act of mutilation for the attainment of their desires.

2.2 Depiction of psychological cruelty

Later, when 'Young man' comes as the replacement of 'mutilated and murdered' child. His 'hollow and beautiful body' depicts the wider implication of cruelty. Physical cruelty accomplished the physical death of the adopted child and spiritual death of the 'Young man'. The young man and his twin brother were separated and "thrown away in the opposite ends of the continent" (36). He was not aware of the fact that his twin brother has gone through horrible disfigurement, but his body reflected his brother's pain and agony. The physical cruelty turned the adopted child just a body of flesh, not capable of executing any desires of his own and ultimately resulted in the spiritual hollowness of the twin brother. Young man describes his helplessness to feel this world. The manner in which Young man describes his "suffered losses" (36), his words are redolent of the "lightly stretched web of anaemic words" (Tharu 76) of Artaud's own plays.

My heart became numb ... almost as though I ... almost as though ... just like that ... it had been wrenched from my body ... and from that time ... I have been unable to love ... Once ... I was asleep at the time ... I awoke, and my eyes were burning. And since that time, I have been unable to see anything, anything with pity, with affection ... with anything but ... cool disinterest. And my groin ... even there ... since one time ... one specific agony ... since then I have not been able to love anyone with my body... I have no emotions, I have

been drained; torn asunder... disembowelled... I let people love me ...I let people touch me ... I let them draw pleasure from my groin ... from my presence ... from the fact of me ... but, that is all it comes to... I am incomplete (36-37).

The 'bumble of joy' finally thrown like a 'bundle' because it was not able to fulfil Mommy's expectation. His twin brother although hollow from inside, but physically beautiful seems to be a satisfactory piece of merchandise as he looks like a 'perfect American man'. The physical cruelty wielded in language, certainly gain the attention of spectators. It is employed to highlight the baselessness of America's society and examines their moral bankruptcy.

Not only Mommy but Mrs Barker also has a craving for violence. This is evident in her eagerness in the story told by Grandma, she finds it very engrossing. It seems that the narration of mutilation of child's body satisfies her own fondness of cruelty, in Synge's words she relishes the "delightful sympathy with the wildness of evil" (qtd. in Whitaker 15). The pain of Young man is certainly terrifying but renders awareness towards the existence of evil in the society, that is why Albee considers cruelty as a "teaching emotion" (Albee, *The Zoo Story* 4).

3. Distrust on Language

Language is considered as primary source to express human feelings. It contains set of words that have capacity to lend certain meaning, however according to Antonin Artaud static words whether they are written or spoken cannot convey complex human feelings in a comprehensible manner. That is why in his theory of Theatre of Cruelty he expresses his disagreement on dominance of text and wishes to free theatre from the "dictatorship of speech" (Artaud 40).

Characters of *The American Dream* suffer with the problem of alienation and find it difficult to express themselves meaningfully. Albee "reveals the corruption of conventional patterns of friendship, love, and family allegiance and the terrifying process, in which language becomes a barrier rather than an aid to communication" (Esslin 21). Although the characters, of *The American Dream*, yearn for companionship, contentment and love, yet their relationship is devoid of mutual understanding. The husband-wife relationship suffers from a severe collapse, which on the fundamental level signifies failure of communication between them, and on the philosophical level it is indicative of Albee's agreement with Artaud's thoughts, who also questions the ability of language for the purpose of meaningful communication between individuals.

The American Dream portrays familial discord. Carl G. Jung considers marriage as a relationship in which, "a woman to be wholly contained spiritually in her husband and for a husband to be contained emotionally in his wife" (qtd. in Jacobi). However, in *The American Dream* husband and wife continually try to contend each other and exist individually. Sometimes this is intentional and most of the time they react without any emotion, even in circumstances where they should have reacted strongly, their throat seems to be have been choked. It seems that the characters in the house have some secret desires, but something keeps them from revealing these to each other. They just fail to communicate.

Daddy in *The American Dream* is an extremely successful businessman and banks on his success however, as a husband, he is typically reluctant to enter into any kind of conversation. There is a strange lapse in the communication that looms largely in the play. Daddy ultimately accepts, every time, whatever Mommy utters, requests, or commands which shows how exactly Daddy enjoys, accepts and understands Mommy's words. However, in his heart, he does not have any

intention of listening to Mommy's request nor he is interested in paying attention to her. Both of them appear to be 'two different' individuals travelling in two different orbits.

Daddy. Oh! Yes ... Yes.
Mommy. Pay attention
Daddy. I am paying attention, Mommy.
Mommy. Well, sure you do.
Daddy. Oh! I am.
Mommy. All right, Daddy now listen.
Daddy. I am listening, Mommy.
Mommy. You're sure!
Daddy. Yes... yes, I'm sure. I'm all ears. (16)

4. Formation of Concrete language.

Although Albee's characters can't communicate through ordinary words, still communication happens through "language of signs whose objective aspect is the one that has the most immediate impact upon" (Artaud 107) the audience. Albee employs the Artaudian theatrical language, "giving words approximately the importance they have in dreams" (94). Artaud purposed to enhance the power of words, by accentuating them with intonations, pitch, groans, grunts, screams gestures and bodily movements to express the complex human issues. To put it other way he means to enlarge "the theatre's vocabulary" (Bermel 15.) He advocated creating a concrete language for the stage which is "intended for the senses" (Artaud, 67).

A concrete language for stage means to augment the effect of language by adding physicality to it. Such an expressive language is a combination of words with sonorous effects, body movements and visual effects. Words should have suggestive sounds which are sensuous and explosive. The words should then be charged with appropriate pitch, intonation, and pace putting stress on vocal chords. Text must be shouted, whispered, wheezed, howled and groaned, in abstract meanings of the words and sentences. Codified body language, gestures and facial expressions should be able to convey that the ordinary words might not be capable of.

4.1 Incorporation of Physicality in language

Mommy and Grandma in *The American Dream* produce a poetry of verbal offensiveness on stage. They play with the pitch of the sound and intonate the words to express their disdain with each other. Whitney Balliet's has given an elaborate depiction of the character of Mommy, "thin lipped and snake faced, she speaks in a voice that alternates between needles and syrup. She moves her shoulders in witch fashion in a series of sharp Zig-Zags and is smartly over-dressed in a purple velvet suit, pounds of gold jewellery, and ugly harlequin glasses" (qtd. in Stenz 28). Her sharp piercing voice deadens the ears. Her voice and body movements clearly portray her as an opportunistic and shrewd woman who always looks for "Get[ting] satisfaction".

Mommy and Grandma are always ready to hit each other through verbal attacks. Mommy is a devil for Grandma, she insults, hurls cruelties and threatens her to be thrown away to a nursing home. Grandma, on the other hand, does not leave any chance of hitting her through her wit and revealing her hypocrite aspirations. Rakesh Solomon's study of Albee's directorial attempts provide details about his approach of directing the play *The American Dream*. According to Solomon, Albee

“devised a series of minor climatic moves” (32) and asked the characters to express themselves with expressions and gestures. Directing the “seesaw battle” (Solomon 32), between Mommy and Grandma Albee instructs in the following manner:

In the first beat, Albee asked Mommy to sniggeringly imitate Grandma’s voice and, towards the end of her speech, rise from her armchair triumphantly with “you see? I can pull that stuff as easily as you can “(85) ...in retaliation Grandma should rush up to her side of the sofa, lean forward, and hurl a sting of personal insults at her. Mommy should then react with a “large gesture” conveying “social embarrassment”. (Solomon 32)

Albee’s approach in writing as well as directing the plays is best explained by Albee himself, he says, “Well there has to be a sound. There has to be a sense of sound... the fact I do hear very precisely and hear a kind of musical quality and rhythm to my characters as they are speaking... When I am writing a play, I hear it and see it as performed piece on stage” (Mann 133). Albee’s helps his actors to grasp the character. He also pays attention on pattern of speech, intonation, pauses and rhythm. He tells his actors that “rhythm is adversely affected by an inappropriate pause, business, or movement” (Solomon 29). Albee gives attention to add physicality to words to enhance their function to hit the nerves of the audience. Solomon has described the way in which Albee guides his actors to create a physical language on stage:

After Mommy Gaffe, her exclamations, “Oooooohhh! what have I said? What have I said? (92) should have an extremely exaggerated, “overly unctuous” tone, but without any hint of “sarcasm or irony”, ... at the end of his emotionally draining autobiographical account to Grandma, the Young man’s “And so ... here I am ... as you see me” (115). Must echo the falling rhythm after a release of pent-up feelings ...Mrs. Barker [when] quot[es] her brother’s favourite line, “Of course, I am married” (84), Albee specified “a hoarse, guttural voice, with a very low pitch” (Solomon 30).

4.2 Powerful Dialogues

Albee dialogues are reflection of Artaud’s vision of using words to hurl scathing attack on contemporary issues. Dialogues are pungent, sharp, and powerful that hit hard on the nerves of spectators. They deliver more than their denotative meaning. Albee’s character’s do not talk in the manner ordinary people do. They raise audience’ temper, hurt, confuse and sometimes they make them laugh also. The language they speak is incomprehensible but still, they signal the audience to ‘see whatever is overlooked’ by them. The audience quickly grasps the hidden message that “we live in the age of deformity” (Albee, *The American Dream* 119). Grandma in *The American Dream* delineates the experience of life and comments on the process of ageing, she says “old people wake up in the middle of the night screaming and find out they haven’t been asleep; and when old people are asleep, they try to wake up, and they can’t... not for the longest time” (107). She speaks about the irony of being old in the following manner:

When you get so old, people talk to you that way. That’s why you become “dear, so you won’t be able to hear people talking to you that way. That’s why you go and hide under the covers of big soft bed, so you won’t feel the house shaking from people talking you that way. That’s why old people die eventually (46)

4.3 Dynamic Mise-en-scene

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For a complete concrete language of stage Artaud advocates reinterpretation and reorganization of mise-en-scene. The theatrical devices should not be used just for the sake of static decoration of the stage. Sound effects, lights, scenery, props, costumes and other adornments should be utilized to mobilize the action on the stage. Albee has been extremely innovative and serious in using the stage and other theatrical devices and ensures that dynamics of the play go with the settings of the stage.

Albee reduces his sets to the barest minimum in *The American Dream*, and in this manner, he brings out the isolation and emptiness of relationships of the inhabitants. The living room in *The American Dream*, has just enough furniture for all those present to be seated. The set in the living rooms is marked by the atmosphere of depression and decline. The degenerating civilization's reflection is seen in the settings of the stage. Albee innovatively tries to accommodate various objects to aid the subject of the play, like in New York presentation of *The American Dream*, an empty frame was hung on the wall of the room, depicting the bareness in the relationships of the inhabitants.

Albee makes use of lights in his sets not merely as a structural device but also as a means to suggest an inner state of mind of the characters. Rather than illuminating a realistic scene, lighting is intended to overwhelm an audience with fluctuations of shade and colour. In *The American Dream*, man-made glittering artificial light of the departmental store signifies the deceptive nature of modern man, which seems brighter, sometimes completely different, under the lights of arc lamps. Modern people are hypocritical, shrewd and lack the warmth and genuineness of the natural light.

The consumeristic attitude of American society is depicted by repetitive logorrhoea by Mommy, where the colour of the hat is given so much importance. Her more than required attitude towards the colour of the hat is used by Albee to show thoughtless consumerist attitude.

MOMMY. And then they showed me one that I did like. It was a lovely little hat, and I said, "Oh, this is a lovely little hat; I'll take this hat; oh my, it's lovely. What color is it?" And they said, "Why, this is beige; isn't it a lovely little beige hat?" And I said, "Oh, it's just lovely." And so I bought it. (59)

Albee has brilliantly used Grandma's boxes as stage props to depict communicative disarray among family members. Boxes are "empty" but "nicely" wrapped. They suffice two purposes; first, making the audience keep guessing about the probable mystery associated with them. Secondly, they also signify the hollowness that exists in the relationship among family members. The basic element in marital life, love and communication is completely missing still, Mommy and Daddy maintain a 'nicely' framed wedded life. The child is needed for exhibition not for affection and care, that is why the first adopted child was discarded and murdered and other in the form of perfect American Young man was accepted. Mommy is Grandma own daughter, but as a monstrous villain she always spouts disgust towards her and wants to send her away. All three relationships; husband-wife, parent-child, mother-daughter are 'empty' from inside and 'nicely wrapped' from outside like Grandma's 'boxes'. Grandma's remark "Everything is hidden" (Albee, *The American Dream* 38) is an extremely strong statement, that indicates the root cause of dead communication among family members of the play and American families in general.

5. Techniques to Engage the Audience

The American Dream portray the story of the American couples, who are cruel and venomous. They shock us by launching strikes at the core of our being, implicating us in action and affecting the very marrow of our being. Shocking audience in this manner is directly related to Albee's desire to invite the audience to engage in a complex spectatorial process, that may prove astonishing, depressing, life-affirming and anxiety-inducing. Albee affirms by saying, "I want the audience to run out of the theatre, but to come back and see the play again," (Weber *New York Times*). The structure and the language of the plays conspire to assault the audiences' individual and collective sensibility. He delineates his views in the following manner:

I don't like the audience as voyeur, the audience as passive spectator. I want the audience as participant. In that sense, I agree with Artaud: that sometimes we should literally draw blood. I am fond of doing that because voyeurism in the theatre lets people off the hook (qtd in Roudane 41).

Albee approves Artaud's suggestion of considering the theatre as mesmerising and hypnotic as a snake charmer's act, in which the snake charmer does not utter a single word still keeps the snake charmed by the back and forth movement of the musical instrument. Albee gives utmost importance to the connection of "the spectators with the spectacle" (Artaud 93). According to Roudane Albee tries to "break down, or at least minimize, the barrier between itself and the actors, thus creating a more intimate, and dangerous, theatre experience. The emotional effect is to involve the audience directly, as participants in the action" (Roudane 41). Albee employs various techniques to engage spectator's senses in the action of the plays.

5.1 Nameless Characters

Albee creates a nameless family in *The American Dream*. Such characters evoke curiosity in the audience's mind. The characters are given generic names Mommy, Daddy and Grandma. Albee deliberately keeps them nameless. Firstly, it helps audience to identify with them because of generic nomenclature they possess, and secondly, namelessness depicts the psychological inexistence of the characters. Such a dramatic art brings Albee closer to Artaud's dramatic technique. Artaud also used generic names of the characters, 'Young man' and 'Girl', in his play *The Spurt of Blood* to show lack of individuality in them.

5.2 On stage audience

One more technique that Albee successfully employs to engage the audience is by presenting the audience, a character, who represent them on the stage and interact with other characters closely. Grandma in *The American Dream* is an "onstage audience" (Krohn and Wasserman 9) and serve as "a barometre" (Krohn and Wasserman 9) for the actions happening on the stage.

Grandma is old, and her age sets her as a marginalized on-looker watching the "American scene". Her marginal position makes her act as a mediator between the spectator and spectacle. The satire of Grandma renders the catalytic effect on the senses of the audience. She is witty, sharp and sensible. She lives with Daddy and Mommy and moves around wherever they decide to go, still she has self-respect and considers herself as "a resourceful person" of proud "pioneer stock" (Albee, *The American Dream* 112). She reveals about the illusions of Mommy and Daddy's life, that they wished to have a perfect "bumble of joy". She also brings out the cruel act of dismemberment of adopted child, and tells us, how much the worm of materialistic attitude has nibbled the society. She bridges the gap between an actor enjoying the joy of acting and an ordinary person who has concerns for

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Cruel Dreams: Formation of Contemporary Theatre of Cruelty in Edward Albee's *The American Dream*

deteriorated society. On her departure from the Mommy and Daddy's house she addresses the audience as an external commentator.

Grandma. (interrupting the audience.) Well, I guess that just about wraps it up. ...while everybody got what he wants...or everybody's got what he thinks he wants ... Good night dears. (60)

To Conclude

In sum, an Artaudian study of *The American Dream*, allows us to understand the various levels on which the cruelty acts on both the characters on stage and spectators in the theatre. The play "demonstrate the cathartic principle that destruction and violence are not ends in themselves, but purge both the actors and the spectators, and prepare the way for rebirth" (Norton). Albee has raised some of the most troubling questions about American families and society, including disintegration, alienation and cruelty. As a playwright and director, Albee innovatively modifies 'words' to make them sound much more than their denotative meaning. The effective utilization of sound, colour, lights and stage settings make Albee's language a 'concrete language for theatre'. The cruelty both in verbal and psychological forms certainly generates a distressing effect on the senses of the audience. Albee's protean dramatic art makes *The American Dream* an exemplary play to construe Artaudian concept of Theatre of Cruelty.

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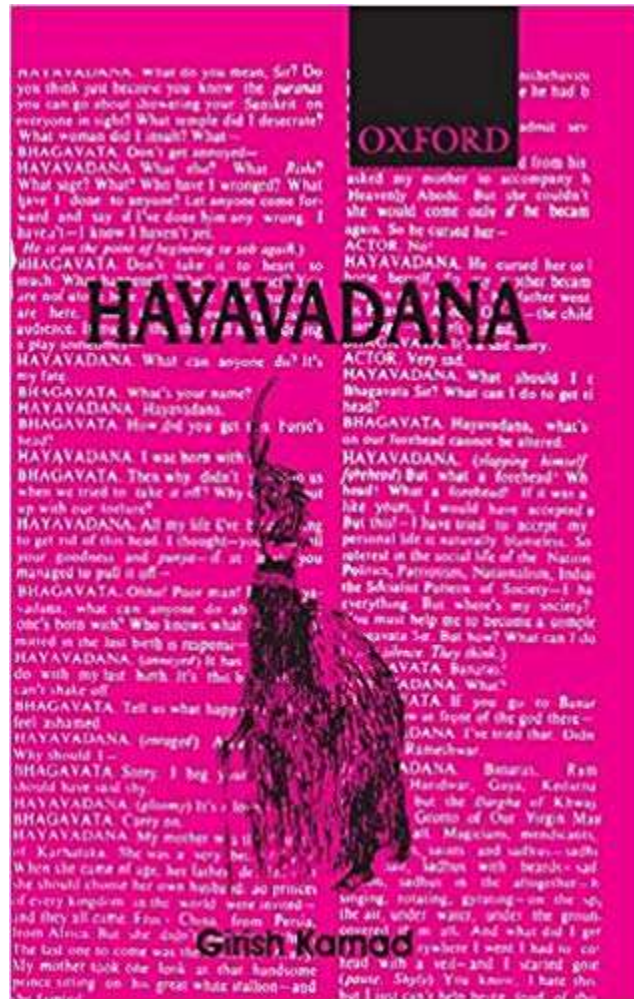
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Hayavadana: A Perfect Example for Imperfect Lives

Dr. C. Raghavendra, Ph.D.

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Courtesy: <https://www.amazon.in/Hayavadana-Karnad-Girish/dp/0195603826>

Abstract

Along with Vijay Tendulkar, Badal Sirkar and Mohan Rakesh, Girish Karnad, a versatile genius, is considered as one of the pillars of Indian English Drama. Even though Karnad wrote very few plays, he has earned a prestigious place in Indian writing in English. In his third play

Hayavadana, Karnad uses conventions of folk theatre. This play is about the search of identity in the complex human relationships. It reveals friendship of two persons and their love towards a woman. This play presents how all the characters become victims in the hands of fate. It is also a search for completeness. Karnad exemplifies incompleteness in three levels (human, animal and celestial) of creation in the world. Elephant headed Ganesha has human body, so even though he is divine he does not have single complete form. Devadatta, Kapila and Padmini don't possess completeness even though there is transplantation. Even Hayavadana cannot become complete man as he desires but becomes a complete horse. The present paper depicts how wonderfully the playwright dramatizes the events and incidents in the lives of the characters to explore the search for completeness.

Keywords: Incompleteness, Search, Identity, Human relationship.

Introduction – Unique Blend of Techniques

Girish Karnad's award winning drama, *Hayavadana* (1961) has Indian imagination with insightful meanings. This is a noteworthy step of achievement in the history of Indian drama as the playwright makes daring innovations and successful experiments. In *Hayavadana* one can find the blend of western techniques with Indian folk tradition. This play is in the form of Indian folk drama, which obtains quite a few features of ancient Sanskrit drama. In *Hayavadana* Karnad explores the dramatic potential of ancient folk traditions and myths. The influence of Thomas Mann's *The Transposed Heads* clearly appears on the playwright of *Hayavadana*. 'Katha saritasagara stories' written in Sanskrit was borrowed for the work of Thomas Mann.

As the play begins, a mask of Ganesha is brought on to the chair of the stage. The Bhagavata along with musicians, chants and sings in praise of Ganesha;

O Elephant- headed Herambha
Whose flag is victory,
And who shines like a thousand suns.
O husband of Riddhi and Siddhi,
Seated on a mouse and decorated with a snake.
O single-tusked destroyer of incompleteness,
We pay homage to you and start our play. (Karnad 1)

From the beginning onward one can observe that the word 'incompleteness' is used widely in this play. Lord Ganesha is worshiped as the demolisher of incompleteness. Then Bhagavata says: "An elephant's head on a human body, a broken tusk and a cracked belly whichever way you look at him he seems the embodiment of imperfection, of incompleteness..." (Karnad 1) Bhagavata considers Ganesha the quintessence of incompleteness because he has an elephant head and a human body. Here Incompleteness has been elucidated at divine level.

Exemplary Plot of the Play

The story of the play begins with Kapila and Devadatta who are dearest friends. They live in Dharampura. Devadatta, the only son of the reverend Brahmin Vidyasagara, is calm and quiet in appearance, fair in complexion and unequalled in cleverness. Kapila, the only son of an iron-

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smith, is dark in complexion. He possesses very good physical skills. The Bhagavata says: “The world wonders at their friendship. The world sees these two young men wandering down the streets of Dharampura, hand in hand, and remembers Lava and Kusha, Rama and Lakshmana, Krishna and Balarama.” (Karnad 2) The Bhagavata labels them as ‘one mind, one heart’. Kapila finds that his best friend Devadatta is in love with Padmini. He convinces Padmini to marry Devadatta and arranges Devadatta's marriage with her. He comprehends that Padmini is both clever and beautiful. In spite of Kapila's fascination with Padmini, he prefers and respects Devadatta's feelings. Devadatta and Padmini are married.

After marriage Padmini is attracted to the well-built physic of Kapila. One day they plan a short visit to Ujjain. While Kapila drives the cart Padmini admires Kapila's skills and physique. Now Devadatta does not like this admiration of Padmini. He has a doubt that Padmini is attracted towards Kapila. When Kapila offers to go to the temple of Rudra, Padmini immediately agrees to go to the temple with him. Devadatta doesn't want to go there so when Kapila and Padmini go to the temple of Rudra he goes to the temple of Kali. He addresses Goddess Kali with high sounding words and begs her forgiveness for not fulfilling his promise made to her earlier. He decapitates himself with a sword available there. When Kapila and Padmini return, they don't find Devadatta there. Kapila goes in search of him. He enters the temple of Kali and sees the dead body of Devadatta inside the temple. Now, he thinks that if he goes back with the news that Devadatta is dead, Padmini and other people will think that he has killed Devadatta. So he also cuts off his head with the sword. When Kapila doesn't return, Padmini goes to the temple and sees both Devadatta and Kapila dead. She decides to kill herself with the sword, but Goddess Kali's terrible voice is heard which freezes Padmini. Padmini requests Kali to give life to Devadatta and Kapila. Kali asks her to put the heads on their bodies and press the sword on their necks and they will be alive again.

Padmini, while following the instructions of Goddess Kali, makes a blunder in her excitement. She puts the heads on the wrong bodies and presses the sword. Both of them come to life but three are greatly surprised as they see the head of Kapila with the body of Devadatta and the head of Devadatta with the body of Kapila. Kapila with Devadatta's body claims Padmini. He argues that it is with the body that Padmini took the vows of marriage before the sacred fire and the child which she is carrying in her womb is the seed of that body. Then they seek help of a sage who declares that just as Kalpavriksha is supreme amongst all the trees, head is supreme of all human organs. He decides that the body who has the head of Devadatta is a real Devadatta and the body who has the head of Kapila is a real Kapila. So Kapila with very sad feelings goes to the forest. Kurkoti writes:

Initially Devadatta – actually the head of Devadatta on Kapila's body- behaves differently from what he was before. But ever so gradually he changes to his former self. So does Kapila. But there is a difference. Devadatta stops writing poetry while Kapila is haunted by the memories in Devadatta's body. Padmini, who, after the exchange of heads, had felt that she had the best of both the men, gets slowly disillusioned. Of the three, she had the capacity for the complete experience. She understands but cannot control the situation in which she is placed. (Kurkoti VI)

At the end of this play we see that both the friends, in a duel, kill each other and Padmini becomes a sutttee. Before dying, Padmini says to Bhagavata: “My son is sleeping in the hut. Take

him under your care. Give him to the hunters who live in this forest and tell them it's Kapila's son. They loved Kapila and will bring the child up. Let the child grow up in the forest with the rivers and the trees. When he's five take him to the Revered Brahmin Vidyasagara of Dharmapura. Tell him it's Devadatta's son." (Karnad 62)

Eponymous Subplot

This play has an interesting and rightly chosen subplot. A subplot is defined as "a subordinate plot in fiction or drama" according to <https://www.merriam-webster.com/dictionary/subplot>. Hayavadana, eponymous character, has the horse head and the human body. He wants to have a complete human form. Haya, in Sanskrit, means 'horse'. 'Vadana' is also a Sanskrit word which means 'face'. Hayavadana is the son of the Princess of Karnataka who was very beautiful. She loved a white stallion and married to that Horse. They lived together for fifteen years. One morning she woke up and came to know that there was no horse and in its place she saw a beautiful Heavenly Being, a gandharva. She also came to know that this Celestial Being was cursed, to born as a horse, by the god Kuvera to for some act of misbehavior. Kuvera gave a word that after experiencing fifteen years of human love he would get his original form again. After getting released from his curse he requested the Princess to come with him to his Heavenly Abode. But she rejected and wanted him to be a horse again. So he cursed her to be a horse herself. She became a mare and run away without thinking of Hayavadana, the son the couple.

Hayavadana begins his search for identity and completeness of his physical body. He wants to quit his horse-face. He visits many religious places and meets a number of sages. But he is not able to get rid of his horse face. The Bhagavata asks him to go to the temple of Kali. He goes there and falls at her feet and requests her to make him complete. Even before saying to make him complete man, the goddess says 'So be it' and disappears. So now he has complete horse form but he does not become a complete horse because human voice is still with him. At the end of the play, he gets his horse voice. Now both of them feel the real difficulty with alien bodies. They struggle a lot. Devadatta is strong for some time with Kapila's body which Padmini fascinates. But soon he becomes normal as previous Devadatta. Kapila feels very bad with weak body of Devadatta but soon he changes that weak body into strong one with physical activities.

As Dwivedi has opined:

Hayavadana achieves completeness when finally he becomes a complete horse and loses the human voice through singing the Indian National Anthem. But this is one-sided completeness. But for human being, who is a combination of flesh and spirit, body and mind, completeness requires a harmonious relationship between body and mind but Cartesian division seems to be a perennial irresolvable problem for man. The major reality of this world is self-division. Both man and society are self-divided and disturbing antinomies struggle for supremacy. The problem of Hayavadana, alienation, absurdity, incompleteness and search for identity are central of the plays of Karnad. Incompleteness is an inescapable and insurmountable reality. This concept helps to solve such riddles in Hayavadana as why Hayavadana's mother chooses for her husband a stallion rather than a man and

why Goddess Kali makes Hayavadana a complete horse instead of a complete man.” (Dwivedi 234)

Successful Presentation of Subplot

In his ‘Introduction’ to *Hayavadana* Kirtinath Kurkoti writes: “The sub-plot of Hayavadana, the horse-man, deepens the significance of the main theme of incompleteness by treating it on a different plane. The horse-man’s search for completeness ends comically, with his becoming a complete horse. The animal body triumphs over what is considered the best in man, the Uttamanga, the human head!” (Kurkoti V) Thus, Karnad has successfully presented the theme of incompleteness at Divine, Human and Animal levels. The Bhagavata considers Ganesha incomplete because he has the elephant head and the human body. But at the end of the play, he chants and praises Ganesha: “Unfathomable indeed is the mercy of the Elephant-headed Ganesha. He fulfills the desire of all – a grandson to grandfather, a smile to a child, a neigh to a horse. How indeed can one describe his glory in our poor, disabled words ?” (Karnad 71)

In the case of Devadatta, Kapila and Padmini, we see that they fail to achieve completeness. They all die. But Hayavadana succeeds in achieving completeness. He wants to become a man but he becomes a complete horse.

As one writer rightly assesses:

In the primitive man, the body and the mind are in perfect harmony which Brown call Dionysian ego. As man has been vainly striving to be above biological principles for ages, he has evolved Apollonian culture which causes alienation. Devadatta and Kapila, like the people of modern society, are victims of self-alienation while Hayavadana, his mother and Padmini’s son attain Dionysian ego (Sarath 230).

Conclusion

When newness and innovative ways are experienced by the readers or the audiences, that play is welcomed as great play and the playwright is acclaimed as a genius writer. Karnad has skillfully and effectively employed the form of folk drama in *Hayavadana* to portray the persistent problem of identity and search for completeness. So the theme of incompleteness has been presented with artistic genius in this play. So it easily touches the hearts and souls of the readers or audiences. As the techniques used in the play are innovative even after five decades it has its freshness.

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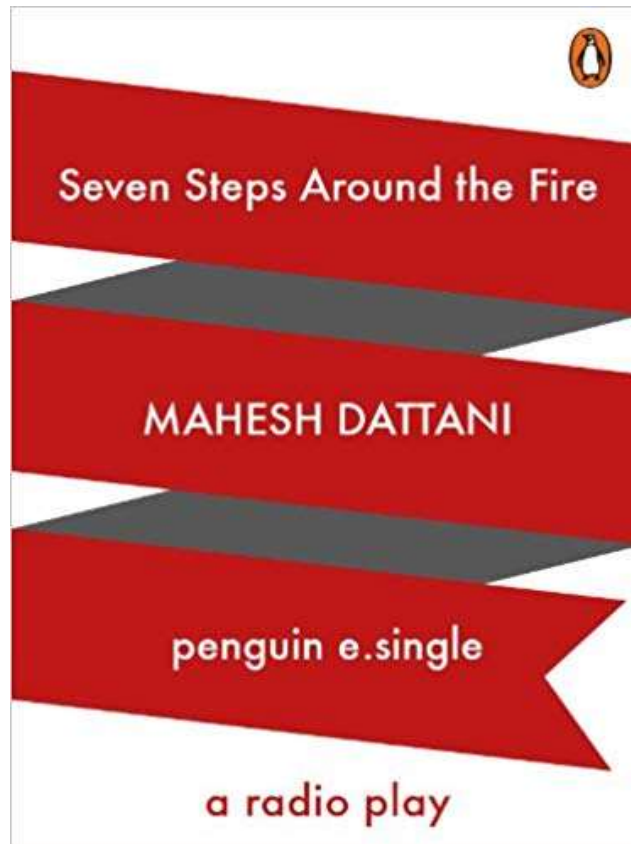
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**From Periphery to Center: The Theme of the Marginalized in
Seven Steps Around the Fire by Mahesh Dattani**

Dr. Rahulkumar Bhogilal Panchal, M.A., M.Phil., B.Ed., Ph.D.



Courtesy: <https://www.amazon.com/Seven-Steps-around-Fire-Penguin-ebook/dp/B06XYBJNVF>

Abstracts

In our country, the term *hijras* (transgender) has no respectable identity in public. They are on the margins of the society and not given much importance. They have no protection, no acceptance and no security from the prejudices of the people of the Society. They are discriminated all over the world and the term for them is 'It'. They are accepted in society on two occasions, invited to Child birth and Marriage to sing and dance. The discrimination against them is often turning into violence. In society, male and female- these are the only two categories which are approved by society, so there is no space for hijras. Those who do not fit into the two classes, have

to suffer from social exclusion, contempt and isolation from society. The community of Hijras is socially, legally and politically marginalized and victimized in society. They are on the periphery of society and trying to come in to the center. They are not permitted to carve their own way beyond the patterns recommended and accepted by society. Mahesh Dattani gives a chance to the hijras community to articulate their feelings and predicaments in the English theatre, through his play *Seven Steps Around the Fire*. Mahesh Dattani presents the harsh reality and the status of the hijras community, presenting how they are placed on the margins of society. The whole play revolves around the mystery of the murder of a hijra named Kamla, who secretly married a minister's son. The role of the police, politicians and the society, is questioned.

Keywords: Periphery of society, Hijras (transgenders), The Marginalized, *Seven Steps around the Fire*, Mahesh Dattani

The Plight of The *Hijras* in Indian Society

Mahesh Dattani, a well-known personality and a Sahitya Academy Award winner, needs no introduction in Indian English Drama. In his play *Seven Steps Around the Fire* he has highlighted the plight of the *hijras* in Indian society. In our society, there are only two sexes recognized, male and female. The hijras are the neglected gender. It is an irony of life that the hijras who are welcome on two occasions – once, at the time of marriage and second, at the time of childbirth – to sing and dance, are themselves deprived of marriage and childbirth. Maybe homosexuality is one way for them to live. We have to accept the reality of life, however, painful that might be. People give them money, otherwise people are afraid they might put a curse on them. They are considered as the 'chosen of God' and the curse by them cannot be revoked. The author has ironically portrayed this aspect that would not have otherwise received any attention, for any matter related to the *hijras* is of no importance to anyone. For many Indians – both upper and middle class – *hijras* exist at the periphery of their concern, making themselves visible only on certain occasions. Dattani is probably the first playwright who has written a full-length play about them. For the very first time they get a depiction in the theatre as human beings with their individuality, craving for a space in the society.

Seven Steps Around the Fire

The play *Seven Steps Around the Fire* was first broadcast as *Seven Circles Around the Fire* by BBC Radio 4 on 9th January 1999. The play was first performed on stage at the Museum Theatre, Chennai, by MTC Production & The Madras Players on 6th August 1999. It is probably one of the best plays of Dattani that discusses the socio-psychological crisis of the *hijras* who are torn between the social taboos and their personal desires. The story of *Seven Steps Around the Fire* is unusual in the Indian context. For the story he chooses to tell is no ordinary story. As Jeremy Mortimer puts it,

The murder victim Kamla, a beautiful hijra eunuch, had, it turns out, been secretly married to Subbu, the son of a wealthy government minister. The minister had the young hijra burned to death, and hastily arranged for his son to marry an acceptable girl. But at the wedding – attended of course by the hijras who sing and dance at weddings and births – Subbu produces a gun and kills himself. The truth behind the

suicide is hushed up, but Uma has been keeping full notes for her thesis on the hijras community. (DM- 3)

Term *Hijras*

In order to discuss the play, Dattani takes care to explain the term *hijras* by giving the Indian myth from *The Ramayana* through Uma's voice-over,

A brief note on the popular myths on the origin of the hijras will be in order, before looking at the class-gender-based power implications. The term hijras, of course, is of Urdu origin, a combination of Hindi, Persian and Arabic, literally meaning "neither male nor female". Another legend traces their ancestry to the *Ramayana*. The legend has it that god Rama was going to cross the river and go into exile in the forest. All the people of the city wanted to follow him. He said, "Men and women turn back." Some of his male followers did not know what to do. They could not disobey him. So, they sacrificed their masculinity, to become neither men nor women, and followed him to the forest. Rama was pleased with their devotion and blessed them. There are transsexuals all over the world, and India is no exception. The purpose of this case study is to show their position in society. Perceived as the lowest of the low, they yearn for family and love. The two events in mainstream Hindu culture where their presence is acceptable – marriage and birth – ironically are the very same privileges denied to them by man and nature. (DM 10-11)

The Theme

The theme of *Seven Steps Around the Fire* is focused around the murder incident of Kamala, a hijra. Uma Rao, a daughter of a Vice Chancellor of Bangalore University, wife of the jail superintendent and the daughter-in-law of the Deputy Commissioner, with this mission, becomes curious to reveal the mystery of Kamala's murder. The hijra community usually occupies no honorable space in society and is often pushed back to the margins of society. Uma gets emotionally involved in the whole affair and identifies herself with their suffering.

The action in the play moves in the form of investigation of the case. Instead of studying any controversial case, she is interested in Kamala's murder case for which one of the hijras of her community, Anarkali, has been arrested. The police had no proof against Anarkali, but as Suresh puts it,

We only arrested her because there was no one else. There is no real proof against her. It could be any one of them. (DM 33)

Marginalized Section of the Society

The above statement shows that there is no scope for hijras to escape from the reality of the society. They have to be on the margin created by society. They are treated as 'the other' and no one is there to support except Uma Rao. There is no separate jail for the hijras and Anarkali is put in the male cell. In society, if this kind of wrong imprisonment is done to any male or female,

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the relatives and the media would not allow the police to arrest him. Here, with his unique technique Dattani presents how the hijras community is devastated from the center of society. It truly presents them as the marginalized in society.

Uma Meeting the Hijra Head – Silence and Speech

Uma decides to meet Anarkali's friend and the head of hijras, Champa who lives behind Russel Market in Shivajinagar; she is the only person who can bail Anarkali out because nobody else would care. She does not have enough money to get her released on bail. Uma borrows Fifty Thousand rupees from her father. She tells a lie to her father while borrowing the money and gives it to Champa for Anarkali's release. Her visit to Champa's house reveals the remoteness of the *hijras* from the social stream. Here, Dattani has exposed the multiple layers of realities that co-exist in the Indian society. The *hijras* in the society are marginalized and Dattani through his plays takes the initiative to present the suffering of the marginalized.

Uma is nervous and baffled because she is not sure of Champa's response. She offers the bail money to Champa for the bail of Anarkali. Uma suspects that the rivalry between Kamala and Anarkali was the cause of the murder. Salim's intervention brings a complication into the play because he is searching for one particular photograph. Champa's confession comes close to Spivak's thesis of *silence and speech*,

We cannot speak ... when we want to speak nobody listens. When we cannot speak ... (AB 40)

In the above statement the dilemma that Anarkali faces in jail is whether to tell the truth that none would believe or to bear everything silently. If she keeps silent, she will be convicted for Kamala's murder, a crime that she has not committed. But if she speaks out the names of the murderers, she will be surely killed by those influential people. Finding herself in a checkmated position, she resigns herself to fate till Uma turns up by chance in the jail. There is no one to support or to boost her spirits up to tell the truth except Uma Rao. This is how she is represented as the marginalized in the society.

Uma, Champa and Anarkali

In her quest to reveal the mystery of Kamala's murder, Uma maintains the grace of a good human being. Her venture remains no more academic, but she develops an emotional relationship with Champa and Anarkali. Uma says,

All I know is that if I win their trust, I might get them to talk to me about themselves (DM 28)

She enquires about the identity of Salim and his relationship with Kamala at Mr. Sharma's place. The appearance of Subbu, the son of the Chief Minister who appears almost by the end of the play, adds complications to the play. Subbu is weak and nervous despite being born and brought up in luxury. Mr. Sharma does not allow his son to interact with Uma. In spite of the celebration of marriage he is unhappy,

I hate weddings. I don't want all this. I don't wish to go ahead with this. (DM 31)
And simultaneously he says,
Please, don't arrest Salim. He is a good man. (DM 31)

This contradiction creates doubt in Uma's mind. Subbu's condition becomes a mystery to her.

The last scene of the play is noteworthy for its touching intensity. Mr. Sharma, the Chief Minister doubts the intentions and purposes of Uma. He is in panic because he is tense about the horrors implied in the revelation of the truth. Champa appears for dance with her troop. Mr. Sharma doesn't want them to enter the main building. This again shows how they are marginalized in the society. Uma here intervenes,

No, it is a bad luck to turn away the hijras from a wedding or a birth (DM 38)

Subbu and the Revelation

As the hijras begin dancing and singing, Subbu comes forward looking at them. The vision of dead Kamala starts haunting Subbu's mind with the dance of Anarkali. Subbu snatches the gun from Suresh in a state of frenzy. He becomes restless to compromise with the restrictions imposed upon him from outside. He becomes blind to all myths and conventions, in which he was forced to live,

I am leaving you all! You can't keep me away from Kamala. (DM 39)

Subbu forgets everything and demands the photograph. Champa gives him the photograph with sympathy. As he looks at the photograph, the present gets suspended and the past comes alive. In a state of extreme depression, Subbu aims the gun at his father and reveals the secret of Kamala's murder. Mr. Sharma killed Kamala because of her status, pathetically requests Champa to persuade his son to forget Kamala. Subbu takes the gun and shoots himself. With his death, the real mystery of the murder of Kamala starts echoing. The end of the play is little depressing, but it shows that the 'voice' against oppression is itself a great challenge of life,

They have no voice. The case was hushed up and was not even reported in the newspapers. Champa was right. The police made no arrests. Subbu's suicide was written off as an accident. The photograph was destroyed. So were the lives of two young people. (DM 42)

From Margin to the Centre

Dattani, by dedicating the whole play to the *hijras*' cause has brought the margin to the centre, the underdogs to the forefront. He has granted them an audience who never thinks or has no concern regarding the *hijras*. He is not only advocating their cause, but also underlining the fact that what they need is not only pity or sympathy, but also understanding and concern. The traditional rules and norms are challenged while the hypocritical social setup is exposed. Dattani sensitizes the audience with the issue, without being didactic and the audience is made to think of the state of affairs concerning the *hijras*.

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From Periphery to Center: The theme of the Marginalized in *Seven Steps Around the Fire* by Mahesh Dattani

To Conclude

To conclude, we can say that Mahesh Dattani's play *Seven Steps Around the Fire* raises many questions regarding the *hijras* identity as the marginalized, their community, connotations and their social acceptability. The bias against them could be even worse than the class or caste or religious bias. They are not even recognized as the members of society. There is an aura of disgust and dislike related to them. Their fears and frustrations are underlined in the play. They are human beings with no voice, no sympathies, no love, no consolations, no justice and probably no hope of acceptability in society. They are on the periphery of society, craving for their identity as members of the society, trying to come to the center of the society through this play by Mahesh Dattani.

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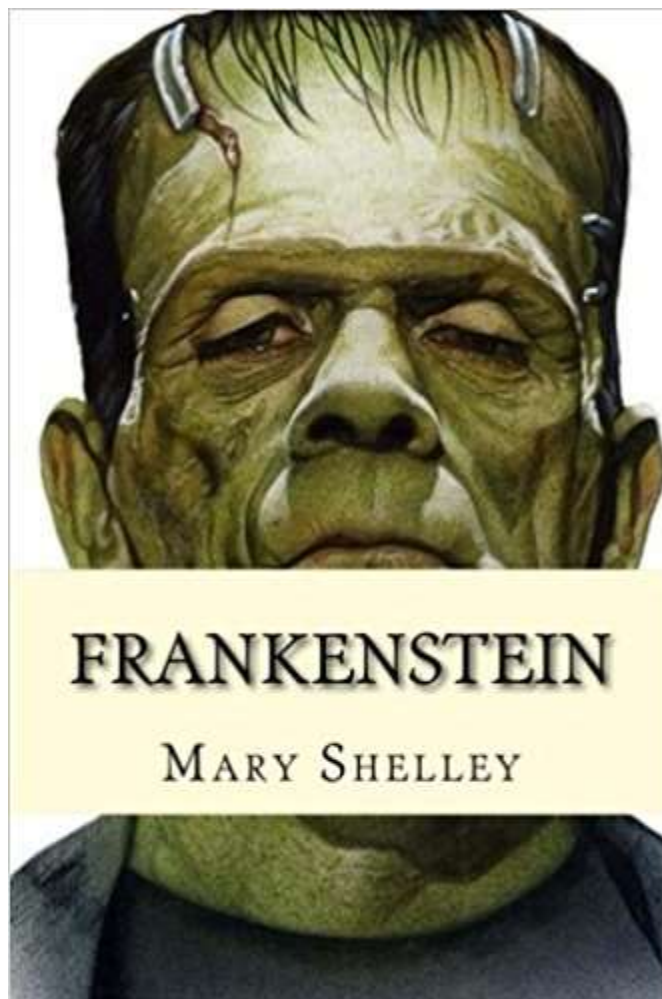
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The Monster Is Alive: 200 Years of Mary Shelley's *Frankenstein*

Rajesh V. Basiya, Ph.D.

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Courtesy: <https://www.amazon.com/Frankenstein-Mary-Shelley/dp/1512308056>

Abstract

Mary Shelley's *Frankenstein* (1818) is one of the classic horror stories and is regarded as the forerunner of modern science fiction. *Frankenstein* originally a brief story, at the suggestion of Shelley, was developed to a full-length novel. Since its publication, the thrilling fantasy in last two centuries has been adapted as movies, comic stories etc. *Frankenstein* is about Dr. Victor Frankenstein who is interested in the secrets of life. He secretly collects bones and body parts of dead from charnel-houses and animates the creature. The monster kills Victor's brother, friend and wife and is indirectly responsible for his father's death and the maid's death. Thus, it is a creation done without thinking about the consequences. Do we make monsters or monsters are born? How do we turn a person into a monster? The novel is relevant even today as we face ethical dilemma around appropriate of stem

cells, questions about organ donation and organ harvesting as well as animal to human transplants. At the same time as well, the rise of artificial intelligence indicates an uncertain future of the boundaries between machines and humans.

Keywords: Monster, *Frankenstein*, Creation, Consequence, Mankind, Relevance.

The year 2018 marks the 200th anniversary of the publication of the novel *Frankenstein* by Mary Wollstonecraft Shelley (1797-1851). *Frankenstein* the tale of ‘Gothic horror,’ is the most well-known of Mary Shelley’s works. It was published in 1818. Told in the technique of epistolary form, *Frankenstein* remains as one of the classic horror stories and is regarded as the forerunner of modern science fiction. Mary was the only daughter of the well-known philosopher and author William Godwin. Mary’s mother Mary Wollstonecraft was radical feminist who died giving birth to Mary. In 1814 Mary met the renowned poet Percy B. Shelley and eloped with him to Italy. They were in Germany in 1814 when Byron challenged them to write horror-ghost story. *Frankenstein* originally a brief story, at the suggestion of Shelley, was developed to a full-length novel. Since its publication, the thrilling fantasy in last two centuries has been adapted as movies, comic stories etc.

What is a monster? Its dictionary meaning is ‘a creature which produces fear or physical harm by its appearance or its actions’. In the religious context of ancient Greeks and Romans, monsters were seen as sign of ‘divine displeasure’, and it was thought that birth defects especially ominous, being ‘an unnatural event or a malfunctioning of nature’. During early 14th century, Old French *monstre* basically from Latin *monstrum* means ‘divine omen, abnormal shape, monster, figuratively repulsive character, object or dread ‘from root of *monere*’ to warn, advice, to think’, so to say that the thing that makes you think. It was ‘malformed animal or human, creature, afflicted with a birth defect’. Abnormal or prodigious animals were regarded as signs or omens of impending evils. But in this novel the monster is created by a human being who is a young scientist.

Frankenstein

Frankenstein is about Dr. Victor Frankenstein who is interested in the secrets of life at the University of Ingolstadt. He secretly collects bones and body parts of dead from charnel-houses. After two years of laborious work he animates the creature to life. But because of its hideous appearance Victor is terrified and he runs away from the apartment. He becomes ill and is looked after by his friend Henry. After some days Victor receives a letter from his home. It informs that his younger brother William is murdered by someone. Victor comes back home to Geneva. He sees the monster from distance and knows that his brother is killed by him. Justine, the maid servant of Victor’s family is accused for the murder and executed. One day the monster meets him and narrates his story. The monster describes how cruelly he was treated by people and he took shelter in a shed and how he learnt language. As the monster suffers from loneliness, he demands for a female companion with equal deformity from his creator. Dr. Victor initially starts the creation of one more creature but later on destroys it. The monster is enraged and kills Victor’s close friend Henry Clerval. The monster kills Victor’s wife, Elizabeth on their wedding night. In the end, Victor regrets for his grotesque creation and desires to destroy the monster. The ruined and helpless scientist realizes that he had committed some great crime, the consciousness of which haunts him. Finally, he thinks:

I am the assassin of those most innocent victims; they died by my machinations. A thousand times would I have shed my own blood, drop by drop, to have saved their lives; but I could not, my father, indeed I could not sacrifice the whole human race. (Frankenstein 165)

Social, Cultural Perspectives

If we think his presence from social, cultural perspectives, even today it seems that the monster is alive in our society. Our desire and blind race for inventions and technology especially in the areas of artificial intelligence and bio-engineering leads us creating monsters. A time comes when the monster is beyond our control. As a human being do we have the right to create life? Should we do it before knowing the consequences of it? Victor works hard for nearly two years, for the sole purpose of infusing life into an inanimate body. Finally, he succeeds and gives life to the creature. But a time comes when the creation becomes more powerful than the creator and challenges him. The monster warns Dr. Victor, '*Remember, thou hast made me more powerful than thyself; my height is superior to thine, my joints more supple.*' (Frankenstein 83) He asks for a female companion of equal deformity. The monster threatens to Victor:

Remember that I have power; you believe yourself miserable, but I can make you so wretched that the light of day will be hateful to you. You are my creator, but I am your master; obey!'... I am fearless and therefore powerful. I will watch with the wiliness of a snake, that I may sting with its venom. Man, you shall repent of the injuries you inflict.'... remember, I shall be with you on your wedding-night. (Frankenstein 148-149)

A Creation Not Thinking about Consequences

The monster kills Victor's brother, friend and wife and is indirectly responsible for his father's death and the maid's death. Thus, it is a creation done without thinking about the consequences. If we think from social and cultural perspectives do we make monsters or monsters are born? How do we turn a person into a monster? By creating a gap, 'I am this and you are not this'. The monster was beaten and dejected by people because of his deformity. Because of his ugly appearance he was made 'other' by people. The monster like a human being was longing for the integration and recognition that are denied to him on account of his appearance. The monster is expelled from everyday life chiefly because of his appearance, so he has to stay alone in very poor conditions in distant parts of the mountains. The only source of his energy is his hate for people who do not accept his existence and who only live according to prejudices, which he regards as grievous and deserve to be punished. Shelly seemingly blames the society for its irresponsibility, showing its obsolescence, lethargy and imperfection of a man. Human beings had only to free themselves from social oppression and prejudice.

Caste, Creed and Religion

Even today people are made 'other' in the name caste, creed and religion in our society. This categorization of making people 'other' leads them to becoming of monsters. The dejected monster left lonely and nameless prefers destruction or revenge. The monster feels:

All men hate the wretched; how, then, must I be hated, who am miserable beyond all living things! Yet you, my creator, detest and spurn me, thy creature, to whom thou art bound by ties only dissoluble by the annihilation of one of us. You purpose to kill me. How dare you sport thus with life? (Frankenstein 83)

Victor's irresponsible action leads him to immense disaster. The way he runs away that night shows his irresponsible attitude towards the creature. Victor himself is fearful of the site:

I beheld the wretch-the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His

jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped and rushed downstairs. (Frankenstein 45)

Irresponsible?

Why does he run away? Is it not irresponsibility? We are stunned on some of the monster's questions to his maker. The despised and dejected creature asks, "*Who was I? What was I? Whence did I come? What was my destination?*" (Frankenstein 111). The monster tries to defend his wretched condition, "*I was a poor, helpless, miserable wretch; I knew, and could distinguish, nothing; but feeling pain invade me on all sides, I sat down and wept.*" (Frankenstein 86) This is the condition of every deprived one in our society. They suffer from the same condition today. Not only the dejection that but the ingratitude of the society makes the monster malicious. The monster saves a girl from drowning in a river, but he is fired and wounded by a man. Then he says, '*I vowed eternal hatred and vengeance*' (Frankenstein 123). He determines, '*I will revenge my injuries... I am malicious because I am miserable. Am I not shunned and hated by all mankind?*' (Frankenstein 126). He says, '*Was there no injustice in this? Am I to be thought the only criminal, when all humankind sinned against me?*' (Frankenstein 198) The monster regrets in the end, '*I should have wept to die; now it is my only consolation. Polluted by crimes and torn by the bitterest remorse, where can I find rest but in death? ... I shall die, my ashes will be swept*' (Frankenstein 199). The novel ends with disappearance of the monster in darkness and distance.

Brings in Disaster

Thus, a creation done without thinking about the consequences brings disaster to the scientist. Doctor Victor was not aware of the social consequences of the research he was doing. Even today the novel is relevant and warns us on our inventions and experiments in the areas of life science, gene editing technology, duplicate cells, organs, and bioengineering experiments. It still raises questions. The novel is relevant even today as we face ethical dilemma around appropriate of stem cells, questions about organ donation and organ harvesting as well as animal to human transplants. At the same time as well, the rise of artificial intelligence indicates an uncertain future of the boundaries between machines and humans. *Frankenstein* can warn us be cautious in our blind race for scientific inventions and medical research. We are practicing monstrosity in various ways for various purposes even today. As in the novel the monster claims his power saying, "You are my creator, but I am your master" in today's context when we have unleashed demonic forces beyond our control. The whole world is in race for power and prosperity that has led to creation of atom bomb and nuclear weapons. Mary Shelley warned us 200 years before. Mary strongly expresses that it is impossible to overthrow the rules and the structure of nature and also handle it as God, so therefore she does not hesitate to punish Victor for his arrogance and to use him as a warning for the whole of mankind.

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Effect of Ageing on Pitch Pattern Sequence Test

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Introduction

In the past, people instinctively associated hearing difficulties with problems of the ear or the auditory nerve. However, a number of people with apparent listening problems have been found to have hearing thresholds within the normal limits. One of the causes of the problems that a group of people experiences is believed to be a deficit in their processing ability of auditory information even with normal hearing threshold findings (Jerger & Musiek, 2000). Much research has thus been conducted in this area called as central auditory processing disorder (CAPD). Evidence shows that temporal processing, the ability of the auditory system to follow fluctuations of sound and resolve them into meaningful messages, is an underlying and key component of central auditory function (Bornstein & Musiek, 1984; Lister, Roberts, Shackelford, & Rogers, 2006; Pinheiro & Musiek, 1985). Audiologists are now more aware of the issue, and its diagnosis in school-aged children has especially drawn a great deal of attention as CAPD may significantly affect children's learning (Whitelaw, 2008).

All functions of the central auditory nervous system are somehow influenced by time. In this system, the pattern of neural activity is mediated by temporal information with an accuracy of microseconds. Speech and language comprehension, the most complex function of the human central nervous system, depends on the ability to deal with sound sequences.

Auditory Temporal Processing

Auditory temporal processing is defined as the perception of the temporal characteristics of a sound or the alteration of durational characteristics within a restricted or defined time - interval. Auditory skills in temporal processing include temporal resolution, temporal masking, temporal integration and temporal ordering. Temporal processing is the fundamental component of most auditory processing abilities. Any deficiency in this area can lead to auditory processing disorder. Temporal ordering the arrangement of sequence in time. Temporal ordering ability to sound stimuli is one of the most important functions of the central auditory nervous system. Assessment of auditory processing involving temporal ordering tasks uses behavioural measures to analyze the central auditory system. This ability allows the listener to discriminate based on ordering and sequencing of auditory stimuli.

Impact of Ageing

Ageing is a biological process. There are a number of pathophysiological changes that occur due to ageing in the auditory system which can cause an adverse effect on the person's communication as well as his quality of life. It is well known that both peripheral and central

auditory physiology changes with age (Willot, 1991). It is stated that older individuals will be having greater temporal ordering thresholds than that of younger individuals. Thus, this ability is compromised in older adults compared with younger adults (Bukard & Sims, 2001). Ageing can bring a decline in the ability of temporal ordering, which may be related to the reduction of effective communication.

Tests to assess temporal processing

Pitch pattern sequence test (PPST), Duration pattern test (DPT), Psychoacoustic pattern discrimination test (Bellis, 1996) are some of the tests which assess the temporal processing. Pitch pattern sequence test developed by Pinheiro in 1977 for both children and adult assess listener's pattern perception and temporal sequencing abilities (Bellis 1996). The test consists of pattern sequences of 3 tone bursts: two of one frequency and one of another. The subject has to respond by repeating the sequences of the tone presented. The subject has to hum and say it verbally and point or tap to high - low objects. PPST is useful in detecting disorders affecting cerebral hemisphere (Pinheiro & Musiek, 1985). Along with corpus callosal dysfunction (Musiek, Pinheiro & Wilson, 1980). When patients with disruptions in the interhemispheric transfer of auditory information are asked to hum the pattern rather than verbally describe it, they show improvement in performance (Musiek, 1986).

Ageing and CAPD tests

One of the challenges faced by audiologists when administering CAPD tests and consulting test normative data is the issue of age effects. Neijenhuis and colleagues (2002) investigated the influence of age to the test scores of the Dutch test battery for CAPD and confirmed significant age effects, meaning that the age of the subjects must be taken into account when interpreting these scores. They specially pointed out that an age effect is particularly prominent in children, with the children's percentile scores being different in each age group, suggesting that their auditory processes are still developing and are not completed at the age of twelve (Neijenhuis, Snik, Priester, van Kordenoordt, & van den Broek, 2002). Bellis (2003) presented age-specific normative data on several CAPD tests, and the figures also demonstrated age effects in both verbal and non-verbal tests performed on school-aged children. Although the study by Neijenhuis et al. (2002) did not show age effects in the Pitch Pattern Sequence (PPS) test, the author remarked that the results might have been caused by ceiling effects and/or the wide variability in scores.

Need for the Study

Very few of the earlier studies have systematically examined changes in temporal ordering in three age groups (9-18yrs, 19-45yrs, and 46-65 yrs.). Considering the general trend of increased lifespan and high prevalence of central auditory processing difficulties, the present study has great social relevance. The subtle mechanisms involved in temporal ordering in different age groups need to be clearly understood. Further, the relationship between temporal ordering and effect of ageing has not been thoroughly investigated in the Indian context, most of the studies have been done in the Western scenario. Considering all these aspects, the present study was proposed.

Aim

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Effect of Ageing on Pitch Pattern Sequence Test

- To identify the effect of ageing on pitch pattern sequence test in three age groups.

Method

The main focus of the study was to find the effect of ageing on temporal ordering skills across different age groups.

Proposed Setting

The study was conducted at the Department of Speech & Hearing, Marthoma College of Special Education, Kasaragod, between January 2017 and July 2017.

Participants

Ninety individuals in the age range of 9-18yrs, 19-45yrs & 46-65yrs satisfying below mentioned criteria participated in the study.

Inclusion Criteria

- 1) Subjects between 9- 18years, 19-45 years and 46-65 years of age.
- 2) An average of thresholds of 500Hz, 1000Hz, and 2000Hz of less than 15dBHL for air conduction and bone conduction.
- 3) Normal immittance audiometry.
- 4) No complaint and history of any neurological impairment.
- 5) Normal auditory processing as indicated by;
 - a) Screening checklist for auditory processing (SCAP) Yathiraj & Mascarenhas (2003),
 - b) Screening checklist for auditory processing for adults (SCAP-A) Vaidyanath & Yathiraj (2014).

Exclusion Criteria

- 1) Subjects with hypertension.
- 2) Subjects with diabetes.
- 3) Continuous noise exposure for prolonged periods.
- 4) Drug ototoxicity.
- 5) Recurrent ear infections.
- 6) Head or ear injury.
- 7) Acoustic trauma.

Test Administered

- Pitch Pattern Sequence Test (Shivani, 2003)

Other Instruments Used:

- Grason Stadler Incorporates (GSI) -61 clinical audiometer.
- GSI Tymptstar immittance audiometer.

Test Procedure

The individuals were screened for auditory processing disorder by the Screening checklist for auditory processing (SCAP) (Yathiraj & Mascarenhas, 2003) for children and the Screening checklist for auditory processing for adults (SCAP-A) (Vaidyanath & Yathiraj, 2014).

The individuals were then administered with immittance audiometry. (GSI-Tympstar) for ‘A’ type tympanogram with reflexes present, and pure tone audiometry (GSI-61) for air conduction and bone conduction threshold of less than or equal to 15 dBHL. The subjects selected according to the criteria were then administered with Pitch Pattern Sequence Test (PPST) (Shivani, 2003).

Pitch Pattern Sequence Test

The PPST is a test of auditory processing designed to measure temporal ordering. The PPST (Shivani, 2003) consisted of 30 test items and 21 practice items (consisting of two-tone patterns and 5 three patterns). Each test item had the pattern of 3 tone bursts of 500msec duration each, separated by 300msec intervals between tones. The tone frequencies were 880Hz (Low) 1430 Hz (High). The tones are in 6 different combinations (HLH, LHL, HHL, LLH, HLL and LHH). The subjects were made to sit comfortably in the sound-treated room with headphones placed on his/her ears. Subjects were trained to discriminate between high and low tones with practice trials by demonstrating the verbal and humming tasks. The test items were presented through the audiometer using external input from a laptop with a patch cord connected to the audiometer.

Initially, the calibration tone was presented in the subject’s ear through TDH-50P headphones and the audiometer was adjusted to show “0” reading. Each ear was tested under headphones at 40dB SL (Ref. 1KHz threshold) with 30, 3-tone patterns presented to each ear separately. Two types of responses were taken. Subjects were asked to respond by humming responses when stimuli were presented first and then verbally for next presentation. The responses were recorded, and total numbers of correct responses were calculated. Score 1 was given for correct response and 0 for an incorrect response. Both humming and verbal responses were scored separately for each ear.

Statistical Analysis

The data collected were subjected to analysis using SPSS (13.0). The mean and standard deviation values have been derived for all the participants across the three age groups. ANOVA was carried out to find the significant difference between each of the groups. As there was a significant difference Post hoc analysis using Bonferroni multiple comparisons was also carried out to find a significant difference between the three age groups.

Results

The study was focused to identify the effect of ageing on Pitch Pattern Sequence Test. Ninety individuals (180 ears) who met the criteria participated in the study. The performance of three age groups; 9-18yrs (Group-1), 19-45yrs (Group-2) and 46-65yrs (Group-3) on Pitch Pattern Test was compared. The obtained data was analyzed in SPSS (13.0) version. The data obtained were statistically analyzed using ANOVA and Bonferroni Paired t-test to find the significant difference between different age groups. The obtained results are explained in the following sections.

- 1) **Performance of the individuals in 3 groups as indicated by the verbal response.**
- 2) **Performance of the individuals in 3 groups for humming response.**
- 3) **Post hoc analysis using Bonferroni multiple comparisons.**
- 4) **Performance of verbal response in right ear and left ear across three age groups.**

- 5) **Performance of humming response in right ear and left ear across three age groups.**
- 6) **Performance of verbal and humming response of right ear across three age groups.**
- 7) **Performance of verbal and humming response of left ear across three age groups.**

| Group | N | Mean | S.D | ANOVA F | P | |
|-------------------|----|-------|-------|------------|------|----|
| Verbal rt 9-18yrs | 30 | 20.93 | 7.066 | 25.599 | .000 | HS |
| 19-45yrs | 30 | 24.90 | 3.661 | | | |
| 46-65yrs | 30 | 14.90 | 5.081 | | | |
| Total | 90 | 20.4 | 6.793 | | | |
| Verbal lt 9-18yrs | 30 | 19.97 | 6.921 | 24.797 | .000 | HS |
| 19-45yrs | 30 | 23.87 | 3.928 | | | |
| 46-65yrs | 30 | 13.93 | 5.252 | | | |
| Total | 90 | 19.26 | 6.820 | | | |

Table-1: Performance of the individuals in 3 groups as indicated by the verbal response.

Table-1 shows the performance of individuals in the three age groups for verbal response in right and left ears. The mean scores in right ear for 9-18 years (group 1) are 20.93, for 19 - 45 years (group 2) is 24.90, and 46 – 65 years (group 3) is 14.90. The p-value is .000 indicating a highly significant difference between different age groups. Mean scores in left ear for 9-18 years (group 1) is 19.97, for 19 - 45 years (group 2) is 23.87 and 46 – 65 years (group 3) is 13.93. The mean values of various age groups are highly significant as indicated by the p-value which is .000.

| Group | N | Mean | S.D | ANOVA F | P | |
|--------------------|----|-------|-------|---------|------|----|
| Humming rt 9-18yrs | 30 | 23.00 | 5.849 | 34.967 | .000 | HS |
| 19-45yrs | 30 | 25.60 | 3.420 | | | |
| 46-65yrs | 30 | 15.30 | 5.286 | | | |
| Total | 90 | 21.30 | 6.588 | | | |

| | | | | | | | |
|------------|----------|----|-------|-------|--------|------|----|
| Humming lt | 9-18yrs | 30 | 23.47 | 4.981 | 42.287 | .000 | HS |
| | 19-45yrs | 30 | 24.73 | 3.648 | | | |
| | 46-65yrs | 30 | 14.40 | 5.430 | | | |
| | Total | 90 | 20.87 | 6.591 | | | |

Table-2: Performance of the individuals in 3 groups for humming response.

Table -2 shows the performance of individuals in the three age groups for humming response in right and left ear. The mean scores in right ear for 9-18 years (group 1) is 23.00, for 19 - 45 years (group 2) is 25.60, and 46 – 65 years (group 3) is 15.30. The right ear humming responses are highly significant between different age groups ($p < .05$ level). Mean scores in left ear of 9-18 years (group 1) is 23.47, 19 - 45 years (group 2) is 24.73, and 46 – 65 years (group 3) is 14.40. The means between three age groups are highly significant indicated by the p-value which is .000. As the data shows highly significance between the age groups a post hoc analysis was done using Bonferroni test. Table-3 shows the result.

| Dependent Variable | (I)Group | (J)Group | Mean difference (I-J) | Std.Error | p | |
|--------------------|----------|----------|-----------------------|-----------|--------|-------|
| Verbal rt | 9-18yrs | 19-45yrs | -3.967 | 1.407 | .018 | Sig |
| | | 46-65yrs | 6.033 | 1.407 | .000 | HS |
| | ----- | ----- | ----- | ----- | ----- | ----- |
| | 19-45yrs | 46-65yrs | 10.000 | 1.407 | .000 | HS |
| Verbal lt | 9-18yrs | 19-45yrs | -3.900 | 1.421 | .022 | Sig |
| | | 46-65yrs | 6.033 | 1.421 | .000 | HS |
| | ----- | ----- | ----- | ----- | ----- | ----- |
| | 19-45yrs | 46-65yrs | - 9.933 | 1.421 | - .000 | - HS |

| | | | | | | |
|------------|----------|----------|--------|-------|-------|----|
| Humming rt | 9-18yrs | 19-45yrs | -2.600 | 1.281 | .136 | NS |
| | | 46-65yrs | 7.700 | 1.281 | .000 | HS |
| | ----- | | ----- | | ----- | |
| | 19-45yrs | 46-65yrs | - | 1.281 | - | - |
| | | | 10.300 | | .000 | HS |
| Humming lt | 9-18yrs | 19-45yrs | -1.267 | 1.226 | .913 | NS |
| | | 46-65yrs | 9.067 | 1.226 | .000 | HS |
| | ----- | | ----- | | ----- | |
| | 19-45yrs | 46-65yrs | - | 1.226 | - | - |
| | | | 10.333 | | .000 | HS |

Table-3: Post hoc analysis using Bonferroni multiple comparisons.

Table-3 shows the post hoc analysis using Bonferroni paired t-test. When the comparisons were analyzed; between each age group within verbal responses in right ear, verbal responses in left ear, humming response in right ear and humming responses in left ear were compared with other age groups all comparisons indicated that the mean difference is statistically significant at 0.05 level, except for Humming responses in right ear and left ear when 9-18yrs were compared with 19-45yrs which were found to be not significant.

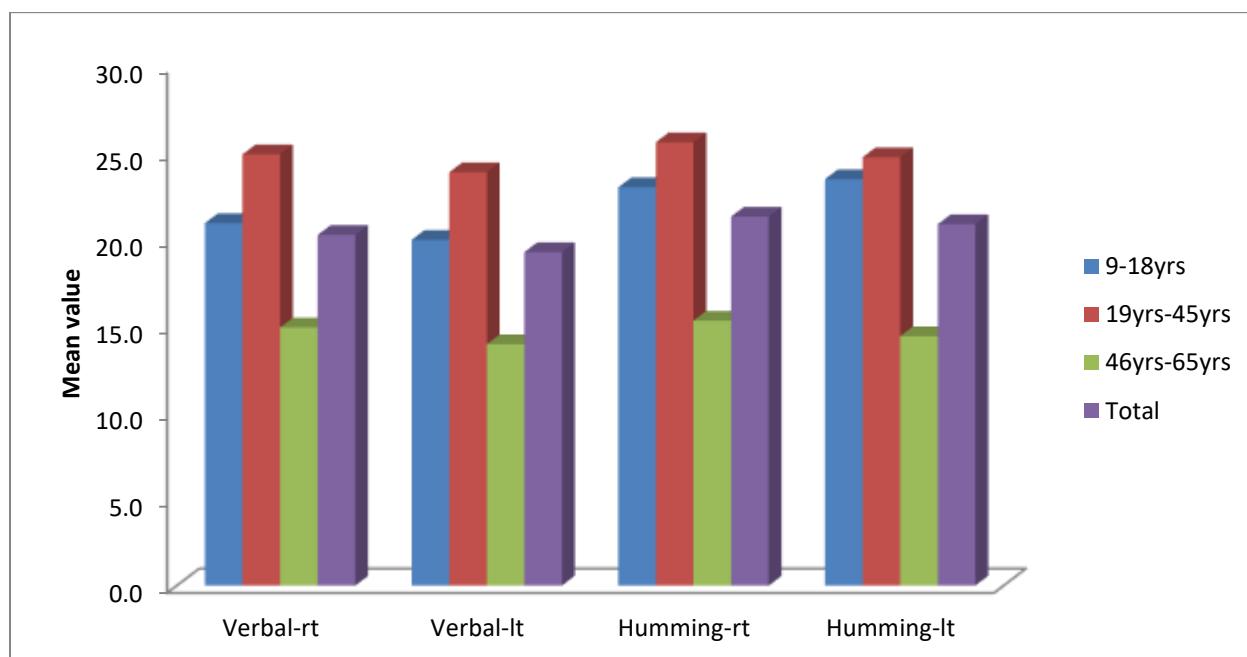


Figure-1: Mean of verbal and humming response for right and left ears across three age groups.

Figure-1 shows the verbal and humming scores in right and left ear across the three age groups. From the above bar diagram, it is clearly evident that the performance of 19-45yrs. is better compared with the other three groups. Performance of 9-18 yrs. is better than 46-65yrs, and 46-65yrs had least mean value as indicated by their performance. The humming response and verbal response had a similar pattern of results obtained. Also, from the graph, it is clear that the humming response was better compared to verbal scores in the 3 age groups.

| Group | N | Mean | S.D | Mean difference | S.D of difference | t value | p | |
|--------------------|----|-------|-------|-----------------|-------------------|---------|------|-----|
| 9-18yrs Verbal-rt | 30 | 20.93 | 7.066 | .967 | 2.566 | 2.06 | .048 | Sig |
| Verbal-lt | 30 | 19.97 | 6.921 | | | | | |
| 19-45yrs Verbal-rt | 30 | 24.90 | 3.661 | 1.033 | 3.316 | 1.71 | .099 | NS |
| Verbal-lt | 30 | 23.87 | 3.928 | | | | | |
| 46-65yrs Verbal-rt | 30 | 14.90 | 5.081 | .967 | 2.251 | 2.35 | .026 | Sig |
| Verbal-lt | 30 | 13.93 | 5.252 | | | | | |
| Total Verbal-rt | 90 | 20.24 | 6.793 | .989 | 2.717 | 3.453 | .001 | HS |
| Verbal-lt | 90 | 19.26 | 6.820 | | | | | |

Table-4: Performance of verbal response in right ear and left ear across three age groups.

Table-4 shows the performance of verbal response in right ear and left ear in three age groups. Group-1 and Group-3 showed a significant difference between right ear and left ear responses, whereas Group-2 showed no significant difference in responses between ears. But when comparing the mean values of 3 age groups it indicates better performance by the right ear signifying a right ear advantage.

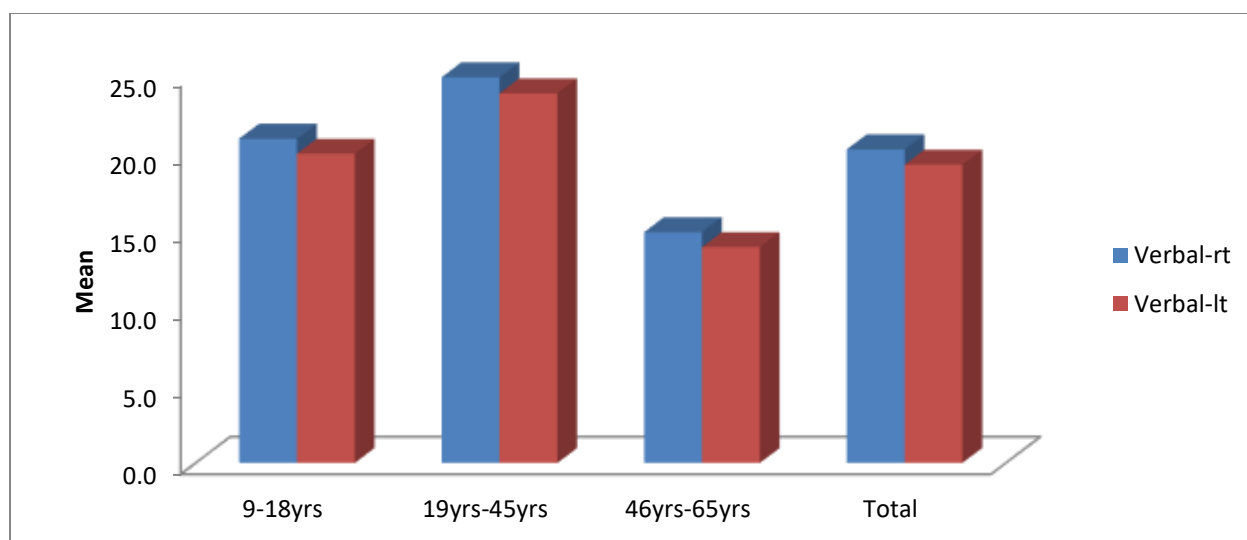


Figure-2: Mean of verbal scores in right and left ear in 3 age groups.

Figure-2 shows the mean value of right and left ear scores for verbal response across the three age groups. From the figure the mean value of the three age groups the right ear showed better results than the left ear.

| Group | | N | Mean | S.D | Mean difference | S.D of difference | t value | p | |
|----------|------------|----|-------|-------|-----------------|-------------------|---------|------|-----|
| 9-18yrs | Humming-rt | 30 | 23.00 | 5.849 | -.467 | 2.285 | 1.12 | .273 | NS |
| | Humming-lt | 30 | 23.47 | 4.981 | | | | | |
| 19-45yrs | Humming-rt | 30 | 25.60 | 3.420 | .867 | 3.037 | 1.56 | .129 | NS |
| | Humming-lt | 30 | 24.73 | 3.648 | | | | | |
| 46-65yrs | Humming-rt | 30 | 15.30 | 5.286 | .900 | 2.325 | 2.12 | .043 | Sig |
| | Humming-lt | 30 | 14.40 | 5.430 | | | | | |
| Total | Humming-rt | 90 | 21.30 | 6.588 | .433 | 2.623 | 1.568 | .121 | NS |
| | Humming-lt | 90 | 20.87 | 6.591 | | | | | |

Table-5: Performance of humming response in right ear and left ear across three age groups.

Table-5 shows the performance of humming response in right ear and left ear across three age groups. Group-1 and Group-2 showed no significant difference between right and left ears but Group-3 showed a significant difference between both ears. On comparing all the three groups there is no significant difference between right and left ear across the three age groups.

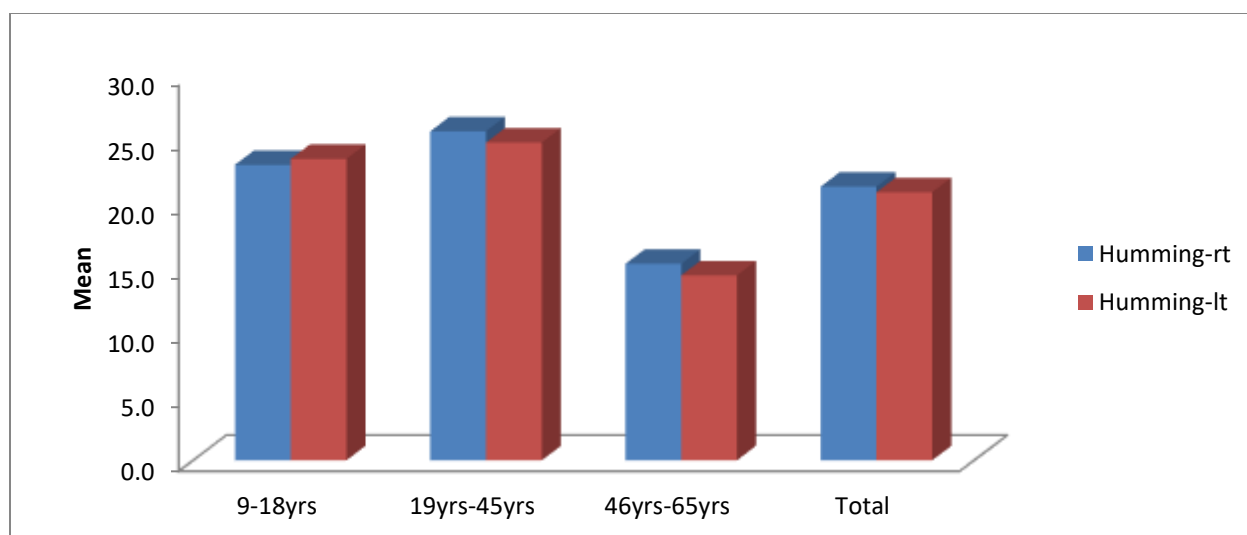


Figure-3: Mean of humming scores in right and left ear in 3 age groups.

Figure-3 shows the mean of humming scores in right and left ear in 3 age groups. The right ear performance is better compared with the left ear scores as indicated by the mean values.

| Group | | N | Mean | S.D | Mean difference | S.D of difference | t value | p | |
|----------|------------|----|-------|-------|-----------------|-------------------|---------|------|-----|
| 9-18yrs | Verbal -rt | 30 | 20.93 | 7.066 | -2.067 | 2.196 | 5.15 | .000 | HS |
| | Humming-rt | 30 | 23.00 | 5.849 | | | | | |
| 19-45yrs | Verbal-rt | 30 | 24.90 | 3.661 | -.700 | 1.291 | 2.97 | .006 | HS |
| | Humming-rt | 30 | 25.60 | 3.420 | | | | | |
| 46-65yrs | Verbal-rt | 30 | 14.90 | 5.081 | -.400 | 1.003 | 2.18 | .037 | Sig |
| | Humming-rt | 30 | 15.30 | 5.286 | | | | | |
| Total | Verbal-rt | 90 | 20.24 | 6.793 | -1.056 | 1.725 | 5.806 | .000 | HS |
| | Humming-rt | 90 | 21.30 | 6.588 | | | | | |

Table-6: Performance of Verbal and humming response of right ear across three age groups.

Table-6 shows the performance of Verbal and humming response of right ear across three age groups. The Significant difference was obtained between the age groups: Group-1, Group-2, and Group-3.

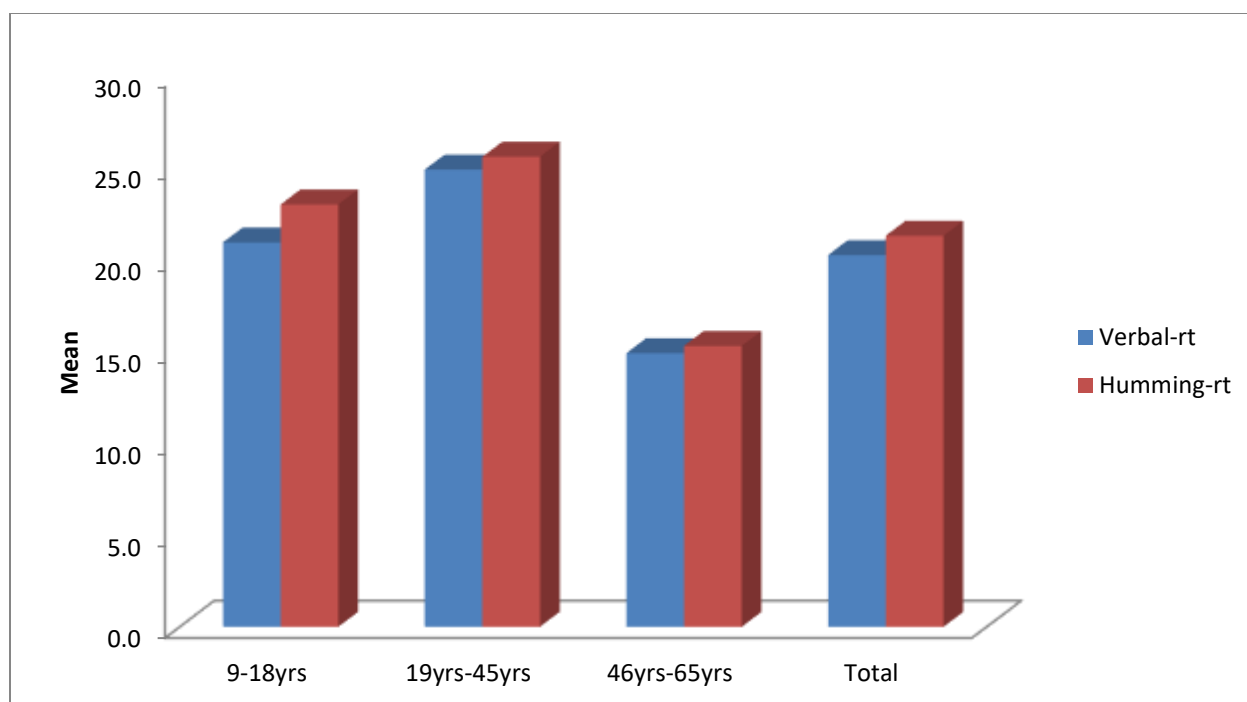


Figure-4: Mean of the verbal and humming response of right ear.

Figure-4 indicates the mean of the verbal and humming response of right ear. The humming scores were better compared with the verbal scores across the three age groups.

| Group | | N | Mean | S.D | Mean difference | S.D of difference | t value | p | |
|----------|------------|----|-------|-------|-----------------|-------------------|---------|------|----|
| 9-18yrs | Verbal -lt | 30 | 19.97 | 6.921 | -3.500 | 2.957 | 6.48 | .000 | HS |
| | Humming-lt | 30 | 23.47 | 4.981 | | | | | |
| 19-45yrs | Verbal-lt | 30 | 23.87 | 3.928 | -.867 | 1.306 | 3.63 | .001 | HS |
| | Humming-lt | 30 | 24.73 | 3.648 | | | | | |
| 46-65yrs | Verbal-lt | 30 | 13.93 | 5.252 | -.467 | .629 | 4.06 | .000 | HS |
| | Humming-lt | 30 | 14.40 | 5.430 | | | | | |
| Total | Verbal-lt | 90 | 19.26 | 6.820 | -1.611 | 2.316 | 6.599 | .000 | HS |
| | Humming-lt | 90 | 20.87 | 6.591 | | | | | |

Table-7: Performance of Verbal and humming response of left ear across three age groups.

Table-7 shows the performance of verbal and humming response of left ear across three age groups. Group-1, Group-2, and Group-3 showed a high significant difference between the verbal and humming response of left ear across three age groups.

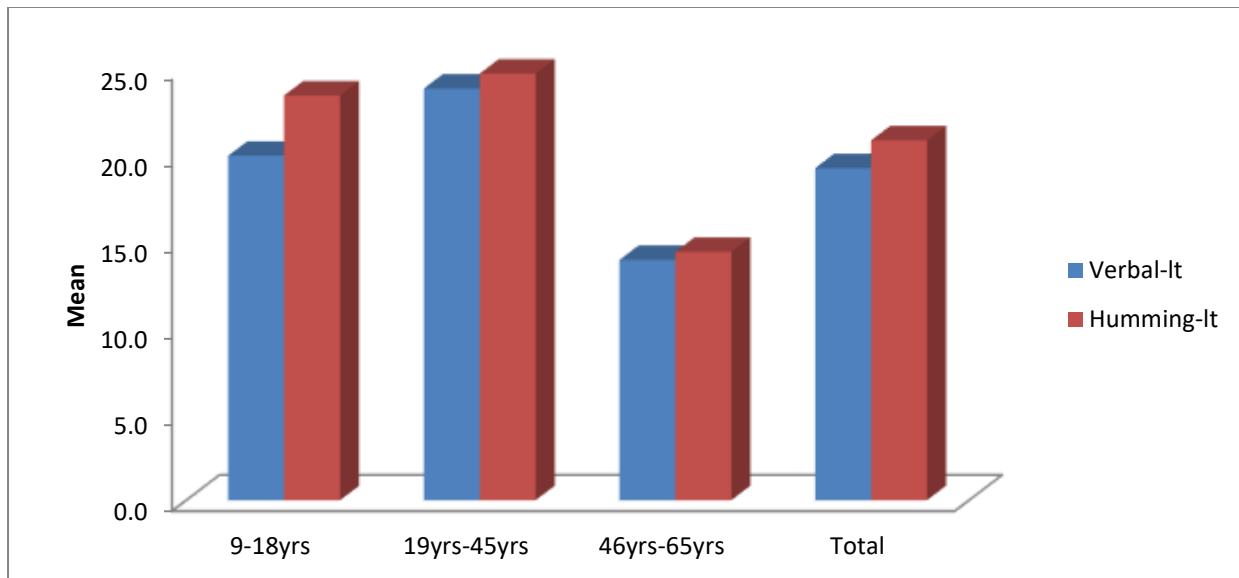


Figure-5: Mean of verbal and humming response in left ear.

Figure-5 indicates the mean of verbal and humming response in left ear. The humming scores were better compared with the verbal scores across the three age groups.

Discussion

Ageing is a natural phenomenon; age-related changes mainly start from the 5th decade of life (Koopmann, 1991). The principal pathological associated with acquired changes in the peripheral auditory system include changes in the cochlea. The cochlear contribution to ageing is likely embedded in the loss of sensory cells, striaal degeneration along with associated changes in the endocochlear potential-EP and the loss of spiral ganglion neurons (Mills, Schmiedt, Schulte & Dubno, 2006; Ohlemiller, 2004; Schuknecht, 1955).

Apart from these conditions, there is also a neural loss at every nucleus of the central auditory nervous system (CANS) with ageing (Willott, 1991). Units in the CANS specifically code signal onsets, duration, and offsets; hence, age-related changes in the CANS further implicate reduced coding of incoming temporal information in signals, leading to distorted perception and slowed neural processing. Additional age-related changes that occur in the CANS relate to reduced inhibitory mechanisms. Individuals above the age of 50yrs are estimated to have problems in speech understanding in demanding communication situations are reported by older people with hearing loss as well as those with normal hearing.

The results of the present study showed a significant difference in scores between the three age groups. The scores increased with increase in age but showed a decline after the age of 45 years. The table-1 and table-2 showed the performance of 9-18 years, 19-45 years, and 46-65 years and indicated that the performance gets poorer with the increase in age. The results were supported by different authors providing explanations on age-related declines in the temporal processing [Trainor & Trehub (1989); Fitzgibbon, Salant & Friedman (2006); Mukari, Umat & Othman (2010); Russo, Ives, Goy, Fuller & Patterson (2012); Fitzgibbons & Salant (2015); Bellis & Wilber (2001); Ludlow, Cudahy, & Bassich (1982); Fitzgibbons & Gordon (2004);

Jang, Lee & Yoo (2008)]. As people get aged, neural degeneration as well as structural changes occurs throughout the auditory system, therefore, their scores also get reduced.

The results also showed a significant difference between humming and verbal scores indicating humming response is better than the verbal response. The same findings were obtained for Jang, Lee & Yoo (2008) and Frederigue-Lopes, Bevilacqua, Sameshima & Costa (2010). It supports the facts that the temporal sequencing of auditory patterns requires processing by both hemispheres of the brain, i.e., the left hemisphere for serial ordering of the response and right hemisphere for the recognition of the pattern Gestalt, since the right hemisphere has been found to be dominant for pattern recognition (Nebes, 1971).

Results of the current study also indicated a significant difference between the right ear scores and the left ear scores across the three age groups. This was supported by a study which showed a significant difference in which the pattern components were presented alternately and randomly between ears. The sequences that were presented in the right ear were more readily put into order (as cited in Pinheiro & Musiek, 1985).

Many studies have demonstrated age-related differences in temporal processing (Fitzgibbons & Gordon-Salant, 1996) and simultaneous changes in the auditory brainstem (Walton, Frisina, Ison & O'Neill, 1997) that do not appear to be induced by a peripheral hearing loss. The present study revealed that the scores improve with the increase in age and shows a decline after 45 years, indicating the effects of ageing on temporal processing.

Conclusion

A person must be able to process auditory information at a rapid pace in order to develop various appropriate listening and language skills. For understanding the auditory information, we make use of auditory processing. Temporal Processing is one of the aspects of auditory processing—the rate at which we can process auditory information. There is a phenomenon in temporal processing called temporal ordering. As ageing occurs deficits in temporal processing takes place and thereby temporal ordering. One of the tests to assess temporal ordering is Pitch Pattern Sequence. Where high and low pitch will be presented, and the individual has to judge its order through verbal and humming modes.

As different reviews claim that ageing can affect the temporal processing, therefore, the current study was carried out to find the effect of ageing on Pitch Pattern Sequence Test. A total of 90 individuals were included in the study, 30 individuals in each group of 9-18years, 19-45years, and 46-65 years. Prior to the audiological evaluation, screening was done for all the individuals using Screening checklist for auditory processing (SCAP) Yathiraj & Mascarenhas (2003) for children & Screening checklist for auditory processing for adults (SCAP-A) Vaidyanath & Yathiraj (2014) was carried out. Individuals who passed for the screening checklist were subjected to pure-tone audiometry and immitance audiometry. The results obtained were recorded and statistically analyzed using SPSS (13.0).

From the results obtained from the current study, it was concluded that there was a significant effect of age on Pitch Pattern Sequence Test on different age groups. These findings

were supported by Fitzgibbon et al., (1994, 2006 & 2015); Trainor et al., (1989); Russo et al., (2012); Frederigue-Lopes., (2010); Mukari et al., (2010); Craig et al., (2010); Bellis et al., (2001) and Delecrode et al., (2014). Also, better scores were obtained for humming response than the verbal response which was supported by Frederigue-Lopes, Bevilacqua, Sameshima & Costa (2010). Results of the current study also indicated a significant difference between the right ear scores and the left ear scores across the three age groups (as cited in Pinheiro & Musiek, 1985).

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A Brief Note on Phrase Structure in Sukte

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Abstract

Sukte is an undocumented language spoken by one of the tribes of Manipur. The term 'Sukte' is derived from the word *sokte* a compound word *sok* 'to go southwards' and *te* 'plural suffix indicating person' which literally means people of the southwards or lowland. Salte is the alternate name of the language. It is mainly spoken in Churachandpur District of Manipur. Linguistically, Salte belongs to Kuki-Chin group of the Tibeto-Burman family of languages (Benedict, 1972). It is closely related to many other Kuki-Chin group of languages namely Paite, Chorai, Chiru, Chothe, Gangte, Ranglong, Rangkhoh, etc.

Keywords: Sukte, Tedim-Chin, Kuki-Chin, Tibeto-Burman, Manipur, Noun phrase.

1. Introduction

Sukte is one of the unwritten, undocumented and undescribed languages of Manipur spoken by tribe in the same name. The Sukte is the name of the language and community. The term *Sukte* is derived from *Sokte* in the form of compounding such as *sok* 'to go down or southward' and *te* 'the plural suffix roughly indicating persons' literally 'people of the southward or low land'. This language is placed under the Kuki-Chin group of Tibeto-Burman sub-family of languages (Grierson, 1903). It is closely related to many other languages or dialects of Kuki-Chin group of languages namely Baite, Chorai, Chiru, Chothe, Gangte, Guite, Kaipeng, Ranglong, Rangkhoh, etc. except Manipuri and are mutually intelligible with Chothe, Gangte, Guite, Simte, etc. Sukte is primarily spoken in Moreh sub-division of Chandel district and New Lamka-G, Simbuk, Tanglon(T), Tonglon(P), Rakwal, Sum Cheavum, Tanggnuam, Pangzwl, Lanka, Singhat, Suangdai, behiang, Behiang(T), Suangphuk and Tingkangphai villages of Churachandpur district of Manipur. Officially, the same tribe is enlisted as Salhte in the Constitution of India. But they are commonly referred to as Tiddim Chin by neighbouring communities in Manipur; however, they prefer to call themselves as Sukte. The total population of Sukte (Salhte) in Manipur was 1905 according to 2001 Census report of Manipur.

Typologically, Sukte is a tonal language. Gender distinction in Sukte is determined on the natural recognition of sex i.e., gender is not grammatically marked in this language. Sukte exhibits the typical feature of the Kuki-Chin languages as subject-verb agreement is present for different persons. Sukte is a verb final language, with dominant SOV word order.

The present paper is an attempt to explore the phrase structure of Sukte language spoken in Churachandpur district of Manipur.

Phrase Structure in Sukte

A form consisting two or more words is a phrase. “Any group of words which is grammatically equivalent to a single word and which does not have its own subject and predicate is a phrase” (Lyons, 1968). Structurally, there are three major types of phrases in Sukte, namely (i) noun phrase, (ii) verb phrase and (iii) adverb phrase.

2.1. Noun Phrase in Sukte

The construction into which nouns are most commonly enter, and of which they are the head words, are generally called noun phrase (NP) or nominal groups. The structure of a noun phrase consists minimally a noun (or noun substitute, such as pronoun. Noun phrase in Sukte consists of a head noun which may be preceded or followed by one or more modifiers. The modifiers may be demonstrative, adjectival, numeral, quantifiers etc.

2.1.1 Noun Phrase with adjectival

In Sukte, noun phrase consisting of head nouns and adjectival are found are found very commonly. As earlier mentioned that the adjectival can only follow the head noun but can't precede the head noun and the structure of such noun phrase constructions are schematized in the following ways: [NOUN + ADJECTIVAL] NP

- | | | |
|-----|--|-------------------------------|
| (1) | [[<i>puən</i>]N cloth 'Red cloth' | [<i>sən</i>]ADJ]NP red |
| (2) | [[<i>siŋ</i>]N tree 'Tall tree' | [<i>saŋ</i>]ADJ]NP tall |
| (3) | [[<i>laipi</i>]N road 'High road' | [<i>to</i>]ADJ]NP high |
| (4) | [[<i>səkol</i>]N horse 'Big horse' | [<i>lian</i>]ADJ]NP big |
| (5) | [[<i>mi</i>]N man 'Good man' | [<i>hoih</i>]ADJ]NP good |
| (6) | [[<i>ui</i>]N dog 'Small dog' | [<i>neu</i>]ADJ]NP small |
| (7) | [[<i>numei</i>]N woman | [<i>tʰəu</i>]ADJ]NP fat |

‘Fat woman’

- (8) [[*seŋ*]N [*gik*]ADJ]NP
 basket heavy
 ‘Heavy basket’

2.1.2. Noun Phrase with Demonstrative

In Sukte, noun phrase may consist of head noun plus demonstrative in which demonstrative root always precedes the head noun and the structure of such construction are [DEMONSTRATIVE + NOUN]. It is worth mentioning here that both proximal and distal demonstratives may be used as modifiers as can be seen in the following examples:

- (9) [[*hih*] [*laibu*]N]NP
 DEM book
 ‘This book’
- (10) [[*huə*] [*boŋ*]N]NP
 DEM cow
 ‘That cow’
- (11) [[*huə*] [*mi*]N]NP
 DEM man
 ‘That man’
- (12) [[*hih*] [*loi*]N]NP
 DEM buffalo
 ‘This buffalo’
- (13) [[*huə*] [*zusə*]N-[*te*]PL]NP
 DEM rat-PL
 ‘Those rats’
- (14) [[*hih*] [*lai*]N-[*te*]PL]NP
 DEM paper-PL
 ‘These papers’

2.1.3. Noun Phrase with Demonstrative Plus Adjectival

In Sukte, the noun phrase may consist of head noun plus demonstrative and adjectival. The demonstrative always precedes the head noun and the adjectival follows the head noun and the structure of such noun phrase construction is [DEMONSTRATIVE + NOUN + ADJECTIVAL] as can be seen in the following examples:

- (15) [[*hih*] [*səkol*]N [*pə*]ADJ]NP
 DEM horse thin
 ‘This thin horse’

- (16) [[*huə*] [*zəwhŋeu*]N [*vom*]ADJ]NP
 DEM cat black
 ‘That black cat’
- (17) [[*hih*] [*pak*]N [*sən*]ADJ]NP
 DEM flower red
 ‘This red flower’
- (18) [[*huə*] [*vok*]N [*tʰəu*]ADJ]NP
 DEM pig fat
 ‘That fat pig’
- (19) [[*huə*] [*sai*]N [*lian-te*]ADJ]NP
 DEM elephant big-PL
 ‘Those big elephants’
- (20) [[*hih*] [*səmsih*]N [*neu-te*]ADJ]NP
 DEM-PL comb small-PL
 ‘These small combs’

2.1.4. Noun Phrase with Quantifier

In Sukte, the noun phrase may consist of head noun and a quantifier in which the quantifier usually follows the head noun, and the structure of such construction is [NOUN + QUANTIFIER] as can be illustrated in the following examples:

- (21) [[*ŋəsə*]N [*təwm*]QUNT]NP
 fish few
 ‘A few fish’
- (22) [[*zusə*]N [*təm̐pi*]QUNT]NP
 rat many
 ‘Many rats’
- (23) [[*mi*]N [*hon*]QUNT]NP
 man group
 ‘A group of people’
- (24) [[*pak*]N [*lom*]QUNT]NP
 flower bunch
 ‘A bunch of flowers’
- (25) [[*ip*]N [*gik*]QUNT]NP
 bag heavy
 ‘Heavy bag’

- (26) [[ən]N [neu]QUNT]NP
 rice little
 ‘Little rice’

2.1.5. Noun Phrase with Numerals

The noun phrase in Sukte may also consist of head noun plus numerals in which the numeral always follows the head noun and the structure of such construction is [NOUN+ NUMERAL], examples are given below:

- (27) [[ip]N [t^hum]NUM]NP
 bag three
 ‘Three bags’
- (28) [[humpi]N [nih]NUM]NP
 lion two
 ‘Two lions’
- (29) [[təpa]N [k^hətnə]NUM]NP
 son first
 ‘First son’
- (30) [[tənu]N [nihnə]NUM]NP
 daughter second
 ‘Second daughter’
- (31) [[vok]N [li]NUM]NP
 pig four
 ‘Four pigs’

2.1.6. Noun Phrase with Adjectival and Specifier

In Sukte, noun phrase consisting of head noun plus specifier and adjectival where adjectival and specifier follow the head noun. The structure of such noun phrase construction is [NOUN+ADJECTIVAL+SPECIFIER] as can be seen in the following examples:

- (32) [[ziŋsaŋ]N [sə]ADJ [məhməh]SPEC]NP
 morning hot very
 ‘Very hot morning’
- (33) [[zan]N [vot]ADJ [məhməh]SPEC]NP
 night cold very
 ‘Very cold night’
- (34) [[tuipak]N [etləwm]ADJ [məhməh]SPEC]NP
 lotus beautiful very
 ‘Very beautiful lotus’

Here, interesting to note that the alternate order i.e. adjectival and specifier may precede the head noun if formative particle ə- is prefixed to the adjectival. But it is usually occurred in poem, song etc. However, the meaning is almost same. The structure of such noun phrase construction is [ADJECTIVAL+SPECIFIER+NOUN] as can be seen in the following examples:

- (35) [[əsa]ADJ [məhməh]SPEC [ziŋsaŋ]N]NP
hot very morning
‘Very hot morning’

- (36) [[vot]ADJ [məhməh]SPEC [zan]N]NP
cold very night
‘Very cold night’

2.1.7. Noun Phrase with Postposition

In Sukte, Noun phrase with postpositions are very commonly found as many other Kuki-Chin languages of South Asia. The structure of such construction is: [NOUN + POSPOSITION + LOCATIVE], which are shown in following examples:

- (37) [[siŋ]N [tuŋ]POST-[əh]LOC]NP
tree on-LOC
‘On the tree’

- (38) [[siŋkuən]N [suŋ]POST-[əh]LOC]NP
box inside-LOC
‘Inside the box’

- (39) [[lo]N [kim]POST-[əh]LOC]NP
field around-LOC
‘Around the field’

- (40) [[səbuəi]N [nuai]POST-[əh]LOC]NP
table below-LOC
‘Below the table’

2.1.8. Co-ordinate Noun Phrase

Co-ordinate noun phrases are those noun phrase which are formed by combining two or more noun phrases with the help of coordinator, which may either conjunctive *təwh* or disjunctive *əhihkeileh* as can be seen in the following examples:

2.1.8.1. Conjunctive

- (41) [[kəpa]NP [təwh]CONJ [kənu]NP]NP
my father and my mother
‘My father and mother’

- (42) [[ən]NP [təwh]CONJ [aktui]NP]NP

- | | | | |
|------|--|-----------------------------|--|
| | rice | and | egg |
| | 'Rice and egg' | | |
| (43) | [[<i>ui^huk</i>] <i>NP</i> | [<i>təwh</i>] <i>CONJ</i> | [<i>guul</i>] <i>NP</i>] <i>NP</i> |
| | frog | and | snake |
| | 'Frog and snake' | | |
| (44) | [[<i>nəŋ</i>] <i>NP</i> | [<i>təwh</i>] <i>CONJ</i> | [<i>kei</i>] <i>NP</i>] <i>NP</i> |
| | you | and | I |
| | 'You and me' | | |
| (45) | [[<i>john</i>] <i>NP</i> | [<i>təwh</i>] <i>CONJ</i> | [<i>marry</i>] <i>NP</i>] <i>NP</i> |
| | John | and | Marry |
| | 'John and Marry' | | |

2.1.8.2. Disjunctive

- | | | | |
|------|-------------------------------|-----------------------------------|---|
| (46) | [[<i>niantui</i>] <i>NP</i> | [<i>əhihkeileh</i>] <i>DISJ</i> | [<i>boŋnoi</i>] <i>NP</i>] <i>NP</i> |
| | tea | or | milk |
| | 'Tea or milk' | | |
| (47) | [[<i>ziŋsaŋ</i>] <i>NP</i> | [<i>əhihkeileh</i>] <i>DISJ</i> | [<i>zan</i>] <i>NP</i>] <i>NP</i> |
| | morning | or | night |
| | 'Morning or night' | | |
| (48) | [[<i>səkol</i>] <i>NP</i> | [<i>əhihkeileh</i>] <i>DISJ</i> | [<i>boŋ</i>] <i>NP</i>] <i>NP</i> |
| | horse | or | cow |
| | 'Horse or cow' | | |
| (49) | [[<i>zəwhŋeu</i>] <i>NP</i> | [<i>əhihkeileh</i>] <i>DISJ</i> | [<i>zusə</i>] <i>NP</i>] <i>NP</i> |
| | cat | or | rat |
| | 'Cat or rat' | | |
| (50) | [[<i>sə</i>] <i>NP</i> | [<i>əhihkeileh</i>] <i>DISJ</i> | [<i>vot</i>] <i>NP</i>] <i>NP</i> |
| | hot | or | cold |
| | 'Hot or cold' | | |
| (51) | [[<i>vok</i>] <i>NP</i> | [<i>əhihkeileh</i>] <i>DISJ</i> | [<i>loi</i>] <i>NP</i>] <i>NP</i> |
| | pig | or | buffalo |
| | 'Pig or buffalo' | | |

2.2. Verb Phrase

Verb phrase in Sukte must consist of a verb and some other optional elements (NPs or Adverbs) which generally precede the verb. Like many other languages in the world, verb phrase in Sukte must have a verb, whereas NPs or adverbs are optionally present in the phrase. There are simple sentences in Sukte in which the VP consists of only V as exemplified in the following examples:

- (52) *kə* *[[lam]V]VP* *hi*
 I dance ASPT
 ‘I dance.’
- (53) *kə* *[[tu]V[lai]PROG]VP-hi*
 I sit PROG ASPT
 ‘I am sitting.’
- (54) *john* *[[diŋ]V[lai]PROG]VP-hi*
 John stand PROG ASPT
 ‘John is standing.’
- (55) *ui* *ə* *[[ham]V]VP-hi*
 dog 3PP bark-ASPT
 ‘The dog barks.’
- (56) *kə* *[[ihmu]V[ta]PERF]VP-hi*
 I sleep-PAST-ASPT
 ‘I slept.’

When the VP takes two NPs, the first NP is the indirect object and the second NP is the direct object and the structure of such verb phrase construction is: [(NOUN PHRASE) +(NOUN PHRASE) + (VERB)]VP as can be seen in the following examples:

- (57) *john-in* *[[merry]N[kiangəh]]NP* *[[laibu]N[kʰət]NUM]NP* *ə*
 John-NOM Merry DAT book one 3PP
[[piə]V]VP *hi*
 give ASPT
 ‘John gives Merry a book.’
- (58) *kei-in* *[[əməh]N[kiangəh]]NP* *[[epelgəh]N[nih]NUM]NP* *ə*
 I-NOM she DAT apple two 3PP
[[piə]V]VP *hi*
 give ASPT
 ‘I give him two apples.’
- (59) *ram-in* *[[əmao][kiangəh]]NP* *[[haotʰei]N[li]NUM]NP* *ə* *[[piə]V]VP*
 Ram-NOM they-DAT mango four 3PP give
hi
 ASPT
 ‘Ram gives them four mangoes.’

In Sukte, the verb phrase may consist of verb and adverb in which time, place and manner adverbs always precede the verb and the structure of such verb phrase construction is: [ADVERB + VERB] as many other SOV languages of the world do.

Examples:

- (60) *əməh-in* [[*oltəkin*]ADV] *ə-[sim]V*VP-*hi*
 he-NOM slowly 3PP-read-ASPT
 'He reads slowly.'
- (61) *əməh-in* [[*kiciəntəkin*]ADV] *ə-[gelh]V*VP-*hi*
 he -NOM clearly 3PP-write-ASPT
 'He writes clearly.'
- (62) *john* [[*nisim*]ADV] *ə-[tai]V*VP-*hi*
 John daily 3PP-run-ASPT
 'John runs daily.'
- (63) [*ziŋcian*]ADV [*saŋ*]NP-*əh* *kə* [[*pai*]V[*diŋ*]UNRL]VP-*hi*
 tomorrow school-LOC 1PP go UNRL-ASPT
 'Tommorow, I will go to the school.'

2.3. Adverbial Phrase

An adverb phrase consists of an adverb. This unit is substitutable by an adverb in a clause. This adverb phrase functions as an attributive to the verb phrase. Such types of phrase are found in Sukte. Examples are given below:

- (64) *əməh-in* [[*oltəkin*]ADV]ADVP *ə-pai-hi*
 he- NOM slowly 3PP-go-ASPT
 'He goes slowly.'
- (65) *kei-in la* [[*ŋaihtəkin*]ADV]ADVP *kə-sək-hi*
 I-NOM song loudly 1PP-sing-ASPT
 'I sing a song loudly.'
- (66) *əməh* [[*oltəkin*]ADV[*məhməh*]SPEC]ADVP *ə-pai-hi*
 he-NOM slowly very 3PP-go-ASPT
 'He goes very slowly.'
- (67) *ken la* [[*ŋaihtəkin*]ADV[*məhməh*]SPEC]]ADVP *kə-sək-hi*
 I-NOM loudly very 1PP-sing-ASPT
 'I sing a song very loudly.'
- (68) *john-in kei-hoŋ* [[*kinəwhtəkin*]ADV]ADVP *ə-t^hei-hi*
 John-NOM I-DIR quickly 3PP-know-ASPT
 'John knows me quickly.'
- (69) *john-in kei-hoŋ* [[*kinəwhtəkin*]ADV[*məhməh*]SPEC]ADVP
 John-NOM I-DIR quickly very
ə-t^hei-hi

3PP-know-ASPT
'John knows me very quickly.'

3. Conclusion

From the above illustrations, the following conclusions may be drawn. Noun phrase in Sukte consists of a head noun which may be preceded or followed by one or more modifiers. The modifiers may be demonstrative, adjectival, numerals, quantifiers etc. The head noun in Sukte is not strictly in the right of the noun phrase. Co-ordinate noun phrase in Sukte is expressed by the coordinators, which may be either conjunctive or disjunctive. Verb phrase in Sukte must consist of a verb and some other optional elements (NPs or Adverbs) which generally precede the verb. An adverb phrase consists of an adverb with a specifier which always precedes head verb.

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A Brief Note on Phrase Structure in Sukte

Code Mixing in Nepali Language Spoken in Gangtok Town

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Gangtok: A Short Introduction

Gangtok is the capital of Sikkim, which is the 22nd state of India. It is spread over a ridge at 6,500 ft. above the sea level. Precise meaning of the name 'Gangtok' is still unclear though the popular meaning is 'hill top'.¹ According to 2011 Census the total population of Gangtok is 98,658. There are 11 official languages of Sikkim viz. Nepali, Bhutia, Lepcha, Limbu, Newari, Rai, Gurung, Mangar, Tamang, Sunwar, and English.

Nepalis comprise the majority of Gangtok's residents. Lepcha's and Bhutia's also constitute a sizeable portion of the populace. Additionally, a large number of Tibetans have migrated to the town. Immigrant resident communities not native to the region include the Marwaris, who own most of the shops, the Biharis who are employed in mostly blue-collar jobs and the Bengalis.²

Code Mixing

Unlike dialect, vernacular, language, style, standard language, pidgin and creole, which are inclined to arouse emotions, a 'neutral' term code, taken from information theory, is used to refer to any kind of system that two or more people employ for communication (Wardhaugh, 2010: 84). In other words, code refers to a language or a variety of language. In the similar vein, code mixing is an instance of language use where two codes are used without a change of topic in a discourse. There are cases where a fluent bilingual talking to another fluent bilingual changes language without any change at all in the situation. This kind of alternation is called code mixing. To get the right effect the speakers balance the two languages against each other as a kind of linguistic cocktail- a few words of one language, then a few words of the other, then back to the first for a few more words and so on. If the shift from one code to another is absolute it is the code switching (Hudson, 2015: 53).

Analysis

Gangtok is a multilingual place with a unique linguistic importance. Although Nepali language is the lingua franca, many other languages like Bhutia, Lepcha and Limboo, etc. occupy the linguistic landscape of the capital of Sikkim. Apart from Hindi and English, Nepali language is used in private and public spheres. On account of the flourishing tourism industry, there are many instances where other languages are mixed in different degrees with the lingua franca. These languages leave direct or indirect impact on the lingua franca of the place. There are instances to prove the above conjecture.

¹ . Parag, Bannerjee, The Telegraph (14th October 07), retrieved on 24/05/2017, 5:14 p.m.

² . <https://googleweblight.com/> retrieved on 24/05/2017, 5:20 p.m.

1. (a) ओ दिदी ओलिकोति मिष्टी दिनु न मोलाई।(spoken by Native Bengali speaker)
O didi olikoti misti dinuna molai.

(b) ओर्जुन आकोथ्यो आजु बौदीलाई भेट्नु।
Orjun ako theo aju boudilai vetnu.
2. (a) इत्थे हस्पिटल काँ छ? (Spoken by native Punjabi speaker)
Ithhe hospital ka cha?

(b) त्यो कुडीलाई एता पठाउ त।
Tyokudilai eta pathau ta.
3. (a) टपाई जाने? विथ मि।(spoken by native English speaker)
Tapai jane? With me.

(b) टिमरो नाम के होउ?
Timro nam k hau?

From these examples, we can see that non-Nepali speaker, who has minimal competence in Nepali language, tries to communicate with the locals in Nepali. Out of such linguistic dynamics, there is direct and indirect mixing of other codes in Nepali language. In example (1) shows the phonological and lexical mixing of Bengali codes in Nepali. (2) Shows mixing of Punjabi code in Nepali. In (3), an English speaker speaks Nepali mixing English phrases in Nepali language.

In addition to these examples, there are also instances where non-Nepali speakers of the state having their distinct language as the mother tongue mixes the codes.

1. (a) खामरी है सर, देरै दिनपोछी पो बेट बोयो ता।(spoken by native Lepcha speaker)
Khamri hai sir, derai din pochhi po bet boyo ta.

(b) त्यो किल्लीमा च्या बोसाना।
Tyo killima chya bosana.
2. (a) आज्ञा तिमी नआङ्ने हो भने मो त्हाँ आङ्दैछ लस्।(spoken by native Bhutia speaker)
Aagya timinaangne ho vane motya angdaicha las.

(b) पाला मोमो खान्छा?
Pala momo khanchaa?
3. सेवान्नै है बाङ्गा, बुबु छ घरमा?
Sewanne hai banga, bubu cha gharma?

- (1) Shows the phonological and lexical mixing of Lepcha code and (2) shows the same linguistic aspects of Bhutia language and (3) also shows the same aspects of Rai language.

Hindi, being the Official language and a main language of Indian Television and Film industry, influences Nepali language spoken here. For example-

1. कति इन्तजार गर्नुपरेको हो हजुरलाई त।
2. उसको त बात नगर मसँग। मेरो किताब लगेर नजरमा आको छैन।
3. आजु बहुत थाकेको छु यार, जान्न म बजार।
4. छिल्का या न फेक है, गन्दा लाग्दैछ हेर्दा।
5. बस आउनु अझै देरी छ। म कपडा खरिदिइ हाल्छु।

Above cited examples clarify about mixing of words and style from Hindi to Nepali language. The correct formations of sentences in Nepali language without mixing would be like this:

1. कति पर्खिनु परेको हो हजुर लाई त।
2. उसको त कुरा नगर मसँग। मेरो किताब लगेर देखा परेको छैन।
3. आजु पूरा थाकेको छु साथी, जान्न म बजार।
4. बोक्रा यहाँ नफ्याँक है, कस्तो मैला लाग्दैछ देख्दा।
5. बस आउनु अझै समय छ। म लुगा किनी हाल्छु।

Most importantly, we can see the mixing of English language codes in Nepali spoken in the capital. Since English has occupied a significant role in education, and as the medium of instruction in the state, there is tremendous use of English in most of the spheres of everyday existence. As a result of which, we do find several instances of code mixing of English and Nepali. In addition to it, Nepali employs English particularly in borrowing and nativisation as a lexicon building process, and there is substitution of the native Nepali words and phrases by English counterpart. Both these instances often lead to code mixing.

1. प्राइस त हेभी छत है? आइ थिङ्क नकिन्नु नै बेस्ट होला।
Price ta heavy cha ta hai? I think nakinnunai best hola
2. इफ तिमीलाई रीनाको नम्बर चाहियो भने भन, आइ विल टेकस्ट यू।
If timilai Rinako number chahiyo vane vana, I will text you.

3. आज सप्पै डक्युमेनट्स एटेस्टेड गर्नु छ।
Aja sappai documents attested garnu cha
4. इट्स गेटिङ लेट, जुम छिटो घर।
It's getting late, jumchittoghar.
5. त्यो मान्छे त सारै ड्रामाबाज छ। अरूलाई चै केई जान्दिन भन्छ, तर लास्टमा हेर्नु उसकै प्रोजेक्ट फस्ट सकेको हुन्छ।
Tyo manche ta sarai dramabaaz cha. Arulai chai kei jandina vancha, tara lastma hernu uskai project first sakeko huncha.
6. द्याट अफिसर नभन कस्तो रूड छ। एज इफ बोल्नु पनि पैसा लाग्छ जस्तो।
That officer navan kasto rude cha. As if bolnupani paisa lagcha jasto.
7. ऊ त कस्तो मल्टिटलेन्टेड छ नि। हामी जस्तो डम्ब काँ होर।
Uh ta kasto multitalented cha ni. Hamijasto dumb kaha ho ra.
8. शारदा सोसियल एक्टिभिस्ट हो।
Sarda social activist ho.
9. ट्रैफिक जाम ग्यान्टोकको मेजर प्रबलम भा'को छ।
Traffic jam Gangtok ko major problem vako cha.
10. उसले त सानो झगडा हुँदा नै कम्पलेन गर्‍यो प्रिन्सिपललाई। आइ जस्ट हेट हर।
Usle ta sano jhagra hudanai complain garyo principal lai. I just hate her.

The most interesting part is that people coming from rural backgrounds in the town uses a word which is the repetition of English words in Nepali bearing the same meaning. Like- Boot jutta, cap topi, Bus gadi, plate ko thaal, center ko beech etc. Here we can also illustrate the original English words which are spoken here in Nepali tone or with phonological touch of Nepali language.

| Spoken word in Gangtok | Original English Word |
|------------------------|-----------------------|
| Kirket | cricket |
| Pyakit | packet |
| Beg/byaag | bag |
| Laltin | lantern |
| Tyanki | tank |
| Listi | list |
| Lighting | lightening |
| Sikmani | sikmani |
| Benchi | bench |
| Bowl | bulb |

Some words from the list can be incorporated in the sentence like this:

1.सिर्जना त्यो लिस्टी देन।

Sirjana tyo listi de na.

2.हाम्रो ट्याङ्कीमा पानी कति छ?

Hamro tyanki ma paani kati cha?

3.लाइटिङ हुँदैछ फोउन राख्ता।

Lighting hudaicha phoune rakh ta.

4.बत्तीको बोल जलेछ।

Battiko bowl jalecha.

5.आजको किरकेट मेच दामी छ।

Aajako kirket match dammi cha.

Here, Youngsters also use verb forms which are mixture of Nepali and English verbs. There are instances to prove the context:

1.म त जोरो आएर दिनभरि सुतिङ। तिमी?

2.म त दिनभरि डुलिङ, गलफ्रेन्डसित।

In example (1), 'Suting' is a mixture of Nepali word 'Sutnu' and English word 'sleeping' as well as in example (2) 'duling' is a mixture of Nepali word 'Dulnu' and English word 'roaming'.

4 Conclusion

In Gangtok, code mixed language is the emerging form of language use. Mixing is seen in lexicon, phonological, loan and borrowed vocabulary, and syntactic structures. In addition to it, this paper explored various morphological processes like plurality, definiteness, tense and aspect marking in Nepali.

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Interpreting an ELT Course: Perspectives and Goals of Interweaving Teaching of Culture and Teaching of Language Expressed by L2 English Language Instructor

Sarat Kumar Doley, Ph.D.

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Abstract

The primary aim of the paper is to present an analysis of the perspectives of an English as an L2 instructor on an advanced-level English as Second Language (ESL) course. This ESL course attempted at an integration of the teaching of culture with the teaching of language. A study was conducted on this course to explore the opportunities and the process of culture learning in classroom discourse. The data for this paper is taken from this study. To be more specific, this paper attempts at an analysis of the opinions, goals, perspectives of the instructor in relation to this advanced ESL course.

Keywords: Culture Teaching, Pedagogy, SLA, ELT

1. Introduction

B.A. 1st Semester Alternative English

The setting of the study is the first descriptive code of the situational context of the speech event first proposed by Hymes (1974) and later defined by Kramsch (1993). As far as the course investigated in this paper is concerned, it was advanced-level English as an L2 course in North Lakhimpur College, an Autonomous college affiliated to Dibrugarh University in the northern region of upper Assam of North East India.

The Alternative English course, the first of the two-semester sequence that constitutes the first-year English, was offered during the July-December Semester of 2014. It is an optional course for undergraduate learners who do not opt for the Modern Indian Languages course. It is supposed that learners who opt for this course should have at least received ten consecutive years of teaching of the English language in schools under Secondary Education Board of Assam, Assam Higher Secondary Education Council, and Central Board of Secondary Education or have had similar learning experience otherwise. Before enrolling in the course, all the 12 learners had their school education in schools within Assam.

2. The ELT Syllabus

The researcher was provided with the course syllabus two weeks before the start of the course. The English program Curriculum at North Lakhimpur College termed as "Alternative English: Paper I" designed for Semester I students of the college describes the objective of this course as a language course that looks to develop advanced-level reading and writing skills in English.

According to the course description, “students opting for this paper are expected to have some command over the English language”. Taking the basic English language skills for granted, the course states that the students’ “skills in writing and literary appreciation would be tested and they would be encouraged to develop individual idioms”. The students are asked to study “this paper comprising poems by English, American and Indian writers” in order to “familiarize the students with poetry as genre and also to appreciate the cultural and social backgrounds against which these masterpieces were produced”. The course offers a syllabus that has poems composed by English and American poets which make the course a very fruitful research site for cultural discussions.

Specifically, the following course activities were listed in the syllabus. In terms of reading and writing requirements, the students were to write two essays during the semester. The course also featured a midterm exam and a final exam, both in written form and based on what was covered in the Tuesday class lectures. Students also had regular written homework from the textbook and from online reading texts assigned by *Bhola Mastor*, pseudonym of the instructor, as well as a weekly vocabulary quiz.

Altogether, the reading and writing components comprised 95 marks of the final grade. In terms of speaking skill requirements, students were to give oral presentations on course-related topics chosen by the students in the classroom in the presence of all the faculty members of the department of English of North Lakhimpur College at least twice during the semester. Altogether, the listening and speaking section comprised 5 marks of the final grade. 75% attendance was considered compulsory and there was no marks allotted for class attendance.

The Alternative English course offered at North Lakhimpur College, as per the syllabus, focused more on the development of English reading and writing skills of the learners. This fact was later re-confirmed by *Bhola Mastor* in his last interview with the researcher by the end of the semester.

2. The Interview with the Instructor

Bhola Mastor was interviewed by the end of the semester for the reason that the course under study was a newly designed course and it was offered for the first time in the college. It was speculated that the instructor, *Bhola Mastor*, would be in a better position to inform and explain to the researcher about the perspectives, goals and expectations that he had from the course and the learners more elaborately after the end of the of the course. The structure of the interview was designed in the following way:

A. Opening

1. Greet the instructor.
2. Check whether he is ready.

A. Possible Questions

1. Could you please tell me about your perspectives of the broad objectives of English as L2 courses at the undergraduate level?
2. Could you please elaborate on the learning goals of the learners in the first semester Alternative English course at North Lakhimpur College?

3. Could you please tell me about the different kinds of challenges and problems faced by you in the course under scrutiny?
4. How do the specificities of the learners of the course under scrutiny modify, if it does, your methods of teaching?
5. Please comment on the integration of the teaching of culture with the teaching of language in an L2 course.
6. How do you define the relationship between the two?
7. Do you think that the course syllabus and the textbook given to you in the course help in the integration of the teaching of culture with the teaching of the L2? Please explain.

B. Two More Questions

1. How do you define cultural knowledge as such?
2. In what ways can the present course be modified to reflect more of the perspectives that you have on this subject?

C. Ending

1. What additional remarks do you want to make on the subject of the incorporation of culture into the teaching of L2?
2. Check if he has any questions on the study.
3. Wish him good luck.

A summary of the answers that *Bhola Mastor* gave to the questions asked by the researcher is presented in the following sections.

3. Instructor's Perspectives on the Principal Objectives of Alternative English I Course

Bhola Mastor's opinion on the issue of the overarching goal of an advanced level English language course was that more than the listening and speaking skills, the focus in these courses should chiefly remain on the development of the reading and writing skills. Listening and speaking skills should no longer be the centre of attention at this level and after the end of these advanced courses in English the learners should reach a high proficiency level in the two skills of reading and writing.

As far the observed first semester Alternative English course was concerned, *Bhola Mastor's* emphasis was on the development of learner competence at the discourse level. He understood this competence both as the reading comprehension of the learners beyond the sentence level in a text and as the writing ability beyond the sentence level that entails clarity, logic and structured texts. He was aware of the fact that his instructional strategies and practices should lead him towards these broader goals.

A couple of examples were given by *Bhola Mastor* in relation to his teaching of new vocabulary and sentence structures. He said that he focused on comparing and contrasting word pairs in collocation phrases and conjunctions commonly used in discourse to teach new vocabulary. He adopted a similar method of comparing and contrasting various usages of sentences patterns in discourse to teach new sentence structures.

4. Instructor's Opinion on the Integration of Culture with the Teaching of L2

In his interview with the researcher, *Bhola Mastor* appeared positive in his attitude towards the incorporation of culture into the teaching and learning of language. He was very concerned with the question of the methods of this incorporation. He specifically mentioned the fact that the incorporation of culture into language teaching must follow a step by step course. This step by step course of teaching should entail a progressive approach with reference to the teaching of the material, manner, and perspective related to culture.

Explaining this step by step approach towards the incorporation of culture into language teaching, *Bhola Mastor* stated that the teaching of the culture specific materials and culture specific manners should receive the focus of attention in the at the primary and intermediate level of language teaching. But the teaching of the culture specific perspectives should be given the prime focus by the language instructor at the advanced level.

Answering the question of the method of teaching culture specific perspective, *Bhola Mastor* further mentioned the need for involving the learners in the understanding of the culture perspectives in such a way that the negotiation for meaning related to the cultural perspectives turns out to be the result of the joint effort of the instructor and the learners.

Besides the instructor's introductory and mid-way discussions of the different cultural phenomena, the interactions between the instructor and the learners and among the learners themselves should give rise to the co-constructed understanding of the cultural perspectives brought up for discussion during the class sessions. *Bhola Mastor* was willing to believe that the incorporation of culture into the teaching of language required a facilitating approach that made it possible for the learners to re-understand and re-invent the underlying culture perspectives.

5. Relationship between Teaching of Culture and Teaching of L2

Elaborating on the relationship between the teaching of culture and the teaching of L2, *Bhola Mastor* stated that in the realization of the teaching of culture in a language classroom, cultural knowledge needs to be grouped into two categories. Cultural knowledge embedded very closely in the language should be kept in the first category and the cultural knowledge separable from the teaching of language and linguistic expressions should be the content of the second category. To give evidence of the first category of cultural knowledge he referred to the pragmatic aspects of the English language in which the culture specific manners were embedded in the linguistic expressions themselves. He cited the customs, traditions, and festivals or holidays specific to the English culture as examples of the second category of cultural knowledge.

Commenting further upon the issue of the teaching of culture in advanced-level language courses like the present one, two specific schemes of action were suggested by *Bhola Mastor*. The first and foremost thing to do, according to *Bhola Mastor*, was to insert an independent unit in the syllabus for the teaching of culture. In this unit, both the two categories of cultural knowledge mentioned by him could be taught to the learners adopting separate means of teaching.

A cultural studies unit or civilization course should be created to teach the category of cultural knowledge separable from the language and linguistic expressions. The first category of cultural knowledge should be introduced to assist the understanding of the second category of cultural knowledge whenever there is a need for it. *Bhola Mastor* refers to his idea of co-constructed understanding of the cultural perspectives behind different cultural phenomena in the negotiation of meaning between the instructor and the learners and among the learners themselves as he offers his second plan of action for the teaching of culture in language education.

6. Conclusion: Instructor's Notion of Cultural Knowledge

Bhola Mastor understands cultural knowledge as a collection of micro-level and macro-level facts and information about the target culture. The micro-level facts are related to the nuances of daily life in the target culture environment and the macro-level information are related to the socially significant issues in the target culture.

Talking about the typology of the cultural knowledge he dealt with in the first semester Alternative English course under study, *Bhola Mastor* referred to the culture specific topics that the poems in the course illustrated. He also mentioned the discussions of the micro-level cultural aspects that the learners were asked to study in the language courses at the secondary level, before they enrolled in the present course.

He further mentioned that the macro-level cultural aspects should be the focus of attention at the advanced-level. He gave the example of the course under study as a satisfactory course to teach the macro-level aspects of culture as it offers a discussion of perspectives related issues of social, political, linguistic and literary significance. It covers an area of culture from verse forms, language variety, and concept of death to mythological stories. Nevertheless, *Bhola Mastor* was of the opinion that incorporation of more recent and up-to-date topics in the texts prescribed in the course would benefit the learners more.

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An Instructor's Style of Questioning in an Undergraduate L2 English Classroom in Assam

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Abstract

This paper focuses on two aspects of classroom interaction between the instructor and the learner participants in English as a second language (L2) classroom in Assam. First, the style of questioning of the instructor that helped him to create spoken discourses between himself and the learners and among the learners themselves. Secondly, focus is on the various cultural information that the instructor brought in for discussion and the ways in which the information was integrated with the course under study. The researcher attempted to investigate the specific cultural aspects highlighted by the instructor and the manner in which the weaving of culture and language was promoted in the classroom discourse by keeping a close look at the instructor's questions.

Keywords: L2, Assam, India, Culture Teaching, Pedagogy, SLA, ELT

1. Introduction:

The style of questioning adopted by an instructor influences the nature and the pattern of discourse in a classroom. In interactions between the instructor and learners in English as second language (L2) classroom, it becomes extremely important. The style of questioning may decide the length and quality of interaction between the instructor and learners. If the style of questioning is conducive to classroom discourse, it will offer ample opportunities for language use and practice too. So, experienced instructors often take special care about the way the questions are posed to the learners in a classroom. The findings of this paper are based on a study undertaken at North Lakhimpur College, Assam. It was part of a case study focusing on the oral interactions between the instructor and the learner participants in English as an L2 classroom. The main objective of the study was to understand the incorporation of culture teaching in language teaching. The style of questioning adopted by the instructor during the class sessions recorded during study is presented here.

There were four types of questions asked by the instructor in the classroom discourse sessions of the present study. The first type of questions was the ones of which the instructor knew the answer and they are termed as demonstrative questions. The second type of questions was the ones in which the instructor requested for the unknown information and they were the imploring questions. The third type was called explanatory questions in which the instructor asked the learners to provide more elaborate explanation of their responses. The fourth type of questions was the follow-up questions which were asked by the instructor not in anticipation of any answer from the learners but as a link to more explanation from the instructor himself of the points that he happened to raise in the course of the interaction with the learners.

2. Dominance of Follow-up and Demonstrative Questions

The analysis of the question types used by the instructor is done by taking into account the ten classroom interactions centred on cultural themes, termed as Moments of Cultural Discourse (MCDs), in six class sessions between the instructor and the learner participants during the semester. The instructor raised 84 questions during these ten MCDs. It also shows that the number of demonstrative and follow-up questions raised by the instructor is larger than the number of clarification and imploring questions raised during the MCDs. There were 28 (33.33%) follow-up questions and 47 (55.95%) demonstrative questions out of the total number of 84 questions asked by the instructor during those ten MCDs.

The reasons for raising larger number of follow-up and demonstrative questions are the teaching goals that the instructor aimed at. The first goal was to check whether the learner had the necessary information related to culture mentioned in the text as a whole and the vocabulary in question in particular or not. The second goal was to direct the learners' attention to the culture related information that they might have failed to notice during the class sessions.

3. Analysis of an Excerpt from a Class Session

An analysis of an excerpt from recorded class session to illustrate the style of questioning adopted by the instructor is presented in Example 1 below.

Example 1 (I: Bhola mastor; Gayatri, Pompi: learner participant, Ss: majority of the learners)

(Continuing from the PPT shows that presented a conversation between two people and his related explanations)

- 1 I: In the standard variety you have the rule, like if you have to use the *do* verb, with the third person singular then you have to say *does*. In the same way this variety has its own rule. What does this rule say? Does the rule say you have to take “st” after the do verb when you put in the do verb after the second person singular? So, what do you mean by a second person? Singular means? “thou” is a second person singular or third person singular? “thou” is second person singular or third person singular?
- 2 Gayatri: Second person singular.
- 3 I: Louder.
- 4 Ss: Second person singular.
- 5 I: Second person singular. So if you are using the do verb after thou then by rule what would it be?
- 6 Gayatri: Do'st.
- 7 I: Do'st. If you are using the do verb after second person singular, then what is the form of do?
- 8 Ss: Do'st
- 9 I: Thou do'st or thou do?
- 10 Pompi: Thou do'st.
- 11 I: Right. That's correct, right? Then, if you have to use the word can after that, then?
- 12 Pompi: Can'st.
- 13 I: Can'st, right? Then if you have to use a verb, if you have to use a verb then? Thou swell'st or thou swell?

- 14 Ss: Thou swell'st.
 15 I: Ok, thou swell'st. thou think or thou think'st? r
 16 Ss: Thou think'st.
 17 I: Ok. Thou think'st. Now you are talking. So, any verb, any verb which is, which occurs second person singular, in the variety right, in the variety that John Donne wrote, in that particular variety, any verb that comes after thou will takest, so that's the rule, is that okay? So, you have thou do'st, thou can'st, thou swell'st, thou think'st, so thou do'st means what in the standard form?
 18 Gayatri: You do.
 19 I: You?
 20 Gayatri: Do.
 21 I: Do. Then thou think'st means what in the standard variety?
 22 Pompi: You think.
 23 I: You think. Then thou swell'st means what?
 24 Ss: You swell.

As Example 1 shows, the learners were given lessons in some grammatical rules of the regional variety of English in which the poet composed the poem under discussion. He followed up his explanation with some follow-up questions and a series of demonstrative questions. He began with: "thou is second person singular or first person singular?" It was replied by Gayatri. She said that thou is second person singular. To make it more audible and at the same time to repeat the answer for the other learners in the class, the instructor asked Gayatri to repeat the answer. Gayatri followed suit and the instructor repeated her response loudly and followed it up with another question: "so if you are using the do verb after thou then by rule what would it be?" Gayatri again gave the instructor the correct answer.

The instructor rephrased the question in a raised tone to throw it to the entire class. The whole class responded to instructor's question by saying: "do'st." In order to re-affirm the understanding of the grammatical facts he asked another question: "thou do'st or thou do?" Pompi answered the question this time. Thereafter, the instructor brought in another word "can" and asked a few demonstrative questions in the similar line. The learners answered all the questions raised by the instructor correctly. Finally, he explained the concept again and followed up his explanation with some more demonstrative questions.

It is noteworthy that there was no evidence of any attempt at an elaborate response on the part of the learners in this excerpt. The instructor took care of the fact that the learners were made to focus on the usage of some words in the verbal interactions during the class sessions as part of his main objectives of building learner vocabulary, as specified in the interview with the researcher.

Moreover, Example 1 shows the instructor's method of asking multiple questions in a row in addition to the invocation of various question types as part of his style of questioning. An analysis of the question runs of the instructor during these class sessions is given in the next section.

4. Question Sequence of the Instructor

During the ten MCDs used for the analysis of the style of questioning of the instructor, there were 41 (41 questions or 48.8%) instances of one question followed by a response from the learner and the rest of the 18 (43 questions or 51.2%) instances were two or more questions in a row followed by a learner

response out of the 84 questions in the 10 MCDs of the class sessions. A total number of 43 questions or 51.2% of the total number of questions raised by the instructor during the 10 MCDs shows the high amount of question runs in the style of questioning of the instructor. Mention must be made of the fact that learners ignored the first few questions asked by the instructor and responded only to the last question of the question runs in 18 of the 18 instances or on 100% instances.

Considering the number of questions in a row that require no learner response but aim for transmission of further cultural information, these questions were coded as follow-up questions. In turn 1 of Example 1, six questions in a row to raise the learners' awareness of the use of the second person thou in the discussion of a language variety and its importance in UK were asked by the instructor. The initial move taken by the instructor was to begin the sequence of questions as suggestions, then the instructor changed the nature of the questions by asking the learners two repeated back to back rapid fire demonstrative questions whose answers are directly related to the use of person and number concepts in that language variety.

The six questions asked by the instructor contained a logical planning. The first four questions were follow-up questions which the instructor asked with the intention of preparing the learners by providing them with associations for the final question of "thou is second person singular or third person singular?" The final question was a gentle enquiry in the form of a demonstrative question aimed at eliciting grammar-related cultural knowledge with reference to the variety of languages within the English language and the relative status in the society from the learners.

5. Use of Tag Questions

Moreover, another aspect of the style of questioning that the instructor adopted in the classroom discourse was the frequent use of tag questions by him. The instructor used tag questions like "Is that okay?", "Is that right?", "Okay?", "Right?", "Shall we?", "aren't they", "Is not it?" and so on. Since these tag questions were not used to elicit any response from the learners, the researcher has coded them as follow-up questions. In Example 3, the tag question of "And most of these places are very very wet, aren't they" required no response from the learners. The tag question of "aren't they?" only reconfirmed the information provided in the statement that went with it.

There were 11 (13%) tag questions out of the total number of 84 follow-up questions found in the 10 MCDs of the class sessions. These tag questions were frequently used by the instructor in the introduction of new information. Turn 11, 13, and 17 of Example 1 are some of the instances that show that these tag questions were used with the purpose of providing new information to the learners during the class sessions. In addition to this function of breaking in new information to the learners, these tag questions were also used as tone-softener by the instructor in the course of his conversation and interaction with the learners during the class sessions.

6. Reasons for Instructor's Particular Style of Questioning

The finding that comes out of the discussion of the style of questioning that the instructor adopted in the class session is that there were three major characteristics in the style of questioning of the instructor. First, demonstrative questions and follow-up questions dominated the major part of the question time of the instructor. Second, the instructor had the habit of putting multiple numbers of questions at a stretch to

the learners. Third, the instructor used a large number of tag questions to introduce new cultural information and for the purpose softening his tone during the class interactions with the learners.

Notwithstanding the fact that, in relation to the question of the method of teaching culture specific perspective, the instructor in his interview with the researcher mentioned the need for involving the learners in the understanding of the culture perspectives in such a way that the negotiation for meaning related to the cultural perspectives turn out to be the result of the joint effort of the instructor and the learners, the high frequency of display and follow-up questions which end up eliciting only convergent response from the learners in the form of short answers. As Example 2 and 3 show how the dominance of display and follow-up questions constrain elaborate discussion of the cultural topics brought in by the instructor.

Moreover, the instructor's method of asking a number of questions in a row broke up the main question asked in the beginning into simpler and more concrete questions directed towards the eliciting of the various cultural information related to the language community under study. The response of the learners to the last question in the row showed that the learners were aware of the questions eliciting factual information of the culture related discussions. As a result, the significance and necessity of the main question set in the beginning got affected during the classroom discourse sessions. The learners on majority of the instances preferred to ignore the first few questions to await the final question that coincided with the pause on the part of the instructor.

In addition to it, the high frequency of tag questions used by the instructor during the classroom discourse in the first semester Alternative English course shows one more instructional problem related to the nature follow-up questions. The tag questions used in Example 1 elicit no response from the learners but carry the instructor's one-sided commentary forward blocking further interactions with the learners.

7. Conclusion

The instructor's style of questioning may be justified by various reasons. The first is that the course under study may contain unobserved instructional issues related to the learners beyond the scope of the data collected in the present study. The second reason is concerned with the relative proficiency level of the learners in English. Even though the learners are taking an advanced level course in English, it cannot be deduced that the learners have high level of proficiency in speaking skills. Because of it, the learners are unable to engage in open-ended and elaborate discussions on the culture related topics brought up in the class sessions by the instructor.

Besides, the instructor states that learners had differing levels of proficiency in English and this differential proficiency level was observed across the four skills. It is possible that the instructor realized the fact that some learners will be unable to participate or respond to elaborate discussions or questions expecting detailed explanation from the learners for their differential proficiency level. Consequently, the instructor decided to break up the question asked in the beginning seeking elaborate answer from the learners into demonstrative questions expecting one-word response from the learners to accommodate this negatively differential proficiency level among the learners.

The third reason is concerned with the fact that the instructor used follow-up questions in plenty so that he could provide comprehensible information to the entire class to enable them to discuss these issues in the classroom. He might have expected that a random offering of ideas related to the cultural

topics under discussion might end up eliciting elaborate response from the learners. But the instructor's style of questioning ended up on almost all occasions with one-word response from the learners. Another explanation for it is that the final demonstrative question following a number of follow-up questions asked by the instructor aimed only at factual information related to the culture of the language community under study closing off more elaborate discussion of the issue thereby.

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Mapping of Indian Writing in English with Historiography of British India

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Indian Writing in English (IWE) finds its roots in early British colonies in India, that is in early 18th century. And, since then many creative hands carved IWE and transported it to present stature. Undoubtedly, English easily made its way into Indian lives and became more than any other language in India. The present paper discusses the Indian Writing in English since its inception to post-colonial period in India. And it also focuses on many authors' and poets' perceptions and themes that are seasoned along with Indian history.

Keywords: Indian Writing in English, Prominent authors in Indian Writing in English

Introduction

The impact left by British culture and predominantly language was and is very significant in Indian history. For initiation of any language, the foundation must be strong. In other words to be developed, any language required the people who understand and enjoy all forms of it. Thomas Babington Macaulay introduced English Education in India to get some Indians trained for clerical office. Indian elite who got education in English, started reading and writing in English to extend their scope of experience. One hundred and ninety years of colonial rule and amalgamation of Indian and Western cultures resulted in Indian Writing in English in India. English language had become the focus of many Indian authors, who intended to reach most and it took many transformations in all genres of literature.

Evolution of Indian Writing in English from Its Inception

Indian Culture and English language both blended and brought out two arrays of literatures in subsistence, namely, Indo-Anglican literature and 'Anglo-Indian' literature. Indo-Anglican literature is about corpus of work that combines Indian literature and literature written in English and it could be understood literature produced in English language by Indian authors, where themes, style and outlook are completely Indian. On the other hand, 'Anglo-Indian' entails the literary works of English authors in India dealing with Indian themes. The term 'Indian English Literature' was coined by Kodaganallur Ramaswami Srinivasa Iyengar. In *The Indian Contribution to English Literature* Iyengar noticed that "for Indian writer writing in English, using Indo-Englishman sounds discomfited and using Anglo-Indian is misleading." So, he categorized all works written in English by Indians as Indian Writing in English. This enormous quantity of literature included not only fiction but also nonfiction by Indians authors.

Dated Three Centuries Back

Sake Dean Mahomed's travelogue, *The Travels of Dean Mahomed* written in 1793, considered as the first Indian writing in English. Hence, history of Indian Writing in English is dated three centuries back. Since then many authors who wrote in their regional languages tried their hand in writing in English and enriched it with complex, intricate and multifaceted and variety of themes. In *Modern Indian Writing in English: Critical Perceptions*, N. D. R. Chandra holds that, "at beginning Indian were not so cordial towards learning English language, but gradually they develop interest in it. (2)"

Different Phases in Indian Writing in English

History of Indian writing English studied and explored in three phases. First two phases were in colonial period and the third in post colonial period. The first phase was instituted by English learned and university educated Indians. It was renaissance period in Indian Writing in English and was started during mid nineteenth century, that period was represented by remarkable legendary philosophers like Maharshi Debendranath Tagore, Kesub Chunder whose powers were extended towards social reform, educational reform and religious reform. Many English learned Hindus started criticizing the baseless practices and looking forwards reformation. Foundation of Brahmo Samaj by Raja Ram Mohan Roy brought a great reform into society and a great shock to orthodox Hindus.

Kodaganallur Ramaswami Srinivasa Iyengar said in his *Indian Writing in English* "Raja Ram Mohan Roy and Swami Vivekananda and Sri Aurobindo, Lokmanya Tilak and Gokhale, Rabindranath Tagore and Mahatma Gandhi and many other great authors used English language as forceful vector to communicate their ideas and emotions. These all eminent people were designers of modern India." (15)

Second phase of IWE began with writers like Raja Ramohan Roy and Rabindranath Tagore and later Mulk Raj Anand, Rasipuram Krishnaswami Iyer Narayanaswami, and Raja Rao.

Third phase appeared after colonial rule where Indian Writing in English has been seen in its real form by the contribution of many authors and novelist. This great pool of literature includes both fiction and nonfiction. Non-fiction writers including great leaders like Nehru, Abdul Kalam Azad, Mohandas Karamchand Gandhi, Iqbal and Sarvepalli Radha Krishnan and many others produced a great corpus of literature to support historiography of India. After colonial rule Indian writing in English bloomed in different regions and major contribution was done by undoubtedly by Bengali authors.

First, the three different and well-versed authors, Mulkraj Anand, Raja Rao and R.K Narayan have left a remarkable feature with their Indian sense and emotion on English Literature; later at second phase many different authors from all regions of India represented their regional and emotional themes through their writings. Finally, in the third phase during globalization, many authors adopted different themes like diaspora, dislocation and science and technology, etc.

Prime Personalities in First Phase of IWE

If one observes the evolution of Indian Writing in English one can understand the fact that first phase was flourished majorly in Bengal where British established their strong colony. Raja

Ram Mohan Roy, a famous personality of Indian history, was not only a social reformer but also a good author who produced prose and poetry with authority and ease. The first Indian English poet, Henry Louis Vivian Derozio (1809-1831) was son of English mother and Indian father. He was highly influenced by romantics and also welcomed debates about religious philosophies when he was working at Hindu College, Calcutta. He won the students' devotion by his brilliant teaching and started cutting through the social and religious beliefs of orthodox Hinduism. Kashiprosad Ghose (1809-1837), whose part is counted as equal as Vivian Derozio was considered as the first Indian to publish a regular volume of English verse. He was editor of an English weekly *The Hindu Intelligence*. His poetry is counted for its morality, originality and descriptive beauty.

Maikel Modhushudan Datto (1824 –29 June 1873) was most celebrated poet and dramatist of nineteenth century. He was immensely influenced by William Words Worth and John Milton and he was a spirited Romantic. He wrote many plays among them *Padmavathi* and *Sermista* were noteworthy. Romesh Chunder Dutt (1848-1909) was Toru Dutt's cousin. He had passed Indian Civil Service Examination in 1869 and held different positions in India. He had also served literary world by producing many artistic works in both Bengali and English. He translated many religious scripts like Vedas and Upanishads and also, he wrote many historiographies of Indian subcontinent. Another worth noticing prominent author, Manmohan Ghose (1869-1924) began writing poetry with the influence of Romantics like John Keats and Matthew Arnold. Unlike his contemporaries in India, including his brother Aurobindo Ghose, his poetry mirrors long to England where he had spent his twenty-two years of life.

The versatile, sage and astute personality of Indian literary world, Rabindranath Tagore (1861- 1941) known as the Rishi, the Gurudev and the Maharshi. He was a poet, dramatist, actor, producer, musician, painter, an educationist, reformer, philosopher, prophet, novelist, story writer, and a critic of life and literature. Rabindranath Tagore translated many of his poems and plays from Bengali into English. Before he was eighteen, he had written more than 7000 lines of verse. *Gitanjali*, the Nobel prize winning work made him world poet. K. R. Srinivasa Iyengar says in his *Indian Writing in English* about Tagore that, "Tagore appeared as a real Rishi of Upnishadic times and sage in his manifestation and his writings reflected real world". (103)

Sri Aurobindo (1872-1950) was an invaluable and stupendous figure in Indo-Anglican literature. His contribution to Indian English literature was profound. His long poetic career has given Sri Aurobindo the height of literary master of Indo-Anglican literature. His *Songs to Myrtilla* and *Urvashie* were published in 1895 and 1896 respectively. Aurobindo put more focus on mythology of Hinduism than contemporary society.

The first phase authors and poets of IWE constituted from elite of well off and well-educated families who were fortunate to join universities like Oxford and Cambridge. These authors either reinterpreted Indian mythology or were influenced by their contemporary English writers. But a few authors could cut through cobwebs and brought new light into Indian Writing in English.

Second Phase of IWE

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Mapping of Indian Writing in English with Historiography of British India

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Early twentieth century was marked with innovative thoughts in both literary and political world. At that time, the fervor of nationalism was in swing and many young leaders were got influenced by fresh air of Gandhism and took the path of nationalistic movement. Mahatma Gandhi though not keen in writing and was not a writer, influenced many through his writings and found a great place in word of letters. The period between two World Wars noted as Gandhian age in India and these thirty years was brought the revolutionary changes in India and had brought a great transformation in India in political, economical, educational, religious and social spheres. Among the writings of Gandhi, his autobiography *My Experiments with Truth* is the most outstanding work. It is a detail account of his personal life expressed with frankness and honesty which became human document.

Jawaharlal Nehru (1889-1964) was the most remarkable name in the history of India as well as in the history of Indo English literature. He was influenced by Tagore, Gandhi and his father, Motilal Nehru. His works clearly reflect the influence of Karl Marx and Lenin. Nehru always desired to explore the great legacy of India and authored *The Discovery of India* (1946). This historical survey captured the picture of India from the Indus Valley Civilization to the mid-nineteenth century. The two journals run by Gandhi, *Young India* and *Harijan* influenced the national movement.

Indian writing in English served as good connecter among different regions of the country and constituted corpus of its literature established a great sense of nationalism among the readers. And it attracted the scholars with great amount of literature that was build through the translation from different regional languages. Many scholars opined that corpus of literature from Indian languages to English as well as from Indo-Anglican writings into regional languages should be treated as Indian literature.

Third Phase of IWE and Indian English Novel

Among all forms of literature, novel gained immense attention and popularity among authors and readers. Other forms of literature like drama, poetry are very old and dated centuries back. It is evident that new form of literature, novel, was welcomed by all Indian writers. *Rajmohan's Wife* (1864) was recorded as first Indian English novel. Mulkraj Anand, Raja Rao and R.K Narayan were big three of Indian Writing in English. They nurtured novel with their literary artistic capacities and charm of innovative themes which attracted the contemporary reader.

In nineteenth century, Indian novels were more directed towards social interest with political consciousness as younger generation was more aware of social and political happenings. A noteworthy development observed in nineteenth century was women novelist started publishing their works. Indian novels in English had originated from different parts of country. Despite geographical, cultural and social differences, theme depicted in novels shared common thread of nationalism.

The Big Three in Indian English Literature

After First World War novelists were influenced by the ideologies that challenged capitalism and colonialism. The major influence noticed was Marxism, and Mulk Raj Anand represented it in his novels with utmost flexibility. After these three foremost Indian writers of

fiction in English, there were many other prominent writers like Bhabani Bhattacharya, Manohar Malgaonkar, Khushwant Singh, and Amitav Ghosh along with prominent women authors like Shashi Deshpande, Kamala Markandaya, Anita Desai and Bharati Mukherji. All these novelists have considerably enriched Indian English literature.

Women Authors in Indian Writing in English

The contribution of women authors to Indian writing in English could not be overlooked, they represent a considerable segment of Indo-English writers. The English language has provided a good access to new horizons of knowledge. The quality of continuous absorption of the spirit of modernity, rationality, and the friction between custom and novelty made them produce blend of themes. Post colonial Indian English literature bloomed by many female authors who ventured to put their natural and true emotion in their writings through their work. They were undervalued at initial but later they equally compete with their male counter parts. In inception women writings hold the themes of female subjugation and suppression later it was moved towards the quest for identity. Their exploration and emotions presented in works shown a new world to the reader. Last three decades marked with the prominent works by famous women writers like Shashidesh Pande, Kamala Markandeya, Nayantara Shagal, Arundhati Roy, Shoba De and Jhumpa Lahiri enriched the Indian English Literature with their rich and fruitful themes and artful diction. K. V. Surendran writes in his *Women's Writing in India: New Perspectives* that "it is reflected that women writings are necessary to explore female psyche and understanding. Elaine Showalter coined the word 'gynocriticism'. It is considerate to read women's text with concerns of women emotions and perceptive and gives room to express and feel women sensibility". (4)

Toru Datt was a British Indian poet who wrote in English and French and many of her works translated by her sister Aru. Sarojini Naidu (1879–1949) was the most celebrated female writer who wrote in English and she was called Nightingale of India. She became one of the principal political figures as she was president of the Indian National Congress and her leadership skills and oratorical mastery made her a national leader.

Anita Desai, a popular novelist of the Indian English fiction was born in 1937. Anita Desai is categorically one of the celebrated Indian English fiction writers Anita Myles observed about Anita Desai's depiction in her edited book *Feminism and the Post-modern Indian Women Novelists in English* as "Anita Desai secured an exceptional place in Indian women novelists. Her protagonists become depressed, violent or self-destructive, but they are strong and never give up. Her woman characters struggle against patriarchal practices and order to explore their own potential or to live on their own terms". (36)

Shashi Deshpande, winner of the Sahitya Akademi award, has authored many novels with prolific creativity. She has shifted the objectivity of women's status in literature to subjectivity. And Manju Kapur is another creative novelist who decorated Indian English novel with her profound themes and inventive craft. Through her writings, she has showcased patriarchy, marriage and female and male relations. She has portrayed her women characters as victims of biology and psyche.

The most gifted woman author Arundhati Roy, born in Bengal and grew in Kerala. and she is the first non-expatriate Indian author and the first Indian woman to have won this prize. In *Arundhati Roy's The God of Small Things: A Critical Appraisal*, by Amar Nath Prasad observes "Arundhati Roy focused more on class antagonism and class exploitation. Her well received works dealt with universal theme of social consciousness. She concentrated also on women issues in society". (105-106)

Bharathi Mukherjee is a Bengali post colonial writer. Her works centre around the phenomenon of migration, the status of new immigrants and the feeling of alienation often experienced by Indian women and their struggle.

Kamala Markandaya is another pioneer of her own kind. She depicts about women who stand for quest for self fulfillment. Markandaya's novels portray women who prove strong enough to bare all oddities of life with their inherent capacity of compassion, sacrifice, nurturance and acceptance of the unavoidable contests. Another wonderful woman novelist is Ruth Praver Jhabvala who wrote about the middle-class life of Delhi. Political issues are focused through her characters and their suffering and struggle related those issues. Her depiction is simple and concerned to social problems and she maintains a sardonic tone.

On the other hand, Nayantara Sahgal's novels give a different outlook about marital relationship. Her female characters find fulfillment in outside the marital relation. All her novels portray this theme, with major political events as backdrop. Many critics have found political glimpses in her novels. However, her depiction exhibited emancipation of women mostly in their personal lives. Sahgal's protagonists contrast with Anita Desai's protagonists. In Desai's novels protagonist tries hard to save her family and household whereas Sahgal's chooses to be bold for her cause of being. The vital characters of post-colonial novel often try to find their own identity breaking through the nostalgic traditions and find themselves torn between self and social. Anita Desai experimented with innovative writing technique, stream of consciousness to discover the self alienation of her central characters.

Themes

One of the frequent themes observed in the post-colonial Indian English novels is nostalgic about joint family system. The major themes demonstrated by women novelists are self exploration slowly developed into social change in India in all its complex arrays. The shift of traditional society to industrialization and then to modern metropolitan has been practically manifested in Indian English novels. It can be said that Indian English fiction included whole range of themes and trends related to the self distinctiveness, struggle with orthodox world, partition, social evils corruption and many other.

Contribution of Muslim Authors to Indian Writing in English

The brilliant galaxy of Indian Writing in English had been augmented by many Muslim authors. Many prominent Muslim authors contributed their thought and philosophical experience with absolute beauty of delineation for the development of Indian Writing in English. Ahmed Ali to Salman Rushdie and Begum Rokeya Sakhawat Hossain to Sohaila Abdulali enlighten the sphere of Indian Writing in English with their narrative skills and exceptional themes. These fiction makers brought newness and current in their electrified subject matter and created a watershed in

Indian Writing in English. To this enormous pool of Muslim contribution, great and stupendous and remarkable political figure Abul Kalam Muhiyuddin Ahmed Azad also had his great part. The Progressive writers' Movement was majorly instrumented by Muslim authors like Syed Sajjad Zahir, Ahmed Ali, Rashid Jehan, Attia Hosain and Mahmuduz Zafar. In fact, they were the trend-setters for modern writers in Indian Writing in English.

Partaking of Muslim Female Authors

Indian Muslim female authors have equal share in the corpus of literature produced by Indian Muslims authors. In early writings major themes dealt by these authors were inequality, suppression and patriarchy, later they look at the innovative and social and political themes. Authors like Begum Rokeya Sakhawat Hossain and Ismat Chughtai questioned the male patriarchy through their writings. Attia Hossain, Rashid Jahan, Qurratulain Hyder, Samina Ali and Anees Jung and many others bestowed Indian Writing in English with their empowering themes.

Conclusion

Language is a powerful vector to transport one's emotions, ideas, joys sufferings and experiences. Literature constituted in most spoken language like English certainly would attract more attention of scholars and researchers. Introduction of English language in India and its gradual development facilitated the accrual of Indian Writing in English.

India, being a nation of diversity, is definitely a creator and bearer of different cultures and heritages which greatly manipulated one another. Authors from different regions of India bestowed their best works in English Language. Indian Writing in English, as a novel sector of English Literature, attracted many scholars and critiques with its innovative themes and thoughts. India, being colonized around two hundred years, by British, attained a complex cultural hue and the same was reflected in its literature. Literature produced in English and in other languages during and after colonial period mirrored the real images of contemporary society. Partition that was happened after independence became a center of all literary interests and great amount of literature was produced on it.

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Phonological Interference in Learning English through Tamil

Dr. D. Shanmugam

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New and Emerging Dialects of English

English is by far the most widely used language in the world. Barriers of race, colour and creed are no hindrance to the continuing spread of the use of English. It is used by such a large part of the world that many “dialects” are used by the native speakers themselves. English is also spoken by the educated people all over the Commonwealth and a number of “foreign dialects” have therefore come into existence, each showing certain features of the speaker’s mother-tongue.

Indian English

English was introduced by the British for “administrative purposes.” It has played a significant role ever since. The Indian English is explained by R.K. Bansal in his book *The Intelligibility of Indian English* as follows:

English as spoken by educated people in India does not differ radically from native English in grammar and vocabulary, but in pronunciation it is different from both British and American English. Even within India there are a large number of regional varieties, each different from others in certain ways, and retaining to some extent the phonetic patterns of the Indian language spoken in that particular region.

Bansal’s statement makes one point clear that each regional variety of English has developed specific characteristics because of the influence of the regional languages spoken in the area.

Neutral Form of Indian English

Most of these regional varieties may not be fully intelligible to speakers of other regional varieties. But, at the same time, in every region there are speakers who have shaken off the regional accent to great extent and speak a more ‘neutral’ form of Indian English. Certainly, there are more speakers of English in whose case the influence of the regional language reduces the intelligibility level of their English.

Language Interference

Language learning involves the reproduction of the sounds and patterns used by other human beings around the speaker/s. In the learning of a second language, the habits already acquired in connection with one’s first language stand in one’s way. Each language has a different system, and in foreign language learning one tends to hear and speak on the basis of the system of one’s own language. When one begins to learn a second language, the pattern of L1 which he has learnt already begins to “interfere”. This interference has to be overcome consciously. The learning of a second language is thus a more deliberate activity than the learning of a first language.

Transfer

Technically, the use, by the learners, of the rules of the mother tongue in the production and understanding of the second language, is called “transfer.” That is, the learners transfer what they already know about performing one task to performing another similar task. The learner does not know what the full nature of the new task is. Until he has learned in what way the two tasks are different, he will perform the second task in the only way he knows.

The learner of second language commits errors, which can be explained by the notion of transfer. Two types of transfer are there – “negative transfer” or “interference”, means the two languages are different and the mother tongue interferes with the learning of the target language. Where the nature of the two tasks happens to be the same, this tendency to transfer is an advantage. This is called “positive transfer” or “facilitation”.

Types of Interference

There are different types of interference – “phonic or phonological interference”, if the sound system is different in both source and target languages; “grammatical interference”, if the grammar and structure are different; “lexical interference”, if the choice of words is different or “graphological interference”, if the writing system is different in both languages. Language is a system of communication through speech, and written language is only an attempt to represent the spoken language. It is mainly by the speech one’s English is mainly known. Interference takes place at all the levels of language, but the phonological level is more easily recognized.

Phonological Interference

The problem of phonological interference concerns the manner in which a speaker perceives and reproduces the sounds of one language in terms of another. The language which causes the interference is called “Primary”; and the language which receives the interference is known as “Secondary”. P-Tamil means Tamil as the Primary language in a contact situation and S-English means English as the Secondary Language. Thus, Phonological interference would mean ‘Language-S’ (English) spoken with a P-accent (Tamil).

Syntagmatic and Paradigmatic Factors

While studying the phonological interference, a distinction has to be made between “Syntagmatic” and “Paradigmatic” factors. The syntagmatic factors refer to relations between sounds in a sequence (i.e. the spoken chain) but the paradigmatic factors concern the relations between sounds in the pattern (i.e. sound which might occur at a given point in the spoken chain). Phonological interference is mainly due to phonological factors. This includes the differences in the stock phonemes of the languages in contact, in the componential analysis and in the distributional patterns of their phonemes.

Vowels

The Vowels in Tamil and English are mostly different. Tamil has five pairs of short and long vowels and two diphthongs. In English there are twenty vowels – twelve pure vowels and eight diphthongs. Since most of the pure vowels correspond with the English vowels, not much of a difference is heard, but when coming to the pronunciation of diphthongs interference spoils it.

For example a Tamil learner pronounces the English vowels/ i:, ɪ, e, æ, ʊ, u:, ʌ/ without any difficulty. It is because these vowels are almost equivalent of the Tamil

[ஈ, இ, எ, ஆ, உ, ஊ, அ] respectively. Through there is a difference between the English and Tamil sounds listed above, it is only minimal. The Tamil [ஈ], for example occurs at a more close position than the English / i: /. But, all the same, it does not interfere.

There are difficulties with regards to the pronunciation of other pure vowels of English. The vowel /æ/ poses some problem because the Tamil learner thinks of two possibilities with the two nearest sounds (ஏ) or (ஆ) in Tamil. We can hear the word ‘act’ being pronounced as ‘ஆக்ட்’ or the word ‘fancy’ being pronounced as ‘பேன்ஸி’.

Many learners face similar difficulty in pronouncing /ɒ/ sound. This is a new sound to the speakers of most of the Dravidian languages. /ɒ/ is articulated with rounded lips. It is very often pronounced without lip-rounding.

The long vowel /ɔ: / also is difficult in two or three ways. Mostly the Tamilians use either [ஆ] or [ஔ] as suggested by the spelling of the word.

The central vowel /ɜ:/ is also interfered with. The learners use two forms to represent this sound – [ər] or [Ar]. Hence the word *bird* / bɜ:d / is pronounced as [bərd], while the word *nurse* / nɜ:s / is pronounced as / nArS /. If one closely watches the Tamil Pronunciation one could notice that there is only one vowel used to represent many vowels discussed above.

The neutral vowel /ə/ has the highest frequency. It occurs only in unaccented syllables. Though in Tamil, a slightly similar system exists as “*kutriyalugaram*”, unaccented syllables are not common in Tamil. Hence, Tamil speakers accent the syllables in which it occurs. For example, the words *development* / dɪvələpmənt / and *liberty* / lɪbərti / are pronounced as [develApment] and [lɪbertɪ] respectively.

In the case of diphthong, the interference is greater because Tamil uses only two diphthongs [ஐ, ஔ] whereas English uses eight/ eɪ, aɪ, ɔɪ, aʊ, əʊ, eə, ɪə, ʊə /. Again, in English, the length of the diphthongs is equal to that of a long vowel but in Tamil they are shortened. That is why many speakers shorten the speech. They pronounce / aɪ / and / aʊ / correctly but only shorten the length.

The diphthong / eɪ / is not heard as the nearest pure vowel [e:] is substituted. For example, the word *late* / leɪt / is pronounced as [le:t]. Also, the diphthong /əʊ/ is pronounced as monophthong [o:]. The tendency to use a monophthong is due to interference. For example, the words *load* / ləʊd / and *post* / pəʊst / are pronounced as [[lo:d] and [po:st] respectively.

The diphthong / ɔɪ / is pronounced without the lip rounding. It is brought close to the nearest Tamil pronunciation [a:ɪ]. So, in the case of Tamil speakers the first element of this diphthong becomes unrounded. They pronounce the word *boy* / bɔɪ / as / ba:ɪ /

The three centring diphthongs are also pronounced different because centring diphthongs do not exist in Tamil. They are / eə /, / ɪə / and / ʊə /. The substitution of nearest sounds is not uniform. When the speakers know the pronunciation of a particular word for certain they pronounce it correctly; Otherwise monophthongs are used. So, in place of the diphthongs / eə /, / ɪə / and / ʊə /, the Tamil speakers substitute the monophthongs [e:], [i:] and [u:] respectively. For example, the

word *care* / keə / is pronounced as [ke:r], *period* / pɪəriəd / is pronounced as [pi:riəd] and *tour* / tuə / is pronounced as [tu:r]. Hence, in the case of vowels the difficulty seems to be considerable.

Consonants

Phonological Interference can be traced in the pronunciation of consonants. But the difference is minimal when compared with the vowel sounds. English has more fricative sounds, but Tamil has more plosives. Hence as expected the difficulty arises often in the case of pronouncing fricatives.

The English R.P. system has three pairs of plosives - / p, b /, / t, d /, and / k, g /. The first and the last pairs are pronounced without much difficulty. The alveolar plosives /t/ and /d/ are made “retroflex” sounds [ɽ, ɽ̪].

Among the fricatives of English, the Dental Fricatives / θ / and / ð / are difficult because of the absence of similar sounds in Tamil. Hence, they are replaced by Tamil speakers by dental plosives [t] and [d]. Also, fricatives like / z / and / ʒ / are not differentiated properly; both the sounds are rare in Tamil.

Another interesting feature of L1 Interference is seen in the pronunciation of the fricative / v / and the semi-vowel / w /. The Tamil speakers of English have only one sound for both [v]. So they do not distinguish / v / from / w / and as a result, they use labio-dental fricative / v / in place of the semi-vowel / w /. For example, the word *wet* / wet / is pronounced as [vet].

The frictionless continuant / r / is a peculiar sound in English. Very often it is written but not pronounced. Generally speaking, / r / is pronounced only in the syllable initial position and between vowels and also when it occurs after a consonant. It is silent in all other positions. The Tamil speakers do not leave a sound unpronounced in a sequence. They always pronounce it and because of this the English pronunciation differs very much from Standard English pronunciation.

Features of Connected Speech

We have so far discussed the interference owing mainly to the absence or existence of different form of a particular phoneme in Tamil language. Interference has also to be studied in relation to other features of English Pronunciation and how they are affected by the first language. Those features that merit special discussion are syllable structure, stress and intonation.

Regarding syllable structure, in both languages a syllable is made by bringing a vowel and consonants together. But in English it is possible for us to have “Consonant clusters.” In Tamil the custom is to have a vowel preceded or followed by one consonant only. Because of this a Tamil speaker finds it difficult to pronounce the following clusters.

It is because of the same reason; the syllabic nasals or syllabic laterals are not heard among the majority of the speakers.

Placing stress on the right syllable is very difficult as Tamil is not a stressed language in the sense English is. There is a kind of a level stress used in English. That is why the Tamil speakers speak English with a kind of regular stress pattern mildly stressing all the syllables. The concept of strong and weak form is not observed because such a system does not find a place in the L1. Hence;

we can understand that Interference is one reason why English is spoken in a particular form in Tamil Nadu.

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Emergence of New Woman in Manju Kapur's *Difficult Daughters*

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Courtesy: <https://www.amazon.in/Difficult-Daughters-Novel-Manju-Kapur/dp/0571196349>

Abstract

Women by nature are very sensitive, sacrificing and great home makers. Their suffering has mellowed them down and given them an edge over their male counterparts. A major preoccupation in recent Indian women writing is a peep into a delineation of interpersonal relationships. Kapur is one of the women writers from India whose protagonists are women trying to maintain a balance all the time. Their suffering has made them strong and they are struggling to set themselves free from the shackles of tradition and various prejudices. Through her characters she highlights the contemporary social issues. Kapur remains very candid and truthful in presenting the women and the challenges they face in their personal, religious and socio- political levels. Almost all the female characters of Kapur are educated aspiring individuals cased within the confines of a conservative

society. Their education leads them to independent thinking for which their family and society become integrant of them. They struggle between tradition and modernity and develop the awareness of the new woman, marriage, the social institution, trap and curb their spirit by binding them to the responsibility of a home.

Keywords: Relationships, marriage, tradition and modernity, emergence.

Adapting New Experience

This Paper titled “Emergence of New Woman” is about woman who adapts the new information or experiences and incorporates in to their existing ideas. This process is somewhat subjective because they tend to modify experience or information somewhat to fit in with their preexisting beliefs. In *Difficult Daughters* Kapur’s female characters are adapt some experiences and ideas. After their adaptation many changes have come into their life and they involved in the political activities etc.

Not as Dolls

In *Difficult Daughters*, Kapur shows that now days, women cannot be treated as dolls or as decorative ornaments. The growing concerns and awareness of women and their roles in the society allows them to explore their possibilities and the potential of being woman and their abilities to reshape themselves. There are many examples like Virmati where women stand shoulder to shoulder to man and have broken all the chains that obstruct their freedom and development. The major women characters in Kapur’s *Difficult Daughters* is searching a place for themselves in the male dominated society. Society, morality, values are like bondage to them. So Virmati is leading forward in an ambiguous manner in the midst of relentless urbanization and the far reaching western influences.

Virmati and Feministic Issues

Manju Kapur registers her concern for Indian women in this novel. She dwells on various feministic issues in this novel. Virmati, the incipient new women who is conscious, educated, wants to carve a life for herself. Virmati defies societal expectation to assert her individually and hopes to achieve self-fulfillment. But what does she really get, she is a loser whose acts totally remains from her own family and she fails to create a space for herself, for which she had being stirring all alone. Perhaps it is this inability of Virmati to strike independent roots and grow that makes Ida remark “that one thing I had wanted was not to be like my mother” (1).

The education and the life of Kasturi generate a new urge and emotion in Virmati to get herself free from the bondage of patriarchy that denies her freedom and choice. Virmati falls in love with a Professor, Harish Chandra, who is already married. When the time for her marriage with Inderjit comes, she attempts the suicide and declares that she does not like the boy and wants to study further. Finally, her parents locked Virmati in the godown and arranged for Indumati to marry Inderjit. She had an illegal relationship with Harish. However, she does realize the hopelessness of her illicit love when she learns about the pregnancy of the Professor’s wife. After that she goes to Lahore for further studies.

Nadia Ahmad in, *On the Road to Baghdad, Or, Traveling Biculturalism: Theorizing a Biculturalism* observes about Virmati as “She is trying to achieve a level of modernity through education and social mobility, but she finds herself stumbling on traditional values that haunt her effort to grasp female agency. Her inner conflict is very much the issue of reconciling and tradition” (210).

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Emergence of New Woman in Manju Kapur’s *Difficult Daughters*

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New Woman

The 'New Woman' in Virmati, who does not want "to be a rubber doll for others to move as they willed, then I didn't want to live. I thought of what you taught us about Sydney Carton, and how noble and fine he seemed at the moment of his death. His last words echoed in my ears all that day so you all people should understand my actions!" (DD 92). Virmati asserts her individuality and desires self-reliance through education. She is not a silent rebel but is bold, outspoken, determined and action oriented. She knows she cannot depend upon the Professor to sort out the domestic situation and proceeds to tackle it on her own. Later, she is very decisively and coolly rejects the Professor, ignoring his request and keeps the reins in her hand. She displays a marvelous strength of mind in overcoming her dejection. She burns the Professor's letters in the determined and composed manner to show her resolution to close the chapter and look forward to a meaningful life in Lahore. Then she says to Professor that:

What has happened has happened for the good. In which world was I living, to be so caught up in the illusion of your love? Just as you must do your duty to your family, and your wife, so too I must do my duty to mine...I am going to Lahore to do my BT. I want to be a teacher like you and Shakuntala Pehanji. Perhaps my family will also benefit by what Ida, as yours has done. As for me, I never stopped learning from you, whether it was in the classroom or outside. (DD 107-08)

In the real sense Virmati does not blossom into a 'New Woman'. In spite of her initial revolt against the family and firm stand against the Professor, she had come to Lahore to get her horizons. Instead she gets involved in a useless love, doubtful marriage and unwed pregnancy.

Shakuntala and Swarnalata

In *Difficult Daughters*, there are two other female characters, Shakuntala, Virmati's cousin and Swarnalata, her roommate in Lahore. Both are representative of a emerging new women that recurs in Indian Literature. Shakuntala appears from the beginning as the example of the modern or liberated women. She studies, teaches and takes part in the Political- Gandhian movement. She shares her liberated lifestyle with a group of friends, whose activities she explains to her cousin. She also shares her feelings of being independent with Virmati:

These people don't really understand Viru, how much satisfaction there can be in leading your own life, in being independent. Here we are, fighting for the freedom of the nation, but women are still supposed to marry, and nothing else . . . But for my mother, marriage is the only choice in life. I so wish I could help her feel better about me. My friends are from different backgrounds, and all have families unhappy with their decision not to settle down, ... We travel, entertain ourselves in the evenings, follow each other's work, read papers, attend seminars. One of them is even going abroad for higher studies. (DD 17)

Committed to Meaningful Activities

Virmati wants to spread her wings like Swarnalata, her roommate, who is committed to meaningful activities regarding the freedom movement and women's emancipation. Virmati attempts to analyse the communal tension involved during the Indian freedom struggle. As Gurpyari Jandial aptly writes:

With Swarnalata, Virmati attends the Punjab women's students' conference. Here she seems and hears women who exude confidence and strength. She listens to them as

they explain the meaning of the flag, the importance of freedom for the development of human spirit, impact of war, human right, strikes, academic freedom, rural upliftment, language etc. (qtd. in. Prasanna 175)

Swarnalata as an Orator

Swarnalata is the only female character who gets out of life what she wants, without compromising too much. In one winter season in Lahore, conferences take place fast and furious in the city. Important people make speeches and their photographs printed in the newspapers. The atmosphere is charged by voices echo with self- awareness. On a very cold Saturday in January 1941 the Punjab Women's Student Conference is being held. Though it was a rainy day, Swarna moves out to the conference. Sita Rallia, Noor Ahmed, Mary Singh and Mohini Datta are arrived for the conference. Each one gives their own views regarding the freedom struggle. In Punjab Women's Student Conference, she shines as an orator. Swarnalata is the speech about the duty of the women that the unity of the country and does not meant the unity between Sikh and Christian. After her speech she has received a heavy applause:

Heavy applause broke out as Swarna finished speaking. As the final resolutions were being formulated, Virmati wondered about her friend. She had known she was well known but had not realized the extent of her reputation. Her heart felt dull and heavy within her. The whole afternoon had been interminable. She wondered whether she would ever get out, ever see the sky again. (DD 145)

Continuous Suffering of Virmati

Virmati has been continuously suffering because of the conflict between her inner desires and the reality. Virmati also participate the Punjab Women's Student Conference. Then she gets the interest to involve like the political activism and she herself recognizes that it does not attract her:

Am I free thought Virmati. I came here to be free, but I am not like these women. They are using their minds, organizing, participating in conferences, politically active, while my time is spent being in love. Wasting it. Well, not wasting time, no, of course not, but then how come I never have a moment for anything else? Swarna does. (DD 142)

Virmati's married life turns out to be disastrous. Though she becomes the second wife legally, Harish treats her specially as a companion not just as a domesticated wife. The members in Harish's family do not accept her. Her education does not yield any satisfaction. The combined anger and resistance of Ganga and Harish's mother force Virmati to withdraw into her tight corner in the house. Harish telling her that she has him and should not bother about other things. She wants to wash Harish's dirty clothes which she is not allowed to do. Washing Harish's clothes becomes an important matter whereby Virmati has to assert her right as a wife. When Kishori Devi knew about her daughter- in- law's pregnancy she changed herself but unfortunately the baby is miscarriage. Virmati had a disastrous marriage marked with sadness and disapproval and engulfed in melancholy and despair. And it is much later that she realized how education and intellect cannot defeat the ethos of an age.

Ganga

Ganga, Harish's first wife is seen as the victim of the traditional society. During her childhood, she was never sent to school by her mother, but she had trained her in good housekeeping. When Ganga was twelve years old, she entered her husband's house and tried to prove herself as a

good house wife, but she could never become an intellectual companion to her husband. Ganga is also at fault for her difficult situation. She is an illiterate woman, after her marriage Harish tries to teach her but she never tried to improve herself. Due to Ganga's illiteracy, he brought home her rival Virmati. Distress enveloped her, but she continued with domestic routine and her role as a wife, a mother and a daughter in law. Her ill- feeling for Virmati is quite natural because no wife would like interference in her married life. She wished for Virmati's death. After Virmati's pregnancy she wished for the birth of a baby girl. Kapur records Ganga's outlook in the following words:

Ganga's leaving home, in the pressures and tensions of the moment, was meant to be a temporary affair. However, she, could never return. She wept, begged, and stormed indirectly through her mother- in- law, but circumstances did not favour her . . . Her husband continued to be Ganga's public statement of selfhood. Her bindi and her bangles, her toe rings and her mangalsutra, all managed to suggest that he was still her god. (DD 278)

Kasturi

Kasturi is Virmati's mother and she has to realize that she is a girl since she was in her school. She is repeatedly reminded that she is born to work and please her in- laws. Since her school days, ". . . it was never forgotten that marriage was her destiny. After she graduated, her education continued at home. Her mother tried to ensure her future happiness by impeccable nature of her daughter's qualifications. She was going to please her in- laws" (DD 58). She has been described in the novel as a mother whose duty is to give birth to children as many as she can. When Kasturi gets married, she becomes the victim of this unrestricted birth. She is married in a traditional family. She has to give birth to six daughters and five sons against her wishes, "There had been eleven of them. The girls: Virmati, Indumati, Gunvati, Hemavati, Vidyavati and Parvati. The boys: Kailashnath, Prakashnath, and Hiranath" (DD 4). The story of Virmati's mother is overwhelming. When she is going to give birth to eleventh child; her pregnancy symptoms were like an anemic and restless woman, she all the time prays to God to abort this child and aspires not to get pregnant ever in her life:

For the eleventh time it had started, the heaviness in her belly, morning and evening nausea, bile in her throat while eating, hair falling out in clumps, giddiness when she got up suddenly. Her life seemed such a burden, her body so difficult to carry. Her sister- in- law's words echoed in her ears, 'Breeding like cats and dogs,' 'Harvest time again'. (DD 7)

Swarnalata was Virmati's roommate in Lahore who went to do her M.A and continue her activities in Lahore. She wanted to do something besides getting married. She told her parents if they did not co-operate her she would involve in Satyagraha and got to prison. Later she become a teacher in her old college and got married. Due to the help of her parents and husband she could carve a path for herself in life. After her marriage also, her husband accepted all her conditions allowing "to continue her other activities, remain treasurer of the Women's Conference, go on working for the Party. Everything to do with the house they would share as much as possible. She owed it to her parents to marry. They had let her have her way in everything else" (DD 188).

Virmati's Daughter

Ida, who grew up struggling to be the model daughter, does not have the heart to reject Virmati. But Ida's rejection of Virmati is not as a mother but as a woman. Virmati's difficult daughter Ida is the real face of a modern woman. She had broken her relationship with her husband

Prabhakar for he had forced her to go for an abortion. She has the strength which Virmati lacks. Ida by severing the marriage bonds free herself from conventional social structures which bind women.

Ida is the daughter of Virmati and the Professor. The relation between Virmati and Ida is not cordial. Ida never enjoys happy moments with her own mother. Ida gets educated, married and also get divorced but she is not neglected by her mother. She dislikes her mother and feels irritated whenever she sees her mother. There is lack of love as well as understanding between them. “Ida becomes the typical daughter of a ‘difficult daughter’ Virmati. She should not develop an understanding with her mother in her lifetime and after Virmati’s death this realization engulf her with guilt” (web).

To Conclude

In *Difficult Daughters*, Kapur shows the emergence of new women through her heroines, who do not want to be rubber doll for others to move as they will. In spite of getting education and freedom the women protagonist of Kapur’s novel does not blossom into new woman in the real sense. Though she dares to cross one patriarchal threshold, they are caught into another. In this novel Kapur discusses about the forms of changes and human relationship. In her interview with Nivedita Mukherjee, Kapur says, “it is an attempt to inject an element of artistic and emotional coherence. Actually, a relationship with a woman does not threaten a marriage as much as relationship with a man”.

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Ecocritical Perspective in Michelle Cohen Corasanti's
The Almond Tree

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Michelle Cohen Corasanti

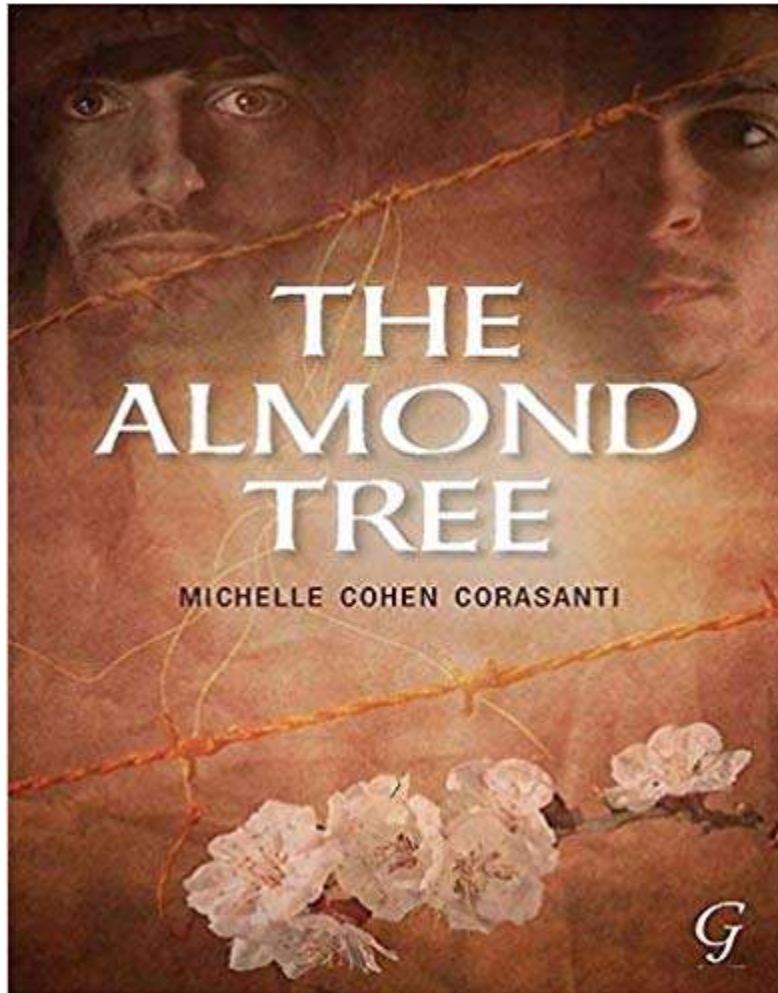
Courtesy: <http://thealmondtreebook.com/author-michelle-cohen-corasanti/>

Abstract

Ecocriticism is commonly called as the study of the relationship between literature and the physical world. Behind all ecocritical work, the awareness is that human actions must be held accountable for the damage of the earth's ecosystems. The human world has always considered nature as its inferior and abused in the name of progress and civilization with self-imposed power and authority over the world of nature. Ecology and Ecocriticism are now the significant aspects for the literary study and research. This paper reads the Ecocritical perspectives in Michelle Cohen Corasanti's *The Almond Tree* in which the writer advocates the balanced co-

relation between nature and mankind. The novel also focuses attention on the value of environmental balance for the survival of human beings.

Keywords: Cohen Corasanti, *The Almond Tree*, Ecocriticism, Nature, Environment, Land mining, Devastation.



Courtesy: https://www.amazon.com/Almond-Tree-Michelle-Cohen-Corasanti/dp/1859643299/ref=sr_1_1?ie=UTF8&qid=1348151595&sr=8-1&keywords=the+almond+tree

Ecocriticism

Ecocriticism is often used as a catchall term for any aspect of the humanities addressing ecological issues but it primarily function as a literary and cultural theory. As Glotfelty and Fromm 1996 famously states, “Ecocriticism takes an earth-centered approach to literary studies rather than an anthropomorphic or human centered approach” (xviii). Ecocriticism is an interdisciplinary calling for collaboration between natural scientists, writers, literary critics, anthropologists, historians and so on. Ecocriticism examine the way we interact with and construct the environment which is both “natural” and “manmade”.

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Ecocritical Perspective in Michelle Cohen Corasanti's *The Almond Tree*

Two Waves of Ecocriticism

Several scholars have divided Ecocriticism into two waves. The First wave is characterized by its emphasis on nature writing as an object of study and as a meaningful practice. The primary concern in First wave Ecocriticism was to “Speak for” nature. The Second wave is particularly modern, and it breaks down of some of the long-standing distinctions between the human and non-human. This wave redefines the term ‘Environment’ by expanding its meaning to include both ‘nature’ and the ‘urban’.

Ecocritics

Ecocritics try to examine human perception of wilderness in a more accurate way. They believe in the depiction of environmental issues of the contemporary scenario in popular culture and modern literature. William Rueckert was the first person to coin the term ‘Ecocriticism’ and used it as an essay titled “Literature and Ecology: An Experiment in Ecocriticism” published in 1978. Ecocriticism is not like Feminist and Marxist criticisms because it has failed to crystallize into a successful movement like the other movements in late 1970s. But it became a coherent movement in USA in the 1990s and after that in many parts of the world including India.

Lawrence Buell defines Ecocriticism as “a study of the relationship between literature and the environment conducted in a spirit of commitment to environmental praxis” (20). Many writers have contributed to this fields and Michelle Cohen Corasanti is one among them who has shown her concern for environment in *The Almond Tree*.

Michelle Cohen Corasanti

Michelle Cohen Corasanti is the Jewish American author of *The Almond Tree*, a novel that examines the plight of the Palestinians of Israel and Gaza through the eyes of a boy named Ichmad Hamid. Corasanti lived in Israel for seven years where she attended the Hebrew University and saw the horrors and humiliations Palestinians are subjected to on a daily basis, a tale of innocence moving through a vicious world, compassion learned against an environment of daily horrors and wisdom forged through a boy’s journey through a difficult life. Corasanti’s personal experience of living in Israel for seven years, her Undergraduate degree from the Hebrew University and her MA from Harvard as well as being a lawyer trained in International and Human rights law gave her the perspective, insight and ability to craft this story. Corasanti’s novel brings humanity and clarity to Arab-Israel conflict exploring themes of redemption, family sacrifice and the benefits of education and tolerance. Along with all these, one could see the threads of ecocritical elements in this novel.

The Almond Tree - The Normal Tree

The Almond Tree can be retitled as *The Normal Tree* as the tree is a witness to the normal daily atrocities by the Israeli occupiers of Palestine. Being a Jewish American writer, Corasanti has depicted the sufferings of Palestinians and the atrocities of the Jews in this novel. The author condemns the exploitation of people as well as natural resources by the Jews in Palestine. She has reflected her views in the novel which shows her strong condemnation against ecological exploitation. The writer showcases the consequences of nature exploitation in many ways and construction of land mining is one among them. She has tried to focus on the humanistic as well as emotional aspects of it.

Corasanti's Experience

The Almond Tree details the experiences of Corasanti – what she had seen, heard and experienced. The novel is about the power of love, the price of hatred, and the possibility of redemption. It is a sweeping story of family, love and friendship told against the devastating backdrop of half a century of conflict. Almond tree is a potent symbol of new beginnings and God's watchfulness. The almonds signify goods of life corresponding to the truths of good of the interior natural. Here Corasanti makes the title to show humanity at its worst and at its best. The title itself shows the writer's love for nature and the environment. The protagonist of the novel is Ichmad Hamid and the story revolves around him and his family. His struggle against a tyrannical rule, his patience, courage, determination, and his optimism to fight and win against all odds of nature are depicted in a natural way. It can be considered as a moral novel as it is based upon the principle that each individual should consider it as a moral duty to fight legitimately with the other, the oppressor and the oppressed.

In the novel Corasanti has highlighted the misuse of natural resources by the Jews as a result of planting of land mining, the most devastating activity by human beings. The Jews represents the oppressor, exploits nature as well as human resources as they want to possess Palestinian wealth as much as possible and want to keep them under their control. It is the story of Palestinian-Israeli conflict for a land which is spiritual for both the communities. So, the conflict is between the Oppressive power represented by Jews and a courageous Palestinian boy who struggle alone for his family and people. Throughout the novel, the writer employs techniques to critique the narrow-minded world views of Jews and their profit-making motive. In the present scenario the people are only concerned about making money without bothering of moral and human values and responsibilities.

Ecological and Social Imbalance

The story's main ideological conflict is established in the beginning itself, that is, the conflict between the self-surviving, hardworking Palestinian family and the military power of the Jewish State. The novel opens with the reality of death caused by the ecological imbalance. A child's playful act leading to her painful death because of land mining which affects the whole family. Thus, the beginning of the novel sets a pathetic scene before the readers. Though horrible, the writer, here, conveyed the harmful effects of land mining and the depth of pain caused to a family in the loss of their child.

Moral Responsibility and Suffering

Ichmad, the protagonist had a happy life with his parents, brothers and sisters till the age of seven. They owned a big house with a beautiful garden where the mother has planted beautiful flowers. But one day some soldiers came and took away everything from them. They fenced their land and home and they were forced to leave their place. They started to live in a mud-brick hut after the loss of their habitat and possession. Through these incidents, Corasanti portrays the ill-effects of accumulation of land by the Jews in the region.

The author has highlighted many problems of the Palestinian people, like the people from Ichmad's village were not allowed to dig deeper wells although they were the native people, at

the same time the Jewish people diverted the water from their village by digging deeper wells. As a consequence of Jewish land mining, the lands once filled with Olive trees become barren. Ichmad's father was not allowed to sell his oranges outside the village and his market shrank to just some thousand villagers. An innovative technique employed by Corasanti was that she used Almond tree as a witness to the whole story of the protagonist. And in this way, she has tried to fulfill her moral responsibility towards environment.

Devastating Natural Resources and Exploiting Marginalized Groups

The Almond Tree reflects the condemnation as well as protest of the writer against the people devastating natural resources and exploiting the marginalized groups. She has highlighted the plant of land-mining to exemplify the ill-effects of resource exploitation by the human beings. This work uplifts the image of Corasanti as a writer with moral responsibility towards the environment in which we survive. She has weaved the threads of ecological perspectives in a well-mannered way. On a deeper level, this novel shows the ecological thinking of the writer and her concern for humanity as well as environment.

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Ecocritical Perspective in Michelle Cohen Corasanti's *The Almond Tree*

Teacher Designed Material Focusing on Integrated Skills Approach (ISA) To Teach a Prose Lesson – An Empirical Study

Dr. M. Srilakshmi and K. Jayasree

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Abstract

According to Nunan (1992) teaching materials are often the most substantial and observable component of pedagogy. In general, students are taught English by using available course textbooks. In most of the cases learning materials in the text books are not appropriate to the requirements of the students. As long as teachers have the objectives of teaching, they should not get discouraged by such a situation. Once the teacher has the objective in mind and is familiar with the needs of the learners, he/she can develop his/her own materials for the learners to accomplish the objectives or to fulfill the learner's needs. While working on Teacher-produced materials, teachers have to be skillful in choosing or designing integrated activities for their students. Integrating the four language skills enhances the focus on realistic communication which is essential in developing students' competence in English. This article throws light on material developed by teacher integrating the four language skills to teach a selected prose lesson.

Introduction

According to Tomlinson (1998) materials development refers to anything which is done by writers, teachers or learners to provide sources of language input in ways which maximize the likelihood of intake. Generally, teachers try to use all teaching material given in the textbook. Text books are not aimed at any specific group of learners and they often try to focus on one particular skill in an unnatural way. In most of the cases a textbook does not always meet the variety of conditions in a language class (Ur, 1996; Richards, 2003). So, taking into consideration the demands and needs of students, teachers need to find teaching materials unavailable in the textbooks and alter them. In designing materials, teachers' observation and comprehension of their students is very important. While designing material the teacher must take into account the learning needs, learning preferences, learning interests, students experience etc. Also, materials development allows the teacher to promote the integration of skills as contrasted with the segregation approach. This enables the learners to acquire a clear picture of the nuances and complexity of the English language. Integrating language skills in developing material allows the teacher to keep an eye on students' progress in various skills at the same time. This way of designing material integrating the skills develops interest in students for English language and they look at it not just as a key to pass an examination but as a tool to interact with people and succeed in the later phase of their life.

Focus of This Article

This article throws light on activity-based material developed by teacher integrating the four language skills to teach a selected prose lesson. The material gives exposure in the classroom to real and unscripted language. Unlike the course books the teacher-produced material is based on real-life experiences which give scope for students to address the issues.

The empirical study emphasizes teacher-produced material using integrated skills approach to teach prose. For this study one prose lesson titled “Climatic change and human strategy” by E. K. Federov was taken from the text book by the teacher and material was designed integrating the language skills. The lesson was taught using the material and the findings revealed that teacher-produced material enabled the teacher to overcome the lack of fit of the material present in the course book.

Teacher-produced Material

1) Teacher brings four pictures relevant to the theme of the lesson to the class. Even before the lesson starts students are divided into teams and each team is given a picture. They are asked to make a discussion and jot down the key points. 10 minutes time is given. One after the other the teams share their ideas to the whole class.



2) KWL Chart

Know: Each student is individually asked to write in the given table what he/she knows about the topic. (before the lesson starts).

Want to know: Each student is individually asked to write in the given table what he/she wants to know about the topic. (before the lesson starts).

Learned: Students are encouraged to read the lesson and each student is individually asked to write in the given table what he/she has learned. (after the lesson is completed)

| Topic: Climatic change and human strategy | | |
|---|--------------|---------|
| Know | Want to know | Learned |
| | | |

3) Divide the class into teams of 5 members. Now give a hand out with the following table and ask them to interview the remaining 4 in the team and fill the chart.

| Name | Changes they noticed in climate over the years | | |
|------|--|-------|-----|
| | Land | Water | Air |
| | | | |
| | | | |
| | | | |
| | | | |

After the chart is filled each student is asked to come out of the team and explain the differences their friends noticed. Students can compare and check their statements from the others.

4) Students are asked to read the lesson and then complete the exercise.

Match the following by reading the text

| | |
|--|----------------------|
| a. Climate during the last several 100 million years | Principle |
| b. The planet on which we live is not | Irreversible changes |

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| | |
|--|---------------------------------------|
| c. The atmosphere circulation pattern is very straight forward | Adverse consequences |
| d. The transformation of the land surface changes | Resilient |
| e. A set of long term actions avoid | Homogeneous |
| f. Mistakes in our assessment of environment leads to | Cumulative errors |
| g. Scientific community and general public are more concerned | Local atmosphere circulation patterns |

5) Pick one sentence from the text where present continuous tense is used and one sentence where simple past is used. After students pick the sentences they are asked to discuss the contexts where they are used.

6) Teacher highlights few words in the lesson. Students are asked to pick synonyms and antonyms of the following words from the highlighted words given in the text. Students are asked to read the text and based on the contextual meaning they are asked to answer.

Synonyms: a) Useful b) Coexisting c) Unfavorable d) Declare

Antonyms: a) Strong b) Relaxed c) Stop d) Friendly

7) Mark True/False

a) The transformation of the land surface doesn't change the local atmosphere circulation pattern.

b) Climatic changes may be irreversible in the decades immediately before us.

c) The second strategy is to make recommendations on how to avoid the adverse consequences of climatic change.

d) Several hundred million years ago the climate of the earth as a whole was much more homogenous.

e) Science is not able to find solutions to urgent problems for mankind.

8) As an individual what would be your strategy to deal with climatic changes?

Students are divided into teams and each team is given a chart. They are asked to put their ideas on the chart by responding to the question. Later the charts are displayed. The members of each team stand near their chart and the members of other teams visit and pose various questions related to the ideas they have presented.

9) Videotapes related to the lesson are shown to the students. They are then divided into teams and are instructed to discuss the content and new vocabulary. Later, individually they are asked to develop and write an imaginary dialogue conveying the theme of any of the videos. Students can be as creative as possible in conveying the theme and choosing the characters.

10) After-class assignment: Students are given an assignment related to the lesson. They have to work in a group of four or five to complete one after-class assignment. For example: Each group

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Dr. M. Srilakshmi and K. Jayasree

Teacher Designed Material Focusing on Integrated Skills Approach (ISA) To Teach a Prose Lesson – An Empirical Study

has to select one video related to the theme of the lesson (teacher gives titles of videos and students have to choose one among them), such as future global warming, global warming 101 etc., then watch it, write a new version, prepare a power point presentation and present it at the assigned time. Also, each group has to include suggestions and the practical possibilities of implementing them in their presentation.

Findings

- The teacher-designed material was able to address the individual needs and heterogeneity existing in the classroom.
- It avoided the one-size-fits-all approach.
- Tapping the interest and taking into account the different learning styles of students increased motivation and involvement in learning.
- There was also greater choice, freedom and scope for spontaneity when teacher-designed material was used.
- Learners developed confidence and were at ease.
- The material provided the learners with opportunities to use language in various situations.
- As the integrated-skills approach (ISA) was used while designing the material it enhanced the focus on true communication which is vital in developing students' competence in English. This approach allowed the teacher to track students' progress in various skills and promoted the learning of real content, not just the dissection of language forms. In toto it gave much scope for improving all the LSRW skills
- The teacher-produced material enabled the students to comprehend the text completely.
- The teacher-produced material helped the learners to retain the text for a longer time as they had to refer to the text numerous times to complete the exercises.
- The teacher-produced material gave much scope for improving all the LSRW skills as Integrated Skills Approach (ISA) was followed.

Conclusion

An important advantage of teacher-designed material is contextualization. The text book or commercial material is not aimed at any specific group of learners or any particular cultural or educational context. The material enables the teacher to take into account the particular learning environment and to overcome the lack of fit of the course book.

Besides the advantages, there are many pitfalls in the teacher-produced materials. Sometimes teacher produced materials may lack overall coherence and a clear flow. If the material is not organized properly it may not give the desired results. Errors in the material, poor construction, lack of innovativeness and lack of clarity may affect the standards of the material. Teaching materials are not a complete way of teaching but an aid to learning. It is not necessary to require it in all lessons. A teacher can use it according to topics and need of students. Use of too many materials in one lesson may distract attention from the main topic and cause negative effect. So, teacher produced materials should always be relevant to the subject.

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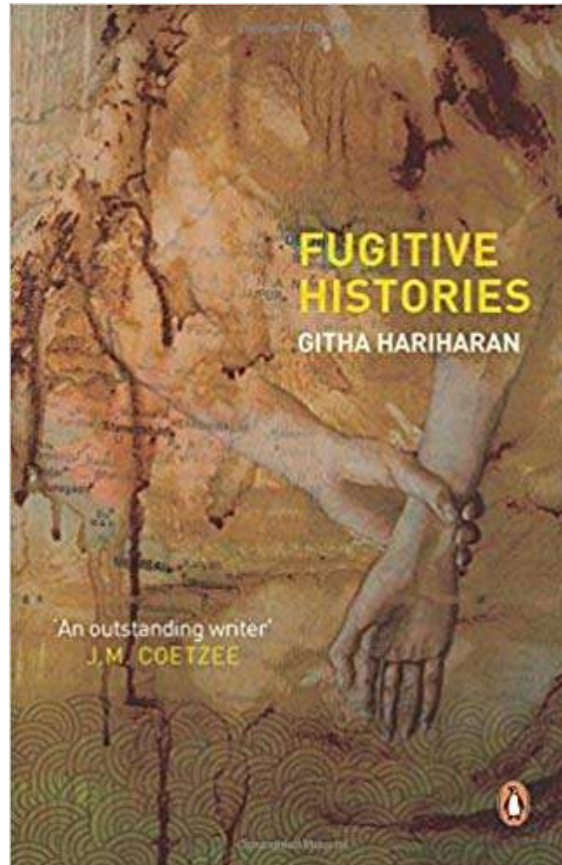
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Question of Women's Identities in Githa Hariharan's *Fugitive Histories*

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Courtesy: <https://www.amazon.com/Fugitive-Histories-GITHA-HARIHARAN/dp/0143423673>

Identity and Identity Politics

Identity politics and question of women's identity are some of the debated issues in the contemporary women's writing in India. Women's identity is politicized by many agencies and ideologies which make use of woman's body. They try to forge a fixed identity for women. Primarily, the word 'identity' describes "who a person is, or the qualities of a person or group which make them different from others" according to Cambridge Advanced Learner's Dictionary (Third Edition). From this entry, it can be deciphered that the word 'identity' describes who a person is and what the qualities of that person are, irrespective of gender. But what happens with the identity of woman is that she is 'identified', rather than she 'identifying' herself. This is how she becomes the 'object', not the 'subject'. According to Heinz Lichtenstein identity is a human necessity. He says, "loss of identity is a specifically human danger, and maintenance of identity a specifically human necessity."¹

Erik Erikson, American-German psychologist, proposed identity to mean a “mutual relation in that it connotes both a persistent sameness within oneself (selfsameness) and a persistent sharing of some kind of essential character with others”². The word itself is contradictory in its meanings which gives ‘sameness’ and ‘difference’. He developed the theory of psychosocial development of an individual through eight stages from infancy to adulthood in his *Identity and the Life Cycle*. He is also famous for coining the term ‘identity crisis’.

Identity as a Concept

Identity as a concept is not a fixed one across time and space, which is desired by any person. The identity one aspires for or tries to shape, grapples with historicity. Another aspect of it is its fluidity. Zygmunt Bauman, a Polish-born sociologist explores the fluidity of identity in the modern world in his book *Identity*³. The description on the back cover of the book reads;

As we grapple with the insecurity and uncertainty of liquid modernity, Bauman argues that our socio-political, cultural, professional, religious and sexual identities are undergoing a process of continual transformation... In a world of rapid global change where national borders are increasingly eroded, our identities are in a state of continuous flux⁴.

‘Identity’, as Erikson conceives it, is both formed and manifested through social relationships⁵. He stresses on the idea of relationships between male and female in a society which plays a crucial role in forming one’s identity. The cultural and social elements play a vital role in gendering the sexes. Philomela Essed and others assert that “Life is gendered. Gender at birth is at once the rebirth, the generation of gender. It marks the course of our lives”.⁶ In that way it is the politics of the possible⁷.

Politicizing Identities in India

In the context of India, colonialism, class, caste and gender are the basis for politicizing identities, especially for women and the less privileged category of people. Along with these criteria, nationalism also plays a major role in the formation of one’s identity as it has gained the force again in the contemporary period, wherein the identity of nation is equated with the identity of a religion or class. Under these circumstances one’s identity undergoes a crisis. Since these ideologies intersperse, it becomes a politics - identity politics. In all these cases the affected category is women, as a result of gender politics.

Geetha Hariharan’s Works

Githa Hariharan is a contemporary Indian English Novelist who is committed to women’s issues and power politics in her works and even in her real life. Her first novel, *The Thousand Faces of Night* (1992) won the Commonwealth Writers’ Prize for best first book in 1993. In *Fugitive Histories* she sets women characters in the backdrop of post-Godhra riots in Gujarat in 2002. The novel, in exploring the responses of a few riot-affected people, constructs the lives of women in the 21st Century. The question of women’s identities is raised through the narrative which portrays women’s efforts in shaping their own identities.

***Fugitive Histories* – Post-Godhra Riots**

Characters in Githa Hariharan's *Fugitive Histories* undergo identity crisis in the troubled times of violence and religious hatred. Mala, Sara and Yasmin face this trial. Githa Hariharan sets this crisis in the background of post-Godhra riots in Gujrat in 2002, and the persistence of tension between Hindus and Muslims. The Hindu ideologues believe India is a Hindu nation and hence force the same ideologies on other religions. It also involves the creating of 'self' and 'other'. The seed of this is visible in the literature of the 20th century, more clearly during Swadeshi movement. In *Women Writing in India Vol. 1* Susie Tharu and K Lalita observe that the literary texts, of both men and women writers', played an important role in the growth of the communal mode of thinking.⁸ The tension and hatred is seen in *Fugitive Histories* when Mala, a Tamil Brahmin wants to marry Asad, a Muslim. She marries him defying the marriage norms of culture. When she talks of the marriage to her parents, they lament it saying, "You are killing us! You'll marry this man, this foreigner, and you'll be lost to us, you'll kill us!" (*Fugitive Histories*, 69). They marry and live successfully braving all odds. Mala shapes her identity as a secular woman and builds her career as a teacher. Asad loves his job of painting. Both transform themselves from the clutches of religious identities.

Sara's Identity Crisis

Born to a Hindu mother and a Muslim father, Sara faces the identity crisis. "I have Muslim relatives and Hindu relatives. I'm neither". (*FH*, 167) This question arises since people are cast into the rigid molds of religion. She tries to free herself from these notions. At times she is confused, "Sometimes I think I'm Indian". Thus, she likes to attach her identity to the nationality to end her dilemma. Then a question arises whether personal identity is submerged into that of the national identity. Her search finds solace with the 'self' when she says, "But most of the time I'm just Sara". (*FH*, 167) Individuality wins over the nationality when she shapes her individual identity.

Rajat Shah's Identity

Sara loves and lives with Rajat Shah whose father is a Christian and mother a Hindu. Her identities are contested by religion and nationality. This sometimes makes her worry about her identity since people are cast into rigid religious molds like Muslim-Indian or Indian-Muslim (*FH*, 180) or even Christian Indian etc. After marriage, it is a practice that the husband's name or husband's family name is suffixed to the wife's name which leads to losing the name of her family literally as well as in actual sense. Thus, women's name is politicized in the name of tradition and marriage. This ideology is criticized by Kamala Das in her poem "Spoiling the Name". She says the names are given by others, not chosen by a woman herself. When it comes to changing her name, Sara's thoughts waver, "...drop the Zaidi (Asad's family name), she could be Vaidyanathan like her mother, or Shaw like her boyfriend. Sara Zaidi could become Sara Vaidyanathan, take a break from one half of herself and try out the other. Or she could leave herself behind entirely, turn into Sara Shaw." (*FH*, 39-40) She overcomes this dilemma by calling herself "I'm Just Sara." (*FH*, 167)

Singular and Multiple Identities

Postmodern theory deconstructs the idea of singular identity or fixed identity and proposes multiple identities. It also blurs the boundaries between the 'high'/'low' and grand/local; rather it celebrates the 'low' and 'local'. Being the product of postmodernity, Sara is happy with her multiple identities, rather she is happy with her hybrid identity. She says, "How glad I am that I am a hybrid." (*FH*, 184)

Struggle of Women for Their Identities

The novel *Fugitive Histories* unravels the struggle of women for their identities which are contested by religion, caste, nationality and violence. Resistance to these ideologies is visible in the response of the characters of Githa Hariharan in *Fugitive Histories*. Mala defies the religious norms of marriage and marries Asad, Sara lives with Rajat Shaw which exhibits “live-in” relationship against the traditional marriage. They love and live and do not think of marriage. Mala shapes her identity as a teacher and Sara as a script writer for films.

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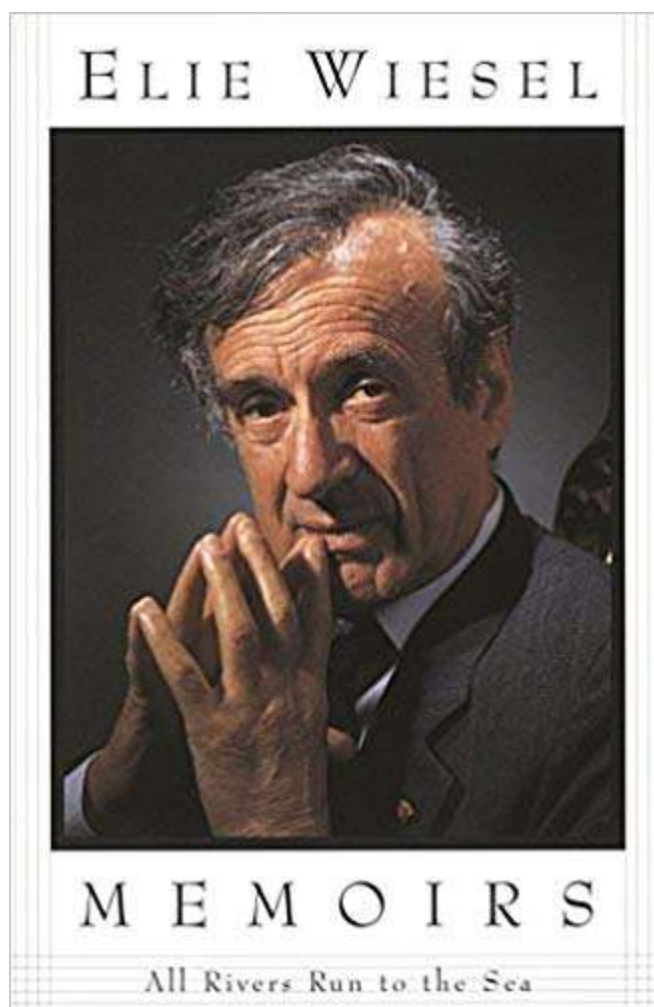
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Portrayal of His Childhood and Adolescence in Select Writings of Elie Wiesel

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Courtesy: https://www.amazon.com/All-Rivers-Run-Sea-Memoirs/dp/0805210288/ref=sr_1_fkmr0_2?s=books&ie=UTF8&qid=1531880595&sr=1-2-fkmr0&keywords=Eliesel+all+rivers+run+to+the+sea

Abstract

Elie Wiesel was a man with a versatile personality. He was a Romanian-born Jewish American writer, professor, political activist, Nobel Laureate, and above all, a **Holocaust** survivor. Wiesel has always championed the cause of minorities and victims of oppression; apart from his Jewish concerns, he focused on the Bosnian victims, the apartheid victims in South Africa, the Sri Lankan Tamil victims and so on. He has authored 57 books. Most of his books deal with his Jewishness and on his experiences in the concentration camps. No wonder that Wiesel's writings are often autobiographical, his having been a helpless victim and witness to the Holocaust. He has dealt with various phases of his life, starting from childhood. This article analyses Wiesel's works—*Night* and *All Rivers Run to Sea*: writings on his childhood and adolescence with the help of relevant theories. In his *Night*, Wiesel writes about the **death of God** and his own increasing disgust with humanity, reflected in the inversion of the parent-child relationship, as his father declines to a helpless state and Wiesel becomes his resentful teenage caregiver (*Night*, *Wikipedia*). In *All Rivers Run to Sea*, taking the title of his autobiography from Ecclesiastes, Elie Wiesel presents the important people and events of his life, beginning with his childhood in Sighet, Romania, and culminating in his 1969 marriage in Jerusalem (*All Rivers Run to Sea*, *Wikipedia*).

Keywords:

Importance of Childhood

Childhood is necessarily the first and the happiest stage in the life of every human being. Out of the twenty-four hours, most of the child's time will be spent sleeping. The child gives meaning to the existence of its parents, but the child need not and cannot find a meaning to its own life at this stage. It is also a stage in which the child gets recognized for everything it does. Every child comes to this world as an angel with no thoughts about the future struggle it is going to encounter in the world. All the basic necessities of the child are taken care of by the parents and this interaction leads to trust or mistrust. The child cries immediately after birth because the outer world is strange, and the people are strangers.

Development of Self-Concept – Eli Wiesel's Childhood

No child is born with a self-concept, but as time goes on, it will develop a questioning spirit which made Wordsworth say, "Child is the father of man". The child depends upon the mother for comfort and sustenance according to Erik Erikson.

Eli Wiesel was born in Sighet, Romania on September 30, 1928. He was the third of four children; the others being Hilda, Bea, and Tzipora. Regarding Wiesel's childhood, he was brought up in a religious home set up, through the influence of his mother and grandfather. His mother introduced him to the Hasidic Masters. His grandfather's influence made him write Hasidic tales. His father encouraged him to learn modern Hebrew literature. His mother encouraged him to learn the sacred Jewish texts. Whether or not a self concept develops in a child, a kind of existential question is aroused in a child, according to Erik Erikson.

Competence: Industry Vs Inferiority

Till Wiesel's attaining the age of eight, his mother herself did not know whether her son would become a great man in Israel. It happened, but she was not there to see that day. Actually, it comes under Erikson's psycho-social stage of Competence: Industry Vs Inferiority, age ranging

between 5-12. It is a stage where the existential question looms: Whether I could make it in the world of people and things? Children at this stage are becoming more aware of themselves as individuals. They work hard at being responsible, being good and doing it right. They are now more reasonable to share and cooperate.

Adolescent Stage

According to Erikson, the next stage is the adolescent stage which lasts from 13-19 years. He points out that the adolescent mind is essentially a mind or moratorium, a psycho-social stage between childhood and adulthood and between the morality learned by the child, and the ethics to be developed by the adult. (Erikson, 1963, p.245) Thus, adolescence is a stage where there occurs a confusion in the role we are to play in this world and the identity crisis arises: Who am I? The adolescent is newly concerned with how one appears to others. The teenager must achieve identity in occupation, gender roles, politics and in some culture and religion. Erikson is credited with coining the term 'identity crisis'. Wiesel has also written another work named "*The Forgotten*" which is the story of Elhanan Rosenbaum and Malkiel his son where the son goes to Romania to discover the father's past. It is a French novel published in 1992. In the case of Wiesel, life was going on well till the age of 14. He was going to the Hasidic synagogue and praying to God and also developing acquaintance with Moshe the Beadle who was a man of all works in the Hasidic synagogue. Physically he was awkward as a clown. Wiesel got to know him toward the end of 1941.

Moshe the Beadle

Moshe the Beadle is the first character introduced in Wiesel's work, *Night* and his values resonate throughout the text, even though he himself disappears after the first few pages. Moshe represents, first and foremost, an earnest commitment to Judaism, especially to Jewish mysticism. As Eliezer's (Wiesel) Cabbala teacher, Moshe talks about the riddles of the universe and God's centrality to the quest for understanding. Moshe's words frame the conflict of Eliezer's struggle for faith, which is the center for the novel *Night*. Moshe conveys two key concepts to Eliezer's struggle: the idea that God is everywhere, even within each individual, and the idea that faith is based on questions, not answers. Eliezer's struggle with faith is, for the most part, a struggle of questions. Eliezer's loss of faith demonstrates his ongoing spiritual commitment. But we also see that at the lowest point of Eliezer's faith, particularly when he sees the pipel (youth) hung in Buna - he is full of answers not questions. At these moments, he has indeed lost the spirit of faith he learnt from Moshe and is truly faithless.

With *Night*, Wiesel, like Moshe, bears witness to tragedy in order to warn others, to prevent anything like the Holocaust from ever happening again. The warning was like "Calm before a Storm". Actually, it was the death knell rung by Moshe the Beadle to the whole of Sighet. But the whole of Sighet thought him to be a madman except Eliezer who cannot ignore Moshe. It was the spring of that accursed year 1944. No doubt could remain of Germany's defeat. It was only a question of months or weeks perhaps. Even Moshe the Beadle was silent. He was weary of speaking. The Fascist party came to power. Then with government's permission, German troops entered the Hungarian territory. From that moment the situation in Sighet turned upside down. Fascists attacked Jewish shops and synagogues. The German soldiers looked like the agents of the Angel of Death, wearing steel helmets which bear the emblem of death's head.

Passover

Then came the week of Passover. Passover is the festival of hope and remembrance. It is a feast of seven days to be happy. But it turned upside down in the case of Sighet. On the seventh day of the Passover the Jewish leaders were arrested. The normal heart beat would be 72 for a person, but at that moment the hearts might have beaten faster than normal. The Jews were kept in house arrest for three days. Everything was running faster than the clock. Then came the yellow star. It is a badge which the Nazis forced the whole of Europe to wear. Two ghettos were set up in Sighet, the larger one covering four streets and then a smaller one. Ghettos are restricted or isolated areas occupied by the minority group. There were short happy interludes in the midst of tension ridden ghetto life in the form of the Pentecost Saturday where people strolled freely and unheeding through the swarming streets. They chatted happily. The children played games. Eliezer sat in the temple, studying a treatise on the Talmud.

Premonition of Evil

In the New Testament, the day that the Holy Spirit descended upon the disciples of Jesus is mentioned. It is the spring harvest festival of the Israelites when the Holy Spirit came. Suddenly Eliezer's father was called to an extraordinary meeting of the council. Something must have happened. Even his mother says she feels a premonition of evil. At last he comes with the terrible news of "Deportation". The ghetto was to be completely wiped out. They may have known the word 'Deportation', as the Indians knew 'Tsunami'. There were rumors that they will be deported to the brick factories in Hungary. The atmosphere looks like something is going to happen, but no one knows this occurrence will turn the history of a race's topsy-turvy. The time has come now and all of them are getting ready for a journey. Children cry for water in the streets. All the houses are emptied. The streets look like market place that had suddenly been abandoned. They have lost all valuables. Days roll in a fast pace as if "Time and tide wait for no man". There are murmurs going on, people were saying 'Oh! God Lord of the Universe, take pity on us'. The other strange thing is that of Eliezer's father crying for the first time. It may be because of the reason that they belong to a smaller community, and they refuse to be separated. Finally, the accursed day arrives, and it is Saturday, the day chosen for expulsion. The night before Eliezer's family and the others have the traditional Friday evening meal. The Jewish Council organizes it all themselves. The Jewish Council or Judenrat was an administrative agency imposed by Nazi Germany during World War II to control larger Jewish communities in occupied areas.

Like Little Lambs to be Sacrificed at the Altar

The synagogue looks like a huge station, filled with luggage and tears. There was no space even for breathing. The people are going like little lambs to the altar, the horrible concentration camp for the only reason, which is to die. Nazi Germany maintained concentration camps throughout the territories it controlled before and during the Second World War. The first Nazi camps were erected in Germany in 1933. Nazi Germany is the common English name for the period in the German history from 1933 to 1945, when Germany was under the dictatorship of Adolf Hitler through the Nazi party NSDAP. Under Hitler's rule Germany was transformed into a totalitarian state in which the Nazi Party controlled nearly all aspects of life. At each stage Eliezer was the only person who believed that God would put them in a better state, until he saw a little boy taken for hanging at the camp and from that moment he ceased to pray to God.

Torture More than the Ten Tests of God

The Hungarian police made the Jews including Wiesel to get in, jammed eight people in each car. They are left with a few loaves of bread and some buckets of water. They are made like air tight compartments. The people in the compartment began to feel the thirst. From this moment they all realized that they will be facing tortures more than the ten tests of faith which God laid upon Abram. Then they encounter a mad woman Madam Scachter; and after an endless night, somehow or other, they manage to reach Auschwitz. Confidence has run down to the lowest ebb. Every two yards an SS man holds his tommy gun trained on them (Jews). An SS was a Protection Squadron. One of the SS orders the men to go to the left and the women to the right. Then the other important moment was the parting ways of Eliezer's mother and youngest sister Tzipora and after that he and his father never met them. Significantly, the book *Night* was dedicated by Wiesel to the memory of his parents and little sister.

From that time, each moment was like walking on the road where bombs were buried underground which led to the pit and its flames. The book might have been titled as *Night* because of the reason that Wiesel was not able to withstand the first night in the camp. The other reason may be that after going to the camp they were not going to see any light in their lives; only darkness remained. How much did humanity cost was also one of the major questions raised. Kaddish was the prayer for the dead. Kaddish is an ancient Jewish prayer sequence regularly recited in the synagogue service, including thanksgiving, concluding with a prayer for universal peace. The barracks looked like hell. The world learned about the existence of the concentration camps through the testimonies of the Holocaust survivors. There was an SS officer, a tall man of about thirty, with crime inscribed upon his brow and in the pupils of his eyes. Eliezer and others were compared to leprous dogs. It was a beautiful April day in another camp where there is an inscription, "Work is Liberty". The road of torture of the Jewish people, especially that of Wiesel's suffering would not have ended until he expressed his trauma through his 40 books. A number was engraved on Eliezer's left hand and it was A 7713.

Life in Captivity – Intolerable Suffering

Days pass with roll calls, black coffee in the morning, and at noon, a soup. The stay at Auschwitz must have been painful. Sometimes, the thought of the wife and daughter comes to Shlomo as a small summer cloud. Medical examinations taking place during the early hours of the morning show that even doctors who are known for being kind, behave like devils. Then comes the gold tooth episode for which bread and margarine of extra ration are given as bribery and one fine evening the crowned tooth was finally pulled out with a rusty spoon by a dentist from Warsaw. Most of the time terror was stronger than hunger for the prisoners. Air planes threw bombs upon Buna of which Eliezer (Wiesel) was not afraid. Here in this memoir Eliezer is the speaker and also the persona of Wiesel. Rosh Hashanah is the New Year in the Jewish calendar. The last evening of the accursed year the same soup is provided.

The next day Eliezer hears people wishing Happy New Year to one another. But he runs to look for his father who is standing near a wall and his soul-mate for the past eight months. All the affection he missed during his childhood days is showered upon him. He even postpones his thought of committing suicide for the sake of his father. Then comes the merciless selection episode where the Kapos are ordered to kill a certain number of Jews daily. The prisoners do not

even have time to think about what crime they have done except being born as Jews. It is also true to some extent that God may be at times kind to the Jews to avoid permanent kindness in the form of allowing them to rest on Christmas and New Year's Eve and allowing a thicker soup that is a very short happy interlude.

Then again suffering began in the form of swelling in the the right foot. The doctor planned an operation. There the menu was a little better. The patients were given good bread and again the thicker soup. Eliezer felt happy that there will be no roll calls, no more work. The stay in the hospital lasted for two weeks. But there was someone who was saying that Hitler would keep up his promises to the Jewish people. The nights in the camps are too long and it is a recurring image in the memoir. Then a journey towards the next camp. Then Eliezer experienced nerve wracking, hair raising, nail biting moments along with his weak father, as there was selection even in the wagon and the weakest person would be thrown out of the wagon. Eliezer slapped at his father asking him to get up as two men were waiting to throw him out. Now the role reverses and the father becomes the child and child, the father. Shlomo was also suffering from dysentery and his body was shivering and at one point of time he came to the level of not being able to move a bit. His father went down to the level of becoming an invalid and crying for water and getting beatings from the Frenchmen. At last Wiesel went to bed and that was the last time he saw his father alive. On the next day Eliezer got up to see some other invalid sleeping at his father's place. He thought that his father may be resting in peace in the crematory after all those hardships faced by him. But he had a regret, wondering whether his father was not properly buried according to the traditions followed by the Jews.

Darkest Day

January 29, 1945 became the darkest day in Wiesel's life as he says in many of his interviews because it was the day his father died. But life meant nothing after that incident. On April 10th evening by 6 PM, the Americans liberated the Buchenwald camp. At that time, Eliezer became very ill with food poisoning and struggled between life and death in a hospital. God always spins the coin of head and tail which are joy and sorrow, which are brought about by natural happening, but it makes us think that God forgot to spin the coin in the case of Eliezer. Normally, at this adolescent age with the growing moustache, showing signs and seeds of love for a girl will be sown in the heart of a boy, but for Eliezer it is the love for Israel.

Trauma that Will Never Heal

Suffering humanizes man. But here the atmosphere turns vice versa. The suffering here takes the form of a trauma which can never heal, and it only brings out the animal instinct of the victim since the event is of such a magnitude called the holocaust. The victims have to choose between two options and it is four weeks life and death through gas chambers. Here the situation is like seeing death in life as the Ancient Mariner, or there is even a last choice of surviving amongst all these and coming out with nothing left except the traumatic experience of the holocaust. Generally happiness is an occasional episode in the general drama of pain. Even that occasional episode did not take place in his life after his fourteenth year. Even chance plays a major role for Hardy's characters. The characters force themselves into a situation which compels them to commit a crime and undergo the consequence. Here in Auschwitz, Wiesel and others undergo the punishment forced upon them for no crime at all, but for just being born in a race

Hitler considered inferior to the German race and he wanted them wiped out. The year 1944-45 will be an unforgettable year to a race of people known as the Jews. That is because people around the world were born to win but they were born to die. After the holocaust a kind of dilemma comes to the mind of Elie Wiesel, whether to accept God or not. As always God's ways are inscrutable. After humans had been created in this cosmos, and even after a certain stage, it is man who is deciding his destiny and it is not God who is doing that. Whether you praise or blame Him, it is all the same for God.

Elie Wiesel as a Holocaust Survivor

In the case of the lives of the Holocaust-survivors in general and Elie Wiesel in particular, the case is reversed. After all we are all human beings and we put the blame on God for even petty mistakes happening in our lives. It is too much for a boy of Wiesel's age to lose his parents and youngest sister within a course of one or two years. Wiesel renewed probing the role of God in this mechanical world. He questions God through his works like "Trial of God" and others. The fundamental question was about the mercy of God during the course of deportation. The quality of mercy may be compared to that of "The Merchant of Venice" where Portia begs for Shylock's mercy, who himself is a Jew. Wiesel was not able to deny God. Perhaps after July 2, 2016, the day of his death, he might get relevant answers from God. Time only should answer the queries of the Holocaust survivors and heal the wounds caused by the trauma of holocaust. Life meant nothing for Wiesel after his father's death.

All Rivers Run to The Sea

Wiesel's book "All Rivers Run to The Sea" was published in 1994. After such an event like holocaust, what could occupy the subconscious mind of a victim? The person who fully occupied Wiesel's subconscious mind was his father. He appears in Wiesel's dreams with his unshaven face, his clothing changed, and he appeared to be too sad. There are a lot of differences between reality and dream where everything appears to be blurred and dimmed. In Macbeth there is a saying which goes as "There is no art in the world to read a man's mind in his face". Wiesel's position was the same in regard to discovering his father's state of mind as his father was staring at him silently. Sighet was a typical settlement, a sanctuary for Jews. Each moment of his childhood days, Shlomo had taken full care of Wiesel to the level which made him think that his father belonged to him.

Wiesel's father enjoyed considerable renown among the Jews which made him feel proud of his father. Shlomo was more than an ideal father for Wiesel with his intelligence, tolerance and patience. Then came grandma Nissel with her pale thin face showing no favoritism towards the children. She mostly lived in her widow's house a few steps away from Wiesel's home. In fact Wiesel was named after his grandfather who loved God and Torah. He died in World War I which was the result of the assassination of Archduke Francis. Nothing exceptional happened in Wiesel's school days except that he was not too bad a pupil and he was liked by his tutors. A prophecy came in the form of a rabbi's words to his mother at Wiesel's eighth year of life.

After listening to the rabbi's words Wiesel's mother began to cry for which he did not know the reason until the reason came out from the mouth of his cousin Anshel Feig. This memoir travels from present to past and vice versa. His childhood days also revolved around his child-like thoughts including the one where dead ones come out of their graves at midnight and his attitude

of feeling jealous of his poor friends and ascribing great virtue to poverty shows his strange bent of mind. To paraphrase it in the words of Sholem Aleichem a great Yiddish humorist, he would have given anything for a tiny taste of misery. The thing that terrifies Wiesel is the exam and two things upon which Wiesel falls back for relaxation are playing chess and cards. As time rolls on, Wiesel would also be able to realize why his father stared at him in silence. But God is always great in the way he tallies the balance sheet of life. Wiesel could have worried why his father was not able to spare one minute with him in his childhood days. To equalize that Wiesel was made to spend a period of eight months with his father in the concentration camps. On the whole the life and works of Wiesel remain a grim reminder of the Holocaust.

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The Poetics of the Personal 'I': Confessional Voice in Selected American Modernist Poems

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Abstract

The second half of the twentieth century witnessed the rise of a poetic tendency to self-expression, confessional poetry. Three different phenomena initiated this poetry: Civil Rights Movement, western social activism, and pathologisation of homosexuality. They have led to an intense reaction to the adopted system of sexual relationships, i.e. heteronormativity. Confessional poetry incarnates this reaction. This research tackles the poetics of the 'I' in the confessional poetry of Allen Ginsberg, Frank O'Hara, and Robert Lowell. Their selected poems reflect their secrets, psychological conflicts, and implicit rejection of their unfortunate political reality. The most important result of this research is that the reading of the poetry of these poets cannot be done but in a historicized context.

Keywords: Pathologisation; Civil Rights Movement; Confession; Confessional poetry; value-free technician

Introduction

Confessional poetry is one of the Sapphic tendencies in modernist literature. It manifests the poet's psychological world through uncovering the hidden side of his life. It discloses his secrets and hidden repressed desires through the confessional act. Robert Phillips asserts that the faith-based poet places very few "barriers between his self and direct expression of that self" (*The Confessional Poets* 8). Confessional poetry admits wrongdoing, unconventional, suicidal, sadistic, masochistic, disastrous thoughts, which shock and mutilate our culturally received senses. The taboo state of nakedness is embraced by many poets. Confessional poetry is one of the poetic trends in modernist literature. Confessional poets tread the thin line between producing free texts that emerge out of their private lives, and the need to maintain a level of secrecy about their being.

Many writers in the Fifties, not just by the naturally promiscuous Beats, but also by the very proper Robert Lowell and the pure and lyrical Louise Glück. In fact, this nakedness extends beyond the body and stretches itself across the form of the poetry itself, presenting the reader with a starkness which contrasts the clandestine government operations and suppression of artistic freedom characterising the McCarthy era. Confessional poetry necessitates the baring of the poet's naked self. Vulnerability, in this instance, is also self-assertion.

Most critics of the poetry adhere to A. R. Jones's definition of the confessional voice: "the persona is naked ego involved in a very personal world and with particular private experience" (694). Although this outlook is fraught with theoretical roadblocks (such as a balanced equation of the poetic persona with the poet's self), the conceptual nakedness itself is a familiar concept conceived in confessional poetry as to warrant further examination.

The paper intends to examine the interplay of the public/private dichotomy, and the subversion of this distinction, in the writings of the Beat poet Allen Ginsberg, the City poet Frank O'Hara, and the upper-crust public poet Robert Lowell.

New Circumstance

The academic coefficient of America's post-War consumerism could be found in the sudden influx of New Critical and New Formalist aficionados of the nation's universities. These "value-free technicians" of literary production came to represent the commoditization of literature (Boone 67). Scholarly publications and literary work now possessed not integrity but rather became more products that subscribe to market demands. It is this realisation that drove Robert Lowell to move away from his New Critical roots and write more intimate, "raw" poetry.

In a capitalist economy, where the proletariat strives towards social and economic mobility, the working-class is no longer the only subject of oppression. Those who now occupy the space of the downtrodden - such as women, African Americans, queer folk - belong to all classes and are perpetual underdogs as Robert Duncan, in his essay "The Homosexual in Society," puts it as follows:

For some, there are only the tribe and its covenant that are good, and all of mankind outside and their ways are evil; for 'many in America today good is progressive, their professional status determines their idea of "man" and to be genuinely respectable their highest concept of a good "person"—all other men are primitive, immature, or uneducated. (*Politics*)

Female Confessional Poetry

Just as the women's struggle in the political arena varies from that of men, female confessional poetry to has a different purpose. Sandra Gilbert in *My Name is Darkness: The Poetry of Self-Definition* states that the male confessional poet "writes in the certainty that he is the inheritor of major traditions, the grandson of history" while his female counterpart "writes in the hope of discovering or defining a self (446). While the man may feel liberated in his skin, the women's body bespeaks shame and illusion.

Revolutions of their times, what these writers aim to do is to awaken society from the waking stupor that it is in, to recall attention towards heteronormativity, patriarchy, and consumerism, and the language which sustains and allows it; perhaps the writing itself is a process of self-awakening. The study explores the different ways in which each of these poets uses subversive rhetoric to communicate their nakedness, as well as their employed methods to navigate the public space of the text and private area of their lives.

Foucault, in *The History of Sexuality*, dates the modern-day idea of honest confession (or confessing to arrive at the truth) to the Christian confessional which, he states, was the examination chamber of "sinful" sexual desires. This indicates very early evidence of discussion (albeit closed) on the subject of sexuality; without naming it, all the effects and ramifications of sex are explored within the space of the confession chamber. The limitations placed about such discussions do not negate their existence. Through the narration of all thought and feeling as they pertain to sex, these confessions link much of the self to relations.

Ginsberg's Beat Body

The manner of self-examination suggested in *Ginsberg's Beat Body* poem anticipates psychoanalysis as early as 1730. This opens up a new way of explaining the emergence of the field,

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which is generally taken to be the result of repression (mainly sexual) in the Victorian era. In the Twentieth Century, the confessional concept was replaced by the therapist's couch, and deviant sexualities were to be cured by talking about them. Beat poetry came at a time when homosexuals were being hospitalised to be "cured" of their gayness. Even today, we are not past attempting to convert deviants back to "normality."

The scientific investigation into sex has not been freed. The pathologisation of homosexuality led to a reverse discourse that concluded that homosexuality is a natural "essence" of being. The discourse of gay sex is saturated by the insistence on its naturalness - its greatest premise (and what makes homophobia most repellent) is that one is "born this way." These relations are not, then, "contrary to nature" or "abominable." This proves Foucault's point about the inherent resistance that presents itself alongside every occurrence of power. Sexuality, is not, in fact, essential at all, but instead, as Foucault seeks to prove, a social construct shaped by various institutions and discourses. In short, sexuality is not just pure biological drive, but instead made up of multiple exercises of power in society. Foucault's argues that homosexuality and the homosexual are not discoveries; they are the products of multifaceted dialectics. In this way, Foucault questioned normativity and our idea of the *self* regarding our culture. His philosophy is situated at the latter end of nearly a century of writings and movements that reacted against the heteronormative system.

The first rights organisation for those people, the Scientific-Humanitarian Committee was formed in Berlin in 1897. In 1924, Henry Gerber, inspired by Magnus Hirschfeld of the Berlin organisation, founded the Society for Human Rights in the United States. In 1943, when Allen Ginsberg met his first serious crush, Lucien Carr, and realised that he was brimming with "a mortal avalanche, whole mountains of homosexuality" ("Kaddish") - before the Stonewall riots of 1969 — homophobia was still very prevalent and, in fact, generally acceptable. It soon became apparent that this discrimination was deeply embedded in the language and social order. Queer theorist Michael Warner says:

Because the logic of the sexual order is so deeply
Embedded... in an indescribably wide range
of social institutions, and is embedded in the most
standard accounts of the world... The
the dawning realisation that themes of homophobia and heterosexism may
be read in almost any document of our culture means that we...have an idea
of how widespread those institutions and accounts are. (*Fear of a Queer Planet* xiii)

Ginsberg's entire body of work becomes an attack against the capitalist culture that spawns these prejudices and dictates these definitions and divisions. His queer identity is, therefore, a part of a larger personality comprising anti-establishment and countercultural tendencies. Through his revolutionary - and more often than not outrageous - poetry, Ginsberg did not merely come out as gay; his work, as with his world, was engrossed in a drama of queerness.

Ginsberg's anti-war poetry was in keeping with the popular unrest in the face of the Vietnam ordeal. Against the backdrop of the Civil Rights Movement of the 1960's, Ginsberg's New Age fascination with Hinduism and Buddhism resonated with the young generation's propensity towards counterculture and an institutionalized brand of universal spirituality. This climate of social activism was conducive to an inquiry into inherited social and cultural texts; nothing was taken for granted, as it became clear that a prescriptive tradition was not a source of wisdom.

The proscription against homosexuality was due mainly to the idea that the sex act in such relationships was recreational rather than for procreation. Homosexuals threatened the traditional family unit, just as women threatened the reinstatement of war veterans to their original place at the heads of their families. The queer lifestyle, then, became unacceptable to a state that views human relations and morals in binaries; there were no grey areas which alternative identities and sexualities could occupy. Ginsberg and his fellow Beats sought to challenge this common moral code and blur the lines between the prescriptive and prescriptive. Sex was no longer a subject that was taboo outside closed bedroom doors: a strong example is "Sweet Boy, GimmeYr Ass," in which graphic scenes are depicted in vulgar language to communicate love. The scene described in the poem bears a resemblance to Ginsberg's first sexual experience with Peter Orlovsky, his lifetime partner. Orlovsky, who, according to Ginsberg, was always "primarily heterosexual," was in tears afterwards (qt. in Morgan 190). This teary sex act, with sadistic undertones, is the reality of making love.

Ginsberg challenges not merely the proscription against the alternative lifestyle, but also the prohibition against the use of obscene language in poetry. His poetry is a critique of the automatic, controlled nature of man; man is a social automaton who moves in socially approved ways. Since those who did not move thus mechanically were persecuted, the homosexual's daily dialogues were laced with a sense of trepidation. The subversion of language and meaning, therefore, had been an essential part of gay culture and survival even before queer writing became prominent. On the one hand, expression is given, and Ginsberg does not transgress it, but his poetry has very definite referential intentions. To this end, he employs a rhetoric of shock, the objective of which is to jolt the reader into acceptance, to use obscene and scandalous vocabulary to provoke the stringency of the heteronormative subject. He generates this shock value by openly discussing that which exists but is never spoken of, thus exposing the hypocrisy of a standard system. In so doing, he puts forth the need for a more Catholic society. He wants to transform society by letting the words loose and annulling the super-ego.

Howl

The grand success of *Howl* owes a great deal to the obscenity trial that City Lights and Lawrence Ferlinghetti had to face for its publication. The characters in Ginsberg's seminal work bring sexual transgression and perversion onto the streets:

Who bit detectives in the neck and shrieked with delight in police cars for committing no
crime but their wild cooking pederasty and intoxication,
Who howled on their knees in the subway and were dragged off the roof waving
genitals and manuscripts,
Who let themselves be fucked in the ass by saintly motorcyclists, and screamed with
joy,
Who blew and were blown by those human seraphim, the sailors, caresses of Atlantic and
Caribbean love,
Who balled in the morning in the evenings in rose gardens and the grass of public parks and
cemeteries scattering their semen freely to whomever come who May. ("Howl" 1.34-38)

"Howl" has been called the poem that changed America. Taken to be one of the best (if not the best) instances of Beatnik literature, the poem describes a wide range of sexual experiences and expressions. It puts unrelated ideas together to create outrageous new meanings. In this spectacle of unruliness, then, language has accomplished a transgression.

Since meaning is generated through social processes, the Beats, rather than trying to break out of the language in which these processes are rooted, set about subverting the semiotic structure. What was once thought of as beastly and unnatural was now a symbol of rebellion. D'Emilio states:

[Beat poetry] offered gay male readers a self-affirming image of their sexual preference. ... In their rejection of the nuclear family, their willingness to experiment sexually, and, most importantly, their definition of these choices as social protest, the beats offered a model that allowed homosexuals to view their own lives from a different angle. Through the beats' example, gays could perceive themselves as nonconformists rather than deviates, as rebels against stultifying norms rather than immature, unstable personalities.

O'Hara's Flamboyant Self

Stephen Fry, in *"A Simple Backwards man,"* observes that language "is, as Philip Howard points out, the only true democracy, changed by those who use it." The queerness of Frank O'Hara's language and style has been largely ignored by critics. This is due mostly to his characteristic rhetoric of casualness that belies the extent of his oppositional stance. The City Poet's attitude may be more aptly defined as gay, rather than queer. His rhetoric is subtler and imagines a more open world. Helen Vendler, in her critique on O'Hara's poetry, suggests that his opposition to traditional ideas of masculinity as well as a conventional ideology is apparent in his lack of proper syntax; both are viewed as part of the same problem, i.e. a painfully normative, dichotomising society (20). His lack of punctuation manifests this openness in form, pushing against restrictions of thought and bringing forth a multiplicity of meanings.

"Memorial Day 1950," O'Hara's version of Rimbaud's "Les Portes de septins," is written in the modernist fashion, inspired, it would seem, by the contents of O'Hara's abode. It was, at that point in history, quite unorthodox yet to admire the modernists. The poem acts as a manifesto for O'Hara's style and influences, particularly his influences in art, namely surrealist painting. It is an enumeration of artistic movements and acts as a historical article for art. While doing so, he manages to assimilate into the form of the poem the styles he so admires, coupling Stein's object catalogue with the surrealist inconsideration for unities, in what Perloff calls a "Dada collage". Perloff also addresses this movie-like quality of the poem which reads like a series of cuts and pans. His bright white toilet set is most fascinating in the linkage he finds between the urban and the natural within such a private act.⁴ More importantly, O'Hara has juxtaposed his private surroundings with the movements that led to the pieces of art that decorate his life and influence his art. His friend, and fellow New York School poet, John Ashbery, recalls: "I too stayed at the Robinsons' and remembered admiring Frank's room for the kind of Spartan chic he always managed to create around him." O'Hara establishes a direct and personal connection between him and the artistic greats, by listing their works as part of public history as well as his private space, where "a frying pan on the floor, used as an ashtray" and *Guernica* co-exists (7).

Art transforms one's life by infiltrating one's private space; in O'Hara's case, this environment nourished his "rebellious, creative imagination" (Perloff). His education as a human being has stemmed from these pieces: "naming things is only the intention / to make things." Being one of his earlier poems, its rebelliousness is coloured by naivety: the idea of art that withstands all odds, and grows and flourishes despite society and discouraging parents. As Lezama says, in the 2000 movie *Before Night Falls*, "People that make art are dangerous to any dictatorship. They create beauty. And beauty is the enemy." In this sense, art is a rebellion because it seems to have no purpose. Each

generation of artists is a break away from an "older" one; as O'Hara's poetry progressed, his rebellion grew more covert and could be found only in the permission of his verse.

The luxury and fullness of O'Hara's expression abandon any attempt at a pursuit of unity; the poem would instead immerse itself in a pool of irony and multiple referentiality. It focuses more on the process of meaning generation itself, persuading the reader to take a closer look. This - like obscenity and audacity in Ginsberg - serves as a tool to bring forth the hypocrisy of normative society, and the role of euphemistic language in sustaining this hypocrisy.

The opening lines of "Song" pose ontological and epistemological questions about his sexuality: "Is it dirty/ does it look dirty." Leviticus contains the most direct prohibition of non-procreative sexual acts in the Bible: "You shall not lie with a male as with a woman; it is an abomination (18:22). The word "abomination" is synonymous with "repugnance" and "disgust." The gay lifestyle, much like the city that allows it, is "dirty." The questions are two-fold: the poet's rhetorical questioning of the ontology of his sexuality and his challenging stance towards the public reception of gay identity. Through these queries, he shows the hypocrisy inherent in the creation of public identities: what one "think[s] of in the city" has to do with appearances (how something "look[s]" or "seem [s]")- reality itself is, perhaps, a product of appearances, and just as deceptive. This arbitrary relation between someone comes along with an evil character

someone comes along with an evil character
he seems attractive, is he really, yes. Very
he's handsome as his role is bad. Is it. Yes (158)

Here, he questions the readers' conception of the beautiful and the bad: what makes someone "dirty" or "bad"? Why are some attractions sinful? The line "you don't refuse to breathe do you?" that permeates the poem urges one to take in the "dirt." His surrealist tendencies challenge yet another dichotomy - that between dream and reality, imaginative and social existence. Where the Beats forewent the Superego, the New York School unleashed the unconscious, and preferred to skim on the surface of reality The universality of O'Hara's poetry lies in his ability to challenge these binaries and to find beauty in the messy chaos that is the grey area between the whimsical and the His popular poem "Having a Coke with You" has its gay references - from orange shirts to St. Sebastian - but more than anything, the poem is about human intimacy. Having a Coke with You

is even more fun than going to San Sebastian, Irun, HendayeBiarritz,
Bayonne or being sick

to my stomach on the Travesera de Gracia in
Barcelona partly because in your orange shirt
you look like a better happier St. Sebastian
partly because of my love for you, partly
because of your love for yoghurt partly

Because of the fluorescent orange tulips around the birches (194) concrete, where all things exist. The poet is secure in his gayness, affirming it and moving past it, to bring forth this universality to his poetry that would otherwise have been deemed the flowery proclamations or promiscuous utterances of a homosexual dandy. He gives the identity its place alongside his various others. This freedom is also manifest in the New York artists' ability to move across classes with relative ease. The mingling of high and low culture evident in "Having a Coke with You," where the images shift from

cokes to coastal islands, is an important part of gay life in New York during the Post-War years. David Bergman in his essay "The queer writer in New York" speaks of this all-encompassing lifestyle.

Being gay is merely a part of Frank O'Hara's humanity; one does not exist independent of the other. This freedom is also manifest in the New York artists' ability to move across classes with relative ease. The mingling of high and low culture evident in "Having a Coke with You," where the images shift from cokes to coastal islands, is an important part of gay life in New York during the Post-War years. David Bergman in his essay "The queer writer in New York" speaks of this all-encompassing lifestyle.

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Lowell's America

While writing what would later become *Ariel*, Plath confessed to being greatly influenced by Lowell's poetry, notably this collection: "I've been very excited by what I feel is the breakthrough that came with, say, Robert Lowell's *Life Studies*, this intense breakthrough into solemn, very personal, emotional experience which I feel has been partly taboo. Robert Lowell's poems about his experience in a mental hospital, for example, interested me very much" (Orr 167-168). Lowell's confessions, like O'Hara's, operate within the obscurity that results from close inspection. One finds that the more he discloses, the less he reveals. The ceiling/stripping paradox that characterises his poetry is true of all confessional poetry. Lowell successfully fuses the public and the personal: his life was covered widely in publications of the era, and most details of his own life were readily available to the public.

On October 13, 1943, Robert Traill Spence Lowell IV was sentenced to a year in prison for refusing, as a conscientious objector, to be drafted into the U.S. Army, "Memories of West Street and Lepke" from the mock-academically named *Life Studies*, he publicly "confesses" to his dissent. His fusion of the object and the subject places him in tandem with his changing environs. Lowell's object catalogue is informed by a subjective projection, while the epithets he attaches to himself are externally manufactured. As one who names and one who is being named, he is both subject and object. His descriptions are intended to be compared and contrasted. In the end, though, his connections are simply "hanging," "lost." Living in a huge house with extravagant luxuries, Lowell represents his upper-class Boston Brahmin social circle,

where even the man
scavenging filth in the back-alley trash
cans, has two children, a beach wagon, a
helpmate, and is a "young Republican (90)

But alternatively, imprisoned in his "tranquillized" life, he is "manic," rebellious. Here resides the poet who discarded his Mayflower family's tradition, dropped out of Harvard, joined the Catholic Church (only to later leave it), protested the Vietnamese war, and went to Beatnik gatherings. Influenced by Beat poets like Ginsberg, he started writing increasingly "raw," intimate confessional poetry, best collected in *The Life Studies*.

Lowell's poetry (as with all other confessional poetry) does not deal in experience but a memory. Since the remembering self is separate from the experiencing self, memory is coloured by the poet's attitudes as well as his later adventures. In his description of prison life, the details and characterisations of the inmates are caricatures that yet again provided by an external entity, this time the poet. Each prison inmate represents a kind of American-Abramowitz, the hippie; Bioff and Brown of the middle class; Lepke of the mafia power lords and business moguls. His portrayals are influenced by the mainstream narrative and seem to consist of types rather than fully rounded characters. His treatment of the pacifist is of particular interest:

[...] Abramowitz,
a jaundice-yellow ("it's tan")
and fly-weight pacifist,
he wore rope shoes and preferred fallen fruit.
He tried to convert Bioff and Brown,
the Hollywood pimps, to his diet.
Hairy, muscular, suburban,
wearing chocolate double-breasted suits,
they blew their tops and beat him black and blue. (90)

Abramowitz's struggles against violence do not seem to yield any positive results; in fact, it is answered with violence. Lowell does not seem to have any sympathy (much less empathy) for the fruitarian. He, like all around him, is merely acting out his given identity.

The identities we carry around, imagining ourselves to be their creators, are, in fact, manufactured merely by our surrounding, our economies, and the social circumstances that we are born into. Our ideologies and religious beliefs are nothing but abbreviations in the end - more labels to classify the "us and the "them"; we are caught up and clothed in these roles. In prison, these symbols are thrown into chaos, "like two toys American / flags tied together with a ribbon of Easter palm." But here, too, he does not belong, just as he does not belong on the outside, where he has so obviously become part of the system, a typical member of his class. These socio-economic, psychoanalytical, political and religious labels are provided as a satire against the black-and-white, literal world of the law, in contrast with the blurred identities of lived life. However, American law was no longer colourless. America had long been a country of diversities, where multiple ethnicities coexist. However, as the number of immigrants increases, there seemed to be no decrease in the nation's fear of difference. Underneath the liberal facade is a country of Puritans apprehensive of any change in the social order. In the 1950's, this containment culture was at its height.

Located firmly in the age of its writing, the primary question the poem raises is that of morality. In a corrupt society, money is everything. The czar of "Murder Incorporated" sits at the head of the criminal hierarchy. He is, in his cell, living the life of a true American, being white, Christian, patriotic, and surrounded by consumer comforts. Louis "Lepke" Buchalter may have committed murder, but how is he any different from the American who is fighting in the wars abroad? Ian Hamilton's reports Jim Peck, an antiwar activist, as having said, "Lowell was in a cell next to Lepke, you know, Murder Incorporated, and Lepke says to him: 'I'm in for killing. What are you in for?'" 'Oh, I'm in for refusing to kill'" (91). Lepke might, in fact, be the poster boy for the American value system; he, too, was merely a foot soldier. The only line that separates the army man and the hitman is bureaucracy. Just as he has been "lobotomized," America is desensitized into leading morally redundant lives. Lowell's

bourgeois guilt is a reaction against the nation's lack of uneasiness in the face of pointless wars. brainwashed into believing in "the cause."

Conclusion

In recent times, such domains as education and the marketplace, generally considered elements of the public sphere, are being transposed into the private field. With homeschooling and online shopping, i.e. the internet and the communication revolution, and, on a larger scale, the failure of communism, the capitalist boom and the emergence of more privatized companies, these spheric dualities have been merged and subverted. Today, with the popularity of social networking, privacy is a public stance one must take at one's own risk. Poetry is either too naively confessional or striving hard to be distant. The position once occupied by confessional poetry is now filled by pop music. In an era when more souls are naked, the definition and practice of confessional poetry must change, while the reading of the poetry of Ginsberg, Lowell, and O'Hara cannot but be historicized.

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A Socio-Cultural Linguistic Classification of Names in Edo

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Abstract

Names are one of the media employed to portray the unique ideology prevalent in a given society and to also identify the individuals that make up such a society. The act of naming which is covered by the field of onomastics has intrigued scholars of various disciplinary orientations over the years especially in the context of Africa (and invariably Nigeria) where a lot of socio-cultural significance is attributed to names. It is in light of this that this study investigated an aspect of the sociolinguistic nature of Edo personal names with a view to gaining the relevant insight into the language in a socio-cultural context. The study was based on the desire to get a proper insight into the socio-cultural nature of Edo language and how they affect the general world view of the people in the process of naming. The study employed as a data collection method, the direct interview of aged native speakers of the language as well as the consultation of secondary published sources (especially on names and culture) relevant to the study. The data collected (which consists of personal names) were analyzed in the context of their assignment. The analysis involves the decomposition of these names into their component units and the interpretation of these component units relative to the circumstances of naming. The analysis was done in line with the theoretical tenets of the socio-cultural linguistics approach (Bucholtz and Hall, 2005) with a strong emphasis on the emergence and indexicality principles. The study found out that names represent an important aspect of the semantic structure of Edo language and they possessed a unique compositional nature. It was discovered that these names are expressed following the circumstances of birth.

Keywords: Socio-Cultural linguistics, Naming, Onomastics and Edo Language.

1. Introduction

This paper is an examination of the linguistic importance of Edo personal names. Names and naming happen to be of great socio cultural and philosophical importance in Africa and indeed the world over. Many literatures on names known scientifically as onomastics have taken their line or titles from a famous expression “what is in a name”? Names are studied under the field of onomastics in linguistics which means the systematic investigation of the nature of names {Bright, 2003}.

Onomastics as we said before is the study of the history and origin proper names, especially personal ones like ‘John’, ‘Mary’, ‘Osarenmwida’, ‘Itohan’ and so on. Another term used along this line of naming is ‘anthroponomy’ which is the study of the cultural importance of personal names. This field of names has attracted a lot of intellectual discourse among linguists, anthropologists, philosophers of language, sociologists and experts in religious studies. The initial works on names by linguists were concentrated on the classificatory functions of names and the relationship between names and social structure (Bariki, 2009).

Attention later moved to the analysis of the syntactic functions of names as more linguists shifted to a detailed study of onomastics.

The present project seeks to account for the nature of names in Edo by the way of examining their compositional makeup (morphology) and the interpretive structure (semantics). The study will be exploiting the core linguistic and sociolinguistic import of names as this will present more opportunities for unexploited areas of our communicative structure.

1.1 Edo people and language

The term 'Edo' denotes two distinct concepts. The first represents the people while the other represents the language used by these people who live, dwell and have a common cultural heritage as well as common historical tradition and political aspiration. The Edo a people who are also known as 'Bini's' (Agheyisi, 1986) dwell in the following local government areas of present day Edo state:

- 1(a) Oredo
- (b) Orhionmwo
- (c) Uhunmwode
- (d) Ovia north east
- (e) Ovia south west
- (f) Ego
- (g) Ikpoba-Okha

The people are highly homogenous with little and very accommodating dialectal variations like the Ozas. They represent and hold in high esteem their cultural, historical, religious and social heritage with the Oba of Benin, the symbol and custodian of Edo culture. The term Edo is used to refer to the people who speak either Edo proper {Bini} the language of the ancient Benin kingdom or closely related languages like Esan, Ora, Emai, Yekhee, Etuno and so on. Ethnographic and linguistic studies have shown that the Edo language belong to the Kwa sub group of Niger Congo family of languages. It is also clearly associated with other languages like Esan, Yekhee, Ora, Isoko, Urhobo, Okpe and Ghotuo which is why a famous historical linguist, Elugbe termed these related languages 'Edoid' or Edo.

2. Methodology

A central aspect of any scientific investigation like those normally carried out in linguistics is the specification of the approaches and strategies to employ for a successful investigation. This is where methodology comes in and will be treated in this section as consisting of two sub-components as: data and framework. The present research employed both discourse and published information in the course of analysis. The discourse data were recorded by means of a digital phone recorder at occasions of traditional naming ceremonies as well as the direct interview of certain personalities (elderly men and women) who are well versed in the act of naming in the language. These were transcribed and translated on a note and serve as the base for most of the analysis done. In addition to this, the researcher consulted a variety of published materials like books, articles and pamphlets, all dwelling on the issues of names in Edo and some other related languages as well as the general conception of onomastics (the science of names and naming).

3. Theoretical Framework

The project will adopt as a formal framework the model of description in Bright's (2003) reflection on onomastics with a theoretical orientation in the line of the socio-cultural linguistic approach (Bulcholz and Hall, 2005). It is a purely descriptive work that will investigate the nature of names in Edo names in African society with special reference to Edo names. The model (Bright, 2003) which is purely descriptive work treats 'names' as the crucial point or all life spheres of their bearers, physiological, psychological, phenomenological, logical, dialectal and ontological. A personal name was therefore taken as an individuation of all objects of the same kind.

Names were also treated as a bilateral phenomenon as a result of their linguistic and extralinguistic sense which is to be proven by the functioning of language itself. The working of this model represents a general appraisal of the compositionality of names based on the linguistic strategies employed in their derivation in line with the general word structure of the language concerned and the interpretation of these names relative to the prevailing socio-cultural circumstances of a child's birth.

4. Analyses

This section covers the presentation of data consisting of different names and the categorization of these names based on their socio-cultural interpretation. These interpretations represent the general world-view of the Edo people and a way of expressing the circumstances surrounding a child's birth. The semantic analysis will be treated under the following designated sub-sections.

4.1 Religion – Based Names

The people have different prospection of God and spirituality in general and these are indicated in their choices of lexical items. In their formation of names associated with God, the people look up human and supernatural powers which make it possible for him to perform great deeds. Therefore, some lexical items are chosen to reflect his greatness as illustrated in the table below:

Table 1: Names associated with God

| S/N | Names | Interpretation |
|-----|-------------|---------------------------------|
| a | Òsàbúòhièn | God delivers judgement |
| b | Òsàdébàmwé | God is with me |
| c | Òsàghàè | God shares |
| d | Òsàhòn | God hears/answers |
| e | Òsàígbòvò | God never envys anyone |
| f | Òsàkpámwà | God uplifts one |
| g | Òsàrènrèn | God knows/Knowledge is with God |
| h | Òsàmúédé | God brings crown |
| i | Òsàrètínmwé | God is my strength |
| j | Ìjésúròbó | God is the doctor/physician |
| k | Áíguòsàtílè | no one competes with God |
| l | Ìkpòm̀wósà | I thank God |
| m | Áísòsà | no one is above God |
| n | Ìyóbósà | help of God |
| o | Èdósà | God's day |
| p | Èghósà | God's time |

| | | |
|---|----------|---------------------|
| q | Ètínòsà | the strength of God |
| r | Òsàsúmwe | God is leading one |
| s | Òsàròbó | God is the doctor |

The data in table 1 are names associated with God in the typical Èdo society. These names reflect the paramouncy of the divinity as the earliest ancestors of the people are thought to have a direct link with God (Ogiso ‘king from the sky’). This reverence for ascendancy of God demonstrates the link between the Èdo society and God and the roles he plays in the spiritual well being of the people.

Table 2: Names associated with deities

| S/N | Names | Interpretation |
|-----|------------------|--|
| a | Òkúnwàgué | prosperity is with the ocean |
| b | Òkúnsúyì | ocean supercedes honour |
| c | Òkúnròbó | ocean is a doctor |
| d | Okungbòwá | ocean brings prosperity |
| e | Òkúnzúwà | ocean brings wealth |
| f | Òsúnbò | idol is favoured |
| g | Ògúnbò | god of iron is favoured |
| h | Ògúnsúyì | god of iron is worth glorious |
| i | Òviáwè | ovia has permitted me |
| j | Òviáhè | ovia has sent me |
| k | Áíguókúnruéghìàn | one does not contend with the ocean |
| l | Ìgbínókópógiè | I have taken shelter from the almighty |
| m | Ìgbínévbò | I have taken shelter from the town or the people |
| n | Ìgbínédiòn | I have taken shelter from the elders |
| o | Ìgbínèhì | I have taken shelter from my guardian spirit |
| p | Ìgbínósùn | I have taken shelter for the osun (idol) |
| q | Ìgbínógùn | I have taken shelter from the god of iron |

The Èdo people are very spiritual people and possess a lot of deities that are associated with different areas of people lives. These deities are believed to have at one point or the other delivered the people from certain predicament like famine, disease, battles and most importantly in the act of giving birth.

4.2 Politics-Based Names

The Èdo people have high regard for their political institution as represented by such figures, as Oba, Enigies and Ekhaemwe. The Oba is particularly seen as next to God by the people and also highly esteemed. He is believed to possess a supernatural aura around him as God is and this is why the name associated with God can be interchanged with that of the Oba. As a result of this adoration, awe and respect attributed to this and furthermore to cement the common heritage and unity among the Èdo sans their Oba. The names reflecting this perspective are indicated below:

Table 3: Names associated with political institutions

| S/N | Names | Interpretation |
|-----|-----------|-------------------------|
| a | Agbònmóbà | the king is well placed |

| | | |
|---|---------------|--|
| b | Èghòbámien | the reign of the oba is prominent |
| c | Òbàrèdó | the oba is Edo |
| d | Òbàkpòlò | the oba is great |
| e | Ètìonbà | the strength of the oba |
| f | Ènòbákhàrè | what oba has decree |
| g | Èdòbá | the oba's day |
| h | Òbázèé | the oba chooses |
| i | Òbàrètín | the oba os strength or power |
| j | Òbàrigiágbòn | the oba is at the center of the world |
| k | Òbányágbòn | the oba created the world |
| l | Òbáyúwàná | to wealth is the kng |
| m | Òbázùáyé | the king has chosen affluence |
| n | Áíwèrriòbá | no one overturns the oba |
| o | Áíguòbásìnmwí | no one can strive with the king's throne |
| p | Ìkpònmmwòbà | I thank the oba |

The Edo traditional political institutions with the Oba at the center are one highly revered by the people. The Oba is seen as an institution ordain by God and traditional ruler claim direct link to a divine king (Osánubua 'God'). This therefore informed the association of tradition institutions with the names and identities of children.

4.3 Event – Based Names

Names are generally believed to be tied to the events or circumstances surrounding a child's birth by the Edo people. These names are given as a way of remembering what happened during the particular point in time during or after a child's birth. The table below shows the names given to children to reflect the circumstances or events of birth.

Table 4: Events based names

| S/N | Names | Interpretation |
|-----|----------------|--|
| a | Unúágbòn | mouth of the world (people) |
| b | Àímiúwúrínmwíà | no one sees death to plead with |
| c | Èdiágbònyà | you stay in the world |
| d | Áíwúyó | don't die on it |
| e | Áíwórò | don't reveal the secret |
| f | Áígbònà | one cannot kill this/this one cannot be killed |
| g | Èrhùnmwùsé | prayer is heard |
| h | Òsèmwègié | it has to give me honour |
| i | Ìnuághàtá | how many will you say |
| j | Áizébámwà | this one cannot be accused |
| k | Ọnàíwú | this one will not die |
| l | Úwúígbé | death cannot anihiliate all at the same time |
| m | Òkùòímósé | war is not beautiful |
| n | Ògbèbó | family is favourable |
| o | Ìmáfídon | I did not misbehave |
| p | Ìdémùdiá | I have stood firm |
| q | Èwánsìhá | common sense supersedes oracle |

In Edo as it is in other parts of the world, the birth of a child is an event of great joy and significance. Much importance is associated with the events that may have attended the birth of a child. It is believed that the name chosen will exert an influence for better or worse on the life of the child and on the family as well.

4.4 Child based names

The Edo place a lot of emphasis or value on children than any other thing. The worth of a man in the society is measured by the number of children he has (this is no longer the case in contemporary times). This is associated with the fact a man's children can help out in his farms and in disputes as well as the general beliefs in re-incarnation. So to portray the importance of a child to the Edo people, names are given with respect to ọmọ 'child' as shown in the table below.

Table 5: Names associated with children

| S/N | Names | Interpretation |
|-----|-----------|---------------------------------------|
| a | Èmòkpòlò | children are so big |
| b | Ọmọzúwà | a child chooses wealth |
| c | Ọmọsívìè | a child is more than beads |
| d | Èmòkpaè | children uplifts |
| e | Èmọvòn | children are filled on ones emptiness |
| f | Èmọsẹ | children is enough |
| g | Ọsàyọmọré | it is God that brings child |
| h | Ọgbómọ | family of children |

The names portray the relative importance of a child to the average Edo household as it is commonly believed that the prosperity and integrity of a family lie on the presence of children. These are some aspects of the Edo world-view where a child is treasured above all else.

5. Conclusion

It was shown that the naming of children is of great significance in the African society and it often marked by ceremonies and rituals. Some names are used to mark the occasion of a childbirth like if the birth occurred during a rainstorm, the child will be named thus or if it is during special occasions or activities like celebration, market and farm, the child will bear such name as ugie (ẹdugie 'the day of celebration'), ẹki (ẹdẹki (a market day;) and ugbo (edugbo 'farming day'). All these are done to commemorate the significance of these events and what they portend for the child and his/her family. It was also discovered that some names portray, the personality of the individual or his character as well as some important events in his life. There is usually no limit to the numbers of names a person can be given in African society as all that are present during a naming ceremony can give a name to a new-born. Names are also given to some children based on some dead persons who may be thought to have been partially re-incarnated in the child especially if the family observes certain traits in common between the child and the dead relative. In some societies, it is also the custom to give the names of grandparents to the children. These names serve as the identity by which the person is known and can be described. It is expected that as the child grows, these features become more obvious. With the alarming rate at cultural values of minority language like Edo eroding in the face of Nigerian English and pidgin, it is highly recommended here that more researchers

conducted into the nature of naming in the society. This will help give us an insight into the structure and world-view of the people.

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Developing Creative Consciousness Among Undergraduate Students in English Classes

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Abstract

Cognition mainly affects the internal and external factors to produce learning in individuals. Its use for learning helps in understanding information and concepts. Creativity is nothing but originality. Creative thinking skill is an essential element in most professions in this competitive world. This skill plays a vital part in every individual's progress. It is one of the basic skills needed by all the 21st century learner to survive and succeed. This paper attempts to give a clear picture about the importance and ways of sustaining it in our day to day life using literature as a vehicle.

Keywords: creative consciousness, undergraduate students, English classes, cognition, CTS, skill

Introduction

English is everywhere in and around the world. Language learners of all ages are immersing themselves in virtual worlds to learn English. Teachers have some responsibility to prepare students for the real demands of studying overseas. A lot of teachers think academic English is about preparing students for exams.

Creative Thinking

Today, education is intended not only to teach reading and writing skills to individuals, but to help them evaluate themselves, think both critically and creatively. Creative thinking requires people to look at things from new perspectives and to put information, notions and principles together in novel and innovative ways. Creative thinking skills involve in molding our thoughts and ideas to get new solutions.

Cognition

Cognition refers to mental activity including thinking, remembering, learning and using language. When we apply a cognitive approach to learning and teaching, we focus on the understanding of information and concepts

Metacognition

Metacognition is the process of thinking about one's own thought processes. Metacognitive skills include the ability to monitor one's own learning. Acquiring and using metacognitive skills has emerged as a powerful approach for promoting a focus on thinking skills in literacy and across all disciplines."

Creativity in Education

A good classroom environment has elements of creativity which makes more interesting and interactive. Creativity keeps engaged and active throughout. Creativity in classrooms transforms the way students acquire education and how they apply it in their real life. Creative expression plays a

key role in a student's emotional development. As Paul Coelho suggests, creativity, indeed, is part of us and is an attitude to life. We all need this and need to cultivate our ingrained creativity further.

Creativity in Language Classrooms

- Easy and ready flow in talking. Helpful in speaking
- Producing diverse ideas during conversation
- Improving responses from already existing ideas
- Producing uncommon and unusual original ideas.

Creative Method of Language Teaching

This is to suggest that creative method of language teaching will be fruitful in communicative classrooms. The learners must be made aware that the innovative abilities can be achieved only through practice. Realistic tasks and activities based on real-world situations can be designed. Task based activities can be made use of rather than exercises. While doing so, the learner happens to think through the mind of the characters about themselves and others.

The learner views the situation from others' point of view. It gives the emotional ability to feel what others feel. The presentation is made as near as possible to the real situation or event or object. Familiarity of the situations and the freedom to use their ideas creates interests, gain confidence and courage in the minds of the learners, and allow more meaningful conversations.

Activity 1

The following activity is named as "I know a word" .

The teacher utters a word which starts with the same sound you hear at the beginning. For example, 'Butterfly'.

Then, the learners are asked to tell the words related to that particular word and one representative from the class writes those words on the board.

As the task is very easy and interesting to the learners, they will shout to find their contribution to the class.

When the board is filled with words, the teacher asks the learners to frame a sentence for each word which tells something interesting about their uniqueness.

Every learner is asked to read the framed sentences.

With an example by the teacher, the learners are asked to give coherence to the word found by them.

Activity 2

The following activity is named as Spelling review

The teacher gives a word. For example, 'Documentary'.

Separate your class into two random teams.

Then, the learners from one team are asked to tell one letter of the words and the next letter by the other team.

The first person says "D," the second person says "O," the third person says "C," and so on. If one says the wrong letter, the next person says correct letter and fixes the mistake. The teacher rewards the group who performs without any mistakes.

Aspects of Creative Thinking

Creativity is a practice, and if we practice every day, we can develop creativity and innovation.

“The way I think is the way I behave.”

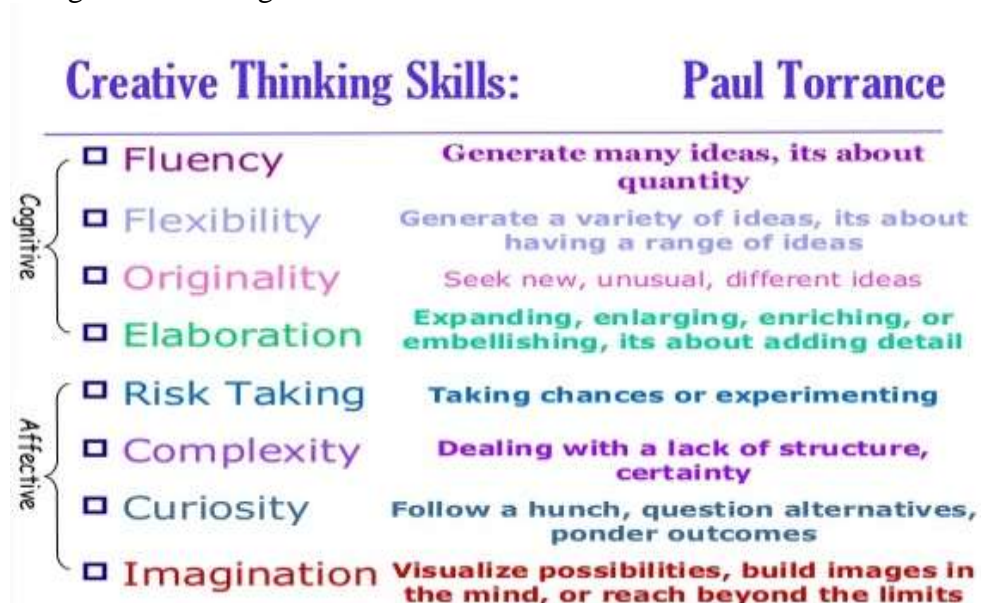
Creativity is placed at the top of Bloom’s Revised Taxonomy as one of the highest-order thinking skills. Creativity allows students to make new connections, to solve problems, and to express themselves in unique ways.

Dr. E. Paul Torrance identified four components of creativity. This helps in measuring and evaluating creativity.

Components of Creativity

- **Fluency** – the ability to generate quantities of ideas
- **Flexibility** – the ability to create different categories of ideas, and to perceive an idea from different points of view
- **Originality** – the ability to generate new, different, and unique ideas that others are not likely to generate
- **Elaboration** – the ability to expand on an idea by embellishing it with details or the ability to create an intricate plan

These four components of creative thinking work in harmony with each other, no one dominates during creative thought.



Conclusion

Brad Henry says, “A good teacher can inspire hope, ignite the imagination, and instill a love of learning”.

Teachers should be responsible in taking greater responsibility towards students. Their creativity should be triggered towards experimentation and self-learning. Self-expression and confidence makes everyone master. Mere book reading with the ability of memory retention will not help them. Teachers should provide them a ‘comfort zone’ in their pursuit of knowledge.

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Duiti Abhisapta Paribaar:
Rewriting Wuthering Heights in Odia

Sonali Ganguly, Research Scholar

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Abstract

Wuthering Heights by Ellis Bell is a classic which has been translated into 61 world languages. The paper takes into account the abridged translation of the novel in Odia published in the year 1970. The paper attempts to examine the *Odia* translation of *Wuthering Heights* by Chintamani Mohapatra as a small but significant contribution to the process of creating World Literature in *Odia*. I intend to discuss the strategies used for the three-tier process of production, circulation and reception of the book as children's literature. The transparency maintained in the translation and the strategies followed to introduce the world classic and the world author to the non-English speaking young readers in a provincial language testifies the phenomenal contribution of the translator as a mediator. In this context, a brief comparative analysis of the abridged translation with the original text projects translation as a fulcrum in the world literary market. The literary work qualifies to get into the new genre through the gateway generated by the translator. I would also study the mode of translation and other rudimentary elements adapted by Sri. Mohapatra in translating the novel that makes this piece an important part of the children's world literature in *Odia*.

Keywords: Translation, Reception, Translation Strategy, World Literature, Children's Literature

Wuthering Heights and Biswasahitya Series

Biswasahitya series is the collection of the world literary texts in the abridged version, especially meant for children. It is published by an independent and a non-profit oriented, Cuttack based publishing house *Granthamandir*. The blurb of the books published in the series reflects that BSG is an initiative taken by the publisher to introduce Biswa Sahitya (World Literature) to the readers in *Odia* language. The global circulation and the establishment of the link between the books and the target readers received a high degree of emphasis. This phenomenal contribution by *Granthamandir* added a new dimension to the literature of the world. In the words of Mr Manoj Mahapatra, the owner of *Granthamandir*, “The desire to bring forth the ancient and the contemporary literary pieces of the world to the non-English speaking readers in a provincial language of India propelled us to continue this endeavour, overcoming every challenge.” So, here is an attempt to create the world literature in *Odia* that interrogates the idea of world literature in English, where Bronte’s *Wuthering Heights* receives a significant place.

The novel is published in the *Biswasahitya* series by *Granthamandir* in the year 1970. The second and the third edition was reprinted in the year 1997 and 2017 respectively. The translator has transformed the classic novel *Wuthering Heights* into a window of a specific literary era for the young readers of a non-English speaking community. The abridged translation of the novel responded admirably to the objectives of the series, i.e., the creation of children’s world literature and introducing the world authors to them. The unusual perception of a serious story like *Wuthering Heights* as children’s literature is made possible through the excellent translation by Chintamani Mahapatra. Although the translator doesn’t opt for a literal translation, the rate of accuracy in the plot construction and the character sketch makes the presence of the author apparently visible. The perspective behind rewriting the novel for the young readers is neither to create Bronte experts nor to increase the reader’s propensity for critical assessment of the novel. The attempt is to foresee the possibility of rewriting the novel from the children’s perspective and consider the same as a part of children’s world literature. Nevertheless, the translator enjoyed the liberty of modifying the narratives and the exchange of dialogue in the story, keeping in mind the target readers and their receptivity.

Granthamandir has liberated the term children’s literature from a narrow boundary of the literary texts written for amusement or didactic purposes by introducing an advanced series of world literature for the child readers. The publishers and the translators while addressing the literature of the world strive to sensitize the target readers about the world authors and their works. Mr Mohapatra stated that the psychological, cultural and emotional development of a child is directly proportional to the exposure received from a tender age. The fantasy and the fairy tales appeal mostly to the imagination of the readers, whereas the literary classics assist them to confront with the reality, prompt them to assimilate with the world culture and respond adequately to the world issues. Rewriting a serious story like *Wuthering Heights* from the children’s perspective demands a thorough understanding of the child’s image and expectations. The translator, in this context, acts as a mediator between the text and the target readers and solely becomes instrumental in the selection and reception of the newly formed world literature for the children.

The paper doesn’t intend to literally compare the binary versions of the novel but to study the procedure and the techniques associated with the making of *Wuthering Heights*, a part of the children’s literary canon. In this context, the comparative analysis is inevitable to examine the strategies used by the translator for the genre switching. The translator transcreated the novel into a short story in a provincial Indian language to fit into the genre of children’s literature. The making of the book is based

on the factors such as the choice of the specific episodes, characterization, choice of accurate words, use of illustration, cultural references, and many more.

Selection of the Book in BSG

The translators in collaboration with the publisher played a significant role in the selection of the texts as they were accountable for the reception of the books. The translation strategy solely depended upon the type of text and objective of the translation. *Wuthering Heights* is the only novel of Emily Bronte published in 1847 under the pseudonym of Ellis Bell. The novel encountered a mixed response from the readers and the critics. It placed the author in the history of English Literature. The success of the story is estimated on the basis of its readership and adaptations. The book has earned a huge readership even after confronting initial criticism. The status of *Wuthering Heights* as a world classic is confirmed by the worldwide circulation of the book in sixty-one world languages. Even though at the initial level the book was originally targeted to the adults but later, it earned popularity among the young readers due to the on-screen adaptations. Owing to the slight complexity and intricate storyline of thirty-four chapters, the Oxford university press introduced the abridged version of just 104 pages long, making the classic interesting, yet less time-consuming. Several abridged versions and adaptations of the story made it popular among the readers. BSG attempted to introduce the same to the children by shortening the novel to the two-thirds of its original length, simplifying the language, and preserving the book's major characters. The reception of *Wuthering Heights*, both as the literary and on-screen adaptation would be discussed later in the paper.

Wuthering Heights vs. Duiti Abhisapta Parivar

Emily Bronte chose the title of the novel carefully that served several purposes. It complements the emotions and moods of the characters and the typical setting as well. The term ‘*Wuthering*’ means blustery and turbulent. It often describes the fierce, noisy winds that blow across the moors. The same is mentioned in the *Odia* translation as “The word *Wuthering* refers to the rough cold wind that touches the peak of a mountain/hill.” The translator has transformed the title to “*Duiti Abhisapta Parivar*” means ‘Two Cursed Families.’ The title meets aptly with the plot of the story. The two families, the Earnshaws and the Lintons resided at *Wuthering Heights* and *Thrushcross Grange* respectively. In contrast to the heights, *Thrushcross Grange* represents culture, refinement, convention and cultivation, which is reflected in the characters such as *Edger* and *Isabella*. The intervention of *Heathcliff* as an intruder, who belonged to neither of the two families devastated them brutally. *Heathcliff* was brought by Mr Earnshaw as an innocent lad, starving on the streets of *Liverpool*. He considered him as “gift of God” which seems ironical here. Mr Earnshaw uttered, “accept this as a gift of the divine, even though, it seems to be devilish.” He knew not, that, the gift of God would someday turn out to be a curse and engulf his entire family and play the devil’s game with several innocent lives. He was a devil personified, wildness and brutality was his inbuilt nature. His desire to avenge *Hindley* befell as a curse on the two families. As the plot moved ahead, *Heathcliff* turned the two amicable families into two cursed families and made the life of the people worse than hell. The mad dance of hatred, curse, and revenge begins after the death of the first generation and ends with the death of the second generation of both the families. The translator, hence, justifies the title as “*Duiti Abhisapta Parivar*” (The Two Cursed Families.)

The Plot of *Duiti Abhisapta Parivar*

The plot of the *Wuthering Heights* is simplified by the translator. The gloomy and unfamiliar ambience is introduced at the outset when *Lockwood* visits *Wuthering Heights* for the first time. A passage taken from the translation of the diary entry of *Lockwood* is quoted below:

“I could realize there is some mysterious history of the place along with the mysterious character, Heathcliff. My desperate wish to explore the mystery instigated me to revisit heights, the next day.”

The original novel consists of 34 chapters that run through 540 pages dividing the plot into two parts. The author had not made any such plot division, but this can be made for better comprehension. The first part begins with the visit of Lockwood (who is one of the narrators of the story) to the Heights and his curiosity to explore the mystery of the place and ends with the death of Catherine. The major part of the story is narrated by Nelly Dean, who has been the witness of the entire rise and fall of the fortune of the Earnshaws and the Lintons. In this segment, Heathcliff is introduced as an exaggeratedly reserved personality. He appears to be a mystery. The more one attempts to move deeper, more varied facets of his personality peeps out of him. His childhood is portrayed as a hapless young orphan rescued by a gentleman, an innocent lad who befriends Cathy and gradually turns from an admirer to a passionate lover. The growing intimacy and possessiveness between him and Catherine invite the doom for both the families. The second part shows a changed Heathcliff, who is no more an innocent lad, rather a cruel man full of evil intentions to destroy Hindley and Edgar’s family and become the sole master of Wuthering Heights and Thrushcross Grange. It begins with the second generation that falls prey to Heathcliff’s evil tricks. Catherine, Linton and Hareton become puppets in his hand. It ends with the mysterious death of Heathcliff and peace at Wuthering Heights and Grange.

The *Odia* translation of the above has little changes to make the plot less complex and a bit easier to comprehend. The translator has divided the plot into four parts along with an introduction and an epilogue. The introductory part prepares the reader for the captivating story. The story begins with the diary entry of Lockwood. The inclusion of a prologue and an epilogue in the translation is a deliberate attempt to provide the background information to the esoteric community. It prepares the youngsters for a strange story of love, hatred and revenge. The heading of the prologue is termed as ‘*Upakramanika: Eka Adbhuta Pariwar*’ that literary means ‘A Beginning’ or ‘The Commencement: A Peculiar Family.’ The heading justifies the upcoming storyline which is made keeping in mind the target readers. The following line of the heading serves as additional information that says:

‘Collected from the diary maintained by Lockwood in the year, 1801.’ (Translated)

Similarly, the Epilogue is titled as ‘*Antima Shanti*’ that means ‘The Ultimate Peace’ followed by the sub-heading:

‘Referred from the diary written by Lockwood in the year 1802.’

Lockwood’s diary served as the tool to reveal the current status of Wuthering Heights and the characters residing there, whereas Nelly intimates about the past events that resulted in this current scenario.

In the translation, the first part begins when Nelly Dean begins to narrate the story of *Wuthering Heights* and ends with the death of Hindley and Hareton coming under the custody of Heathcliff. The second part of the story deals with the second generation. It begins with Cathy (Edgar’s Daughter) and her meeting with Heathcliff and Linton. It ends with the death of Linton (Heathcliff’s Son and Cathy’s husband) and visible changes in Cathy’s behaviour. The third part is taken from the diary entry of Lockwood that narrates his third visit to the Heights with some pleasant experiences. The fourth part shows the ultimate ray of hope. Cathy and Hareton develop a close proximity, breathe in the fresh air and look forward to a better life ahead. Most probably, they are destined to be together. Heathcliff dies and frees Hareton, Cathy, Heights and Grange from his clutches forever. The translator has maintained

the movement of the plot in an excellent manner, which doesn't seem like reading an abridged version of a novel rather it makes *Wuthering Heights* a short story.

The translator created the suspense from the very opening scene, following the basic plot structure of the original text. The gloomy appearance of the place, mysteriously peculiar and cold behaviour of the characters as if living a cursed life, as if they are all lifelike statues under the stronghold of a devil indicates and prepares the readers for some pathetic story of the past. For instance, the cold behaviour of the host, reluctance to offer him shelter even in a worst climatic condition proves the inhuman attitude. Heathcliff declares, having no extra bedding for a guest, no one to guide him the way to Grange in the dark windy night, his rough behaviour with the lady, the lady's irritation in interacting with Hareton, in responding to Heathcliff and in dealing with the stranger too implies a lack of belongingness among the people residing in the house. Lockwood's diary raises several questions in the mind of the young readers and instigates them to find the answer in the following chapters. It generates a curiosity to explore the past and unveil the real facts which have been buried long back. This captivating power is probably the strength of the novel, which is maintained well in the 118 pages of the *Odia* translation too. The relationship shared by the characters has not been compromised in the translation.

The constant reference to the changing weather is also highlighted by the translator to depict it as an important feature of the novel. The detail description of the hostile weather in the original text is missing in the translation. We find the short references of the same in the translation such as- the snow-rain in the opening scene, the pleasant June morning when Hareton was born, the sudden storm when Catherine went in search of Heathcliff, the calm and cool moonlit evening, when Heathcliff returned to the Heights after three long years, the furious wind blowing over heights at the time of Catherine's death. The wildness in the characters resembled the climate.

The transition of the plot from present to past is well maintained by adding episodes for separate events. The entire story has been divided into several episodes and the reading of the headings of each episode also creates the plot in the mind of the readers. This strategy is implemented keeping in mind the target readers who may find it difficult to comprehend the complex plot movement and the puzzled relations. For instance, in the second part of the story in the translation carries the headings such as:

1. *Duitiya Catherine* (Second Catherine) *Catherine Linton Wuthering Heights Aabiskaara Kale* (Catherine Linton Discovers Wuthering Heights)
2. *Isabella Heathcliff Prana Haraele* (Isabella Heathcliff Lost Her Life)
3. *Balika Catherineka Heathcliffka Sange Sakhyata* (Young Catherine's Meeting With Heathcliff)
4. *Catherine Linton Ka Sakhyata* (Catherine's Meeting With Linton)
5. *Cathy Ebong Linton* (Cathy And Linton)
6. *Catherine Punaraya Linton Ku Dekhile* (Catherine Meets Linton For The Second Time)
7. *Catherine Gopana Re Linton Ku Sakhyata Kale* (Catherine Meets Linton Secretly)
8. *Jalabhumu Re Catherine Linton Ku Bhetile* (Catherine Met Linton At The Moors)
9. *Wuthering Heights Re Bandi* (Prisoner At Wuthering Heights)
10. *Heathcliff Bibaha Ra Aayojana Kale* (Heathcliff Made Arrangements For The Marriage)
11. *Edgar O Linton Aakhi Bujile* (Edgar And Linton Died)
12. *Heathcliff Catherine Ku Wuthering Heights Re Rakhile* (Heathcliff Insisted Catherine To Stay At Wuthering Heights)
13. *Linton Ka Mrutyu O Catherine Ra Paribartana* (Linton's Death And Changes In Catherine)

These thirteen headings of the respective episodes give the complete outline of the second part (in the translation) of the story. Similarly, there are twenty-one episodes in part one, five episodes before the opening of the story, two episodes in the third part, five episodes in the fourth part. The division of the entire novel into small episodes is a different approach to reading *Wuthering Heights* as a children's world literature. The story that ranges over two generations demands a careful track of the timeline to see the passage of time and the occurrence of the events accordingly. The translator mentions the duration of the timeline in the part one and part two as 1771-1784 and 1784-1801 respectively. The story opens on a specific date with the first visit of Mr Lockwood in the Heights on 20th November 1801 and the story ends with his visit to the headstones of Catherine, Heathcliff and Edgar on 27th September 1802. The opening of the sentences in the preface and the epilogue with the specific dates give a realistic touch to the story. It creates an impression in the mind of the target readers to be a real story of the Victorian era. There are also the other references of the time as years and months in the translation that gives the glimpses of Emily's style of writing the novel.

The Epilogue projects Mr Lockwood as a live witness of the transformation of the wildness at the Heights into a peaceful loving ambience. The translator had also shown the changes through the description of the climate. Instead of the wild cold wind, there is the reference of a pleasant moonbeam falling upon the Heights and the headstones of three pained and tortured souls that rested in peace. C. Mahapatra writes,

"The moon rises on the eastern horizon, spreads the beam over the moorland and wins over the cold winds."

It implies that the curse which had befallen on the two families eventually perished with the death of these three characters. Lockwood visits the headstones and feels the soft wind breathing through the grass and finds the moss growing on the headstones. The peaceful ambience at the graveyard is felt by him, which is well expressed by the translator:

"I felt the dark clouds of grief hovered around my heart. I watched the creepers and the wildflowers fluttering in the soft wind, listened to the buzzing sound of the moths and chirping of the birds that came floating in the air from a distance and wondered how in this peaceful ambience three pained souls rested in their deep slumber."

The author was specific about describing the graves of the three poor souls resting in peace and their headstones being covered with the heath and harebells whereas in the translation heath is replaced with '*latagulma*' means 'the creepers that grow in the moorlands' and harebell is generalized by the term '*Pusparaaji*' that refers to 'different kinds of flowers' that grow in the graveyards. The translator added the next two lines to give a realistic touch to the expressions of the narrator which is not in the original text. The translator refers to the chirping of a bird, the '*gunugunu*' sound of the honeybees in the graveyard that made the narrator feel the peaceful slumber of the departed souls. It also refers to the change in the gloomy atmosphere and the beginning of a bright and happy life of the survivors.

Illustration in *Dueti Abhisapta Parivar*

The Illustration serves as a major ingredient in the children's literature. The visual element enhances the text and helps in better comprehension. The translators didn't use in-text illustration but only an image on the front cover that is an expressive and thematic representation of the novel. The cover image of a book not only attracts the target readers but also acts as a marketing tool. In the words of Hana Hladikova, "The art on a cover and inside a book creates the first and second impression on a potential reader and therefore, it is critical for its saleability." The cover design of the original novel

published in the 19th century is compared below with some later ones made by the publishing houses depending partially on their objective and partially on the economic factor.



Figure 1: The Front Covers of Wuthering Heights

The front cover format in the ancient time was the same for all the books. The information it contained was the priority of the publishers. The first image in figure 1 illustrates the traditional cover that is informative and looked less attractive but professional. It was not before the end of the 20th century; the focus shifted towards the embellishments in designing the book covers. The second image is the book published by the Penguin Random House in the 21st century followed by the third image, i.e., the abridged and illustrated version published in the recent past under the series 'Immortal Classics.' The gradual change is noticed in the use of images that gets the attention and accelerates the sale of the book. The second and the third book cover most probably bears the image of the protagonist but we can hardly identify them. The couple can be Heathcliff and Catherine, representing their unfulfilled eternal love that is the primary theme of the story or else Hareton and Cathy, breathing in the fresh air after the death of Heathcliff. The major distinction between the first and the remaining two book covers is that the former updates the reader about the author and publication details but gives no hint about the story. The second and the third image carries no detail about the publication on the front cover but the former depicts the image of a girl creating an impression that it may be either written by a female author or based on a female protagonist, still revealing nothing about the storyline. The third book cover is indicative of the theme of the novel. It strengthens the possibility of the novel, being a love story. Now, let us consider the front cover designed by Granthamandir keeping in mind the target readers.

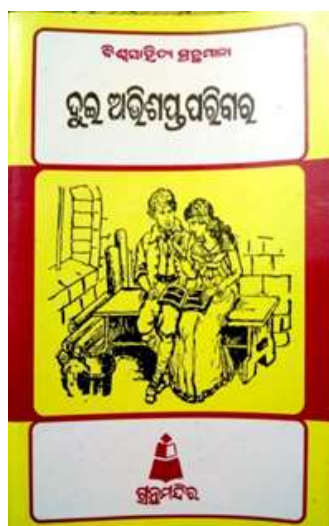


Figure II: Front Cover of Duiti Abhisapta Parivar

The cover page displays the image of a book with a couple sitting by the side of an open window and the title is “*Duiti Abhisapta Parivar*” (The Two Cursed Families). It implicitly represents Hareton and Cathy who witnessed the generation of hatred dying in front of them and freeing them from the curse forever. The illustrated image is referred to in the text where the reader finds younger Catherine engaged with her successful attempt to improvise Hareton’s brutal tendencies by teaching him to read and gradually, transforming him into an adorable personality. The cover depicts the couple engaged in learning which reflects the theme. The characters were learning to be compassionate to each other, responding affectionately and expecting a curse-free life ahead. Apart from the thematic representation of the plot; the cover also includes the information about the title of the series.

The Relationship Tree in *Weathering Heights*

Emily had introduced 18 characters in *Wuthering Heights*, out of which only one character is not introduced in the abridged translation of the book, i.e., Mr Green. The major characters are focused by the translator and the minor ones are placed as the supporting characters without much emphasis. The novel follows the narrative tone which makes it sound realistic. Joseph and Zillah are introduced in the translation but only as the caretakers of the place. The exclusion of Joseph and his dialogue exchanges with Heathcliff, Lockwood, and younger Cathy don’t hamper the plot.

The story mostly flourishes in the second generation of the two families. The complex plot construction makes a web of relations, difficult to comprehend the developing affection and hatred among them. The following family tree diagram would illustrate the complex relationships and the development of new bonding.

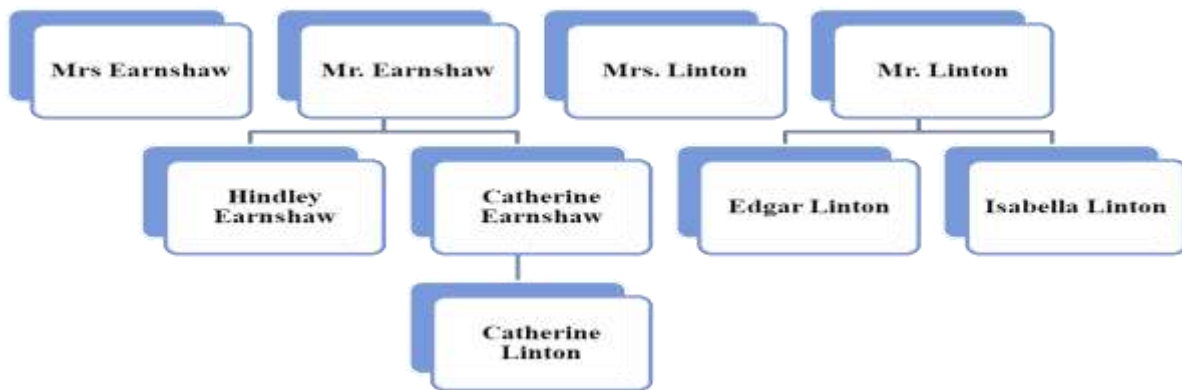


Figure 1II: First Generation Family tree

The above figure shows the two families with their offspring. There was absolutely no connection between the two families except being separated by the hill and moorland. The Earnshaw and the Linton family resided peacefully with their children and there was no sign of conflict and tension between them. In this family tree, Heathcliff is found nowhere. He is the epitome of misfortune as his presence breed ill-feeling in both the families. He enters into the scene in the first generation as he was brought by Mr Earnshaw, but he creates havoc over the second generation. Initially, his position is not less than a servant, and he is not a part of the family, but he comes to power in the second generation. The figure below shows his entry in the family tree:

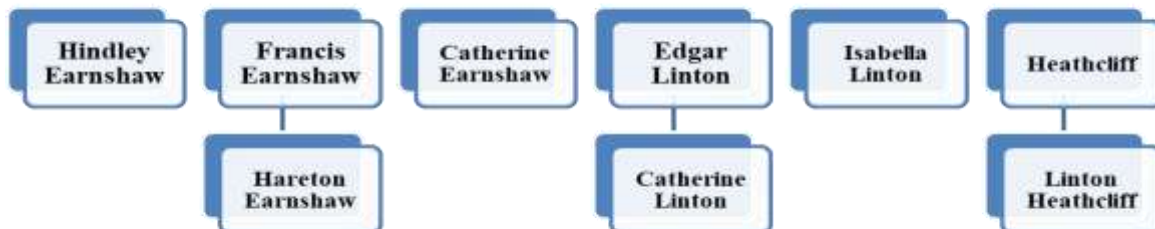


Figure IV: Second Generation Family Tree

Heathcliff comes into the picture here. His range falls on the two families as he was separated from Cathy. The harshness and wild behaviour of Heathcliff was the resultant of the pain of a departed loving heart that lost its' beloved. He hated Hindley for mistreating him and Edgar for marrying Cathy. He reveals- "I hate Edgar as he married you, Cathy." He disappeared for a while and returned with a new composed personality and devilish plans. He intervenes in their life and takes hold of the two residences. Several facets of a human personality and the changes adopted with the changing circumstances can be noticed here. Heathcliff as a hapless innocent kid, expecting a little sympathy at the wuthering heights, Heathcliff as a young lover, seeking for Catherine's company and strongly aspiring to marry her, Heathcliff as a passionate lover, continuing to love Cathy earnestly even after her marriage and planning to avenge Edgar and Hindley, Heathcliff as an anti-hero, when he tactfully gets into both Hindley, Isabella and Edgar's life, devastating it completely, Heathcliff as a cruel monster who is indifferent towards his own son and awaits his death. He gets into violent activities

and tortures Isabella. He instigates him to marry Cathy and both pretend and express their false affection for her to entrap her. In the second phase of the story, the relationships are also dominated by Heathcliff.

Translation – Source Text Oriented

The translator tended to be source text oriented. The focus is laid on the content, whereas the detail description of the settings, characterization and the dialogue exchange of the minor characters has been omitted. The translator chose the specific dialogues and shortened the same to emphasize on the intention and tone. For instance, the three paragraph long dialogue of Heathcliff where he intimates Nelly of some change, his impending death has been minimized to one paragraph, keeping the essence of the content and tone same as the original. Heathcliff's dialogue from the Odia translation is quoted below

“An unpleasant transition is approaching near, Nelly! I could sense it well. Life has turned less interesting to me. Things around me have become meaningless to me. Everything seems to be unrealistic in my eyes. I feel, only these two are the real entities in this unreal world. The glimpse of the girl causes me pain. It is a maddening repulsion. And Hareton... his startling likeness to the eyes of Catherine connects him to her. It arrests my imagination and makes me recall her. My entire world is the collection of her memories that haunt me now and then. It silently whispers in my ears- she lived here, laughed and cried here. I feel her presence everywhere but she is no more. I have lost her Nelly, I have lost her forever.”

A Note on Language

The translation strategy for the adaptation is determined on two important aspects, i.e., the status of the target language with respect to the source language, and the taste of the target readers that results in variation in the translations. The name of the characters in the novel remains unchanged to retain the original essence of the story. In the words of Goethe, “If you want to influence the masses, a simple translation is always best. Critical translations vying with the original really are of use only for conversations the learned conduct among themselves.” The simple translation bridges the gap between the aesthetic sensibility of the author and the reader. The author has used the Anglo-Saxon English in the novel “*Wuthering Heights*” and a Yorkshire accent in Joseph's speech. The name of the characters and their meaning is originated either from Greek or Latin and mostly had the Anglo-Saxon characteristics. Heathcliff means “from the cliff near the heath”, Catherine in Greek means “Pure and Clean,” whereas the meaning of Edgar is “Fortunate and powerful.” The translator used direct translation strategy and changed the dialogues depending upon the setting and scene. The direct translation of a few dialogues in the translated version helped to retain the originality of the novel. For instance, Catherine's revelation of her feelings for Edgar and Heathcliff, She said,

“My Love for Linton is like the foliage in the woods, time will change it. I'm well aware as winter changes the trees, my love for Heathcliff resembles the eternal rocks beneath, a source of little visible delight, but necessary.” The same dialogue is translated as *“My love for Edgar is similar to the leaves of a tree that wither in the winter. My love for him too will change with the passing time. And my love for Heathcliff is similar to the rock in the earth cavity which remains untouched by time. Nothing in this world can change or affect my love for him.”*

The over quoted, mostly popular dialogue of Catherine, “*Whatever our souls are made of, his and mine are the same*” loses its essence in the translation and appears as an ordinary dialogue, “*Heathcliff and I are made of one element.*” The spirit of Catherine haunts Lockwood to let her in and says, “*I'm come home: I'd lost my way on the moor!*” which is accurately translated as “*let me come in; I had lost the way on the moorland.*” Heathcliff's personality was best characterized by Catherine

in front of Isabella to restrict her growing passion for him, which she knew, would ruin her and the entire family as well. She said, “*Heathcliff is an unreclaimed creature, without refinement, without cultivation; an arid wilderness of furze and Whinstone... He’s not a rough diamond - a pearl-containing oyster of a rustic: he’s a fierce, pitiless, wolfish man... and he’d crush you like a sparrow’s egg, Isabella if he found you a troublesome charge.*” This strong and exact characterization is missing in the translation, but it has been translated into plain words, “*Heathcliff can never love a single being having the Linton lineage. If he agrees to marry you, then only with a motive to harm the Lintons and to get the financial authority of your property.*” The focus of the translator is mainly on the plot movement rather than on the character sketch or dialogue delivery.

The choice of words in the translation is made keeping in mind the target readers. There are instances in the translation where we see the use of colloquial words by the translator. The word *kuda* means ‘a hilly area,’ *jalaabhoomi* means ‘the moorland’, are used not as a literary term, but in the colloquial language in the target culture. The translator used those words for better comprehension of the text. There are numerous other examples in the book where the translator used terms and expressions not to Odianize Emily’s *Wuthering Heights* but to simplify the text for the target readers. The words such as ‘*pahande*’ means ‘a step’, Heathcliff’s personality is represented as ‘*karatadadha pari karkasa*’ means ‘rough as the edges of a saw’ which actually implies to his brutal nature, ‘*rakta kanchapani*’ literally means ‘blood turning to water’ that actually refers to fear, ‘*ehaleela sambarana kale*’ means ‘died’ or the term refers to the departed soul. The words such as ‘*barabula*’ and ‘*mleccha*’ are used in colloquial language that means Vagabond and impure or inferior people respectively are used to address Heathcliff. The term ‘*mleccha*’ has a Sanskrit origin that means ‘non-vedic’ or ‘barbarian’. ‘*Toka*’ is another informal word used in the text to address Heathcliff, and an equivalent substitute that is preferably used is ‘*pua*’. The term ‘*toka*’ bears with it the characteristics of being uncivilized, uneducated and a gypsy. The words such as ‘*manamatania*’ and ‘*batasia*’ are used as adjectives to express the weather in the setting that means ‘pleasant’ and ‘windy’ respectively.

The presentation of emotions and realistic portrayal of human characters is one of the features of the novel. The metaphors and other literary devices are wonderfully translated by Sri. Mohapatra, that not only matches with the situation but also develops the proximity between the text and the target reader, the original novel and the abridged *Odia* version. The expressions such as- *alkatara pari kala tiki tiki andhara* where the thick, dark night is compared with a thick, black, and sticky substance like coal tar, another instance is the comparison of Catherine’s weak body with ‘*eka ardhabhagna vikalanga sundara murti*’ means ‘a half-broken, disabled beautiful statue,’ the comparison of life with a *rasa payala* means ‘a wine cup,’ similarly, the distance between *Wuthering Heights* and *Thrushcross Grange* is measured as *anatikramya sagara dwara bicchinna* means ‘separated by an ocean’, Catherine’s last meeting with Heathcliff when she takes the support of Heathcliff is represented as *aashrayahina nirmuli lata aashraya niye ta pakha re thiba kounasi ek gacha dehare*. Here, Cathrine’s weak body is compared with a creeper and Heathcliff’s strong stature is compared with a tree and the translator says that Catherine clings to Heathcliff just as a creeper does to a tree. Other poetic expressions such as – *dharitrira mukula bakhya upare gadhuli ra aparupa chabi nayanamana aakarshana kruthaye* refers to the beauty of the evening symbolizes certain positive change impending in the near future. The use of symbolism to refer to the settings, emotions and the flow of events makes the literary work resemble the original writing.

Reception of *Wuthering Heights* and *Duiti Abhisapta Parivar*

Wuthering Heights was published under the pseudonym of Ellis Bell. In its initial publication, the book was not received positively by the readers due to its violent characters and harsh realities. The critics opined that such a novel couldn’t be written without the person committing suicide after

drafting a few chapters. The book was criticized openly for the unnatural horror and inhuman qualities of the characters. It was not before the end of the Victorian society, the novel was appreciated for its rich imagination and portrayal of the real characters. *Wuthering Heights* is not only a sentimental romance novel but also a presentation of the life and the glimpse of the power of love in both making and devastating relationships. The reception of the novel can be seen through the number of on-screen and literary adaptations. The adaptation hardly cover the complete novel. The on-screen adaptation often, divided the novel into two parts. The first part of the novel that depicts the strong romantic relationship between Catherine and Heathcliff, ending with the death of the former is preferred mostly on-screen. The presentation of *Wuthering Heights* as a romantic display of the two lovers is a partial understanding of the novel. An adaptation of the novel ranges from silent films to the Bollywood and Japanese movies, including other recreations such as Opera, musicals, ballet, theatre and many more TV shows. The reception of the novel in the form of adaptations can be seen in the following graph:

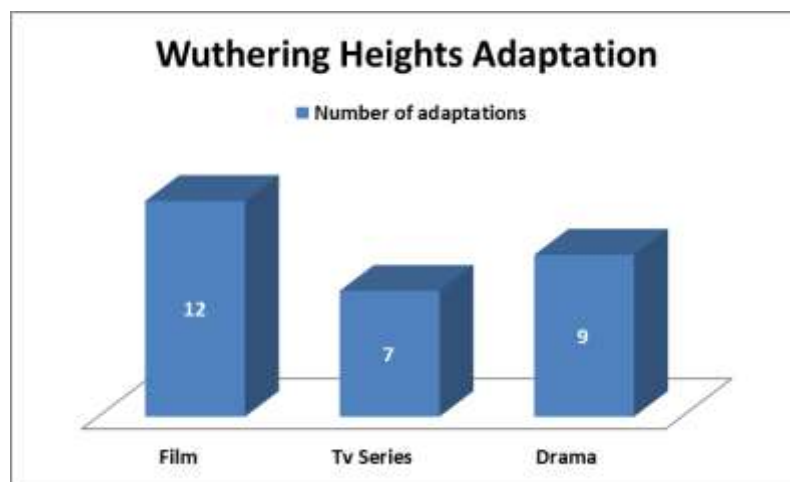


Figure V: Screen Adaptations of *Wuthering Heights*

Figure V shows the on-screen adaptations that include the movies, TV shows, serializations, stage performances. Even there were dramatic and musical adaptations of the novel. Heathcliff was appreciated as a passionate lover and reprimanded for his devilish plans and activities. A story full of harsh realities, animalistic temperament and devilish revenge of Heathcliff can hardly be imagined as a children's literature, especially, when it becomes a bit complex for adults to digest. This novel hardly falls under any categories of children's literature. Nevertheless, the *Biswasahitya Granthamala* series includes this as the only masterpiece of Emily that guaranteed her status as an author of the Victorian literature. The translation into *Odia* has omitted several lengthy dialogues, shortened the detail descriptions and minimized the number of chapters, but this framework has kept the essence of the original work undisturbed. The reading of *Wuthering Heights* in abridged *Odia* translation doesn't fail to depict the exact setting, display the accurate character sketches and appeals the readers equally at the end. It evokes pity for the orphan, Heathcliff and the way he is mistreated by Hindley, pain for him when Catherine denies to marry him to maintain her status in the society in the first part of the story. The second part of the translation successfully engages the reader and generates hatred for Heathcliff for his crude behaviour with younger Cathy, Linton and Hareton. The translation seems to run parallel in the flow with the present and the past due to the narration of Nelly and Lockwood. The contemporary readers not only get the glimpses of the history but also can relate to the feelings and emotions of the characters in the novel. The reader keeps travelling from the present to the past and vice versa. It seems as if re-reading *Wuthering Heights* just in a non-European language.

Wuthering Heights was a commercial success as the novel has been sold in numerous copies, translated into numerous world languages and adapted into movies several times. Even though it is currently appreciated and read by enormous literature lovers as one of the classics of English Literature, it didn't give any recognition to the author during her lifetime. The novel made its place in the world literature and also earned Emily, the status of a world author, who is read and adapted, appreciated and translated by several countries in the world till the present day. Furthermore, the critics opined that the author is never a separate entity because the glimpses of the author's real-life experience are visible in their respective works. The translator has also attempted to project a glimpse of the author. He mentioned about the demise of two elder sisters and her mother due to some incurable disease. He further claimed that the personal loss found a place in her writings too. In the words of C. Mohapatra,

"The oddities of life caused due to disease and loneliness in the midst of the captivating moorlands has stimulated the existing author within Emily and further provoked her to write the novel."

The characters such as Mrs Earnshaw, Mrs and Mr Linton, Edgar, Elder Catherine, Linton Heathcliff died of some disease. Critics have a pluralized perspective towards Emily as a novelist and *Wuthering Heights* as a world literary text. Maybe it is the unfortunate, pre-matured demise of the author or the strong portrayal of the society and Victorian culture that became instrumental in earning the reputation for her only novel written in the age of 27; it is read and appreciated by huge readership till date.

Conclusion

Transparency in the translation increases the rate of its acceptance and makes it appear original. The more the fluency of the translation, the more invisible the translator becomes. In the words of Norman Shapiro, "I see translation as an attempt to produce a text so transparent that it doesn't seem to be translated. A good translation is like a pane of Glass." Sri. Mohapatra attempted to maintain the same transparency in presenting the main plot in the abridged version of the novel. His translation effectively served the purpose of *Biswasahitya Granthamala*. It introduced an author of the Victorian era to the readers with some specific highlights on the society and the personal life of the author. The literature of a specific age demonstrates the cultural and the political scenario of the time. The plot of the novel is woven around the themes, such as class distinction, child abuse, mental and physical cruelty imposed on women. The representation of the crude realities of the society stirs the readers and critics of the time. The status of the women in the Victorian age was not less than a domestic material. They were treated as a property owned by the men and they hardly possessed any rights. Their life had a restricted zone that prompted several aspiring authors to publish their literary works in pseudonyms. Authorship during this era was full of struggle for the women. So, the women authors of the age, such as the Bronte sisters preferred to write under pseudonyms.

The character of Catherine is the projection of an open rebellion against the existing social norms upon the women. Her wild temperament, free rebellious attitude can be considered as an implicit challenge to the era. She was not the kind of girl to be dominated or domesticated easily. The second phase of the novel depicts the scene of women's subjugation by the male domination. This is represented by Heathcliff, who single-handedly dominated the life of younger Cathy, Nelly and Isabella. He imposed his decisions upon them. It was only elder Catherine who pacified him very well. It apparently makes the character of Catherine stronger than that of Heathcliff. The death of Catherine Linton closes the doors of Wuthering Heights and Thrushcross Grange for each other as if silently preparing the grounds for a violent and pathetic consequence in the near future.

Translation is the rewriting of the original text in another language with transparency that glorifies the original author. Even though it is an abridged version, I found the glimpses of Emily Bronte well maintained in the plot construction, characterization, and the projection of the themes of the novel. Reading *Wuthering Heights* in Odia may be a different experience, but it affirms the possibility of rewriting the world literary text in a marginalized language. It not only enhances the status of the language in the world forum but also makes the target reader peep into the Victorian era and the existing social obligations. The story contains the suspense in the opening and the plot holds the attention of the readers till the end. The objective of translating *Wuthering Heights* for the children made the translator minimize the level of brutality by omitting certain scenes and episodes of the novel. Moreover, the children, in the form of this adaptation, not only learn about the world author, Emily Bronte but also get the glimpses of the social and cultural scenario of the age when the novel was written in the year 1847.

Biswasahitya has attempted to translate several authors worldwide, approximate 60-70 in numbers. This is not just translating Emily Bronte but a significant contribution in the initiative taken by Granthamandir to create a literature of the world in Odia.

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Shashi Deshpande's Depiction of the Inner Struggles of Modern New Women

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Abstract

This paper projects feminism as a highly important issue contemporary thought and male devised orthodoxies about women's nature. It also picturizes women's nature, roles and capacities with a focus on feminist perspectives and sensibility reflected in the fictional world of Shashi Deshpande. Shashi Deshpande is a feminist using her literary fort in the current literary scenario for exploring the inner struggle of modern new women.

Keywords: Shashi Deshpande, feminism issue, contemporary thought, women's nature, women's role, sensibility, feminist, inner struggle.

Feminism

Feminism has become a highly important issue in contemporary thought and male devised orthodoxies about women's nature, capacities and roles have been challenged. The general radical climate of the 60's nourished the women's movement rather indirectly. The 70's and 80's have been distinguished by what has come to be known as the 'Second Wave' of feminism. In the 1980's feminism emerged as a thought system, a point of view to reorganize the world readily, a positivist approach to life, a step towards sanity in human relationship and perhaps the only mode for preservation of very human existence on this planet. Like so many 'isms' feminism is a term dating back to the 19th century', but it also has several meanings. It has born out of the status of woman and the political, economic and social climate of the 19th century, which explains its emergence as an organized movement.'

Truly speaking, 'feminism' is committed to the struggle for equality for women. But the struggle for equal rights historically and politically emphasizes the value of women as they are. Women are of equal human value in their own way. As the historian Linda Gordon says, "Feminism in an analysis of women's subordination for the purpose of figuring out how to change it" (P8). The Feminist criticism did emerge as an off shoot of the women's liberation movement, sharing its polemical force and activist commitment. The feminist criticism protested against the exclusion of women and the movement provided the impetus. Elaine Show alters writes:

"It was through the women's liberation
Movement that we began to draw connections
Between our work and our own lives to note
The disparities between the identifications
And ambitions that had attracted as, along

With thousands of other women; to the study
and teaching of literature and the limited and
Secondary roles granted to fictional heroines,
Women writers or female scholars. Feminism
Spoke to our lived and our literary experience
With the fierce urgency of a relation or a great
Awakening” (Showalter 5).

Feminism is also defined as a mode of existence in which the women are free of the dependence syndrome. As a critical tool, feminism aims at providing an altogether new awareness of the women’s role in the modern complex world offering a fresh perspective for critical analysis linking the study of literature with real life contexts. Fiction by women writers constitute a major segment of the contemporary Indian writing in English, providing insights, a wealth of understanding, a reservoir of meanings and a basis for evaluation and discussion. Through the women’s writers’ eyes, one can see a different world, with their assistance; one can seek to realize the potential of human achievement. In any appraisal of the Indian English literature, an appreciation of the writing of its women is essential. A host of female writers, beginning especially with 70’s started dealing with women. Many of the Indian women novelists like Kamala Das, Kamala Markandaya, Nayantara Sahgal, Anita Desai, Shobha De and Shashi Deshpande focus attention on the issues related to women. The novels of Kamala Markandaya represent women on a quest for autonomy in a patriarchal dominated society. Anita Desai’s novels are a documentation of the “radical female resistance against a patriarchally defined concept of normality” (Krishnaswamy 237). All the novels of Nayantara Sahgal talk about women, who are oppressed by marriage, by political circumstances, by accident of history. Shashi Deshpande is a feminist writer. She wants women to be looked at from the feminist perspective, that too from the angle of women. In her novels, she vividly deals with the issues related to women.

Realistic Picture of Contemporary Middle-Class Women

Shashi Deshpande emerged as great literary force. In her writings, she reflects a realistic picture of contemporary middle-class women. Her novels like *Roots and Shadows*, *That Long Silence* and *The Dark holds No Terrors* describe the experience of the modern educated middle classes women show both similarities and contrasts to western feminist works. Many of the overt themes of her novels are similar to those of recent European and American women’s fiction particularly in the description of various stages of a women’s life. Being a significant author in Indian writing in English, her contribution to the world of fiction dated back to the 1970’. Initially she wanted to bring forth in her novels the changed society, but she was so much fascinated by her women characters that she herself says that she knows how the women feel and she knows the mood of India.

Concern for the Social Problems

Shashi Deshpande’s concern for women is reflected in her fiction, which is deeply rooted in the socio-moral sexual fiction. Her regard for the social problems, especially of the middle class Indian women is evident. Rooted in the culture in which she lives, she seen the ordinary experiences, vividly rendering the ordinary with intelligence, and learning within sight. Since her fiction is women centered, the feminine consciousness becomes the protagonist of her novels. The

predominating issues and themes in her novels emerge from the situations that focus on women caught in the crisis of a transitional society, where the shift in taking place from conventional to unconventional. She traces out the tensions in which the Indian women is caught. Shashi Deshpande is a humanist feminist in her concern for the predicament of the Indian woman. Her characters attempt to make sense of their lives, to find a pattern in the past and a direction for the future. Her strength lies in portraying uncertainties and doubts of women who cannot see themselves as heroic, but who want to make life possible. Deshpande gives her own definition of the human predicament thus: "In spite of the hurt, the suffering, and the humiliations, you go on getting involved in the human predicament" (Roots and Shadows 120).

Roots and Shadows

In ***Roots and Shadows***, what is explored is nothing but the inner struggle of Indu, who represents a set of modern women who are educated and are very much in contact with society, dealing with the critical problems, like love, sex, marriage, settlement and individuality. The novel deals with a woman's attempt to assert her individuality and realize her freedom. It depicts how it brings her into confrontation with family, with the male world and the society in general. Indu is no doubt, represented as a feminist in her approach to life.

That Long Silence

In ***That Long Silence***, Shashi Deshpande has portrayed the irony of a woman writer, who is also a young housewife. Being a writer, she is supposed to present her views and ideas before the society but still she remains silent probing into her past, struggling with her present and trying to establish a rapport with her future. She is an intellectual who finds herself out of place in the society meant only for men. In this novel, Shashi Deshpande presents the condition of the women in Indian society and how the different types of the women act out their roles with their silence. The title emphasizes the silence that the protagonist Jaya wishes to break and to search her own self, her wife role and her real individual self.

The Dark Holds No Terrors

The novel ***The Dark Holds No Terrors*** explores the paragon of all virtues. It is based on the problems faced by career women, a refreshingly new phenomenon in Indian English fiction.

The Dark Holds No Terrors is the story of Savita, often referred to as Saru in the novel and her convulsions and conflicts. The novel reveals the life of Savita who revolts against her parents and runs away to get married to a person of her own choice. Saru is modern in her educational and marital mind reveal that she has the traditional part also with her. Even as a child, she rebels against her mother's attitude of male dominance. Sam succeeds and emerges as a same time her marriage, begins to crumble under the burden of success in her profession. Saru's Silence against her sexual predicament only reveals the modern women's dilemma. She knows the psychological nature of the problem, but she is very much hesitant to talk about it. She says, "I can do nothing. I can never do anything. I just endure" (P 182). In this novel, Manu satisfies his ego through sexual assault upon Savita. Shashi Deshpande as feminist women in their physical relationship with their husbands.

Optimistic Vision

Thus, Shashi Deshpande's vision of Indian women tends to be optimistic, though radical. She is said to have achieved a synthesis between tradition and modernism. "Modernism is not a negation of tradition, true modernism is only an enrichment of tradition, an extension of its frontiers" (Chand 99). All the three protagonists Saru, Indu, Jaya are compelled to be themselves, to accept their 'selves' in whatever gives them courage to decide things for themselves Shashi Deshpande has made it clear that hers is not the strident and militant kind of feminism, which sees the male as the cause of all troubles. Rather, her winding deals with the inner mind of the women.

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Using Advertisements in ESL Classroom as Authentic Material

B. Dharanya, Ph.D. Research Scholar and Dr. V.K. Saravanan

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Abstract

In this paper we discuss ways and usefulness of using authentic advertisement materials inside the classroom. Media and technology play a major role in our life. Students are usually aware of the value of using these in a proper way. But using media and technologies for their educational practice in a graded manner requires some discretion and skill. Advertisements (Ads) can relate to more than one branch of knowledge. Advertisement can provide plenty of ideas/concepts to write about and suggest many interrelated words. Thus, ads are a good source to develop all language skills, in particular writing skills. This paper will present some ways as to how we can incorporate advertisements in a proper way inside the ESL classroom. Through appropriate activities, both group as well as individual activities, given to students they were able to develop their language skills and also develop communication among themselves using English. These activities led to positive inclination to learn English more effectively.

Keywords: Authentic material, Advertisement, ESL Classroom, Technologies.

English is used in India for specific purposes. We all come across oral English advertisements, songs, printed advertisements, newspaper advertisements, magazines, banners, etc. in our surroundings. These materials can be used in teaching as teaching materials. Even students from the remote areas find advertisements in English in water packets, clothes, snacks and so on. These days we can hear English advertisements in public places also.

In the project the first author has undertaken under the guidance and supervision of the second author, she selected students from rural areas and wanted to help such students to learn with the help of materials (Ads) readily available free of charge always around them.

Advertisement is generally defined as “a notice or announcement in a public medium promoting a product, service, or event or publicizing a job vacancy” (https://www.google.com/search?q=advertisement&rlz=1C1CHBF_enUS794US795&oq=advertisement&aqs=chrome..69i57j69i60j0l4.7999j1j7&sourceid=chrome&ie=UTF-8). Advertisement may be defined also as a non-personal communication transmitted through a mass medium, such as newspaper, television, radio, magazine, etc. Dictionary.com describes advertisement as “a paid announcement, as of goods for sale, in newspapers or magazines, on radio or television, etc. a public notice, especially in print; the action of making generally known”.

In this project, students were instructed to collect some advertisements and talk about them. Working with commercials in the classroom helped the students, apart from developing creative thinking, to develop critical thinking. It is not only self-control but making an effort to understand the world in which we live and be sensitive to the issues we face. It also helps our rethinking habits and personal and collective behaviors. Students were motivated for each and every task.

Materials used by the students in the classroom activities were as follows:

Newspapers (*The Hindu, Daily Mirror, The Telegraph*)

Newspaper advertising gives us information as well as sells goods to us! Advertisements are placed throughout the papers, with classified listings under subject headlines in a specific section. Visuals are an integral part of the large-sized advertisements. Language used often employs short sentences and sometimes only the major part of a sentence.

Magazines

Most of us tend to read magazines. Popular magazines are read by millions of people, and these always carry attractive and colourful advertisements. Many of these advertisements in popular magazines attract women giving information about cosmetics, clothes, etc. Ads are colorfully displayed. Some of the magazines used in the class were *Women's Health*, *Reader's Digest*, and *Vogue*.

Television

Television advertisement attracts viewers of all ages. TV Ads are created with sound effects, songs, attractive models, so the products will be prominently shown. Example: Samsung Galaxy Mobile, Myntra, Close-up, Dairy Milk.

Outdoor and Transit

Outdoor billboards can be seen in the highways, road side or in the sports stadium. Transit Ads are generally posters, wall posters, and posters on the bus, taxies, etc.

Online

Advertisement on online may move viral. They include apps like Amazon, Flipkart, Jabong, etc. Social media sites or websites are used by customers. Advertising has become a part of our life. However, advertising is a very complex field to study. The field of advertising involves innovative and in creative methods. However, the printed form, namely magazines and newspapers continue to be more common in India. With the expansion of online/internet facility, print media may have to take a backseat as in materially developed nations.

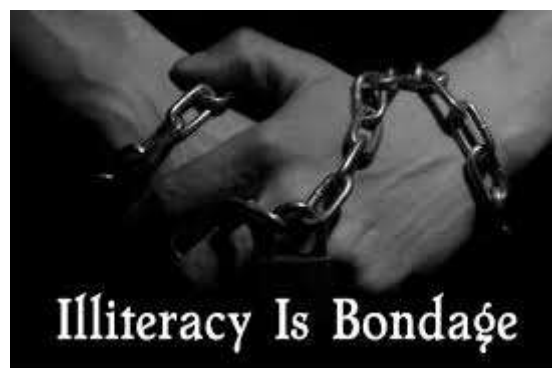
Some Student Activities

Students were divided into groups and were asked to create some advertisements on their own. Some of the students did extremely well, with advertisements focusing on booksellers, organizing a special event, advertising job opportunities, etc. Home assessments were given to them to develop computer-based graphics. Students with interest used info net and learned how to create ads. Next day they described and explained what they did as homework in class. Through this process their speaking and writing skills were developed. They were encouraged to prepare “authentic materials”. According to Adams, “materials are authentic if the language data are unaltered and produced originally for non-teaching purpose conveying a real message” (18).

Public service advertising is a tool which conveys a message to public. Useful messages about deforestation, AIDS, justice for women, etc., attract students and they were interested in advertisements which helped focus on social values.



© Can Stock Photo - csp36407574



The above were some of the images collected by the students and they pasted these on a A4 size sheet and wrote their views on the message communicated through visuals. A few students made oral presentation showing the visuals collected and brought to the class.

To conclude, students found the exercise a novel attempt even as it gave them scope to think about the content, identify relevant words and construct suitable sentences to communicate their views. It may be pointed out that we did focus more on productive and receptive skills rather than on the correctness of utterances/sentences used by the students.

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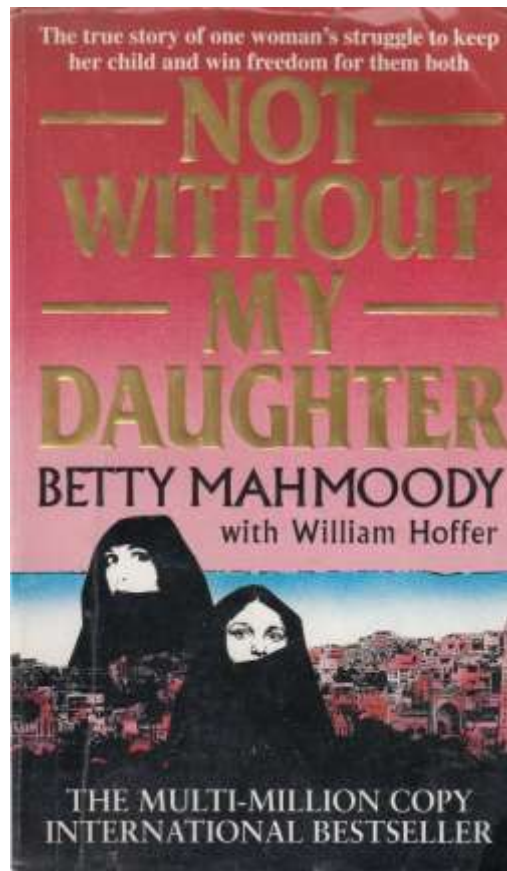
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**Culture and Cultural Conflict in Betty Mahmoody's
*Not without My Daughter***

Dr. Gautami Pawar, M.A., Ph.D.



Courtesy: <https://www.bleakhousebooks.com.hk/pages/books/6559/william-hoffer-betty-mahmoody/not-without-my-daughter>

Abstract

This paper is an attempt to study culture and cultural conflict in Betty Mahmoody's *Not Without My Daughter* (1987) written along with William Hoffer. The novel is a memoir of Betty Mahmoody. Betty was born and groomed in the culture of America and married to Moody Mahmoody. She had to come reluctantly to Iran after few years of marriage. There she realized

the stark difference between the culture, traditions, beliefs, ideology, and customs of Iran and USA and she found it suffocating to live in the hellish circumstances. She is born and brought up in America where Liberty and Equality are the foundations of its constitution. Treatment to women in America and Iran is like day and night. The differences in this culture lead to conflict as her expectations of a certain behavior coming from her cultural background didn't meet, because Iranian culture had the different cultural background and different expectations. The paper examines the culture and cultural conflict in *Not Without My Daughter*.

Keywords: Culture, Cultural conflict, *Not Without My Daughter* and Betty Mahmoody

Introduction

Betty Mahmoody is an American author and well-known speaker. She is known for her memoir, *Not Without My Daughter*, which is written along with William Hoffer. The second book on her credit is *For the Love of a Child* which is written along with lawyer Dun chock. The book deals with promoting legislation on behalf of families who have been forcibly separated. The book is about real stories of parents trying to locate young sons and daughters testify to the enormity of the problem. Betty Mahmoody is also holding the responsibilities as the President and co-founder of an organization One World: For Children that encourages understanding between cultures and strives to offer security and protection to children of bi-cultural marriages.

***Not without My Daughter* is a Real-Life Story**

Not without My Daughter is one of the famous books as it is a real-life story of Betty. The book is also translated in Marathi by Leena Sahani and translated in Gujarati by Aruna Jadeja. The movie is also screened on the book with the same name. The book opens with Betty's arrival in Iran with her four-year old daughter Mahatob and Husband Dr. Sayyad Mahmoody (Moody). Sayyad Mahmoody is an Iranian-American living in the United States. When the family arrives in Iran, Betty realizes that her husband plans to stay in Iran and has no intention of letting her or Mahtob return to the United States. The book depicts the culture of Iran and the state of Iran at that time. It also describes treatment to women, the hellish circumstances created by Moody and his family and the trauma and Betty's successful struggle for escape along with her daughter. The book was nominated for a Pulitzer Prize

Culture and Cultural Conflict in *Not Without My Daughter*

Culture is a set of beliefs and ideologies which human being practices in life. There is diversity in cultures; there are variances between beliefs, customs, and ideology of a culture. It is not easy to accept the alien culture which in contrast to one's culture and it leads to cultural conflict. Cultural plays a vital role in shaping one's personality.

The novel, *Not without My Daughter* is a real-life story of Betty Mahmoody. Betty is born and groomed in American culture. Liberty, Equality is the foundations of American culture. She married Dr. Moody Mahmoody who is from Iran but has settled in America. Once she had to go to Iran with her four-year daughter unwillingly. She was held captive in Iran. She compares the culture of Iran to America and finds the extreme differences in the culture of American and Iran.

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The novel portrays the horrible experiences and hellish circumstances occurred with Betty. It also narrates the struggle to escape along with her daughter, Mahtob.

American culture has its own features; one of the main features is freedom of choice. They like personal space around them and make sure to respect others space. But in Iran, the picture is very different. Women's rights were severely restricted in Iran so even Married women can't even leave the country without their husband's permission.

Status of Women

The novel also throws lights on how women are considered as the individuals. We can form an opinion through the incidents portrayed in the novel that women were the victims of the society. They were afraid of being abandoned by the family. They are denied their desires and rights to a self-respecting life of their choice and as an individual, they were of no significance. And it made them accept the cruelty of their husband with silence. They were prohibited to utter a word in protest. There were examples of working women, but they had to follow the rules. Once Betty and Moddy were invited at his cousin's place for dinner and she was asked there –

‘... Before you came you heard a lot of things about how women are oppressed in Iran. That you have been here a while you understand that it is not true. That those are all lies?’ (49)

They were expecting that Betty would give a positive answer to please them but she firmly said –

‘That's not what I see at all’. (49)

She had observed how Iranian women were slaves to their husbands, how their religion, as well as government, concerned them at every turn, the practice exemplified by their haughty instances.

The Compulsion of Dress Code

There were restrictions on the dressing, in Iran dress code is mandatory and not following the dress code that is chador will be arrested.

Women in Iran required keeping their arms, legs, and forehead covered (14)

What are they going to do to me if I don't wear it? I wondered.

Arrest me?

I posted the question to moody and he replied simply ‘Yes’ (21)

Betty has experienced the restriction herself. One of the duty or assignment of Pasdar was to make sure whether women were properly dressed. Assignment was to make sure women she was actually addressed by the Pasdar (a patrol group that monitors women's attire) three times while in Tehran.

The first time she was pulled aside was because her rosary (large head scarf) was not covering the hair on her forehead. Her second infraction was because her socks were wrinkled and her third was because her sock was falling down, which uncovered a small portion of her knee from under her coat. Women are suppressed and not allowed to arouse voice because it is unveiled. Even in schools and on airport she had seen not only women but school going girls had to cover themselves.

Domestic Violence

Domestic violence is against the law in America and it is also illegal to hit anyone -wife, child, parent or even a pet. Such type of behavior is not tolerated. However, there are some incidents where Moody had hit Betty and the daughter. But no one came forward to save her from his torture. Moody and his family created hellish circumstances to torture Betty not only physically but also mentally, psychologically. There are so many incidences of violence depicted in the novel. But no one had raised voice against it. Once moody beat Betty, but no one-stop Moody as he was the elder in the family. And it seems domestic violence is a common thing in the family.

‘we cannot go against Dahijon, ’Nasrsrine repeated, ‘but it is okay. All men are like this.’
‘Mammal does the same thing to me. Reza does the same thing to Essay. All men are like this.’
(pages 132,133)

Even in public, any injury or violence toward Betty and Mahtob was endorsed. The law of Iranian granted Moody absolute authority over his wife and daughter.

Hygiene

Americans used to take shower twice a day they are very careful about not bothering anyone else with their body odor or bad breath they give importance to cleanliness. But Ameh Bozorg Moody’s sister took objection and advised not to waste water and gave a childish explanation that

‘You wash all your cell off of your skin and you will get cold in your stomach and be sick’. (40).

She had even observed bugs in rice and unhygienic methods of cooking. Many times, she slept empty stomach at night. She had described the filthy conditions of washrooms at the airport, at Ameh Bozorg’s house and school.

Marriages in Iran

In Iran, many of the couples were cousins married to cousins and it results in the deformities and deficiencies in children. Betty had seen many genetic abnormalities in Iran.

If you are not Iranian and marry an Iranian man, you automatically become an Iranian citizen. If the marriage occurs in Iran, your national passport will be taken from you. If you divorce or your husband dies, you can reject your citizenship but your children by default will be Iranian citizenship.

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Sections of Islamic Guidance Book

The sections of Islamic Guidance Book stunned Betty. As per the section regarding money and property, husband owned including children, the wife owned nothing. Women don't have the voice. In case of divorce, children had to live with father. Children's comfort was not considered. Even after the death of a man, the guardianship of the children is denied to his widow, but custody of the child is given to the close relative of the man. To prevent conceptions against husband's wish was a capital offense. Betty is aware of it but when she understood the seriousness of the fact she had to remove the 'T' from her body in a very painful way as she dreaded that using it is an offense.

Views about baby boy Importance of Baby Boy

It is observed that generally men married with women to the security property as she has to give a baby (male) as an inheritance to the property. Women treated as a property or a source who will provide the heir and it must be a boy. And it is a duty of a wife to give Son to the family otherwise she is a Bad wife Moody also expected a baby boy from Betty and he also told her about it.

'You are such a bad wife you do not give me any more children I am going to get other wives so that I can have a son'. (288)

An obligation to accept the religion - In Iran, the wife should adopt the religion of her husband and it is obligatory. If a lady from other country married to an Iranian by default she became Islamic. She was not allowed to choose the religion. When Betty and Mahtob traveled to the Swiss Embassy and talked to Helen, Helen informed them that, since Betty's husband was an Iranian, Iran's laws dictated that she too had become an Iranian citizen.

Prejudice about American

Illustrated in the novel, in the school students are told to say Maagbarrg America! (146) Betty has bitter experiences being American. She had to listen to different comments of people to her. Americans may not openly make any negative remark about some one's religion, family background, but in contrast in Iran Betty hears negative remarks about her country. And what Betty realizes is that people of Iran have negative interpretations about America.

Conclusion

Thus, Betty had experienced the stark difference between the culture of Americans and Iran and she was distressed and underwent a trauma. The cultural conflicts forced her to rebel, but the circumstances and the forces become the barrier and made her to struggle to escape. It was very painful for her. This paper concludes that Culture helps to shape one's character and form ideologies. When Moddy was in America he never forced Betty to do certain things but during his stay in Iran, he interfered in Betty's space. It is very challenging to accept an alien culture which is having stark differences with one's own culture. One should respect other's culture. One should respect others as individuals and give space. Suppression leads to rebellious attitude. Betty is suppressed, and it is one of the reasons for her struggle to escape.

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Advertisement as a Language Learning Tool: An Experiment

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Usefulness of Advertisement in Learning a Language

In recent times one comes across a lot of advertisements. From selecting an article from a shop to going on a tour, we sit back in our home and evaluate the available advertisements before we start buying articles. Why not then use the advertisements and billboards to teach and learn English as a second or foreign language in our environment?

In some advertisements, certain details can be directly drawn; in others, students have to infer or draw conclusions. This activity helps the learner to understand the advertisement and infer details if necessary.

So, advertisement can help both the instructor and students to get involved in language learning even as they sharpen their logical reasoning.

Our Simple Project Using Advertisement

In this item, there is an advertisement followed by 5 questions. Students have to read the questions and find out the answers from the advertisement. Of course, it is expected of the students to produce grammatically correct sentences and sentences with accurate information. If this is not done, understanding the advertisement may be considered incomplete.

In the advertisement, the researcher needs to understand the students' ability to grasp the advertisement and draw conclusions. The researcher, focused not upon students' understanding of grammar or even correct grammatical usage but on the understanding or comprehension of the content details in the advertisement and answer the questions raised.

Different Language Use or Techniques of Advertisements

In advertisements, the advertisers use different techniques to pass on the message – broken sentences, one word sentences, deliberate grammatically incongruous sentences, etc. Thus a layman with minimum common vocabulary could exercise a grip over the advertisement.

Understanding the advertisement, asking questions to select the answers from the advertisement, evaluating the performance on the basis of understanding the message rather than producing grammatically accurate sentences are what is expected of this task.

Advertisement must be recognized as a communicative activity. Advertisements communicate message/content. Students need to identify and comprehend the intended message or intent/content, and answer the questions raised. Here communication is done through a written medium. In this exercise, the sentences produced to communicate are not evaluated on the basis of grammar; rather it is evaluated on the basis of content.

Different tasks are given to the students in order to make them to generate sentences on their own. These tasks are taken from everyday activities.

Task: 1

Name of the Task: Street Advertisement (Own)

Aim: To collect relevant advertisement, prepare questions and relevant answers

Materials: Advertisement collected from the street by students themselves

Relevance to the Test: Advertisement

Time: 50 minutes

Skill: Speaking, Reading, Writing

Preparation: Each student should collect at least two advertisements they come across. The class is divided into groups of three. This is an individual activity. Each student must prepare a set of five questions for the advertisement they have received from other students. These questions are given to another student who prepares answers for them. Thus three students are involved in the whole process. These three students should discuss the relevance of the questions and the answers.

Activity: L25 prepared the following street advertisement

Tuition for +1 and +2 Students
Score Good Marks
Admission to MBBS, BDS, and BE
Contact: The principal
Vijaya Tutorials
Marthandam, Ph. 260325.

L50 Prepared the following questions:

- 1 Where are classes held?
- 2 What is the advertisement about?
- 3 What can the student become?
- 4 What is the telephone number of the tutorial?
- 5 Whom should the student contact?

These questions are answered by L37.

- 1 Classes are held at Marthandam.
- 2 The advertisement is about tuitions.
- 3 The student can become a doctor or an Engineer.
- 4 The telephone number of the tutorial is 260325.
- 5 The student should contact the principal.

Discussion

L37 is of the view that the first question need not be asked as everybody knows that this tutorial is situated at Marthandam. L 25 does not like the way the third question is framed as becoming a doctor is only a remote possibility. What would happen if one joins the tutorial is that he might expect to score more marks.

Task: 2**Name of the Task:** Daily Advertisement (Own)**Aim:** To prepare questions and answers**Materials:** Advertisement in English from daily papers which the researcher has asked the students to bring.**Relevance to the Test:** Advertisement**Time:** 25 minutes**Skill:** Reading, Writing**Preparation:** Students formed groups of two. Each student has at least one advertisement to work on. Members of each group must go through the advertisement one at a time. They must discuss and prepare a set of a minimum of five questions. These questions, along with the relevant advertisement, must be handed over to another pair, and this pair must find out the answers for these questions and then hand it back to the parent pair who checks the answers.**Activity:**

Pair 1: (with the following advertisement)

Experience “Great Living”

Flats for sale at
Thelaspeth, Pondicherry.
Two bedroom (with attached bath).
Ceramic parking space
Promoter: Mookiah Construction
66, Pettaiyan Chatram
Pondicherry – 9
Ph: 2272103, 2272128

Questions prepared by pair L47 and L36

- 1 What is the advertisement about?
- 2 How many bed rooms does the flat have?
- 3 Whom should the interested party contact?
- 4 What is the telephone number of the advertiser?
- 5 Is there any parking space available?

The pair L8 and L12, has come out with the following answers.

- 1 The advertisement is about the sale of a flat.
- 2 The flat has two bedrooms.
- 3 The interested party should contact Mookiah Constructions, 66, Pettaiyan, Chatram, Pondicherry.

- 4 The telephone number of the advertiser is 2272103.
- 5 Yes, ceramic parking space is available.

Then the researcher has asked L47 and L36 to read the questions and the corresponding answers.

Task: 3

Name of the task: Imaginative Advertisement (Own)

Aim: To prepare imaginative advertisements, questions to these advertisements, and relevant answers

Materials: Advertisement prepared

Relevance to the Test: Advertisement

Time: 40 minutes

Skill: Listening, speaking

Preparation: Students form groups of three. They must think and come out with an imaginary advertisement about their own imagined establishment, a job they seek etc. They prepare questions and answers after discussing with other members of the group.

Activity: The advertisement is prepared by the group formed by L8, L6, L14.

Wanted Teachers

St. Joseph's Higher Secondary School, Thiruthopuram.

Subject: Physics, Chemistry and Maths.

Qualification: M.Sc., B.Ed.

Salary: Rs. 4000 per month.

Contact: The Correspondent.

Questions:

- 1 What is the advertisement about?
- 2 What is the salary of the teacher?
- 3 What are the qualifications of the teacher?
- 4 Who is to be contacted?
- 5 What is the address of the school?

All the members of the group, after discussing, came out with the following answers.

- 1 The advertisement is about the teachers required.
- 2 The salary of the teacher per month is Rs.4000.
- 3 The teacher must be M.Sc., B.Ed.
- 4 The Correspondent of the school should be contacted.
- 5 St. Joseph's HSSC, Thiruthopuram is the address of the school.

Task: 4

Name of the Task: Mixed Advertisement (Own)

Aim: To make the students familiarize with the advertisement by answering questions

Materials: Fifty covers, with each cover containing an advertisement and a set of questions not relevant to the same advertisement.

Relevance to the Test: Advertisement

Time: 40 minutes

Skill: Speaking, reading

Preparation: The researcher prepares 10 sets of advertisement and its corresponding 5 questions for each advertisement. There are fifty such advertisements with the corresponding questions. An advertisement and a set of questions that needn't be the one relevant to the advertisement, is put in a cover. So there are 50 covers.

Activity: Each student is given a cover and is asked to move around the class to find who is keeping the set of questions relevant to their advertisement. After finding his questions, he must answer them. If he has doubts, he can always consult his friends. At last the researcher asks a few students to read out the answers. L 78 has got the following advertisement and questions.

5 Day Tour to Bangalore

Money needed per head - Rs. 1000

If family with four - Rs. 3500

Contact : Raj Travels, 178, College Road, Marthandam.

Questions:

- 1 Where is the destination of the tour?
- 2 How many days tour is it?
- 3 What is the amount one has to spend to participate in this tour?
- 4 Whom should an interested party contact to know more about the tour?
- 5 Are you interested to participate in this tour?

In all these tasks we find that students have carried out the work with participation. It is all because these tasks are familiar to them in many ways. Thus it is important to introduce the students to familiar objects in order to achieve productive results in language learning activities.

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Advertisement as a Language Learning Tool: An Experiment

Crumbled Voices of Marginalized Women in Mahasweta Devi's *Giribala*

Dr. V. Gnanaprakasam

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Abstract

This paper examines Mahasweta Devi's short-story *Giribala* in order to demonstrate the paradoxical condition and representation of women in society as well as their crumbled voices. It also looks at their endurance and resistance. Women's positions in society, specifically those of marginalized ones positions are very much obsessed with the sense of negligence and docility. Marginalized women, the tribe or the poor women and the outcast or the rebellious women, do not acquire any respectable position and identity in society. Their agonies have long been neglected, and are not even regarded as erroneous but the usual happenings of day-to-day life. Every woman does not belong to the upper class or challenge the fate of misery or not, every single woman has the same tragedy to sustain but most of them have resemblances. They have similar experiences, impervious pronunciation and different situations. Devi's stories address this unspoken reality and truth of women's pain and their power of enduring and resistance.

Keywords: Mahasweta Devi, *Giribala*, Marginalized, Identity, Women, Resistance, Negligence, Endurance, Crumbled Voices

Mahasweta Devi and Marginalized Women

From British imperialism to post-independent India, social activist and Bengali writer Mahasweta Devi has perceived the years of political twists and changes that have ended up in India's crucial vicinity in the global arena. Inspiring young and old with her strong attitude in the support of the tribes of India, she is a resolute supporter for the socio-economic protection, security, and political welfare of tribes. Devi, as a political anthropologist for her profound ethnographic insight, takes up an ethnographic realism in her writing and a social conscience that have inspired all stages of her prolific writing career.

The experiences of marginalized women are destructive and have multiple shades of evolution and understanding. The marginalized women are those who are living in the tangential line of living in terms of their gender discrimination, class differences and caste position, especially as home-grown woman. These types of women are normally are unnoticed in the civil society. Their pains have long been ignored and are not considered as sinful but the usual occurrences of day-to-day life. Furthermore, these women do not have any stand in regard of their authority on their own body and day-to-day life of living. This body authority is subjected to her dominating male partner. Even, the act of pain of the female body is regarded as the part of the usual thing in case of marginalized women.

In this perspective, Devi's novels elucidate the microscopic details of these women living, suffering and enduring suffering. Her writings instruct us this hidden truth of women's pain and agony and their power of enduring and resistance. In her fiction, readers get the linear natured story

which is negligent in serious literature. Her novels extend a bunch of female's figurative positions in society as well as their materialistic utilisation of the body for the economic and social advantages. Furthermore, her fiction presents the subverted gender role and consequences of this subversion. It also captures the striking layers of domination and resistance. Her short-stories stand out as a powerful means that subverts the authority of upper caste in tribal society, specifically marginalized women's oppression by the society. She opts for the tribal women who in several ways are submerged by economy and society.

Giribala

Devi's most famous short-story, *Giribala*, (1982) is a tale that deals with the predicament of an innocent poor village woman whose two pretty daughters are sold into the flesh trade by their father to materialize his dream of constructing a house. Giribala, a humble girl of Talsana village in West Bengal is married to Aullchand, after bargaining a due bride-price. Aullchand, the ganja-fiend has no land or property of his own but greedily longed to have his own house. Giribala's parents cannot find the hidden agenda about Aullchand's crooked mind. Giribala gives birth successively to four girl children; Belarani, Paribala, Rajiv and Maruni. Mohan, a procurer, has foretold that Aullchand would get only male baby after the fourth girl. But Giribala decides to have family planning herself. This act of her infuriates her husband. He beats her severely and claimed that she has to pay penalty for her failure to give birth to a male issue. Being preoccupied with male baby, Aullchand demanded the right to sell off all the four daughters as an act of compensation for not giving birth to the male child.

In connivance with the bohemian vagrant, Aullchand sells his first two daughters one after another for a few crisp hundred-rupee notes. It is a part of common extensive extortion, the girl-trafficking trade.

Despondent Giribala

The despondent Giribala raised a hue and cry and shouts for help in vain. None could do anything as the father himself got his daughters sold in the attire of marriage. The helpless people could only say, "A girl is by fate discarded, lost if she is dead, lost if she is wed. And your fate, no different" (77). Eventually to the wonderment of every one Giribala migrates to the town leaving her husband behind, to work as a maid-servant and to rise up her remaining children. Everyone condemned this act of Giribala. They start to behave as if they are convinced that it is not Aullchand but Giribala who is at fault. Thus, Devi takes our society to charge for exercising gender discrimination and thereby supporting the trade of girl-trafficking by the hustlers. Though delayed, the empowerment of Giribala, eventually, extents an optimistic end to the story.

Conflict with Traditional Ethics

Giribala manifests the traditional ethics of giving the money for the bride's hand as in the story; it is "even now ... Custom to pay for the bride's hand in marriage" (61). Giribala is only fourteen years old when her father handovers her in marriage to Aullchand who purports to be well-employed but, later turns out that Aullchand is a fraudulent. Not only a cheat but also an irresolute creature that never bother about selling-off his own daughters for building a house and get drunk. Yet, his sugary behaviour satisfied Giribala's parents and so thus "at the age of 14, Giri goes to keep house for her husband" (64). There she witnesses the true picture of her husband's behaviour. She takes the household work at Babu's place and works hard as domestic support. She realises that leaving her husband is not a right choice as "a girl's by fate discarded, lost if she's dead, lost if she's wed" (64). Then, Giribala gives birth to two girls and a boy within five years. A third daughter was born a few years later. When her first daughter Bela is ten-years old, Giribala starts thinking about

arranging her marriage, but the drug-addict Aullchand sells Bela and their second daughter Pari for prostitution. After this, Giribala leaves with her youngest daughter Maruni in her arms; grasps the hand of her son Rajiv. Yet, her community chides Giribala for this gutsy step,

The news amazes everyone, sets their heads shaking in disapproval. What happened to Bela and Pari is common practice these days. But why leave your husband and go away? What kind of woman is that? Everyone is convinced that it's not Aullchand but Giribala who's at fault. An indescribable relief fills them, all of them, when they reach this conclusion. (84)

Portraying Growing Resistance of Women

Giribala presents the resistance of women, whether she is mother or daughter or wife or woman. Giribala leaves her husband with her only son and last daughter because other people never think about her daughter anymore. Nobody will step forward to save her daughter as “nobody willing to give much thought to a girl-child. She, too, should not worry. She, too, is female” (2011, 73). Still, Giribala's tale points out the materialize use of the female body in order to get object. Aullchand's daughters are not as priceless to him as his dream of building a house. His perception reflects the traditional view about women. His actions show a different range of exploiting women's body. By selling them, Aullchand takes up an idea that these women do not have any voice, any identity. These women are mass as products as they can be sold freely.

Furthermore, there is an incident where Giribala's husband Aullchand accuses her for family planning. The complaints come towards Giribala because for Aullchand, “the more daughters you produce, the more money you acquire” (83) and that proposes that Giribala does not have any claim on her own body. Her reproductive body means a money resource for her husband and by exploiting the body; he can earn more money to construct a house. On the other hand, Giribala resists and leaves her husband. She earns a certain space within non-identical society as her own. She denies the social barriers and even ignores the criticism of society because she feels that she has to do that. She takes bold decision to save her only left a daughter and a son. She gets an authoritative sense and power to lead her own life. She is the deciding authority of her own life.

Women's Bodies

In *Giribala*, one can see how women's reproductive bodies become a political arena of political resistance and social activism against a licensed patriarchal power structure that interminably subjugates the women's lives for centuries of injustice and gendered brutality and impoverishment. Devi's ethnographic communiqué of the sale of young girls into prostitution announces to a rooted history of gendered violence aimed at young juvenile girls.

In this short-story, Devi's protagonist Giribala is an adolescent girl when she is married off to the rude Aulchand and brainwashed into the patriarchal dictum: “A daughter born. To husband or death. She's already gone” (87). In this property trade, Giribala's father dowries Aulchand “eighty-rupees and a heifer before he married her,” (87) Giribala is directed into the patriarchal deal for exchange. After her fourth daughter Maruni's birth “she asked the doctor at the hospital, where she went for this birth, to sterilize her” (76). Her request for family planning raises questions of reproductive control and arouses the rage of her husband. When Aulchand urges her about it, Giribala opts to preclude her reproductive system because “having a daughter only means having to raise a slave for others” (276). The sexual commodification of young girls becomes a sheer materialisation when Auchland agrees to marry off his twelve-year old daughter for just four hundred rupees, while Giribala is away visiting her parents. Later, Giribala realizes, “there were five girls like

Bela taken there to be married to five unknown blokes. The addresses they left are false. This kind of business is on the rise” (81). Here, one can witness the radical inner workings of a fraudulent gendered economic system - the selling of young girls for survival. It is a system that has been bolstered by hegemonic inculcation in order to maintain its epistemic validity and the acceptance of the status quo by the broader community.

Giribala’s Bela is another victim of a fraudulent trading of “procuring girls on the pretext of marriage” (81). Devi notes that the police do little to save the young girls and their mothers in these critical situations. Instead, they indict it on the father and the reality that “Poor Bela had this written on her forehead,” she is a girl after all (81). Giribala’s first reaction is to hit her head against a patriarchal ceiling that puts men as owners and women’s as repressed manufacturers. It is a deciding logic that endures gendered subjugation, as “A daughter, until she is married, is her father’s property. It’s useless for a mother to think she has any say” (81). Here, we co-witness how girls have become disaffected commodities to be bargained, bought, and sold as commodities of sexual labour.

It is not until Giribala has been misled into marrying her almost ten-year old daughter, Pori, off into what she felt at the time is a way to save her from the same fate of her first daughter Bela that Giribala begins to find another way out of her difficult situation. Badly, the mother has been swept away by the dream to marry her daughters. Giribala abandons her husband to protect her only son and daughter. She ignores the society and endures her pain as her power of surviving.

Voice for the Voiceless Marginalized Women

Devi’s short-stories are raising a voice for these voiceless marginalized women. Her short-stories are portraying the exploitation of female body as well as forming a resistance factor of female body. After examining *Giribala*, it is concluded that these marginalized women do exercise a power within a restricted system. This power is subverted and in some case is distorted like her body and identity. This power has attained through a long-term suffering by oppressing her voice and sacrifice which is by amputating of female body. Yet, they acquire a voice in numerous forms but ultimate aim is to be heard which is done by Devi, admirably. Thus, Devi’s short-stories are reflecting the repressive power of resistance.

Thus Devi, the master storyteller, attacks the social evils that prevail in the society and pummels all those who are liable for them. She speaks about the failure of our system to bring justice to the marginalized people of our society. It is evident that the number and variety of her short-stories enable us to see the huge web of Indian social life with all its differences and complexities.

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Grammatical Relations in Arabic Compound Words: Evidence from Corpus-linguistics

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Abstract

This paper investigates the grammatical relations in Arabic bigram compound words in the frame work of Scalise and Bisetto (2009). Total of 16570 compound words were extracted from more than 672 million words, using contingency tables and log-likelihood ratio. Data analysis revealed that the ranking order of the grammatical relations is as follows: attributive (51.79%), subordination (47.70%) and coordination (0.51%).

1. Introduction

Arabic is the Semitic language spoken by circa 400 million native speakers in the Middle East and it is also the formal language in the religious functions of more than one billion Muslims around the world. Arabic is also one of the 6 languages of the United Nations. Standard Arabic is composed of Classical Arabic (CA) and Modern Standard Arabic (MSA). CA is the variety of the Holy Qur'an. It served as the medium of communication, literature, trade and commerce during the golden era of Islamic Empire (7th Century – 13th Century circa). MSA is a revival copy of CA and it came into existence in the 19th Century. In terms of spelling and morphology, MSA does resemble CA to a large extent, but both differ in terms of structure, where MSA is said to use a simpler structure. For instance, the following structure longer appears in MSA texts:

(1) ʔaʃtʔaj-ta-ni:-ha:
 give.PAST-2.SG.MASC-NOM-me.ACC-it.ACC
 “You gave it to me.”

Instead, in MSA the above structure is expressed in a way similar to the following:

| | | | |
|-----|-------------------|------------------------------------|-----------|
| (2) | ʔanta | ʔaʃtʔaj-ta-ha: | l-i: |
| | You.2.SG.MASC.NOM | give.PAST-2.SG.MASC-NOM-it.FEM-ACC | to-me.GEN |
| | | “You gave it to me”. | |

In the present-day educational system of Arab world, MSA is learnt at elementary and upper-elementary school onwards, while CA is learnt at higher levels of education such as graduate

The abbreviations used throughout this paper are as follows: MSA = Modern Standard Arabic, CA = Classical Arabic, SG = singular, MASC = masculine, FEM = feminine, DEF = definite article, NOM = nominative case, ACC = accusative case, GEN = genitive case, NLP = Natural Language Processing, 1 = first person, 2 = second person, 3 = third person, PAST = past simple tense, ∅ = zero case assignment.

and post-graduate programs in Arabic language and literature. MSA is learnt explicitly through textbooks and it is rather difficult. However, CA is learnt explicitly through classical books and manuscripts which date back to the 7th Century (i.e. Seebawayh's era) and it is very hard to learn even for native speakers of Arabic. A substantial part of the vocabulary of CA, which had been employed by the Abbasid author Al-Jahiz (died 869), is no longer employed by any contemporary Arab author. A native speaker of Arabic pursuing a post-graduate program in Arabic literature would hardly understand the books of Al-Jahiz without recourse to **Lisaanul Arabi** – the standard dictionary of Arabic.

Whatever be the case, an overlap exists between CA and MSA in terms of lexicon and structure. This may be attributed to the fact that the Holy Qur'an is still read and learnt by every (Muslim) native speaker of Arabic. That is, the Holy Qur'an and the huge body of religious and literary texts which are written in CA have served as an archive for CA. For more information on both CA and MSA, see Versteegh (2014), Watson (2002), Bateson (1967) and Al-Huri (2015).

Morphologically speaking, Arabic is highly inflectional with a root and pattern morphology and much overlapping of morphological features. Syntactically speaking, Arabic is a pro-drop language with two different word orders, of which the unmarked is Verb + Subject + Object. Having such inflectional morphological status and a pro-drop syntactic nature, Arabic poses severe challenges to natural language processing (NLP) in all levels of linguistic analysis.

The remainder of this paper is organized as follows: Section (2) briefly surveys the related literature. A description of the text corpora in terms of counts and genres, method of extraction and filtering is presented in Section (3). Section (4) presents data analysis and cites examples of the grammatical relations in Arabic compound words. Section (5) concludes this paper with conclusions.

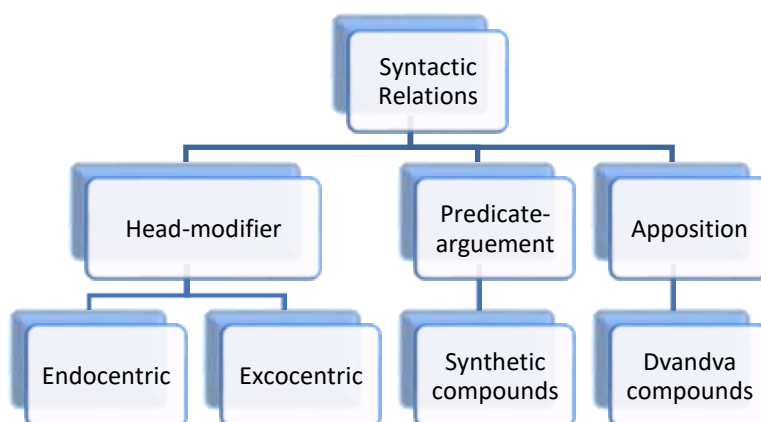
2. Brief Literature Background

Several definitions of compounds have been proposed by different authors. The simplest one is that of Fabb (2001) who defines a compound as “a word which consists of two or more words” (p. 66). In a similar fashion, Montermini (2010: 30) states that “it is commonly admitted that a prototypical instance of compounding is the product of the combination of more than one word”.

Scalise & Vogel (2010: 5) list different definitions of compounds based on their basic building blocks. For instance, considering root as the basic building blocks, compounds are best defined as “combinations of two or more roots” (cf. Harley (2009) and Katamaba (1993)). For others, the basic building blocks are lexemes. According to this view, compounds may be defined as a combination of two or more lexemes, each of which can function as an independent lexeme (cf. Bauer (2001), Haspelmath (2002) and Booij (2005)).

Spencer (1991: 310) states that “... the elements of a compound may have relations to each other which resemble the relations holding between the constituents of a sentence. The three important relations are head-modifier, predicate-argument and apposition”. The following figure summarizes these relations:

Figure 1: Syntactic relations between the constituents of the compounds



3. Methodology

Total of 16570 compound words were automatically extracted from Classical Arabic and Modern Standard Arabic multi-genre text corpora of 672,242,076 words, of which 473,498,083 tokens are Classical Arabic texts and the remaining 198,743,993 words are Modern Standard Arabic texts. Table (1) shows the genres and their counts.

Table 1: corpora genres and counts

| S.N. | Genre | Number of words | Variety |
|----------------------------------|-----------------------------|--------------------|---------|
| 1 | History | 40,272,729 | CA |
| 2 | Holy Qur'an Explanation | 102,517,668 | CA |
| 3 | Jurisprudence | 114,723,632 | CA |
| 4 | Literature | 38,128,323 | CA |
| 5 | Prayers | 45,165,305 | CA |
| 6 | Prophet's Biography | 24,481,634 | CA |
| 7 | Prophet's Sayings | 86,714,442 | CA |
| 8 | Standard Arabic Lexicons | 21,494,350 | CA |
| 9 | Defense | 21,020,880 | MSA |
| 10 | Encyclopedic texts | 13,254,157 | MSA |
| 11 | Information technology | 11,650,339 | MSA |
| 12 | Law | 15,242,340 | MSA |
| 13 | Medical Texts | 13,684,449 | MSA |
| 14 | Miscellaneous Science Texts | 6,380,333 | MSA |
| 15 | Newswire | 117,511,495 | MSA |
| Grand total of CA and MSA | | 672,242,076 | |

CA texts were extracted from 5000 e-books belonging to the Shamela Library which can be obtained for free². The Shamela Library was classified by human classifiers. The e-books were converted into UTF-8 text files. Then the texts were cleaned from punctuation marks, vocalization marks (diacritics) and symbols.

MSA newswire texts were retrieved from the corpus collected by Dr. Ahmed Abdelali. It contains 113 million tokens and it can be obtained for free³. The remaining four million tokens of newswire as well as the remaining genres were crawled from the World Wide Web. By default, MSA texts are not vocalized, and the punctuation marks as well as symbols were simply stripped at the time of crawling.

Before extracting the candidate constructions, we trained our own model of Stanford Part of Speech Tagger (Toutanova and Manning, 2000; Toutanova, Klein, Manning, & Singer, 2003) and tagged the above-mentioned corpora. It has to be noted that the overall accuracy of the model is 95.52% and 81.45% on unknown words. For the sake of morphological analysis, we used our own rule-based morphological analyzer to separate prefixes and affixes from Arabic words in the text corpora.

Quantification of Arabic compound words was conducted using contingency tables and log-likelihood ratio as in the work of Seretan (2011). Following the extraction, we manually filtered out the false positive compounds. Then the final true compounds were exported into a Structured Query Language (SQL) database. In the database, compound words were analyzed manually, and the grammatical relations were worked out.

4. Data Analysis

Following the approach of Scalise and Bisetto (2009), there are three grammatical relations holding between the constituents of the compounds in our database. Figure (2) plots the distribution.

Figure 2: Distribution of grammatical relations between the constituents of compound words following Scalise and Bisetto (2009)

² http://sourceforge.net/projects/albahhet/files/ShamelaEpub/shamela_epub.tar.gz/download

³ <http://aracorpus.e3rab.com/argistestsrv.nmsu.edu/AraCorpus.tar.gz>

Total of 7904 compound words (circa 47.70%) exhibited subordination grammatical relation between their constituents. For instance,

- (8) waki:l-u l-waza:r-at-i
agent.SG.MASC.INDEF-NOM DEF-ministry.MASC-FEM-GEN
‘undersecretary’
- (9) mawdiʕ-u ʃ-ʃakk-in
place.SG.MASC.INDEF-NOM doubt.SG.MASC.INDEF-NOM
‘questionable’
- (10) ʔistiʕa:dat-u n-niza:m-i
restoring.SG.FEM.INDEF-NOM DEF-system.SG-MASC-GEN
‘system restore’
- (11) tahri:b-u l-baʕar-i
smuggling.SG.FEM.INDEF-NOM DEF-human.MASC-MASC-GEN
‘human being smuggling’
- (12) baḥṡ-u ʕamalijja:t-in
research.SG.MASC.INDEF-NOM operation.PL.FEM.INDEF-GEN
‘operation research’

According to CA grammatical theory, the first constituents in Examples (8 – 12) are called mudʕa:fun ‘added’ and the second constituents are called mudʕs:fun ʔilajhi ‘the destination to which the first constituent is added to’. In modern linguistic theory, however, things are the other way around. That is, the second constituents are subordinate to the first constituents. That is, the first constituent is the head of the compound word, and such it is dominates and governs whatever constituents come under it.

The last and least grammatical relation attested in the compounds in our database is coordination. It was present in only 85 compounds (circa 0.51%). For example,

- (13) ʔiliktrun fult
electron.SG.MASC.INDEF-∅ volt.SG.MASC.INDEF-∅
‘electron volt’
- (14) hajdruksi:d-u sʕu:dju:m
hydroxide.SG.MASC.INDEF-∅ sodium.SG.MASC.INDEF-∅
‘sodium hydroxide’

Example (13) is composed of electron and volt and both of these words equally contribute to the total meaning of the compounds. Similarly, Example (14) is composed of hydroxide and sodium and both words contribute equally to the total meaning of the whole compound. It has to be noted that Example (13) is neither electron nor volt and Example (14) is neither hydroxide nor sodium.

5. Conclusions

Following the approach of Scalise and Bisetto (2009), grammatical relations were worked out in our database: **attributive**, **subordinate** and **coordinate**. Attributive grammatical relation was found present in 51.79% (8581 out of 16570). Attributive grammatical relation is by far the most frequent grammatical relation in our database. This can be straightforwardly explained by the fact that 8024 compounds (circa 48.42%) had an adjective in one of their constituents.

The second top grammatical relation attested in our database is subordination. In this relation, the non-head is subordinate to the head of the compound. It has to be made clear that in CA grammatical theory, the head is subordinate to the non-head. That is because the head is considered *muda:fun* and the non-head is *muda:fun ?ilajhi*. Subordinate grammatical relation scored 47.70%.

Coordinative grammatical relation was the least one to be attested in our database, with only 0.51%. In these compounds, neither X modifies Y or the vice versa, and neither X is subordinate to Y or the vice versa, and both X and Y constituents equally contribute the total meaning of the whole compounds. This conforms to the results of the survey conducted by Wälchli (2005: 215) who placed Arabic in the lowest level in terms of presence of compound words in the languages of Europe and Asia. Arabic is placed in the zero level which means that co-compounds almost do not exist. It has to be noted that coordination can be used as grammatical and semantic criterion for classifying compound words.

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