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The next issue (the issue of August 2024) will be uploaded by the fourth week of August 2024 or earlier.

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Social and Emotional Learning: A Study on Secondary Level Schools in Bangladesh

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Abstract

In Bangladesh, social and emotional learning must be taught in secondary school settings. This study investigates the value of social and emotional learning in secondary education settings, as well as its difficulties. One hundred Bangladeshi students from various modern cities and some isolated locations of the country's numerous districts participated in the study. In this essay, I attempted to ascertain how students are now utilizing emotional intelligence in both their personal and academic lives. Simply put. The skills of social and emotional learning (SEL) include the capacity to identify and regulate one's emotions, solve issues creatively and build healthy relationships with others. This study examines how teenagers gain social and emotional skills by asking questions in four different areas. At the very beginning of this study, it will explain five core aspects of social emotional learning that prepare students not only to pass the test at school but also pass the test of life in future. Secondly it will explore students recent condition and challenges of integrating social-emotional learning in the classroom. Finally, it will share some findings from the study and some recommendation.

Keywords: Social and emotional learning (**SEL),** Collaboration for Academic Social and Emotional Learning **(CASEL**) framework, Awareness, Management, Decision making

Introduction

Social and emotional learning is an essential coming up focus in education and student's mental health. SEL conducts a wide range of methods and ideas to encourage mental health

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and resilience, to educate social, emotional life skills and to prevent negative life outcomes through effective activities in academic sphere.

Social-emotional and life skills must be taught explicitly at the elementary and secondary levels like reading or math, if social-emotional skills are not taught systemically, they will not be internalized (Elias, 2006, P.7). In 2006, Cohen observed that- All SEL programs focus on promoting students social and emotional competencies. And, because of the significant impact of risk prevention and health promotion research, they all have tended to deal with behavior and skills that can be operationally defined. Many leaders in the field underscore the importance of skills based teaching and learning. Although. It is difficult to explain SEL in one sentence, one of the most influential and widely read definition of SEL is from the Collaboration for Academic Social and Emotional Learning (CASEL), a leading group of researchers and policy analysts who have championed the use of SEL in schools, CASEL's most visible definition of SEL from the organization's website reads.

Social and emotional learning is the process of acquiring the skills to recognize and manage emotions, develop caring and concern for others, make responsible decisions, establish positive relationship and handle challenging situations effectively. Research has shown that SEL is fundamental to children's social and emotional development- their health, ethical development, citizenship, academic learning and motivation to achieve social and emotional education is unifying concept for organizing and coordinating school based programming that focuses on positive youth development, health promotion, prevention of problem behaviors and student's engagement in learning. (CASEL 2006). Social and emotional learning (SEL) is a strengths- based, development process that begins at birth and evolves across the lifespan. It is the process through which children, adolescents, and adults learn skills to support healthy development and relationships. Adult and student social and emotional learning competencies include self- awareness, relationship skills and responsible decision making. (Weissberg et al.2015). Research indicates that social and emotional learning promotes academic achievement, well-being, positive life outcomes, decreased teacher burnout and can be a powerful tool for prevention and resilience when embedded with intentionally in curriculum, instruction and school climate. (Durlak et al, 20111: Taylor et al, 2017).

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The five Social–emotional learning competencies developed by CASEL are crucial to student's learning and growth. The chart below, known as the CASEL wheels, provides a quick break-downs.
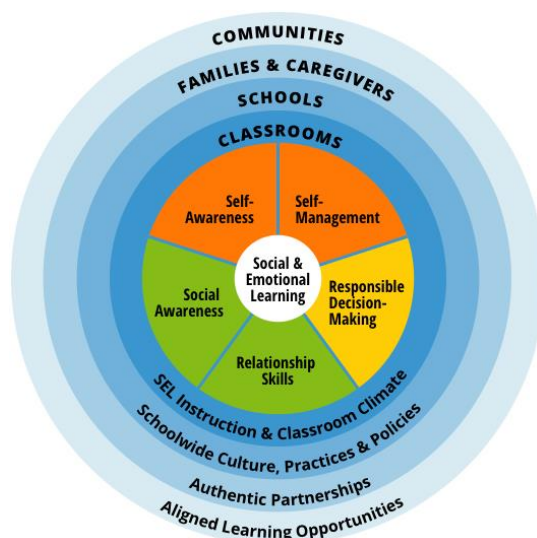
Chart- 01: CASEL Wheels

Elaboration of Key Terms

Competency-1, Self-awareness: To be self-aware as a student is to comprehend oneself, one's feelings, one's cultural identity, and one's own abilities in a healthy way. I had several questions ready for this study to find out how mindful they were of their own identities, desires, and mental health. Although they might not always have the words, students at this stage might benefit from being able to identify their feelings. An emotional wheel helps students support themselves emotionally and cognitively by highlighting a spectrum of emotions, such as jealousy, joy, and anger.

Competency-2, Self-management: According to the CASEL framework, self-management refers to regulating emotions, thoughts, and behaviors to achieve goals. In this research, when I divided five competencies into three parts, I chose the first part and included self-management in it to observe how students thought about management. Developing self-management helps to create a tranquil space in the classroom for students to step away, take a breath, and relax when they are anxious, angry, or just need time to themselves. In my daily experience, I felt so sad for such students when I found the lack in their personal lives. Students from my country are studying from different backgrounds. According to social and family contexts, students

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don't get appropriate education on norms, etiquette, and ethics at an early age. So, from my view, I think the classroom is the best place to teach how to manage emotions, think, and behave nicely with others. In this paper, I also asked some questions to observe the real situation of students' power and attitude toward self-management.

Competency-3, Responsible decision making: It makes every child envision themselves as leaders in the future. Demonstrating a desire to lead in the future is a crucial matter. Teachers have the ability to help their pupils make appropriate decisions and handle the fallout on their own in the classroom. I asked some questions about important situations and people's ability to make decisions at that particular time in my research. Students were required to consider carefully what course of action would be appropriate for handling difficult situations in life. A student's social and personal lives are impacted when they make a bad decision.

Competency-4, Relationship skills: This skill helps students build community in society. It enhances student's interaction skills and ability to build positive relationships with others. Relationships and skills trigger those types of students who are very introverted, silent or afraid, nervous, and lack self-confidence. In my study, I tried to find out those features in students.

Competency-5, Social-Awareness: In the classroom, students should have opportunities to consider perspectives other than their own. It is a very crucial issue for this generation to build up a perfect society. Showing empathy for others, helping others, coming forward with a forge to help people, and doing volunteer work in perilous situations should be the basic responsibilities of our students. In my paper, I organized some social awareness-based questions to know how people react in this situation.

Methodology

Participants and Settings: The study was made up of the secondary level students (class 6 to 10) of different districts of Bangladesh. The research data takes place in two types of schools including Bangla medium and English medium for finding out the real situation of social-emotional learning in manifold contexts. One hundred students participated in this study. The CASEL five addresses five broad and interrelated areas of competence and highlights student's entire mental situation. Students, families, schools and communities are all part of broader systems that shape learning development and experience(CASEL.org.2020 CASEL). This SEL framework based questionnaire supports the researcher in organizing ideas in order to consider

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student's opinions, perceptions and cognition capabilities towards themselves, their family and society. This coordinated survey will foster youth voice, agency and engagement to establish SEL in secondary curricula. The setting of the study was informal, as the researcher shared a questionnaire through Google form, and about 60 percent of th students answered the questions at home. 40 percent of students filled out the form in their school during the middle of the class and were instructed quite quickly to get through the questionnaire at a glance. The questionnaire was divided into three parts. The researcher stored the data such personality type identification of students including self-control, self-management and responsible decision making, relationship attitude and evaluation of social awareness in critical situation on other part of the questionnaire.

Data collection procedure: Most of the students were surveyed through a Google form, and in that situation, students got enough time to think about answering questions. The hard copies were divided into two classrooms with a total of forty participants from the secondary level. The whole questionnaire was divided into three parts regarding the five basic aspects of SEL (self-awareness, self-management, responsible decision-making, relationship skills, and social awareness).

In the first part, students were asked some personal questions so that the researcher could understand what type of personality they were. The researcher surveyed the data by asking some questions about self-awareness, motivation, personal choice, free-time habits, self-control, and management skills during ups and downs.

In the second part, the researcher tried to find out the students' interest in maintaining social and personal relationships within the community. How students establish relationships with family, friends, and sometimes acquaintances or new people in society are the prime topics of searching out students' communication skills in that part.

And in the final part, students provided some answers on social responsibilities, awareness and their own thought about society.

The researcher tried to cover all secondary level students from different schools and districts of Bangladesh to collect some variable data as well as to understand student's cognition of social and emotional learning at different ages.

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Districts	Divisions	Number of students
Khulna city	Khulna	40
Meherpur	Khulna	30
Sunamganj	Sylhet	05
Habiganj	Sylhet	10
Sylhet city	Sylhet	15

Table-1: List of the districts, divisions and student numbers

Level	Male	Female	Total
6	02	04	06
7	05	05	10
8	05	06	11
9	07	06	13
10	20	20	40
S.S.C	10	10	20

Table-2: Number of students at each level and gender composition

Part A: Analysis of personal thoughts and attitude

The description of the personality type and personal opinion were sorted out by (Part-A) **The questionnaire**. In this section researcher took multiple options where students could answer more options that matched with their attitude. As a result, one student was not specified into only one attitude. According to this part, researcher asked five questions to their students including student's leisure time habits, their dream, introspection and about the close one they care for in their life.

Response-1

Free time habits	Percentage %
Reading books	40
Playing games	30

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Gossiping	28
Watching movies	27
After school program	09
Sitting alone	09
Others	30

Table-3: Comparison of free time habits of students

Response-2

Position	Percentage%
A millionaire	30
A president	13
A great researcher	21
An actor/actress	12
A great player	14
Others	24

Table-4: Comparison of holding position in society

Response-3

Self-confidence	Percentage%
Beautiful	09
Great student	41
Fighter	12
See your dreams are fulfilled	31
Appreciation	21
Holding good position	22
Others	15

Response-4

Self-awareness	Percentage%
Good person	61
Bad person	06
Brave person	19
Weak person	16
A confident person	37
Others	08

Table-6: Comparison of self-thought about personality

Response-5

Caring Person/Objects	Percentage
Mother	71
Father	54
Siblings	37
Friend	30
Study	20
Hobbies	15
Others	3

Table-7: Comparison of most caring Person or objects

Part-B: Analysis of Relationship's attitude

In this part, students were analyzed by some social relationship based questions. Social relationships tended to find out how students of secondary level maintain their personal and social relationships in the aspect of CASEL framework.

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Chart-2: Attitude of Interacting with new people Chart-3: Classwork' Performance

Chart-4: Problem solving' attitude   Chart-5: Classwork' approach
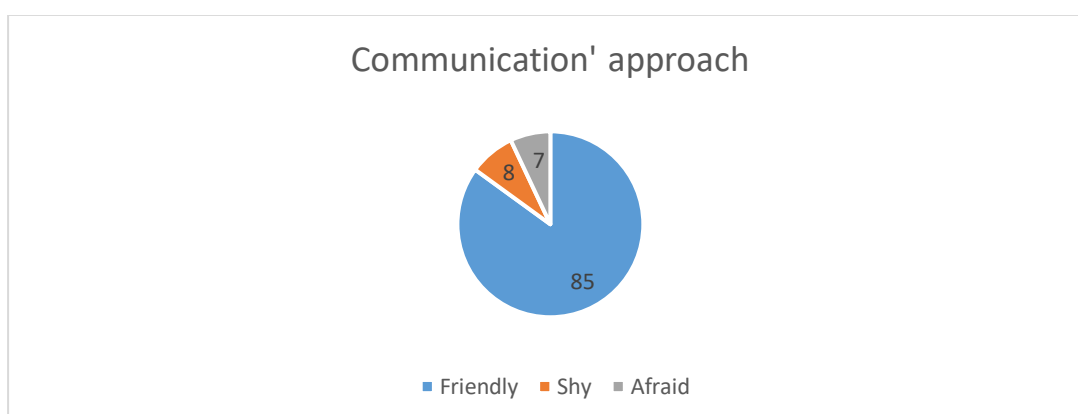
Chart-6: Communication' approach with teacher

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Part-C: Analysis of Social Awareness' approach

Social awareness tends to understand the ability of applying empathy and responsibility for others. It is defined by the Collaborative for academic, social and emotional learning(CASEL) as 'the ability to take the perspective of and empathize with others, including those from diverse backgrounds and cultures. It is the ability to understand social and ethical norms for behavior and to recognize family, social and community resources and supports.

In this part, students are examined to observe the ability of perspective taking, showing empathy to others, appreciating diversity and to show respect for others. The researcher raised five questions on approach of helping classmates, accepting mentality to the new diversity in class, responsible decision making approach during helping unprivileged people, social welfare during natural disaster and thought about leadership role. Participants were allowed to choose more than one options in the questionnaire.

a. Attitude of supporting classmate or friend

Attitude types	Percentage%
Try to understand the problem first	59
Help him as soon as possible	78
Staying back	1
Ignoring	1
Send him to other person	1

Table-8

b. Accepting approach of new caste or diversity in the class

Approaches	Percentage%
Think them as equal as you	68
Interested	52
Experienced before	7
Criticize	2
Not comfortable	4

Table-9

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c. **Responsible decision making approach during critical period (Priority based)**

Approaches	Percentage%
Discuss the problem first	35
Provide food first	37
Give them education	6
Sharing advise and rules first	8

Table-10

d. **Social welfare approach during facing natural hazard**

Chart-7: Social welfare' approach

e. **Student's role model in the society (Leadership)**

Role models	Percentage%
A teacher	73
A political leader	16
An entertaining blogger	2
Others/None	7

Table-11

Result and Discussion

When the students of secondary level from different district of Bangladesh answered that three parts of the questionnaire, the following traits of SEL framework-based attitudes are found.

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Part A	Part B	Part C
1. Free time habits: Reading books, Playing games, gossiping, watching movies and other habits.	1. **Introducing with new people**: Excited, not interested and shy.	1.**Supportingpeers approaches:** Understanding problem, help and ignore.
2. Dreams:A millionaire, a great researcher, a president and others professions**.**	2. **Classwork performance habits**: Excited, bored and not comfortable.	2. **First approach with new diversity**: Accept as equal, interested, having experience and criticize.
3. Confidence boosting factors: Beautiful, a great student, Dreams come true, good position, fighter and others.	3. **Problem solving attitude:** Support, discuss, criticize and not interested.	3. **Responsible decision making approaches** : Discuss, providing food, education and advice.
4. Self-awareness: A good person, confident, bad person, brave, weak and others.	4. **Communication approach preference during classwork**: Group, individual and pair.	4. **Social welfare approaches**: Volunteer work, asking for help and staying at home.
5. Most caring person: Mother, father, friends and siblings.	5. **Relationship with teacher**: Friendly, shy and afraid.	5. **Wish to see as role model**: A teacher, a political leader ,blogger and others.

Table-12

According to the study calculation (Table-12), students prioritized reading books during their leisure time and assigned other activities the lowest value. When it comes to a student's interest, the current trend indicates that since they recognize the importance of money, becoming a millionaire was their first option. While some students also opt to pursue careers as researchers or excellent students, those were, on average (based on individual reports), their second or third choices for most of them. When students think of themselves as attractive, they feel confident, and the majority of female students gave replies along those lines. When

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questioned about their perception of themselves as individuals in the eyes of others, the majority of students gave themselves positive feedback, which was extremely encouraging for them. Ultimately, the student's mother is their top choice in this section, demonstrating their close and supportive relationship. The researcher discovered in part-b that students endorsed having good relationships with peers, new cast members, new persons, and teachers in every section of the questionnaire. Some pupils chose the options "not interested," "boring," and "not comfortable," demonstrating their disinterest in the classroom. In the last section, students prioritized feeding others over helping others, demonstrating their capacity to make appropriate, responsible decisions in a time of crisis. Students also decide that during a time of natural disaster, volunteering should come first. Finally, kids believe that a teacher has the ability to guide the country and serve as a social role model.

Conclusion

I attempted to observe students' SEL proficiency based on five fundamental components in this study. Due to time constraints, I was unable to incorporate further sub-core elements of SEL-based questions into the questionnaire. In this study, students provided feedback. However, readers may have wondered why certain feedbacks were made, and this is something I would like to investigate further in the future. This manuscript is the first to systematically document the impact of social and emotional learning on secondary school levels in Bangladesh. In my study, I tried to focus on importance of implementing SEL in our academic and personal life. I would like to do further write up on this issue. Recent research also finds that principal leadership in supporting SEL programming enhances student benefits from (Kam, Greenberg & Walls,2003) and that professional development for teachers, student and other sectors is critical to ensure the quality of SEL program implementation (Devency, et al. 2006).The current research contributes to our understanding of the importance of SEL in students' academic and personal lives, even though there is still much to learn about SEL and the best ways to adopt and support it in the classroom.

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Nature Symbols in English Literature

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Abstract

Nature being the powerful force in the universe greatly influences man. According to man nature is the source of original happiness. Man forgets his distress and sorrows when in company of nature, as nature cures man internally. Nature also inculcates a sense of beauty in man and provide a heavenly pleasure which man cannot invent anywhere in the universe.

For Man, nature is the reflection of heaven on Earth. Later man attempted to rule this world considering it to be his own which led to disturbances in the natural environment. Nature started teaching man to accept the changes in life.

Nature motivates man to a greater extent. Nature plays a vital role in the world of literature. The aspects of human life are revealed by the creative artist using nature in his work. Nature also acts as one of the most dominating characters in a text and exerts its powerful impression upon the characters. Nature elevates their inner and abstract feelings in them and also cures the disgrace and calamity in the life of man.

Keywords: English Literature, Nature, Earth, Environment, Human Life

Introduction

Nature has taken a significant place in the life of man. The impact of nature in the life of man made him experience the harmony of nature in him. This encouraged man to watch and admire nature. Generally, nature was viewed in two conflicting ways. One view that inherited during the central ages was that nature had been degraded and degrading after the ejection of Adam and Eve from Paradise. On the other hand, the Greek and Roman literature, which was influenced by Renaissance writers often pictured that pastoral life is more virtuous than city life which depicted in Shakespeare's writing that was rich in natural imagery. Later Nature evolved as an object of

study during the age of Enlightenment which witnessed an explosion on interest in nature. Nature still continues to play its momentous part in the path of English literature.

Nature Symbols in Literature

Humanity has the deep roots of nature symbols associated with it. In ancient period people saw nature as their reflection and created myths to explain things that they did not understand.

Later Romanticism brought a revival of nature symbolism in art and literature emphasizing humans' feelings, individuality and its connection to nature. The heroes of the famous romantic poets like Byron, Coleridge and Wordsworth seek to nature in order to escape from the hostile society.

Sky as a Symbol in Literature

Nature portrayal by authors is done by depicting its aspects such as sky, mountains, water, plants etc. The Sky when used as a symbol in general means calmness and infinity. It is also considered as the residence of Gods and thus represents divine forces. Depending upon its attribution sky symbolises different phenomena. The Clear sky denotes serenity, joy and happiness whereas the heavy clouds represent sadness or depression. Death and evil forces are brought with the night sky symbols.

In *"A Good Man is Hard to Find"*, the sky after a car crash is described as cloudless, symbolizing emptiness and calmness.The sky's emptiness parallels the state of desolation that the Bailey family members feel at the end of the story:

> **There was not a cloud in the sky nor any sun.**

> *A Good Man is Hard to Find*

Simultaneously the clear sky contrasts the events taking place. It is frightening that a terrible crime is committed on a fine and bright day. The author used this literary device to highlight the severity of Misfit's crime.

The grandmother who is the last surviving member is killed by Misfit. The grandmother smiles and at this very moment, the cloudless sky starts to represent the peace that the grandmother found at her last moment:

> **Hiram and Bobby Lee returned from the woods and stood over the ditch, looking down at the grandmother who half sat and half lay in a puddle of blood with her legs crossed under her like a child's and her face smiling up at the cloudless sky.**

> *A Good Man is Hard to Find*

Sun as a Symbol in Literature

Sun being the source of energy and light is used as an ancient symbol that appears in Greek mythology. Sun gives life to everything on Earth. Sun is used to represent power and divine force. There are several symbolic representation of sun based on its position. The sunrise symbolises hope and the sunset represents the end of life.

In her novel" The Outsiders" by S.E. Hinton the author uses sunrises and sunsets as symbols representing the beauty and goodness of the world.

Forest as a Symbol in Literature

Forest serves as a setting for almost all genres of literature like folklore short stories, plays, novels, poems etc.

Forest symbolises mystery and danger as it is considered as encountering danger in the deep dark woods. In contrary forest also serves as a symbol of freedom, a place where man seeks eternal peace and happiness as in In *"The Scarlet Letter"*, Hester and Dimmesdale, can hide from the strict puritan society seeking freedom.

Tree as a Symbol in Literature

Tree, as source of life is also used as a vivid symbol of wisdom and knowledge as in the Garden of Eden story in the Bible. Tree as a symbol connects all living creatures.

In "The Scarlet Letter", Freedom is represented by the symbol of Forest. It is used as a hiding place by the main characters Hester and Dimmesdale

Water as a Symbol in Literature

Water has different forms hence it is an ancient symbol used by authors to symbolize great variety of things.

The strong source of water like Waterfalls, rivers, streams and raging waters with high force and altitude symbolise power and strength. In contrary boundless water sources like oceans and seas symbolise danger and chaos. Rebirth is symbolised by depiction shown by being submerged in water.

In the novella *"The Old Man and the Sea"* by Ernest Hemingway, the protagonist's struggles and challenges are symbolized by the unstable sea.

In Homer's The Odyssey, the poem, the sea is the central landscape of the narration. The story narrates the adventures of a mythical hero named Odysseus during his return to his

family after the Trojan War ended. Odysseus travels by sea and faces challenges that prevent him from returning home.

- The core meaning of the sea in *The Odyssey* is a life path with victories and defeats. At the end of this incredible journey, Odysseus gains wisdom and strength.
- Another meaning of the sea is danger and the weakness of humans before gods. As Odyssey unknowingly angers the sea god Poseidon by punishing his son, the Cyclopes, he creates a storm to send Odysseus off course:

As he said this,
a massive wave charged at him with tremendous force,
swirled round the raft, then from high above crashed down.
The Odyssey, Book3

The sea also hides monsters Charybdis and Scylla in the narrow channel which Odysseus has to cross. He is caught between two evils and decides which one he should pass, and he chooses Scylla as it is less dangerous than Charybdis:

I did not mention Scylla—for she was
a threat for which there was no remedy—
in case my comrades, overcome with fear,
stopped rowing and huddled up together
inside the boat.
The Odyssey, Book 12

Even though the sea has become the source of many dangers, Odysseus managed to return to Ithaca, which symbolizes home.

Flowers as Symbols in Literature

Flowers in literature have a variety of significance. Depending on its types, flowers symbolise various human feelings from hate to love aligning to the freshness of the flower. It's used to symbolise beauty and youth. Considering its span of freshness it is used to symbolise brevity of life.

The language of flowers was used to express their feelings secretly during the Victorian era. Depending on their type and colour different flowers are used as different symbols. Red roses mean love. Aligning to the colour Lilies symbolise purity and innocence. **Blue Iris** symbolises faith and **Daisy** signifies family, fidelity, sweet simplicity, and tenderness.

Shakespeare's *Hamlet* has much flower imagery in it. One among that is the titular character describing Denmark's state by comparing it with a poorly maintained garden:

Fie on 't, ah fie! 'Tis an unweeded garden
That grows to seed. Things rank and gross in nature
Possess it merely.

Hamlet, Act 1, Scene 2

The next flower symbolism is Ophelia giving flowers to the court to express her sorrow and grief. Different flowers represent different symbols.

- **Rosemary** is a symbol of memory and faith. She gives this flower to her brother Laertes to strengthen his spirit and the memory of his father.
- **Pansies** symbolize thoughts and memories. Ophelia gives them to her brother Laertes to show that she will never forget him.
- **Fennel** symbolizes flattery, and **columbine** means adultery and betrayal in the language of flowers. Ophelia gives fennel and columbine to the king, holding him responsible for the death of her father, Polonius.
- **Rue's** symbolism is tied with adultery, and she gives it to the Queen, accusing her of her father's betrayal.
- **Daisy** means purity and innocence, and that is why Ophelia doesn't give it to anyone as "there is no innocence here."
- **Dead man's finger, nettle, crow-flowers** are traditionally used in funeral rituals.
- **Daisies** signify the unhappy love between Ophelia and Hamlet.

Later we learn from the Queen's words that Ophelia died trying to hang her flower garlands on the trees:

> **There were fantastic garlands did she come**
> **of crow-flowers, nettles, daisies, and long purples**
> **that liberal shepherds give a grosser name,**
> **but our cold maids do dead men's fingers call them.**

Hamlet, Act 4, Scene 7

Violet is another flower used prominently in *Hamlet* **representing** the brevity of life. We can see violets symbolism on several occasions, including Ophelia's funeral and the dialog between her and Laertes. The latter compares Hamlet's feeling for Ophelia to a violet, hinting that it will pass as quickly as this flower fades:

> **A violet in the youth of primy nature,**
> **forward, not permanent, sweet, not lasting,**
> **the perfume and suppliance of a minute.**

Hamlet, Act 1, Scene 3

Seasons as Symbols in Literature

Seasons in literature portray the different stages in life as they are associated with changes. They are also used to reveal different moods too. The Blooming season, spring represents a new start, love and youth. The Bright summer symbolise freedom, optimism and hope. The falling season, autumn reminds of sadness and depression and the dim winter for tiredness, grief and sometimes hopelessness too.

In "The Great Gatsby", by Fitzgerald different seasons are used to reflect the mood of the main characters. Gatsby hopes to reunite with Daisy in the summer season thus representing new beginnings, love and hopes. In contrary in the autumn season his hopes die ending up with his own death which also takes place in the same season.

Snow and Rain as Symbols in Literature

Snow, ice and Rain are frequently employed symbols in literature. The white snow is a famous symbol for beauty of a women, purity and innocence.

In the poem "Stopping by the Woods on a Snowy Evening" by Robert Frost, Frost uses snow to represent the calmness, purity and tranquillity of the woods, which has made the speaker stop and enjoy for a while on a cold Winter.

Ice is used to represent rigidness and absence of love. Rain as a symbol is used to cleanse or wash out bad memories or the past of a character thus bringing a kind of inner transformation. Rain is also associated with feelings of loneliness and sadness and tears J. D. Salinger in "The Catcher in the Rye" uses rain to show the transformation of the main character.

Animals as Symbols in Literature

In *Othello*, one of the famous tragedies of Shakespeare's, animal symbols can be found throughout the whole narrative:

- Iago tells Brabantio about Othello and Desdemona and describes them as animals to highlight the contrast between them: "an **old black ram** is tupping your **white ewe**." Iago hints that Othello is an outsider who does not deserve such a pure creature as Desdemona.
- He refers to Othello as a "**Barbary horse**." With these words, Iago wants to disgust Desdemona's father with the idea of such a couple:

**Because
we come to do you service and you think
we are ruffians, you'll have your daughter
covered with a Barbary horse. You'll have
your nephews neigh to you.**

Othello, Act 1, Scene 1

- Before his death, Rodrigo calls Iago an "**inhuman dog**" to show awareness of his evil plans.
- Othello describes Iago as a **snake** and calls him a "viper." In this word, we can easily find the poison imagery that emphasizes the damage Iago caused to Othello.
- Shakespeare also uses animal imagery to reveal Iago's cruelty. This phrase shows him as a cold-hearted and cynical man who ignores love:

Ere I would say I would drown myself for the love of a guinea hen,
I would change my humanity with a baboon.

Othello, Act 1, Scene 2

Animals in *Othello* mainly appear as insults or as an allusion to inferiority. It fits with the medieval concept of The Great Chain of Being— a social hierarchy with God on the top and minerals at the bottom. As humans in the chain hold a higher position than animals, describing a man as a beast may be considered humiliating.

Conclusion

Nature plays a significant role in literature by serving as different symbols representing different aspects of emotions in life. Nature is presented as the absolute master of life and death. A symbol in literature plays an important role as it helps draw an invisible line between literature and reality. Symbols allow a complete immersion into the work aiding the readers to think profoundly on the themes and issues. Thus, symbols serve as a tool that helps the readers to grasp a meaning that cannot be put into words and thus help the readers to comprehend the story better.

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Synchronous and Asynchronous Communication: Experiences Versus Opportunities and Challenges During COVID-19

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Abstract

Synchronous and Asynchronous communication is entirely the soothing and sustainable tool of communication in a field of education. The significance of both sorts of communication becomes acknowledgeable in the duration of pandemic. The pandemic times have pushed us to think twice about the life and life expectancy. The surging rate of bacterial and viral infection of COVID-19 thrashed the world into the deep indelible darkness of despondency where the survival of corporate and academic come to the stake and growth of the entire world gets stagnant. It also tried to curb the life. Synchronous and Asynchronous communication are acknowledged as the excellent source of communication that headed and guided the corporate and academic world activities excellently. Both of these have their own negative and positives aspects, which we have discussed further in the research paper. We need to find out new methods for circulation of the knowledge smoothly.

There are many e-learning and online platforms such as zoom, Meet, Microsoft Meet, E-mail, etc. which can be used to utilize the knowledge in the remote area where physical appearance is not possible. After the COVID period was ended, it gave us new tools for conferencing i.e. Google classrooms, online conferencing rooms. These are very helpful for the circulation of knowledge in the various forms through Synchronous and asynchronous communication. This paper provides new insights in the direction of education for better knowledge and quality education without any hiccups. It makes us ready for future problems which can be more alarming and suitable for further policies in the field of education.

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Keywords: COVID-19, Synchronous, Asynchronous, Communication, Challenges, opportunities, e-learning, online study.

Introduction

E-learning is a process to share skills and knowledge without being present physically. It came in limelight when corona hit in 2019, it surges the use of online technologies. It was deeply used when there were sudden lockdown and people were forced to be captivated in four walls of home. Many keen learners had urgent need of knowledge, so they had new plans for getting the knowledge through online platforms. Many students got education from foreign universities. They were able to complete higher degrees from foreign universities; it became a boon in the dark cloud.

There are many ways of getting knowledge online. It saves time and money. COVID pandemic has taught us lessons for our entire life because in future maybe any other natural calamity might force us to follow some strict pattern for education. We need to be more versatile in the field of education. Education is the root of all of the development in a country. We need to modify it, rectify all the hurdles on the way of education so that we are an active part of society. We have to be more accurate and focused for the goal of education. There are many types of methods which can help us to share knowledge smoothly and clearly. But to share knowledge with everyone we need to follow the new methods that are easily accessible for everyone.

For this objective, we can find two types of methods for responding to our interactions while we are teaching online. **Asynchronous** and **synchronous** are very versatile terms used in the field of communication which require linguistics skills to function properly. Because people will react differently according to the situation, some will make immediate responses, but some might take time.

Online mode has become very famous in the field of education after pandemic. Before that we have avoided the online mode of study due to the high risk of commitment by teacher and student. But during peak corona time, it changed the opinions of many new learners, and they became they part of online learning. Our main objective of the research paper is to compare the two modes of education Synchronous and Asynchronous mode of education, which has played the most significant role in the field of education since Covid-19[1].

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Asynchronous Way of Teaching in Online Mode of Education

Asynchronous interaction will lead to the interaction without scheduling and time bondage. It is quite cost effective and free of any sudden burden of action. It can transmit when it is ready. It is free of time frame, and it acknowledges the sudden impacts of judgments.

Asynchronous interaction has its own limitation as it has been a traditional method for communication. It is used to follow in the distance learning program, and it is quite improving day by day and it is now following synchronous way of communication. Different organizations used to follow asynchronous ways of communication. This includes power points, pdf files, emails, audio and videos etc. The biggest importance of this mode of communication is that we don't need to be Online at once when the information is being transmitted. It helps students to focus more in the study to reconsider the facts which will be transmitted in the form of data. It makes the study and learning process more reasonable and flexible. The students can translate the data in any language of choice; hence it does not require complete linguistics knowledge.

There are many asynchronous modes of communication and learning platforms such as **Canva**, **Moodle** and **Google Classroom**. In this mode of learning platform teachers upload their audio and videos file so that it helps to study and inculcate the hidden knowledge. The assignments have also been uploaded online by the students. A teacher has full time to evaluate and express the merits and demerits of the students. This sort of study platforms helps to organize the assignments and their evaluation. In assessing the format, many students were asked what they feel about the study in asynchronous mode. They accepted asynchronous format as very helpful since it gives them time to edit the video, audio and their data before the final submission.

Below, we can see the data for asynchronous study in the rural areas for boys and girls as compared to in the urban areas for both the genders. Before COVID 19, we could see the usage of online education in rural areas only to some extent. However, in the urban areas the online model was being used in larger amount.

In the collection of data, we observed that **urban vs rural study** is quite challenging. The same is true also for the study of **girls vs boys**. The data for three consecutive years was compared and it showed a significant boom in the online mode of education. The girls have also improved their place in the online mode of education. If we compare rural and urban altogether, we can see that there is increase in the number of students from 2019 to 2021 period. The girls have also improved their numbers in terms of studying online after the corona pandemic. It is the biggest achievement for educational authorities; now they can share knowledge in the most remote area of the country. But if we talk about metro-cities, the numbers are astonishingly high because they are called working class of the country, especially in Mumbai and New Delhi.

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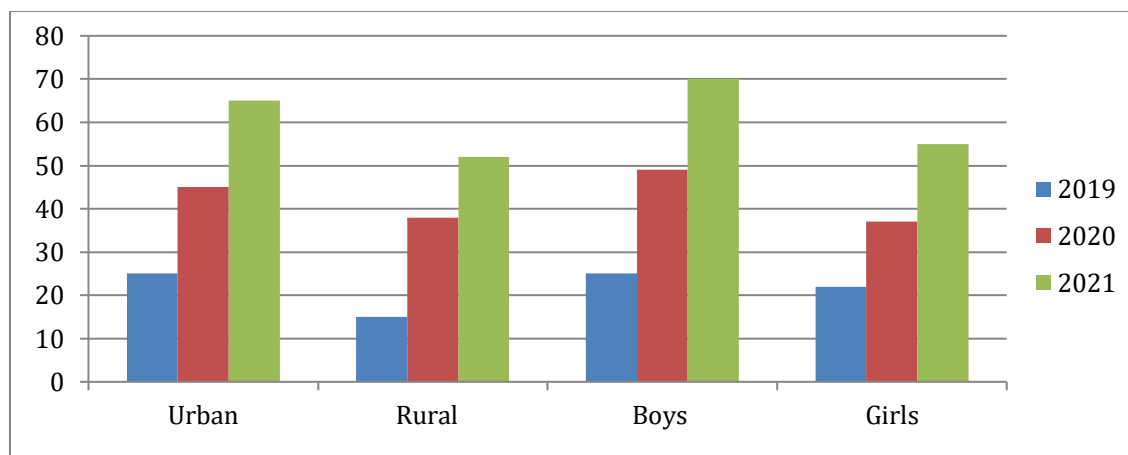## Synchronous Way of Teaching in Online Way of Education

Now we talk about modern ways of teaching in learning platforms that are synchronous ways of communication. Due to the advancements in the field of study, we are now focusing on live session -- live session generated by **Zoom meetings, YouTube sessions** and **Google Meet**. A survey was conducted during lockdown on the students; they were asked about the benefits of online video lectures; most of them supported zoom lectures because it makes transparency in the teaching. Many students supported this way of teaching as it is best and more reliant way of studying. Students are highly active and they don't need to wait for the answer to their doubts. They can easily raise the query and immediately get the solution for their queries. It seems a more natural way of teaching and learning, because we see through the screen what is happening and what is being written and it follows the timing of the day. Morning and evening sessions are conducted by teachers and students are aware of the time of the day. It seems natural because it starts as a normal class by good morning or good afternoon. It removes the feelings of separation of social bonds with other students as they also live in the class. This mode of communication in the field of study makes it feasible to observe the students' progress throughout the class. It makes them motivated and active during live classes because any time their names will be called upon and this mode of education follows active and passion method of teaching. There are some limitations also attached with it, students need to wait for correct time and sometime class gets cancelled due to technical issues, it makes students de-motivated for next class. The advance of technology consumes more data for the daily class, so students suffer the requirements of fast and continuous use of internet, and it demands the continuous use of electricity. For the conclusion we have included the graph for the support of our outcomes, as both the method for online study was compared with reference to pandemic, the students seem to use these methods after the pandemic was over as it saves time and money.

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It is very convenient and helpful, especially for students living on the far side of the city area. The study suggested that the use of online study had been increased but there had been some limitation for it.

As per new guidelines, the government would construct some new policies to carry forward the new method for the benefit of the students [3]. In this method of teaching, the students need to be a bit sound in linguistics features of the language of communication. In the given data set we have achieved the values for the students who chose synchronous mode over asynchronous mode of education in respect of pandemic.

The students however prefer synchronous mode of education as compared to asynchronous mode of education. Before pandemic the percentage was very low for online study and it was considered low efforts study method, but now after the corona hit, it has immersed as one of the greatest tools for education from future point of view. We have seen a significant increase in the number of students in the online mode of study since 2019. In 2019, it is 33% of total involvement of students in both of the modes. For synchronous study was good where percentage was around 40% in 2019, but in 2021 it became 67% for synchronous mode of learning.

However asynchronous was not far behind, it was 32% in 2019 and it was increased up to 65% in the year of 2021 after pandemic ended. If we talk about outcome of the modes in the field of study, it is also being helpful from 45% in 2019 and later it was increased up to 62% which was exceptionally great move. Both modes are helpful according to the area and study interests because working students prefer asynchronous mode of the study over synchronous mode of study. But new students under twenty prefer synchronous mode of studies due to the time they have to invest in the study as compared to working students.

Conclusion

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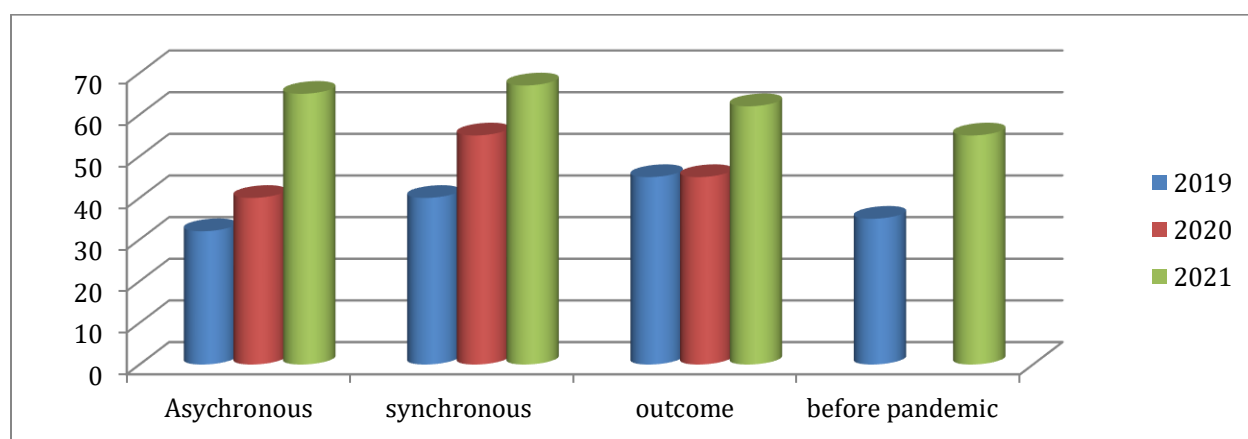
Education was deeply interrupted by a pandemic in 2019. There was chaos in every field and people were traumatized in their life. Here the government and many private agencies came forward and launched many online platforms to carry forward the education. Many online software programs saved the future of students from nursery to higher studies. Because education was a must and mandatory for every student in the country, the world came together for sharing knowledge and collaboration for the wisdom in the field of education. We must save loss of students from corona pandemic in the coming future. Therefore, there were two methods which could be used for students to share and grasp knowledge.

Educational Institutes used asynchronous and synchronous in all platforms for fast education. Both are great methods for sharing knowledge while studying online. Both provide variety in the field of education. In the asynchronous method of study, we don't need to waste our time waiting for lectures and answers; we can watch or reply later in the assigned area. But it loses the live interactions which can be done through synchronous mode of education, here we can check live performance of the students, because they are supposed to reply at the pinpoint time. The students need to be active, hence it improves linguistics skills of the language. It also improves communication and language acquisition. It helps to check the students' progress lively; they cannot cheat and lose interest during the lectures.

The research indicates that the online mode of education (synchronous, asynchronous) has improved but it has new challenges for the teachers as well as for students [15]. It creates much more stress, and it is full of new responsibility and creates a kind of urge towards dissatisfaction for education. However these are developed keeping in the mind that students should be key centered point of these methods (Fabriz et al.). We have to create a mild balance between both of the online methods of study. These are certain problems related to the online modes of education such as lack of proper internet connectivity, distractions from the class, misuse of technologies as due to online connectivity students tend to mingle with online fraud and gaming.

For future researchers, there is a need for new policies which help students to make the most of it and benefit the students, teachers and parents from online mode of study. It is the duty of parents also to teach the students the benefits of online studies and harms related to the excessive use of internet. Technology is rapidly changing in every field. There are many new tools and AI based platforms available in the market, which came in 2022 and 2023 as **ChatGPT** and **Google Bard**. They could teach about anything by just asking questions by typing. They can write e-mails, messages, articles. They can solve mathematics problems very easily. It works on input and machine learning. Nowadays technology is moving very fast; we can translate online from camera apps to any language. We can change Word file to pdf very easily just by a single click. We can submit our assignments in any part of the country. It is the duty of all teachers and students to use technology for the good cause, but not for avoiding hard work in the field of study.

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Teaching Romantic Poetry: Experiment and Experience

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Abstract

In this paper, attempt is made to delineate the English teachers' experiment of teaching romantic poetry and students' experience of learning. It focuses on the two famous short lyrical poems of the romantic period: William Wordsworth's *I Wandered Lonely as a Cloud* (1804) and Lord Byron's *She Walks in Beauty* (1815). These lyrical poems are written in iambic tetrameter. The former celebrates the beauty of the nature, while the latter celebrates the beauty of the unknown maid. The linguistic and literary peculiarities in both the contemporary poems are explored.

The advanced learners of the literature are necessarily expected to know these linguistic and literary subtleties for better appreciation of these poems. The analyses of the selected poems are presented in the paper. These analyses are based on the framework of Leech (1969) in which he considers criticism and stylistics as complementary and necessary for literary analysis.

The paper concludes that both Wordsworth and Byron succeeded in representing their perceptual experiences through *I Wandered Lonely as a Cloud* and *She Walks in Beauty,* respectively. We observed their unique style in their poetry despite of the numerous similarities. It is to be noted that a creator of the text (a poet), the process of creation (creativity, imagination, etc.), its representation in a form of the text (a product), and the (linguistic and/or non-linguistic) context are most prominent aspects in poetic composition.

Keywords: Teaching Romantic Poetry, Experiment and Experience, Wordsworth, *I Wandered Lonely as a Cloud,* Byron, *She Walks in Beauty.*

Poetry appreciation can be a rewarding experience for the teachers as well as students if teachers succeed to involve students actively through different activities and skills.

Teachers' expertise and timely interventions will also help students to appreciate literary texts better.

British Romanticism

As Day (2012) mentions, "Romanticism was a revolutionary intellectual and artistic movement that generated some of the most popular and influential texts British and American literary history". As rightly said it was intellectual and artistic movement that includes philosophy and different kinds of arts, especially painting and literature. Form the literary point of view, Romanticism was a revolt against stereotyped neo-classical ideas, aristocratic personae or characters, eloquent language, and the themes suitable to high class society. On the other hand, Romanticism adopted common country life, common people, simple language, nature, themes related to these and such people and the environment around them. Wordsworth advocated his idea of poetry as, "spontaneous overflow of powerful feelings".

The beginning of Romantic period is normally considered from the publication of *Lyrical Ballads (1798)* by William Wordsworth and Samuel Taylor Coleridge. The major poets of romantic period were William Blake (1757-1827), William Wordsworth (1770-1850), Samuel Taylor Coleridge (1772-1834), Percy Bysshe Shelley (1792-1822), John Keats (1795-1821), and Lord Byron (1788-1824).

Wordsworth and Byron

Both Wordsworth and Byron were influential romanticists in crafting poetry. Both enjoyed the immense popularity. 'They met intimately just once, in the spring of 1815' (McGann 1999: 1). There was an intellectual rivalry between these poets. Professor McGann (1999) explained this rivalry and art of these poets in detail in his published lecture. Professor McGann (1999) also put forth the fact about Byron and Shakespeare that, "Of our great English writers, only Shakespeare has had a greater influence on world literature and culture. And yet it's also true that Byron remains the least honoured at home". Thus, he admits Byron's great contribution but receiving less honour in the country.

The two poems – Wordsworth's *Daffodils* and Byron's *She Walks in Beauty* – are selected for further analysis. These poems originally had no titles. The initial line of each poem was considered as the title of the poem. These are *I Wandered Lonely as a Cloud* and *She Walks in Beauty.* The former is also known as *Daffodils.*

The analysis is presented as below. Firstly, we consider William Wordsworth's *I Wandered Lonely as a Cloud.* Let us see the rhyme scheme of the poem and its metrical composition.

Prosodic Analysis of *I Wandered lonely as a Cloud*

×	/	×	/	×	/	×	/		
I	wandered	lonely	as	a	Cloud			A
×	/	×	/	×	/	×	/		
That	floats	on	high	o'er	vales	and	hills,	B
×	/	×	/	×	/	×	/		
When	all	at	once	I	saw	a	crowd,	A
×	/	×	/ ×	/ × /					
A	host,	of	golden	daffodils;				B
× /	×	/	× /	×	/				
Beside	the	lake,	beneath	the	trees,			C
× /	×	/ ×	/	×	/				
Fluttering	and	dancing	in	the	breeze.			C

× / ×	/	×	/	×	/		
Continuous	as	the	stars	that	Shine		A
×	/ ×	/	×	/ ×	/		
And	twinkle	on	the	milky	way,		B
×	/	×	/ ×	/ ×	/		
They	stretched	in	never-	ending	Line		A
× /	×	/ ×	/	×	/		
Along	the	margin	of	a	bay:		B
×	/ ×	/	×	/	×	/	
Ten	thousand	saw	I	at	a	glance,	C
× /	×	/	×	/ ×	/		
Tossing	their	heads	in	sprightly	dance.		C

×	/	× /	×	/	×	/		
The	waves	beside	them	danced;	but	They		A
×	/	×	/ ×	/	×	/		
Out-	did	the	sparkling	waves	in	glee:		B
×	/ ×	/	×	/	×	/		
A	poet	could	not	but	be	gay,		A
×	/	×	/ ×	/ × /				
In	such	a	jocund	company:				B
×	/	×	/	×	/ ×	/		
I	gazed-	and	gazed-	but	little	Thought		C
×	/	×	/	×	/	×	/	
What	wealth	the	show	to	me	had	brought:	C

×	/	×	/	×	/	×	/	
For	oft,	when	on	my	couch	I	Lie	A
×	/ ×	/	×	/ ×	/			
In	vacant	or	in	pensive	mood,			B
×	/	× /	×	/ ×	/			
They	flash	upon	that	inward	Eye			A
×	/	×	/	×	/ × /			
Which	is	the	bliss	of	solitude;			B
×	/	×	/	×	/ ×	/		
And	then	my	heart	with	pleasure	fills,		C
×	/ ×	/	×	/ × /				
And	dances	with	the	daffodils.				C

As observed, the poem is comprised of 24 lines in iambic tetrameter. There are four stanzas, six lines each. The rhyme-scheme ABABCC is consistently maintained in the poem. The poetic diction is simple. The contrast of mental and physical experiences is represented in the description of the poem. The outward beauty of the daffodils and inner mental peace is discussed. The journey begins from the *loneliness* in the first stanza and ends with the *bliss of solitude* in the last stanza. Both loneliness and solitude imply mental aloofness, distant emotional state. However, the loneliness has negative implication, and it is a feeling of distress and discomfort, while the solitude has positive implication, and it is a feeling of peace and comfort.

We found the extensive use of alliteration device in the poem. Alliteration is the repletion of a speech sound in a sequence of nearby words. Usually, the term is applied only to consonants, and only when the recurrent sound is made emphatic because it begins a word or a stressed syllable within a word (Abrams & Harpham 2009: 18). The examples are given below:

Line 3:	/w/	in *when*, *once*, and *crowd*
Line 4:	/d/	in *golden* and *daffodils*
Line 5:	/b/	*beside* and *beneath*

We also found the structural parallelism in the Line 5, i.e. beside the lake, beneath the trees.

Line 7:	/s/	in *stars* and *shine*
Line 13:	/ð/	in *the*, *them*, and *they*
Line 18:	/w/	in *what* and *wealth*
Line 21:	/ð/	in *they* and *that*
Line 24:	/d/	in *dances* and *daffodils*

Like alliteration, we also find the use of assonance extensively. Assonance is the repetition of identical or similar vowels–especially in stressed syllables–in a sequence of nearby words (Abrams and Harpham 2015:12). The examples are given below.

Line 4:	/o/	in *host*, *golden* and *daffodils*
Line 5:	/i/	in *beside* and *beneath*
Line 5:	/i:/	in *beneath* and *trees*
Line 6:	/ŋ/	in *fluttering* and *dancing*
Line 7:	/æ/	in *as* and *that*
Line 10:	/o/	in *along* and *of*
Line 13:	/e/	in *them* and *they*
Line 19:	/ɒ/	in *for*, *oft*, and *on*

Line 22:   /i/   in *which*, *is*, *bliss* and *solitude*

Line 23:   /e/   in *then* and *pleasure*

Besides the use of alliteration and assonance, we observe the repetition of prepositions *in*, for instance, in Line 20 and the verb *gazed* in Line 17. We also find differentiation in the spelling of the word *over* as *o'er* (Line 2) and used the archaic and literary form of *often* i.e. *oft* (Line 19). The use of compounding, with hyphenation and coordinating conjunction, is noteworthy in the phrases such as *Vales and hills* (Line 2), *fluttering and dancing* (Line 6), *never-ending* (Line 9), *out-did* (Line 14), *gazed-and-gazed* (Line 17), etc. The frequent use of prepositions after the nouns and verbs can also be observed.

The description of nature is prominent in the poem. The words such cloud, valleys and the hills, daffodils, lake, trees, breeze, stars, milky way and bay are used to create the scene in the first three stanzas. The description in the three stanzas is about the outer beauty in the world. However, the last stanza is contrasted with the previous three. It is about mental and inner world. The word *vacant* suggests the emptiness, the hollowness, and the nothingness of the life. The serious, thoughtful mood at the beginning leads to the hopeful and happy mood, and the poem ends with the bliss of solitude and eternal peace. It seems to be a spiritual journey from outside to the inside, from outer physical world to the inner psychological world.

Next, we discuss another romantic poem *She Walks in Beauty* by Lord Byron below. Firstly, we discuss the rhyme scheme, its metrical composition, and its diction.

Prosodic Analysis of *She walks in beauty*

×	/	×	/	×	/	×	/	
She	walks	in	beauty,	like	the	night		A
×	/	×	/	×	/	×	/	
Of	cloudless	climes	and	starry	skies;			B
×	/	×	/	×	/	×	/	
And	all	that's	best	of	dark	and	bright	A

×	/	×	/	×	/	×	/	
Meet	in	her	aspect	and	her	eyes:		B

×	/	×	/	×	/	×	/	
Thus	mellow'd	to	that	tender	light			A

×	/	×	/	×	/	×	/	
Which	heaven	to	gaudy	day	denies.			B

×	/	×	/	×	/	×	/	
One	shade	the	more,	one	ray	the	less,	C

×	/	×	/	×	/	×	/	
Had	half-	impair'd	the	nameless	grace			D

×	/	×	/	×	/	×	/	
Which	waves	in	every	raven	tress,			C

×	/	×	/	×	/	×	/	
Or	softly	lightens	o'er	her	face;			D

×	/	×	/	×	/	×	/	
Where	thoughts	serenely	sweet	express				C

×	/	×	/	×	/	×	/	
How	Pure	how	dear	their	dwelling-	place.		D

×	/	×	/	×	/	×	/	
And	on	that	cheek,	and	o'er	that	brow,	E

×	/	×	/	×	/			
So	soft,	so	calm,	yet	eloquent,			F

×	/	×	/	×	/	×	/	
The	smiles	that	win,	the	tints	that	glow,	E

×	/	×	/	×	/	×	/	
But	tell	of	days	in	goodness	spent,		F

×	/	×	/	×	/	×	/	
A	mind	at	peace	with	all	below,		E

×	/	×	/	×	/	×	/	
A	heart	whose	love	is	innocent!			F

As observed, the rhyme scheme of the poem *She Walks in Beauty* is **ABABAB** throughout the poem across three stanzas. It is written in iambic tetrameter. It is 18 lines poem composed in 3 stanzas. Each stanza is of six lines. Byron described the unknown maiden beauty in the poem. He explains her external beauty and ends the poem with her internal qualities such as purity of thoughts, good heart, innocence, etc. and infers that her

external beauty reflects her internal goodness and eternal peaceful mind. Let us see the linguistic features of the poem. The alliteration is used in the poem as below.

Line 2:	/k/	in *cloudless* and *climes*
Line 2:	/s/	in *starry* and *skies*
Line 5:	/ð/	in *this* and *that*
Line 6:	/d/	in *day* and *denies*
Line 8:	/h/	in *had* and *half*
Line 9:	/w/	in *which* and *waves*
Line 11:	/s/	in *serenely* and *sweet*
Line 12:	/d/	in *dear* and *dwelling*

The assonance is also observed in the poem as below.

Line 2:	/ai/	in *climes* and *skies.*
Line 7:	/e/	in *shade* and *ray*
Line 8:	/e/	in *nameless* and *grace*
Line 14:	/o/	in *soft* and *eloquent*

After the discussion of rhyme scheme, metrical composition, and the use of devices such as alliteration and assonance, we proceed to the discussion of other linguistic features. The emphatic *how* is occurred twice in Line 12. The demonstrative pronoun *that* is occurred twice in Line 13. We observe the structural parallelism in the initial lines of the second and third stanza i.e. *one shade the more, one ray the less* (Line 7) and *and on that cheek, and o'er that brow* (Line 13). It is also observed in *the smiles that win, the tints that glow* (Line 15). The contrast of voiced and voiceless stops i.e. /p/ and /b/ are used in Line 17. There are 14 Prepositional phrases in 18 lines and the poet has used nominal and adjectival phrases extensively to create the picture to portray the unknown maiden beauty.

Next, we discuss the thematic and other aspects of the poem. The light and darkness are contrasted in the poem. The day and night, clouds and stars are compared with her bright complexion and her dark hair. The darkness and brightness can be equated with the

philosophy of life. The life is comprised of all the mixture of good and bad things, the happiness and the sorrow, and comfort and discomfort.

The poem begins with the graceful walk of the nameless beautiful girl. Her beauty is compared with the beautiful cloudless starry skies. She is the perfect combination of light and darkness. Her complexion of skin is fair while her hair and the colour of her eyes is dark. He further explains everything in her is in perfect proportion. The single mistake in that might have ruined her beauty, he cautions as in *one shade the more, one ray the less, had half impair'd the nameless grace.* She is completely unknown to the poet, he mentions. The dark locks of the hair moving softly on her face. The serenity and purity are expressed on her face, he adds. The poet imagines that there must be pure heart inside such a beautiful, innocent, graceful girl. He witnesses the softness, the calmness, and the glow on her face and assures that it is an outward expression of the underlying good heart and peaceful mind.

It also suggests that the man should maintain eternal peace and innocence; he should be good at heart. The poet transcends his thoughts beyond the physical beauty and glorifies the platonic love.

Comparison of *I Wandered Lonely as a Cloud* and *She Walks in Beauty*

Thus, it is attempted to explore the linguistic as well as literary subtleties of the two lyrical short poems of the romantic period. It is observed that William Wordsworth and Lord Byron had a great eloquence in poetic composition despite of their different styles. The lyrical quality, the use of devices such as alliteration and assonance, the metrical pattern, the consistent rhyme-scheme, and use of prepositional phrases were the commonalities in these poems. While the use of different but suitable rhyming patterns, the method of development of the themes, and the precedence of certain diction over others were the differences that defined their own distinct styles.

The limitation of the methodology is that the quantitative analyses of these poems. These poems can further be analysed systematically by using multivariate statistical methods suggested in Bruno (1974). In this methodology, he has defined 31 variables such as number of words, number of syllables, median number of syllables, row mean, column mean, verb-noun ratio, verb-adjective ratio, percentage of nouns, percentage of verbs, etc. In the present

analyses, the attempt is made in this direction, but it can be extended further for more accurate quantitative data and its interpretation.

Another limitation of the present analysis to be noted is that the focus has remained more on the linguistic analysis rather than on the comprehensive literary analysis. It can further be extended to Byron's *She Walks in Beauty* as Steen (1999) has attempted for Wordsworth's *I Wandered Lonely as a Cloud.* Cognitive Poetics has been transforming tremendously to explore different possibilities from many perspectives. As the present analysis is not final argument regarding the stylistic analyses of these poems, the advanced learners may exploit the critical appreciation of these poems further. As David Seamon explored the link of person and environment and advocated the environmental education in the early childhood, the direct application of environmental awareness and its positive impact on person's imagination and creative faculty to be considered (Seamon 1984). Durrant (1962) also studied the poem Daffodils in the light of Wordsworth's biographical scenario of the time. The music, philosophy, nature, and imagination are discussed in relation to the poem *Daffodils.*

After the demonstration of analyses, we briefly discuss about the deliberation in the teaching-learning situation.

The Role of the Teacher

Teachers are facilitators in the classroom. They enable students to understand the literary text. In the present context, the literary text is a poem. They guide students to pay attention to the different aspects of the poetic composition. Teachers make students to engage in different tasks and encourages them to spend more time with the given text.

Relevance of the Tasks

We learn the most by doing the things. Students enjoy the tasks. They involve more in the activities. Passive listening becomes monotonous to the students in the class.

During the activities, students listen, read, and discuss. They use paper and pencil (or pen). They collaborate with their peers. They imagine. They use digital skills for word

search, their meanings and their usage. They also make use of presentation skills. They compare the things. They ask doubts (or queries) to the teachers.

Teachers help students to develop their critical thinking. They unfold the theme(s) along with different interpretations of the poem. They talk about the text and beyond the text. They also find opportunities to explore capabilities of the students. Most importantly, teachers relate the things with the life.

Next, we discuss some sample tasks while teaching these poems.

Sample Tasks

The following are some of the tasks that teachers can assign to the students while teaching the poems. These may not be applicable to other types of poems. Teachers can modify the tasks accordingly. We are considering the above poems while discussing the following tasks. These are just sample tasks. Teachers can add, modify, replace, change the sequence of the tasks according to their objectives and the time available to them.

Task 1:   Ask students to read the given poem on their own.
            (Teachers should provide them handouts or ask them to bring the printed version of the poem with them).

Task 2:   Ask them to identify the rhyme scheme of the poem.
            (Teachers should firstly acquaint them with the different rhymes. They should demonstrate them how to identify the rhymes).

Task 3:   Ask them to identify the word categories such as Nouns, Adjectives, Verbs, Adverbs, Prepositions, etc.
            (Teachers can ask further to explain their relevance in the poem.

Task 4:   Ask them to differentiate the poetic language from the ordinary language by citing examples from the poem under study (Teachers should explain the features of ordinary and poetic language by giving a few examples).

Task 5: Ask them to search meaning of the difficult words by using google search. (Teacher should demonstrate them how to use search queries in the search-bar like google, for example, *define jocund* or *jocund meaning*.

Task 6: Ask them to complete the metrical analysis of the remaining poem. (Teachers should introduce them with the concept of meter, the basic metrical patterns such as *iamb, trochee, anapest, dactyl, pyrrhic,* and *spondee.* The occurrence of them in the poetic line, such as *mono-, di-, tri-, tetra-*, etc. Teachers should analyze the sample line for the students).

Task 7: Ask them to discuss with their peers. (Divide students into small groups and ask them to discuss the different aspects of the poem).

Task 8: Ask them to make presentation on the given poem. (Teachers should give feedback after the presentation and guide them to improve further).

Thus, these activities along with teachers' timely interventions become an intellectual feast and memorable experience to the students. It also becomes a rewarding experience for the teachers.

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Leveraging Padlet for Developing Writing Skills of I Year Engineering Students

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Abstract

Writing is the most important skill needed for engineering students as engineers have to communicate intricate technical information, deliver reports and proposals to clients and colleagues throughout their career. Effective writing skills nurture critical thinking and problem-solving acumen. Hence, language teachers play a vital role in equipping engineering students with this skill. Though second language learners face challenges in mastering the nuances of English language, Padlet, an interactive and user-friendly platform, assists L2 learners in mastering this skill through a collaborative approach, which motivates them to augment their learner autonomy and competence.

This paper explores the potential of Padlet in enhancing the writing proficiency of engineering students in the light of the theories that support the integration of Padlet and the methods through which teachers can create an interactive and effective learning atmosphere.

Keywords: Padlet, Collaborative learning, Second Language Learners (L2), Peer review and Feedback.

Introduction

The digital era has transformed the educational landscape through its plethora of digital tools. One such tool is Padlet, which enables the users to create virtual bulletin boards on which they can share text, images, digital content, and beneficial web links (Erito, 2022). When teachers incorporate Padlet into their teaching methodology, they can build a dynamic and interactive learning environment. Besides, it makes learners enjoy a more engaging educational experience.

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Writing is the most ignored skill in schools and colleges as it presents several challenges to the learners. While the traditional method of teaching gives importance to average learners, overlooking the needs of advanced learners, Padlet provides a platform wherein the abilities of heterogeneous groups of learners are tested and proper assistance is offered at regular intervals. Besides, learners get an opportunity to learn and correct their mistakes by reading the content of their peers. By incorporating Padlet into the teaching methodology, teachers can make teaching more effective and improve the learning accuracy of students.

Research Questions

This study is aimed at collecting data on how the use of Padlet can improve the writing skills of engineering students. The following questions support this study further.

1. How does the use of Padlet influence the development of writing skills among engineering students?

2. In what ways does collaborative writing on Padlet impact the quality of engineering students' written assignments?

3. How does the use of Padlet as a writing tool affect the engagement and motivation of engineering students in writing tasks?

Literature Review

Since the launch of Padlet, researchers have been exploring the ways in which it can be useful to improve the writing skills of L2 learners. As a digital notice board, it allows learners to share and collect ideas, promotes creativity and collaboration among students, and helps improve writing skills by saving information on an easy-to-access platform. (Saepuloh & Salsabila, 2020). Periodical research proves that Padlet enhances the writing skills of L2 learners. It supports learners in acquiring new knowledge in a fun and interactive way (Rashid et al., 2019). It encourages student-centeredness and autonomous learning (Ahmadi 2018). Its interactive application helps learners collaborate with one another (Mehta et al., 2021). Padlet allows students to post documents, images, and files related to the topic of discussion. This feature enables students to exchange views on the posts of their peers, along with getting evaluations of their posts from their teachers as well (Shuker & Burton, 2021).

The option to post ideas in an anonymous mode encourages students who have inhibitions (Cutting et al., 2020). This motivates the learners to project their creativity

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(Saepuloh & Salsabila, 2020). Padlet is a user-friendly tool for reviewing and giving feedback on students' writing (Jong and Tan, 2021). Besides, it adds value to the writing tasks (Mahmud, 2019). Padlet makes it feasible to have virtual interaction between teachers and students. Hence, the process of teaching and learning is taken up effectively without any time constraints (Baidoo et al., 2022).

Application of Theories to Padlet

Theories such as constructivist learning theory, collaborative learning theory, cognitive load theory, motivation theory, situated learning theory, and connectivism advocate for the integration of Padlet into the teaching and learning process. A brief discussion of these theories and their applications to Padlet will highlight its benefits.

Constructivist Learning Theory

Jean Piaget, a Swiss psychologist, developed this theory in the mid-20th century. Later, Lev Vygotsky, Jerome Bruner, and other theorists developed this theory. According to this theory, learners gain knowledge through experience and active participation in learning activities, which underscores the importance of learner-centeredness. Padlet aligns perfectly with this theory as it gives learners space to participate actively in the tasks posted on the Padlet wall and helps them expand their knowledge through their interaction with one another.

Collaborative Learning Theory

This theory took shape in the 1970s. Scholars like Kenneth Bruffee, David W. Johnson, and Roger T. Johnson formalized this theory and applied it to educational settings. It considers learning as a social process wherein learners interact with one another, gain knowledge through collective efforts, enhance their understanding of concepts, and retain information even after the learning process.

Taking up the collaborative task of preparing an article on a current topic can make learners share ideas, get the views of their peers, develop problem-solving skills, and write a better draft through interaction with one another. The prime importance given to peers' comments supports students in fostering a sense of responsibility towards learning.

Cognitive Load Theory (CLT)

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John Sweller developed this theory in the late 1980s. His study explored how human cognitive structure can aid learners in learning new concepts. Also, it balances the cognitive overload with the help of designing instructions. This theory gained popularity as it combined the limitations of human memory with the structure of long-term memory. CLT can be applied to different levels of school and collegiate education. It helps in enhancing learning outcomes, since it exploits the human "cognitive architecture" (p.15).

Generally, students get mental fatigue, and they tend to forget the concepts learned in the traditional method of teaching and learning. This is due to cognitive load, as human "cognitive architecture" has "working memory" with limited capacity and "long-term memory" with unlimited capacity to retain information. But when teachers post the relevant content in digital format on the Padlet wall, its visual effect aids students in linking their prior knowledge with the new information, understanding and retaining the concepts, which aids them in completing the writing tasks with precision.

Motivation Theory

This theory has evolved over the years based on the inputs of psychology, sociology, and neuroscience that highlight how human behaviour gets motivated in a variety of contexts. Also, it focuses on the importance of motivating learners, which has the power to enhance their comprehension abilities. Deci and Ryan (1985) framed self-determination theory that emphasizes the need for developing learners' "autonomy, competence, and relatedness" (p.233).

Padlet empowers learners to foster autonomy, which allows them to take control of their learning experience. They enjoy the freedom of selecting topics, collaborating with peers, and expressing their ideas without any hesitation. This process pushes them to learn with increased motivation. Added to this is the facility of providing the learners with immediate feedback. When learners see progress in their writing skills, they become more confident in their ability to reach the desired level of proficiency in writing. They develop confidence through immediate feedback, and their progress in writing makes them confident enough to take up writing skills to their desired level. Therefore, the integration of Padlet into the learning process can develop a sense of connection and camaraderie with peers as well.

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Situated Learning Theory

John Lave and Etienne Wenger (1991) express the importance of context and social interaction in learning through their work, "Situated Learning: Legitimate Peripheral Participation." This work presents the importance of "communities of practice" (p.73) and how learners have to understand abstract knowledge by engaging themselves in a community.

Being a collaborative tool, Padlet brings users together to create and share their content on its virtual wall, which allows users to learn through social interaction. Initially, they become part of a community, wherein learners start practicing simple tasks and gradually move towards complex ones. This emphasizes the concept of "legitimate peripheral participation" (Lave, 35). Similarly, learners practise "contextual learning," which proposes that knowledge is gained through the social and physical milieu of the learners.

Instructors ought to be facilitators by providing learners with real life tasks that ensure active participation and make learning more meaningful and inclusive. By making students do group projects and discussions, teachers pave the way for students' participation in communities of practice that eventually develop their problem-solving skills. Besides, they must expose the learners to observe and interact with knowledgeable individuals. This practice leads learners to understand concepts better and triggers them to adopt self-directed learning.

Connectivism

This theory elucidates how networks can effectively connect various sources of information to the learning process. In today's digital age, learners are inundated with a plethora of information. But connectivism guides learners in discerning and selecting the most relevant content. The proponents of this theory, George Siemens (2005) and Stephen Downes (2006), reinforce that learning is no longer confined to traditional classroom settings; rather, it can be enriched and expanded through online platforms, social media, and other digital tools.

Online courses, MOOCs (Massive Open Online Courses), and other digital learning platforms rely on this theory. Similarly, the use of Twitter, LinkedIn, Google Docs, and Padlet accelerates networked learning and knowledge sharing. Moreover, it implies that

learning is a continuous process that gets enhanced when learners connect themselves with new sources of information. Given the pervasive influence of technology in our lives, connectivism holds great significance in influencing students to acquire knowledge in this digital age.

Linking Padlet with this theory has several benefits. Initially, teachers have to create specific boards on which students can share relevant resources and gain knowledge through discussion. Also, it acts as a collaborative note-taking tool, which assists students in adding notes, links, and multimedia content. Then, teachers must initiate discussions on course topics, which can make learners interact and exchange knowledge well. Likewise, it creates space for peer reviews and constructive feedback. Finally, Padlet provides the learners with a rich tapestry of knowledge when teachers incorporate it into research projects, which allows learners to have appropriate input for completing their work successfully.

Methods

The author used a mixed-methods approach to study the potential of using Padlet for developing the writing skills of engineering students. This approach utilized both qualitative and quantitative data. A sample of fifty students was taken from various engineering branches such as electrical and electronics engineering, civil engineering, and mechanical engineering at the Government College of Technology. The progress of the experimental group and control group was monitored over a period of four weeks. Students were selected at random to do this experiment. The materials used for this study included Padlet, assignment topics, pre- and post-assessment tests, questionnaires, and feedback forms.

With a view to maximizing the productivity of the experimental group, they were first introduced to the features and functionalities of Padlet. Then tasks were assigned to them based on the first-year English subject "Professional English," which included concepts like how to write simple definitions, complete sentences using appropriate tense forms, and do exercises on voices. Subsequently, the students were given writing practice on transcoding, which comprises descriptions of flow charts, pie charts, bar charts, and tabular columns. Thus, the students progressed from simple to more complex writing tasks, sharing their responses on the Padlet wall as well.

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On the contrary, the control group performed the same exercises using traditional teaching methods. The teacher explained the concepts using conventional instructional techniques. Later, the teacher gave assignments, corrected the answers, and discussed the common errors made by the learners rather than focusing on individual mistakes, which otherwise may consume more time. Since students could not get individual feedback, they had only partial understanding of the concepts taught to them.

The teacher organized sessions for the experimental group to assist students in providing feedback on their teammates' posts. Collaborative assignments were given to encourage group activities. Students were tasked with co-authoring topics such as creating a flow chart illustrating the various steps involved in the extraction of silver, uranium for nuclear energy, and rare earth element extraction and their applications. Students worked in groups and shared their contributions on Padlet boards. Subsequently, the teacher provided feedback on Padlet, emphasizing the strengths and the areas that needed improvement. The most exemplary description was recognized as a model for high-quality technical writing.

The writing skills of both groups were assessed through pre- and post-tests. The experimental group tracked their progress through the feedback posted on Padlet. In contrast, the control group received comments on the overall performance of their writing skills. The teacher collected qualitative and quantitative data through tests, responses to questionnaires, feedback forms, face-to-face interaction, etc. and assessed the improvement of the students' writing. Priority was given to ethical considerations. Initially, students' willingness to participate in the activities was judged. They were given the assurance to withdraw from the tasks in case they encountered difficulties. The teacher maintained the privacy and confidentiality of the students' posts by limiting their access to Padlet users alone. Hence, this methodology evaluated the effectiveness of using Padlet for imparting writing skills to engineering students.

Findings

The findings of this study stem from qualitative and quantitative data that ensure accuracy in assessing the improvement of writing skills among the learners. Moreover, researchers can use this approach to evaluate the learners' progress and proficiency in writing.

Quantitative Analysis Table

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S. No	Category	Experimental Group (I)	Control Group (II)	Remarks
1.	Sample size (n)	25	25	Fair comparison with equal sample sizes
2.	Pre-test Mean (%)	60	59	Similar initial performance
3.	Post-test Mean (%)	74	65	Experimental group shows higher mean improvement
4.	Mean Improvement (%)	14	6	Improvement is higher in experimental group

While both groups initially began learning the same content using different methodologies, the first group's facility to interact freely, receive motivation, and obtain immediate feedback significantly contributed to their improvement. This demonstrates that the intervention implemented with the first group was highly effective compared to traditional teaching methods.

Qualitative Analysis Table

S.No	Category	Experimental Group (I)	Control Group (II)	Observations
1.	Sample size (n)	25	25	Equal sample size
2.	Pre-test Mean (%)	60	59	Similar score
3.	Post-test Mean (%)	74	65	Experimental group showed higher post-test score
4.	Mean Improvement (%)	14	6	Experimental group showed higher improvement
5.	Learning Intervention	Padlet	Standard	Technology Vs Tradition
6.	Learner Engagement	Higher	Moderate	Encouraging methodology (I) & Monotonous one (II)
7.	Feedback from learners	Positive	Mixed	Positive response contributed to improvement
8.	Teacher observations	Higher motivation and participation	Lower motivation but consistent participation	Higher motivation (I) resulted in improvement
9.	Influence	Digital mode inspireslearners	Routine methods fail	Exposure to new methods extracted the

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		to give more efforts	to inspire	best performance of learners (I)
10.	Future Implications	Experimental methods could be effective	Standard methodshave to beimprovised	Experimental methods can bring the desired learning outcome

The analysis, conducted through face-to-face interactions, discussions, and reviews from both groups, indicates that Padlet has significantly boosted the confidence of the experimental group in improving their writing skills. In contrast, it has been observed that the control group has faced challenges in developing their writing abilities due to limited resources and a lack of personalized attention from the teacher.

This study accentuates the need for adapting effective teaching methodologies that can enhance students' learning speed. Also, it emphasizes the idea that educators have to provide adequate resources and individualized support to facilitate desired learning outcomes. By addressing these key factors, educators can empower students to achieve their full potential and excel academically.

Discussion

The results of this mixed methods approach demonstrate that utilizing Padlet to enhance the writing skills of engineering students yields advantages both in terms of writing proficiency and student engagement. This discussion delves into the implications of these findings, the noticeable enhancements, and the obstacles faced, emphasizing the significance of incorporating Padlet into the educational environment.

The quantitative results demonstrate a significant improvement in the experimental group's ability to use the proper tenses and voices required for writing descriptions on graphics. The teacher's efforts in posting learning materials and exercises on the Padlet wall proved to be highly effective since they helped students grasp the concepts accurately.

As "digital natives" (Prensky, 2), the learners completed their assigned tasks promptly, proving their strong engagement with the platform. Besides, prompt feedback fostered a sense of community and collaborative learning, which sustained their interest in the learning process. Therefore, the progress of students in writing can be attributed to the

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features of Padlet that promote a more efficient drafting, revising, and refining process needed for writing, which surpass traditional methods.

The qualitative findings confirm the results of the quantitative data. Students expressed that the user-friendly interface of Padlet, along with its interactive features, enhanced their writing process. Hence, the writing process was more enjoyable and less challenging for them. Moreover, Padlet's motivating factors made peers interact well, which resulted in their progress in writing. The instructor noticed how the students' willingness to participate and share their drafts enriched the overall learning experience as well.

Educators can utilize Padlet effectively by addressing connectivity issues, technical glitches, and ensuring a comprehensive understanding of its functionality. By doing so, they can enhance the user experience and create a seamless learning environment.

The research findings demonstrate that engineering students can develop their writing skills through Padlet. By cultivating a collaborative and interactive learning environment, Padlet enables students to articulate their thoughts effectively, a skill essential for their future professional successes. The evidence suggests that integrating Padlet into the curriculum is imperative in order to establish a stimulating and efficient learning atmosphere.

Conclusion

This study is the result of the author's challenges faced while guiding first-year engineering students to write technical content. After years of memorizing answers in English subjects, students struggle to write responses independently on various topics when they get into college studies.

The traditional method of teaching leaves little room for improving the writing skills of the "digital Natives ". Thanks to the advancement in technology, educators have access to a plethora of digital tools. Of all the available tools, Padlet has strong research evidence to improve this skill. This study is confined to the short-term impact of using Padlet on writing skills. Further research can explore the long-term impact of this tool on enhancing writing skills. Comparative studies with other digital tools can also be taken up.

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To conclude, this study demonstrates that leveraging Padlet for developing the writing skills of first-year engineering students is highly effective. Since Padlet aligns well with the educational objectives and outcomes, educators can integrate Padlet activities into the curriculum.

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Journey of Solitude and Reconstructing the Self in Paul Auster's *Moon Palace*

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Courtesy: www.amazon.com

Abstract

This paper explores with the journey of solitude and reconstructing the self in Paul Auster's *Moon Palace.* Solitude was the state of being alone from the society. The main protagonist Marco was emotionally hidden, avoids to contact others. It was the story about families and generations. It talks on the series of lost chances and tragedies. At each stage of his life, his thoughts and emotions drastically changes. He retreats from the society and spend all his time all alone. He stopped thinking on future and avoids commitments. Then, he reconstructs his self from mishaps. Finally, he tolerates his own ambiguities, and accepts the

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reality. This paper brings out the inner and outer exposure, hardships, sufferings, challenges in reconstructing the self to pave the way for the future.

Keywords: Paul Auster, *Moon Palace,* Solitude, reconstructing the self, journey, coincidence

Introduction

American literature started with oral legends, myths, and lyrics. Before the arrival of Europeans in America, tribal cultures existed in North America. The Native American Oral literature was diverse, and it focuses on America's injustice and society. It values the concept of justice and moral conscience. It also concentrates on the individual's life and journey. Some of the American writers are Anne Bradstreet, who started American literature and the journey was followed by Edward Taylor, Michael Wigglesworth, Samuel Sewall and so on. In the 18th century, writers focused on the ideals of justice, liberty and equality of a common man. In the 19th century, writers concentrated on the religious sense of writings. Some of the writers of this century are Ralph Waldo Emerson, Henry David Thoreau, Henry Wordsworth Longfellow and so on. After that American civil war emerged. Writers like Emily Dickinson, Walt Whitman, Herman Melville, Edgar Allan Poe and the transcendentalists were the great literary authors of America.

In the 20th century, modernist writers wrote on the explorations of themes of personal, racial and ethnic standards. Many writers focused on the World War II, the aftermath of post war and its impact on society. During the Second half of the 20th century, writers like John Updike portrayed contemporary American life in a reflective form. Early 21st century of post war, writers like Philip Roth focused on the autobiographical characters, explores the American culture and the distinction between reality and fiction in literature. The contemporary fiction practices the postmodern movement. Some of the writers of this century are Toni Morrison, William Faulkner, Ernest Hemingway, Don Delillo, Cormac Mccarthy and so on. Paul Auster was a well-known contemporary writer known for his distinctive, experimental and metafictional narrative style. His works emerged prominently in the late 20th and early 21st century and began to appear in 1980's and 1990's. His works were associated with postmodern literature.

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Author and His Works

Paul Benjamin Auster was an American Writer, Novelist, Memoirist, filmmaker and translator. He is a popular representative in Contemporary American fiction. He was born on February 3, 1947 and died on April 30, 2024 due to Cancer. He graduated from Columbia University in 1970. His genre writings were mostly crime, mystery, absurd and dystopian fiction. He translated French literature thereby earned money for living. His novel closely linked with detective stories- *The New York Trilogy (1987)* consists of *The City of Glass (1985), Ghosts (1986),* and *The Locked Room (1997).* His Other Writings are *Moon Palace (1989), The Music of Chance (1990), The Book of Illusions (2002), Oracle Night (2003), The Brooklyn Follies (2005), Man in the Dark (2008),* and *Invisible (2009).* His books have been translated into more than 30 to 40 languages.

Paul Auster's writing style and narratives blurs the boundaries between reality and fiction. His novels travels with a sense of reflexivity and motifs that delves in depth into the complexity of his narrative structures. His writings explores with philosophy and existential sense. Most of his character's in the novels quest for identity, existence, meaning and fate in life. His themes are existential, philosophy, chance, coincidence, absurdity, identity and meaning. He invites the readers on a journey of human existence and experience, a thought-provoking narrative. He is a unique writer who always looks inwardly, the inner journey of oneself. In this novel *Moon Palace*, he portrays American life, its tradition and culture. He wrote on the protagonist's escapist life. He focuses on the physical and mental health of an individual in this novel.

An Overview of *Moon Palace*

Paul Auster's *Moon Palace* was first published in 1989. Paul Auster is a writer who delves into the inner self. He contributed to the contemporary writings. The narrator in this novel is Marco. The main protagonist of this novel is Marco Stanley Fogg. It sets in Manhattan and U.S. Southwest. The previous two generations of his family were focused. Marco, the narrator was an Orphan. The only caretaker of Marco, was his Uncle Victor. Suddenly, his uncle died leaving Marco with no family or friends. Marco inherits money from his uncle, and manages to pay for uncle's funeral rites. And, he even spends the remaining money without going to job. He sold books, loses his apartment, and finally went to Central

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park for Shelter. And, later, he was rescued by Zimmer and Kitty Wu, finds a caretaker job for an elderly man, Thomas Effing. Soon, Marco learns about the complicated history of past about his parents. Effing dies leaving Marco his money. Marco settles in a house together with Kitty Wu in Chinatown and later breaks up with her, due to abortion. Marco travels to U.S. in search of himself and begins journeying with his father, Solomon barber, who dies shortly after an accident. He was then buried with his wife. Now, Marco ends up journeying all alone in beach. *Moon Palace* is a novel that probes notions of ancestry and history of three generations. It is a mixture of reality and history. Quest for identity plays an important aspect in this novel.

In this novel *Moon Palace,* the author explores themes such as identity, self-discovery, fate, chance, loneliness, isolation, memory and nostalgia. Marco faces challenges, losses, and unexpected turns in his life. He understands that experience shapes one's self and endures everything. He encounters a series of chances and coincidence, thereby meeting his grandfather, Thomas Effing and his father, Solomon Barber, without knowing their real identity in relation to him. He also experiences the emotional detachment due to tragedy and struggles to overcome from it. The past happenings made a great impact on his present life. For instance, Marco's mother hides the details of her husband. Then, she met with an accident and died, leaving Marco with no identity. His Uncle Victor, too hided the details of Marco's identity because of his promise to Marco's mother and died suddenly leaving him as an orphan in this world with no support to lean.

Journey of Solitude

Marco's mother met with an accident and he was adopted by his Uncle Victor. Uncle Victor taught human values to Marco, thereby shaping him in understanding the life better. He lost his mother, and left with no family or friends. He spends his time in solitude. His uncle dies before finishing his studies. Once again, Marco becomes Orphan. He pays off his uncle's debt and secluded himself from the world, doing nothing. He sold books one by one instantly after reading it. He spends money lavishly. Left with no money, he visited his friend David Zimmer. There Marco meets Kitty Wu for the first time at Zimmer's House. The moment he meets Kitty Wu, he falls in love with her. Marco loses his apartment and stays in Central Park.

> As I sold off my apartment went through many changes. That was inevitable, for each time I opened another box, I simultaneously destroyed another piece of

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furniture…My life had become a gathering zero, and it was a thing I could actually see: a palpable, burgeoning emptiness. Each time I ventured into my uncle's past, it produced a physical result, an effect in the real world. The consequences were therefore always before my eyes, and there was no way to escape them. (23-24)

She misses Marco after the first encounter and searches for him. He gets sick, sheltered in cave, enters into the verge of death, and later found out by Zimmer and Kitty Wu. He recovers discovering his love for Kitty Wu. He was treated for several months at Zimmer's apartment. Then, he leaves Zimmer's house and hunts for job. His proposal was rejected by Vietnam draft. He applies for a care taker job through advertisement. He is in need for money. Thomas Effing, an elderly bad tempered blind man gave job to Marco. He travels in wheel chair with Marco. He knows that he is going to die soon, prepares obituary. He started to narrate his life story to Marco. Effing's former name was Julian Barber, a famous painter. He was born in a wealthy family. He disliked his wife. So, he decided to stay in wilderness. He went out, found an empty hermit's cave and lives there. He paints only for himself. That's how he fixes his new identity as Thomas Effing. He has a son named Solomon Barber. He thought of handing over the robber's money back to the society. He forces Marco to take him to the cave despite his bad health. He was affected with pneumonia that leads him to death. Once again, Marco was left alone. Later, he realizes that Effing decided to die so.

Effing left a sum of money for Marco. Marco enjoys his life with Kitty Wu to the fullest, leading a carefree life. But unfortunately, Kitty Wu decided to do abortion. He tries to console her, not to abort his child. He confronts her which leads in conflict. He breaks up with her due to abortion, she had. He says that it was like "an earthquake in the heart of my solitude" (94). Solomon barber don't know that Marco is his son but he was eager to meet him. He befriends Marco, and in order to distract him from breakup, rushes to Utah to find the paintings of Effing. There he stops at Marco's mother grave. Marco found out that Solomon Barber was none other than his father. When relieving the truth to Marco, Solomon slips and gets hospitalized. He dies. This leaves Marco to face solitude alone.

Marco unable to bear his father's death, rings Kitty Wu for emotional support. But, she answers his call and feels sorry for him. She refuses to accept him. This made Marco feel

extremely devastated. Now, she has someone in her life and states the reason as, she nearly went to verge of death because of him and hardly survived. Marco lost everyone and everything in life. He tries to find Effing's cave. But, of no use. He lost his car, inheritance, wallet and walks towards the beach. As Marco puts it,

> It went on like that for the next several days. My moods charged recklessly from one extreme to another, shunting me between joy and despair so often that my mind became battered from the journey. Almost anything could set off the switch: a sudden confrontation with the past, a chance smile from a stranger, the way the light fell on the sidewalk at any given hour. I struggled to achieve some equilibrium within myself, but it was no use: everything was instability, turmoil, outrageous whim. At one moment I was engaged in a philosophical quest, supremely confident … at the next moment I was in tears, collapsing under the weight of my own anguish. My self-absorption was so intense that I could no longer see things for what they were: objects became thoughts, and every thought was part of the drama being played out inside me. (53-54)

Marco's experiences various socioeconomic conditions through his life journey that shapes his identity. After the death of his uncle, his socioeconomic status shifts from middle class to homelessness and extreme poverty. He took up various jobs as working in bookstore and caregiver. It reflects his attempts to stabilize and improve his economic condition.

Reconstructing the Self

Reconstructing the Self is an act of restoring or rebuilding the self. It is a sort of improving the self. The transition in oneself is the result of transformation in character. It focuses on the problem and finds solution to lead the life. It impacts the value of being in this world. Life is full of sufferings and challenges. To overcome this, one has to reconstruct the self. It is the continuous process carried out over time. Factors such as tragedy, trauma, accident, pain, disease may happen due to uncertainties in life. One cannot predict what will happen in the future exactly. It is inevitable to reconstruct our self whenever it faces damages. He says, "I wanted to live dangerously, to push myself as far as I could go and then see what happens to me when I got there". (2)

Paul Auster's *Moon Palace* probes into the notions of Solitude and Self. Marco lost his mother at the age of eleven. He was unaware of his origin or where he belong to. He was looked after by his Uncle Victor. He sends him to college for higher studies. With the support of his Uncle, he grew up, facing many difficulties in life. When he heard that his uncle was dead, he was completely devastated. He was self- imposed with a state of isolation. He was jobless without any goal in life. He literally spend all the money he has and became homeless. He didn't think of future plans and remains secluded from the outer world. He lost his apartment and settles in central park. "… the park offered me the possibility of solitude, of separating myself from the rest of the world." (55) He undergoes physical and mental decline. He goes to a cave, where he stayed for three days and later he was rescued by two of his college friends. His friends Zimmer and Kitty Wu searches him. This shows the concern of love, care and affection of his friends. Later, he loves Kitty Wu and started to live his life. Zimmer provided accommodation and took care of him. Marco reconstructs his self and thereby creates hope to live. He says,

> That was the trouble. The land is too big out there, and after a while, it starts to swallow you up. I reached a point when I couldn't take it in anymore. All that bloody silence and emptiness. You try to find your bearings in it, but it's too big, the dimensions are too monstrous, and eventually, it just stops being there. There's no world, no land, no nothing. It comes down to that, Fogg, in the end, it's all a figment. The only place you exist is in your head (176)

Then, he was employed by an old man, Thomas Effing as a caretaker. He socializes with them and lived his life. When Effing died, Marco faces loss once again. Then, he meets Solomon Barber. Accidently, Barber reveals his secrets with Marco's mother, thereby found out his origin, gets into a huge shock. Solomon Barber died accidently leaving Marco. Marco faces a cyclic process of regaining and losing. It was a sort of emotional adjustment where he continuously faces loss and negative impact on reconstructing his self. He break up with kitty wu for a specific reason. He seeks support and consolation from his lover after break up. But, she started a new life leaving Marco. And, she claims Marco for all her suffering and pain in her life. He lacks emotional and social support. He reconstruct from his emotional breakdown, there by stating, "No regrets, no pity, no weak- minded sentiments. By refusing to find out … I kept myself strong" (218). At each and every stage of his life, he reconstruct himself from

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mishaps and moves forward to embark on the journey of self. He was an optimistic person, who reconstructs his self-stating, "There's hope for everyone, sir. That's what makes the world go round" (216). Marco's journey reflects the complexities of identity formation amidst socioeconomic challenges in a rapidly changing world.

Conclusion

This paper analyses the journey of solitude and reconstructs the self in Paul Auster's *Moon Palace*. Marco faces trials and tribulations throughout his life. Due to the struggle he faces at each and every stage, he gives up his life, and even stop caring his future. He encounters the tragedy and lived a pathetic life. The author presents the fragmented personalities with uncertainties and creates an ability of a self of an individual to lead the life in contemporary society. The creation of new self to survive in this world is the challenging task to accomplish throughout the end of the life. The author depicts the mishaps, and the will power to encounter a challenging life by reconstructing the self is the positive inspiration of the readers to face the real world through this novel.

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A Brief Cultural Study of Some Important Perso-Arabic Seals of Adil Shahi (1489-1686 AD)

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Abstract

Bijapur, now a district headquarters in Karnataka, was formerly the seat of the Adil Shahi kingdom of the Deccan which ruled the region for nearly two centuries (1489-1686 AD). The founder of the Adilshahi dynasty, Sultan Yusuf Adil Shah made Bijapur, or Vijyapur the capital of the Bijapur kingdom. The rulers of the Adilshahi dynasty ordered their engravers to engrave the seals in their names. We find many seals of this dynasty representing different rulers, princes, princesses, or officials. The seals of the Adil Shahi dynasty are very peculiar in many facets. Some important seals of the same period will be studied in this small article.

Keywords: Seals, Adil Shahi, Deccan, Ali Adil Shah, Muhammad Adil Shah, Ibrahim Adil Shah.

The seals of the Indus Valley are the oldest in India. Unfortunately, these are not read so far. But these seals help us to date the tradition of sealing at least 4500 years ago in India.

The seals are the chief material to authenticate and are even more important than signatures. The seals are associated with persons, officials, or institutions; hence the owner of the seal always attempts to keep his seal worthy, special, different, and unique. That is why, we notice many variations and specifications in the seals of different people.

Physically, the seals should be either embossed or engraved. The seals cannot be in painted or relief forms because it is impossible to stamp them. For making an engraved seal, the seal engraver cuts the letters inscribed over the surface of a seal while in the embossed seal, he cuts the surface of the metal and leaves the letters as they are. Since, in both situations, the engraver used to engrave and cut the surface, therefore, the art of seal making is called *Muhorkani* and

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the seal cutters are known as *Muharkan*.[1] The profession was praiseworthy during the medieval period.

Generally, in Indo-Persian sources, the seals are called *Muhr*. As per my best knowledge, pre-Mughal seals are very rare in India. I never noticed a seal before the Mughal period. However, the tradition of the seal is not very recent in the world. Father Felix believes that the seal was in universal use in Palestine and India. The seals were known as *Challa, Anghuthi* (ring), and *Mudra* in Sanskrit and India while *Chapa* (stamp) and *Mohar* (seal) in Persian, and lastly *Khatam* (seal) in Arabic.[2]

During the ancient period, jasper and porcelain were utilized at large levels to inscribe the text over them. Cylinder seals also were in use at large levels. Cylinder seals were inscribed with three things, the names of the owner of the seals, father's name, and the names of protecting deities.[3]

Father Felix states that "The practice of authenticating a document by the granter affixing his distinguishing mark or seal was current in the East from the earliest times; and during the medieval period both in the East and in the West the importance of seals was so great, that they were considered the main proofs of the authenticity of all sorts of documents, both public and private".[4]

As it is mentioned, there were very few seals during the pre-Mughal period in India but interestingly, Felix assigns a seal to Balban and claims that a Farman revealing the seal of Balban was displayed in the *exhibition of Delhi Historical and Archaeological exhibition (1911-12).* Unfortunately, I could not trace any seal on the said document. Either due to the pathetic condition of the picture quality it was worn out or he might be talking about any seal on the reverse side of the Farman whereas, only the front side of this Farman was published by the Delhi Museum of Archaeology.[5] Fortunately, he gives the complete transcription of this document along with its *Tughra* and Seal. The text of the seal is given below for reference:

ابو ظفر غياث الدين محمد پادشاه غازی[6]

It is reported that the post of *Mohardar* was a significant functionary under *Mohammad bin Tughlaq* who worked under the *Diwan e Vakalat*. We have no seals from this period. No legend of the seal is traced so far. The official documents were sealed by highly ornamented Royal *Tughra* and *Royal Tauqi*.[7] Amongst Delhi sultans, we have no information about the seals

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except the seal of *Muhammad Bin Tughluq*. We have an inscription in support of the post of *Mohardar* during the time of *Muhammad Bin Tughluq*, which records the term *Qazi-e-Mohr-e-Khas*.[8]

In the Deccan region *Bahamanid*, *Nizamshahis*, *AdilShahis,* and *QutubShahis* are reported to have seals. However, *Bahaminds* and *Nizamshahis* have very few seals. And few scholars traced and researched these materials.[9] Only a few seals from the Adilshahi dynasty are being studied here briefly.

The first seal of this collection belongs to Ali Adil Shah I (1558-79). The text of the quadruple-ruled seal runs in Arabic language and is calligraphed in the Naskh style of Arabic calligraphy. The text of the seal runs as follows:

Text

لا فتى الّا على / لا سيف الّا ذوالفقار

اسد الله الغالب/ على ابن ابيطالب

Transliteration

La Fata Illa Ali/La Saif Illa Zulfiqar

Asad Ullahil Ghalib/Ali Ibn-E-Abi Talib

[10]

The above *Musajjah* Arabic legend is very famous amongst the followers of *Ali ibn-i-Abu Talib* -- Shia Muslims. The Adil Shahis were the followers of the Shiite faith; hence we find the

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reflections of Shiites in their sources not only in their seals but their inscriptions, coins, documents, books, etc.

Probably, the next seal also belongs to Ali Adil Shah I. This is a Persian prosaic seal executed in the Nastaliq style of calligraphy. The word نمسگه "Namuskohu" is an Arabic phrase; that is why we can consider it a bilingual seal. It also records the Shiite features. The text of the seal reads:

Text

صراط حق نمسگه

Transliteration

Sirat-i-Huque Ali, Namuskohu

It has floral background and is round in shape. The decorative motif under the two dots of ی of Ali makes it more beautiful which also fills the space under. Big and small flowers with 5, 6 8, and nine petals are used to make it more attractive. The ی of Ali parted the seal into two portions. We can read it in two ways صراط علی حق نمسگه or علی صراط حق نمسگه both are correct, and both guide us to connect with the way of Ali. Moreover, according to the Shiite literature, Ali A.S. is the true example of the right path (صراط مستقیم).

The third seal belongs to Ibrahim Adil Shah (r. 1580-1627 AD) who had a great affection toward his favourite word '*Nauras*'. He had named many things after this word. Fascinatingly, his seal also records the same word. His seal runs as:

Text

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<p dir="rtl">نورس ابراهيم</p>

Transliteration

Nauras Ibrahim

The *saja'[13]* of seal runs in *Riqa'* characters and is divided into two parts by the س of *Nauras.* The word *Nauras* can be interpreted in many ways. The starting of *Nauras* can be taken up in two ways, *nau* may mean 'new' and *no* means 'nine.' Moreover, he authored a book on music and named as *Nauras.* His *Nauras* is a unique treatise on music and has a high place in the subject. His book has been interpreted in many facets; therefore, we are not willing to discuss[14] it at this point. In this regard, only it can be mentioned here that he (Ibrahim Adil Shah) named many things after this word. Some such things have been recorded by Dr. Nazir Ahmad in his article, for example, *Kitab-i-Nauras* (Ibrahim's book on Music), *Nauras* (a poet), *Naurasi* (another poet), *Nauras* (a wine), *Nauras* (a song), *Nauras* (a coin), *Nauras* (a flag), *Nauras* (a royal emblem), *Nauras* (an office), *Nauras* (a festival i.e. Eid), *Nauras* (a palace), *Bahisht Nauras* (another royal building), *Hun-e- Nauras* (gold coin), *Naurasnama* (second name of *Tarkh-i-Ferishta*), *Nauras Paikar* (elephant), *Lashkar-i-Nauras* (dancers), *Nauraspur* (a city).[15] The seal has been decorated with beautiful small flowers and cut into oval shape.

Another seal of the same king bearing an Arabic legend containing a Quranic verse from *Sura Albaqra* (Chapter no 2 verse no 130) is traced. The text of the seal runs as under:

Text

<p dir="rtl">و من يرغب/ عن ملة/ ابراهيم اّلا من سفه نفسه و /لقد اصطفيناه فى الدنيا و انه فى/ الاخرة/ لمن الصالحين.</p>

Transliteration

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Wa Man Yarghabu/An Millat/Ibrahim Illa Man Safeha Nafsahu Wa/Laqadi Istefenahu Fid
Duniya Wa Inna Hu Fi/Al Akherati/Leminas Saleheen

The above seal has been written in excellent Naskh and divided into two parts by the word 'فی'
just in the middle of the text. The text of the seal is very interesting. However, the above
Quranic verse is clearly about the religion and pathway of the Prophet *Abraham.* But Ibrahim
Adil Shah is trying to convey this message that his religion and belief are virtuous, and nobody
can refuse the righteous path except the ill-informed. The beautiful floral motifs enhance the
beauty of the seal.

The next seal of this collection belongs to Muhammad Adil Shah (1627-1656) which contains
a Persian couplet and has been executed in the Naskh style of calligraphy. The text of the seal
runs in four parts and runs as:

Text

دارد از لطف حق سرافرازی

شاه سلطان محمد غازی

Transliteration

Darad Az Lutf-E-Huque Sar Afrazi

Shah Sultan Muhammad Ghazi

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The Persian couplet is divided into parts by the extended Persian letters. Most of the letters do not bear Nuqta (dots) in the couplet. The seal looks like a rising sun which is circled by double rulings. Its legend is very interesting starting from the bottom and going upwards. One significant point may be mentioned here, in the case of metrical inscriptions the seals generally start with the first word of the second line from the bottom. The word '*Muhammad'* has been placed on top which has two associations; one is with the prophet and the second to the king himself.

The inscription of the seal runs in four parts. The first partition is done by the ی of *Sarfarazi*. The *Kashidah* ش of *Shah* creates a new part while ی of *Ghazi* forms the last part of the inscription. The calligraphy of this seal is of high class. The background of the seal contains some floral designs which are not very visible due to the quality of the impression. The below seal also belongs to the same king which reads as:

Text

شد ز لطف حق محمد را خطاب اخلاصخان

در زمان خسرو عادل شه صاحبقران سنه 1061؟

Transliteration

Shud Ze Lutf E Huque Muhammad Ra Khitab Ikhlas Khan

Dar Zaman E Khusru Wa Adil Shahe Sahibqiran 1061?

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The seal belongs to *Ikhlas Khan,* the prime minister of Muhammad Adil Shah. This is a metrical seal that has a complete Persian couplet of which one hemistich is inscribed within the bigger central circle while the second is out of the circle rather in the margin. The hemistich written in the surrounding outer ring is the first hemistich while the hemistich in the central circle opens the couplet. Although, technically the couplet must have been started from the central circle most probably availability of the king's name did not allow it to be engraved in this way.

Probably the year is AH 1061 which is not noticed in the work of the above-mentioned scholars. The inner circle of the seal looks like a hanging cloak or like an astrolabe. Interestingly, Muhammad Adil Shah enjoyed the term *'Sahib Qiran.* The word '*Muhammad'* has been placed at the start of the couplet.

Two more seals from the period of Muhammad Adil Shah are reported by Prof. Aziz Bano in her article published in 'Studies in Medieval Deccan History. M.A. Nayeem Festschrift edited by Prof. Syed Ayub Ali'. One belongs to *Ikhlas Khan* while another belongs to *Mustafa Amin Khan*. The first seal is an illegible and undecipherable seal. Tf *Mustafa Khan* is being discussed here. The text of the seal runs as under;

Text

امین مصطفی خان

بنده محمد سلطان

1027

Transliteration

Amin Mustafa Khan

Bandah Muhammad Sultan 1027

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The prosaic legend runs in Persian and is executed in the Nastaliq style of calligraphy. The seal has been divided into two parts and interestingly the year 'Hijri 1027' is legible at the extreme downside. The word '*bandah*' is the main divider of the seal. The first word 'Amin' also may indicate the position of Mustafa Khan in the time of Muhammad Adil Shah.

The next seal of this collection belongs to Ali Adil Shah II: (1656-1672 ad) which has been taken from an article. This is a metrical round seal with a trefoil shape in the middle of the seal. Two heart-type shapes or two betel leaves have been utilized on the end of each hemistich. The trefoil shape in the middle of the seal looks like an eye. The text of the seal runs as follows:

Text

محمد، عبده شاه علیMiddle

مهر نبی مهر نگین دلم

حل شده از مهر نبی مشکلم

Transliteration

Middle: Muhammad, Abdohu Shah Ali

Mohar-e-Nabi Mohr-e-Nagin-e-Dilam

Hal Shudeh Az Mohar-e-Nabi Mushkilam

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The seal does not carry any date. It is a beautiful seal cut in *Riqa's* characters. Generally, we do not find *airabs* in the seals but in the present seal, a few *airabs* have been executed. For example, three *Tashdeeds* are placed beautifully. Most of the words are without dots (غیر منقوطه).

The last seal is found on a Persian document of Ali Adil Shah II, which runs with his father's name. The prosaic *saja'* of the seal runs as follows:

Text

مرید شاه نجف شاه علی ابن سلطان محمد شاه پادشاه غازی

Transliteration

Mureed Shah Najaf Ali Ibn Sultan Muhammad Shah Padshah Ghazi
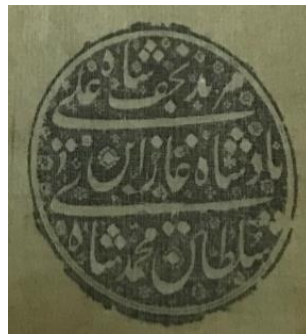
The text of the seal is written in Nastaliq and divided into three parts by the ی of *Ali* and *Ghazi*. The decorative motif under the dots of ی of *Ali* makes it lovelier. Most of the words represent their dots. Ali in the phrase "*Mureed-i-Shah Najaf Ali*" has two contexts; one is that *Ali* the king, is the disciple of *Shah Najaf* (i.e., Ali). Second is that Ali is *Shah-i- Najaf* and *Ali* (i.e. king) is his follower. The background of the seal is decorated with a floral design.

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[1] Allah, Ansar (1998). Seals, (in Urdu). In: Colophons, Seals and Arzdeedas, Papers & Proceedings of the Khuda Bakhsh Seminar Held on 28–30 September 1994. Patna: Khuda Bakksh Oriental Public Library: Patna. Pg 83.

[2] Felix, Father. (1918), the Mughal seals, Journal of Punjab Historical Society vol v. Calcutta. Pg 100

[3] Ibid. Pg 102.

[4] Ibid. Pg 103.

[5] Coronation Darbar (1911) An illustrated selection of the principal exhibits, Loan Exhibition of Antiquities, Delhi Museum of Archaeology, Archaeological Survey of India, Delhi. Pg 47.

[6] Felix, Father. (1918), the Mughal seals, Journal of Punjab Historical Society vol v. Calcutta. Pg 109.

[7] Bhargava, K.D. (1960), Indian Seals (Problems and Prospects), National Archives of India, Delhi. Pg 4.

[8] The inscription is badly damaged fortunately Syed Hasan Askari and Z.A. Desai have given its reading. Being an extremely important record, the text of the same epigraph may be given here for ready reference which reads:

تمام شد این چاه از فضل الله د{ر}

عهد مبارک شاهنشاه گیهانپناه محمد

بن تغلقشاه لا زالت ملکه نوبت

انعام ملک الامراء عز الدوله و الدین

قاضی مهر خاص مکنه الله بکار

فرمائ بنده محمود یوسف الملقب بلقب ...

بیستم؟ ماه ربیع الاول سنه سبع و اربعین و سبعمایه...

See; Corpus of Arabic and Persian Inscriptions of Bihar by Qeyamuddin and Dr. Desai EIAPS 1961, page 26 plate VI (a).

[9] Desai, Z.A. (1998). Seals, Colophons, ArzdashteN and Arzdeedas (in Urdu). In: Colophons, Seals and Arzdeedas, Papers & Proceedings of the Khuda Bakhsh Seminar Held on 28–30 September 1994. Patna: Khuda Bakksh Oriental Public Library: Patna. Pg 51.

[10] Keelan Overton and Jake Benson, (2019) "III. Deccani Seals and Scribal Notations: Sources for the Study of Indo-Persian Book Arts and Collecting (c. 1400–1680)," in The Empires of the Near East and India: Source Studies of the Safavid, Ottoman, and Mughal Literate Communities, edited by Hani Khafipour (New York: Columbia University Press,), 569.

[11] Ibid

[12] Ibid

[13] The text of the seal. Saja' is a literary form in which texts of the seal are written.

[14] A great article has been authored by Dr. Nazeer Ahmad. See 'Kitab-i-Nauras', published in Tahqeeqi Mutalaye', Lucknow. Feb. 1985. Pp 36-71.

[15] Dr. Ahmad, Nazeer (Feb. 1985), Kitab-i-Nauras, published in Tahqeeqi Mutalaye', Lucknow. Pg 39.

[16] Overton, Keelan (2016), Book Culture, Royal Libraries, and Persianate Painting in Bijapur, circa 1580–1630 Muqarnas volume 33, Brill, Leiden Boston. Pg 102.

[17] Ibid 574.

[18] Ibid 576.

[19] Ibid

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Exploring Pronunciation Variations in English among Southern and Northern Indian Speakers: A Sociolinguistic Analysis

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Abstract

This study delves into the intricate tapestry of English pronunciation across the Southern and Northern regions of India, with a particular emphasis on the idiosyncrasies of slang usage among speakers of Dravidian and Indo-Aryan languages. The research endeavours to shed light on the underlying mechanisms driving these phonetic variations, considering the linguistic, sociocultural, and technological factors at play. Through analysis of key languages from both language families, this research elucidates the factors driving variations in pronunciation.

Central to this investigation is the recognition of slang as a potent force shaping pronunciation dynamics. Slang, characterised by its informal and often playful nature, serves as a vehicle for linguistic innovation, facilitating the spread of novel pronunciations among speakers. Through a meticulous analysis of primary languages from both language families, this research elucidates the intricate interplay between linguistic diversity and pronunciation evolution.

Employing a multifaceted methodology encompassing observation, comparison, elicitation, and analysis, this study navigates the complex terrain of multilingual accents in India. It advocates for the preservation of linguistic plurality, cautioning against the imposition of a standardised Indian accent that could homogenise the rich tapestry of regional variations.

Key findings highlight the multifarious factors contributing to pronunciation shifts among North and South Indian speakers. Assimilation and dissimilation processes, phonological mergers, as well as the pervasive influence of language and social contacts, emerge as pivotal forces driving linguistic change. Furthermore, the burgeoning impact of technology and media on language usage underscores the dynamic nature of pronunciation evolution in contemporary Indian society.

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In conclusion, this research underscores the importance of understanding and preserving linguistic diversity in India. By acknowledging the significance of regional accents and the role of slang in pronunciation dynamics, this study advocates for a nuanced approach to language preservation and standardisation. By embracing the inherent plurality of Indian English, we can foster a linguistic landscape that celebrates diversity while ensuring the continued vitality of English as a global medium of communication.

Keywords: Pronunciation Variations in English, Southern and Northern Indian Speakers, Slang, Pronunciation, Comparative Analysis.

1. Linguistic Landscape: Dravidian vs. Indo-Aryan Languages

1.1 Dravidian Languages

The Dravidian language family, comprising Tamil, Telugu, Kannada, and Malayalam, among others, forms a significant linguistic group in Southern India. These languages are not only integral to the cultural and social fabric of their respective regions but also exert a profound influence on the English pronunciation patterns of their speakers. This section explores the phonetic characteristics of Dravidian languages and their impact on English pronunciation, providing specific examples and analyses.

1.1.1. Phonetic Characteristics of Dravidian Languages

Dravidian languages are characterised by a range of phonetic features that distinguish them from Indo-Aryan languages and other linguistic families. Key phonetic traits include retroflex consonants, extensive use of vowel harmony, and the presence of geminated (doubled) consonants.

Retroflex Consonants: One of the most prominent features of Dravidian languages is the use of retroflex consonants, which are produced by curling the tongue back to the roof of the mouth. These sounds are typically represented by [ʈ], [ɖ], [ɳ], and [ɭ]. For example, the Tamil word "paṭṭi" (dog) includes a retroflex [ʈ][27] and Malayalam word "puṭṭu" (rice cake) includes retroflex [ʈ].

Vowel Harmony: Dravidian languages often exhibit a high degree of vowel harmony, where the vowels within a word harmonise to be either all front or all back vowels. This phonetic feature influences how speakers of Dravidian languages articulate English vowels, leading to

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more consistent vowel quality within words[28]. For example, giri-lu (hills) and "pillulu" (cats) in Telugu show vowel harmony.

Geminated Consonants: Gemination, or the doubling of consonants, is another characteristic feature. In Kannada, for instance, the word "kanna" (eye) and the Malayalam word "maɳɳu" contains a geminated [ɳɳ]. This influences the pronunciation of English words where consonant length is perceived to be significant[29].

1.1.2 Influence on English Pronunciation

The phonetic features of Dravidian languages transfer to the way speakers pronounce English, resulting in distinct regional accents. These influences can be observed in the pronunciation of consonants, vowels, and overall prosody.

Consonant Pronunciation: Due to the presence of retroflex consonants in their native languages, speakers of Tamil, Telugu, Kannada, and Malayalam often incorporate similar sounds when speaking English. For instance, a Tamil and Malayalam speaker might pronounce the English word "table" as [ʈeɪbəl], and "button" as [bəʈʈən] replacing the standard alveolar [t] with a retroflex [ʈ]. This substitution is a direct phonetic transfer from Tamil and Malayalam's retroflex consonant inventory[27].

Vowel Articulation: The vowel harmony characteristic of Dravidian languages can lead to more uniform vowel sounds in English. A Malayalam speaker, accustomed to vowel harmony, might pronounce English words with a consistent vowel quality that contrasts with the more varied vowel articulation found in native English speakers. For example, the word "cat" might be pronounced with a more centralised vowel sound, making it sound closer to [kæt] with a short, crisp [æ][28].

Prosody and Intonation: The rhythmic and intonational patterns of Dravidian languages also influence English pronunciation. Dravidian languages tend to have a syllable-timed rhythm, where each syllable is given approximately equal duration. This contrasts with the stress-timed rhythm of English, where the duration of syllables varies. Consequently, a Telugu speaker might speak English with a more evenly timed syllabic rhythm, giving a distinctive cadence to their speech[29] whereas Malayalam speakers of English exhibits several distinctive features, like

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rhoticity, the absence of aspirated sounds, dentalization of affricates, retroflexion, simplification of diphthongs, post-nasal voicing, elongation of vowel sounds, and the absence of flapping.[40]

1.1.3 Examples and Analysis

Example 1: Retroflexion in English Words: A Kannada and Malayalam speaker might pronounce the English word "doctor" as [ɖɑːkʈər], employing retroflex [ɖ] and [ʈ] instead of the alveolar [d] and [t]. This substitution reflects the influence of Kannada's retroflex consonants[27].

Example 2: Gemination Influence: When pronouncing the English word "summer," a Tamil and Malayalam speaker might emphasise the [m] sound, leading to a pronunciation like [sʌmːər], where the [m] is lengthened, reflecting the gemination characteristic of Tamil phonology[29].

Example 3: Vowel Harmony Effect: A Malayalam speaker might pronounce "machine" as [məʃiːn], with a clear and consistent vowel sound [iː], avoiding diphthongization or vowel reduction typical in native English pronunciation[28].

The phonetic characteristics of Dravidian languages, including retroflex consonants, vowel harmony, and gemination, significantly shape the English pronunciation of speakers from Southern India. These phonetic transfers create a distinctive accent that is both a marker of regional identity and a testament to the linguistic diversity within India. Understanding these influences not only enhances our appreciation of regional English accents but also underscores the importance of linguistic diversity in shaping global English.

1.2 Indo-Aryan Languages

The Indo-Aryan language family encompasses a diverse range of languages spoken primarily in Northern India and parts of South Asia. Languages such as Hindi, Bengali, Marathi, and Gujarati are prominent members of this linguistic group and exert a significant influence on the phonetic characteristics of English spoken by their speakers. This section

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delves into the distinctive phonetic features of Indo-Aryan languages and their impact on the pronunciation patterns of English.

1.2.1 Phonetic Characteristics of Indo-Aryan Languages

Indo-Aryan languages exhibit phonetic features that differentiate them from Dravidian languages and other linguistic families. Notable characteristics include the presence of aspirated consonants, a wide range of vowel sounds, and a tendency towards vowel reduction. Aspirated Consonants: One of the hallmark features of Indo-Aryan languages is the presence of aspirated consonants, where a burst of breath accompanies the articulation of certain consonant sounds. Aspirated stops such as [pʰ], [tʰ], and [kʰ] are common in languages like Hindi and Bengali[27]. [dʒʱ],[tʃʰ]and [gʱ] in Gujarati.

Vowel Diversity: Indo-Aryan languages boast a rich inventory of vowel sounds, often characterised by distinct qualities and lengths. This diversity contributes to the melodic nature of these languages and influences the pronunciation of English vowels by native speakers[28].

Vowel Reduction: In rapid speech, Indo-Aryan languages tend to exhibit vowel reduction, where unstressed vowels become centralised or reduced in quality. This phenomenon affects the articulation of English vowels, particularly in unstressed syllables[29].

1.2.2 Influence on English Pronunciation

The phonetic features of Indo-Aryan languages leave a discernible imprint on the English spoken by native speakers of these languages. This influence is evident in the pronunciation of consonants, vowels, and overall prosodic features.

Consonant Pronunciation: Speakers of Indo-Aryan languages often transfer the aspirated consonant feature to their English speech. For example, a Hindi speaker may pronounce the English word "top" as [tʰɒp], with an aspirated [tʰ] sound instead of the unaspirated [t] commonly found in native English[30].

Vowel Articulation: The rich vowel inventory of Indo-Aryan languages influences the pronunciation of English vowels by native speakers. For instance, a Bengali speaker may

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articulate the English word "ship" with a more open [i] sound, reflecting the phonetic quality of the corresponding Bengali vowel[31].

Prosody and Intonation: The rhythmic and intonational patterns of Indo-Aryan languages shape the overall prosody of English spoken by native speakers. Languages like Marathi, with their distinctive pitch contours and stress patterns, contribute to the prosodic features of English spoken in regions where Marathi is prevalent[32].

1.2.3 Examples and Analysis

Example 1: Aspiration in English Words

A Gujarati speaker may aspirate consonants in English words such as "pat" or "cat," producing [pʰæt] and [kʰæt], respectively, reflecting the phonetic influence of Gujarati's aspirated stops[33].

Example 2: Vowel Quality

When pronouncing the English word "mate," a Marathi speaker may articulate the vowel with a more centralised quality, closer to the Marathi vowel system, resulting in a pronunciation like [meɪt][34].

Example 3: Prosodic Influence

The stress patterns and pitch contours characteristic of Bengali influence the intonation patterns of English spoken by Bengali speakers, resulting in a distinctive cadence and rhythm[35].

The phonetic characteristics of Indo-Aryan languages, including aspirated consonants, vowel diversity, and prosodic features, significantly shape the English pronunciation of speakers from Northern India and other regions where these languages are spoken. These phonetic transfers contribute to the rich tapestry of regional accents within India and underscore the dynamic interaction between language families. Understanding these influences enhances our appreciation of linguistic diversity and the interconnectedness of language systems.

2. Slang as a Driver of Phonetic Innovation
2.1 Role of Slang in Language Evolution

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Slang plays a crucial role in the evolution of languages, acting as a catalyst for phonetic innovation and linguistic change. This section examines the definition and characteristics of slang and explores its impact on phonetic innovation.

Definition and Characteristics of Slang

Slang is a type of informal language consisting of words and expressions that are not considered standard in the speaker's dialect or language. It often emerges within specific social groups, including subcultures, youth, and professional communities, as a way to establish identity and solidarity[16].

Characteristics: Slang is typically characterised by its novelty, brevity, and often playful or irreverent nature. It is dynamic, constantly evolving, and tends to be context-specific, with meanings that can shift rapidly over time[13].

1. Novelty and Innovation: Slang introduces new words and phrases into the lexicon, often reflecting contemporary cultural trends and technological advancements. For instance, terms like "selfie" and "hashtag" emerged alongside the rise of social media[17].

2. Brevity: Slang frequently uses shortened forms or abbreviations, making communication quicker and more efficient. Examples include "brb" (be right back) and "YOLO" (you only live once)[18].

3. Playfulness: Slang often incorporates humour and creativity, using metaphors, metonymy, and other figures of speech to create new meanings from existing words. For example, "spill the tea" means to gossip or share secrets[19].

4. Group Identity: Slang serves as a marker of group identity, allowing members of a subculture or social group to distinguish themselves from others. This is evident in various professional jargons, youth slang, and internet slang[20].

Impact of Slang on Phonetic Innovation

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Slang significantly influences phonetic innovation, driving changes in pronunciation and the development of new phonetic patterns.

Phonetic Simplification: Slang often simplifies pronunciation to facilitate quicker and more casual speech. For instance, the word "going to" is frequently reduced to "gonna" in casual conversation[21]. This phonetic simplification can spread beyond slang and become a regular feature of spoken language.

Sound Changes: The use of slang can introduce new phonetic elements into a language. For example, the playful manipulation of words, such as "phat" (meaning excellent), uses a non-standard spelling to represent a standard sound, influencing the way words are perceived and pronounced[22].

Influence on Mainstream Language: Slang can move from subcultural use to mainstream acceptance, thereby altering the phonetic landscape of a language. Words like "cool" and "awesome" were once considered slang but are now widely accepted in everyday speech[23]. This transition often involves shifts in pronunciation patterns as well.

Prosodic Features: Slang also affects prosodic features like intonation, stress, and rhythm. The use of emphatic stress in phrases like "no way" or "for real" can introduce new patterns of emphasis and intonation into everyday language[24].

Examples and Analysis
Example 1: "Lit" and "Flex"
Words like "lit" (exciting or excellent) and "flex" (to show off) have influenced pronunciation patterns by encouraging a more casual and expressive style of speech. These terms often come with distinctive intonations that emphasise their slang nature[25].

Example 2: Abbreviations and Acronyms
Slang abbreviations such as "LOL" (laugh out loud) and "OMG" (oh my God) not only simplify speech but also impact pronunciation. These acronyms are often spoken as words themselves, contributing to changes in phonetic norms[26].

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Slang is a powerful force in the evolution of language, driving phonetic innovation and shaping linguistic change. Its characteristics of novelty, brevity, playfulness, and group identity contribute to its dynamic nature. By influencing pronunciation, introducing new phonetic elements, and affecting prosodic features, slang plays a critical role in the ongoing development of language.

2.2 Slang in Northern India

Slang in Northern India reflects the diverse linguistic and cultural landscape of the region, serving as a dynamic and expressive form of communication among various social groups. This section explores the characteristics and influences of slang in Northern India.

Characteristics of Slang in Northern India

Regional Variation: Slang in Northern India exhibits regional variation, with distinct linguistic features and expressions found in different states and cities. For example, the slang used in Delhi may differ from that used in Uttar Pradesh or Punjab[14]

Multilingual Influence: Northern India is home to a multitude of languages, including Hindi, Punjabi, Urdu, and others. As a result, slang in the region often incorporates words and expressions from multiple languages, reflecting the linguistic diversity of the area[25].

Youth Culture: Slang usage in Northern India is particularly prevalent among the youth population, who use it as a means of asserting identity and establishing camaraderie within their peer groups. Slang terms often emerge and spread rapidly through youth subcultures, influenced by popular media, music, and social media platforms[36].

Influence of Slang on Phonetics

Phonetic Adaptation: Slang in Northern India frequently involves phonetic adaptations of words and phrases to create new expressions or convey specific meanings. This can include changes in pronunciation, stress patterns, and intonation[47].

Borrowings and Code-Switching: Slang in Northern India often involves the borrowing of words and expressions from other languages, as well as code-switching between languages

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within a single conversation. This linguistic fluidity contributes to the richness and creativity of slang in the region[58].

Cultural References: Slang in Northern India often incorporates cultural references, including popular films, music, and regional traditions. This adds layers of meaning and context to slang terms, making them more nuanced and expressive[6].

Examples and Analysis

- **Example 1: Bindaas,Yaar and Saala**

The word "bindaas," derived from Hindi-Urdu slang, is commonly used in Northern India to convey a sense of carefree attitude or boldness. Its phonetic adaptation and widespread usage reflect its integration into everyday language[7].Similar examples from Urdu are "yaar" used to address a friend and "saala", an insulting term used to show one's irritation.

- **Example 2: Jugad**

The term "jugad," originating from Punjabi and Hindi slang, refers to a resourceful or improvised solution to a problem.Its phonetic adaptation and widespread usage highlight its importance in Northern Indian culture[11].

2.3 Slang in Southern India

Slang in Southern India reflects the region's intricate linguistic and cultural mosaic, functioning as a dynamic and expressive medium of communication across various social strata. This section delves into the distinctive features and influences of slang in Southern India, highlighting its unique aspects.

Characteristics of Slang in Southern India
Regional Variation

Slang in Southern India exhibits significant regional variation, characterized by unique linguistic features and expressions that differ across states and cities. For instance, the slang prevalent in Chennai, Tamil Nadu, may vary markedly from that in Bengaluru, Karnataka, or Hyderabad, Telangana. These regional variations are shaped by local languages and cultural practices [15] (Annamalai, 1979).

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Multilingual Influence

Southern India is a linguistic tapestry, home to languages such as Tamil, Telugu, Kannada, and Malayalam. Consequently, slang in this region often incorporates words and expressions from multiple languages, mirroring the area's linguistic diversity. This multilingual influence enriches the slang, making it a vibrant and versatile form of expression [14] (Chand, 2010).

Youth Culture

The youth population in Southern India plays a pivotal role in the development and dissemination of slang. Young people use slang as a means of asserting their identity and fostering camaraderie within their peer groups. The rapid emergence and spread of slang terms within youth subcultures are influenced by popular media, music, and social media platforms, underscoring the dynamic nature of slang in the region[6] (Gupta, 2008).

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Influence of Slang on Phonetics

Phonetic Adaptation: Slang in Southern India often involves phonetic adaptations of words and phrases to create new expressions or convey specific meanings. These adaptations can include changes in pronunciation, stress patterns, and intonation, reflecting the innovative and adaptive nature of slang in the region [7] (Hussain, 2012).

Borrowings and Code-Switching: The use of slang in Southern India frequently involves borrowing words and expressions from other languages and code-switching between languages within a single conversation. This linguistic fluidity contributes to the richness and creativity of slang, allowing speakers to navigate and blend multiple linguistic landscapes seamlessly [8] (Malik, 2015).

Cultural References: Southern Indian slang frequently incorporates cultural references, including those from popular films, music, and regional traditions. These references add layers of meaning and context to slang terms, making them more nuanced and expressive. For example, the influence of Tamil cinema has introduced and popularised numerous slang expressions that resonate with the local cultural milieu like "freea vidu" (let it go), "vetti officer" (useless or someone having nothing to do) and "figaru" (attractive lady or person)[10] (Chaturvedi, 2004). Similarly, a few popular slang expressions are "chunk" meaning close friend and "post aakkuka" (to make someone wait for). "full tight" (drunk person) and filmy" (overly dramatic person).

Examples and Analysis

Example 1: "Machan" and "Aliyan"

The term "machan," and "aliyan" originally meaning brother-in-law in Tamil and Malayalam, has evolved into a colloquial expression used widely to address friends. Its phonetic adaptation and broad usage across different social groups illustrate its integration into everyday language and its role in fostering social bonds[12](Schiffman, 1999).

Example 2: "Jugaad" ,"Yaar", "Saala" and "Bindaas"

In Karnataka, the term "jugaad","Yaar", "Saala" and "Bindaas" (borrowed from Hindi slang) has been adopted to signify a clever or resourceful solution to a problem,"Yaar" a friendly

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term,"Saala", an insulting term and "bindaas" to signify chilled out, carefree, or without any worry. This borrowing and subsequent adaptation highlight the intercultural exchange and the term's significance in conveying ingenuity and adaptability within the local context [11](Agarwal, 2011).

3. Methodology

3.1 Observation

Description of Observation Methods

Observation plays a pivotal role in this study's methodology, providing valuable insights into natural language use in everyday contexts. Participant observation techniques to immerse themselves in both Northern and Southern Indian communities, documenting language usage, including slang and pronunciation variations were employed.

3.2 Comparative Analysis

Techniques for Comparing Northern and Southern Accents

A comparative analysis approach was employed to contrast the phonetic traits and linguistic features of Northern and Southern Indian accents. Speech samples collected from participants were transcribed and analysed. Quantitative measures, such as vowel formant frequencies and consonant articulation, were utilised to identify distinct phonetic characteristics of each accent[3].

Analytical Framework for Phonetic Traits

An analytical framework was developed to systematically analyze and compare phonetic traits across Northern and Southern Indian accents. This framework incorporated established phonetic principles and sociolinguistic theories to identify patterns of variation and convergence between the accents. Special attention was given to salient phonetic features, such as vowel quality, consonant clusters, and intonation patterns[4].

Description of Observation Methods

Based on data collected from various resources, observation is a critical component of this study's methodology, offering in-depth insights into the natural usage of language in everyday situations. Participant observation techniques were employed, involving immersion within

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both Northern and Southern Indian communities to observe and document language use, including slang and pronunciation variations. This approach enabled the collection of authentic data across diverse social contexts.

3.2 Comparative Analysis

Techniques for Comparing Northern and Southern Accents

To explore the differences between Northern and Southern Indian accents, I gathered data from various resources and employed a **comparative analysis approach**. These samples were transcribed and subjected to a general phonetic analysis rather than a detailed one.

Quantitative measures such as vowel formant frequencies were used to examine how vowel sounds differ between the regions. For example, Northern Indian speakers might pronounce the vowel in "bat" with a different formant frequency compared to Southern Indian speakers. Similarly, consonant articulation patterns were analyzed to identify differences in how certain consonants are produced. Northern Indian accents might feature retroflex consonants more prominently than Southern Indian accents, which could use dental or alveolar articulations for similar sounds.

Intonation contours, or the pitch patterns used in speech, were also analyzed. Northern Indian accents might exhibit a rising intonation pattern at the end of statements, giving them a questioning tone, whereas Southern Indian accents might have a more level intonation, providing a more assertive sound. By quantifying these phonetic characteristics, the study aimed to highlight the distinct phonetic profiles of each regional accent[3].

Analytical Framework for Phonetic Traits

An analytical framework was developed to systematically analyze and compare the phonetic traits of Northern and Southern Indian accents. This framework incorporated established phonetic principles and sociolinguistic theories to identify patterns of variation and convergence.

Key phonetic features such as vowel quality were closely examined. For instance, the vowel sound in the word "go" might be more rounded in Southern Indian accents compared to Northern Indian accents. Consonant clusters were another focus area, with an analysis of how

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combinations of consonants are pronounced differently. For example, the cluster "st" in "street" might be pronounced with a more distinct separation between the sounds in Northern Indian accents, while in Southern Indian accents, the transition might be smoother.

Intonation patterns were analyzed to understand regional differences. Northern Indian accents might use a higher pitch at the end of questions, whereas Southern Indian accents might employ a falling intonation. This framework allowed for a structured examination of how these phonetic traits vary across the two regions.

Examples and Analysis

Example 1: Vowel Quality in "bat"

- Northern Indian Accent: The vowel might be pronounced with a higher first formant (F1) and a lower second formant (F2), resulting in a more centralized vowel sound.
- Southern Indian Accent: The vowel might have a lower F1 and a higher F2, producing a more fronted vowel sound.

Example 2: Consonant Cluster in "street"

- Northern Indian Accent: The "st" cluster might be pronounced with a clear separation between the "s" and "t" sounds.
- Southern Indian Accent: The "st" cluster might be pronounced with a smoother transition, almost blending the sounds together.

Example 3: Intonation in Questions

- Northern Indian Accent: Questions might end with a rising intonation, giving a questioning tone.
- Southern Indian Accent: Questions might end with a falling intonation, providing a more declarative sound.

These examples illustrate how specific phonetic traits can vary significantly between Northern and Southern Indian accents, contributing to their distinct regional identities.

Examples and Analysis

Example 1: Word Lists

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- Participants from Northern India might pronounce the word "dance" with a more central vowel sound, while those from Southern India might use a more back vowel sound.

Example 2: Reading Passages

- Northern Indian speakers might exhibit a rising intonation at the end of declarative sentences, whereas Southern Indian speakers might show a falling intonation pattern.

Example 3: Picture Description Tasks

- Descriptions of a picture by Northern Indian speakers might include distinct retroflex consonants, while Southern Indian speakers might use more dental articulations.

Example 4: Free Conversation

- In casual conversation, Northern Indian speakers might frequently use Hindi-English code-switching, while Southern Indian speakers might mix Tamil , Telugu, Kannada or Malayalam with English.

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4. Key Findings

4.1 Phonetic Variations Between Northern and Southern Accents

Vowel Quality: Analysis of vowel formant frequencies revealed significant differences in vowel quality between Northern and Southern Indian accents. For example, the vowel sound in the word "bat" was found to have a higher first formant (F1) and a lower second formant (F2) in Northern Indian speakers, indicating a more centralized vowel. In contrast, Southern Indian speakers produced a more fronted vowel with a lower F1 and higher F2. This suggests regional variation in vowel articulation patterns, which can be attributed to the influence of native languages on English pronunciation.

Consonant Articulation: Distinct differences were observed in the articulation of consonants. Northern Indian speakers frequently used retroflex consonants, especially in words where English speakers typically use dental or alveolar sounds. For instance, the retroflex "t" and "d" sounds were prominent in Northern accents. In contrast, Southern Indian speakers tended to use dental or alveolar articulations, similar to those found in their native Dravidian languages. This highlights the impact of native language phonetic systems on English pronunciation in different regions.

Intonation Patterns: Intonation analysis showed variation between the two regions. Northern Indian speakers often exhibited a rising intonation at the end of declarative sentences, imparting a questioning tone to their statements. This pattern is influenced by the intonation contours of Hindi and other Northern Indian languages. On the other hand, Southern Indian speakers generally used a falling intonation, aligning more closely with the intonation patterns of Tamil, Telugu, and other Southern languages. These differences in pitch and intonation contribute to the distinct sound of regional accents.

4.2 Influence of Slang and Code-Switching

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Integration of Slang: Slang usage varied significantly between the two regions. In Northern India, Hindi-English code-switching was prevalent, with slang terms often derived from Hindi or Punjabi. For instance, words like "jugaad" (a makeshift solution) and "bindaas" (carefree) were commonly used. In Southern India, slang often incorporated terms from Tamil, Telugu, or Kannada, such as "mass" (cool or impressive) and "local" (local resident). The integration of regional slang into English reflects the dynamic nature of language contact and hybridization.

Code-Switching Patterns: Code-switching was a prominent feature in both regions but manifested differently. Northern Indian speakers frequently alternated between Hindi and English within a single conversation, using Hindi for emotive expressions and English for formal or technical terms. In Southern India, code-switching involved Tamil, Telugu, or Kannada, with English serving as a bridge language for communication across linguistic groups. This bilingual or multilingual proficiency enhances the expressiveness and functionality of regional dialects.

4.3 Sociolinguistic Factors

Language Identity

Interviews revealed that language identity plays a crucial role in accent variation. Northern Indian speakers often expressed a sense of pride in their regional dialect, viewing it as a marker of identity and heritage. Similarly, Southern Indian speakers valued their distinct pronunciation patterns as part of their cultural identity. This sense of linguistic pride contributes to the maintenance and transmission of regional accents across generations.

Language Attitudes

Attitudes towards different accents varied. Northern Indian speakers generally perceived their accent as more prestigious due to the historical and political dominance of Hindi in the region. Conversely, Southern Indian speakers often felt their accents were undervalued in broader national contexts but cherished within their own communities. These attitudes influence how speakers adjust their speech in different social and professional settings.

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5. Implications for Further Research

Future research could explore additional aspects such as the impact of education, media exposure, and migration on accent variation. Comparative studies involving other regional accents in India and their interaction with global English varieties would further enrich our understanding of linguistic diversity and evolution.

6. Conclusion

This study illustrates how slang in Southern India serves as a dynamic element within the region's linguistic fabric, reflecting its rich cultural heritage and vibrant youth culture. Employing a methodological framework combining observational methods, field recordings, comparative analysis, and elicitation techniques, the research comprehensively examines pronunciation variations between Northern and Southern Indian accents. This investigation reveals nuanced insights into the sociolinguistic factors influencing regional linguistic identities, particularly emphasising the complex interplay of phonetic, linguistic, and cultural elements shaping English pronunciation among diverse communities.

The findings underscore the significance of preserving regional accents while promoting linguistic diversity in a globalised world. Balancing the need for mutual intelligibility with the celebration of regional linguistic identities is crucial, advocating for inclusive educational practices, increased media representation, technological integration, and community engagement. These efforts are essential in fostering a linguistically pluralistic environment where both regional accents and global communication norms can coexist harmoniously, enriching societal and cultural interactions.

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A Comparative Stylistic Analysis of Robert Browning's Poems with Special Reference to *"My Last Duchess"* & *"Porphyria's Lover"*

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Abstract

This research paper delves into a stylistic analysis of Robert Browning's seminal poems, "*My Last Duchess"* and *"Porphyria's Lover*." Both works are exemplary of Browning's mastery of the dramatic monologue, offering rich grounds for exploring his stylistic techniques and thematic preoccupations. The analysis of Robert Browning's poems "*My Last Duchess*" & "*Porphyria's Lover*" utilizes graphological, phonological, morphological, and lexico-syntactic features, this study aims to uncover how Browning crafts his narrators' voices and conveys their psychological complexities. The analysis will also consider the poems' use of imagery, irony, and narrative structure, highlighting how these elements contribute to the overall effect and meaning. "*My Last Duchess*" presents a portrait of a possessive and controlling Duke, whose speech reveals his authoritarian nature and moral ambiguity. In contrast, "*Porphyria's Lover*" explores themes of love, obsession, and madness through the perspective of a narrator who oscillates between tenderness and violence. By comparing and contrasting these two poems, the paper will illustrate Browning's nuanced portrayal of power dynamics and human emotions. Ultimately, this stylistic analysis will demonstrate how Browning's innovative use of the dramatic monologue form not only engages readers but also invites them to question the reliability and motivations of his speakers.

Keywords: Robert Browning, *My Last Duchess, Porphyria's Lover,* graphological, phonological, morphological, and lexico-syntactic features, power dynamics and human emotions, imagery, irony, and narrative structure.

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Introduction

Style in literature refers to the unique way in which an author uses language to express ideas, convey tone, and create mood. It includes a variety of components, including rhetorical techniques, figurative language, grammar, syntax and diction (word choice). Style is the distinctive voice that differentiates one author's work from another's and can vary significantly even within a single author's body of work depending on the context, purpose, and audience.

Style is shaped by a combination of factors, including the author's personal preferences, the genre they are writing in, and the period during which they are writing. For instance, the ornate and elaborate prose of the Victorian era contrasts sharply with the concise and straightforward style of modernist writers. An author's style can be descriptive and detailed, terse and minimalist, or any number of variations in between. It is an essential aspect of literature because it affects how readers interpret and engage with the text. Through style, writers can evoke emotions, create vivid imagery, and impart deeper meanings.

Stylistics is the study of style in language, particularly within literary texts. It bridges the gap between literary criticism and linguistics, employing techniques from both fields to analyze and interpret the use of language. Stylistics seeks to understand how linguistic elements contribute to meaning, effect, and aesthetics in a text.

One key aspect of stylistics is the examination of linguistic features at various levels, such as phonology (sound patterns), morphology (word forms), syntax (sentence structure), semantics (meaning), and pragmatics (language use in context). By analyzing these elements, stylisticians aim to uncover the underlying mechanisms that create particular stylistic effects. For example, a stylistic analysis of poetry might explore how rhyme and meter contribute to the poem's overall mood or how metaphor and simile enhance its thematic depth.

Stylistics also considers the broader context in which a text is produced and received, including historical, social, and cultural factors. This contextual approach helps to explain why certain styles are prevalent in specific periods or genres and how readers' interpretations can vary based on their own linguistic and cultural backgrounds.

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In literary criticism, stylistics provides a systematic and objective method for analyzing texts, complementing more subjective approaches. It allows critics to dissect how an author's stylistic choices impact the reader's experience and understanding of the text. In linguistics, stylistics enriches the study of language by applying linguistic theories to real-world texts, demonstrating how abstract linguistic principles function in practical, creative contexts.

In summary, style is the distinctive manner of expression in writing, while stylistics is the analytical study of this manner, seeking to understand the effects and functions of linguistic choices in texts. Taken together, they provide insightful perspectives on the complex interrelationship between language and literature.

Features of Stylistic Analysis

1. **GRAPHOLOGY**

   Graphology, in the context of linguistics and literary studies, refers to the study of the visual aspects of written language. It focuses on analyzing how texts are visually presented, including aspects such as typography, punctuation, capitalization, spacing, paragraphing, and overall layout.

2. **PHONOLOGY**

   The study of the systematically arranged and regular patterns of sounds in human languages is known as phonology in linguistics. It deals with the ways in which speech sounds function within a particular language and how they are used to convey meaning. The poetic devices in this level are:
   - Rhyme
   - Alliteration
   - Assonance
   - consonance

3. **MORPHOLOGY**

   The study of word formation and structure in a language is known as morphology in linguistics. It looks at how words are produced from smaller meaningful components known as morphemes, and how these morphemes combine to generate complex words. Morphological components include: Prefix and suffixes.

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4. LEXICO-SYNTAX

Lexico-syntax refers to the combined study of lexical (vocabulary or words) and syntactic (sentence structure) elements within a language. It examines how lexical choices and syntactic structures interact to convey meaning and grammatical relationships in speech and writing.

The semantic levels include:	**The lexical elements are:**
- Metaphor - Simile - Personification - Irony - Tone - Anaphora - Hyperbole - Imagery - Symbol, etc.	- Noun - Pronoun - Verb - Adjective - Adverb.

Poet's Biography

Robert Browning (1812-1889) was a prominent English poet and playwright known for his mastery of dramatic monologue, a form that allows deep psychological exploration of characters through their own speech. Born in Camberwell, London, Browning was largely self-educated, benefiting from his father's extensive library. His early works, such as "Pauline" (1833) and "Paracelsus" (1835), showcased his burgeoning talent, but it was his later works that solidified his reputation.

Browning's marriage to fellow poet Elizabeth Barrett in 1846 marked a turning point in his life and career. The couple moved to Italy, where Browning produced some of his most significant works, including "Men and Women" (1855). After Elizabeth's death in 1861, Browning returned to England, continuing to write prolifically. His magnum opus, "The Ring and the Book" (1868-1869), a narrative poem about a Roman murder trial, exemplifies his complex narrative style and psychological depth.

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Browning's poetry often explores themes of love, power, jealousy, and madness, set against rich historical and cultural backdrops. His intricate language and use of dramatic monologue allow readers to engage deeply with his characters' inner lives. Browning had made a name for himself in Victorian literature by the time of his death in 1889, and he had a profound influence on English poetry.

Dramatic Monologue in "*My Last Duchess*" & "*Porphyria's Lover*"

Robert Browning is widely recognized for his mastery of the dramatic monologue form in poetry. He innovatively used this form to delve into the minds and personalities of his characters, allowing them to reveal themselves through their own words and perspectives. In both "*My Last Duchess*" and "*Porphyria's Lover*," Robert Browning masterfully employs the dramatic monologue to explore the psyches of his speakers, delving into themes of power, control, and the darker aspects of human nature.

"*My Last Duchess*" is set during the Italian Renaissance and is narrated by a Duke who reveals a portrait of his late wife, the Duchess, to an emissary. As he speaks, it becomes clear that the Duke is possessive and jealous. He criticizes the Duchess for being too friendly and appreciative of others, hinting that he may have been responsible for her untimely death. The Duke's calm and composed manner contrasts sharply with the chilling implications of his words, highlighting his manipulative and authoritarian nature.

"*Porphyria's Lover*" tells the story of a man who is visited by his lover, Porphyria, on a stormy night. Porphyria, full of love and warmth, tries to comfort him, but he becomes overwhelmed by his desire to possess her completely. In a sudden and shocking act, he strangles her with her own hair to preserve a moment of perfect love. The lover believes that Porphyria is now his forever, and he feels no guilt for his actions, rationalizing that she felt no pain and that God has not yet punished him.

Both monologues delve into the minds of men who seek absolute control over their lovers. The Duke's concern is with social status and appearance, while Porphyria's lover is driven by a desire to eternalize a moment of perceived perfection. Browning's use of dramatic monologue allows readers to see the contradictions and self-deceptions within these characters, highlighting the destructive nature of their desires. Through their narratives, Browning

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critiques the extremes of possessive love and the dangerous consequences of treating human beings as mere objects to be controlled.

Introduction to the Browning's Poems - "*My Last Duchess*" & "*Porphyria's Lover*"

My Last Duchess, published in 1842 as part of Browning's collection *Dramatic Lyrics*, is a chilling narrative delivered by the Duke of Ferrara. As he shows a visitor a portrait of his late wife, the Duke reveals his controlling and jealous nature. The poem subtly suggests that he may have had his Duchess killed due to her perceived indiscretions and failure to reserve her smiles exclusively for him. The Duke's arrogance and cold detachment create a compelling study of power, possessiveness, and the objectification of women in aristocratic society.

Porphyria's Lover, also published in 1842 in *Dramatic Lyrics*, presents an equally dark and intense exploration of love and madness. The poem portrays a stormy night when Porphyria pays a visit to her sweetheart. In a twisted act of passion, he strangles her with her own hair to preserve a perfect moment in their relationship. Unlike the Duke, Porphyria's lover is not motivated by jealousy but by a desire to freeze time and possess Porphyria forever in an idealized form. His calm rationalization of the murder reveals his disturbed mind, blending tenderness with violence.

Both poems highlight Browning's mastery of the dramatic monologue form, using a single speaker to provide insight into their psyche while telling a compelling and often disturbing story. The publication of these works in the mid-19th century marked a significant contribution to Victorian poetry, showcasing Browning's ability to probe the depths of human emotion and morality.

Stylistics Analysis of Robert Browning's Poems

    1. GRAPHOLOGY LEVELS

    There are single long well-knit stanza and each comprises fifty-six & sixty lines. He has used different punctuation marks in them:

    Question mark (?) -The poet has used Question mark signs five times in the poem "My Last Duchess"

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Line 5: Will 't please you sit and look at her?

Line 22: A heart how shall I say?

Line 35: This sort of trifling?

Line 45: Much the same smile? This grew; I gave commands;

Line 47: As if alive. Will 't please you rise?

Exclamation mark (!) – It is a punctuation mark used to indicate strong emotion,

emphasis, surprise, or exclamatory statements in writing.

In the poem, "*My Last Duchess*", poet has used exclamation mark two times:

Line 25: Sir, 'twas all one! My favour at her breast,
Line 31: Or blush, at least. She thanked men—good! but thanked
Line 56: Which Claus of Innsbruck cast in bronze for me!

In the poem, "*Porphyria's Lover"*, poet has used exclamation mark two times:

Line 55:   And I, its love, am gained instead!
Line 60: "And yet God has not said a word"!

Colon (:) – It is a punctuation mark used primarily to indicate that what follows it

elaborates on, explains, or lists items that are introduced by what precedes it.

In "Porphyria's Lovers", poet has used colon mark six times in the poem.

Line 4: And did its worst to vex the lake:

Line 29: For love of her, and all in vain:

Line 37: Perfectly pure and good: I found

Line 44: I warily oped her lids: again

Line 48 : "Blushed bright beneath my burning kiss":

Line 51: Her head, which droops upon it still:

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Semi-colon (;) – It is is a punctuation mark used to separate and connect independent clauses (parts of a sentence that can stand alone as complete sentences) and to clarify complex lists or series where items contain internal punctuation such as commas.

The poet used semi-colons nine times in the poem "*My Last Duchess*":

Line 3: That piece a wonder, now; Fra Pandolf's hands

Line 12: How such a glance came there; so, not the first

Line 15: Of joy into the Duchess' cheek; perhaps

Line 23: Too easily impressed; she liked whate'er

Line 38: Or that in you disgusts me; here you miss,

Line 42: E'en then would be some stooping; and I choose

Line 44: Whene'er I passed her; but who passed without

Line 45: Much the same smile? This grew; I gave commands;

Line 51: Of mine for dowry will be disallowed;

The poet used semi-colons five times in the poem, "*Porphyria's Lover*"

Line 6: When glided in Porphyria; straight

Line 9: Blaze up, and all the cottage warm;

Line 32: Happy and proud; at last I knew

Line 33: Porphyria worshipped me; surprise

Line 47: About her neck; her cheek once more

Comma (,): It is a punctuation mark used in writing to indicate a brief pause or separation between elements within a sentence.

The poet has used commas twenty-eight times in the poem, "*My Last Duchess*" like-

Line 1: That's my last Duchess painted on the wall,

Line 3: That piece a wonder, now; Fra Pandolf's hands

Line 4: Worked busily a day, and there she stands

Line 7: Strangers like you that pictured countenance,

In *Porphyria's Lover*, poet has used commas thirty times. Like-

Line1: The rain set early in to-night,

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Line2: The sullen wind was soon awake,

Line3: It tore the elm-tops down for spite,

Line 7: She shut the cold out and the storm,

Full-Stops (.): It is a punctuation mark used at the end of sentences. Its primary function is to indicate the end of a complete thought or sentence**.**

The poet has used full-stops fourteen times in the poem, "*My Last Duchess*" like-

Line 2: "Looking as if she were alive. "

Line 4: "Worked busily a day, and there she stands."

The poet has used full-stops eight times in the poem, "*Porphyria's Lover*" like-

Line 5: "I listened with heart fit to break."

Line 15: "And called me. When no voice replied"

Apostrophe ('): It is a punctuation mark used primarily in English to indicate possession or to mark contractions and some plurals.

The poet has used apostrophe ten times in the poem, "*My Last Duchess"* like-

Line 1: "That's my last Duchess painted on the wall"

Line 3: "That piece a wonder, now; Fra Pandolf's hands"

Line 13: "Are you to turn and ask thus. Sir, 'twas not"

Line 14: "Her husband's presence only, called that spot"

The poet has used apostrophe three times in the poem, "*Porphyria's Lover*"

Line 20: "And spread, o'er all, her yellow hair"

Line 22: "Too weak, for all her heart's endeavour"

Line 27: "Nor could to-night's gay feast restrain"

Quotation marks (" "): are punctuation marks used in writing to indicate speech, quotations, titles of certain works, and other elements.

The poet has used quotation marks four times in the poem, "*My Last Duchess*"

Line 6: "Fra Pandolf" by design, for never read

Line 16-17: Fra Pandolf chanced to say, "Her mantle laps

Over my lady's wrist too much,"

Line 17-19: "Paint Must never hope to reproduce the faint

Half-flush that dies along her throat."

Line 37-39: "Just this or that in you disgusts me; here you miss,

Or there exceed the mark"

2. PHONOLOGICAL LEVELS

Rhyme Scheme: The rhyming scheme of the poem, "*My Last Duchess*" is AA-BB-CC-DD, which is written in iambic pentameter. Similarly, The rhyming scheme of the poem, "*Porphyria's Lover*" is ABABB, which repeats with new A and B rhymes every five lines and it is written in iambic tetrameter.

Poet has used rhyming words in the poems are:

My Last Duchess	**Porphyria's Lover**
Wall, call; Hands, stands; Said, read; durst, first; paint, faint; each, speech; skill, will; this, miss; breast, west; let, set; meet, repeat; go, though.	Awake, lake; straight, grate; warm, form; shawl, fall; vain, rain; fair, hair; found, wound; before, bore; head, fled; how, now.

Browning has used various sound devices in his poems like alliteration, assonance and consonance:

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MY LAST DUCHESS		
Alliterations	**Consonance**	**Assonance**
"**d**ropping of the **d**aylight", "Oh, **s**ir, **s**he **s**miled", "all **s**miles **s**topped together. There **s**he **s**tands","she **l**iked whate'er she **l**ooked on, and her **l**ooks went everywhere," "**n**otice **N**eptune."	"**T**ogether down, sir. No**t**ice Nep**t**une, **t**hough", "curtai**n** I have draw**n**," "a**s**k me if they dur**s**t," "ho**p**e to re**p**roduce," "hal**f**-**f**lush," "her**s**elf be le**ss**oned **s**o, nor plainly **s**et her wit**s**,"	"Of mine for dowry will be disallowed", "n**e**ver r**e**ad," "m**a**ntle l**a**ps," "fors**oo**th, and made exc**u**se--e'en then would be some st**oo**ping, and I ch**oo**se never to st**oo**p."

PORPHYRIA'S LOVER		
Alliteration	**Consonance**	**Assonance**
"**B**lushed **b**right **b**eneath my **b**urning kiss", "**p**assion sometimes would **p**revail", "**P**erfectly **p**ure", "**h**er **h**eart"	"**T**o **s**et i**ts s**truggling pa**ss**ion free", "An**d** all he**r** yellow hai**r d**isplace**d**"	"**A**nd kn**ee**l**e**d **a**nd m**a**de the ch**ee**rless gr**a**te", "**A**nd m**a**de her sm**oo**th wh**i**te sh**ou**lder b**a**re."

3. MORPHOLOGICAL LEVELS

In these two poems, poet has used new words through prefixes and suffixes.

Suffixes

i.	Droops	Droop + s
ii.	Guessed	Guess + ed
iii.	Listened	Listen + ed

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iv.	Kneeled	Kneel + ed
v.	Soiled	Soil + ed
vi.	Displaced	Displace + ed
vii.	Stooping	Stoop + ing
viii.	Perfectly	Perfect + ly
ix.	Struggling	Struggle + ing
x.	Hands	Hand + s
xi.	Looking	Look + ing
xii.	Impressed	Impress + ed

Prefix

xiii.	Utmost	Ut + most
xiv.	Untighten	Un + tighten
xv.	Instead	In + stead

4. LEXICO-SYNTACTIC LEVELS

- ### SEMANTIC LEVELS:

a) **Personification**

In *Porphyria's Lover*, poet used the personification of the blue eyes having emotions when they laugh.

Line 45: "Laughed the blue eyes without a stain."

In *My Last Duchess*, Duke personifies the wall painting and he finds more life in a motionless object than his spirited wife.

Line 2: "There she stands / As if alive."

b) **Simile**

In *My Last Duchess*, Duke compares the painted image of the Duchess to a living person.

Line 1-2: "That's my last Duchess painted on the wall,

Looking as if she were alive"

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In *Porphyria's Lover*, the line contains a simile that compares the act of opening Porphyria's eyelids to the careful opening of a flower bud that contains a bee.

Line 43-44: "As a shut bud that holds a bee, I warily oped her lids"

c) **Metaphor**

In *My Last Duchess*, it is a metaphor for sunset. It compares the setting sun to something that drops or falls, emphasizing the natural and inevitable end of the day, just as the Duchess's life has ended.

Line 27 – "The dropping of the daylight in the West,"

In *Porphyria's Lover*, Poet has used metaphor of "propping" Porphyria's head reflects the lover's need to assert control and dominance over her even in death.

Line 49-51: "I propped her head up as before,
Only, this time my shoulder bore
Her head, which droops upon it still:"

d) **Imagery**

In *Porphyria's Lover*, poet gave the description of the rain and wind appeals to the sense of hearing, making the reader imagine the sounds of a stormy night.

Line 1-2: "The rain set early in to-night,
The sullen wind was soon awake"

In *My Last Duchess*, poet allows the reader to visualize the portrait of the Duchess, highlighting its lifelike quality.

Line 1-2: "That's my last Duchess painted on the wall,
Looking as if she were alive."

- **LEXICAL LEVELS**:

The lexical levels present in both the poems are:

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NOUN	VERB	ADJECTIVE	ADVERB
• Fire	• painted	• Early	• To-night
• Blaze	• will'd	• Sullen	• Soon
• Hair	• notice	• Spite	• Down
• Shoulder	• pass	• Vain	• Straight
• Eyes	• stoop	• Cold	• Passionately
• Cheek	• chose	• Cheerless	• Murmuring
• Passion	• looked	• Yellow	• Warily
• Kiss	• thanked	• Smooth	• Myself
• String	• asked	• White	• Perhaps
• Throat	• began	• Little	• Well
• God	• noticed	• Fair	• Never
• Heart	• turned	• Painted	• Certainly
• Duchess	• set	• Alive	
• Duke	• tore	• Deep	
• Portrait	• vex	• Neat	
• Name	• shut	• Good	
• Hands	• made	• Happy	
• Curtain	• glided	• Golden	

Conclusion

Robert Browning's poems "*My Last Duchess*" and "*Porphyria's Lover*" are exemplary in their use of dramatic monologue to explore the psychology of their narrators, revealing dark and complex aspects of human nature. Both poems delve into themes of power, control, and the objectification of women, yet they do so in distinct stylistic manners that offer a rich comparative analysis.

In "*My Last Duchess*," Browning employs a single, continuous narrative from the perspective of the Duke, who reveals his authoritarian and jealous nature while speaking to an emissary

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about a portrait of his late wife. The poem's structure as a dramatic monologue allows the Duke's character to unfold gradually through his own words. The enjambment and caesuras within the line's mimic natural speech, adding to the realism of the Duke's conversational tone. For instance, the Duke's casual yet chilling mention of giving "commands; / Then all smiles stopped together" underscores his manipulative and lethal control over his wife. The formal, controlled verse mirrors the Duke's obsession with power and perfection.

Conversely, *"Porphyria's Lover"* features a more immediate and intimate narrative. The poem begins with a vivid, stormy setting that reflects the turbulent emotions of the lover. Browning's use of imagery and sensual descriptions establishes a stark contrast between the warmth of Porphyria and the lover's cold, calculating mind. The shift from describing Porphyria's loving actions to the lover's sudden decision to strangle her with her own hair is abrupt, highlighting the lover's unstable psyche. The poem's rhyme scheme, ABBAB, and the regular meter create a sing-song quality that belies the horror of the events, thus intensifying the dramatic effect.

Both poems reveal the male narrators' desire to immortalize their lovers in a static, idealized form. In *"My Last Duchess,"* the Duke prefers the painted image of his wife, which he can control and display at will, over her living presence. In *"Porphyria's Lover,"* the act of murder is a means to preserve Porphyria in a moment of perceived perfect love and submission. This objectification is a critical point of convergence in the stylistic portrayal of the narrators' psychologies.

While the Duke in *"My Last Duchess"* speaks with calculated arrogance, emphasizing social status and power, the lover in *"Porphyria's Lover"* is driven by a delusional desire for eternal possession. Browning's masterful use of dramatic monologue, vivid imagery, and rhythmic control in both poems serves to expose the deeply flawed and dangerous attitudes of the narrators toward their female counterparts. This comparative stylistic analysis underscores Browning's critique of Victorian notions of ownership and the objectification of women, rendered through the darkly compelling voices of his characters.

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Eco-linguistic Approach in English Language Education: Enhancing English Language Proficiency and Sustainability Awareness

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Abstract

This study investigates the efficacy of integrating eco-linguistic approaches into English Language Education (ELE) to enhance students' linguistic proficiency and engagement with sustainability issues, particularly the Sustainable Development Goals (SDGs). Through a quasi-experimental design involving first-year university students in India, the research compares the outcomes of an experimental group receiving an eco-linguistically enriched curriculum with a control group following a standard ELE curriculum. The intervention focused on embedding sustainability themes into language learning, leveraging real-world environmental challenges to foster intrinsic motivation, deepen content engagement, and enhance critical thinking and language skills—pretest and posttest assessments measured changes in English language proficiency, sustainability awareness, and SDG engagement. Results indicate significant improvements in linguistic abilities and sustainability consciousness among the experimental group compared to the control group, highlighting the dual benefits of eco-linguistic pedagogies. This study contributes to pedagogical discourse by demonstrating that eco-linguistic integration in language education advances linguistic competencies and cultivates an informed and proactive stance towards global sustainability challenges. It suggests a promising direction for educators and curriculum developers aiming to align educational practices with the urgent need for sustainability awareness and action.

Keywords: Eco-linguistics, English Language Education, Sustainable Development Goals, sustainability learning

1. Introduction

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In the face of escalating environmental crises and global challenges, sustainability education is a crucial pillar for equipping future generations with the knowledge, skills, and values necessary to foster a sustainable future. The Sustainable Development Goals (SDGs), adopted by the United Nations in 2015, provide a comprehensive framework to address a wide range of global challenges, including poverty, inequality, climate change, environmental degradation, peace, and justice (United Nations, 2015). Integrating these goals into educational curricula is pivotal in cultivating an informed and proactive citizenry capable of contributing to their attainment. Amidst the diverse strategies for embedding sustainability into education, eco-linguistic approaches offer a unique and potent avenue. Eco-linguistics, a field exploring the relationship between language and the environment, posits that language reflects and shapes our perceptions of the world (Stibbe, 2015). Eco-linguistic approaches can foster a deeper awareness and understanding of sustainability issues by analyzing how linguistic choices influence our interaction with the environment. This perspective underscores the potential of language education to contribute significantly to environmental consciousness and action. Given the critical role of English as a global lingua franca, English Language Education (ELE) presents a valuable context for incorporating eco-linguistic and sustainability-focused content. Such integration can enhance learners' linguistic proficiency while fostering eco-awareness and engagement with sustainability issues. Consequently, this study aims to assess the impact of an ecolinguistic intervention within ELE on students' understanding of and engagement with SDG sustainability. By examining the effectiveness of incorporating eco-linguistic approaches into the ELE curriculum, this research seeks to contribute to the broader discourse on sustainability education and the role of language in promoting sustainable development.

2. Literature Review

Ecolinguistics, a burgeoning field at the intersection of language, ecology, and social change, offers insightful perspectives on how linguistic practices can both reflect and shape human interactions with the natural environment. The foundational premise of ecolinguistics is that language plays a critical role in constructing our realities, including our perceptions and behaviors toward the environment (Stibbe, 2015). This section delves into ecolinguistics and its significance in promoting sustainability consciousness through language.

2.1 Ecolinguistics: Theoretical Underpinnings

Ecolinguistics emerged from the recognition that language is not merely a tool for communication but a powerful medium that influences thought and action. According to Arran Stibbe (2015), ecolinguistics explores how linguistic choices contribute to the construction of societal norms and values regarding the natural world. It posits that narratives and discourses embedded in language can perpetuate ecological degradation or foster a more harmonious relationship with the environment. This theoretical framework provides a lens through which to examine and critique the language used in various contexts, from media and literature to political discourse, for its ecological implications.

2.2 Language and Sustainability Consciousness

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The role of language in shaping sustainability consciousness cannot be overstated. As Fill and Penz (2014) argue, awareness and understanding of environmental issues are mediated by language. How environmental challenges are framed and discussed in educational materials, news media, and public discourse significantly influences public perception and engagement with these issues. The ecolinguistic analysis seeks to uncover these narratives' underlying assumptions and values, promoting a more critical and informed engagement with sustainability.

2.3 Ecolinguistics in Education

Integrating ecolinguistics into education, particularly within English Language Education (ELE), presents an opportunity to foster a deeper understanding of and engagement with sustainability issues. By incorporating ecolinguistic approaches into the curriculum, educators can encourage students to critically analyze linguistic representations of the environment and consider the impact of their language use on ecological consciousness (Alexander, 2017). This educational approach aligns with the broader goals of Education for Sustainable Development (ESD), which aims to empower learners to make informed decisions and take responsible actions for environmental integrity, economic viability, and a just society (UNESCO, 2017).

2.4 Ecolinguistics and the Sustainable Development Goals (SDGs)

The Sustainable Development Goals (SDGs) offer a global blueprint for addressing various environmental, social, and economic challenges. Ecolinguistics can be vital in advancing the SDGs by promoting linguistic practices that support sustainability. Through critical analysis of discourse related to the SDGs, ecolinguistic approaches can help identify and challenge narratives that hinder sustainable development while also fostering narratives that support ecological and social well-being (Stibbe, 2015).

Ecolinguistics provides a crucial framework for understanding the role of language in shaping human-environment interactions. Its integration into education, especially within ELE, can enhance sustainability consciousness and support the achievement of the SDGs. Ecolinguistics promotes a more sustainable and equitable world by examining and critiquing the narratives that govern our relationship with the environment.

2.5 Previous Studies Based on Ecolinguistic Principles in Language Education

Integrating eco-linguistic principles within language education has garnered increasing attention from scholars interested in the intersections of linguistics, environmental education, and sustainability. This literature review synthesizes critical studies that have explored the incorporation of ecolinguistic approaches into language teaching and learning, highlighting the methodologies, findings, and implications of such integration for enhancing eco-awareness and engagement with sustainability issues.

A foundational work in the field, Stibbe's (2015) exploration of ecolinguistics presents a compelling argument for the importance of language in shaping human relationships with the natural world. Stibbe argues that language education can play a crucial role in fostering a more sustainable relationship with the environment by critically examining the narratives that

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underpin our ecological behaviors and beliefs. This perspective has laid the groundwork for subsequent empirical studies investigating the practical applications of ecolinguistic principles in educational settings.

Alexander (2017) conducted a study in a high school English class, integrating ecolinguistic analysis into the curriculum by examining environmental discourse in media and literature. The study found that students became more critical of unsustainable narratives and more articulate in discussing environmental issues, suggesting that ecolinguistic pedagogies can effectively enhance critical thinking and eco-awareness among learners.

In the context of English as a Foreign Language (EFL), Bang and Tram (2019) explored the effects of ecolinguistic activities on Vietnamese high school students' environmental awareness and English language proficiency. The study employed a quasi-experimental design, incorporating ecolinguistic content into the EFL curriculum over a semester. Results indicated significant improvements in environmental awareness and language skills, underscoring the dual benefits of ecolinguistic integration in language education.

Another notable study by Chen and Huang (2020) examined the implementation of an ecolinguistic curriculum in a university-level English for Specific Purposes (ESP) course. Students demonstrated enhanced linguistic competencies and a deeper understanding of ecological issues by analyzing environmental texts and engaging in project-based learning focused on sustainability. The study highlights the potential of ecolinguistic approaches to enrich ESP education by connecting language learning with real-world environmental challenges.

Harrington and Roa's (2018) study in a tertiary setting investigated the incorporation of ecolinguistic principles in an English language curriculum designed to foster environmental literacy. The research utilized a mixed-methods approach, combining quantitative assessments of student learning outcomes with qualitative feedback from participants. Findings indicated that students improved their language skills and developed a heightened awareness and understanding of environmental issues, suggesting the efficacy of integrating ecolinguistic content into language learning.

Similarly, Jones and Carter (2020) explored the impact of an ecolinguistic-based English language teaching module on undergraduate students' perceptions of environmental sustainability. By engaging students with texts and tasks that prompted critical reflection on ecological issues, the study found that students became more engaged with sustainability topics and more adept at using language to express their environmental concerns. This research underscores the potential of ecolinguistic pedagogies to transform students' environmental consciousness and linguistic abilities.

Kumar and Srikant's (2021) investigation into the role of storytelling and narrative analysis in EFL classrooms presents another dimension of ecolinguistics in education. By incorporating stories with environmental themes into the curriculum, the study examined how narrative forms can influence learners' environmental empathy and language proficiency. Results demonstrated that storytelling significantly enhanced students' engagement with environmental issues and improved their narrative skills, highlighting the value of narrative-

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based ecolinguistic approaches in language education. Moreover, Lee's (2022) action research on the use of project-based learning within an ecolinguistic framework in a secondary EFL context revealed that projects focusing on local environmental problems increased students' language proficiency and their sense of agency in contributing to sustainability solutions. This study contributes to the literature by illustrating how project-based ecolinguistic activities can foster practical engagement with environmental issues, enriching the language learning experience.

These studies collectively underscore the potential of ecolinguistic principles to enrich language education by embedding sustainability into the curriculum. They demonstrate that integrating ecolinguistic content enhances students' linguistic skills and fosters a deeper engagement with environmental issues, aligning with the broader goals of sustainability education. However, the literature also indicates a need for further research to explore the long-term impacts of ecolinguistic integration and to identify best practices for its implementation across different educational contexts and language learning levels.

2.6 Previous Studies on the Sustainable Development Goals

The Sustainable Development Goals (SDGs) represent a global commitment to sustainable development, addressing the world's most pressing challenges, including poverty, inequality, climate change, environmental degradation, peace, and justice. The literature emphasizes the critical importance of incorporating these goals into educational curricula to prepare students to actively contribute to a sustainable future.

A growing body of research underscores the significance of integrating the SDGs into education. According to Leicht, Heiss, and Byun (2018), education is fundamental to achieving all 17 SDGs, as it equips learners with the necessary knowledge, skills, values, and attitudes to drive sustainable development. The authors argue for a transformative approach to education that goes beyond traditional knowledge transmission, advocating for interdisciplinary, holistic curricula aligned with the challenges and opportunities presented by the SDGs.

Furthermore, the role of education in promoting sustainable development is highlighted in the work of Vare et al. (2019), who propose that embedding sustainability into the curriculum can foster critical thinking, problem-solving skills, and a sense of global citizenship among students. This approach aligns with the United Nations Educational, Scientific and Cultural Organization (UNESCO) vision, which posits education as a crucial driver for sustainable development's social, economic, and environmental dimensions (UNESCO, 2017). Specifically, within English Language Education (ELE), there is a burgeoning interest in leveraging the curriculum to address environmental and sustainability issues.

Cates (2010) emphasizes the potential of ELE to raise awareness of global challenges among learners, suggesting that language learning should be connected with real-world issues to make it more relevant and meaningful. This view is supported by Sauvé (2005), who advocates for an educational approach that integrates sustainability principles, enabling learners to explore and understand the complex relationships between human societies and

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the natural environment. The literature also points to the effectiveness of ecolinguistic approaches in enhancing sustainability education.

Stibbe (2015) argues that language plays a pivotal role in shaping our perceptions of and interactions with the environment. By critically examining how environmental issues are represented and discussed in texts, learners can develop a deeper understanding of sustainability and are better equipped to engage in environmental discourse.

Wals (2015) highlights the transformative potential of education in achieving sustainability, advocating for an approach that transcends traditional disciplinary boundaries to foster systems thinking, ethical reflection, and action competence. This perspective is crucial for understanding the interdisciplinary nature of the SDGs and their relevance to all areas of education, including language learning.

In the realm of ELE, Kopnina (2016) examines the role of environmental education in language teaching, arguing that environmental issues offer authentic material that can enhance language skills while raising awareness about global challenges. This aligns with the broader call for content-based instruction in language education, where thematic content serves both language acquisition and broader educational objectives, such as sustainability (Stoller, 2004).

Moreover, the work of Bang and Luft (2016) on project-based learning within science education offers insights that can be applied to ELE. Their findings suggest that engaging students in real-world sustainability-related projects can significantly enhance their understanding and motivation. Transferring this approach to ELE could give students the linguistic tools and critical thinking skills necessary to explore and address environmental challenges.

The importance of critical literacy in sustainability education is emphasized by Selby and Kagawa (2018), who argue that fostering critical thinking and reflexivity is essential for understanding complex sustainability issues. This approach aligns with ecolinguistic principles, which advocate for examining how language constructs environmental narratives and influences perceptions and actions (Stibbe, 2015).

Moreover, the work of O'Sullivan and Pashby (2018) on critical global citizenship education underscores the importance of developing a critical awareness among students about global interdependencies and injustices. They suggest that such an educational approach, which includes critical engagement with the SDGs, can prepare students to participate actively in creating a more just and sustainable world.

The literature strongly supports the integration of the SDGs into educational curricula as essential for fostering sustainable development. Education can contribute significantly to achieving the SDGs through interdisciplinary and holistic approaches, particularly when sustainability principles are embedded within the ELE curriculum. This literature review sets the foundation for exploring how an ecolinguistic intervention within ELE can impact students' understanding of and engagement with SDG sustainability.

2.7 Research Gap

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The existing literature extensively explores the importance of sustainability in education and the theoretical potential of ecolinguistic approaches within English Language Education (ELE) to foster environmental awareness. However, there is a notable research gap in quantitative empirical studies that precisely measure the impact of integrating eco-linguistic approaches on students' understanding and engagement with Sustainable Development Goals (SDGs). While the theoretical framework suggests significant benefits, the lack of empirical evidence on the effectiveness of such pedagogical interventions in enhancing linguistic proficiency in environmental discourse, increasing awareness of sustainability issues, and improving critical thinking skills regarding sustainability leaves a critical area unexplored. This gap highlights the need for focused research to empirically assess the outcomes of ecolinguistic pedagogies in ELE settings, thereby providing actionable insights into curriculum development and instructional strategies to align language education with global sustainability objectives.

2.8 Aims of the Study

This study aims to assess the impact of an ecolinguistically enriched ELE curriculum in fostering students' linguistic proficiency, environmental awareness, and critical engagement with sustainability issues. Specifically, it aims to measure changes in students' knowledge of SDGs, their ability to use language as a tool for environmental advocacy, and their critical thinking skills in analyzing sustainability-related texts. Through this investigation, the research intends to contribute to the pedagogical discourse on the role of language education in promoting sustainability, offering insights into how educational practices can be aligned with global sustainability objectives. The study is designed to explore the following research question (RQ):

RQ: How does an ecolinguistically enriched English Language Education (ELE) curriculum influence students' linguistic proficiency, knowledge of Sustainable Development Goals (SDGs), ability for environmental advocacy, and critical thinking in analyzing sustainability-related texts, as measured by changes from pre- to post-intervention in comparison with a control group?

3. Methodology

3.1 Participants

This study targeted a purposive sample of 120 first-year university students in India, aged 19-22, who were native Arabic speakers enrolled in English Language Education (ELE) courses. The cohort was divided into two groups: an experimental group engaged in an ecolinguistically enriched curriculum and a control group following the standard curriculum. Selection criteria included current enrollment in a university-level ELE course, informed consent for participation, and minimal prior education in sustainability to guarantee that any observed changes in sustainability awareness could be directly linked to the intervention. Recruitment efforts focused on universities in India with ELE programs committed to ethical standards such as informed consent, anonymity, and confidentiality in line with adult research participant guidelines. The specific age range of 19-22 years and the participants' native language background were deliberate choices to ensure a homogenous study group for

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meaningful statistical analysis and ethical integrity. The study protocol was rigorously reviewed and approved by an Institutional Review Board, affirming the safeguarding of participants' rights and privacy throughout the research process.

3.2 Experimental Group

In this study, the experimental group of first-year university students in India, native Arabic speakers aged 19-22, underwent a comprehensive semester-long intervention that seamlessly integrated ecolinguistic approaches within the English Language Education (ELE) curriculum, focusing on sustainability themes aligned with the Sustainable Development Goals (SDGs). This multifaceted pedagogical strategy included incorporating environmental content through curated reading materials, multimedia resources, and discussions on ecological challenges, alongside language instruction tailored to sustainability, enhancing students' English proficiency in environmental discourse. The intervention also involved critical discourse analysis, enabling students to assess how language shapes perceptions of sustainability issues critically. Additionally, project-based learning allowed students to apply their language skills practically by researching, developing, and presenting solutions to environmental problems. Interactive workshops with experts in sustainability and eco-linguistics further enriched the curriculum, providing deeper insights into global environmental challenges and the role of language in addressing them.

Regular reflection and discussion sessions facilitated a collaborative learning environment, encouraging students to articulate and evolve their understanding of sustainability issues. This integrated approach aimed to enhance students' linguistic capabilities related to environmental discourse and deepen their engagement with sustainability, with the intervention's effectiveness evaluated through pre- and post-intervention assessments focusing on linguistic proficiency, understanding of sustainability issues, and critical thinking skills.

3.3 Control Group

In the control group of this study, students continued with their standard English Language Education (ELE) curriculum without the integration of ecolinguistic approaches or explicit focus on sustainability themes related to the Sustainable Development Goals (SDGs). This group received traditional language instruction emphasizing general English proficiency, including grammar, vocabulary, reading comprehension, and writing skills, but without the thematic content on environmental issues. Their curriculum followed the established syllabus and educational materials typically used in first-year university ELE courses, ensuring that these students experienced the conventional educational environment. This approach clearly compared the standard ELE curriculum and the innovative ecolinguistic intervention applied to the experimental group. The control group's progress and engagement with the English language were monitored through regular assessments and classroom observations, similar to those employed with the experimental group, to measure changes in linguistic proficiency and to ensure that any differences observed could be attributed to the specific treatment of incorporating ecolinguistic elements and sustainability themes into the curriculum.

3.4 Data Collection

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The data collection procedure for this study was meticulously designed to assess the impact of the ecolinguistic intervention on students' English language proficiency, understanding of sustainability issues, and engagement with the SDGs. This process involved a pretest-posttest approach, enabling a comparative analysis of participants' performance before and after the intervention.

3.5 Pretest

Before implementing the ecolinguistic intervention, a pretest was administered to both the experimental and control groups. This pretest aimed to establish a baseline measure of students' English language proficiency (Longman's TOEFL English proficiency test), their awareness and understanding of sustainability issues, and their initial engagement with the SDGs. The pretest included a combination of language proficiency assessments, focusing on grammar, vocabulary, reading comprehension, and writing skills, alongside questionnaires designed to gauge students' knowledge towards sustainability and environmental issues.

3.6 Posttest

Following the semester-long ecolinguistic intervention, a posttest identical in structure to the pretest was administered to both groups. The posttest aimed to measure any changes in English language proficiency (Longman's TOEFL English proficiency test), sustainability awareness, and SDG engagement among the students. By comparing the pretest and posttest results, the study sought to quantify the impact of incorporating ecolinguistic approaches and sustainability themes into the ELE curriculum.

3.7 Data Collection Tools

The tools used for data collection included standardized language proficiency tests, customized questionnaires on sustainability knowledge. These instruments were carefully selected and developed to ensure reliability and validity in measuring the intended outcomes. The language tests were aligned with international standards for English proficiency (the range of the scores for the pretest and posttest was between 0 and 100), while the sustainability questionnaires (include multiple-choice questions, true/false statements, and short-answer questions) were designed based on established frameworks for assessing environmental awareness and engagement (the range of the scores for the pretest and posttest was between 0 and 25). These tools are designed to objectively measure language proficiency levels and factual knowledge about sustainability and the SDGs.

3.8 Data Analysis

Data analysis involved statistical comparisons of pretest and posttest scores within and between the experimental and control groups to identify significant differences attributable to the intervention. The data from language tests and sustainability questionnaires were analyzed using repeated measure ANOVA. This comprehensive data collection and analysis procedure was essential for providing empirical evidence on the efficacy of the ecolinguistics intervention in enhancing English language education through integrating sustainability themes, thereby contributing valuable insights to the fields of language learning and sustainability education.

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4. Results

4.1 Impact of Ecolinguistic Curriculum on English Language Proficiency

The study's objective was to assess the impact of an ecolinguistic intervention on students' English language proficiency, which was examined through a repeated measures design, focusing on Longman's TOEFL English proficiency test scores. The analysis specifically targeted the effects of instructional approaches (Group factor) across the assessment points (Tests factor) on students' language proficiency. The results revealed significant effects for the main effect of the Group, the main effect of Tests, and the interaction between the Group and Tests on language proficiency scores. These findings are detailed as follows:

4.2 Main Effect of Group on Language Proficiency

The analysis demonstrated a significant difference in English language proficiency outcomes between the experimental group, which received the ecolinguistic intervention, and the control group, which continued with standard ELE curriculum (Fig. 1). This is indicated by Pillai's Trace (.199, $F (1, 59) = 14.625$, $p < .000$, partial eta squared = .199). The significant p-value (< .000) suggests that the instructional approach (ecolinguistic vs. standard curriculum) had a notable effect on students' language proficiency, with a moderate effect size (partial eta squared = .199).

Figure 1
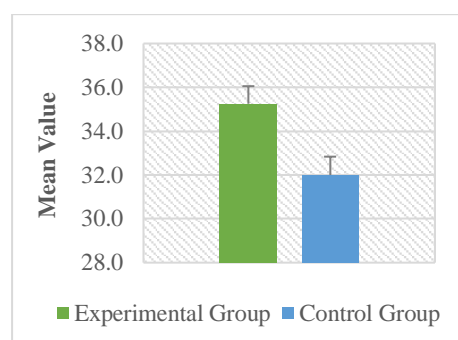
4.3 Main Effect of Tests on Language Proficiency

There was a significant change in language proficiency scores from the pretest to the posttest across both groups, as shown by Pillai's Trace (.461, $F(1, 59) = 50.478$, $p < .000$, partial eta squared = .461). This reflects substantial improvement or variation in English language proficiency throughout the study, indicating effective learning progression with a large effect size.

Figure 2

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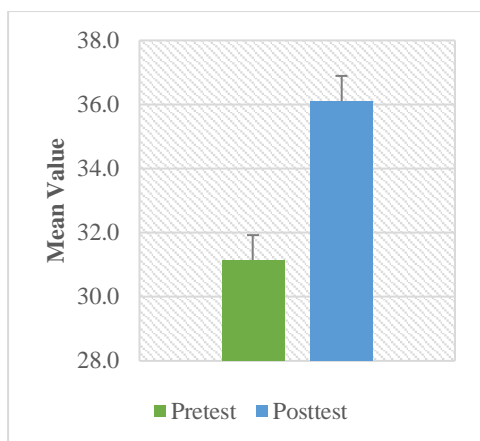
4.5 Interaction Effect of Group*Tests on Language Proficiency

The interaction effect between the type of instructional approach and the assessment points on language proficiency was significant, highlighted by Pillai's Trace (.421, F (1, 59) = 42.944, p < .000, partial eta squared = .421). This suggests that the improvement in language proficiency was not uniform over time; rather, the ecolinguistic intervention led to significantly different trajectories of language proficiency development compared to the control group, with a large effect size indicating a strong interaction effect.

Figure 3
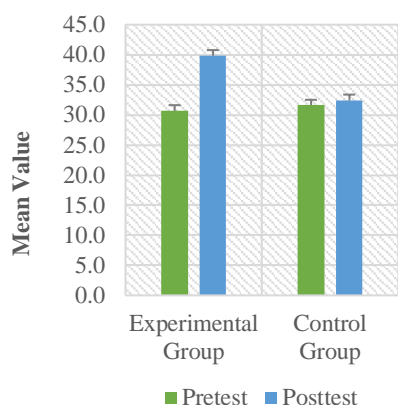
4.5 Impact of Ecolinguistic Curriculum on Sustainability Awareness and Engagement

The study employed a repeated measures design to assess the impact of an ecolinguistic intervention, focusing on students' awareness and understanding of sustainability issues and their engagement with the Sustainable Development Goals (SDGs). The analysis explored the effects of group allocation (experimental vs. control), assessment points (pretest vs. posttest), and their interaction on these educational outcomes. The multivariate tests provided significant insights:

4.6 Main Effect of Group on Sustainability Awareness and Engagement

The analysis showed a main effect of Group that approached significance, with Pillai's Trace at .057 (F (1, 59) = 3.541, p = .045, partial eta squared = .047). This indicates a trend towards

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a difference in overall sustainability awareness and engagement between the experimental group, which received the ecolinguistic curriculum, and the control group, which followed the standard curriculum. The observed effect size was modest, and the power to detect this effect was moderate (.457), suggesting a nuanced impact of the ecolinguistic intervention on these sustainability-related outcomes.

Figure 4
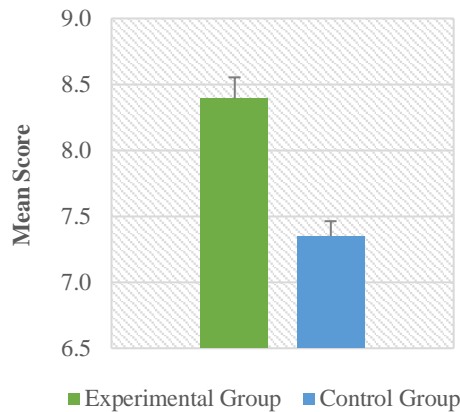
4.7 Main Effect of Tests on Sustainability Awareness and Engagement

A significant main effect of Tests was observed, as indicated by Pillai's Trace at .849 $F_{(1, 59)}$ = 330.874, p < .000, partial eta squared = .849), demonstrating a substantial increase in sustainability awareness and engagement from the pretest to the posttest across both groups. The large effect size and the perfect observed power of 1.000 strongly suggest that students' familiarity and engagement with SDGs improved significantly over the course of the study, irrespective of the group.

Figure 5
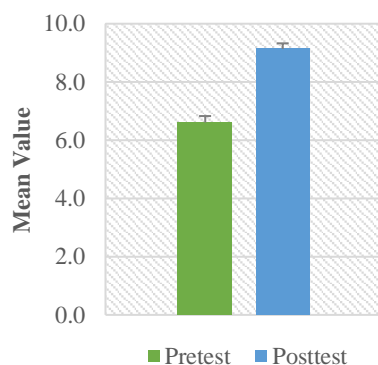
4.7 Interaction Effect of Group*Tests on Sustainability Awareness and Engagement

The interaction between the Group and Tests was significant, with Pillai's Trace at .238 $F_{(1, 59)}$ = 18.399, p < .000, partial eta squared = .238), highlighting that the improvement in sustainability awareness and engagement varied significantly between the experimental and

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control groups over time. This moderate effect size points to the ecolinguistics intervention's differential impact on enhancing students' engagement with sustainability issues, with the observed power of .988 indicating a high likelihood of this being an actual effect.

Figure 6

Pretest Posttest
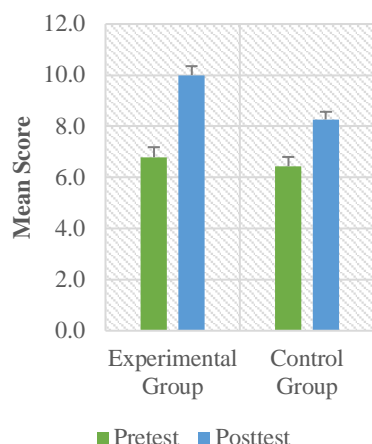
5. Discussion

The study unveiled that an ecolinguistically enriched English Language Education (ELE) curriculum significantly enhances students' English language proficiency, as well as their awareness and engagement with sustainability issues, including the Sustainable Development Goals (SDGs). The integration of real-world sustainability topics into the language learning process not only fostered students' intrinsic motivation and deepened their engagement with the content but also facilitated a marked improvement in their critical thinking abilities and language skills. Notably, the experimental group, which received the ecolinguistic intervention, demonstrated substantial gains in both language proficiency and sustainability awareness compared to the control group, which followed a standard ELE curriculum. The findings highlight the effectiveness of incorporating ecolinguistic approaches and sustainability themes into language education, suggesting that such pedagogical strategies can yield dual benefits: advancing linguistic competencies and cultivating an informed and engaged stance towards global sustainability challenges.

The study's findings unveiled significant enhancements in language proficiency, lending empirical support to the hypothesis that ecolinguistic interventions exert a profound influence on students' English language learning outcomes. This observation is in harmony with Krashen's (1982) seminal theory emphasizing the critical role of meaningful content in the process of language acquisition, a notion that receives further endorsement from Derwing, Munro, and Thomson (2008), who argue that a curriculum imbued with thematic depth and active engagement can significantly augment language learning efficacy. Additionally, the discernible disparities in language proficiency achievements between the experimental group, subjected to the ecolinguistic curriculum, and the control group, continuing with a conventional ELE curriculum, validate the effectiveness of an instructional strategy that marries ecolinguistics with language education. This result, manifesting as a moderate effect

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size (partial eta squared = .199), not only underscores the tangible benefits of integrating sustainability themes into language pedagogy but also resonates with the findings of Snow, Met, and Genesee (1989), who advocate for the integration of content-based instruction to enhance linguistic competencies. Moreover, Cummins (2000) and Stoller (2004) have highlighted the pedagogical advantages of embedding real-world issues into language instruction, suggesting that such an approach can facilitate deeper cognitive engagement and foster a more meaningful learning experience. The study's outcomes, thus, contribute to a growing body of literature advocating for the fusion of ecolinguistic approaches with language education, underscoring the potential of such pedagogical strategies to not only elevate language proficiency but also to cultivate an enriched learning environment that is both linguistically and thematically robust.

Furthermore, the analysis revealed a discernible trend towards significant disparities in sustainability awareness and engagement between the experimental group, exposed to the ecolinguistic curriculum, and the control group, which adhered to a conventional curriculum. This observation underscores the subtle yet impactful role of ecolinguistic pedagogies in enhancing outcomes related to sustainability. The noted upward trajectory in sustainability consciousness and engagement from the pretest to the posttest across both cohorts aligns with the research of Kopnina (2012), who affirmed the potency of ecolinguistic strategies in amplifying environmental awareness among learners. Such findings are also echoed in the work of Stibbe (2015), who explored the transformative potential of language in shaping environmental perceptions, and Bang and Luft (2016), who demonstrated the value of integrating sustainability themes into educational contexts to foster a deeper connection with global challenges. Additionally, the study's insights complement the assertions made by Sauvé (2005), highlighting the critical role of education in nurturing a sense of ecological stewardship and global responsibility. This trend towards enhanced sustainability awareness through ecolinguistic education not only validates the effectiveness of embedding SDG-focused content into language teaching but also contributes to the broader discourse on sustainability education, as emphasized by UNESCO (2017), advocating for curricula that prepare students to actively engage with and address the pressing environmental issues of our time.

The pedagogical success of the ecolinguistic curriculum is rooted in several foundational strategies, each contributing to a comprehensive learning experience that extends beyond traditional language instruction. Firstly, the curriculum's deliberate inclusion of real-world sustainability challenges catalyzes student motivation and content engagement. This approach is underpinned by Cummins' (2000) assertion regarding the motivational potency of thematic learning environments, which are instrumental in fostering an intrinsic interest in the subject matter. Additionally, integrating critical discourse analysis and project-based learning into the ecolinguistic curriculum promotes an environment ripe for deep cognitive engagement and critical thinking. Such methodologies bolster language proficiency and deepen content comprehension, resonating with Freeman and Freeman's (2014) endorsement of critical pedagogies as essential components of effective language education.

Moreover, the curriculum's focus on collaborative learning experiences and interactions with sustainability experts further enriches the educational landscape. This pedagogical choice

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aligns with Vygotsky's (1978) social learning theories, which posit that learning is a socially mediated process and meaningful interactions can significantly enhance the acquisition of knowledge and skills. The presence of sustainability experts within the curriculum provides students with authentic communicative opportunities, bridging theoretical knowledge with real-world applications and perspectives. This facet of the curriculum supports language acquisition. It engages students in the broader discourse on sustainability, mirroring the collaborative learning models advocated by Lave and Wenger (1991) as pivotal for fostering community and competence within educational settings.

The curriculum's effectiveness is further supported by contemporary research, such as the work of Mercer and Dörnyei (2020), who emphasize the importance of social interaction and collaborative engagement in language learning processes. The ecolinguistic intervention's alignment with these pedagogical principles suggests a holistic approach to language education that transcends linguistic outcomes to include critical engagement with global sustainability goals. By weaving together, the threads of intrinsic motivation, critical thinking, and collaborative learning, the ecolinguistic curriculum exemplifies the potential of integrated educational approaches to prepare students not only as proficient language users but also as informed and active participants in addressing global challenges, echoing the United Nations' call for education to support the achievement of the Sustainable Development Goals (UN, 2015). By demonstrating the dual benefits of improved English language proficiency and increased sustainability awareness, the study underscores the value of thematic, content-based instruction. It suggests that future educational practices and curriculum development should consider incorporating global sustainability objectives to prepare students effectively for the challenges of the 21st century. The significant findings in both language proficiency and sustainability awareness underscore the potential of integrating ecolinguistic approaches into language education, offering empirical support for the pedagogical value of such curricular innovations, thus contributing to the broader discourse on sustainability in education, as highlighted by UNESCO (2017).

This nuanced exploration, while echoing the sentiments of pioneering studies within ecolinguistics and environmental education, brings forth empirical evidence supporting the integration of sustainability themes into language learning. It not only reaffirms the pedagogical merits of ecolinguistic approaches as delineated by past scholars but also paves the way for future inquiries into the intersection of language education and sustainability, advocating for a linguistically enriching and environmentally conscious curriculum.

6. Conclusion

The conclusion of this study underscores the profound impact that ecolinguistic approaches integrated into English Language Education (ELE) can have on enhancing not only students' linguistic abilities but also their awareness and engagement with critical sustainability issues, as outlined by the Sustainable Development Goals (SDGs). This research highlights the significant benefits of incorporating sustainability themes into language curricula, which, in turn, suggests a promising direction for educators and curriculum developers seeking to merge language proficiency goals with the imperative of fostering environmental consciousness and action among students. Adopting ecolinguistic pedagogies represents a

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holistic educational strategy that addresses the dual objectives of language mastery and sustainability awareness, thereby offering a robust framework for preparing students to navigate and contribute effectively to addressing global challenges.

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The Literary Landscape of Preeti Shenoy: An In-depth Analysis

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Preeti Shenoy

Courtesy: https://preetishenoy.com/

Abstract

Preeti Shenoy, a prolific Indian author, has garnered widespread acclaim for her compelling storytelling and relatable characters. This paper delves into the thematic richness

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and narrative techniques of her novels, examining how they reflect contemporary Indian society's evolving dynamics. Through a detailed analysis of her most notable works, this study explores the recurring motifs, character development, and socio-cultural contexts that define Shenoy's literary contributions. By integrating critical viewpoints from literary critics and textual quotes, this comprehensive examination underscores the significance of Shenoy's work in contemporary Indian literature.

Keywords: Indian Literature, Preeti Shenoy, Contemporary Fiction, Socio-cultural Themes, Character Development, Narrative Techniques

Introduction

Preeti Shenoy has emerged as a significant voice in contemporary Indian literature. Her novels, known for their emotional depth and relatability, resonate with a wide audience. This paper aims to explore the various aspects of her work, from thematic elements to narrative style, to understand how she captures the essence of modern Indian life. By examining a selection of her novels, this study seeks to highlight Shenoy's contribution to Indian fiction and her role in shaping readers' perceptions of personal and social issues.

Research Questions

1. What are the predominant themes in Preeti Shenoy's novels?
2. How does Shenoy develop her characters to reflect contemporary Indian society?
3. What narrative techniques does Shenoy employ to enhance her storytelling?
4. How do Shenoy's novels address socio-cultural issues in modern India?
5. What are the critical perspectives on Shenoy's literary contributions?

Objectives

1. To identify and analyse the central themes in Preeti Shenoy's novels.
2. To explore character development in Shenoy's works and its reflection on contemporary Indian society.
3. To examine the narrative techniques used by Shenoy.
4. To assess the socio-cultural contexts presented in Shenoy's novels.
5. To incorporate critical viewpoints and textual quotes to provide a comprehensive understanding of Shenoy's literary contributions.

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Methodology

This study employs a qualitative approach, analysing selected novels by Preeti Shenoy through close reading and thematic analysis. The novels chosen for this study include *Life is What You Make It*, *The Secret Wishlist*, *It Happens for a Reason*, and *A Hundred Little Flames*. These works are examined for their narrative structure, character development, and thematic content. Secondary sources such as literary reviews, interviews with the author, and academic articles are also consulted to provide a comprehensive understanding of Shenoy's literary contributions.

Themes

Love and Relationships

Shenoy's portrayal of romantic and familial relationships is central to her narratives. Her novels often depict the struggles and triumphs of love, reflecting both traditional and modern perspectives. In *Life is What You Make It*, Shenoy explores the highs and lows of a young couple's relationship against the backdrop of mental illness. "Life is what you make it, and no matter what, you can always choose to make it beautiful" (Shenoy, 2011, p. 234). This quote underscores the theme of resilience in relationships.

Personal Growth and Self-discovery

Many of Shenoy's characters undergo significant personal transformation, exploring their identities and aspirations in the face of various challenges. In *The Secret Wishlist*, the protagonist embarks on a journey of self-discovery after realizing her unfulfilled dreams. "Sometimes, all you need is a little push to get what you really want in life" (Shenoy, 2012, p. 105). This quote highlights the importance of pursuing one's dreams and personal growth.

Loss and Healing

Themes of grief and recovery are prevalent in Shenoy's work, as she sensitively addresses the impact of loss and the journey towards healing. In *It Happens for a Reason*, the protagonist navigates life as a single mother after a failed relationship, showcasing her resilience and strength. "Sometimes, what you think is the worst thing to happen can be the best thing that ever happened to you" (Shenoy, 2014, p. 198). This quote illustrates the theme of finding strength through adversity.

Socio-cultural Contexts

Shenoy's novels provide a window into contemporary Indian society, highlighting issues such as gender roles, family dynamics, and societal expectations. *A Hundred Little Flames* offers a

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poignant exploration of intergenerational relationships and the clash between tradition and modernity. "The old ways and the new ways can coexist beautifully if only we make an effort to understand each other" (Shenoy, 2017, p. 256). This quote reflects the theme of bridging generational and cultural gaps.

Critical Viewpoints of the Critics

Literary critics have generally lauded Shenoy's ability to weave intricate narratives with relatable characters. According to Bhattacharya (2019), "Preeti Shenoy's novels capture the essence of contemporary Indian society, with a keen eye for the emotional and psychological depth of her characters." Kumar (2020) notes that "Shenoy's exploration of personal growth and self-discovery resonates deeply with readers, making her a significant voice in modern Indian fiction."

However, some critics argue that Shenoy's straightforward narrative style, while accessible, can occasionally lack the literary sophistication found in more traditional Indian literature. Rao (2018) suggests that "while Shenoy's stories are engaging and relatable, they sometimes fall into predictable patterns, which might limit their literary impact."

Narrative Techniques

Preeti Shenoy's storytelling is characterized by its simplicity and accessibility. She employs a straightforward narrative style that allows readers to connect with her characters and their experiences. Her use of first-person and third-person perspectives enables a deep exploration of her character' inner worlds. Additionally, Shenoy's incorporation of letters, diary entries, and flashbacks adds layers to her narratives, enriching the reader's experience (Bhattacharya, 2019).

Character Development

Shenoy's characters are often ordinary individuals facing extraordinary circumstances. Through their journeys, Shenoy explores themes of resilience, self-discovery, and personal growth. Her characters are well-rounded and relatable, making their experiences resonate with readers. The development of her protagonists, in particular, highlights the transformative power of personal challenges and the pursuit of one's dreams (Rao, 2018; Kumar, 2020).

Socio-cultural Contexts

Shenoy's novels provide a nuanced portrayal of contemporary Indian society. She addresses issues such as gender inequality, societal pressures, and the clash between tradition and modernity. Her depiction of Indian family dynamics and cultural practices offers readers a glimpse into the complexities of Indian life. Shenoy's sensitivity to these issues adds depth to

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her narratives and makes her stories relevant to a broad audience (Shenoy, 2017; Bhattacharya, 2019).

Recurring Motifs

Several motifs recur across Shenoy's novels, including the significance of dreams and aspirations, the impact of past experiences on the present, and the importance of emotional resilience. These motifs serve to underscore the themes of her work and provide a cohesive thread that links her diverse narratives.

Significance of Dreams and Aspirations

Preeti Shenoy's novels often highlight the importance of dreams and aspirations, underscoring their transformative power in the lives of her characters. For instance, in *The Secret Wishlist*, the protagonist Diksha reflects on her suppressed desires and the impact they have on her life:

> There were so many things I had wanted to do, but life had somehow taken over. Dreams were like delicate pieces of glass- if not handled carefully, they shattered. (Shenoy, 2012, p. 87)

It exemplifies the recurring motif of unfulfilled dreams and the necessity of pursuing one's true desires.

Impact of Past Experiences on the Present

The influence of past experiences on the present is another recurrent motif in Shenoy's work. In *Life is What You Make It*, Ankita deals with the consequences of her past decisions and their impact on her mental health:

> The past had a way of catching up, no matter how far you tried to run from it. It lurked in the shadows, waiting for the right moment to pounce. (Shenoy, 2011, p. 124).

It highlights the inescapable nature of past experiences and their lingering effects on the present.

Importance of Emotional Resilience

Emotional resilience is a key theme in Shenoy's novels, as her characters often face significant challenges that require inner strength and perseverance. In *It Happens for a Reason*, Vee navigates the hardships of single motherhood and societal judgment with remarkable resilience:

> Life is about finding strength in the most unexpected places, about pushing forward even when the world seems to be against you. (Shenoy, 2014, p. 142).

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This quote underscores the importance of emotional resilience in overcoming life's adversities.

Bridging Generational and Cultural Gaps

Shenoy often explores the dynamics between different generations and cultural backgrounds. In *A Hundred Little Flames*, the relationship between Ayan and his grandfather Gopal illustrates the theme of understanding and bridging generational gaps: "The old ways and the new ways can coexist beautifully if only we make an effort to understand each other. There is wisdom in the past, just as there is progress in the present" (Shenoy, 2017, p. 256). It reflects the potential for harmony between tradition and modernity through mutual respect and understanding.

Conclusion

Preeti Shenoy's novels offer a rich tapestry of contemporary Indian life, weaving together themes of love, loss, personal growth, and socio-cultural dynamics. Her accessible storytelling and relatable characters have endeared her to readers across India and beyond. This study highlights Shenoy's ability to capture the essence of modern Indian experiences and her contribution to contemporary Indian literature. By exploring the thematic and narrative elements of her work, this paper underscores the significance of Shenoy's literary contributions and her role in shaping readers' perceptions of personal and social issues.

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Role of Cognitive Abilities and Empirical Experiences for Survival during Calamities: A Study of *Angry River*

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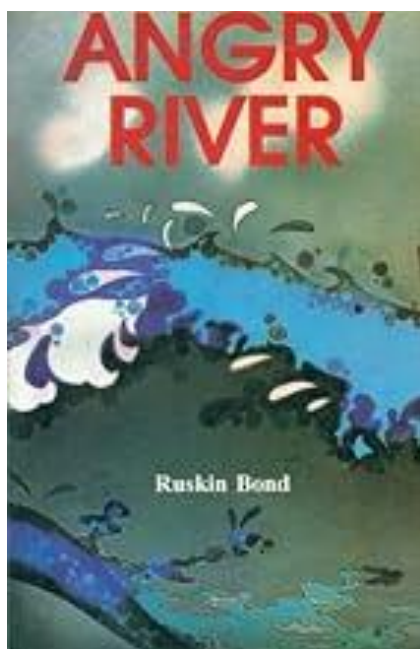
Courtesy: www.amazon.com

Abstract:

This paper explores the struggle of Individuals for survival during natural calamities i.e. floods and showcases how their cognitive abilities help them maintain their existence in disaster-like situations. While presenting the helplessness of the old man that forces him to settle down on an island despite the knowledge of the danger of the river during the rainy season, and the empathetic nature of the villagers, it **showcases the children learning life lessons from their elders using their cognitive abilities and their own empirical experiences**. This paper also

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reveals how the children suffer from alienation, pine for company and find respite with toys, flora and fauna.

Keywords: *Angry River,* Ruskin Bond, cognitive abilities, survival, natural calamities, helplessness, island, empirical experiences, flora and fauna.

Ruskin Bond (b. 1934) projects a child named Sita as the protagonist of his novella *Angry River* (1972). Sita lives on an Island amidst a big river with his grandparents. She has lost her mother in her childhood and her father lives in the town as he has a job there. Her grandparents have built a hut beside a huge rock beneath an old peepul tree. The rock serves as a wall of the hut having three mud walls. Her grandfather has a small boat which is used to catch fish and is a medium of family transportation. Her grandparents have three goats, two hens and a cock. Besides, they grow vegetables in a small patch of land. All these contribute to their economy on that isolated island. Once Sita's grandmother falls ill due to a heavy fever and her Grandfather takes her to a hospital in a town, Shahganj with three goats in his boat instructing Sita what to do if the water level rises to the hut in his absence. Sita remains alone and has a terrible experience realizing the need of society for survival. When ultimately she meets with her grandfather, she finds her grandmother is no more and they return to the Island with two goats to settle there even after that horrible calamity.

Scholars like Priyank Jain and Anita Harris Satkunananthan have explored pedagogical aspects of the novella whereas A. R. Jemi and Selva Mary Gokila S. George have contemplated the use of symbols in this novella. Ms E. Priscilla and J. P. Vandhana have analysed the use of emotional intelligence in *Angry River* and S. Revathy has dealt with the realism of the novella. Besides these, Bansi Singh has traced out the anthropocentrism in the novella.

Angry River has a setting of an Island where Sita lives with her grandparents. The island is situated in the middle of the big river that begins in the mountains and ends in the sea. The river swept around the Island, sometimes touching its banks, but never went over it. The novelist writes, "It was over twenty years since the river had flooded the island, and at that time no one had lived there. But for the last ten years, a small hut had stood there, a mud-walled hut with a sloping thatched roof. The hut had been built into a huge rock, so only three of the walls were

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mud, and the fourth was rock" (1). The goats used to graze the short grass and prickly leaves of thorny bushes that grew on the island. The hens used to follow them. A melon and a vegetable patch are also there. There was an old peepul tree in the middle of the island. It was the only tree there. It stood firm even during the great flood when the island was underwater. The novel is set in the month of July which is the peak of the rainy season. (1-3)

The novelist highlights the **self-reliant aspect of life on an isolated terrain** through Sita's family in the novel. The grandparents of Sita have trained her in the household chores. She cooks food for her grandparents (13), fetches water, grazes goats, milks them (19), brings fodders for them, feeds hens (30), and takes care of the needs of her grandparents on the island whereas her grandfather manages the necessities from the town beyond the river.

Keeping in view the **cognitive abilities of Sita**, based on his empirical experiences of the island and partially because of the helplessness, Sita's grandfather decides to leave her alone at home on the isolated island when her grandmother falls seriously ill due to fever and moves to the Shahganj, a town for hospital for the treatment of the ailed old woman. The grandfather invests **complete faith in Sita's capabilities** and gives particular instructions to her imagining the worst scenario, but he could not envision the uprooting of the peepul tree due to the history of the island. After her grandparents' departure to the hospital, Sita does everything as per the instructions while using her cognitive abilities from climbing onto the peepul tree to finding her grandfather in Shahganj with the help of the cartman.

The novelist **highlights the role of society through Sita being alone on the island during the time of catastrophe as she feels the dire need for company, and she finds solace in the company of toys, flora and fauna.** Earlier Sita used to share her secrets with a rag doll, 'Mumta' (16) occasionally as there were no children on the Island, but after her grandparent's departure, **she completely depends on her, the rag doll Mumta**. The novelist writes:

Mumta always answered Sita's questions, even though the answers could only be heard by Sita. 'Do you think the river will reach the hut?' asked Sita.

'If it keeps raining like this and the river keeps rising, it will reach the hut.'

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'I am a little afraid of the river, Mumta. Aren't you afraid?'

'Don't be afraid. The river has always been good to us.'

'What will we do if it comes to the hut?'

'We will climb onto the roof.'

'And if it reaches the roof?'

'We will climb the peepul tree. The river has never gone higher than the peepul tree.' (17)

It is evident from the **conversation that Sita had always wished to keep Mumta, the rag doll in her company even in a disaster situation**, but when the water level rises to the level of the hut that compels her to climb onto the peepul tree **forgetting the rag doll in a hurry** and as she sees the hut floating, she gets reminded of the doll, soon finds the doll floating too. Sita repents and is saddened too much for separating from her companion. As Sita climbs a little higher onto the tree she finds a jet-black jungle crow, settled in the upper branches of the nest protecting the eggs (41). **Though the crow was i**n miserable condition, Sita heaves a sigh of relief having someone as her companion at least. When finally, the tree gets uprooted and starts floating in the river **she feels safer in the branches of the tree**. When Krishan rescues her she sees a stag in search of the dry patch of land (61). In the absence of her grandparents, Sita feels secure in the presence of the crow, tree and the stag in that horrible circumstance.

Further, the novelist presents **a significant feature of Indian rustic society through villagers' volunteer readiness to help and co-operate in times of adversity** selflessly which is a rare thing in an urban society. When a village boy Krishan sees Sita caught in the flood, he immediately brings the boat with great difficulty through the force of the main current and rescues her to a village (58). When the cart man comes to know about Sita that she is homeless and in search of her caretakers, **he helps her in arriving Shahganj where she can have a reunion with her grandfather (71). Thus one can see an innate selfless helping attitude of the villagers.**

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Despite her age, **Sita approves of Charles Darwin's dictum 'survival of the fittest' (Darwin 71) through her character in the novel**. Though she is a child, she displays the wisdom like that of the grown-up individuals. She never thinks when her grandfather bestows faith in her and announces that she will have to stay alone on the island as he needs to take her grandmother to the hospital. She is adept at household chores and takes responsibility without any burden rather lessens her grandfather's burden by consenting to her grandfather's decision in a state of utmost helplessness. She remains consistently worried about her grandmother's health and she converses regarding this with Mumta, her rag doll (16). She shows a good sense of responsibility while using her commonsense throughout the novella but most importantly when she packs her mother's big tin trunk with everything valuable in the hut like spices, Grandmother's sari, grandfather's *hookah* [hubble-bubble], cotton quilt etc, and locks the trunk and keeps the key high on the rock wall. (35) She thinks that the weight in the trunk would prevent it from flowing in the current if the water level rises. **Once the river floods she does not cry but accepts the situation and even derives comic pleasure in the company of Krishan as he plays flute.** She adjusts in the company of the hens, crow, tree, and the cart man during the flood.

Empirical experiences, deprivation, and economic helplessness join together to bring Sita's grandfather back to the island even after that great calamity. He returns with Sita from Shahganj after his wife's death with two goats as one goat covers up the expenses of treatment to the island and it is unbelievable for him that the peepul tree has been uprooted. He ponders over how Sita could have survived. The novelist says that after reaching the island:

> For three nights they slept under a crude shelter made out of jute bags. During the days she helped her grandfather rebuild the mud hut. Once again, they used the big rock as a support.
>
> The trunk which Sita had packed so carefully had not been swept off the island, but the water had got into it, and the food and clothing had been spoilt. But grandfather's hookah had been saved, and, in the evenings after their work was done they had eaten the light

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meal which Sita prepared, he would smoke with a little of his old contentment, and tell Sita about other floods and storms which he had experienced as a boy. (77)

Nostalgia plays a significant role in the novella especially after Sita and her grandfather return to the island and attempt to rehabilitate them there. They become nostalgic about their hut and feel the absence of Sita's grandmother. There is no sign of their hens. This tragedy brings a series of similar events of his lifetime of Sita's grandfather and he narrates them to Sita. Sita too misses her rag doll Mumta, and the flute of Krishan. In memory of the peepul tree, she plants the mango seed at the same place where the peepul tree was, in an attempt to establish the same connection with the place.

The above analysis shows that **human beings learn either from their own empirical experiences or what their elders/companions teach or instruct them over the period and all the learning gets programmed and stored in the minds of the individuals while becoming a storehouse of cognitive abilities as per cultural differences**. **Therefore, learning is culture-specific. The circumstances** Sita undergoes without uttering a single word in resistance are unimaginable for the children of the ordinary world or culture who might have lost the barriers of their patience by crying, complaining or by inapt decision-making and finding comic pleasure in times of calamity like Sita becomes a dream of the distant world for them. Sita's grandfather's decision to leave her alone on the island results from his empirical experiences and his belief in her cognitive skills. Krishan's rescuing Sita from the flood and cartman's helping hand to arrive her Shahganj in an attempt to unite her with her grandfather showcase their soft skills resulting from that particular culture. **To conclude, cognitive abilities or commonsense resulting from the rustic culture heighten the sense of empathy amongst individuals which further attempt to save society from disasters or calamities irrespective of identities.**

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Evolution of Digital Communication on Language and Literature: A Contemporary Analysis

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Abstract

In today's interconnected world, digital communication plays a major role in exchanging information through digital technology. The term "digital" originated from the Latin word "digitus," meaning "finger" or "toe," and has evolved to encompass anything involving computers and electronics. This evolution reflects technological advancements from the 1940s to contemporary developments. Communication, essential for human interaction, has progressed from primitive forms to digital discourse. This development not only showcases technological progress but also the intricate interplay of culture, cognition, and social dynamics.

Keywords: Digital communication, language evolution, sociolinguistic patterns, digital discourse.

Introduction

Our communication has changed at a rate never seen before in an age driven mostly by technological innovation. Language has undergone significant transformation in the digital age, impacting not only our written and spoken words but also our interpersonal communication, information sharing, and emotional expression (3). Uncovering the nuances of this constantly changing linguistic landscape, this study investigates how technology affects language and communication.

Research Objectives

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1. Explore how digital communication platforms have influenced language use across different demographics and online contexts.
2. Assess the effectiveness of conveying messages in digital communication and how language adapts to new technologies and mediums.
3. Examine the development of digital literature and its impact on literary forms, linguistic practices, and instructional techniques.
4. Investigate the sociolinguistic implications of digital communication, including changes in social identities, interpersonal connections, and power dynamics.

Review of Literature

Digital technology has advanced significantly over the last five years, having a huge impact on language and literature. This review compiles contemporary research from 2018 to 2023, highlighting significant trends and discoveries in how digital communication has affected literary forms, linguistic practices, and instructional techniques.

The ethical ramifications of digital communication underscore the necessity for strong frameworks to safeguard users' rights and guarantee fair use of digital literary content, especially with relation to data privacy and intellectual property (1). More casual and dynamic language use is encouraged by the emergence of new linguistic norms and slang brought about by digital communication platforms like social media and instant messaging (4; 19). Digital platforms have made it possible for literary scholars to collaborate more and provide free access, which has democratized research and allowed for multidisciplinary studies (7). New teaching techniques are required as a result of the increased student participation brought about by the use of digital resources in language and literature instruction (9; 15).

 Literary frameworks have been altered by the advent of digital literature, which includes interactive tales and hypertext fiction. These forms challenge traditional narrative techniques and produce immersive experiences by combining multimedia components (11; 17). A wider audience may now access and enjoy literature more easily thanks to the widespread use of e-books and audiobooks, which have completely changed the way people consume literature (16).

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Jewitt (9) studies how digital communication combines text, image, audio, and video to produce a more dynamic and rich language experience. Traditional ideas of text and literacy are called into question by this multimodality. Literary analysis has been revolutionized by the use of computer techniques like text mining and network analysis, which have yielded fresh perspectives on the evolution of genres and literary history (13; 20). The way meaning is communicated in digital environments has changed due to the growing usage of multimodal communication, which mixes text with visual components like gifs and emojis (14).

Even though digital communication has many advantages, unequal access to digital resources is still a major problem that affects educational opportunities and literary engagement (18). Literary education has seen a transformation with the rise of MOOCs and online learning platforms, which have fostered interactive and community-based learning settings (21).

Over the past five years, the development of digital communication has had a significant impact on language and literature. Ongoing study will be essential to comprehending and negotiating these dynamic shifts as digital technologies continue to grow.

Research Questions

- How has digital communication influenced the way people speak and write?
- How does language usage vary across different online platforms and user demographics?
- What impact does digital communication have on the effectiveness of conveying messages?
- How does language adapt to new technologies and communication mediums in the digital age?

Data Collection

Digital communication samples from different online platforms will be gathered and examined as part of the qualitative analysis.

Methodology

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A qualitative approach will be utilized to examine the effects of digital communication on language evolution and sociolinguistic patterns. The finer points of how language use and social relationships are influenced by digital communication can be captured with this methodology.

The digital age has revolutionized the way we communicate, introducing new forms of language and irrevocably altering established practices (3). This article explores these changes, examining the unique forms of digital languages, the emergence of digital literature, and the impact of technology on multilingual communication.

Forms for Digital Languages

1. **Emojis:** Tiny digital pictures or icons that are used in electronic communication to convey feelings, thoughts, or concepts.

2. **Initializations and Acronyms:** abbreviations for terms that are often used in digital communication, including "LOL" (laugh out loud) and "BRB" (be right back).

3. **Internet Slang:** Colloquial words and idioms that originated on the internet and gained popularity, like "meme," "troll," and "viral."

Text Speak: Text messaging shorthand and abbreviations, including "u" for "you" and "r" for "are." (19).

4. **Language Development via Social Media**

Social media sites are now acting as triggers for linguistic change.

Character limits on social media sites like Twitter have sparked the development of creative l anguage techniques like hashtags and thread replies.

Additionally, social media promotes language experimentation by coining new terms and exp ressions to express popular ideas or phenomena.

5. **The Impact of Predictive Text and Autocorrect**

Our writing habits have been greatly changed by the inclusion of autocorrect and predictive text tools on our gadgets. These technologies help us type more quickly and with fewer errors, but they also affect the words we use and the way our sentences are put together. This could change our lexicon and linguistic patterns over time.

6. **Multilingual Communication**

People all around the world are now connected by the internet, which encourages multilingual communication. People can converse with people who speak different languages

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thanks to the accessibility of translation technologies. Because of our interconnectedness, people are more aware of and appreciative of different languages and cultures(10).

Forms of Digital Literature

1. **E-Books:** Electronically readable books that are available for reading on tablets, smartphones, and e-readers.

2. **Audiobooks:** Digitally downloadable recordings of books that can be accessed via applications or websites (16).

3. **Online Literary Magazines:** Digital periodicals that may be accessed through digital subscriptions or websites that feature literary works like essays, poetry, and fiction.

4. **Blogs:** Individuals or organizations who publish updates, articles, and creative content on a regular basis on their personal or professional webpages.

5. **Fan Fiction:** Tales composed by admirers of original works and published online on websites like Archive of Our Own (AO3) and fanfiction. net (13).

Interactive and Multimedia Literary Forms

1. Hypertext Fiction

Hypertext fiction involves digital narratives that use hyperlinks to offer readers multiple paths and outcomes within the story. This form of literature leverages the interactive nature of digital media to create non-linear and immersive storytelling experiences. Pioneering works include Michael Joyce's "Afternoon, a story."

2. Interactive Narratives

Interactive narratives are digital stories that allow reader participation and decision-making to influence the plot and character actions. These narratives often take the form of interactive novels, games, or apps, providing a dynamic reading experience. Examples include visual novels and choose-your-own-adventure stories (17).

3. Digital Poetry

Digital poetry is poetry created and shared in digital formats, often incorporating multimedia elements like sound, video, and animation. This form of poetry explores the interaction

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between text and digital media, expanding the possibilities of poetic expression. Projects like "The Electronic Literature Collection" showcase digital poetry works.

4. Webcomics

Webcomics are comics published online, often serially, that combine visual art with written narrative. They cover a wide range of genres and styles, attracting diverse audiences. Popular webcomics include "xkcd" and "Sarah's Scribbles."(11).

Cultural Need to Communicate in Multiple Languages

Multilingualism refers to the ability to use multiple languages fluently in social and discursive interactions. Various societal and cultural factors have increased the use of different languages in everyday communication and cultural activities. Despite recent trends in Europe and globally towards nationalistic policies, the necessity of multilingual communication remains clear.

Elements That Promote Multilingualism:

1. **Migration and Globalization**: People move across countries and continents for various reasons, including work and education. This mobility makes it impractical to communicate only in one's native language.
2. **Employment**: Jobs and employees are no longer confined to their home countries. Companies, both large and small, operate on a global scale, making the workplace inherently multilingual.
3. **Public Communication and Media**: Media companies operate globally, and content such as TV shows, films, and online platforms are available in multiple languages. This allows people to access and enjoy media in different languages regardless of their location.
4. **Education**: In many educational institutions, especially in multilingual regions like Switzerland, Northern Italy, and Luxembourg, instruction is given in multiple languages. This trend extends to higher education and scientific research, which often use international languages like English.

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5. **Personal Lives**: People travel more frequently for leisure and personal reasons, encountering the need to communicate in foreign languages. This mobility enhances the importance of learning and using multiple languages.

Data Analysis

The collected data will be analyzed using qualitative content analysis techniques. This will involve:

❖ **Thematic Analysis** involves finding and categorizing recurrent themes, trends, and linguistic elements in the samples of digital communication. This will make it easier to comprehend prevalent language patterns and the sociolinguistic ramifications of them.

❖ **Discourse Analysis:** Investigating how language is used to create social identities, interpersonal connections, and power dynamics by looking at the structure and use of language in digital communication (9).

❖ **Linguistic Analysis** offers insights into how language has evolved as a result of digital media by concentrating on modifications to syntax, semantics, and pragmatics within digital communication.

Discussion

New linguistic forms and modifications to fundamental language principles brought about by the digital age have profoundly changed communication (1). A few instances of how technology has irreversibly changed our language are emojis, online slang, and the impact of autocorrect. It is important to recognize the positive features as we negotiate this changing language landscape. Communication has been improved by technology by:

Creating International Links: Digital tools facilitate cross-border real-time communication, promoting cooperation, comprehension, and cross-cultural interaction (23).

Democratizing Information Access: People may obtain a wealth of information from the internet at their convenience, enabling them to share knowledge and empowering themselves (18).

Improving Educational Opportunities: Flexible and interesting educational experiences can be had using digital tools and online learning platforms, which can potentially reach larger audiences and promote individualized learning.

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CONCLUSION

Language is changing rapidly in the digital age, raising a few important concerns as we move forward. One concern is the long-term effect of digital language, such as the heavy use of emoticons, acronyms, and brief messages, on traditional literacy skills. Will our ability to communicate coherently and grammatically be hindered? Additionally, the digital divide remains a significant issue. Ultimately, to effectively support students and communicators in the digital age, language specialists such as educators, linguists, and writers must modify their methods. By embracing the power of technology while acknowledging these challenges, we can ensure that language remains a powerful tool for connection, understanding, and innovation in the digital world.

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A Psycholinguistic Analysis of the Stuttering Character in
Su Su Sudhi Vathmeekam Malayalam Movie

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

Abstract

This research aims to find the types of stuttering and kinds of associated behaviours in the Malayalam movie *Su Su Sudhi Vathmeekam*. The character chosen to be analysed is the central character of the movie, Sudhi Vathmeekam. This research used Patricia M. Zarbrowski's (2003:453-458) theories on types of Speech Dysfluencies and analysed the

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associated behaviours of stuttering based on ASHA (2017). This research applied a descriptive qualitative method. The sources of data of this research are *Su Su Sudhi Vathmeekam* film and its script. The words, phrases, clauses and sentences uttered by Sudhi Vathmeekam in the film along with his gestures reflecting the phenomenon of stuttering were taken into consideration as data. After collecting the data, the researcher classified and analysed them into different categories based on psycholinguistic study. In the types of speech dysfluencies, through the findings of the study, the researcher couldn't find any Between-Word dysfluencies but found three Within-Word dysfluencies out of four and all the associated behaviours were found. Keywords: Psycholinguistics, Speech Disorders, Stuttering, Associated Behaviours, *Su Su Sudhi Vathmeekam* Malayalam film.

Keywords: Stuttering character, Malayalam movie, *Su Su Sudhi Vathmeekam.*

Introduction

Language is a medium of communication to convey thoughts, ideas, and emotions through spoken, written, or gestural means. In communication information is exchanged between individuals or groups using various forms of language and nonverbal cues such as body language and facial expressions. In order to foster understanding, unity and relationships among people effective communication is necessary.

Linguistics is the study of language. Language is studied at various levels such as phonetics and phonology, morphology, syntax, semantics and discourse. The branches of linguistics are Sociolinguistics, Applied Linguistics, Computational linguistics, Psycholinguistics, Stylistics Historical Linguistics and Comparative Linguistics. (Torres Kettunen, F.) Psycholinguistics is a subfield of linguistics that emphases on psychological and cognitive aspects of language. It examines how a language is acquired, produced, comprehended and stored by the humans thereby contributing to the mental processes underlying language abilities and communication.

Theoretical Background

In language production, one of the areas psycholinguistics focuses is Speech Disorders which are Dysphasia, Aphasia, Stuttering, Cerebral Palsy and Dysgraphia. Lanier (2010: 9-14) states that there are three categorizations of speech disorders; they are fluency disorders,

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articulation disorders, and voice disorders. Fluency disorders are related to the smoothness or rhythm of speech and are especially common among young children. The inability to produce sounds correctly in speech is referred to as an articulation disorder. Voice disorder is a condition in speech that affects the quality of voice such as pitch, volume, tone.

Stuttering

Stuttering is a fluency disorder which disrupts the normal flow of speech by repetitions and prolongations in syllables, sounds, words and phrases. Speech disorders can be developmental (i.e. present from early childhood) or they can be acquired as the results of a surgery, stroke, an accident or old age stuttering. Patricia M. Zebrowski (2003: 453-458) categorizes speech dysfluencies into two: i) Between-Word Dysfluencies ii) Within-Word Dysfluencies. Zebrowski further classifies Between-Word Dysfluencies into three; they are a) Interjections, b) Phrase Repetitions c) Revisions. Also, Within-Word Dysfluencies are divided into three subtypes a) Repetitions of Individual Sounds or Syllables, b) Prolongations of Sounds, c) Blocks (Silent Pause)

Moreover, Conture (1990:45) categorized stuttering movements into the two broad subclasses of Within-Word and Between-Word Dysfluencies. He classified one of the categories of Between-Word Dysfluencies i.e. Multisyllabic Whole-Word Repetition which is not stated by Zebrowski. He also classified one of the categories of Within-Word Dysfluencies i.e. Monosyllabic Whole-Word Repetition which is not stated by Zebrowski.

Types of Speech Dysfluencies

i) Between-Word Dysfluencies: Interruptions in the flow of speech when a person tries to link words together. There are four types of Between-Word Dysfluencies:

a) Interjections: Erica Weir and Sonya Bianchet (2004:1790) says Interjections are extra sounds, syllables or words that add no meaning to the message. Common interjections include are uh, um, well, like, you know, actually, etc. For example, "I um (interjects the sound um) need to go home".

b) Phrase Repetitions: In phrase repetitions, the speaker may repeat the entire phrase or part of a sentence which doesn't make any change in the meaning of the sentence. For example, "I like – I like ice cream."

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c) Revisions: The speaker may revise what he/ she has said and the change maybe in the grammatical structure of the sentence or content or pronunciation of a word. For example, "I had–I lost my tooth."

d) Multisyllabic Whole-Word Repetition: The speaker repeats a whole word which contains more than a syllable. For example, "You you are pretty".

ii) Within-Word Dysfluencies: They include sound and syllable repetitions, sound prolongations, and dysrhythmic phonation and tense pauses within the words.

a) Repetitions of Individual Sounds or Syllables: The speaker may repeat the individual sounds of a language. For example, "W-why is she here?". Furthermore, the speaker may repeat an individual syllable and this usually happens on the first syllable of a word. You'll repeat the sound or syllable until you can say the whole word and then resume speaking. For example, "be-be-be-because I'm hungry"

b) Prolongations of words: The speaker holds out a sound for too long, to where the speech sounds abnormal. For example, "Wwwwwwhere are you?"

c) Blocks: Blocks are silent intervals between or within words when a person is unable to move their mouth and use their voice to continue speaking. For example, "I am………………so tired."

d) Monosyllabic Whole-Word Repetition: The speaker repeats a word which consists of a single syllable. For example, "I-I-I-I want to go out".

American Speech-Language-Hearing Association (2017) speaks about the signs and symptoms of stuttering. Stuttering is much more than these dysfluencies. Apart from the fluency disorders, a person who stutters may be accompanied by the following symptoms: i) negative reactions to speaking ii) avoidance behaviours iii) escape behaviours, such as secondary mannerisms iv) physical tension

Types of Associated Behaviours

i) Negative reactions to speaking: A person who stutters are perceived negatively by non-stammering peers even from their primary school itself. As they are more susceptible to mocking, the speaker might feel frustrated or have negative feelings about himself/ herself from very young. They even find it difficult to establish friendship and become a victim of bullying. Stuttering may cause a person to be embarrassed and make them feel anxious about

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talking. A person who stutters may also stutter more if others tease them or bring attention to their speech.

ii) Avoidance behaviours (i.e., avoidance of sounds, words, people, or situations that involve speaking): Stuttering may include tension and negative feelings about talking so this may get in the way of how you talk to others. The person who stutters may want to hide stuttering as he/she will be a victim of bullying. So, they may avoid certain words or situations which they are not comfortable with. They may not want to talk on the phone if that makes them stutter more or avoid meeting a new person or a particular situation that involve speaking. They may also avoid using certain words or use different words which is easy for them to pronounce just to hide their speech disorder.

iii) Escape behaviours, such as secondary mannerisms: Zabrowski (2003: 453-458) says about the different types accompanied behaviours or secondary behaviours that can be seen in a stuttering person. Sometimes people who stutter use these behaviours to stop or hide stuttering. They are: -

a) Head, Torso, and Limb Movement

b) Audible Inhalations and Exhalations (gulping, holding the breath, and nostril flaring)

c) Visible Muscle Tension in the Orofacial Tension (jaw jerks)

d) Eye Behaviours (blinking, squeezing the eyes shut during moments of stuttering, side to-side movements of the eyes, and consistent loss of eye contact)

iv) Physical tension: People who stutter often experience physical tension and struggle in their speech muscles while they talk. The physical tension level of the speakers is evaluated by specialists while treating them. They evaluate the tensions in the larynx, jaw, tongue, lip recognized in the faces and the abnormal tensions of the muscles in other parts of their body. It is observed that the speaker's experience of tension changes over time and these changes may be related to speaker's acceptance of stuttering.

As children who stammer grow into adulthood the negative experiences, they face will develop in them avoidance behaviour and shyness, which may limit their opportunities for psychological and educational development. But if proper treatment is given, individuals can experience significant improvements in their confidence and speech fluency which in turn positively effects their overall quality of life. Treatment involves therapy sessions with a speech-language pathologist and can be effective at any age.

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            │    Language     │        │   Psychology    │
            └─────────────────┘        └─────────────────┘
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Language   **Psychology**

Psycholinguistics

Language Comprehension   **Language Production**   Language Acquisition

Normal   **Speech Disorders**

Articulation Disorder   **Fluency Disorder**   Voice Disorder

Cluttering   **Stuttering**

Types of Speech Dysfluencies   **Associated Behaviours of Stuttering**

Between-Word Dysfluencies   **Within-Word Dysfluencies**   **Negative Reactions to Speaking**

Interjections   **Repetitions of Individual sounds and syllables**   **Avoidance Behaviours**

Phrase Repetition   **Prolongation of Sounds**   **Escape behaviours**

Revisions   **Blocks**   **Physical Tension**

Analytical Construct

Multisyllabic Whole-Word Repetitions   **Monosyllabic Whole-Word Repetitions**

F

The movie *Su-Su-Sudhi Vathmeekam* is a Malayalam film (2015) directed by Ranjith Sankar. As the title of the movie suggests, it portrays the character of Sudhi Valmeekam who is suffering developmental stuttering - a fluency disorder categorised under speech disorders and is inspired by the real-life story of Sudheendran Avittathur. It is revealed from the movie through the scenes of his childhood that he suffered from developmental stuttering/childhood onset fluency disorder from his early school days and has dealt with its consequences for a very long time throughout his life. Sudhi initially meets a holistic doctor whose unscientific and baseless treatments not only fail to address Sudhi's stammering but also put him in uncomfortable or ridiculous situations, highlighting the inefficiency and absurdity of such treatments. But we can see massive improvement in his speech once he gets proper treatment and is able to have an enhanced standard of living.

Dysfluencies: Within-Word Dysfluency

a) Repetition of individual sound or syllable

Data 1

Actor Mukesh: "Well. What is your name?"

Sudhi: "Su-Su-Sudhi Vathmeekam"

Mukesh: "Is Su Su, - your surname?"

This conversation takes place between actor Mukesh and Sudhi Vathmeekam when they meet for the first time. When Sudhi says his name, he repeats the syllable /su:/ because of his Stammering condition. Meanwhile Mukesh mistakes it for his surname trying to add comic element to the movie. We can see repetition of individual syllable /su:/ whenever Sudhi tries to say his name and hence the movie is titled so.

b) Blocks

Data 2

Sheela's friend: "What qualities do you like the best in her?"

Sudhi: "Her quality…"

Friend: "Doesn't she have any quality?"

Sudhi: "It's not like that. Sheela's (pause) f-f- first quality is s-s-sincerity (pause) then (pause) music, d-d- down to earth!"

This conversation takes place between Sheela's (Sudhi's fiancé) friend and Sudhi on the day of engagement. Sheela's friends ask Sudhi to say a few words about Sheela as they

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want to record it and make a YouTube video of it for the memory of the day. Sudhi gets tensed and tries to avoid the situation twice but finally had to speak. He begins to speak "Her quality" but pauses after that and one of Sheela's friends makes fun of him asking him whether she doesn't own any such quality. Hearing this Sudhi became even more tensed and pauses in between words unable to speak. This pause is a Within-Word dysfluency called block and Sudhi undergoes blocks for three times in that sentence.

    c) Mono-syllabic whole word repetition

    Data 3

    Receptionist: "Yes, Sir"

    Sudhi: "I-I have an int-interview here."This conversation happens towards the end of the movie when Sudhi goes to attend an interview. Receptionist sees Sudhi and asks what does he want. He says that he has an interview there and repeats the monosyllabic word 'I' in the sentence.

Associated Behaviours

    a) Negative feelings to speaking

    Data 4

    Sudhi: "Su-Su-Su…"

    Teacher: "Tell me your name, son."

    Student: He has a stammering problem, teacher.

The above conversation takes place between Sudhi and a teacher at his school. The teacher asked the name of the students of the class and each of them were telling aloud their names. We can see tension in Sudhi's face as he was waiting for his turn. Finally, he stammers while saying his name and repeats the syllable 'su-su'. The teacher, confused, asked once again to tell his name. To that question, one of the students answers by saying that Sudhi has a stammering issue, and other students starts laughing. Later in another scene we see his classmates avoid him while playing because of his stammering problem and is seen alone. We see Sudhi being bullied by students of his school calling him 'stammerer'. Sudhi also asks his father whether he will have this problem all through his life. Even from early childhood a stutterer is treated as an 'other' by the non-stuttering community and this in turn results in having negative feeling about oneself. They are scared to talk in front of others as they fear

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being mocked at. These negative experiences may lead to frustration, lack of self-confidence, limited opportunities for their development, social avoidance behaviour etc.

b) Avoidance behaviours (i.e., avoidance of sounds, words, people, or situations that involve speaking):

Data 5

Bus Conductor: "Hey! You. Where do you like to go?"

Sudhi: "Tha-tha…"

Conductor: "What?"

Sudhi: "Thatha-thatha…"

Conductor: "Thatha? This bus doesn't ply to such a place. What?"

Sudhi: "Erimayur!"

Conductor: "Just to say this you struggled so much. Some creatures will pop in to disturb!!"

Sudhi goes to his work in the same bus for last three and half years and had a good rapport with the bus conductor but once he had to get into another bus and it so happened as he feared. When the bus conductor asked him where he would like to go, he repeated the +syllable 'tha' (/ðə/) instead of the place name Thathamangalam and other passengers in the bus started making fun of him. The bus conductor mockingly told him that this bus doesn't ply to such a place and when asked once again Sudhi says a different place name (Erimayur) which is easy for him to say. Here we see that Sudhi travels in the same bus for years as he wants to avoid situations and people, he is unaccustomed with, for the fear of being mocked at for his speech disability. He also avoids certain sounds and words which is difficult for him to articulate and use a different word instead of that. They do all these to hide their disorder and not to become a victim of others' mockery.

c) Escape behaviours, such as secondary mannerisms:

Data 6

Sheela's Uncle: "Which school are you working?"

Sudhi: (pause) "Close! very close by!"

This conversation happens on the day of engagement of Sudhi and Sheela. Sheela's uncle whom Sudhi sees for the first time, all of a sudden roughly asks him in which school is

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he working. Sudhi got tensed as he didn't expect that question and was unable to speak for some time (block). Then he answers by saying that it's a school nearby instead of saying the name of the school which is difficult for him. While saying so we see 'rapid eye blinking', 'jaw jerking', 'nostril flaring' and Sudhi 'nodding and bowing' his head while answering which are secondary mannerisms associated with stuttering. These mannerisms often develop as coping mechanisms to deal with the challenges of stuttering by the speaker.

   d)   Physical tension:

   Data 7

   Shopkeeper: "You have been standing here for a long time. What do you need?"
   Sudhi: "Ko-Ko-Ko…"
   Shopkeeper: "Kovakka (Ivy Gourd)?"
   Sudhi: "Ko-Ko-Ko…"
   Shopkeeper: "Cabbage?"
   Sudhi: "Ko-Ko…"
   Shopkeeper: "Tell me quickly. I am running short of time."
   Sudhi: "Ko-Ko…"
   Shopkeeper: "oh! Cauliflower. Can't you just say that."

   Sudhi is in grocery shop and wanted to buy /kɔːʒɪmʊtə/ (chicken egg) but didn't ask for it for a long time as there were a lot of people in the shop. Later, the shopkeeper asks him what does he want and Sudhi repeats the syllable 'ko' (/kɔː/) without being able to say /kɔːʒɪmʊtə/. Shopkeeper hurriedly asks him whether its 'kovakka' or 'cabbage' to which Sudhi responds negatively. Sudhi repeated the syllable 'ko' (/kɔː/) and shopkeeper thought he is asking for Cauliflower and gives him that. People in the shop were laughing at Sudhi and so he wasn't ready to argue further with the shopkeeper. In this scene physical tension is visible in Sudhi's face. It is displayed as facial grimaces, clenched jaws, strained vocalizations and tightened throat muscles during moments of stuttering.

Discussion

   After conducting the research on Sudhi Vathmeekam's stuttering in *Su Su Sudhi Vathmeekam* Malayalam film using a psycholinguistics approach in terms of the types of stuttering and the types of associated behaviours, the researcher aims to point out several

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things. The researcher found none of the Between-Word dysfluencies which are interjections, phrase repetitions, revisions and multisyllabic whole-word repetition but three out of four Within-Word dysfluencies were found in Sudhi's stuttering throughout the film, which are repetitions of individual sounds or syllables, block and monosyllabic whole-word repetition. Repetition of sounds or syllables of words is most frequently experienced by Sudhi because, Sudhi stuttered usually at the beginning of his utterances or when he started to speak, which led to the repetition of initial sounds or syllables of the words, especially when he felt stressed, nervous, self-conscious etc. He doesn't experience sound prolongation which is also a Within-Word dysfluency.

Moreover, the researcher also found all the types of associated behaviours that accompanied Sudhi's stuttering in the film. They are i) negative reactions to speaking ii) avoidance behaviours iii) escape behaviours, such as secondary mannerisms iv) physical tension. Avoidance behaviours was most frequently found in the movie as Sudhi was victim of bullying from very young and was afraid to talk. So, he tried to avoid certain sounds, words, people or situations which he is uncomfortable with.

Conclusion

Sudhi's speech disorder in the film *Su Su Sudhi Vathmeekam* is analysed using Zebrowski's theory of types of stuttering (2003: 453-458) and associated behaviours stated by ASHA (2017). The researcher found none of the Between-Word dysfluencies but three out of four Within-Word dysfluencies and all the types of associated behaviours in Sudhi's speech as depicted in the film. He had only some of the characteristics based on these theories hence, we understand individuals with this speech disorder exhibit different speaking traits. With the help of a skilled speech therapist, Sudhi is able to control it to a large extent after having accepted the fact that he has stuttering. Towards the end of the movie Sudhi is portrayed as a confident individual who has succeeded in professional as well as personal life. After reading this research readers get an idea of the types of speech dysfluencies, kinds of associated behaviours of stuttering and various communication barriers they often face in the society.

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A Comparative Analysis of Emotion Conceptual Metaphor in English, Hindi and Bangla Language

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Abstract

The main aim of the present observation was to investigate the similarity and dissimilarity or universality of emotion metaphorical conceptualization and the pattern dominant in English, Hindi and Bangla languages based on Kovecses's (2003) model for Linguistic expression of Metaphor. The study has taken into consideration some non-English expressions from Hindi and Bangla which belongs to the Indic group of Indo-Aryan branches under the Indo-European family of languages. The study was conducted in two main phases i.e., categorization and comparison. In first phase expressions were categorized under general and specific target and source domains. And at the second phase, each category, metaphorical expressions were compared with based on their conceptual metaphor and literal meaning. Undoubtedly, such kind of study will lighten up the understanding of mapping in construction other than English and show up in this process the conceptual similarity of Hindi and Bangla in contrast or parallel with English. This study could facilitate us to strengthen the idea of cross-linguistic and cross-cultural universality and pervasiveness of conceptual metaphors.

Keywords: Metaphor, Emotion, Cross-linguistics, Cross-cultural

Introduction

A wide range of varieties and examples exists in different languages which reflects their cross-cultural identity. There are many different perspectives, each with significant differences, regarding the purpose and importance of metaphorical language. According to Aristotle

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metaphorical language as merely 'decorative and ornamental' that does not have or add any additional information to discourse (Gibbs, 1994:74). In recent decades Metaphor becomes the interest for many researchers. About 782 emotive metaphorical expressions were compiled from different literary works and related articles on the field and Dictionaries in Hindi, English and Bangla languages. The emotions under study were Love, happiness, fear, sadness and anger. Lakoff and Johnson's explained (1980) Conceptual Metaphor theory was adopted a model for purpose of comparison between the languages. According to other linguists, that metaphors cannot consider as just particular strings of words. Metaphor are realizations of conceptual metaphors on the basis of what humans feels and experiences (see Lakoff & Johnson, 1980; Lakoff, 1987; Johnson, 1987). Lakoff & Johnson (1980) believe that metaphor is of the mind, the brain and the body. Therefore, Linguists who are familiar with Lakoff's view of metaphor claim and support that most conceptual metaphors are universal. They all believe that several unrelated languages may share conceptual metaphors for particular emotional concepts. Happiness, sadness, love are some examples of these emotional concepts. According to Kovecses (1991), there are several conceptual metaphors for expressing the happiness in English but mainly three of them have been recognized as main and major metaphors: HAPPINESS IS UP 'I am feeling up', 'I am walking on air', HAPPINESS IS LIGHT 'He brightened up', HAPPINESS IS A FLUID IN A CONTAINER 'He is bursting with joy'. Ning Yu (1995) studied and found similar conceptual metaphors of happiness in Chinese language. He also showed that all the metaphors of happiness and anger in English as analyzed by Lakoff & Johnson (1980) can also be found in the Chinese conceptual metaphor system. Similarly, or related conceptual metaphor can also be found in Hindi and Bangla as they all are somehow linked with cross-culturally.

Before going into detail, it is necessary to keep in mind that overall linguistic structures of English language are not similar with Hindi and Bangla so far as the typological aspects are concerned, they are also dissimilar in cultural and ecological or environmental scenarios. Apart from these all, the conceptual choice of domains they vary a lot. In this context, if we begin to find similarities in conceptualization by deriving the resources from the same source concept during metaphor processing, then the similarities in the conceptual metaphorical schema construction would be found as partial.

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Data Collection and Methodology

The study adopts the conceptual metaphor theory (Lakoff & Johnson, 1980) as a framework to compare and contrast emotive metaphorical expressions in English, Hindi and Bangla. While collecting the data, large number metaphoric expressions are found, used by the native speakers for expressing happiness in English, Hindi and Bangla language were carefully documented. The English emotive metaphorical expressions were gathered mainly from the works of Lakoff and Kövecses (Lakoff, 1980; Lakoff & Kövecses, 1987; Kövecses, 1991), and the Hindi and Bangla metaphorical expressions were collected through field survey, interview and telephonic conversation with people.

Procedure

In order to validate the collected data, metaphorical expressions in English, Hindi and Bangla were examined by going through two phases, namely grouping or juxtaposing the conceptual patterns in the languages and comparative analysis. First, the metaphorical expressions were gathered and grouped into several conceptual metaphors. In the second phase each collected metaphorical experiences of Bangla and Hindi along with English with phonetic transcription and meanings are discussed. If Hindi and Bangla emotive metaphorical expressions could be found in English language also with the same literal meaning and conceptual metaphor, both metaphors were recorded and considered as equivalent; and if the metaphorical expression was an instantiation of a different conceptual metaphor, absent in both the language, they were considered as dissimilar.

Analysis, Discussion and Findings

To analyze the collected data, emotive metaphorical expressions relating were investigated and the data collected were qualitatively analyzed. It should keep in mind that many comparative studies are based mainly upon Lakoff and Johnson's (1980) and Kovecses' (1991) theories, from whose work the English samples are taken. Our data reveal several metaphorical conceptualizations of emotion in Hindi, Bangla and English.

1. HAPPINESS IS UP

The metaphor "HAPPINESS IS UP" conveys the idea that happiness is associated with elevation, lightness, and positivity. Here are some key aspects of this conceptualization.

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Happiness is often depicted as being "on top of the world" or "flying high," suggesting that it lifts us above everyday troubles and provides a sense of freedom. The upward motion evokes a feeling of buoyancy, where happiness makes us feel lighter, as if we're floating or soaring. The direction of "up" symbolizes hope and aspiration, implying that happiness is tied to reaching for goals or experiencing positive growth. Phrases like "lifting one's spirits" further reinforce the idea that happiness brings about uplifting experiences and emotions. Overall, this metaphor captures the essence of happiness as an elevating force that brings joy and positivity into life.

English:

1) For his promotion everyone cheers him up

/fɔr hɪz prəˈmoʊʃən ˈɛvrɪwʌn ʧɪrz ˈhɪm ʌp/

2) He was in high spirits

/hiː wəz ɪn haɪ ˈspɪrɪts/

3) He was on cloud nine

/hiː wəz ɑn klaʊd naɪn/

4) She is feeling up

/ʃi ɪz fiːɫɪŋ ʌp/

5) That boosted my spirits

/ðæt ˈbuːstɪd maɪ spɪrɪts/

6) My spirits rose with happiness

/maɪ spɪrɪts roʊz wɪð ˈhæpɪnəʃ/

7) He was in seventh heaven

/hi wəz ɪn ˈsɛvənθ hɛvən/

8) I'm on cloud nine

/aɪm ɔn klaʊd naɪn/

9) Rohan is over the moon as he has got a good job.

/ˈroʊhən ɪz oʊvər ðə muːn æz hiː hæz gat ə gʊd dʒab./

Hindi

1) रोहन को अच्छी नौकरी मिलने से उसकी खुशी सातवें आसमान पर है

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(Rohan is overjoyed to get a good job)

/roːhən koː ətʃʰi nɔːkri mɪlne se: uskɪ kʰʊʃi sɑːtʊeː ɑːsmɑːn pər hæ/

2) राम खुशी से सातवें आसमान पर आसमान में उड़ रहा है

(Ram is flying in the sky in seventh heaven with joy)

/rɑːm kʰʊʃi se: sɑːtʊeː ɑːsmɑːn pər ɑːsmɑːn me: ʊɽ rɑːhaː hæ/

3) खुशी आसमान की ऊँचाइयों में बसती है।

(Happiness resides in the heights of the sky.)

/kʰʊʃi ɑːsmɑːn ki: uːntʃaɪjõ me: bʌstɪ hæ/

4) खुशी बादलों की गोद में उड़ती है।

(Happiness flies in the lap of clouds.)

/kʰʊʃi baːdlõ ki: goːd me: ʊɽtɪ hæ/

5) खुशी पंखों में उड़ान भरती है।

(Happiness takes flight on wings.)

/kʰʊʃi pənkʰõ me: ʊɽɑːn bʌrti hæ/

6) खुशी चाँद की ऊँचाई से झाँकती है।

(Happiness peeks from the height of the moon)

/kʰʊʃi tʃɑːnd ki: uːntʃaɪ se: dʒʱɑːnkəti hæ/

7) खुशी से पाँव जमीन पर न पड़ना

(not touching the ground with joy.)

/kʰʊʃi se: pãːv zəmiːn pər nə pəɽnɑː/

8) अपनी नौकरी की खबर सुनकर राम खुशी से उछल पड़ा

(Ram jumped with joy on hearing the news of his job.)

/əpni nɔːkri ki: kʰəbər sʊnkar rɑːm kʰʊʃi se: ʊtʃʰəl pəɽɑː/

9) खुशी समुद्र की ऊंची लहरों के समान है।

(Happiness is the high tides of the ocean waves.)

/kʰʊʃi səmuːdr ki: uːntʃi ləɦerõ ke: səmɑːn hæ/

Bangla

1) সুভাষ পরীক্ষায় ভালো নম্বর পেয়েছে তাই আকাশে উড়ছে

(Subhash got good marks in the exam so he is flying in the sky)

/ʃubɦɑːʃ perikʰaɪ bʰalo nɔmbɔɾ pejɛtʃe tai aːkɑːʃe ʊɽtʃʰe/

2) খুশি হলে আকাশ তুলে দেয়

(When happy, it lifts the sky)

/kʰuʃi holɛ aːkaʃ tulɛ dɛ/

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3) সুখের চূড়ান্ত উচ্চতা

(The ultimate height of happiness)

/sukʰer tʃuranto utʃʰɔt̪a/

4) খুশির আকাশে চলে যাওয়া

(To walk in the sky of happiness)

/kʰuʃir aːkaʃe tʃole dʒaʊa/

5) সুখের উৎসবে হাসির বাতাস

(The laughter-filled breeze at the festival of happiness)

/sukʰer utʃʰɔbɛ hasir bat̪as/

6) খুশির জলধারা

(The cascade of happiness)

/kʰuʃir dʒɔld̪ʰaːra:/

7) সুখের উচ্চ তারা

(The high stars of happiness)

/sukʰer utʃʰɔ taːra:/

8) খুশির শিখর

(The peak of happiness)

/kʰuʃir ʃikʰɔr/

9) সুখের আকাশে উড়ায়

(To fly in the sky of happiness)

/sukʰer aːkaʃe uraɪ/

10) খুশির মহাসাগর

(The ocean of happiness)

/kʰuʃir moha:sagɔr/

11) সুখের উচ্চ ধ্বনি

(The high pitch of happiness)

/sukʰer utʃʰɔ dʰʊni/

HAPPINESS IS UP seems to convey a positive sentiment that transcends cultural boundaries, emphasizing the universal desire for happiness across Hindi, Bangla, and English cultures. In each of these cultures, happiness is often seen as a state of well-being and contentment, valued highly in personal and social contexts and always express in Upward direction that show the positive aspects. While expressions and specific cultural practices around happiness may vary, the fundamental aspiration for joy and fulfillment remains constant.

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These expressions reveal that happiness is always conceptualized in terms of an upward orientation. They follow the fact that we have upright bodies and the effect posture typically goes with positive evaluation of emotional states as well as physical states. In English language metaphors like ʌp (up), haɪ (high), klaʊd naɪn (cloud nine), roʊz (rose), ˈoʊvər ðə muːn (over the moon) uses to show the happiness, in Hindi language ˈsɑːtʊeː ɑːsˈmɑːn (seventh sky), hɛvən (heaven), uːntʃaɪjõ (height), bɑːdlõ (clouds), ˈpənkʰõ (feathers), tʃɑːnd (moon) uːntʃaɪ (height) and in Bangla uʧʰɔʈa (at height), aːkaʃe (sky), dʒɔldʰaɾa (water waves), uʧʰɔ taɾa (high sky), sagɔɾ (sea), uʧʰɔ dʰʊni (high pitch) use to express happiness these all show that the happiness go upward direction and resembles in all three cultures HAPPINESS IS UP, HAPPINESS MOVES UPWARD DIRECTION.

2. HAPPINESS IS LIGHT

The metaphor "HAPPINESS IS LIGHT" conveys several rich ideas. Illumination, Happiness brings clarity and brightness to life, illuminating dark moments and helping us see things in a more positive light. Like sunlight, happiness radiates warmth, creating a comforting and inviting atmosphere that can uplift both ourselves and those around us. Light can be fleeting, suggesting that happiness may come and go, emphasizing the importance of cherishing joyful moments. Light is often associated with vitality and enthusiasm, reflecting how happiness energizes us and inspires action. Just as light can guide us in darkness, happiness can lead us toward hope, fulfillment and encouraging us to pursue our goals and dreams. Overall, this metaphor highlights the illuminating, warmth, and transformative nature of happiness in our lives.

English

1. Her face was glowing with happiness

   / hɜr feɪs wəz gloʊɪŋ wɪð hæpinəs /

2. When she heard about her promotion, she lit up

   / wɛn ʃi hɜrd əbaʊt hɜr prəmoʊʃən, ʃɪ lɪt ʌp /

3. He radiates with joy

   / hi reɪdieɪts wɪð dʒɔɪ /

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4. Her face turns bright with happiness

   / hɜr feɪs tɜrnz braɪt wɪð ˈhæpiːnəs /

5. He has a sunny smile

   / hi hæz ə sʌni smaɪl /

6. His eyes sparked in happiness

   / hɪz aɪz spɑːkt ɪn hæpinəs /

7. Her face radiates like moon on her success

   / hɜr feɪs reɪdieɪts laɪk muːn ɑn hɜr səksɛs /

Hindi

1. खुशी ज्योति की तरह चमकती है

   (Happiness shines like light)
   / kʰuˈʃiː ˈdʒjoːt̪i kiː t̪əˈɾəɳ t̠ʃəˈməkt̪i hɛː /

2. खुशी की रोशनी

   (The brightness of happiness)
   / kʰuˈʃiː kiː ˈroːʃnɪ /

3. सुख का उजाला

   (The light of happiness)
   / sʊkʰ kaː uˈdʒaːlaː /

4. खुशी की चांदनी

   (The moonlight of happiness)
   / kʰuˈʃiː kiː ˈt̠ʃaːndnɪ /

5. खुशी का प्रकाशमय चेहरा

   (The radiant face of happiness)
   / kʰuˈʃiː kaː prəˈkaːʃəmɛː ˈt̠ʃeːɾaː /

6. सुख की रोशनी में बढ़ना

   (To grow in the light of happiness)
   / sʊkʰ kiː ˈroːʃnɪ meː bʌɳˈʰaː /

7. खुशी का सूरज

   (The sun of happiness)
   / kʰuˈʃiː kaː ˈsuːɾdʒ /

8. खुशी की चांदनी में खोना

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(To get lost in the moonlight of happiness)

/ kʰuˈʃiː kiː ˈtʃaːndnɪ meː ˈkʰoːnaː /

9. सुख की लौ

(The flame of happiness)

/ sʊkʰ kiː lɔː /

10. खुशी की रौशनी से भरा हुआ

(Filled with the brightness of happiness)

/ kʰuˈʃiː kiː ˈraʊʃnɪ seː ˈbʱaːɾa huːa /

Bangla

1. সুখ হলে আলোর প্রকাশ

(When happy, it shines like light)

/ suːkʰ hɔle aːlor proˈkaʃ /

2. খুশির জ্যোতি

(The light of happiness)

/ kʰuʃir ˈdʒjoti /

3. সুখের আলোয় বিপ্লব

(Revolution in the light of happiness)

/ suːkher aːlo̯ biplob /

4. খুশির আলোয় মুখ হয় ফুল

(The face becomes a flower in the light of happiness)

/ kʰuʃir aːlo̯ mukʰ hɔ̯ ful /

5. সুখের আলোয় বাসর

(The dawn in the light of happiness)

/ suːkher aːlo̯ ˈbaʃor /

6. খুশির আলোয় উড়ায়

(Flies in the light of happiness)

/ kʰuʃir aːlo̯ uˈɾa̯ /

HAPPINESS IS LIGHT It is worthwhile mentioning here that the above examples of English, Hindi and Bangla show that a happy person does not suffer from any harmful and unpleasant changes inside because happiness makes his muscles in his face relaxed and his eyes become brighten and enlarged. That the reason such a person seems brighter and sparkled than usual. The LIGHT metaphor is commonly applicable and is very commonly used in Bangla and Hindi too, so there is the conceptual metaphor HAPPINESS IS LIGHT in all three languages.

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The LIGHT metaphor renders properties of the emotion of happiness argued by Kövecses (1991). To begin with, happiness is portrayed as the antithesis of negative emotional states such as melancholy, anxiety, and fear. Furthermore, when a person is defined in this way, their emotional state changes from one of anxiety and sadness to one of happiness—for example, after receiving good or joyful news. Second, the transition from melancholy to happiness is accompanied by a change in perspective since happiness is associated with a positive outlook on life, as in "bright side," "light up," and "brighten up." Thirdly, people perceive happy people as lively and energetic. Because of this, one could say that a cheerful person's outward brightness is a reflection of the heat that comes from their active within. Fourthly, thermo-power, is known from our understanding of some physical phenomena that spreads from one object to another in three ways: radiation, convection, and conduction (Al-Haq & El-Sharif, 2008). In English gloʊɪŋ (glowing), lɪt ʌp (lit up), reɪdieɪts (radiants), braɪt (bright), sʌni (sunny), in hindi ˈdʒjoːʈi kiː ʈəˈrəŋ (like a light), roːʃnɪ (light), udʒaːlaː (light), tʃaːndnɪ (moonlight), prəkaːʃəmɛ (in Light):, suːɾdʒ (sun), lɔː (flame) and in Bangla proˈkaʃ (light), ˈdʒjoti (flame), aːloɪ (light) use to expree the happiness which reflects that all three languages English, Hindi and Bangla renders properties of the emotion of happiness as light HAPPINESS IS LIGHT

3. HAPPINESS IS FLUID IN A CONTAINER

In the words of Kövecses (1991), conceptual metaphor for happiness is HAPPINESS/JOY IS FLUID IN A CONTAINER. The metaphor "happiness is fluid in a container" suggests several key ideas: The container represents an individual's emotional capacity. Happiness can fill it, and its amount can vary based on circumstances or experiences. Like a liquid, happiness is dynamic; it can ebb and flow, adapting to different situations and emotions. When happiness fills the container, it can overflow, symbolizing moments of joy that burst forth, affecting others positively. We can find the conventional metaphoric expressions encoding this conceptual metaphor in English, Hindi and Bangla as below.

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English

1. Children were full of joy in picnic

   / tʃɪldrən wər fʊl əv dʒɔɪ ɪn pɪknɪk /

2. He brimmed over with joy when he saw his childhood friend

   / hi brɪmd oʊvər wɪð dʒɔɪ wɛn hi sɔ hɪz tʃaɪldhʊd frɛnd /

3. He could not contain his joy any longer

   / hi kʊd nɑt kənteɪn hɪz dʒɔɪ ɛni lɔŋgər /

4. He was overflowing with joy when he hears his promotion

   / hi wəz oʊvərfloʊɪŋ wɪð dʒɔɪ wɛn hi hɪrz hɪz prəmoʊʃən /

5. Her heart is filled with joy with the news

   / hɜr hɑrt ɪz fɪld wɪð dʒɔɪ wɪð ðə nuːz /

Hindi

1. ख़ुशी उसकी साँसों में बसी है

   (Happiness resides in her breath)

   / kʰuˈʃiː uski saːnsoːn meː bʌsiː hæ /

2. उसकी आत्मा ख़ुशी में नृत्य करती है।

   (Happiness dances in her soul)

   / uski aːt̪maː kʰuˈʃiː meː nɾɪt̠ʃə kərti: hæ /

3. उसकी मुस्कान ख़ुशी का भंडार है, जो सभी के दिल को प्रसन्न करती है

   (Her smile is a storehouse of happiness, which pleases everyone's heart)

   / uski muskaːn kʰuʃiː kaː bʰʌnˈdaːɾ hæ, dʒo sʌbʰiː ke dɪl ko prəsənnə kərti: hæ /

4. ख़ुशी मेरे दिल में बसी है

   (Happiness resides in my heart)

   / kʰuˈʃiː ˈmeːɾe dɪl meː bʌˈsiː hæ/

5. उसका दिल ख़ुशी से भर गया

   (Her heart is filled with happiness)

   / uska dɪl kʰuʃiː se bʌɾ gəjaː /

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6. उसकी आँखें ख़ुशी से भर गई

(Her eyes are filled with happiness)

/ uski a:nkʰe: kʰuʃi: se bʰʌɾ gəi: /

7. उसका हाथ हमेशा खुशियों से भरा रहता है

(Her hands are always full of happiness)

/ uska ha:t̪ həməʃa: kʰuʃi:on se bʰʌra ˈrɛhta: hæ /

Bangla

1. খুশি আমার হৃদয়ে বসে আছে, যা প্রতিটি সুখের মুহূর্তে বাড়ছে।

(Happiness sits in my heart, which grows with every happy moment.)

/ kʰuʃi a:mar hridɔje bɔse a:tʃe, dʒa proṯiti su:kʰer muhʊrt̪e ba:r͡tʃe /

2. তার চোখে খুশি প্রজ্বলিত হয়, তার প্রতিটি অভিব্যক্তিতে জ্বলে উঠে।

(Happiness sparkles in her eyes, burning through her every expression.)

/ tar tʃokʰe kʰuʃi prodʒbolitɔ hɔɪ, tar proṯiti ɔbʱibjɔk̪t̪ite dʒɔle uˈtʰe /

3. সুখ তার মনে শান্তির অনুভূতি হিসাবে বাস করে।

(Happiness resides in his mind as a sense of peace.)

/ su:kʰ tar mone ʃantir ɔnʊbʱuṯi hɪsabe bɔs kɔɾe /

4. তার আত্মায় খুশি নাচে।

(Happiness dances in his soul.)

/ tar a:t̪ma:e kʰuʃi natʃe /

5. খুশি তার শ্বাসে প্রতিটি মুহূর্তে বসে আছে।

(Happiness sits in her breath every moment.)

/ kʰuʃi tar ʃbɑʃe proṯiti muhʊrt̪e bɔse a:tʃe /

6. তার কানে খুশির সুর।

(The melody of happiness in his ears.)

/ tar kɑne kʰuʃir suɾ /

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7. আলোর রাশি মতন খুশি তার মস্তিষ্কের মধ্যে প্রস্ফুটিত ।

(Happiness blossomed in his brain, like a ray of light.)

/ a:lor ˈraʃi mɔtɔn kʰuʃi taɾ mɔst̪iʃker mɔndʒe prɔʃfut̪it̪ɔ, /

8. খুশি তার মনের মধ্যে আছে।

(Happiness is in his mind.)

/ kʰuʃi taɾ mɔner mɔndʒe a:tʃe /

From the above examples, it can be observed that English, Hindi and Bangla share the CONTAINER metaphor for expressing happiness. Lexical items such as *full, fill, overflow, brim* and *contain* in English, bʌsi: (to live), nɾɪtj kəɾti: (to Dance), bʰʌnda:ɾ (storehouse), bʰʌɾ gəja:(filled), bʰʌra (fiil) in Hindi and bɔse (sit), tʃokʰe (eyes), bɔs kɔɾe (lived), a:t̪ma: kʰuʃi nɑtʃe (dance with joy), bɔse a:tʃe (lived) , kɑne kʰuʃir suɾ (happiness tone in ear) in Bengali are all closely related to the container concept. Besides, they are all applied to describing happiness in all three languages. In the above expressions, the human body regarded as a container. When body is regarded as a container, happiness can be treated as a kind of substance that fill or get spaced in that container. Happiness which resembles here as a fluid can be put into human body and it can fill the body. The body overflows with height of happiness or so much happiness, because in that condition the body cannot hold that amount of happy emotion. Therefore, the conceptual metaphor HAPPINESS IS FLUID IN A CONTAINER exists in all three languages English, Hindi and Bangla.

SADNESS can be metaphorically conceptualized in various ways. Sadness often feels like a heavy weight pressing down on you, making every movement and action more difficult, as a shadow that follows you, enveloping everything in a dim and gloomy light. Sadness sometimes feels like being caught in a relentless storm, with turbulent emotions swirling around unpredictably. Sense of emptiness, like a vast void within oneself that nothing can fill. Sadness might be likened to frozen or stagnant water, where emotions are trapped and unable to flow freely. It can be compared to something fragile or broken, where emotions are delicate and easily shattered.

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SADNESS IS DOWN

   The metaphor "sadness is down" conveys several powerful ideas. Sadness often feels like a weight pulling us down, suggesting heaviness and the struggle to lift ourselves emotionally. The downward movement can symbolize feelings of despair or depression, reflecting how sadness can create a sense of being trapped or stuck. Being "down" can evoke a sense of loneliness, as if one is beneath the surface, separated from the joy and lightness of others. This metaphor implies a loss of vitality or enthusiasm, where sadness drains our energy and motivation. The notion of going down can also suggest a deep exploration of emotions, indicating that sadness often leads to introspection and a deeper understanding of oneself. Overall, this metaphor highlights the heavy, isolating, and introspective aspects of sadness.

English

1. Her spirits sank like a stone in the ocean after the news of her husband's death.

   /hɜr ˈspɪrɪts sænk laɪk ə stoʊn ɪn ði ˈoʊʃən ˈæftər ðə nu:z ʌv hɜr ˈhʌzbənds dɛθ/

2. He was in the depths of despair, feeling as though he had fallen into a dark pit.

   /hi wəz ɪn ðə dɛpθs ʌv dɪspɛr, fi:lɪŋ æz ðoʊ hi hæd fɔ:lən ɪntu ə dɑrk pɪt/

3. She felt like she was at the bottom of a well, with no ladder in sight to climb out.

   /ʃi fɛlt laɪk ʃi wəz æt ðə bɒtəm ʌv ə wɛl, wɪð noʊ lædər ɪn saɪt tə klaɪm aʊt/

4. His mood plummeted like an elevator free-falling to the ground.

   /hɪz mu:d plʌmətɪd laɪk æn ɛlɪveɪtər fri: fɔ:lɪŋ to ðə graʊnd/

5. The weight of sadness dragged her down into a dark abyss.

   /ðə weɪt ʌv sædnəs drægd hɜr daʊn ɪntu ə dɑrk əbɪs/

Hindi

1. उसकी आत्मा समुंदर के एक पत्थर की तरह नीचे गिर गई।

   (Her soul fell down like a stone in the ocean.)

   /ˈuski ˈa:ʈma: səˈmu:ɳɖər ke: e:k ˈpəʈʰər ki: ʈərʌ: ˈni:t͡ʃe: gɪr gəˈi:/

2. वह निराशा के गहरे संकट में था, जैसे कि एक अंधेरे कुएं में गिर गया हो।

   (He was in the deep crisis of despair, as if he had fallen into a dark well.)

   /ʋəɦ nɪra:ʃa: ke: gɛɦɾe: sənkəʈ me: θa:, d͡ʒɛ:se: ki: ʋɔ e:k ə̃d̪ʱe:ɾe: kʊẽ: me: gɪr gəja: ɦo:/

3. उसे ऐसा लगा कि वह कुएं के नीचे की गहराई में फंस गया है।

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(She felt as if she was trapped in the depth of a well, where there was no rescue to climb out.)

/ʊse: aːɪsə lɑːga kiː ʋəɦi kʊẽ: ke: niːt͡ʃe: kiː gɛraːi: me: pʌn̪s gəjaː ɦæ/

4. उदासी का भार उसे एक गहरे अव्याकुल की ओर खींच लिया।

(The weight of sadness pulled him towards a deep and restless void.)

/ʊdaːsi: ka: bʰaːɾ ne ʊse: eːk gɛre: əʋjaːkʊlta kiː oːr kʰiːnt͡ʃ liːja:/

Bangla

1) "তার হৃদয়ের মধ্যে বিষাদে ডুবে থাকা অন্তহীন করেছিল।"

(He remained immersed in sadness in his heart.)

/tar hridɔjɛr mɔndʰo biʃadɛ dube tʰaka ɔntɔhin kɔɾɛʃil/

2) "তার বিষণ্ন মনের নিচে সব চলে গেছে।"

(Everything has fallen under the gloomy mind of his.)

/tar biʃɔn̪ːo mɔnɛr ˈnit͡ʃe ʃob ˈt͡ʃole ˈgɛʃɛ/

3) "তার সমস্যার সঙ্গে তার মনের অবস্থা নিম্নস্তরে যাচ্ছে।"

(His mental state is going down with his problems.)

/tar ʃɔmɔʃɔr ʃɔŋgɛ tar mɔnɛr ɔbɔstʰa nimnɔstɔre gat͡ʃɛ/

4) "তার মন সব সময় নীচে রয়েছে, বিষণ্নতায় অনুভূত।"

(His mind is always down, feeling melancholic.)

/tar mɔn ʃob ʃɔmɔj nit͡ʃe rɔɪɛ, biʃɔn̪ːɔtaj ɔnʊbʰut/

5) "তার মনের নিচে স্থাপিত অসম্ভব ক্ষতি করেছে।"

(Settled in the depths of his mind, causing irreparable damage.)

/tar ˈmɔnɛr ˈnit͡ʃe ˈstʰapito ɔʃɔmbʰɔb ˈkʰɔt̪i kɔɾɛʃɛ/

The metaphor "**SADNESS IS DOWN**" Suggests that sadness is experienced as a physical descent or weight. When feeling sad, one might feel heavy, like they are being pulled downwards, or perhaps that their energy and spirits are sinking. This can manifest in body language, such as slumped shoulders or a lowered gaze, symbolizing the emotional weight that drags one down. The idea also evokes a sense of confinement or being trapped in a low state,

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contrasting with feelings of happiness or upliftment that are often associated with upward movement. In English language sæŋk (sink), dɛpθs (depth), bɒtəm (bottom), daʊn (down), in Hindi language niːt͡ʃeː (down), gɪɾ (fall), gɛɾaːiː (depth), bʰaːɾ(weight) gɛɾeː (deep) and in Bengali language dube (drawn) nit͡ʃe (bottom), mɔnɛr ˈnit͡ʃe (fallen) used to render the sadness in all three languages as depth, down therefore it is observed through the observations that SADNESS IS DOWN or sadness lies in the depth in English, Hindi and Bengali language.

SADNESS IS FLUID IN A CONTAINER

The metaphor "sadness is fluid in a container" suggests several profound concepts. The container represents an individual's emotional space; it can hold a certain amount of sadness, indicating how much sorrow one can endure before feeling overwhelmed. Like a liquid, sadness can fluctuate. It may fill the container at times, then recede, suggesting that emotions are dynamic and can change with circumstances. When the container is too full, sadness can spill over, symbolizing moments of emotional release, such as crying or expressing grief. The container implies that sadness can be managed or contained, highlighting the importance of processing emotions rather than allowing them to consume us. Just as liquids can evaporate or change state, this metaphor reflects j ust as liquids can evaporate or change state, this metaphor reflects the idea that sadness is not permanent; it can diminish over time. Overall, this metaphor captures the complex, changeable nature of sadness and the importance of emotional management.

English

1) His heart was a deep well of sadness that he struggled to contain.

/hɪz hɑrt wəz ə dip wɛl əv sæd.nəs ðæt hi strʌg.əld tə kənteɪn/

2) She carried her sadness like a heavy burden in the basket of her soul.

/ʃi kæ.riːd hɜr sæd.nəs laɪk ə hɛ.vi bɜr.dən ɪn ðə bæs.kɪt əv hɜr soʊl/

3) The weight of his sadness felt like an overflowing suitcase he couldn't close.

/ðə weɪt əv hɪz sæd.nəs fɛlt laɪk æn ˌoʊ.vərˈfloʊ.ɪŋ ˈsuː.keɪs hi ˈkʊd.ənt kloʊz/

4) She kept her sadness locked away in the vault of her emotions, afraid to confront it.

/ʃi kɛpt hɜr ˈsædnəs lɑkt əˈweɪ ɪn ðə vɔlt əv hɜr ɪˈmoʊ.ʃənz, əˈfreɪd tə kənˈfrʌnt ɪt/

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5) His sadness poured out of him like a river bursting its banks, flooding everything around him.

/hɪz sæd.nəs pɔrd aʊt əv hɪm laɪk ə ˈrɪ.vər ˈbɜrst.ɪŋ ɪts bæŋks, ˈflʌ.dɪŋ ˈɛv.riˌθɪŋ əˈraʊnd hɪm/

6) Sadness resides in my heart like an anchor.

/ˈsæd.nəs rɪˈzaɪdz ɪn maɪ hɑrt laɪk ən ˈæŋ.kər/

7) n her eyes, sadness pools like an endless stream of tears.

/ɪn hɜr aɪz, ˈsæd.nəs pulz laɪk æn ˈɛn.dləs strim əv tɪrz/

8) Sadness dwells in his soul like a deep abyss.

/ˈsæd.nəs dwɛlz ɪn hɪz soʊl laɪk ə dip əˈbɪs/

9) In his ears, sadness echoes like a haunting melody

/ɪn hɪz ɪrz, ˈsæd.nəs ˈɛk.oʊz laɪk ə ˈhɔntɪŋ məˈloʊ.di/

10) Sadness weighs on his feet like shackles, slowing every step.

/ˈsæd.nəs weɪz ɑn hɪz fiːt laɪk ˈʃæk.əlz, ˈsloʊ.ɪŋ ˈɛv.ri stɛp/

Hindi

1) दुःख मेरे हृदय में बसा है, जो हर धड़कने में महसूस होता है।

(Sorrow resides in my heart, which is felt in every heartbeat.)

/dʊkʰ meːre hrɪɖeː mẽ bʰʌsaː hɛː, d͡ʒoː hər dʰərʌkno mẽ mɛːsʊs hʊˈʈaː hæ/

2) उसकी आँखों में दुःख क आँसूओं का सागर है,

(There is an ocean of tears of sorrow in his eyes)

/ʊskiː aːɳkʰoːn mẽ dʊkʰ ke aːnsuːoːn kaː saːgər hæ/

3) उसकी जीभ पर दुःख का कड़वा स्वाद है

(There is a bitter taste of sorrow on his tongue)

/ʊsˈkiː d͡ʒiːbʰ pər dʊɳk kaː kaɽʋaː swaːd hæ/

4) दुःख का सागर हर पल उसकी आँखों से बहता है।
(Ocean of sorrow flows from his eyes every moment.)

/dʊkʰ kaː saːgər hər pəl ʊskiː aːɳkʰoːn seː bɛːhʈaː hæ/

5) दुःख उसके मस्तिष्क में छिपा है

(Sorrow is hidden in his mind)

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/dʊn̪kʰ ʊske: mʌs̪t̪ɪʃk mẽ tʃʰɪpa: hæ/

6) दुःख उसके मन में छिपा है, जैसे एक अनदेखा रहस्य

(Sorrow is hidden in his mind, like an unseen secret)

/dʊn̪kʰ ʊske: mən mẽ tʃʰɪˈpa: hɛ:, d͡ʒɛ:se: e:k ʌnˈde:kʰa: ˈrɛhəsj/

7) उसके कानों में दुःख की संवेदना है

(There is a sensation of sorrow in his ears)

/ʊsˈke: ˈka:no:n mẽ dʊn̪kʰ ki: səmˈve:d̪n̪a: hæ/

8) दुःख मेरे हृदय में एक अँधेरे के रूप में बसा है

(Sorrow resides in my heart as a darkness)

/dʊn̪kʰ me:re hrɪd̪ɛ: mẽ e:k ənd̪ʰe:ɾe ke: ru:p mẽ bʌsa: hæ/

9) उसकी आँखों में दुःख की बूँदें हैं

(There are drops of sorrow in his eyes)

/ʊski: a:n̪kʰo:n mẽ dʊn̪kʰ ki: bu:n̪de: hæ/

10) दुःख उसके पैरों में एक बाधा की भांति है।

(Sorrow is like an obstacle in his feet.)

/dʊn̪kʰ ʊske: pɛ:ro:n mẽ e:k ba:d̪ʰa: ki: bʰã:t̪i: hæ/

Bangla

1) দুঃখ আমার হৃদয়ে বসে আছে, যেন একটি অজানা দাগ যা প্রতিটি ধাক্কায় বাড়ছে।

(Sorrow sits in my heart, like an unknown scar that grows with every blow.)

/du:kʰɔ amar hridoje bɔse atʃe, d͡ʒɛn ekti ɔd͡ʒana dag d͡ʒa prɔtʰiti ðʰak:aj bɑɾtʃe/

2) তার চোখে দুঃখের অশ্রু, যেন অমৃতের স্রোত, যা সমস্ত দিকে বিস্ফোরিত হয়।

(Tears of sorrow in his eyes, like streams of nectar, which burst forth in all directions.)

/tɑɾ tʃoʰe du:kʰer ɔʃɾu, d͡ʒɛn ɔmɾit̪ɛɾ sɾot, d͡ʒa ʃɔmɔsto dike bispʰorit hɔj/

3) তার মুখের দুঃখের আবর্তন, যেন একটি নীরব সুর, যা সব দিকে প্রসারিত হয়।

(The sorrowful swirl of his face, like a silent melody, that extends in all directions.)

/tɑɾ mu:kʰer du:kʰer abɔrton, d͡ʒɛn ekti niɾob suɾ, d͡ʒa ʃob dike pɾɔsaɾit hɔj/

4) তার কানে দুঃখের শোর

(The noise of sorrow in his ears.)

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/taɾ kane duːkʰer ʃoɾ /

5) দুঃখ তার মস্তিষ্কের ভেতরে অনুভূত, যেন একটি অন্ধকারের গাঢ় গুহা

(Grief is felt inside his brain, like a dark cavern, that feels for all judgment.)

/duːkʰɔ taɾ mɔstiʃkeɾ bɛtɔɾe ʌnubʰut, dʒɛn ekti ɔndʰɔkaɾeɾ gaɖʰɔɾ gufiɑ/

6) দুঃখ তার পায়ের মধ্যে বসে আছে

(Sorrow sits between his legs)

/duːkʰɔ taɾ pajeɾ mɔntʰe bɔse aʧe /

7) দুঃখ তার মনে বসে আছে, যেন একটি ঘূর্ণিত সমুদ্র

(Sorrow sits in his mind, like a swirling ocean)

/duːkʰɔ taɾ mone bɔse aʧe, dʒɛn ekti gʰuːɾnito ʃomudrɔ/

SADNESS IS FLUID IN A CONTAINER Sadness acts as a vessel, containing feelings of grief, disappointment, and loss. It holds these emotions in, preventing them from escaping easily. This container can feel restrictive, as if emotions are bottled up. The pressure builds inside, leading to an overwhelming sense of heaviness. When the container becomes too full, sadness can spill over, manifesting in tears or outbursts. This overflow often happens when one least expects it, highlighting the need for release. The container's size can vary based on individual experiences—some may feel a small, manageable vessel, while others experience an enormous, unyielding container. Act as just as a physical container requires care to prevent leaks or damage, In English language dip wɛl (deep well), kənˈteɪn (contain), bæs.kɪt (basket), oʊ.vərˈfloʊŋ(overflowing), pɔrd aʊt(poured out) rɪ.vər (river), æŋkər (anchor), dip əˈbɪs (abbys), stɛp (step) in Hindi hɾɪˈɖɛː (heart) saːgər (sea), mʌstɪʃk (in mind), rɛhəsj (secret), kaːnoː (ear) aːŋkʰoːn (eyes) and in Bengali language hɾidoje bɔse (sit in heat), muːkʰer (face) kane (ears) ʃoɾ (noise), mɔstiʃkeɾ bɛtɔɾe inside the mind), ʃomudrɔ (sea) renders properties of the emotion of sadness as fluid inside a container

SADNESS IS DARKNESS

A complicated feeling, sadness frequently resists simple explanation. Using vivid language to construct a picture of their emotional state, metaphors are one-way humans attempt

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to express the intensity and depth of their sorrow. The metaphor "sadness is darkness" conveys several meaningful concepts. Darkness symbolizes a lack of joy and hope, reflecting feelings of emptiness or despair. It suggests a sense of being alone or trapped, as darkness can create a feeling of separation from others. Darkness can feel heavy, representing the emotional burden that sadness can impose. Just as darkness can evoke fear, sadness can bring about uncertainty and apprehension about the future. Darkness also signifies the possibility of dawn, suggesting that even in deep sadness, there is hope for light and healing. Overall, this metaphor captures the deep, enveloping nature of sadness while also hinting at the potential for eventual relief and renewal.

English

1. Sadness is a blanket of darkness, enveloping the soul in its chilly embrace.

   /sæd.nəs ɪz ə blænkɪt əv dɑ:rk.nəs, ɪnvɛl.ə.pɪŋ ðə soʊl ɪn ɪts ʧɪli ɛmbreɪs/

2. In the depths of sadness, the mind becomes a cavernous abyss,

   /ɪn ðə dɛpθs əv ˈsæd.nəs, ðə maɪnd bɪˈkʌmz ə ˈkæv.ər.nəs əˈbɪs/

3. Like a moonless night, sadness obscures the stars of hope and joy.

   /laɪk ə mu:n.ləs naɪt, sæd.nəs əbskjʊrz ðə stɑrz əv hoʊp ənd dʒɔɪ/

4. It's a heavy cloak, weighing down shoulders that ache with the burden of sorrow.

   /ɪts ə hɛvi kloʊk, weɪɪŋ daʊn ʃoʊldərz ðæt eɪk wɪð ðə ˈbɜrdən əv sɔ:.roʊ/

5. Sadness is a thick fog, blurring the path ahead and muffling all sound.

   /sæd.nəs ɪz ə θɪk fɔg, blɜr.ɪŋ ðə pæθ əhɛd ənd mʌf.lɪŋ ɔl saʊnd/

6. Sorrow is a bottomless pit, where emotions echo endlessly in the silence.

   /sɔ:.roʊ ɪz ə bɒt.əm.ləs pɪt, wɛr ɪmoʊ.ʃəns ɛk.oʊ ɛn.dlɪs.li ɪn ðə saɪ.ləns/

7. Darkness of sadness is a shadow.

   /dɑ:rk.nəs əv sæd.nəs ɪz ə ʃæ.doʊ/

8. It's a shroud, veiling the vibrant colors of life in monochrome hues.

   /ɪts ə ʃraʊd, veɪ.lɪŋ ðə vaɪ.brənt kʌ.lɚz əv laɪf ɪn mɒnɔkroʊm hju:z/

9. Sadness is a labyrinth, where every turn leads deeper into the maze of melancholy.

   /sæd.nəs ɪz ə læbə.rɪnθ, wɛr ɛv.ri tɜrn li:dz di:pər ɪn.tu ðə meɪz əv mɛlənkɒli/

10. Like an eclipse, it temporarily blocks out the light of happiness.

    /laɪk ən ɪklɪps, ɪt tɛmpərɛrɪli blɑks aʊt ðə laɪt əv hæpi:nəs /

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Hindi

1) दुःख अंधकार की तरह है।

   (Grief is like darkness)

   /dʊkʰ ʌn̪dʰka:ɾ ki: t̪əɾʌh hæ/

2) दुःख के अंदर मन एक महासागर है।

   (The mind inside grief is an ocean.)

   /dʊkʰ ke: ən̪d̪ər mən e:k mɪha:sa:gər hæ/

3) दुःख आशा और खुशी को अंधकार में लपेट देता है।

   (Grief engulfs hope and happiness in darkness.)

   /dʊkʰ a:ʃa: ɔ:ɾ kʰʊʃi ko: ʌn̪dʰka:ɾ mẽ: ləpe:t̪ d̪e:t̪a hæ/

4) दुःख एक गहरा कोहरा है

   (Grief is a deep fog.)

   /dʊkʰ e:k gɛ:hɾa: ˈko:ʰɾa hæ/

5) दुःख एक अथाह गड्ढा है, जहां भावनाएँ सुनाई नहीं देती हैं।

   (Sadness is a bottomless pit where emotions are not heard.)

   / dʊkʰ e:k ət̪ʰa:h gəɾʰa: hæ, dʒɦã: bʰa:ʊəna:ẽ: suna:i nɛ:hi: d̪e:t̪i hæ/

6) दुःख का अंधकार एक छाया है, जो निरंतर पीछा करती है

   (The darkness of grief is a shadow that follows you relentlessly.)

   /dʊkʰ ka: ʌn̪dʰka:ɾ e:k t͡ʃʰa:ja hæ, dʒo: nɪɾən̪t̪ər pi:t͡ʃʰa: kəɾt̪i hæ/

7) दुःख एक कफ़न है, जो जीवंत जीवन के रंगों छिपा देता है।

   (Grief is a shroud that hides the colors of a vibrant life.)

   /dʊkʰ e:k kəmʌn hæ, dʒo: dʒi:vɪn̪t̪ dʒi:ʋən ke: rəŋgõ: t͡ʃʰɪˈpa: d̪e:t̪a hæ/

8) दुःख एक भूलभुलैया है, जहां हर मोड़ दुखी होने की गहरी ओर ले जाता है।

   (Grief is a labyrinth where every turn leads to deeper misery.)

   /dʊkʰ e:k bʰu:l.bʰule:ja hæ, dʒɦã: hər mo:ɾ dʊkʰi ho:ne ki: gɛ:hɾi o:ɾ le: dʒɑ:t̪a hæ/

9) दुःख सूर्यग्रह की तरह खुशी को काले अंधकार में छिपा देता है।

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(Grief hides happiness in black darkness like the Solar eclipse)

/dʊkʰ ˈsuːrjəgrəh kiː t̪ərʌh kʰʊʃi koː kaːleː ʌn̪d̪ʰkaːr mẽː tʃʰɪˈpaː d̪eːt̪a hæ/

Bangla

1) আমার দুঃখের হৃদয়ে অন্ধকার ছুয়ে দিলে।

(Darkness touched my heart of sorrow.)

/aːmar duːkʰer hrid̪ɔje ɔnd̪ʰokaːr tʃuːe d̪ile/

2) সোনালী সূর্য গিয়ে দুঃখ রাতের মতো আমার সাঁঝবেলা।

(Golden sun gone, sadness like night envelops my evening.)

/ʃonaːli suɾdʒɔ giːje duːkʰɔ raːter mɔt̪ɔ aːmar sãːdʒbela/

3) অন্ধকারে ভাসা আমার মন দুঃখের প্রতিচ্ছবি।

(Drenched in darkness, my heart mirrors sorrow.)

/ɔnd̪ʰokɑːɾe bʰaːsɑː aːmar mɔn duːkʰer protitʃʰɔbi/

4) এই মেঘের গভীর অন্ধকারে লুকিয়ে আছে আমার দুঃখ।

(My sorrow hides in the deep darkness of these clouds.)

/eː megher gɔbiːr ɔnd̪ʰokɑːre lukie aːtʃe aːmar duːkʰɔ/

5) আমার চোখে দুঃখের কালো জল ভরে গেছে।

(My eyes are filled with dark tears of sorrow.)

/aːmar tʃokhe duːkʰer kɑːlo dʒɔl bʰɔɾe geʃe/

6) সাগরের গভীরে মুছে দেওয়ার মতো, দুঃখ আমার মনের অন্ধকার লোকান।

(Like drowning deep in the ocean, sorrow locks the darkness of my heart.)

/ʃaːgɔrer gɔbiːre muːtʃe deʊar mɔt̪ɔ, duːkʰɔ aːmar mɔneɾ ɔnd̪ʰokɑːr leːkɑnɔ/

7) অন্ধকারে সুপ্ত আছে আমার হারিয়ে যাওয়া স্বপ্ন।

(In darkness sleeps my lost dreams.)

/ɔnd̪ʰokɑːɾe supʰtɔ aːtʃe aːmar harie dʒaːwa ʃɔpnɔ/

8) রাতের আঁধারে আমার হারানো মনের ব্যথা ছুয়ে দিল।

(In the darkness of night, touched the pain of my lost heart.)

/raːter aːnd̪ʰɑːɾe aːmar haɾano mɔnɛɾ bʲɛtʰa tʃuːe d̪il/

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9) অন্ধকার আমার মন আবর্জনার স্থান হয়ে পড়েছে।

（Darkness has become the abode of my heart's desolation.）

/ [ɔndʰokɑːɾ aːmar mɔn aːbɔɾdʒɔnaɾ sθan hɔje pɔɾeʃe/

10) চিরকাল ধরে মনের সাঁজে অন্ধকার ছিল।

（Forever, darkness was the color of my heart.）

/ [tʃiɾɔkɑːl d̪ʱɔɾe mɔnɛɾ sãːdʒe ɔndʰokɑːɾ tʃilɔ/

SADNESS IS DARKNESS is a complex emotion that often easy explanation in all the languages that connect humans. In English blæŋ.kɪt (blanket), dɛpθs (depths), əbˈskjʊrz, daʊn (down), fɔg (fog), bɒt.əm.ləs pɪt (bottomles Pit), hjuːz (huge), diː.pər (deeper), əbskjʊriti and in Hindi language ʌn̪d̪ʱkɑːɾ (darkness), mɪhaːsaːgər (ocean), ʌn̪d̪ʱkɑːɾ (darkness0, koːʰra (fog), ʌn̪d̪ʱkɑːɾ (dark), bʱuːl.bʱuˈleːja (meander), suːrjəgɾəhən (solar eclips) and in Bengali language ɔndʰokɑːɾ (darkness), ɔndʰokɑːɾe (Darkness), kɑːlo dʒɔl (black water), ʃaːgɔɾer (sea), ɔndʰokɑːɾe (dark), raːter aːnd̪ʱɑːre (darkness of night) render to emotion as darkness. One-way humans attempt to convey the depth of their sorrow is through metaphors, using vivid language to paint a picture of their emotional state.

Conclusion

Therefore, the cross-linguistic similarities in the conceptualization of emotions such as happiness or sadness through the same source domain components are readily observable by this comparative study of English, Hindi and Bangla phrases, with the exception of a few cases that occur on occasions. These parallels include the use of the same source domain elements. When these languages are compared on the basis of orientational emotion metaphors, this study corroborates explicitly that emotion metaphors are universal or near-universal and could be found uniformly in languages that are strongly differentiated by distinct social, cultural, and ecological salience or scenarios. This study also reveals that emotion metaphors are a universal or near-universal phenomenon. A common conceptual metaphor for happiness is the idea of light or brightness. We often say someone is "radiating joy" or "filled with sunshine." This metaphor conveys a sense of warmth, illumination, and positivity, suggesting that happiness can

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brighten one's life and uplift others. Another metaphor might be "being on cloud nine," which evokes a sense of being elevated and carefree. Both metaphors capture the uplifting and expansive nature of happiness.

The data collected and observed show that in English, Hindi and Bangla emotional of happiness is used to identify **HAPPINESS IS UP, HAPPINESS IS FLUIDS IN A CONTAINER and HAPPINESS IS LIGHT.** To put it another way, the findings of this study provide evidence that metaphors for emotions are either universal or nearly universal. At the very least with regard to these languages, there is little doubt that there are a few emotion metaphors that are of the orientational sort that are truly popular. In English, Hindi and Bangla languages, Sadness also is depicted in metaphors that use several aspects related to their culture and practices. A conceptual metaphor for sadness often frames it as a heavy burden or weight. For example, we might say someone "carries the weight of sorrow" or feel "crushed by grief." This metaphor highlights how sadness can feel physically oppressive and difficult to bear. It captures the emotional depth and impact of sadness on one's mental and physical state. Other variations might include ideas like "drowning in despair" or "being trapped in darkness," emphasizing feelings of helplessness and isolation. The conceptual metaphor of Sandness is found as **SADNESS IS DOWN, SADNESS IS FLUID IN A CONTAINER, SADNESS IN DARKNESS** in all three languages.

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A Brief Review of the Book *Children, Development and Training* by Prof. Jesudason Baskar Jeyaraj

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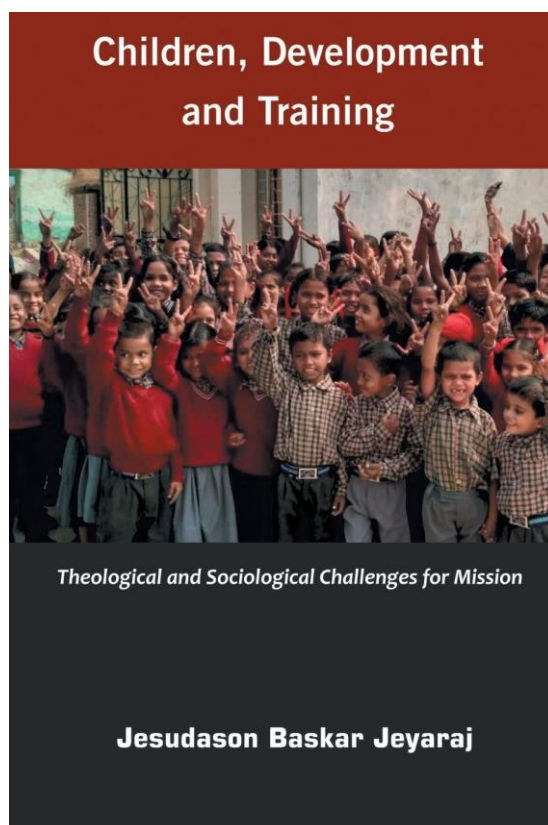
Courtesy: www.amazon.in

Identifying the original content of an older text needs great skills. A good knowledge of the historical context and comprehending the language used, etc. are required. Identifying the original intent of the contents of the older text and its application to a chosen context (for example, modern times, modern India, etc.) requires love, knowledge and sympathy, and involvement in the modern context.

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Professor Jesudason Basker Jeyaraj accomplishes these goals in his book *Children, Development and Training.* Among the degrees he obtained, the first one is a Master's degree in Gandhian Thought from Madurai University (presently known as Madurai Kamaraj University), and a Ph.D. from Sheffield University in the UK. He has been delivering lectures and conducting seminars in various colleges, seminaries, etc. in Asia.

Children, Development and Training has 9 chapters, and these are presented under four divisions: **Theological Perspective, Sociological Perspective,** and **Ministerial Perspective.** Thus, the author identifies the content and intent of the Bible relating to children, and how children could be brought up and trained for their future during their childhood (**Theological Perspective**). Then he looks into the sociological contexts (rather socioeconomic contexts) in which children are brought up and trained for their future (**Sociological Perspective**). The next division **Ministerial Perspective** presents how individuals and groups devoted to presenting the content and intent of the Bible should organize themselves and work out their programs and activities.

This is an interesting book for everyone to read irrespective of their religious affiliations to work within their religious affiliations and work out beneficial, loving programmes and activities for children. Participation of and support to Parents, Families, Communities are not ignored.

The chapters in *Children, Development and Training* are as follows. The titles of the chapters convey the overall content in simple words:

1. Biblical Perspectives on Children and Their Protection

2. Theology of Development and Transformation of Children

3. Churches and Kingdom of God: Relationship and Development of Children

4. Child in the Midst: Incarnation and Child Theology

5. Invisible Children: Infanticide, Foeticide and Abortion

6. Children Rights to Education: Holistic Child Development Training for Parents and Trainers

7. Mission Agenda of Holistic Child Development

8. Raising up a New Generation: Vision and Mission

9. Holistic Child Development: Innovation in Theological Education

Appendix: Questions for Further Discussion

The following two quotes from this book *Children, Development and Training* are very insightful and describe the reality of our context. Such insightful observations are found relating to children, development and training throughout this book.

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vi. The rapid urbanization of rural areas has led couples to opt for female feticide. Villages after villages vanish in many regions of India particularly in the surrounding vicinities of cities like …… Rural people have not only lost their land and sustenance but are being influenced by city culture to have small family and resort to abortions.

vii. The influence of mass media particularly cinemas and TV serials focus their attention on male child in families and promote patriarchal system. Advertisements promote small families to enjoy high standard of living …... The driving force set by the media is to limit the number of children, particularly with male children.

To conclude, *Children, Development and Training* is a well-organized and well thought-out and well-planned book offering many interesting insights for everyone interested in the upbringing and training of children.

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