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Drama in Indian Writing in English
Tradition and Modernity

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Foreword

Drama in Indian Writing in English - Tradition and Modernity by Dr. Velmani is an excellent and insightful analysis of the trends in modern Indian drama. Indian drama is an ancient art and has its roots in folk drama performed and enjoyed in all Indian languages and dialects. Classical and Traditional Indian Drama is truly an epic theatre with dialogues, songs, dance and music interspersed throughout the play. Characters came from a variety of classes of people and the story content was also of various kinds: mythological, social, ethical, absorbing human stories and all-embracing rituals and traditions, etc. Likewise, Indian drama entertained all sections of the society.

Plays in Indian Writing in English have adopted the influential trends and innovations of the European and British epic theatre adumbrated in the plays of Brecht and others. Plays in Indian Writing in English reveal a meaningful and enjoyable merger of the themes, strategies and stories of traditional Indian Drama with the modern trends in the plays of Brecht. A blend of tradition and modernity has enriched the literary content and mode of presentation. The audience relishes the innovation and gains insights into the present social values, themes and issues even as the external form and the story narrated may be in traditional clothing! Signs and symbols abound in such plays and the dialogues are crisp and reveal the inner thoughts and life of the characters vis-à-vis the society in which they live.

Dr. Velmani presents the analysis of plays of some of the leading playwrights whose plays have been translated/recreated in Indian Writing English – Girish Karnard, Mahesh Dattani, et al. The analysis presented in every chapter of this significant book brings out the trends noticed in the Epic Theatre of Indian Writing in English. In addition, Dr. Velmani also gives us excellent insights into Brecht's theory and practice as well as an excellent analysis of a British playwright, Howard Brenton. There is comparison and contrast between the British/European Epic Theatre and Modern Indian Epic Theatre.

Students and scholars who focus on Modern Indian Drama will learn a lot from the analysis presented by Dr. Velmani. Students of Indian Writing in English, in particular, will be encouraged to create innovations and to experiment with various forms of Drama, making a blend of tradition and modernity without losing the central focus of any serious Drama – Entertainment as well as Instruction.

Congratulations to Dr. Velmani. I look forward to reading more such works from her and her students.

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Preface

This book *Drama in Indian Writing in English - Tradition and Modernity* is part of my ongoing reading and research focusing on the plays presented through Indian Writing in English.

Theatre has proved to be a creative and effective instrument of protest and social change all over the world. In India too, drama has been effectively used during the Freedom Struggle to reach out to the masses with the message of *satyagraha* – non-violent struggle for freedom from the British yoke and also for social and economic changes.

After independence, drama focuses on many issues that confront us as a nation. Among these, search for identity in a modern world occupies an important place in Indian Writing in English. Plays communicated through the medium of Indian Writing in English, thus, find Indian tradition as a strong foundation to launch and spread modernity and modern values. In this pursuit, the native form of Indian Epic Theatre finds a very valuable companion in the modern Epic Theatre of the Western nations, especially in the plays of Brecht and others.

In this book, I attempt to present a study of the engagement between tradition and modernity in terms of form, function and meaning of the modern plays of Indian Epic Theatre vis-à-vis the works of the Western Epic Theatre, especially focusing on the impact of Brecht's Epic Theatre on the works of leading Indian playwrights, namely, Girish Karnad, Mahesh Dattani, Badal Sarcar and others.

The Brechtian Epic form has several parallels in native Indian theatrical modes. The modern Indian Epic form is 'Western' but the content is 'Indian,' critiquing the social and cultural values of the society. Tradition and Modernity find cohesion and together such innovations attract large audience and receive wide acclaim both in India and abroad. Future is, indeed, bright for the Indian Epic Theatre.

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INDIAN THEATRICAL TRADITION

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Courtesy: www.demotix.com

Drama in Indian Languages

Drama in Indian languages has a very long history. Tamil literature was seen as constituting three major parts or divisions: Prose and Poetry, Music and Drama. *Tolkappiyam,* written in pre-Christian era, provides guidelines for writing and acting out plays. Character delineation was presented along with the setting of the seasons and the land closely associated with the social conventions of the day.

Natya Sastra in Sanskrit is perhaps the most elaborate treatise on ancient plays in the world. As Thirumalai (2001) points out, "this work is of great significance for Indian poetics, drama, and fine arts. Generations of Indians have been influenced by the thoughts adumbrated in this treatise. Even our movies follow the same aesthetics suggested as appropriate to the Indian nation in this excellent treatise! Certain stereotype notions that an average Indian now has about his and other ethnolinguistic communities are found discussed and used in this interesting work on drama. The work is a mine of sociolinguistic information of the past and the present" (http://www.languageinindia.com/oct2001/natyasastra1.html)

Folk Theatre in All Communities

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In every Indian language community we have folk-theatre practiced, which transmits, often through mythology, social values. If fiction is called 'dramatic poem', the true theatre is the 'Theatre of the Mind' and the stage is an aid to mental performance. While the Greek drama had its genesis in the ritual workshop of Dionysus, Indian drama is kept alive in Therukkuuthu, Yakshagana, Bhajans, Krishnattam, Jatra, Tirugata, Harikatha, Koodiyattam, and recitations from our epics which are all an eloquent testimony to the undying culture of the Indian masses.

Impact of British Contact

Following the British legacy, theatre as a modern form of storytelling and entertainment was well established in major cities like Calcutta (East), Madras (South), Bombay (West), Varanasi (North) and this paved the way for modern Indian drama. During the second half of the 19th century theatre companies from England visited India to entertain the white Sahibs and they made an impression on the brown elite here. The Parsi community saw the potential of this profitable industry and thus they created local troupes producing plays similar to the visiting English companies. Meanwhile Yahshagana performances with folk elements like the clown, the sutradhar, the songs and dances were taking form in Maharastra and it later developed into the famous 'Sangeet Natak'. In the South, many "drama companies" flourished in the major South Indian languages. These newly born companies must have influenced each other in turn, and they all had one basic trait Sangeet Natak adopted from classical works already referred to. They also absorbed the Parsi scenery and the Parsi theatre making use of the songs of Sangeet Natak.

Changes in Indian Theatre

In his Introduction to Three Plays: *The Plays of Girish Karnad,* Girish Karnad reports his childhood experience which have been shared by masses all over in India:

> In my childhood in a small town in Karnataka, I was exposed to
> irreconcilably different worlds. Father took the entire family to see
> plays staged by troops of professional actors called Natak companies
> which toured the countryside throughout the year. The plays were
> staged in semi-permanent structures on proscenium stages, with wings

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and drop curtains and were illuminated by petromax lamps. I found
the stage, a platform with a black curtain, erected in the open air and
lit by torches. (21)

The Indian theatre changed its mode in some respects in due course. One was the separation of the audience from the stage by the proscenium, underscoring the fact that what was being presented was a spectacle free of any ritualistic associations and which expected no direct participation by the audience in it. The other was the idea of pure entertainment in terms of immediate financial returns and the run of the play.

Until the nineteenth century, the audience had never been expected to pay to see a show. The success of a performance depended on how the actors improvised with the given narrative material, and they had no rehearsal for particular kinds of roles. With the new theatre and the company's investment policy, the audience's payment for the show, the Muslim writers were employed by the Parsi theatre and they wrote largely for the Hindu audience. Despite its enormous success over nearly seventy years, the Parsi theatre produced no drama of any consequence. Anyhow, the Parsi theatre had absorbed several features of traditional or folk performing arts such as music, dance, mime and comic interludes. When law, education, healthcare, communication and all such systems came to be based upon western models, Indian drama had finally embarked on a well-defined modern role.

Popular Theatre

As already pointed out, the Indian Folk theatre, distinct from the elite theatre, has been popular in India; performances such as Therukkuthu plays in Tamil, 'Dasarata', 'Parijatha' and 'Yakshagana' of Karnataka, 'Lokanatya', or 'Thamasha' of Maharashtra, 'Jathra' of Bengal, different forms of 'Chhau' of the eastern belt of India. The folk plays are structured loosely in the sense that their plots are episodic – each episode not necessarily following or leading to the earlier or later episode. The frame of the folk plays consists of two or three members of the chorus and their leader, drawn from everyday life and the inset play, depending on the occasion, depicts the exploits of mythological and legendary heroes. Consequently, folk plays always create two worlds, the world of dramatic illusion and the inner play. The Folk

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Theatre is a 'total theatre' in the sense that, in it, the components of music and dance signify community – oriented rather than an individual – oriented consciousness.

Raymond Williams, in his *Polities of Modernism*, argues in a different context, "exaggerated make – up to emphasise theatricality, break down of barriers between audience and actors, open – air performance – all can be viewed as symbolic gestures of protest, of rejection of authority"(78).

Forms and Themes of Folk Theatre in India

Courtesy: www.zeably.com

There are many forms of folk theatre in India. Each region had developed its folk theatre and tradition in their vernacular languages, the major language theatres are those of Bengali, Hindi, Marathi, Kannada and Malayalam. In the theatre experimentation movement in Kerala, there is the Brechtian theatre of G. Sankara Pillai, and the Theatre of Transformation of Kavalam Narayana Panicker using folk forms such as Teyyam, Mutiyethu classical forms such as Kutiyattam and Kathakali. These dramas have a deep ritualisitic base with religious significance and have a strong hold over people's minds. Apart from using Brechtian or Sanskrit drama techniques, they have integrated the ethos of local folk elements and breathed in new life to the old form of theatre. They turned to their roots in traditional, classical, ritual and folk performance for the creation of modern Indian Theatre.

Free Narrative Styles

During the 70's, the exploration in Kannada theatre has been in the direction of folklore especially Yakshagana and the free narrative form of 'Bayalata', a stylized form of folk theatre complete with songs, dances, stylized gestures, stock characters and some vestiges of fertility cult like the worship of Ganesha. They are centred

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around the myths/legends and explore the problems of the contemporary world in terms of world views that inform the myths themselves. The modes of perception are relevant today because they are primal.

Courtesy: www.shutterpoint.com

Both in Bayalata and Yakshagana Bhagavatas (narrator – singers) are external to the action of the play in that they initiate and introduce occasionally, interrupt the play, and most often, they are found singing for the characters. The transformation of narrator – singers themselves is an innovative aspect. Another element is the use of masks – full mask for Ganesha, half mask for the monks. The play introduces a series of the miracles which are not literally true but they are beautiful metaphors and therefore not altogether false. The use of openly non – realistic forms which make no pretence of theatrical illusion enable the director to present on stage that inter-space between fact and fiction.

Classical and Folk Relationship

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The growth of modern Punjabi drama owes little to the classical Indian drama or folk forms. The essential temper of Punjabi drama was from the beginning, realistic rather than romantic, because the playwrights dealt with contemporary social problems. They responded to the reformist movements launched by various socio – religious organizations. As Sanskrit drama was too commercial to deal with the burning social questions, western realistic drama provided models for treating social problems. Hence Punjabi playwrights came to be exposed to major trends in modern western drama. They looked towards Ibsen and Shaw for a critical treatment of social questions, towards Chekhov and Galsworthy for a naturalistic portrayal of life, towards Gorky and Odets for a socialistic representation of social conflicts, towards Lorca and Eliot for a symbolic and poetic expression of the inner world, towards Stindber and O'Neill for a psychological insight into characters, and towards Brecht and Beckett for a theatrical presentation of complex modern reality. The dominant concern of Punjabi playwrights has always been real life – the life of man confronted with socio-economic, socio-cultural, socio-political and psychological problems. The influence of modern western dramatic movements – realism, naturalism, symbolism, expressionism, theatre of the absurd, theatre of cruelty, the epic theatre – is visible in a number of plays in Punjabi. The modern Punjabi playwrights like Ishwar Chander Nanda Harcharan Singh, Sant Singh Sekhon, Balwant Gargim, Ajmer Singh Aulakh, C.D.Sidhu, Gurcharan Singh Sethim absorbed all the major trends of modern western drama. They try to present their perceptions of reality through expressionistic techniques, elaborate stage effects, symbolic action and psychological realism.

Artistic and Ritualistic Elements in Regional Theatre

The artistic and ritualistic elements in Malayalam Theatre can be traced back to three sources – to the Sanskrit Theatre, to the Sangeetha Nataka of Tamil Tradition and to the western influence. In setting the sequence of the play, in rendering the dramatic gestures, dialogue, make-up, costume, ritualistic ceremonies, the influence of the ancient ritual arts like that of 'Koothu', 'Koodiyattom' and 'Kathakali' are clearly perceivable. In the later development of the Malayalam theatre, there is a total invasion of the new western ideas in tradition of the theatre of cruelty.

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C.N. Sreekantan Nair and G.Sankara Pillai wrote their plays based on the ritual arts of Kerala. Kavalam Narayana Panicker, Narendra Prasad, Vayala Vasudevanpillai and P.Balachandran wrap their mythological plays with the elements of traditional art forms.

The Bengali Theatre owed its birth entirely to the British in India. In the 19th century Bengal, only a few notable efforts were made by Michael Madhusudan Dutt who translated his three Bengali plays –*Ratnavali* (1858), *Semista* (1859) and *Is this called civilization?* (1871) into English and by Ram Kinoo Dutt who wrote *Manipur Tragedy* in 1893. Tagore made a substantial contribution to the growth of Indian English drama. Through Tagore kept himself alienated from the professional theatre of Bengal and had hardly any association with the Calcutta stage, he assimilated in his plays several features of Bengali folk drama and Sanskrit drama along with the Western theatrical devices. Through deeply rooted in Indian ethos, he deviated from the classical Indian tradition and moved towards the Western models. His plays are basically expressions of the soul's quest for beauty and truth.

The Maharastra Theatre developed against the backdrop of Karnataka in the early stages and was later influenced by the Parsi companies. The Marathi Theatre came into existence in 1850 by Vishupant Bhave of Sangli court. After the death of Bhave, the troupe, called itself 'Sanglikar Sangeetha Nataka Mandali'. They became professional and they started touring Karnataka and Maharastra after 1851. When they went to Bombay, they were thrilled by the Parsi and English shows and copied many of their techniques and showmanship and introduced them in their productions. The Marathi plays attracted the Kannada audience. The Kannada audience drew from Yakshagana, though they did not follow Marathi tradition. Shathakavi produced a play 'Ushanarana' under the banner of Karnataka Nataka Company. This was called Kruthhapura Nataka Mandali in Kannada and it marks the birth of the Kannada theatre in 1874. In 1903 Shiraharty Venkoba Rao formed the Sree Mahalakshmi Prasadika Nataka Mandali and in 1914, Vamana Rao Master started a company 'Vishwagundarsha Nataka Mandali and proved that kannadigas did not lag behind the Maharastrians in stagecraft.

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Recent development in Kannada theatre shows that theatre has definite advantage over cinema and television; that it is a live show in which performers and spectators come in direct contact with each other at a particular time and place. As it is a direct two-way communication, it is a team effort, the total experience due to the combined efforts of the author, the director, artists, technician and even the audience. Hence the audience have to finish in their heads what the playwrights began writing. They actively participate in the process of producing their plays on stage, rewrite lines during rehearsals and publish only after they have gone on stage. The discussions with the audience after the show have led to modifications in the script.

Response to Television

Another important development in recent theatre is reaction to television, a movement away from realism. Theatre has broken away from realism and begun to explore non-realistic modes of communication. Since realism in Kannada theatre has largely been a western influence, this has meant a rejection of colonial modes and a journey back to the native roots of theatre. Extensive use of myths, miracles, magic and non-human characters – which may be animals, gods, spirits or lights – marks many a major production in recent days. Theatre is no longer concerned with mere surface realism, it has become more symbolic and ritualistic. Ancient myths and rituals and being explored and reinterpreted to communicate deeper truths about man's personal, social, political and economic relations. Exuberant colours, stylized acting and makeup, masks, music, dance, mime and such other elements have come back to the theatre. Instead of the recorded music there is live music in the foreground and it becomes an integral part of the drama.

Alienating the Audience from the Illusion of Reality

Through Bertolt Brecht's concept of the 'epic theatre' with its emphasis on the need to alienate the audience from any illusion of reality has been an important influence on contemporary Indian playwrights, most of the alienation techniques employed in their plays have their origin in the native folk forms and have provided the modes of theatrical representation themes and plots for major plays by eminent Kannada playwrights like Chandrashekhara Kambara, H.S.Shivaprakash and Girish Karnad. Their plays use a chorus of singer-narrators who keep moving in and out of

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the drama, playing a role or directing the course of action, or commenting on it, constantly breaking the illusion of the audience and reminding them that they are watching a performance. Even stage directions in some plays emphasize the non-realistic approach.

Preoccupation with Ordered Sequence

Both in life and in literature ritual suggests a certain preoccupation with an ordered sequence of significant actions. It is commonly believed the drama has its origins in the ritualistic practices of primitive communities. Drama remains both in its thematic preoccupations and its theatrical representations a basic ritualistic mode in characterization, stage movement and use of language. Drama in modern times resorts to the exploration of ritual as a mode of apprehension of the meaning of life. If in the West ritual has come to the stage, it is most often identified with a quest for the self or a search for roots on the part of the playwrights. In the post-colonical phase of Indian theatre, playwrights like Girish Karnad and Badal Sircar who are bilinguals, turn to typically Indian situations, myths and legends for dramatic recreation. They make bold experiments with our ancient folklore and legends on the stage theatrically visualizing the idea of the total theatre.

Translations of Indian Plays in Indian Writing English

Plays written in various Indian languages are being translated into English and other languages. Thus regional drama in India is slowly paving a way for a 'national theatre into which all streams of theatrical art seem to converge, the major language theatres being Hindi, Bengali, Marathi and Kannada. By translating the plays being performed in languages other than their own, the dramatists are marching towards the possibility of building a national theater movement. One aspect common among these playwrights is that they accept the traditional set up and project the influence of Western ideas in a new challenging manner. As myth and legend have greater hold on the Indian imagination, within the framework of Indian myths and folk takes, the modern dramatists have deftly assimilated various western dramatic techniques.

Application of the Strategies of Brechtian Epic Theatre

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During the later part of the 70's, an attempt was made by injecting the strategies of Brechtian Epic theatre into Kannada theatre. The plays of Karnad and Kambara like *Nagamandala* or *Sirisampige* betray a very strong influence of Western ideologies like existentialism and Freudianism. The modern playwrights could take a lead out of that tradition, and develop forms in their own individual cultural set-ups that may bear the impress of all their new perceptions of sociology, politics and philosophy. Their dramatic experience is not confined to those perceptual patterns. Brecht's concept of the 'epic theatre' with the emphasis on the need to alienate the audience from any illusion of reality has been an important influence on eminent Kannada playwrights like Chandrashekhara Kambara, H.S.Shivaprakash and Girish Karnad.

Though dramatic art is absorbed into folk forms in several Indian languages coming closer to the common man and his life-the folk forms like jatra and Nautarki in Bengal, Lalita, Khele, Tamash and Dashautar in Maharashtra, Rasadhari plays in Mathura, Mohiniattam and Kathakali dance dramas in Kerala, Bhanal Jasim in Kashmir, Ramila in northern India, Bhavai in Gujarat, Yakshagna Attadate, Sonnata, Bayalate in Karnataka etc., the Indian dramatists surprisingly were influenced by English dramatists like Shakespeare, G.B.Shaw, Sartre, O'Neill than the Indian folk forms. Several Indian playwrights show their indebtedness to western thinkers like Sartre, Camus, Pinter, Beckett and recently Brecht.

Rabindranath Tagore, whose plays are compared to the plays of famous Irish playwright, W.B.Yeats introduced suggestive and meaningful symbolic techniques in his plays. Sri Aurobindo modelled his plays exclusively on late Victorian pastiches of Shakespearean drama and his characters look like Elizabethan personages in Indian garb. T.P.Kailasam, who can be compared to Ibsen or Shaw, wrote his play *Karna* on similar tradition with Sophocles' powerful tragedy *Oedipus, the King*.

In late sixties and early seventies, Indian English playwrights like Pratap Sharma, Nissim Ezekiel, Gurcharan Das, Asif Currimbhoy, Girish Karnad and Mahesh Dattani tried to establish their relationship in the modern context by fusing the western norms and the Indian tradition. They were influenced by modern European playwrights like Shaw, Sartre, Camus, Giradoux and Brecht. They mixed

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western ideas with myth or history in order to give a message to the contemporary society. In his *Author's Introduction' to Three Plays* (1994), Girish Karnad clearly stated:

> To my generation a hundred crowded years of urban theatre seemed to have left almost nothing to hang on to, or take off from. And where was one to begin again? Perhaps by looking at our audience again, by trying to understand what experience the audience expected to receive from the theatre. (1)

The Indian playwrights had no established theatrical traction to begin with. They had to face a situation in which tensions between the 'cultural past of the country and its colonial past', between 'the attractions of western modes of thought and our own traditions' had to be resolved. It is at this point that the famous German playwright and drama theorist Bertolt Brecht came to their help. Like Brecht, the playwrights create a kind of distance between the audience and the happenings on the stage, so that instead of being lost in the action, the audience see it in a double light with critical minds.

Bold Innovations

At this time the contemporary Indian drama has made bold innovations and experimentations. Calcutta led the way in the quest for newer forms of theatre. In the midst of political unrest and social upheaval, disillusionment with the British conventional theatre and its elitism of the proscenium stage, some radical groups started staging plays, at street corners. The Third theatre or street theatre helped to create political awareness among the common people. As a theatre of protest, this experimental form involved a minimum use of dialogue (to avoid the disturbance of street and traffic sounds) and to emphasis on dramatic, stylized movements that communicated more effectively than words, Badal Sircar, the Bengali dramatist, under the influence of Grotowski's concept of the need to renounce all outward technique, attempted to break down barriers in theatrical time and space by emphasizing the simultaneous action of the play and its non –sequential mode of narration. In his people's theatre, the spectator assumes a protagonist's role, making the theatrical incident experimental, and open-ended.

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In the choreographic movement of the text, Badal Sircar makes the society feel guilty for being indifferent towards man and his problems. At the same time, Vijay Tendulkar, the avant-grade Marathi playwright, under the influence of Artaud's theme of violence and cruelty, makes a different innovation of style in presenting a large variety of themes expressive of modern man's anguish. There is a wide spectrum of life dealing with the theme of isolation of the individual and his confrontation with the hostile surroundings; his themes are taken mainly from real incidents. He says, "Every play is fit for everybody. A play is a work of art when it reveals its theme and essence exclusively through its mode attendant detailing rather than through statement and speech" ( ).

Modernity and Indian Drama

When a society is moving towards modernity, there are more theatrical techniques in the experimental plays of contemporary Indian English playwrights. Mahesh Dattani, 'a playwright of world stature', India's first playwright in English to be awarded the Sahitya Akademi Award for his contribution to world drama, comments on the relevance of Indian theatre.

> I think there is going to be a good positive development, because as
> we get into the internet age which isolates human beings, the act of
> communication will be premium. Theatre is our cultural activity
> directly related to human beings' communication with each other… ( )

Dattani's plays expose the violence of our private thoughts and the hypocrisy of our public morals. They expose the dark secrets of the human consciousness that torment in the present. They reveal the physical and spatial awareness of Indian theatre on the one hand and the textual rigour of Ibsen and Tennessee Williams on the other.

Apart from the substantial contributions by the noted dramatists like Badal Sircar, Vijay Tendulkar, Mahesh Dattani and Girish Karnad, some women playwrights like Mahasweta Devi, Uma Parameshwaran and Manjula Padmanabhan

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shot into prominence quite recently by their new technical and thematic exploration, a new experience of the internal world of psyche.

Mahasweta Devi, basically a Bengali Writer, centers her themes on the untouchables' fight for their basic human rights. In her writings, we find the portrayal of the anguish and agony of the downtrodden, societal and legal violations of human rights towards Dalits, Tribals, women and children. Uma Parameswaran, a professor of English at the University of Winnipeg, has done commendable service to Indian drama and cultural tradition by popularizing Indian mythology through dance and music traditions among the Western countries. As an expatriate writer having settled in Canada, she draws her cultural and aesthetic sustenance and substance from her Indian past. Most of her one-act plays and her important plays like *Meera* and *Sita's Promise* celebrate the Indian past, its mythology, legend and the gods and goddesses. Manjula Padmanbhan, an artist, illustrator, cartoonist, playwright and novelist in Delhi portrays the themes of alienation and marginalization by showing a mean and moribund world where mothers sell their children for the 'price of rice'. The women playwrights offer something distinct to the audience, a new dimension by infusing new life into this genre.

Remarkable Growth

Contemporary Indian English drama has come a long way, opening new vistas, both technically and thematically. The dramas written in regional Indian languages and their English translations have gained a remarkable growth in the recent decades. At present, this audio visual medium of expression has become relevant to the modern conditions of India.

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BRECHTIAN EPIC THEATRE

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Essence of Brecht's Theory and Practice
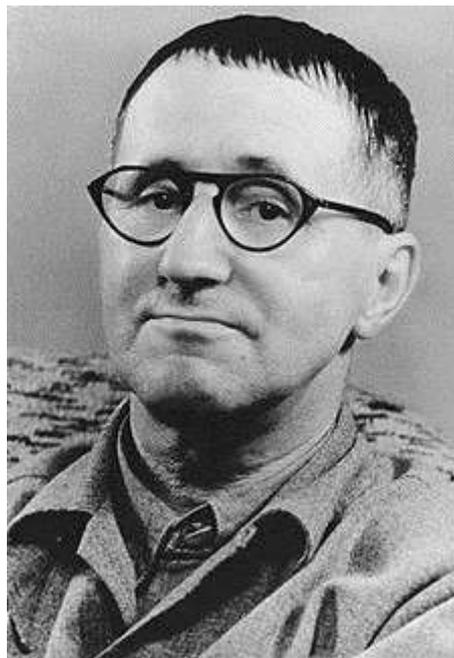
Brecht

Courtesy: www.en.wikipedia.org

Eugene Berthold Friedrich Brecht, the German poet and playwright, was the greatest theatrical reformer. His epic theatre departed from the conventions of

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theatrical illusion. He developed the drama as a social and ideological forum for leftist causes. As a Marxist dramatic theoretician, as an exile expelled from the German communist party, he developed his theory of 'epic' theatre. The essence of his theory of drama is revealed in his theoretical essay *A Little Organum for the Theatre* (1949) and his best plays (a nucleus of perhaps six) are acknowledged to be theatrical successful masterpieces.

1. *Mother Courage and her children* (1941), a chronicle play of the Thirty years war.
2. *The Life of Galileo* (1943), a play about a unheroic act of Galileo.
3. *The Good woman of Setzuan* (1943), a parable play of Hitler's rise to power set in pre-war China.
4. *The Resistible Rise of Arturo Vi,* (1957) a parable play of Hitler's rise to power set in pre-war Chicago,
5. *Herr Puntila and his Man Matti* (1943)
6. *The Caucasian Chalk Circle* (1948), the story of a struggle for possessions of a child between it highborn mother, who deserts it, and the servant girl who looks after it.

The essence of his theory of drama is the idea that a truly Marxist drama must avoid the Aristotelian premise that the audience should be made to believe that what they are witnessing is happening here and now. According to the Marxist idea, human nature is not constant but a result of changing historical conditions. Brecht therefore argued that the theatre should not seek to make is audience believe in the presence of the characters on the stage, should not make it identify with them, but should rather follow the method of the epic poet's art which is no make the audience realize that what it sees on the stage is merely an account of past events that should be watched with critical detachment.

Marxist Orientation

Brecht, as a Marxist, repeatedly emphasized Marx's observation: "Philosophers have only interpreted the word in various ways; the point, however is to change it" ( ). Brecht insisted that entertainment in theatre would not compromise its intention to impact popular ideologies. Brecht attacked the naturalism of European

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drama after Ibsen. He was critical of the naturalist thesis of the 'illusion of reality' in which presentation of an action is life-like. Brecht was opposed to an Aristotelian theatre where emotions of pity and fear are aroused and then purged off, making the spectator emotionally involved. Let us suppose that the dramatic event is a traffic accident. In 'normal Aristotelian theatre', the dramatist would encourage the audience to 'identify' with the driver who would be the 'hero' of the play. But this, according to Brecht, was far too personal an approach. It laid emphasis on one man's role in a situation which might involve many others.

'Catharsis' for Brecht, was a dirty word. Why should we wish to purge our emotions through drama? They were required for action in daily life. His type of 'epic' theatre was like the reconstruction of the accident within a court. Various witnesses would be called who would act out their versions of what has happened. Their action illustrates their views and experiences within an atmosphere of detached concern.

Two Levels of Audience

'Modern theatre is epic theatre' proclaimed Brecht when he adapted the new dramatic form in German Epic theatre is practical in its concern, the drama made in the 'open air', with its swift movement, loose episodic structure, sudden cuts, compression and economy. The play plays on audience's two levels of awareness, their acceptance of the play for real and their rational consciousness that it is make-believe pretence. In 1952, Brecht wrote: "Two arts need to be developed: the art of acting and the art of watching. Only a mature audience-response makes epic theatre, in Brecht's sense, possible, the audience being the co-author". (16:710).

The Notion of Epic Theatre

In speaking of an 'epic' theatre Brecht meant to imply a theatre which would not be exciting, 'dramatic', full of tensions and conficts, but slower-paced, reflective, giving time to reflect and compare. Hence, the epic (narrative, non-dramatic) theatre is based on detachment, on the verfremdung effect (alienation effect) achieved through a number of devices that remind the spectator that he is being presented with

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a demonstration of human behaviour in scientific spirit rather than with an illusion of reality, that the theatre is only a theatre and not the world itself.

The epic, as a genre, emphasizes the process of production rather than the finished product. The reader participates along with the author in the process of production. All epic works have to do with becoming and acting. The ancient epic poet is not single handedly responsible for his work; his public has an equal share in it. In as much as the poet is in direct contact with the public, the work is oriented towards its hearers and the poet is only the individual spokesman for a collective voice. Gray's comment on the term 'Epic Theatre' is worthy of note:

The word 'epic' here translating the German 'episch', is 'unfortunate', 'Episch' has, in this context, none of the associations with heroism and greatness that 'epic' often has, as in an 'epic tale'. It is merely a literary category and in German this category includes not only narrative poetry but also novels, and is often used to distinguish these from the lyric and the drama.

Against Invitation to Spectators to Identity with Characters

Brecht criticized classical non-epic theatre for inviting spectators to identify with characters. The spectator has to remain a lucid master of his critical faculties and must not succumb to the temptation of identification. The playwright of the epic theatre practices a form of representation of the world that consists not in reproducing things but in making them strange and unfamiliar so as to disorient the audience. Brecht refers this device with the word 'Entfremdung' distancing, but also alienation, he shifts to another term 'verfremdung, apparently under the influence of the Russian Formalista and the nation of 'ostranemia' -estrangement. Under the influence of the Russian formalists, (Brecht adopted one of Tretiakov's plays into German), Brecht could use an exact translation of the Russian word. The famous verfremdung, estrangement, alienation or the 'A' effect. It means:

> The A – effect consists in turning the object of which one
> is to be made aware, to which one's attention is to be
> drawn, from something ordinary, familiar, immediately
> accessible, into something peculiar, striking and

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unexpected. (*Brecht on Theatre* 355)

Alienation and Other Strategies

The alienation – effect is a social device, the purpose of the effect is to enable the spectator to exercise fruitful criticism from a social point of view. The estrangement from illusion of reality is achieved by meta-theatrical elements such as stage devices like induction, the play-within-the play, direct speech and aside addressed to the audience. Everything that occupies the stage materially is addressed first of all to the senses such as music, dance, plastic art, pantomime, gesticulation, mimicry, intonation, lighting and scenery. Brecht employed "literarization" of the theatre with the help of subtitles and projection to achieve the documentary effect.

Historicizing

'Historicizing' is another Brechtian concept, closely related to 'distancing'. Brecht declared that the historical relativity of the events in the play had to be made comprehensible to the audience, as the means of making the present look strange and thereby suggesting the need for social change. This could be done by constructing the play, setting the dramatic incidents in the past with some significance relevant to the modern context.

Interest in the Elaborate Depiction of Histrionics

Theatric action takes place through gestures supported by histrionic and mimetic action. The interest of the audience watching a play is more on the elaborate depiction of histrionic skill and not so much in the unfolding of the story which being based mostly on epics are often already familiar. The actor steps out of role to assume another role or series of roles, at the same time, has a meta-function. Indirectly, acting establishes the non-illusory nature of the play, drama is a pretense, to see it is to accept and recognize its pretensions. Music, songs, dances should function as interruptive devices so that spectators might interpose their judgment on the episodes presented dramatically.

Reformation Sought and Applied – The Role and Function of the Actor

Brecht called for a major transformation in the role and function of the actor. The actor must help destroy stage illusion by putting himself at a distance, both from

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the character he portrayed and the situation in which he was involved. He must try to 'play from memory' and 'demonstrate' what happened, making clear to the audience his own particular social attitude towards the events and characters. Brecht wanted to show man not as a consistent or integrated whole but as contradictory and changing as someone whose coherence was achieved through 'contradictions' and 'jumps'.

The individual character is in the process of losing his dominant role. In the place of the individual, we find environmental elements, interpersonal situations and collective interests playing the primary role; that is why the individual characters in epic theatre must be transformed into exemplary beings:

> It is not the outstanding passionate individual who is the initiator
> and questioner in epic theatre. The questions are always raised
> by the situations and the individuals respond through the
> characteristic behaviour they adopt. (93)

In addition to modifying his relationship with the character he is playing, the actor may also relate differently to the spectator by addressing him directly in a gesture that parallels the reading of stage directions, this reminds us that the character's dialogue is embedded in the dialogue between the author and the spectator. The actor shows the non-coincidence between himself and the character and causes two voices to be heard simultaneously, this prevents the spectator in turn from identifying with the character. The actor has to keep on being a portrayer; he has to show the character he is portraying as a different person and not eradicate from his representation all traces of 'he did that, he says this'.

> He must not end up wholly transforming himself into the
> character portrayed. He never forgets and never lets the
> spectators forget that he is not the person he is portraying as the
> portrayer. Each actor should estrange himself from himself
> (553)

Interested in acting out a character's words, the actor quotes them thereby, achieving the A-effect. This theatricality keeps the viewer constantly aware that he is in a theatre watching a play; the characters can be compared to orchestral instruments.

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They have their own tonal colourings, their melodic lines, their own 'voices' which ought to contribute to a rich overall effect. Brecht wanted to make the spectator turn to an action which would complete the unfinished play.

A Theatre for the Scientific Age

The epic theatre is fit for a scientific age, the theatre as place of entertainment and of the critical attitude both socially productive and aesthetically pleasurable. Brecht demanded a theatre which would change the social consciousness of the audience and encourage the transformation of the particular field of human relation in which the action was taking place by active intervention in social processes. Brecht wanted the theatre to make use of 'dialectical materialism' making dialects into a source of enjoyment so as to heighten both our capacity for life and our pleasure in it. When applying dialectics to drama, Brecht wanted to accentuate the 'contradictions', or the 'tussle and tension' of opposite forces in every sphere of life – the individual, family and society. The dialectical approach is the key to proper understanding and appreciation of the ambiguities, ironies and paradoxes of the plays. Characters are constructed in dialectical terms as living contradictions or as split figures, sharpening anti thesis. The course of the narrative or story is set out carefully as a chain of contradictions and pressure, so that conflicting attitudes are held together in tension, often explosively and sometimes even comically. By enhancing the awareness of opposites, Brecht's dialectical vision encourages 'complex seeing' on the part of the audience.

A Theatre of Heterogeneity

Brecht's ideal is not total theatre but a theatre of heterogeneity in which plurality reigns in place of unity. Brecht picks up the Schillerian idea of scenic autonomy is epic drama: the individual episodes do not contribute to a single action, do not lead to a single culmination point; their juxtaposition (the 'montage' effect) points up their heterogeneity. The dramatist chops up a play into little autonomous pieces, so that the action advances by fits and starts. He challenges the imperceptible sliding from one scene into another. Epic theatre itself, is defined by this stress on the heterogeneous and the plural.

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The Concept and Application of Distancing

Historicizing is related to 'distancing', another Brechtian concept closely. Historical incidents are unique, transitory incidents associated with particular periods'. Brecht declared that the historical relativity of events in the play had to be made comprehensible to the audience. This could be done by setting the dramatic incidents in the past or by constructing the play in the form of a story, which has already happened, hence 'epic'. A play must fictionally re-present its historical subject matter; history is not the subject matter but merely the set. Historicizing is thus a means of making the present look strange and thereby suggesting the need for social change.

> History is fluid, something ad hoc, something 'in the making', a
> continuous present tense or more properly, a perpetual
> conditional mood. This is not 'how it had to be'. This is not
> even 'how it was 'but' how we choose it to be'. If gaps exist
> and they often do, we are forced to fill them in history. (556)

The Effect of Historical Material in Drama

The effect of the shaping of his historical material is to alienate the popular hero as the foreigner and to make strange and questionable his motives and behaviour. Brecht's intention is to present a view from below, 'the worm's eye view' of history wherein 'the defeats and victories of the chaps at the top aren't always defeats and victories for the chaps at the bottom.

It is the trend found in Shakespeare's treatment of history. In *Henry IV,* Shakespeare includes both the court and Falstaff's underworld, balancing the serious-heroic with the comic-anti-heroic view point. Brecht's play consciously restores to the foreground the Falstaffian common people's world and endorses it. In Brecht's plays, major historical events – sieges and battles, victories and defeats – are 'distanced' by a mere passing mention in the synopses of scenes (displayed as placards) where the narrative voice is that of the impersonal chronicle. Against this background the repercussion of the events of the lives of the little people are fully acted out on the stage, creating a dialectical tension between reportage and dramatic action. The audience is asked to take a critical view of the way history is constructed,

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inducing them to look at the present from a point of comparison located either in the past or in the future.

A Scientific Laboratory

In a modern scientific society, stage should be presented as a scientific laboratory dealing with facts through various mechanical devices like placards and signboards as well as choric commentary. Brecht was much impressed by oriental theatre particularly the Japanese Noah plays with their non-naturalistic and highly stylized conventions and the techniques of actors addressing remarks directly to the audience. They have a chorus which interrupts and comments upon the action sometimes speaking on behalf of the spectators in a simple and detached manner.

Brecht employs 'literalization of the theatre' with the help of sub-titles and projections, statistics, maps, cartoons, stills to achieve the documentary effect. Literalizing entails punctuating representation with formulation, that the audience practice 'complex seeing' structurally the thrust was for a narrative form of drama, the story following a natural sequence through loose linked episodes as against the artificial plot of the 'well-made' play. Each episode should be framed and separated almost like a play-within-a play.

Ideological World Views Combined with Innovations

From Marx, Brecht took the idea of superstructure to which art belongs but he avoided too simple explanations of ideological world views. He successfully achieved theatrical achievement by combining the different innovations with Marxist ideas and systematized them. He employed successfully some of the dramatic theories in his play. These are examples from Brecht's own plays – the distancing V-effect. In *Life of Galileo* a long and profound speech by the un-heroic protagonist is followed by the pathetic observation "Now I must eat" (*LG 56*). This shows the weakness of the man against the strength of the inventor. In The Caucasion Chalk Circle when Grusche ponders whether or not to take the abandoned baby, her dilemma is voiced by the chorus while she exacts a dumb show. In *The Good Women of Setzuan* the frequent asides to the audience achieve a V-effect.

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Brecht's *Life of Galileo* is written against the background of the rise of fascism and the dropping of the atom bomb. It is a good example of Brechtian epic theatre where the dramatist points out how science for its own sake is meaningless; its point is not to open the door to infinite knowledge, but to put an end to infinite errors. It is an examination of the problems that face not only the scientist but also the spirit of inquiry when brought into conflict with the requirements of governments, ideologies or the power elites of the 21st century capitalism. It feeds the need of the sceptics and it will be doubt that would initiate and further the process of inquiry. 'Disbelief can move mountain' says Brecht and the pleasure and pain of doubt occur everywhere in the sub text of the play, the very attitude which is essential for the audience of the epic theatre. To develop critical insight, Brecht uses interruptive devices, presenting placards with a title. He encourages critical appreciation of the audience by presenting the contradictions of two forces working parallel to each other; science and religion, faith and doubt.

Impact of Brecht around the World

Brechtian dramatic theories have spread across the globe and he left behind a group of dedicated disciples known today as Brechtians who continue to propagate his teachings. Brecht's reputation fluctuated wildly in Europe. Sartre admired him as a postman because he was always delivering messages. In *Post-war British Theatre*, John Elsom acknowledged the arrival of the Berlinear Ensemble at the Palace Theatre in 1956 attracting much attention and general acclaim. In *Landmarks of Modern British Drama*, Martin Esslin pointed out that two signal theatrical events imported from the continent in the mid-fifties played a crucial role in the direction taken by the British theatre: the 1955 production of Samuel Beckett's *Waiting for Godot* at the Arts Theatre in London, under the direction of Peter hall and the 1956 visit of Bercht's Berliner Ensemble to the Palace Theatre.

Brecht's Epic drama particularly affected the social documentaries in Britain. Brecht influenced many British dramatists of the 1960s: Harold Pinter, John Arden, Peter Barnes, Howard Brenton among them. His direct influence was great, in that Epic Theatre provided a constructive alternative to the well-made play. Peter Shaffer, Robert Bolt, John Whiting, learnt from him the way to overcome the old unities of

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time and place. The example of the Berliner Ensemble set standards towards which the new 'permanent' companies in Britain aspired and also changed the tone within theatre buildings and auditoriums away from the formal and ornate and towards the informal, functional and austere. This change in tone, led to an avoidance of both heavily stylized acting, highly emotional acting and a preference for plain simple statement. Howard Brenton declared, "I hit a rhythm which is apparently very Brechtian" (*Plays One. vi*). Brecht is identified as Brenton's closest theatric forebear. Edward Bond, influenced in a general way by Brecht, produced Narrow Road to the Deep North in 1969, a parable play owing much to Brecht's Lehrstuck and he followed the epic format in his play.

Popularity in India

Brecht has acquired phenomenal popularity in our country in the last few decades. It is evident from the unprecedented success of the productions of his plays in a variety of attractive styles. The production of his play *Caucasian Chalk Circle* in Marathi by Vijay Mahta in Bundelkhandi by Frity Benewitz, in Punjabi by M.K.Raina and Kavitha Nagpal has been very successful. His *Three Penny Opera* has been produced in Calcutta and in Bombay it has been produced under the title *Teen Pysa Tamasa* and earned a National award to the director for his admirable efforts. His *Puntilla* has been successfully staged in Hindi by Fritz Benewitz. All these plays have been successfully presented by freely and creatively using the methods and devices of our traditional theatre. This showed Brecht's relevance for our contemporary playwrights and paved the way for successful balancing of the traditional forms and western sensibility.

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3
BRECHTIAN INFLUENCE ON GIRISH KARNAD
A STUDY OF BRECHT'S *THE LIFE OF GALILEO* AND KARNAD'S *THE DREAMS OF TIPU SULTAN*
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Courtesy: www.kalonkarnataka.com

Contemporary Indian Theatre Modelling After Western Development

The contemporary Indian theatre, down the ages, has modeled itself after the West, by importing Western forms of modernism, and by injecting the strategies of Brechtian Epic theatre. The Indians' theatrical experience has communicated both a direct link between the spectator and the spectacle and kind of distance between the audience and the happenings on the stage. It is true that the Brechtian form has several parallels on native Indian semi-theatrical modes.

Brecht's Influence

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Brecht, the major twentieth century theoretician of drama, evolved a major aesthetic theory for the modern theatre, the theory of Epic theatre, fit for a scientific age. He significantly pronounced: "If art reflects life, it does so with special mirrors" (13). These special mirrors are intended to produce *verfremdung* (alienation or estrangement effects). His emphasis is on the need to alienate the audience from any illusion of reality by meta-theatrical elements of stage devices like induction, prologue, play-within-the play, direct speech and aside addressed to the audience. Brecht believed that everything that occupies the stage materially is addressed first of all t the senses instead of being addressed primarily to the mind such as music, dance, plastic art, pantomime, mimicry, intonation, gesticulation, lighting and scenery. Brecht employed 'literarization' of the theatre with the help of sub-titles and projections, statistics, maps, cartoons, stills and films to achieve the documentary effect. Brecht used the narrative aids, such as narrator, chorus or commentator, the episodes on the principle of montage as direct addresses to the audience the process of showing is shown dramatically on the stage.

Brecht as dramatic theorist attracted much attention and general acclaim throughout the world. His Epic theatre affected the social documentaries in Britain and particularly influenced many British dramatists of the 1960s. Peter Shaffer, John Arden, Peter Barnes, Howard Brenton, Robert Bolt and John Whiting among them.

Situational Conflict and Adapting Brecht – Karnard's Solution

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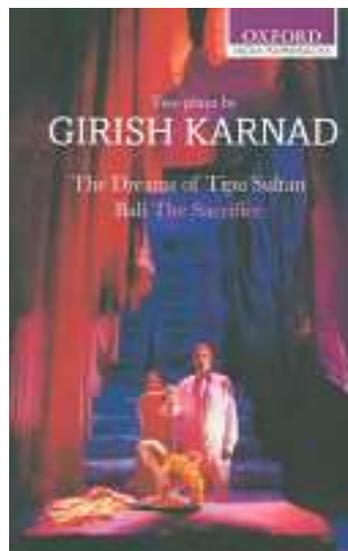
In India, in the late sixties and the early seventies, a group of contemporary Indian English playwrights such as Pratap Sharma, Nissim Ezekiel, Gurcharaen Das, Asif Currimbhay, Girish Karnad and Mahesh Dattani faced a situational conflict between the cultural past of the country and its colonial past and between attractions of Western modes of thought and their own tradition. In his *Author's Introduction to Three Plays*, Girish Karnad clearly stated:

> To my generation a hundred crowded years of urban theatre
> seemed to have left almost nothing to hang on to, take off from.
> And where was one to begin again? Perhaps by looking at our
> audience again by trying to understand what experience the
> audience expected to believe from the theatre. (11)

Karnad felt that in "the naturalistic form", the play would never achieve the 'universalization' of the theme. It is at this point Bertolt Brecht, with his innovative and experimental theories, influenced Karnad. Admitting Brecht's influence on his dramatic works, Karnad remarks that.

> Brecht's influence received mainly through his writings and
> without the benefit of his theatrical production went some way
> in making us realize what could be done with the design of
> traditional theatre. (14)

Merging Myth and Reality

Like Brecht, Karnad employed non-naturalistic form the merging of myth and reality, the past and the present, legendary and historical figures. Brechtian theatrical aspects such as 'alienation effect', 'interruptive devices', 'complex seeing', 'Anti-cathartic effect' and 'Historicizing' crept into the plays of Karnad. 'Historicizing' is Brechtian concept, closely related to 'distancing'. Brecht declared that the historical relativity of events in the play had to be made comprehensible to the audience, as a means of making the present look strange and thereby suggesting the need for social change. This could be done by setting the dramatic incidents in the past or by constructing the play in the form of a story which has already happened, hence 'epic'.

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The Life of Galileo **and** *The Dreams of Tipu Sultan*

It is interesting to note the similarities between Brecht's *The Life of Galileo* (written in 1937 – 9 and revised in 1945 – 7) and Karnad's *The Dreams of Tipu Sultan*. Both dramatists have given an old historical tale a new meaning and significance relevant to the present context. Brecht's play is called *The Life of Galileo* and not just Galileo. The title seems to direct us to stand at some distance from Galileo as a person and to see his 'life as a unit', as a coherent autonomous sequence. In the episodic structure of the play, our attention is not

On an accurate historical rendition of the life of Galileo but on
episodic exploration of possibilities open to an individual of
participating in and contributing to movement and change in
the large domains that surround him. (Austin E.Ounigley, 144)

Brecht has presented Galileo as an individual with two sides – the gigantic heroic figure of Galileo with his conception of a science for the people and the recanting scientist, a traitor to science and his disciples. The play insists upon the audience a 'complex seeing' whether the conception of the leading character is as a hero or a villain.

When Brecht has delineated Galileo as an under paid scientist in Venice who had to subordinate the pursuit of scientific fact to higher social purposes, Karnad depicts Tipu Sultan, known as the Tiger of Mysore, one of the few who had a sense of

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British as 'foreigners' as a man of vision. Colonial English historians present Tipu as a defeated native ruler vanquished by the great British Governor – General, Lord Cornwallis and as a fanatic by the right wing fundamental groups. They try to paint an 18th century man in terms of 20th century prejudices. Karnad attempts to resurrect a hero as a man with his interest in the nation – building process. One of the reasons why the British destroyed him was because he was becoming strong in terms of trade. He nationalized the sandalwood and ivory trade. He brought the silk industry from China. He looked for ports for trade. He was interested in upgrading trade, technology, agriculture and taxation on the lines of the British system. Karnad wants the audience to see in the vision of Tipu, an effort to understand what's happening around him, to understand it, to reform it probably.

Expediency and Environment

Both plays are produced at the time of expediency, while the dramatists respond to external environment. Brecht, when he was in Denmark, wrote the first draft of *The Life of Galileo* in 1937-9, when the Second World War was imminent, when scientists like Niels Bohr set out to discover the properties of the atom. After the tragic explosion in Nagasaki and Hiroshima, the public opinion woke up to the dangers of science.

Looking back three centuries, Brecht saw Galileo's action as turning point in the relation between men of science and the general public. Under threat of torture and excommunication, Galileo was compelled to recant that the Copernican hypothesis about planetary movement was wrong while the Ptolemaic hypothesis in accordance with the doctrine of the church was right. Brecht makes his audience agree with his reading of history, the struggle between the scientist's passion for research and his need to live.

The Dreams of Tipu Sultan, commissioned by the BBC, was written as a radio play to celebrate 50 years of Indian Independence in 1996. In the Foreword Girish Karnad writes: "The plot obviously had to deal with some aspect of Indo-British relations and I immediately thought of Tipu Sultan, one of the most politically perceptive and the tragic figures in modern history" (*Plays. Foreword*).

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Karnad's admiration for the king blazes through the text, despite the fact that he plundered temples and forced conversions, and he was not really a model of tolerance. Karnad was fascinated by the fact that a man who practically spent 49 (1750-1799) years of his life on horseback recorded his dreams and kept them under his pillows. His last dream was on the day when he was killed in battle. In this dream, he gains a surprise victory over the British, aided by the unexpected support from the Nizams and the Marathas. Though pictured as a "Monster" by the British, deprived of half of his kingdom, he retained his patriotism and courage of conviction even in the face of adversity, particularly, the agonizing experience of sending his small sons, aged seven and nine being held as hostages by the British:

> They'll not harm my children … The danger is: they'll teach my children their language, English. The language in which it is possible to think of children as hostages. All I can try to do is to agree to their terms and conclude the treaty in a hurry – before my children have learnt that language. (43)

Going Beyond Dates and Events

Karnad makes the audience go beyond dates and historical events and explore patriotism without selfish and self-seeking motives and create awareness with the past and the present history of the country to build up a better future.

Both men of the theatre have presented their heroes with un-herioc qualities. Galileo's passion for research makes him an egoist. He enjoys life with all his senses, his love of good food and wine, of poetry and music and beauty. He says: "I Love wine…. I enjoy the consolations of the flesh. I have no patience with cowardly souls who call them little weakness. I say: enjoyment is an accomplishment". (65)

Galileo wrecks his daughter's marriage for the sake of science without showing much feeling. He is a craftsman himself, with a kind of cunning nature when he hears about the telescope, he plans to make money by palming the telescope off as his own invention. He sees in a flash both the mathematical principle of the

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pendulum and the practical application of it. He is also the man who took the practical way to save himself. The play does not compel the audience either to praise or condemn Galileo but regarding the action of Galileo, the audience sees it in double light with critical minds.

Karnad juxtaposes the dreams of the visionary ruler Tipu Sultan with the reality of British domination and success over the disunited rulers of India. Though Tipu fought like 'a man possessed', he was 'hunted down' and he died of the wound on his temple. "And the first salutation he received from the hunters was to have his whiskers chopped off" (15). Because his 'act of vandalism' was not forgotten by the British soldiers, the defeat of Tipu was not only a personal triumph for Lord Cornwallis but also failure of a ruler trying to gain popularity and acceptance. The fate of the fallen ruler could show the Indian princes the danger of disunity.

A Non-Aristotelian Theatre

Both the dramatists support a 'non-Aristotelian' theatre, characterized not by cathartic emotional effect, but by protest and persuasion. Both are absorbed in the materialistic motives behind higher ideals. Both stress the concept that man's instincts are generally healthy, compassionate, kindly and courteous but in a competitive society he must suppress these natural feelings, exercising selfish reasons for his survival. Both present the leading characters Galileo, the well known Italian astronomer and physicist and Tipu Sultan, the monarch - plausibly without falsifying the main events in their lives, revealing the human nature, so that the audience will feel "yes, that is just now these people would have thought and acted". Both reconstruct history making it relevant to the modern context.

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THE NEW VISIONARY HEROES:
AURANGZEB AND *TIPU SULTAN*

A Study of Girish Karnad's *The Dreams of Tipu Sultan'* and Indira Parthasarathy's *Aurangzeb*
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Historical Plays as Complex Seeing

Plays concerning events from history or stories of historical personages are normally classified as historicals. A dramatist who chooses his theme form history usually does so because he sees meaning in it for his own time. The dramatist does not merely portray struggles of the contradictory dispositions of the visionary heroes or dictators in the double light, thereby enabling the 'complex seeing' (in Brecht's term) of the audience. This paper presents the parallel reading of Indira Parthasarathy's historical play *Aurangzeb* and Karnad's *The Dreams of Tipu Sultan*.

Some Common Features

Both dramatists share common features in their dramatic career and dramatic output. Indira Parthasarathy won the Sahitya Academy Award for his novel *Kurithi-p-punal* (1977) and Girish Karnad won the prestigious Gnanapeeth Award in 1999 for his contribution to the field of drama. Indira Parathasarathy, pseudonym of Ranganathan Parthasarathy, (b.1930 in Kumbakonam, Tamil Nadu), has revolutionized modern Tamil Drama and he has so far authored ten plays – the best known among these are *Aurangzeb* (1976), *Pasi* (1977) *Nandan Kathai* (1978), and *Ramanujar* 1996.

Girish Karnad has been long in the realm of electronic media. He has produced ten plays over a span of four decades. The recipient of the Padma Vibushan, Karnad regards playwriting as his home and his plays of acclaim are: *Yayati* (1961), *Tughlaq* (1964), *Hayavadana* (1970), *Nagamandala* (1988), *Tale Danda* (1990), *The Fire and the Rain* (1995), *The Dreams of Tipu Sultan*, *Bali: the Sacrifice* (2004), and *The Flower* (2005). *Aurangzeb* was written in 1974 and published in 1976, a few months before the declaration of National Emergency. *The*

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Dreams of Tipu Sultan was commissioned by the BBC and broadcast in Britain on the fiftieth anniversary of Indian Independence.

Contemporary Relevance of the Historical Plays

What is interesting about the historical material in these two plays is that both the plays with their central characters highlight the contemporary relevance. A comparative study of the historical sources and dramatic design gives a new perspective to the changed context of post independent India. Both dramatists distort the portrayal of historical personae as monster and dictator and draw the audience to their own side as visionary heroes.

Indian history as written by the British perhaps offers one side of it, offering a partial view. The Marxist approach offers an attractive alternative, but the Marxist interpretation is lost when confronted with native categories like caste. Reconciliation between facts and possible interpretations is usually called for in the writings of playwrights. And this is largely achieved in the two plays under consideration here.

Selective Views and Approaches of Karnad and Parthasarathy

Girish Karnad presents Tipu Sultan, the warrior monarch, as a great man who hated and fought the British all his life, but also admired them for their administrative methodology and trading skills. Similarly, Aurangzeb, in history, was a dictator who succeeded Shahjahan as emperor on the throne of the Mughal Empire by executing his family members. But Indira Parthasarathy presents Aurangzeb's superiority in military ability and administration.

Parthasarathy's Aurangzeb

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Indira Parthasarathy's vision of history is partly Marxist in the sense that he sees a lot of the people at large in a feudal, absolutist state as helpless, shaped by forces beyond their control. The playwright explores the interplay of historical forces with the psyche of characters. The titular hero, Aurangzeb, felt orphaned by his parents and longed for their love and attention. The alienation began when Shahjahan sent him away, an unwanted eight – year – old child to Jahangir as a 'surety of good faith', when Shahjahan expressed a preference for Dara, his eldest son, Aurangzeb felt 'the creation of this mutual hate' between him and his father, ending in war of succession in September 1657, between Dara Shukoh and Aurangzeb. Due to Aurangzeb's superior military tactics, Aurangzeb entered the Agra Fort defeating Dara and arrested and confined Shahjahan to the Fort with only Jahanara for company. The captive Dara was shown off through the streets of Delhi and beheaded on 30 August 1639 and his corpse displayed through the city. Dara's son was killed by slow poisoning on the orders of Aurangzeb.

Aurangzeb's suspicious nature made him spy others and keep the country in his control. He conceived of religion as a code rather than as a philosophy or a state of mind and since he passionately believed in the 'one nation, one religion' creed, he wanted one singular code which all Indians would strictly follow. In his opinion, the commoners were no better than sheep, they had to be guided firmly by a shepherd.

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This was only possible in a political system based on one religion that laid down right and wrong, resulting in a cultured policing system all over the country.

Aurangzeb fiercely fought to establish and Islamic fundamentalist state. Being a puritanical ascetic, he enforced on the people strict asceticism.

> There is no place any more in Hindustan for music
>
> and dance …. it is better they are destroyed and
>
> buried deep down into the earth.(52)

His homogenizing fundamentalism proves disastrous for the people resulting not in mere exploitation, but in gruesome massacres.

In the last days of Aurangzeb's life, despite all his hard-headed, antic-aesthetics stance, music and poetry continue to haunt him. He is made to feel that, in some mysterious way, the lack of love in his life is related to the absence of music and poetry. The Omkaranada tells him, it was unnatural for him to "sever that rhythm, the music of his soul from his life" (61), and he realizes that "I have run my course. I am a tried old man who has played his part. I become history" (63). If only there had been more music in his life, there would have been less blood on his hands and less guilt on his conscience. The playwright parallels the reign of Aurangzeb with the current political scenario, where one country after another is being drawn into a strange luminal existence oscillating between the consumerist westernized commercialism and ruthless life-denying fundamentalism.

Karnad's Tipu Sultan

Courtesy: www. http://jagrititheatre.com/event/the-dreams-of-tipu-sultan/

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Colonial English historians present Tipu Sultan as a defeated native ruler vanquished by the great British Governor-General Lord Cornwallis and a fanatic by the right wing fundamental groups. Girish Karnad depicts Tipu Sultan, known as the Tiger of Mysore, as a man of vision, a hero with his interest in the nation – building process. One of the reasons why the British destroyed him was because he was becoming strong in terms of trade. He nationalized the sandalwood and ivory trade. He brought the silk industry from China. He looked for ports for trade. He was interested in upgrading trade, technology, agriculture and taxation on the lines of the British system.
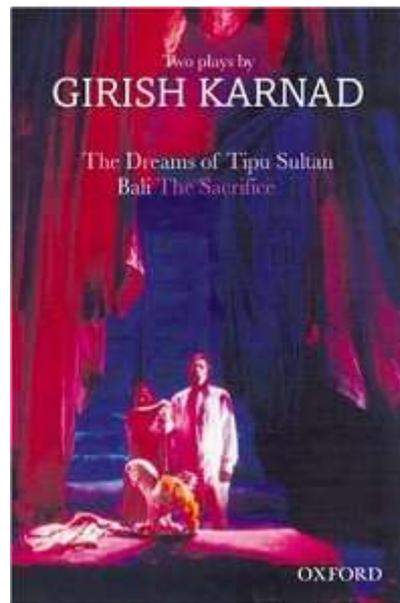
Though pictured as a 'monster' by the British, deprived half of his kingdom he had patriotism and courage of conviction even in the face of adversity, the agonizing experience of sending his small sons, aged seven and nine being held hostages by the British: "They won't harm my children…. The danger is they'll teach my children their language, English" (43).

Karnad makes the audience go beyond dates and historical events and explore patriotism without selfish and self seeking motives and create awareness with the past history of the country to build up a better future. Karnad wants the audience, to see in the vision of Tipu's effort, to understand what is happening around him, to reform it probably, to respond to external environment.

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Both Dramatists At Work

Both dramatists present the leading historical figures plausibly, without falsifying the main events in their lives, revealing the human nature, so that the audience will feel, "yes that is just how these people would have thought and acted".( )

Both reconstruct history, making it relevant to the modern context. Both juxtapose the personal triumph and failure of the rulers pictured as 'monsters' in history. The objective of their plays is to see how someone who lived hundreds of years ago is still our contemporary.

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PASSIVITY OF THE PASSIONATE FEMALE PROTAGONISTS IN THE PLAYS OF GIRISH KARNAD

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Impact of Patriarchy

Since patriarchal times, women have, in general, been forced to occupy a secondary place in the world in relation to man – the secondary standing is not imposed of necessity by natural 'feminine' characteristics, but rather by strong environmental forces of educational and social tradition under the deliberate control of men. In Genesis, God said to Eve: "I will greatly multiply thy sorrow… and thy desire shall be to thy husband and he shall rule over thee". (2: 6)

The subservient role of the female gender is set against the divergent cross-currents in society and culture. Women, trapped in a self-destructive gender, become images of suffocation, dwarfed, condemned, deprived, isolated in the family and social and political venues.

A New Popular Stereotype

Women are usually cast into a new popular stereotype of a narrow range of characterization. There are two basic types of images – positive roles which depict women as independent and intelligent and the surplus of misogynistic roles commonly identified as the bitch, the witch and the vamp. Irrespective of the economic, political and social progress taking place invariably in all countries, literature projects women subject to gender discrimination, exploitation in an atmosphere of religious – cultural and political violence.

Indian English Drama, in the last decade of the millennium is notable for the use of modern themes and techniques, fruitful experiment and innovation in the hands of a group of dramatists – Mohan Rokesh, Badal Sircar, Vijay Tendulkar, Mahesh Elkunchwar, Mahesh Dattani, Mahesweta Devi and Girish Karnad. Due to globalization, these dramatists made use of techniques which introduced a break from mimetic representation and new ideas which were instrumental in implementing feminist issues on the stage.

Karnad's Plays

Girish Karnad is India's leading playwright and one of the most outstanding practitioners of performing arts. Karnad is a man of many achievements as an actor, director, art critic and film star. Karnad's plays, though counted on fingertips, nearly ten plays over a span of four decades, have proved to be milestones in the history of Indian theatre. He has drawn his themes largely from mythology, history, folklore and legends combining western dramatic modes and native tradition. Whether history is presented in mythical garb, or an ancient myth is presented in terms of social history, Karnad's plays resort to the exploration of myth and history as 'real heroes' and his characters in unrealistic and improbable incidents and situations become rather 'secondary'.

Against this backdrop, Karnad's women characters – all married women – involve and manifest a problematic ambiguity. Chitralekha *(Yayati),* Padmini *(Hayavadana)* Rani *(Nagamandala)* Queen Rambhavati *(Tale Danda),* Nittilai and Vishaka. *(The Fire and the Rain),* the Queen *(Bali: The sacrifice)* may appear rather passive and stereotyped females destined to make the best of a bad job by loving two males, or two differently programmed men.

Portraying Typical Indian Female Ruled by Patriarchal Order

Karnad very dexterously pictures the condition of a typical Indian female ruled by the patriarchal order bound by tradition, but whose spirit remains unbound. Though not a feminist, but a humanist with his profound concern for the 'oppressed' and the 'downtrodden', he depicts women enthused with feminism, fighting the unjust norms of the patriarchal order. In their direct encounter with patriarchy, his women characters end up in death or disaster. Karnad's use of myth, folklore and history as a metaphor for the contemporary situation does not allow Karnad to see women characters from their perspective, but in his later plays, he has tried to rid the image of women from the stereotyped roles.

Karnad's women characters are the products of the post-colonial, post-modern world that desire to gain what they lack. They revolt against the patriarchy and male dominance, conquer male ego, and demolish culture and tradition,

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anticipating transformation in the attitude of the male dominated society. In their struggles, they think, act and if they fail to obtain their objective they commit suicide. They are passionate, lustrous, philosophical and take hold of emotional intelligence in their striving for survival and demolition of the traditional concepts. At an interaction with the reporters arranged by the Mysore district working Journalists' Associations, Karnad admits for the first time he has made an effort to highlight the women characters and their rebellious attitude in his plays.

> "I have the satisfaction of bringing out the turmoil among the
> women of feudal family/class and this has not been done by
> anyone so far" ( ), Karnad claimed.

Married Women Caught Up in the Psychological Split-Up and Existential Angst

In the post modern world, in the wake of colonial hangover, Karnad's women characters are all married women caught up in the psychological split-up and existential angst as well as freedom of choice in man-woman relationship. His *Tughlaq* and *The Dreams of Tipu Sultan* are concerned with the significant Indian historical personalities, the patriotic monarchs and idealistic reformers known for their revolutionary zeal to challenge the British expansion. In the political plays women just remain the pawns and puppets in politics. They are compared to a scepter, simply carried by a monarch on ceremonial occasions; only the men are active participants and decision makers.

No Woman Character in *The Dreams of Tipu Sultan*

There is no woman character introduced in *The Dreams of Tipu Sultan*. In the play of power – politics, Tughlaq, the crafty megalomaniac ruler of the fourteen century, the power-monger commits heinous crimes of patricide and fratricide. The stepmother, in her own selfish pursuit of power, wants to control Mohammad. Not just satisfied with the incestuous relationship with him, she has the vizier Najib poisoned. But Mohammad's mad lust for power which he wouldn't allow anyone to share, makes him sentence her to death by stoning in public.

Tale Danda

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In *Tale Danda*, in Kalyan, the power politics involves a group of people - the upper-caste Brahmins with King Bijjala who himself is a 'Kalchoori – a Barber'. But he has married a bride from a Kshatriya Royal family of Hoysalas, Queen Rambhavati and has a son, Sovideva. He loves Sovideva, but detests his un-princely behaviour. So he does not favour him while he makes the sons of the other wives local lords. Basavanna, the King's poet-philosopher is the leader of Sharanas, the devotees of Lord Siva. The noble movement believed in social and gender equality. But his wife Gangambika who has powerless, objects to his male chauvinism: "Women and cattle they are all the same to you, aren't they?" (42). She performs her work within the four walls of the house. It is not for her to cross the threshold, and go out to lead the Sharanas. Attainment of sainthood, the power to lead people and the capacity to perform are supposed to be vcsted in the male, Basavanna. In the end, when Basavanna leaves home and goes in search of God, ignoring Gangambika, Gangambika suffers like all other women.
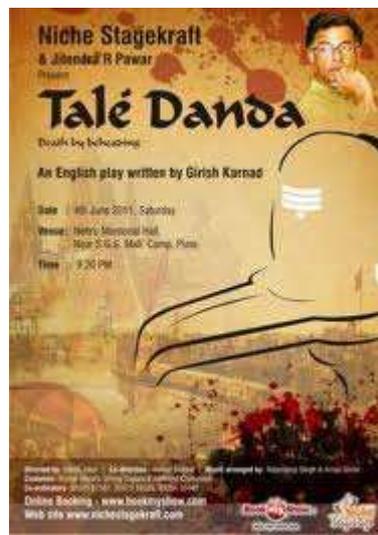
Queen Rambhavati, King Bijjala's wife remains passive and her two statements made to her son Sovideva bring out her stand that there is hardly a hint of equality in the husband-wife relationship. When Sovideva is raging against the Sharanas, who have made a fool of him in the treasury episode, Queen Rambhavati meekly tells him, "Do as you wish. Just don't upset your father, that's all. He turns his bad temper on me and I can't take it any longer" (8).

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When Sovideva accuses her of being in thrall to the Sharana's mystic-saint leader, Basavanna, she says, "What am I to do? Do you think your father ever listens to me?" (8). Rambhavati seems to be devoid of her 'self' or a 'will of her own'. Her very existence is defined and concretized with reference to her husband. Her inferior position is the outcome of centuries of internalization of the patriarchal postulates by women in society. She represents traditional woman with her unflinching allegiance to her husband through thick and thin. She proves the dictum of the feminists who rightly believe that

> The binary opposition has been skewed and the dichotomy between men
> and women has become not an equalized difference but a hierarchal one
> in which one member of the part is superior, in the centre, in control
> while the other is subordinate on the margin, invisible, inarticulate and
> ineffective .(298)

No Difference of Class or Caste - Curbing the Desires of Women

The desires of a woman are always curbed in a patriarchal order and it makes little difference whether she belongs to a high or low class / caste. Chitralekha in *Yayati* is an Aryan princess and the Queen in *Bali: The Sacrifice* and Vishakha, a Brahmin in *The Fire and the Rain,* all these women belong to a higher social order. Women are compelled to surrender to the will of the male decision makers without protest, Chitralekha in *Yayati* suffers at the hands of her husband Puru, who does not think of his wife even once before acceding to the supreme sacrifice of giving up his youth and vitality to serve his father's idiosyncrasies which serve no purpose. When the maid confidant Swarnalata informs Chitralekha that Puru has accepted his father's curse of old age, she can courageously say, "Do you know I have greatly wronged the Aryan Prince. I thought of him as a coward and cursed my fate being his wife. But I am indeed very lucky" (73).

Though born into a royal family and coming from a privileged clan, she has to undergo oppression and suppression at the hands of the men. She finally commits suicide, for she sees no other escape from the unjust patriarchal order where she has to

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unduly repress her feelings and desires in the name of *pativrata* as a dutiful and dedicated wife.

Pervasive Gender Discrimination

We notice the pervasive gender discrimination, the marginalization and making women to turn them into the shadows of their male prototypes. It is quite natural that growing criminalization of politics and the threat of character assassination have made it increasingly difficult for women to be a part of the political framework. They remain committed, passive, servile and silent, bearing and rearing children and gratifying the needs of their husbands.

Marriage

Marriage is an inter-personal relationship with social and/or religious recognition and a glorified traditional institution. Some are happy with marriage, but the price of that joy is to be questioned; for those who are unhappy in marriage, it seems more like slavery. Marriage is not an option, but tends to be coercive especially for women in a misogynist society. In man-woman relationship, the position and identity of a woman is always subordinate due to the impact of social and cultural modes on the feminine psyche. Woman undergoes identity dilemma, existential crisis and the primeval conflict between body and mind.

In *Hayavadana* and *Nagamandala* Karnad creates Padmini and Rani who are subjugated to gender discrimination. Woman has no identity of her own, a victim of male oppression, she craves for completeness in her relations, especially in love but finds none. Though traditionally the man-woman relationship is compared to the two wheels of a cart, both equally important, yet in reality, the female is always the broken, fragmented wheel clinging to the other (male) for support and survival. This inequality and imbalance is clearly visible in the relationship of Padmini-Devadatta and Kapila and Rani-Appanna.

Females Craving for Freedom

Karnad's women protagonists represent the female principle craving for freedom to live with men of their choice. Padmini is the disillusioned sensitive

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modern woman who wants to see the integration of intellectual eminence and physical prowess in her man – Devadatta for his intellectual traits and Kapila for his physical powers. Rani in *Nagamandala* sees her husband Appanna in two unconnected roles – as a stranger during the day and as a lover at night. In *The Fire and the Rain*, Vishaka the wife of Paravasu has sex with her lover Yavakri. Nittilai runs away from her husband to live with her lover Arvasu. Vishaka loves Yavakris body and Nittilai loves Arvasu's company.

Place of Faithfulness

The patriarchal moral code demands the faithfulness of a woman to her husband, but not the faithfulness of a man to his wife. Chastity is rather a one-sided affair. Rani sleeps with Naga in the guise of Appanna. The Queen in *Bali: The Sacrifice* sleeps with a singer – mahout who is loved for his melodious voice but who turns out to be ugly when she sees him. Padmini in *Hayavadana* enjoys marital life with Devadatta who gets Kapila's body after the transposition of heads, Vishaka in *The Fire and the Rain* willingly surrenders to the sexual lust of Yavakri. The women who lost their chastity by sleeping with their lovers commit suicide. Karnad not only highlights the inequality and imbalance in the man-woman relationship, but also juxtaposes questions of morality and adultery.

Acceptance with Grudge

Society can never accept or come to terms with a woman strong enough to be assertive and independent; even if it does accept a woman as the leader, it does so with grudge and after much ado. A woman can either be a slave or a Goddess but never an equal. The extremes in the attitude of a patriarchal society towards a woman reveal an inherent fear of feminity which is the ultimate authority in the Indian psyche. Karnad uses his two characters, Padmini and Rani to depict and unequal and lopsided position of a woman as compared to man in our society. Padmini is independent, confident and mature whereas Rani is innocent, docile and mute.

Padmini, a daughter of the Goddess of wealth marries Devadatta, a son of the Goddess of Learning. She needs a man of steel to engage her both physically and intellectually. Padmini's prime concern is to live as much close to nature as possible

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as she herself "grew up running around in heat, cold and rain as fast and sharp as lightning" (169), and she is loved by Kapila. The intelligent and self-willed Padmini decides to have the better combination – Devadatta's head on Kapila's body. It is beyond her capacity to combine the intellect and instinct, as they do not go hand in hand. Her life ends in tragedy as she unwittingly goes against nature's course. She leaves her child in the care of Bhagavata with the specific instruction to infuse in him the spirit of sports and scholarly pursuit, to produce an amalgam of the two. She commits 'Sati' as she is not a 'pativrata' having compromised her chastity binding herself to intimate relations with two men.

Rani accepts her subjugation submissively and her desire for love, comfort and companionship are repressed and supressed and she is isolated and detached from any social interactions by the dictates of her tyrant husband. She dreams of herself being locked up by a 'demon' in a castle, while the prince comes in the guise of the cobra and leads her to cross the line demarcated for her by her husband and society. In her dream–like state, a result of her long moments of isolation and yearning, Rani is blissfully intoxicated with the love of Naga who comes in the guise of her husband Appanna. The suspicious husband finds out about her pregnancy and beats her up accusing her of adultery. In the trial before the village elders, she speaks the truth: "Yes, my husband and this king Cobra. Except for these two, I have not touched any one of the male sex" (*Taledanda* 292).

The villagers judge her to be innocent and hail her as a Goddess. Rani's transformation from an immature and naïve girl to the ideal 'mother' becomes connected through the acceptance of socially approved roles. After the test of her fidelity, a brute husband who has an illicit relationship with a concubine becomes her slave and server with a sense of metaphysical mystique. Whether it is Sita or Shakuntala, chastity is tests are only for women. Rani has to prove her chastity by undergoing 'snake ordeal' and Padmini through 'Sati'.

Fire and the Rain

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The Fire and the Rain is a multilayered enigmatic play that questions the basic human relationship against an awesome backdrop of patriarchal society. In this play, man-woman relationship has two sides and they are pitted in contrast to each other, an affirmation of life as well as negation. There is an intricate weaving of a magnificent texture of love, compassion and sacrifice between Nittilai and Arvasu and passion, jealousy and betrayal between Vishakha and the three men in her life – Yavakri, her lover, Paravasu, her husband and Raibhya, her father-in-law. Sociologically, these two faceted relationships take place in two different strata of social hierarchy and uphold two different cultures, two ways of life and two value systems, the Brahmin and the Tribal.

Aravasu, the Brahminic youth from the orthodox family of Raibhya deserts his own high class and imbibes the essentials of tribal culture for the sake of his lady love Nittilai, a tribal girl of considerable wit and wisdom, the guiding spirit who would show him the right path. Nittilai's marriage to another man as a result of Arvasu's failure to reach the village council on time, does not put an end to the relationship. Having buried all the memories of Arvasu, Nittilai might have been happy with her husband who is a 'nice person'. On hearing the stories of accusation of patricide by Arvasu, she runs away from home and ministers to him with emotional and psychological support. She is well aware of the transgressing against nature and the resulting viciousness of her husband. In a world ruled by the forces of jealousy, hatred and prejudice, she is brutally killed by her husband who cannot forgive her illicit relationship with Arvasu. Nittilai's death is a mark of victory, triumph of human love and kindness, bringing rain to the famine stricken country. She is innocent, but

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her society considers her abundant care and concern for Arvasu as an extra-marital indulgence and thinks her guilt is atoned through her death.
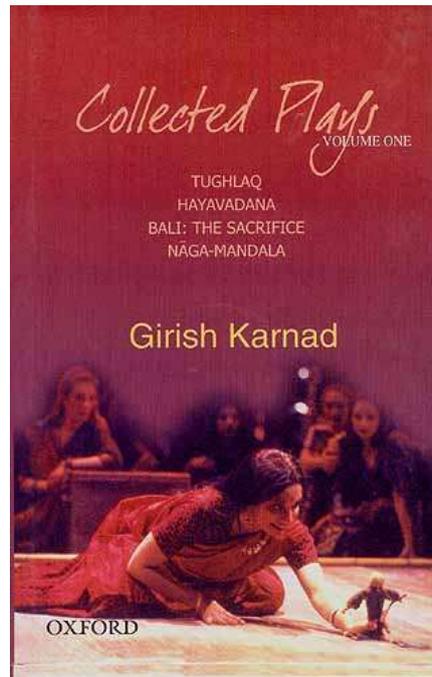
Bali: The Sacrifice

Karnad's female protagonist, the royal queen in *Bali: The Sacrifice*, seems to have marked an apogee. For the first time, the emboldened female desires seem to cut through the patriarchal order unabashed and unashamed. Femininity has become bold, assertive and blatantly selfish. The female has laid bare the inner recesses of her heart and more importantly of her body, her need for flesh her desire for sexual gratification. The Queen reveals her sexual ferocity and vibrancy of the audacious femininity. The Queen seems to testify to Karnad's statement that "If womanhood finds fulfillment in love that happens to be outside marriage, why should that be considered wrong? Radha's love for Krishna was such" (*Bali: The sacrifice 74*).

Rani and Padmini indulge in an extra-marital relationship and satiate their desire by supernatural aid. But the Queen is bold and resolute. She dares to leave the king lying next to her and slip away from the palace, past the gardens and make her way to a ruined temple to sleep with an elephant keeper in the middle of the night. She boldly confronts her husband face to face and refuses to profess guilt and to atone for it through a propitiatory ritual. Her refusal to sacrifice the cock stems not from the

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fact that she is a Jain and sacrifice is strictly prohibited in her religion. She does not consider sex with the Mahout as harmful or sinful. She says unyieldingly "If this rite is going to blot the moment out, that would be the real betrayal. I'll do anything else". (22). The better cock in the play is the symbol of the Queen's dark yearnings and sexual pleasures. Hence she forbids him to sacrifice it.

The Queen boldly tells the king her extramarital sexual encounter. She is clever and crafty enough to manipulate the patriarchal order and win the situation to her advantage. Till that time she could not conceive and she was accused of 'barrenness' by her mother-in-law. When she is sure of her pregnancy by illicit sexual affair with the mahout, she uses it as a tool to win her husband onto her side to humiliate her mother-in-law. She intelligently asks him to remove the shed of animals which was the Queen-Mother's property for the exercise of her devotional practice, from the palace precincts because she could not bear the thought of animals being taken for sacrifice. She knows how to preserve her identity converting her husband's religion into her religion, thus threshing the norms of patriarchy.

Sexuality of the Barren Queen

The communion with the Mahout stands for the creative aspect of her sexuality and the barren Queen's endeavour for fifteen years, amidst the mock whispers and the giggling of the palace-maids, the ridicule of the Queen-Mother and the desperation of her husband, has finally ended successful with the childbirth. The barren woman is looked down upon in the Indian society; and the Queen gratifies her sexual desire with the Mahout as well. But she dies in the end. Whenever women attempt to cross their defined limits, stepping out of marital sounds – whichever the case, whatever the *caste – the result is always a disaster or death.*

The pessimistic message of the playwright seems to convey that it is difficult to escape the oppression of patriarchal order by exposing the foul play of male domination, caste discrimination and biological and psychological oppression of the female world.

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6
FROM MYTH TO MODERNITY: A CRITICAL STUDY OF GIRISHKARNAD'S *WEDDING ALBUM*
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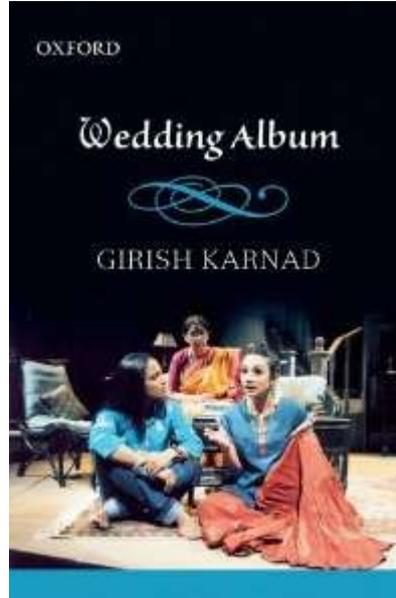
Fusion of History and Mythology

Girish Karnad, the most significant playwright of the past five decades, has explored the realm of Indian drama by the new world of magical possibilities fusing historical context and the labyrinthine recesses of Indian mythology. His technical experiments with the synthesis of culture combining the Indian classical drama, the folk theatre and the western sensibility demonstrate his success as a living legend in the contemporary Indian English drama. As the modern culture hurtles forward into newer times and generations, Girish Karnad transports us into the present, the socio-economic spectrum of modernity by introducing a new visual tool – that of technology and its newfound uses in traditional situations.

A Konkani Play

Girish Karnad's latest play *Wedding Album* (2009) is the first play written by him in his home language Konkani. The play deals with an event so common in the life of the urban middle class family (the Nadkarnis) getting together for the youngest daughter's wedding - the excitement and nervousness that pervade a household when getting a child married off. The advent of technology affecting the very traditional Indian marriage forms the crux of the story. By making 'distance' technology almost

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a character in the play, Karnad dexterously demonstrates its constant co-presence in the contemporary South Indian Brahmin home, street and office which marks the transnational co-existence of their lives.

While appreciating Karnad's wizardry as a playwright, Amrit.Srinivasan in his foreword comments on the play

> Superficially a safe, simple, entertaining and very real account of a pending marriage in a middle-class, Karnataka-based Saraswat family- the Nadkarnis- *Wedding Album* works as modern myth whose condensed logic straddles both the real and the tech-simulated world of today, to help us confront our own mixed-up, amoral, craven, unhappy selves. In what can only be deemed a masterstroke, Karnad thus reverses the charge laid against him sometimes that his preoccupation with history and folk myth makes him evade contemporary Indian reality. Indeed by nudging at the vigilant links between the private and communal bases of Hinduism, *Wedding Album* encourages one to examine the growing fundamentalism of the Hindu middle class family, which is largely 'missing' from social science scholarship in India today. (ix)

A Liberal and Modern Family Portrait

Wedding Album which is structured into nine scenes presents the educated, liberal and modern family with their two different worlds, i.e. traditional and modern cyber world. There is celebration and anxiety over the marriage of the younger daughter, Vidula of an urban middle class Saraswat Brahmin family of Dr. Nadkarni to the video groom, Ashwin, the stereotype of the American NRI, for whom America is both the land of opportunity and the NRI's burden.

> "That whole culture is empty of values now, bereft of any living meaning. It is shallow…, glittering and shallow. The European Industrial Revolution began by rejecting religion in favour of material values. But today this legacy is strangling the west. They have no spiritual moorings left. They are adrift in godless, amoral world."(WA 80)

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The play celebrates the traditional Indian wedding in a globalised and technologically advanced India.

According to Girish Karnad, this play has been, in a sense, 30 to 40 years in the making. When his sister got married, he watched the members of his family gathering together and observed the resultant, interpersonal dynamics and tensions… he found it a combination of 'celebration and anxiety' and tucked it away in the mind, to emerge much later. He didn't want to write it as a 'story' play though, and the form that it has taken now is satisfying to him. (Citizen Matters.in)

A Global Long Distance Family

Wedding Album highlights global long-distance community conditions in an expat South Indian Brahmin marriage. This very arrangement of marriage- that aspect of Indian culture that western society finds repulsive in its strangeness and customariness- becomes possible through the technologies of representation, i.e., video, email and telephone ' a self arrangement'. The play demystifies middle class South Indian Brahmin marriage showing how Ashwin Panje, the suitable Saraswat boy, selects as his choice of bride Vidula Nadkarni, the 'small town' Dharwal girl whom he has met through video playbacks. They have face to face pre-nuptial meeting in a local Dharwal restaurant where the suitor exorcises his identity to fit in with his spiritual role as partner to 'woman-wife-daughter', his partner in "a marriage as a mission, I would like you to be my partner in carrying the best of our spiritual tradition to fit in with the west and save the west" (82).

The Story

The play begins with a video bio- a replacement for the written bio data that a girl must present to the prospective match in a traditional arranged marriage. The 22 year old Vidula Nadkarni is caught on camera by her brother Rohit as she introduces herself to her prospective NRI groom- a man she has yet to meet in person. Karnad introduces other members of the Saraswat Brahmin Nadkarni family as they get into the thick and thin of wedding preparations. In a display of solidarity and mutual concern, the dramatist displays the anxieties and resentments long buried within the bosom of the family. The older generation – Father and Mother- feels defunct in the

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new technological turmoil. The young generation- brother Rohit and elder sister Hema- are buffeted by aspirations to easy prosperity. Hema is more a practical and at times progressive mother while Rohit, the seeming rebel with a Christian girlfriend, chooses arrangement over love for better career prospects. For Mr.Nadkarni, "A Wedding is essentially an excuse for shopping" (31) and for Mrs. Nadkarni, Vidula's mother, a willing slave of the culinary realm, " A Wedding means expenses – there is no getting away from that"(15). The family members are introduced through their reactions to Vidhula's situations, voicing their opinions and prejudices, loves and hates.

Indian Feminine Psyche

The play reveals a high evolution of the Indian feminine psyche. The play deals with women and their different worlds in traditional and modern cyber world. They tend to merge into each other. Even the traditional older women are fused with energy, hope and modern sensibility. Mrs.Nadkarni, the traditional wife, gets sequestered by herself in the kitchen, the private place. For her, the kitchen is a battleground for class supremacy and control over Radhabhai, the willing female shadow in the kitchen with whom she battles constantly to no conclusion. The mother enthrones herself inside the kitchen. Her cook, Radhabhai's emotional pain and self-endurance and the tragic plight of her daughter Yamuna are juxtaposed with the portrayal of the cook's solitary presence with surrogate memories of feeding the master's children and the 'kept' daughter Yamuna who becomes the Jazebel in cyberspace at the end of the play.

The Non-Dual Truth

The play provides the non-dual truth of a South Indian Brahmin marriage, equal, but not so equal as to become the same; different but not so different as to come apart. The play tries to present the problem of how the interpersonal ethic of love and desire lose out to the duty of caste and community through the magic union of marriage. Marriage within the caste chastens women and their sexuality after marriage. Vidhula, the modern, mixed up unhappy Hindu girls timid by nature, leads a secret life. Her erotic desire of being found out in a darkened cyber café and her guilt of being found out in a hysterical rage is fulfilled through the selection of a flesh

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and blood stranger to help her work her way through hopeless desire. The subjugation she seeks in her secret, erotic world can be served through man and marriage to a higher purpose. Saraswat Brahmins accord high value to marriage and worldly household life. For a girl marriage constitutes entry into motherhood and for a boy, it is for public reasons of fulfilling a social obligation. For Ashwin, marriage is obligation duty even 'mission'. The modern technology and its changed circumstances might require the presentation of boy and girl through video images and they will be related to one another within the wider caste network but the process remains the same. On the eve of her departure, Vidula makes a private resolve 'I will never divorce Ashwin'. (86)

Humorous Insight

Wedding Album is a contemporary play with "humorous insight into the country's traditions and culture….explores the traditional Indian wedding in a globalized and technologically advanced India."(Express News Service) Myth intoxicated playwright Karnad unfolds the present Indian modernity where "the Indian women are obedient Sati Savitris ever willing to follow in the husbands' footsteps". (17)

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7
BRECHTIAN EPIC THEATRE AND
BADAL SARCAR'S THIRD THEATRE

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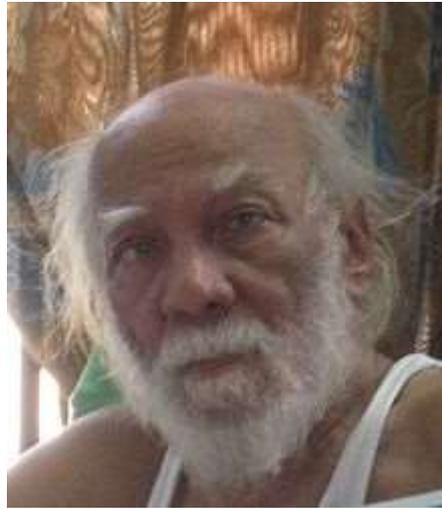
Courtesy: http://en.wikipedia.org/wiki/Badal_Sarkar

Importing Western Traditions into Contemporary Indian Theatre

The contemporary Indian theatre has modeled itself after the Western theatre traditions by importing Western forms of modernism and by injecting the strategies of Brechtian Epic theatre. The Indian theatrical experience has communicated both a direct link between the spectator and the spectacle and a kind of distance between the audience and the happenings on the stage. It is true that the Brechtian form has several parallels on native Indian semi-theatrical modes. Brecht's relevance for our contemporary playwrights – such as Pratap Sharma, Nissim Ezekiel, Gurcharan Das, Asif Currimbhay, Badal Sarcar, Girish Karnad and Mahesh Dattani – paved the successful balancing of the traditional forms and western sensibility.

Badal Sarcar

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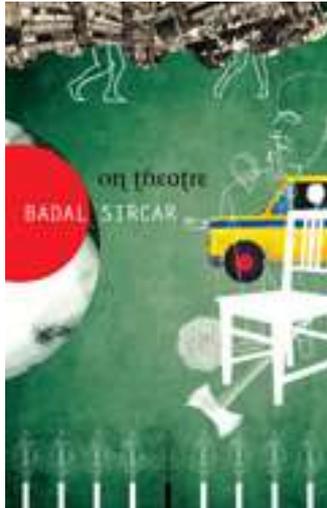
The Third Theatre

Badal Sarcar is a pioneering figure in 'Street Theatre' as well as in experimental and contemporary Bengali Theatre with his egalitarian 'Third Theatre'. As a prominent playwright he formulated his theory for Third Theatre, partly influenced by folk theatre and Avant Garde theoreticians. But he unconsciously adapted Brechtian Epic Theatre to Indian conditions.

The effects of both Epic Theatre and Third Theatre are quite similar with certain differences such as no stage projections and slides. The Street Theatre is an effective medium of communication with the masses, dispensing with the use of elaborate costumes, sets and lights because it is portable, economical and flexible. There is a minimum use of dialogue to avoid the disturbance of street and traffic sounds and the emphasis is on dramatic, stylized movements, more effective than words.

The Third Theatre aims at changing the thoughts and beliefs of the spectators by direct communication with the audience making eye contact with them. Like Epic Theatre, the Third Theatre is enhanced by the introduction of Stage Managers and physical acting with minimal costume. To Sarcar, "the basic tool of trade of the art of the theatre is the human body". (p.17). He emphasizes the attitudes, gestures and movements of the body of the performer and creates various 'stage realities' by the imaginative use of bodies. He reduces the use of sets, props and costumes, discarding the uses of mechanical devices like tape recorders and projectors.

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Sarcar breaks up the conventional sitting arrangement and seating the audience on three sides of the acting arena. The essence of theatre is a live communication between artists and spectators. Light effects as only appendages, and not essential to theatre, he no longer needed to wait for the spectators to come to his theatre. Instead, he took his productions to where the masses were in public parks, railway platforms, fields, in front of the factory gates, offices, college premises and by the side of a busy road. Badal Sarcar in *The Changing Language of Theatre* says,

> The environment of the intimate theatre ….The proximity of the
> spectators, the intensity of communication, the subtlety of
> projection – all these are not to be had in open air performance in a
> village or a park where sometimes thousands of people gather.
> But this may be more than compensated by the fact that this
> theatre can now reach the working people of villages and slums
> who would never have come to his intimate theatre in Calcutta.
> (30)

Sarcar did not formulate a theory for the sake of theory only. The aim of Third Theatre is to reach out to the masses, to make people aspire to change the prevailing socio-political conditions and create in them a sense of responsibility to bring about a revolutionary change in society. Badal Sarcar's chief concern is with the socio-political content, the form and content more forceful and effective. In *Voyages in the Theatre*, Sarcar affirms

> It has never been my intention, or the intention of the group, to do a
> play just to prove that any play can be produced in this form ….this
> new theatre was not a matter of form to us, but that of a philosophy
> and therefore we always start from the content, from what we have
> to say, and not from how we say it. (40)

Appeal to the Conscience of the Urban Audience

Sarcar's determination to move out of proscenium theatre is rooted in his conviction that common people, being aware of their surroundings, would bring about a radical change in society. He also appeals to the conscience of the urban audience,

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creating in them an awareness of the ongoing exploitation in the country side and attempts to make the rural audience realize their power.
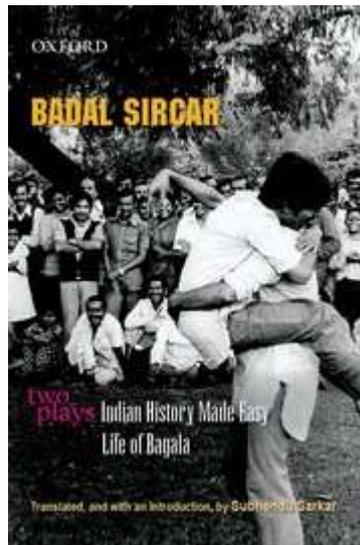
The Third Theatre protagonists are mostly young; because Sarcar has faith in the evolutionary potentialities of the younger generation, various issues of social and ecological concerns are voiced through the Street theatre on a plethora of social, political, religious, economic issues, communalism, caste disparities, terrorism, nuclear disasters, corruption and AIDS awareness, police brutality, alcoholism, exploitation of women and children, class hierarchies and bonded labour.

Distinct from Others

Badal Sarcar established his 'Third Theatre', distinct from other Bengal playwrights like Sombhu Mitra and Utpal Dult. Coming from a Bengal Middle class family and spending most of his time in the cities, Sarcar prefers to write plays based on his experiences, depicting the world he knows best. Unlike the playwrights of the street theatre, Badal Sarcar never assumes the role of an agitator. He is rather a propagandist who presents many ideas as an integrated whole providing a complex explanation of the contradictions found in the society. Like Brecht, he is a Marxist but not a spokesperson of any established political party.

Three Strands

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Three strands in Sircar's life give a striking texture to his work, adding a new value to Indian theatre. These strands are his professional career, his training as a civil engineer, his inner life as a playwright as well as his outward expression in his role as a theatre director and actor. More than writing, Sarcar prefers doing theatre.
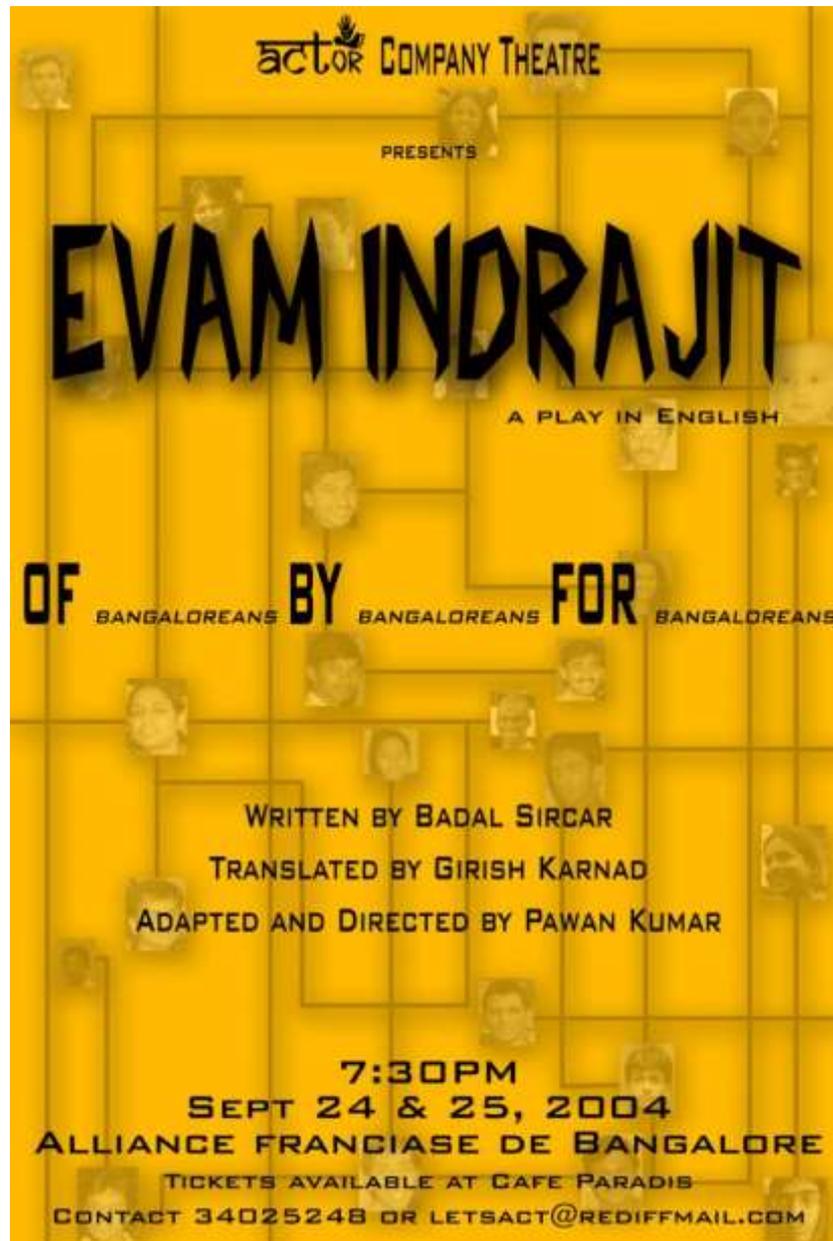
Badal Sarcar was perhaps the first playwright to abandon the stage for the street theatre, a living experimental communication between the performer and the spectator where the plays become a participatory ritual. During the Naxalite movement, in the seventies, he formed the 'Satabdi' theatre group, he directed the first play *Ebang Indrajit*, a play about three people – Amal Bimal, Kamal and a loner

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Indrajit all prototypical characters. They are writers in search of an author. Caught in a meaningless self–centred and uneventful existence, they accept everything passively. Indrajit has an exceptional inclination to rebel against conformity and finally emerges as an undaunted individual. Indrajit chooses the road rather than the destination, determined to continue searching.

> Indrajit : Then how shall we live?
>
> Playwright   : The road. We have only the road we'll walk. I've nothing to write, yet I'll write. You've nothing to say, yet you'll say…. We've the road, we'll walk. (45)

In the selfish bourgeois life, in the midst of social and political violence, Sarcar makes the protagonist turn away from social problems and search for the right road- Sarcar uses theatre as a medium for conveying to the people, an individual's responsibility towards society.

Spartakas

Sarcar's first play was *Spartakas* a play based on the novel by Howard Fast. Without the availability of an auditorium and the absence of a 'star' acting as a crowd puller, Sarcar created the theory of Third Theatre. The play does not have any conventional division in Acts and Scenes. It is composed of short scenes. It is about the great slave revolt in 71 BC that shook the foundation of the Roman Empire. A slave army of thousands led by a gladiator fought against slavery but was finally crushed and over six thousand slaves were crucified. The play ends with the slaves rising together after their leader, Spartakas, who has become a martyr. The locale is the same space with no theatrical property. Modern Indian costume was used by the Romans. The slaves were bare-bodied with knee long shorts of cheap coarse cloth. The only woman slave had short pants with a shapeless shirt of the same coarse material. The scenes are expressed by physical acting, only cries, shouts and noise are used, not a single sentence.

The play has five action scenes taking only ten minutes:

1. People captured to be sold as slaves

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2. Slaves being sold in the market

3. Slaves toiling

4. Gladiator slaves fighting in the arena

5. A slave being crucified for an act of defiance.

The only music is a refrain without words sung by the group of slaves without any instrumental accompaniment. But the refrain is used thrice in such a manner and it can communicate more than pages of dialogue. The group did not use stage, curtains, costume or sets and the performance took place in broad daylight. When interviewed by Sadanand Menon for Indian Express, Sarcar recalled the appealing effect of the open-air production of Spartakas.

> The bits of dry grass and patches of dirt on the bare bodies of the
> 'slaves' covered with sweat, accentuated by spots of blood from
> the scratches caused by pebbles on the ground, made it a play of
> blood and sweat as it was supposed to be. (8 Feb. 1986, 8)

Plays of Sarcar

Based on the concept of the Third Theatre, Sarcar produced several plays; some of the prominent plays are *Procession, Bhoma, Stale News, Indian History Made Easy and Life of Bagala*. His troupe Satabdi performed at Surendranath park, Kolkata on weekends, the open-air and free performances traveling to nearby villages at weekends. It employed minimal props and improvised dialogue to involve audience into the performance.

Sarcar's *Procession* is about the search for a 'real home' – a new society based on equality. It is about a new society where man does not have to live by exploiting other men and each works according to his ability and gets according to his needs. The actors are constantly on the move, walking, running, dancing and jogging through the room. The benches in the room are placed in such a way that the spectators feel that they are part of a maze. Sarcar creates a most bewildering environment with the bodies, backs, faces and profiles of the spectators. It is startling to see the actors

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moving in the environment created by the spectators between and around. *Bhoma* is a dramatization of the life of the oppressed peasant in Indian rural society. The society is full of opportunists and exploiters symbolically presented as a forest of poisonous trees. Bhoma is pictured as an archetype of the oppressed exploited peasant, who lost in the midst of Wilderness, at long last, takes up his 'rusty axe', grinds and sharpens it to cut the poisonous trees that grow around him. *Stale News* deals with the theme of revolt. It is about a young man who is bombarded with shattering information full of contradictions and contrasts which come to him as 'stale news'. In these plays, the characters are not individualized at all.

In his *Introduction to Three Plays*, Badal Sarcar admits that the protagonists can be seen as: "It can be taken as prototype of a particular class in a society at a particular period" (v). The plays are open-ended, and the spectator assumes the protagonist's role in the revolt and determination.

No Technical Devices

Badal Sarcar never uses the technical devices integral to the Epic dramaturgy like projectors, slides, masks etc. But the plot of a Badal Sarcar play is often collage of various episodes, the effect quite similar to that of Epic Theatre. Sarcar employs fantasy in three Third Theatre plays *Scandal in Fairyland, Beyond the Land of Hattamala* (1977), *Life of Bagala* (1988). In the play *Beyond the Land of Hattamala* (a creative adaptation of a novel, *Hattamala Deshe*, by Premendra Mitra and Lila Majumdar), two thieves Kenaram and Becharam, while escaping their pursuers, fall into a river. They find themselves in a utopia where there is no buying and selling of commodities. There is none to guard shops and houses. Food is offered free. It is a futuristic communist society. Finally the citizens come to their help and they are assigned a positive role. Though the play uses fantasy, Sarcar conveys a revolutionary moral that the play is a reminder to those party members who have forgotten and made others forget the basic principle of communism.

Humour as the Effective Tool

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More than satire and irony, humour is an effective tool of enforcing Badal Sarcar's ideas. Though his plays are not full-length hilarious comedies, Sarcar makes use of humour even in his serious plays.

Life of Bagala

In *Life of Bagala* he has combined pure humour with a serious message. Bagalacharan Batabyal lost his parents in a bus accident. In the wake of the untimely death of his parents, he moved to his maternal uncle's house. Though educated by his uncle, he suffers humiliation, performing domestic chores and tutoring his nephew. Besides all this, his grotesque name "Batabyal" instigates others to tease him. Honest, submissive and introverted, Bagala resolves to commit suicide to escape the insults at home. With one rupee and fifty paise in his pocket, he speculates various ways of committing suicide – hanging by the rope, swallowing potassium cyanide or sulfuric acid, jumping from a seven or ten-storeyed building or jumping into the Ganges. But he anticipates the apprehension with the sense of humour, "I don't know swimming….Jumping would find me in knee-deep water…. Which way's the Ganges? That too is full of boats. Someone will definitely fish me out"(72).

Bagala is saved by Nilpari (a genie) who works wonder for her master, the Old Man (a modern version of Alladin) who calls her by striking a lighter, a modern lamp. Both the Old Man and Nila make Bagala bold enough to defy his uncle and aunt and the play ends with Bagala teaching Nila household duties. The play teaches the moral that no change can be brought about by magic, only through human will and action. The message is reinforced at the end through a song sung in chorus by all the actors. "Bagala-Nila : Magic doesn't help a real attempt" (110).

Indian History Made Easy

Sarcar's play *Indian History Made Easy* is significant in forging relationship between form and content. The play lays bare the most crucial period in the history of India – British colonialism in the form of classroom teaching – with teachers instructing students – The Playwright covers more than three centuries of British rule without developing 'a story'. The teachers, students, the Master and the stage Managers take up different roles making the entire period come alive before the

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audience. Though the students are taught, the audience learns about the mechanism of colonial exploitation through the periods.

The First period	-	The village community of India
		The cottage Industry
		Business by foreign merchants
The Second period	-	History of British India
		Supply of Indian goods to England
The Third period	-	The change of Industrial capital to Finance Capital
		The Sepoy Mutiny
		The rule of Britain's Queen in England
		The end of the East India Company
The Fourth Period	-	British Imperialism
		Quit India
		Independence
The Fifth Period	-	Freedom, prosperity and progress

The play bears close resemblance to Brecht's *Lehrstick* (Learning Play). Sarcar used a number of dramatic and theatrical devices like the use of songs, the role of Stage Managers, the device of mime, the movements and dance steps. In another play of his, Circle (1978), Sarcar's adaptation of Brecht's *Caucasian Chalk Circle,* Sarcar makes the performers create a broken bridge, mountain, river, wind with the help of their bodies.

Sarcar's Characters

Sarcar's characters speak dialogues, seldom lengthy, so that they make much use of their bodies. The brief dialogues help the audience to concentrate on the action. A lengthy speech is often broken adding to the dramatic quality of the play, for example, from *Indian History Made Easy,*

Teacher 1	:	you!
Student 1 & 2	:	In
Teacher 2	:	you!
Student 3 & 4	:	dus

Teacher 3	:	you!
Student 5 & 6	:	tri
Teacher 1	:	you!
Student 1 & 2	:	al
Teacher 2	:	you!
Student 3 & 4	:	Re
Teacher 3	:	you!
Student 5 & 6	:	vo
Teacher 1	:	you!
Student 1 & 2	:	lu
Teacher 2	:	you!
Student 3 & 4	:	tion
Master	:	Now all together
Students	:	Industrial Revolution (18-19)

Revolutionary Political Content

Badal Sarcar is the pioneer of Third Theatre movement with the semblance of Brechtian Epic Theatre. His plays are genuine works of art where there is the unity of politics and art, the unity of content and form the unity of revolutionary political content and perfection of artistic form. There is no government and commercial aid; no advertisements in the newspapers' no trap of money economy. But it thrives with the active support of its own audience with the objective of making them aware of their responsibilities in fighting an unjust system. He never imposes his views on spectators like the playwrights of street-corner plays. Theoretically Brechtian, politically Marxist, Badal Sarcar revolutionized Bengal Theatre by pioneering the revival of Street Theatre.

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8
Mahesh Dattani's *Dance Like a Man* as an Epic Theatre
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Mahesh Dattani
Courtesy: www.mulledink.blogspot.com

Mahesh Dattani, An Authentic Contemporary Voice

Mahesh Dattani, an authentic contemporary voice, a director, playwright, producer, founder of a theatre group known as 'Playpen' is an intellectually stimulating Sahitya Academy winner with an excellent awareness of Indian theatre. There is a proper blending of Western intellectual consciousness and Indian theatrical techniques in his plays. He himself comments on the relevance of Indian theatre citation.

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There is going to be a good positive development because as we get into the internet age which isolates human beings, the act of communication will be a premium. Theatre is our cultural activity directly related to human beings' communication with each other.

Dattani uses his studio at Bangalore as a centre for creative collaboration among playwrights, directors, actors and audience.

Influence of Brecht

Brecht, the major twentieth century theoretician of drama, evolved a major aesthetic theory, the theory of Epic theatre, fit for a scientific age. He significantly pronounced, "If art reflects life, it does so with special mirrors" (13).

Brecht's emphasis is on the need to alienate the audience from any illusion of reality by meta-theatrical elements of stage devices like induction, prologue, play-within the play, direct speech, aside addressed to the audience, addressed primarily to the mind through devices such as music, dance, plastic art, pantomime, mimicry, gesticulation, lighting, scenery with the help of sub-titles, projections and stills having the documentary effect. Brecht employed 'complex seeing' which, "permit the simultaneous presentation of alternative points of view, of alternative attitudes to the central problem" (14).

This complex seeing interrupts the process of emotional identification or empathy on the part of the spectator and creates the proper atmosphere for intellectual stimulation which is non – Aristotelian in approach.

Brecht attracted much attention and general acclaim throughout the world. In India, his relevance paved the successful balancing of the traditional forms and western sensibility for a group of contemporary Indian playwrights such as Pratap Sharma, Asif Currimbhay, Girish Karnad, Mahesh Dattani who faced the situational conflict between the cultural past of the country and attractions of Western modes of thought. By injecting the strategies of Brechtian Epic theatre, these dramatists have communicated both a direct link between the spectator and the spectacle and a kind of distance between the audience and the happenings on the stage.

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In his interview, Mahesh Dattani stated,

The function of drama, in my opinion, is not merely to reflect the malfunction of society but to act like freak mirrors in a carnival and to project grotesque images of all that passes for normal in our world. It is ugly. It is funny. (Roy, 15 March 2002)

How to Treat a Play

Dattani dispenses with the notion that the viewer can treat a play like a 'roller coaster ride' which even at its most terrifying moment, one knows, will rapidly and happily come to a stop on safe grounds.

It is only when you are left hanging in air, you start to question your own personality, perceptions … the theatre is a collective experience and the audience have to finish in their own heads what the playwright began. (http/www.anitanair.net)

The audience must arrive at their own answers, as also together in terms of a community response, because unlike T.V. or cinema where the viewer does not have to contribute because theatre is a shared experience.

Mahesh Dattani's Theatre

To Mahesh Dattani, theatre is a 'live show' which offers scope for a direct person to person communication involving four distinct forms: performers and performers, performers and spectator, spectator and performer and spectator and spectator. An important means of participation is by urging the audience to concentrate intensely on the actions of the play, mainly done in highly imaginative mimes, direct eye contact with the audience. He adapted the spatial, environmental setting of the audience. Techniques like magical sculpting in space, simultaneous action, lack of time space barriers, slow motion, freeze, choreography appealed to the aesthetic canons of his audience and evoked powerful responses to the various socio-political realities.

A Socially Committed Playwright

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Like Brecht who wanted a change in the world, Dattani is a socially committed playwright who, with his sensibility and thinking, raises new vistas in the minds of the audiences through the portrayal of disintegration of social and family relationships in his plays. Dattani dramatizes the socially neglected people. Hijras (eunuchs), gays, lesbians and women are marginalized due to their sexuality. Hijras are the third gender people who are denied all rights and destined to suffer because they are biologically deprived human beings. Gays and lesbians keep their sexuality a secret for fear of ostracism. Women, irrespective of social status, suffer subjugation one way or other. Dattani is preoccupied with these 'fringe' issues which are latent, suppressed and pushed to the periphery. He describes his themes and concerns

> Thematically, I talk about the areas which the individual feels
> exhausted. My plays are about people who are striving to expand
> 'this' space. They live on the fringe of the society and are not
> looking for acceptance, but are struggling to grab as much fringe-
> space for themselves as they can. (Dattani, 2000)

Exploration of Human Relations

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A Ghost. A Mistress. A Treacherous Will. And a Tamarind Tree.

A play by Mahesh Dattani
Where There Is A Will

29 May 2006, 1 & 8 pm
30 May 2006, 8 pm
Little Kresge Auditorium
48 Mass. Ave., Cambridge, MA
Tickets: $6 Students, $8 General

Presented by Sangam Sponsored by ARCADE, MIT
Tickets available at the door or in advance at: http://web.mit.edu/sangam/where_there_is_a_will

Dattani has contributed to the continued growth and renewal of his art both in terms of form and content. He explores a gamut of human relationship in his plays. Form *Where There's a Will*, to the matrix of gender roles in *Dance like a Man* and *Tara* to *Bravely Fought the Queen* that explores the shams of the upper middle class joint family, to *Final Solutions* a sensitive play about the Hindu-Muslim conflict, to *Do the Needful* a comical radio play that talks about alternate sexual choices as do the plays *On a Muggy Night in Mumbai and Seven Steps to Thirty Days in September* which look at incest and child abuse. His latest film *Mango Souffle* (2002) questions the dominant values that construct social and gender identities.

The Setting of Dattani's Plays

The setting for all of Dattani's plays is embedded within the mechanisms of the middle class Indian family. Dattani admits

I am certain that my plays are a true reflection of my time,

place and socio-economic background… in a country that

has a myriad challenges to face politically, socially,

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artistically and culturally. (Dattani.2000.xiv)

Dattani does not want to present an alien and distant westernized world with which the urban Indian audience could not easily identify. He is rather concerned with the apparatus of the family that is entrenched within the middle class milieu, the background which the playwright is a part, and would like to 'connect' with audience drawn from similar backgrounds.

Dattani's Characters

Dattani's characters situate themselves within the family and the society. For that Dattani chooses the setting within dynamics of a contemporary urban Indian family. He portrays the newer realities piling on the older realities blending the given stereotypes. He makes use of the available stage space to reveal these structures in concrete terms. His characters move and speak in these spaces with voices that echo and reverberate. His issues are deep-rooted in a definite space and time and within a stimulating societal context with no massage on social issues. He maintains the stance of a non-judgmental observer and he wants the audience to judge the issues.

Theatrical Resonance – *Dance Like a Man*

The setting coalesces with the themes and Dattani's stage often uses the various levels to create theatrical resonance in a special way. The stage settings are contrived to amalgamate the multiple layers of the societal, the familial, the historical contours of such a location. Dattani's *Dance like a Man* uses the family home as the setting, the existence of three generations.

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The play travels back and forth between several generations, Amrit Lal, the imperious father and social reformer who is infuriated by Bharatanatyam which is usually and traditionally performed by women. He passes irreparable harm to his son Jairaj and his wife Ratna who is taught the ancient secret of the art by an old devadasi. The old man makes a pact with Ratna that he will consent to her career in dance only if she helps him pull Jairaj out of his obsession and makes him a 'manly' man. The two can enjoy the security of his riches. They, in their turn, try to transfer their own ambitions to Lata who is a talented dancer but is quite happy to marry Vishwas, the rich (candy shop owner) *mithaiwala's* son who is ignorant of Bharatanatyam, the passion of the preceding generation.

The play presents Ratna and Jairaj, now past their prime, reflect on the past and the way the past affects their present and is to affect the future. Moving effortlessly between the past, the present and the future (as past), synchronically dissolving the different time shifts, Dattani, innovatively uses Lata and Vishwas to play the young Ratna and Jairaj during these shifts and the old Jairaj taking the role of his father Amritlal. Amritlal and the old Jairaj, Vishwas and young Jairaj, Lata and young Ratna are to be played by the same actor. As they put on different characters, the resonating sense of time and change are illuminated and give newer meanings.

Minimal Use of Characters Maximizes the Staged Impact of the Stereotypes

The minimal use of characters maximizes the staged impact of the stereotypes. This is one of Brechtian techniques – the alienation effect, the actor must help destroy stage illusion by putting himself at a distance, by playing multi-roles the actor keeps himself from the character he portrayed and the situation in which he was involved.

Jairaj and Ratna live within the domain of the patriarch Amritlal, Jairaj's father, His antipathy towards dance draws the boundary line for their behaviour within his sphere of influence. Dance for him is the prostitute's profession, improper for his daughter-in-law and unimaginable for his son. He cannot tolerate the sounds of the dancing bells that ring through their practice sessions. He is aghast at the long-haired guru with an effeminate walk and cannot stomach the idea of his son, a man becoming a

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professional dancer. His fear is obviously that dance would make him 'womanly' – an effeminate man with the subtle implication of homosexuality.

Amritlal, the frustrated patriarch, changes into equally frustrated and alcoholic Jairaj who interviews Vishwas, the prospective groom, the son of a rich mithaiwalla, an alien to the world of dance who is transformed into young Jairaj who is consumed by his love for the art form. Lata, the most pragmatic and level headed character plays the insecure, calculating and scheming young Ratna. She has to survive despite the few choices offered to her. The older Ratna will be haunted by the ghosts of her past and realize her unfulfilled ambitions through Lata, her daughter. Amritlal's house moves through time, changes character along with the owner. The home becomes crucial to the existence of three generations of its occupants, often dictating its own terms to the inhabitants. The meaning of the space alters with each generation. Amritlal carries the baggage of his own times and tries to manipulate the next generation – Jairaj and Ratna – to carry it forward and Jairaj and Ratna in their turn try to pass on their performance to Lata.

Revelations and Hidden Stories

In this handing down of cultural context, a number of revelations are made and several hidden stories are told in these spaces, and it reveals the cracks that widen enough to crumble the entire structure. The structure that Amritlal passes on conditionally to his son and Ratna is passed to Lata who is a talented dancer quite happy to marry Vishwas who wants nothing to do with the art and whose father owns half the buildings on Commercial Street. Dattani explores the human predicament - how the general inhibitions of a man towards dance affects the relationship between a husband and a wife.

The tragedy for Jairaj is that he has chosen to pursue a career that had been considered 'right' only for women. Amritlal is willing to have Ratna as the dancer and not Jairaj. Like in all battles, a completely innocent individual becomes the victim. Here the victim is the only son of the dancing couple. Dattani refuses to assign the blame on the status of the 'wronged' party to anyone. "I refuse to have protagonists in a fixed role as victim. If you have a victim, it implies that there is a persecutor and it also implies that you will eventually have a rescuer" (Qtd in Chaudri 56).

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Jairaj is present in the house when the double dose of opium is administered to the baby. Jairaj shares the onus of the blame and Dattani never tries to shift it to Ratna. The death of the son binds the two together in shared tragedy. The last lines of the play reverberate: "We were only human. We lacked the grace we lacked the brilliance. We lacked the magic to dance like god"(447). Jairaj and Ratna, though passionately devoted to dance, fail in translating their dreams into reality. Instead their daughter Lata becomes 'the shining star in the sky of (the dance originally performed by *devdasis*, temple prostitutes) Bharatanatyam'.

Recapturing the Traditional Three-fold Art

Dattani says of this play, "I wrote the play when I was learning Bharatanatyam in my mid-twenties…. A play about a young man wanting to be a dancer growing up in a world that believes dance is for women". (*Foreword*) Dattani recaptures the ancient tradition of the classical dance form Bharatanatyam – the three fold art of music, dance and poetry which cohere into an artistic entity – Dattani who has imbibed Brechtian epic tradition, successfully achieves a heightened effect by employing the technique of art within art. Sumanaspati in the article 'Leading the Charge' comments

It is beautifully crafted. The way it moves back and forth in
time, its use of one actor to play more than one role which
really tests the actor's talent, marks it as unique, as does the
strong characterization and the seamless movements in time.
(The Hindu, 12 August, 2002)

Alienation - Estrangement

Brecht's theory of alienation or estrangement induces an inquiry, critical attitude on the part of the spectator towards the events shown. A critical attitude on the part of the spectator is developed, as the actor does not identify with the character he represents, rather he could choose from any particular point of view regarding the character. This 'complex seeing' leads to levels of multiplicity transcending mere 'tolerance' to recognition and empathy. Mahesh Dattani uses the split stage where the interior movement of the plays collapses with the exterior fragmented locations.

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I am not interested in characters asking existential questions in
a limbo. My characters exist in a definite space and time, in a
social context that's what stimulates me. I don't focus on a
message but the context is important. (Santhanam, Anitha,
2001. http://www.mahesh dattani.com)

Communication via Stylized Movements

Dance inspired stylized movements convey shifts or extensions within the text
and the sub-texts. The fact that Dattani is basically a theatre – person is evident in the
stage mechanism. The multi-level set and multi-level characterization are the fine
example of a blending of Western stage craft and the technique of Indian folk theatre.
The lowest level that occupies a major portion of the stage represents the house of
Amritlal. The play becomes an exemplary work on contemporary society combined with
personal relevance (Dattani's career in dance). The play moves back and forth in time,
spanning three generations. The important aspect of this play is the emphatic 'staginess'
that is deliberately worked into the writing. As Michael Walling points out:

His plays fuse the physical and spatial awareness of the Indian theatre with the textu
rigour of western models like Ibsen and Tennessee Williams and Brecht. It is a pote
combination which shocks and disturbs through its accuracy and ability to approach
subject from multiple perspectives. (Dattani, 2000:229)

Dattani has meticulously anchored his success in Dance Like a Man by making his audience
with such involvement that they even forget that they are watching a play in an 'alien'
tongue.

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9

HOWARD BRENTON'S BRITISH EPIC THEATRE AND BERTOLT BRECHT'S EPIC THEATRE

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Howard Brenton

Courtesy: www.guardian.co.uk

Brecht's Impact on British Theatre

Britain came under the influence of Bertolt Brecht's epic theatre after the opening of Berliner Ensemble's first London season on 27th August 1956 with Helen Weigel playing the title role in Brecht's Mother Courage. Many British playwrights- John Osborne, John Arden, Edward Bond, David Hare, Howard Brenton, Whiting, Bolt and Shaffer- were inspired to use his dramatic techniques in varying degrees but not altogether entirely trying to connect themselves with British mainstream drama.

An innovative exemplar of epic theatre, Brecht believed in the immediacy and intimacy of the theatrical performance. He used drama as a model for producing an aesthetic distancing and de-familiarizing effect. He chose to recreate the relationship between the actor and the audience as dialectic. He made the actors 'show' their roles to the audience rather than wholly identifying with those roles. Brecht's aim was to turn his audience into social historians to see the actions as something that has happened in the past in a particular time and place and that is now being re-enacted. His epic theatre, according to Brecht:

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> Turns the spectator into an observer but arouses his capacity for action, forces him to take decisions….stands outside, studies the human being as the object of enquiry, he is alterable and able to alter (37).

John Arden and Others

John Arden was Britain's first Brechtian playwright. In an interview, he acknowledged Brecht's influence as a 'theatrical technician'. Like Brecht he made the technical use of ballads, parades of spectacle, projects, masks, music, dance and different kinds of language-using prose to convey plot, character and relationships and verse to comment on them and express emotional points.

Edward Bond, like Brecht, sets his plays in historical or exotic settings, strangely distanced from present day life. He wants his audience to escape from "the mythology of the past which often lives on as the culture of the present" (A Companion to the Plays, 75).

From Political Theatre to Epic Theatre

Brenton's moving from political theatre to the version of the epic was the direct impact of his immediate predecessors. With the failure of the Fringe to establish a genuinely popular socialist theatre and his entry into the historical Theatre and Royal Shakespeare Company, Brenton needed a type of drama with the advantage of larger auditorium and greater resources, a large-scale 'epic' theatre dealing in complex political issues, an attempt to constitute a 'British epic theatre'. In *Brenton: The Playwright* Richard Boon comments:

> Clearly, the whole notion of a 'British Epic Theatre' is one which needs to be treated with some caution; taken at its broadest, the label may be useful for loose grouping together the work of a generation of writers. The more precisely one seeks to apply it, the more problematic it becomes. It is perhaps less as a general theory than as an indication of the contents of Brenton's personal tool-kit (132-33).

Epic Devices of Brenton

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Following Brecht, Brenton succeeds in making 'epic' devices- songs, pageants, farce, the 'high' and 'low' characters; an episodic structure of scene, projected texts and captions, the brightly lit and curtain-less stage, the delivery of the dialogue in a theatrically self-conscious manner. When Brenton translated Brecht's Leben Des Galileo, he understood 'real theatrical acts'. He was able to respond to Brecht's concise open style by including 'every verb, every image, every metaphor' in his own edition. He produced a very accurate translation 'apparently very Brechtian'.

Like Brecht's techniques of socialist realism, Brenton created a fable with characters capable of change which can 'show the light of dawn in the darkest night'. He brought to the drama the experimental unprejudiced and precise method of the scientific laboratory by the 'objective logic of events'. That he was under the magic spell of Brecht is evidenced through the parallel techniques of Brecht's *Mother Courage* and Brenton's *The Romans in Britain,* Brecht's *Galileo* and Brenton's *The Genius.*

Mother Courage

Brecht's masterpiece *Mother Courage* is set in Europe during the Thirty Years' War (1618-1648), which was fought between the Protestants and the Catholics of the Holy Empire setting the scene in a remote province in Sweden. *The Thirty Years' War* resembled the nearest thing to the First World War before 1914 and in the autumn of 1939, with Austria, Poland and Czechoslavakia. Under the Nazi yoke, it was clear that Hitler's foreign police was about to plunge Europe into a war on an unprecedented scale. Brecht's frustration as a creative artist in a 'defeated, disturbed and disordered land' made him dramatize and emphasize the 'pastness' of events in the contemporary subject matter.

Capture of Historical Events

For Brenton the capture of historical events is in itself a major factor in the move toward an epic structure. As the title of the play *The Romans in Britain* suggests, Brenton does not begin in contemporary Ireland. Part I depicts England on the brink of the Roman invasion in 54 B.C, and Part II displays England on the brink

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of the Saxon invasion in 515 A.D. Brenton tries to seek a degree of identification between the Roman invaders of England and the English invaders of Ireland. He stresses that the modern state labeled as 'English' is actually the product of a series of colonial occupations by offering the audience a succession of images of brutal colonization.
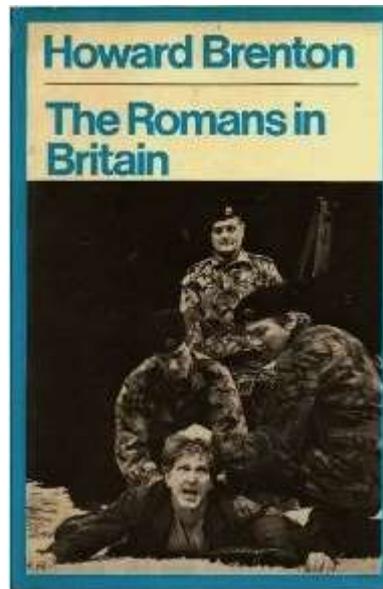
The play begins with the Belgian people advancing through south-eastern England being in a state of uneasy co-existence with the Celts, their savage behaviour in ill-treating the intruders Conlag and Daui. Most of the characters are players in history: farmers, refugees, criminals, stragglers with the exception of Caesar. The scenes of Part II are located in England more than a century after the Roman withdrawal. Against the decaying remains of Roman culture, the Bretons sought alliance with the Saxons of northern Europe. When the Saxons turned out to be aggresssors, once they settled down in eastern English, the Bretons got victory at the Battle of Moutn Badon. Michael X. Zelenak in 'The Politics of History: Howard Brenton's Adaptations Theatre (Yale) comments on *Romans:*

> History is fluid, something adhoc, something 'in the making', a continuous present tense, or more properly, a perpetual conditional mood. This is not 'how it had to be'. This is not 'how it was' but 'how we choose to be'. If gaps exist, we are forced to fill them in. history is ours for the writing (55)

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Brecht says that the spectators should leave the theatre with tools of heightened scientific perception. His *Life of Galileo*, portrays free national scientific thought, challenging authority, and dogmatism. It is a vehicle for the conscious harnessing of a historical character to drive home a particular contemporary moral view. When the Ptolemaic system was shaken by the theory of Nicholas Copernicus, Brecht's Denmark was shaken by the most revolutionary ideas of Quantum Theory and its application of atomic physics and the discovery of splitting the uranium atom.

The Genius
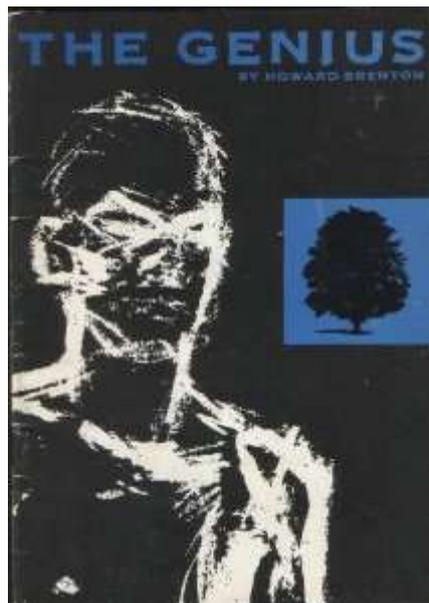
In *The Genius*, Brenton picks up the same theme developed by Brecht's *Galileo,* of the responsibility of the scientist to his society. Like Brecht's *Galileo*, Brenton's American Professor Leo Lehrer accepted 'exile' in an English Midlands University, since he objects to allow his discovery of a new mathematical theorem to be used by the military authorities. *The Genius* opened at a time when the nuclear threat was very much a 'live' issue. The national campaign for nuclear Disarmament has grown enormously in Britain by its association with European Nuclear Disarmament. This affects Britain's relationship with NATO and the USA. Even for the educated, the higher reaches of science are a blocked entry.

Special Feature of Brenton

Brenton's epic theatre could be seen in terms of his combination of the Osborne type of angry young men writing socially engaged drama with Bond's trend

of writing political plays using either historical or legendary material. He is aware of the fact that his brand of epic theatre is not pure. In his interview with Malcolm Hay and Philip Roberts, he admits: "I am not sure whether the big stage plays I've written since 1973 are pure epic. Measured against the Brechtian, I received idea of an epic, they are far from being pure epics" (Performing Arts Journal: 139) . In 1974, he experimented with the 'epic' form of playwriting, the principles of 'epic' theatre for narrative, structure and characterization. The examples of his works are *Magnificence* (1973), *The Churchill Play* (1974), *Brassneck* (1975), *Weapons of Happiness (*1976) *, Epson Downs* (1977) *, The Romans in Britain* (1980) *, Greenland* (1988) *, Moscow Gold* (1990) and *Berlin Bertile* (1992). In a precise and controllable form of 'epic', Brenton tries to explore the larger issues of public life compressing a huge political and economic history.

British Epic Theatre Defined by Brenton

In spite of his Brechtian impact, Brenton attempts to constitute a 'British Epic Theatre'. In a 1979 interview in *Performing Arts Journal*, he defines the British epic as:

1) a play that has many scenes, the short scenes, choosing precise 'windows' in a story.
2) the 'windows' have to be authentic to ring true.
3) the 'windows' must be part of an argument, one illuminating the other, progressing to a conclusion that is believable, in the simple sense of men and women who would do that and also be clear in intent.
4) it is the 'message' of the play that comes first (139).

Principles of British Epic Theatre

In the *Preface to Plays: One,* Howard Brenton charts down the principles for the 'British Epic Theatre', a kind of Jacobean play for his time.

> The characters, like William Blake's poems go from innocence to experience. The stories are journeys of discovery. The characters change radically…. The scenes of the play are 'windows' opened at crucial points along the journeys of the characters which show turning points in their lives and struggles. Each scene is written and shown to

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be played as a little play…. The end of the play is to be 'open', a gift for the audience- something for them to fall out over ad keep warm with while they're waiting for the bus home. (V)

Multi-Scenes

The most important theatrical device of Epic theatre, that is multi-scened, is faithfully followed by Brenton. His *Weapon of Happiness* is an epic play with sixteen scenes. The play is about as ex-political Czech, Frank, working in a London factory who finally succumbs to torments of his communist memories with hopeless perspective of his present existence. The scenes are the 'windows' opened on the fusion of two stories- the one about Janice's progress from a state of ignorance to the beginning of a polite understanding and the other story about Frank's unwilling nostalgia into the horror of his own past. The audience is goaded into believing the similarity of the two situations: the forces of oppression in the semi-communist Government of Czechoslovakia and the Soviet regime in the last forties are the same as the scene in the Britain of the seventies. The parallels of the scenes/windows, past/present, public/private, external/internal allows the audience to fill through dislocation and irony.

Private Plays

The Romans in Britain represents the summation of the British epic theatre 'a colossally ambitious project' in the words of Brenton. In the portrayal of Roman invasion in the past, the audience is brought to an understanding of what imperialism is. The spectator who became an actor to complete the unfinished play in Brechtian epic, became a fluid and questioning presence as virtually a sub-text of Brenton's play.

In the eighties, when British drama faced the crisis, John Peter, the theatre critic of the *Sunday Times* announced the impending death of political theatre in Britain. So, Brenton gave up the large-scale, wide ranging form and began writing 'private' plays with limited sources. His *Greenland* is an outright Utopia in which Brenton describes a new 'world culture', seven hundred years hence, free of conflict and oppression. The play is one of many scenes, the first act having eleven scenes, the

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second one, fifteen scenes. As an epic theatre, the play makes interconnections between the contemporary London set on General Election Day 1987 and an imaginary world that's pictured in the mind. Through the *Greenland,* Brenton gives a message - 'history of the future', the characters living in an imaginative creation of perpetual present and technological future.

> It's true the world of nature's a mirror. But it swims about in f ront of you. It's not fixed. It folds up, inside itself…. We are part of the mirror, part of what we're looking into. We distort it. Nature changes with the weather in your mind. (*Greenland, 369*)

Through the character of Severan- Severan, a pathetic tormented figure in the *Greenland*, Brenton reveals the message that human nature is fundamentally evil and finding utopia is no more than a living death.

In 1990, Brenton wrote *Moscow Gold* in collaboration with Tarig Ali, a huge vital wide-ranging 'epic' with the full use of technical resources available in a large public theatre. The play's narrative deals with the story of the Kremlin Cleaner Iyoa killed in Afghanistan and forces Grisha, her husband to confess to Boris, the remaining son, the real nature of his work in Dzezzhirsky square. Grisha is an 'honest' secret policeman who was responsible for making the copy of the anti-Stalin poem which sent his son to his death. Boris ends by escaping in an uncertain future to be the promised land of the West. Brenton succeeds in making 'epic' devices – pageants and characters entry on stilts in half-mask or suspended in mid-air. A feeling of the circus dominates by the revolving stage bespattered with Cyrillic letters suggesting an astrological chart of the heavens.

Belief in the Power of the Theatre

Brenton believes in the power of the theatre to make a significant contribution to political life, to knock on the pipes of society and culture. Like Osborne, Brenton looks closely at the actual situation that has emerged in the complete modern world. Like Arden, he does not believe in giving answers at the impossibility of giving an unambiguous answer to the problem. Like Bond, he has his conviction in humanity. Like Tom Stoppard, he analyses the problem of human personality in conflict with the

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hostile and cruel world in which the individual is devalued. Like Hare and David Edgar, he handles subjects requiring large numbers of people. In general, Brenton's work is characterized by the aggravated social and political situation in present day Britain. Though political atmosphere forms the backdrop, Brenton achieved a kind of 'total British epic theatre', the interdependent fusion of content and technique.

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10
POLITICS AS THEATRE: A STUDY OF
HOWARD BRENTON'S PLAYS
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Dominant Role of Politics in Modern Drama

In modern drama, politics predominates, for politics is understood as a part of the social context. Unlike other forms of art, theatre is not autonomous and it depends on the topicality and the 'present' moment. A play is not written for the audience of 'now'. The future generation can find new meanings in the printed text of drama, as it happens in the case of Shakespeare's plays.

Theatre *Is* Political Activity

Theatre, by its very nature, is a political activity because of the collaborative function of several artists - actors, actresses, designers, make-up artists, costumers, lighting designers, stage managers, playwrights and director. It is a group activity, a communal experience with the participation of the audience. Every experience is political as it conjures up a single theatrical reality by fusing various issues of history.

All significant modern plays present to the world that which seemed to be 'falling apart' and becoming meaningless in the wake of the brutal advance of capitalism, rampant individualism and the consequent loss of community, large scale devastations of the two world wars, the threat of the nuclear holocaust, and the destruction of the liberal traditions of hope and faith in man's inmate goodness, rationality and progress. The portrayal of the aggravated social and political situation in Britain helps the audience to get a letter understanding of their problems.

The 1970s – Drama amidst Political Turmoil

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The 1970s produced a new crop of British dramatists with the emergence of the 'fringe' theatre and several accomplished new playwrights labelled as socialists-Peter Barns, Edward Bond, Howard Brenton, David Hare, David Edgar, Trevor Griffiths, Jim Cartwright, Carlyl Churchill, Sarah Daniels, Michael Frayn, Peter Honake, David Holman led people to consider more deeply the value of theatre. They ignored 'domestic' subjects as human suffering, the agonies of divorce, frustrations of marriage, friendship, betrayal and a sense of personal inadequency. They rather concentrated on political problems that can be remedied by social reforms or revolution.

Prolific Brenton

Of all contemporary dramatists Brenton is surely the most prolific, marked by breadth and variety. Since 1965, the year Brenton committed himself to a career as a playwright with his first play *Ladder of Fools*, he has produced over fifty pieces of work for stage and screen- fifteen full length plays, a large number of shorter plays, and eight films.

1) The first phase occupies the period from the late sixties upto 1973- his 'apprenticeship' on the Fringe, his plays set in small-scale 'poor theatre'.
2) The second phase comprises the plays of late 1970s, mainly the large scale 'epic' theatre dealing in complex political issues.
3) The third phase is that of the 1980s with the dominance of a strong right-wing government.

The writers of the 1956-1960 generation particularly Osborne and Webster offered their political protest contained within existing theatrical models. But the abolition of theatre censorship in 1968 helped facilitate the general shift in the cultural climate for the new political theatre in the 1970s. Sandy Craig, one of the founders of the theatre group 7:84 asserts that a political theatre is by necessity 'a theatre of socialist political change'. He distinguishes between political drama and political theatre.

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Political plays seek to appeal to and influence the middle class, in particular that section of the middle class which is influential in moulding public opinion….Political theatre, on the other hand, aims to appeal to and to be an expression of the working class which is the progressive class within society. (Dreams and Deconstructions Alternative Theatre in Britain 31)

The Impact and Influence of Political Theatre

Political theatre makes the audience aware of the problems and achievements of the past and increases the critical insight into the tasks of the present and future. The playwrights are of two kinds, 'conscious' and 'committed': the playwrights 'conscious' of the problems of contemporary affairs, and the playwrights 'committed' to political ideologies. The 'committed' artist creates an art form to support his political ideologies. The 'conscious' artist creates theatre to promote political creeds, the former becomes 'aesthetic; the latter becomes 'political'.

It is very difficult to form a theory of Shakespeare's politics from his historical plays. His dramatic art foreshadows his political creed. In his treatment of kings, Shakespeare's intention is merely "to bring out the burden of royalty, to point to certain contradictions, human and moral which seem to be inherent in the notion of a successful king". (Derek Traversi. An Approach to Shakespeare. 243).

Individual Conflict as the Focus

Modern drama is mostly the study of individuals in conflict with society or their existence. Contrary to the theatrical practice which depicts material in today's pattern, Brechtian epic theatre delineates and dramatizes the 'pastness' of events by stirring up thought and inciting the spectator to implement social reform. In the 1970s with the emergence of the 'fringe' theatre, there was the rise of socialist theatre subscribing to socialist principles. Howard Brenton has consolidated his reputation as one of Britain's leading political dramatists along with Hare, Griffiths and Edgar and succeeded in forcing socialist issues into the main stream of theatrical agenda.

Quick Responses to Events

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Many of Brenton's plays have been turned out at speed, as quick responses to events in public life or specific responses to events in the patriarchal world. *A Part for Europe* was written with David Edgar in 1973 about the nation's entry to the common market. *A Short Sharp Knock,* with Tony Howard in 1980 is about the election in the Thatcher administration. It is a satirical attack on the new Tory government. *Iranian Nights,* written with Tariq Ali, in 1989 depicts the Rushdie affair. *Moscow Gold,* collaborated with Tariq Ali in 1990, highlights the 1917 Revolution and the history of the Gorbachav years. *Berlin Bertie* (1992) deals with the union of West and East Germany after 45 years of struggle. An attack on Edward Heath in *Fruit* (1970), Maxim Gorky in *A Sky Blue Life* (1971), Winston Churchill in *The Churchill Play* (1974), Margaret Thatcher in *A Short Sharp Shock* (1981), Gorbochev in *Moscow Gold* (1990) are the best examples of Brenton's personal target plays on particular politicians. He brought public figures to the stage because only these political leaders caused the economic expectations of the public to swing uneasily between hope and fear.

Public, Not Political!

Brenton raised objection to his plays being labeled 'political'. In his Preface to plays: ONE he retorts,

> Because I have a Marxist view of the world, right-wing critics are
> forever labeling my plays 'political' which is, for them, an euphemism
> for 'preaching'. Some critics on the left find the plays 'too ambiguous'
> which I take it to be a euphemism for 'not preaching enough'. I do not
> win on the middle ground either, as it is social democrats who really
> get riled by my plays for some reason. Perhaps the plays remind them
> of the allegiances they have betrayed. (7-8)

Brenton feels that a little word for 'political' is public. The portable Theatre experiments offered a sort of foundation for Brenton's collaborative work in 'public' theatre. He wrote nearly eleven plays from *Lay By* in 1972 to *Moscow Gold* in 1990 in collaborations which helped him to deal with 'public' issues. Though the collaborators may write in different styles like 'a long argument they share a common view of the theme of their place. *Lay By* is based on a newspaper report about a rape

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case involving fellatio in a van on the M4. *England's Ireland* gives a brief history of British political involvement in Northern Irland since the 1920's. *A Part for Europe* attacks the 1973 'Panfare for Europe' celebrations, a non-political event sponsored by the government. Brassneck satirizes the capitalistic policies that corrupt a town like Nottingham in England. It is interesting to note that Brenton makes use of collaboration to discuss the social issues, to explore the social injustice of the government in a mild and liberal way.

Seeking to Define a Freer and Just Way of Living

In the 1980s, Brenton confronted the problem of articulating what a better, more free and just way of living might be. He has given up writing large–scale wide ranging political epics and tries his hand at smaller scale, more 'private' work, a withdrawal from the greater issues to public life. His *Three Plays for Utopia – Sore Throats, Bloody Poetry and Greenland* are plays with a sense of 'personal crisis', intended to rediscover the necessity of clear 'personal' vision in the face of right-wing government.

Greenland **– Five Characters Reflecting Contemporary World**

The first half of the play *Greenland*, set on the evening of 1987 General Election, introduces five characters in a stage of despair: the labour candidate, a psychotic peer, a larger lout and a moral campaigner. With the characters jumping into the River Thames the second half of the play, set in a Utopian future, presents the utopia with incredible technology, an affirmation of the possibility of radical alternatives, psychological journey into the private inner worlds where desire is fulfilled. As Brenton sees around him the damaging and paralyzing contemporary society, he presents in the Utopia, the dehumanizing distortions and constrictions of value systems based on power fading away.

Change of Spirit

Brenton who opted for the windy lift-off of the blazing play which says that socialism will return in the 20 years is now an embattled man of the left, doggedly espousing a sort of republican spirit. He who started his career with bitter satire and black comedy, changed his way of writing to plays of optimistic future. His plays are

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not self-enclosed but a starting point for future activity. Brenton is quite aware that he is not writing political plays. For him the play is a game, the result of which is already known to the audience; all the pleasure is in watching the execution and not in moving towards an analysis. Brenton's theatre is political in the sense that it is a theatrical experience aimed at influencing the people politically, to promote views about racial prejudice, class war and equal rights. Specific socio-political-historical events are used as springboards to initiate the audience into political consciousness.

Political Manifesto versus Political Drama

There is a great difference between the manifesto of a political party and political theatre. Theatre is a form of 'art' and through 'art', a play achieves the label 'political', it uses a code of expression which is to be decoded to get to the political nature of the play. Brenton's achievement – in his use of space, in his idea of delinking history from historical personages and in his utopian vision- amazes his audience about his concern for socio- cultural problems of the entire European civilization. Brenton's use of theatrical devices, characterization, lighting, and images clearly point to the fact that he is an artist with political consciousness.

Laying It Bare

For Brenton, writing for the theatre basically means 'laying it bare' – the struggle for power and dominance in order to effect change. Like Brecht who was theatrically inspired by Shakespeare's robust realism and his disregard for the Unities, Brenton rewrote and rediscovered Shakespeare to suit the modern context. In 1965, he wrote *Revenge,* a rewrite of *King Lear* in which the criminal has two daughters, he gives up his kingdom and tries to get it back but fails. In 1972, he wrote *Measure for Measure,* a modern burlesque version of Shakespeare, satirizing Enoch Powell of contemporary Britain.

Another play *Thirteenth Night* (1984), a dream play and Shakespearen derivative, suggests the night after twelfth night when the celebrations have to stop. The content and characters are modeled on *Macbeth*, though the title resembles Shakespeare's *Twelfth Night :* Macbeth becomes ' Jack Beaty', Duncan 'Bill Dunn', Macduff 'Murgatroyd'; Banquo 'Feast'; Lady Macbeth 'Jenny Gare'. In *Greenland*

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(1988), he combines the content of *As You Like It* and *A Midsummer Night's Dream* to reveal people with all contemporary troubles and confusion hanging like rags, get lost in a 'magic land' and human nature gets challenged and changed in the new 'utopian' land. It is clear that he moves beyond the meaning of politics and reveals human experience. He echoes Shakespeare's imagery of the diseased nature of the human mind.

> Life 's but a walking shadow, a poor player
> That struts and frets his hour upon the stage
>   (Macbeth, V.v, 23-24)

In *Thirteenth Night,* Beaty uses the image of theatre before the murder of Bill Dunn: 'I can't think. There's a little theatre in my hand. Right and wrong going at each other like actors'. (*Thirteenth Night* Scene Seven, 133)

In his recent play, *Berlin Bertie* (1992), which is written after the unification of Germany, Brenton is possibly moving towards a theatre where human existence is his prime concern; human predicament is his special focus. Though political atmosphere forms the backdrop, Brenton displays the concept of the theatre of political consciousness to the acceptance of human consciousness. Like *Waiting for Godot* which reveals little of nature in the reading, Berlin Bertie evokes the 'absurd living', 'lives of quite desperation'. Brenton chooses Good Friday, the day of Crucifiction of Christ on April 15th, the Resurrection of Christ to portray the 'characters' dying without hope and reconciliation to life's conditions. From unified Germany, Rosa brought her sister Alice a present, a bit of all, a lump of concrete. It is not an image of unification but separation from her married life; it is a way back to cement her relations with her sister in England.

A Humanist

Howard Brenton who started his dramatic career with the belief that political debate is the proper stuff of the modern British theatre and who has dealt with disturbing issues raising public controversy and a critical debate, has now become a humanist deeply perturbed over the existential situation.

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Reflection of the Struggle for a Just Society in Selected Poems of Niyi Osundare and Mildred Kiconco Barya

Febisola Olowolayemo Bright, M.A.
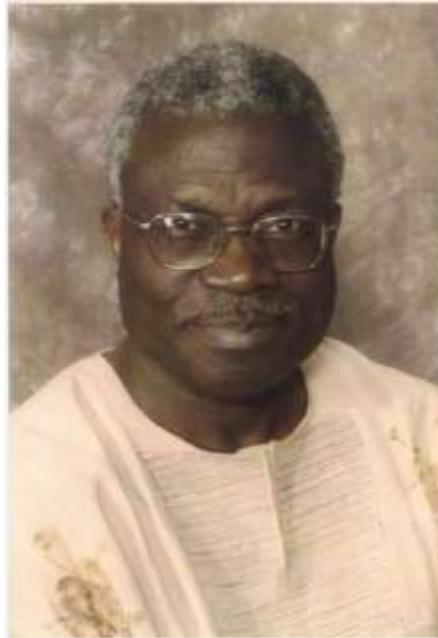
Niyi Osundare
Courtesy: www.theofipress.webs.com

Abstract

Over the years many Contemporary African poets, present their struggle for a just society by reflecting the socio-political events and ills prevalent in their various societies in their poems. This presentation is usually noticed in their simplicity of language, thematic preoccupation and authorial vision. The poems of Niyi Osundare and Mildred Kiconco Barya from West and East Africa were selected for analysis in this study. The analysis and close reading of the selected poems reveal that Niyi Osundare and Mildred Kiconco Barya were able to present their struggle for a just society through their simplicity of language, presentation of prevalent themes relevant to their various societies and a genuine authorial vision/social commitment in their various poems. It is believed that this study will give readers an idea of the injustice, inequality, poverty

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and some socio-political events in Africa reflected in contemporary African poems together with African poets' vision and struggle for a just society.

1.0 Introduction

Mildred Kiconco Barya
Courtesy: http://en.wikipedia.org/wiki/Mildred_Barya

Africans have gone through a lot of experiences that have strongly influenced their poetry. Some of these experiences include slavery, colonialism and neocolonialism. These experiences brought about the need for a struggle for liberation. As a result of these, African poets saw a need to put down their experiences in the written form, talking about their different experiences and their feelings about those experiences.

The central themes of most Contemporary African poems range from that of corruption, oppression, injustice, violence, social inequality, poverty, inhumanity, marginalization, bad governance and other social problems. Poems with reflections of these themes are written as a result of the poets' authorial vision or social commitment to their various societies which is their own means of putting an end to the social decadence prevalent in their various societies. Often times, contemporary African poets employ the use of a simple language in order to make their works accessible to the common man and to the perpetrators of these social ills in the society.

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Focus of This Article

The two contemporary poets whose struggles for a just society is presented through their use of language, thematic preoccupation and authorial vision discussed in this paper are Niyi Osundare from West Africa and Mildred Kiconco Barya from East Africa.

Osundare and Barya are not the only African poets who have shown their poetic or social commitment to the public interest in their poems. Other poets in this category as observed by Ushie (2005) are Soyinka, Christopher Okigbo, Odia Ofeimun, Tanure Ojaide, Onuora Ossie Enekwe, Femi Oyebode, Harry Garuba, Catherine Acholonu and Femi Fatoba, among others.

Things Common between Niyi Osundare and Mildred Kiconco Barya

With a close reading of the selected poems of Niyi Osundare and Mildred Kiconco Barya, it is discovered that they have one thing in common; the struggle for a just society through a reflection of the socio-political events and social decadence prevalent in their societies in their poems in other to create a just society. All these were presented with a simple and assessable language, prevalent thematic preoccupations and a just authorial vision/ social commitment.

Niyi Osundare

Niyi Osundare, one of the selected poets, is one of the most prominent contemporary Anglophone Nigerian poets. He was born in 1947 in Ikere-Ekiti, Ekiti State of Nigeria. He studied at Ibadan, Leeds and Toronto. He is currently a professor of English literature at the University of New Orleans. He has been regarded by many as the greatest living Nigerian poet. Most of his books are published in Nigeria. Some of his works are: *Songs from the Marketplace* (1983) *Village Voices* (1984) *The Eye of the Earth* (1986) *Moonsongs (*1988) *Songs of the Season* (1999) and *Waiting Laughters*. *The Word is an Egg* is his latest collection. His work has been translated into Dutch, German, Korean and French. He has won many literary awards such

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as the Noma Award which is Africa's most prestigious literary prize. English and Yoruba are intertwined in his poetry, and his imagery and settings are essentially rural.

Mildred Kiconco Barya

Mildred Kiconco Barya is a Ugandan poet born on 1st August, 1976. She attended Mwisi Primary School and Kigezi High School. In 1996, she was awarded a full government scholarship to attend Makerere University in Uganda where she graduated in 1999 with a BA in Literature. In 2002, she rejoined Makerere University to earn a Master's degree in Organizational Psychology. She won the 2008 Pan African Literary Forum Prize for Africana Fiction. She is a writer-in-residence at Trust Africa, the Dakar-based pan-African charity. She has written two poetry collections; *Men love chocolates but they don't say* (2002), and *The price of memory: after the Tsunami* (2006). She has worked as a Human Resource Advisor for Ernst & Young in Uganda.

2.0 Methodology

The study conducted in this article is based on a content analysis and textual interpretation of selected poems of Niyi Osundare and Mildred Barya. Barya's poems were selected from her two anthologies, *Men love Chocolate But they don't say* and *The Price of Memory: after the tsunami.* While Osundare's poems were selected from his anthology: *Songs of the season,* Senanu & Vincent's *A selection of African poetry* and Raji-Oyelade & Omobowale's *Modern African poetry: A selection.*

These poems were analyzed with a discussion of the poets' use of language, thematic preoccupation and authorial vision/social commitment. Osundare's poems selected for analysis in this article are: *Poetry is, A song for Ajegunle, They too are the earth, Echoes from the rural abyss, Letter to Fawehinmi, I sing of change, Crying hyenas, Not my business* and *I Sing of Change.* Those of Barya selected for analysis are: *The blood bath*, *I see images*, *Bust Cisterns, Men love chocolate but they don't say, Gaza, They asked too many questions, A woman called tradition, Just another day*, *The Inauguration of the pauper*, *Crowded ghettoes* and *The Inauguration of the pauper.*

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3.0 Comparative Analysis of Osundare and Barya's Selected Poems

This section examines the language, thematic preoccupation and authorial vision/social commitment of Niyi Osundare's and Mildred Kiconco Barya's selected poems.

3.1 The Language of Niyi Osundare's selected Poems

As stated by Ogoanah (2003) Osundare in an interview says his poems has a primary purpose of demystifying poetry hereby making it accessible to the ordinary man for whom he writes. His poem *Poetry is* justifies this as refers to poem as *man meaning to man.* He writes most of his poems in Standard English but with a reflection of his background as a Yoruba man by making use of indigenous Yoruba concepts. Anyokwu (2011) observes that he combines concepts and tradition of Yoruba culture and Marxist ideology that locates him with other revolutionary minded radical poets such as Pablo Neruda, Octovio Paz, Niccolas Gullen, Agostinho Neto and Okot P'Bitek.

Osundare in an interview personally acknowledged the fact that his poetry is influenced by Yoruba poetics. This is observed in his *A song for Ajegunle.* The language used there reflects his attitude to nature as he makes reference to images that can be found in that immediate environment (Ajejunle which is located in Lagos city in Nigeria). He adopts this style in order to give readers of his poem a firm grasp of his subject matter. In his *A song for Ajegunle*, he uses images like *weed infected, calloused hands, portholes, barns, mosquitoes, weeping wives, idle kitchens, beer palour,* to give readers a picture of the indecent social condition of the place. In *They too are the earth*, his choice of words presents images of underprivileged citizens in the society.

The use of expressions such as *brimming gutters, swansongs of beggars in* the first stanza depicts the social condition. Images of poverty are portrayed with the use of the phrase *snakeskin shoes* and that of affluence with *Mercedes tyres*. His use of language in *They too are the earth* show a contrast between the rich and the poor in the society. His repetition of *They too are the earth* in this poem emphasizes the theme of the poem which is that of recognition of the less privileged who are considered insignificant by the society.

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In his *Echoes from the rural abyss*, he makes use of local images like *hawk, chick, jungle college* and *footpath* in order to give readers a vivid description of the villagers' poor living conditions. In his *Letter to Fawehinmi,* the images used by him are those that readers are familiar with. The first is Gani Fawehinmi who is a great and well known human right activist in Nigeria. *Turf* is another image in the poem used to refer to the masses who silently suffer under the oppression of our leader. *Horsemen* in *Letter to Fawehinmi* refer to Nigerian leaders who are the oppressors. *We* in the poem indicate Gani's association or empathy for the poor, while *they* is repeated and used to refer to Nigerian leaders.

Anyokwu (2011) notes further that Osundare makes use of simple language to write about physical objects which acts as metaphors and imagery. Not only that, his language shows a reliance on the use of rhetorical strategies of Yoruba oral poetry such as repetition, parallelism, word play, alliteration, assonance which has far reaching implications for rhythm. This makes the language used in his poems meaningful to his audience. These features are noticed in *Letter to Fawehinmi, They too are the earth, Echoes from the abyss* and *I sing of change.* In *Crying hyenas*, the language used makes the readers feel at home due to its folk tale narrative technique used at the beginning of the poem:

Once upon a time
When ears were far from the head…

In *Crying Hyenas* the expression; *The king who owns a thousand thrones* symbolizes a corrupt and greedy leader, *slaves* symbolizes the masses and oppressed in the society. *Crimson stars* symbolizes affluence, while the expression: *he had more jewels than sense* is used to shows the king's unnecessary acquisition of wealth, selfishness and foolishness. *Hyena* in the poem *Crying Hyenas* symbolizes social vices and other forms of disaster that has occurred in the society for years and the king's response shows his insensitivity to the plight of his people.

With a close reading of Osundare's poems, it is obvious that he is a poet conscious of his words as he carefully chooses them and at the same time pass his message across to his readers. In an interview, he says: *"Uttering a word is like breaking an egg – you can't put the pieces back together again…"* He often does this with the use of words that gives a vivid picture of the

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oppressor and the oppressed in the society. This shows his consciousness of the presence of tyrant leaders in his society and a need to criticize them. In an excerpt of an interview with him, he says: *"I survived all those dictators by hiding behind my words. I used animal images, the hyena representing the dictator, for instance, and the antelope the people"*.

To him, his audience must understand what he is saying to avoid a waste of time. He believes common words can be used in an uncommon way to describe a scenario. These are observed in his *Crying hyena* and *Not my business*. In *Not my business,* the image of *yam* is used to describe daily bread. The phrase *Stainless steel* is used to show there was no offence committed by Chinwe and *jeep* is used to symbolize the police's presence. Verbs like *picked, dragged, booted* were used in the poem to describe the brutality of the Nigerian police.

A close reading and analysis of Osundare's poems portray him as a poet who believes in the principle of communication by adopting a simple language style. Not only that, his language shows creativity as he brings into his works Yoruba transfers consciously or unconsciously. These are observed in *Crying Hyena*, *A song for Ajejunle, Letter to Fawehinmi* and *Not my business*. For instance, in *Crying Hyena*, Yoruba folktale narration and hyperbolic language are used. Song as a form of poetry in the Yoruba tradition is transferred to his poem: *A song for Ajegunle.* The language of *I Sing of Change, A Song for Ajegunle, Echoes from the rural Abyss, They too are the earth, Letter to Fawehinmi* show Osundare's Marxist concerns for his country.

Apart from the class conflict and inequality expressed in these poems, the call for change is evident through the use of a simple and clear language. This style helps to make his message of change accessible to every common man, for whom the poems are meant for.

3.2 The Language of selected poems of Mildred Kiconco Barya

Barya's use of language in her selected poems is simple and satirical. Her use of language shows a criticism of the bloodshed prevalent in her society. The language of her poem *The blood bath* is vulgar. She adopts this style to attack the murderers in her society. With her language style, she vividly and perfectly captures Ugandan's pathetic situation. Apart from this, she employs the use of paradoxical language to build the satire intended in her selected poems. With

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this language style, she is able to voice out her observation that the murderers in her society enjoy senseless orgies of violence and sit on carcasses to amuse themselves. Through her language style, her society is portrayed as a sadist, inhuman and crude one. She uses crude language to describe the bloodshed, torture and pain her people are subjected to. This evokes an emotional feeling of hatred for the society by readers of her poem.

As noted by Atuhaire (2011), Barya's language is soft spoken and subtle as she uses strong biting satirical language to criticize the bad political regimes. She uses a clear language to call for the restoration of the undermined rights of the people in the society. Her language vividly describes the carcass found in water bodies. To show the effect of this situation on commoners, she makes reference to them in *I see images* as:

> *the poor fisherman*
> *whose children are starved*
> *cast their nets*
> *in deep rivers of blood*

In *The bloodbath*, the repetition of the word *blood* helps in emphasizing the theme of bloodshed, grief, insensitivity of our leaders and murder presented in the poem. The language used in her *Bust Cisterns* is an indication of the fact that many atrocities are committed in the night as many people have lost their lives due to the gunshot and many women had become widows as a result of the war and bloodshed which is everywhere;

> *Night brings the moon stricken with sadness*
> *And grief swells in our hearts*
> *Gunshots declare the dirge*
> *Terror claims us*
> *Wails of a thousand widows tear the environs*
> *Rivers of blood*
> *Congeal in thick black clots*

In the poem, she uses images like *guns and bullets* as symbols of oppression, murder, tyranny and torture in the society.

3.3 Thematic Preoccupation of Niyi Osundare's poems

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The common themes in the selected poems of Osundare used in this article are that of positive change, poverty, corruption, injustice, insecurity, violence, insensitivity of our leaders to the plight of the masses and their wickedness/inhumanity.

The theme of his *Crying hyenas* is that of corruption and insensitivity of our leaders to the masses' plight. The king in the poem fails to solve the problem presented to him, and he became consumed by the same problem because of his insensitivity, selfishness and nonchalant attitude. That of *Not my business* is that of insensitivity and nonchalant attitude of masses to the molestation of their fellow masses. The poet believes that if masses do not rise to stop the molestation, injustice, corruption and other social vices experienced by their fellow masses, in the society, then they too will be a victim of such circumstances one day.

The themes noticed in *Letter to Fawehinmi* are that of liberation, change and violence. Those of *Echoes from the rural abyss* are that of poverty, negligence and oppression as the poem discuss the pathetic social living conditions of the masses in the village. As discussed in the poem, they do not have access to basic social amenities. This makes their children uneducated and underprivileged. As presented in the poem, despite the poor social condition of these villagers, it is amazing that taxmen still come there for tax collection. This annoys them, and they plan a revolution. Osundare's *They too are the earth* focuses on things that make up the earth. As depicted by him, they are individuals that are not seen as part of the earth but are actually a part of it. This poem shows Osundare's commitment to nature and the masses living on earth. He recognizes the beggars, manual workers, miners who died of *gold dreams and blood banks*, other poor citizens living in terrible social conditions, the neglected and poor housewives who he refers to as:

> *the old dying distant deaths*
> *in narrow abandoned hamlets*

Osundare believes these people are responsible for the preservation of the earth and uses the poem to point the authorities' attention to the plight of these people and show their relevance to the society.

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The theme of social inequality, injustice, poverty, negligence, indecency and oppression are observed in Osundare's *A song for Ajejunle*. Senanu and Vincent (2003) comments that the poem is a song and a protest poem that draws attention to the gross inequalities that are allowed to persist in the society and warns of the threat which such injustice pose to social order. As presented in *A song for Ajejunle*, the government refuses to improve the social condition of the people living in Ajejunle which is a ghetto in Lagos where poor people live.

The title of the poem depicts and justifies a theme of poverty. It inform readers that Ajegunle is a social problem in Nigeria because of the indecent conditions and experience the inhabitants of the place go through daily as a result of poverty and the government's negligence of the place. The poet presents the theme of social inequality in *A song for Ajejunle* by making reference to the fact that that sweat and effort of the inhabitants of Ajejunle ensures the beauty and luxury of Ikoyi and Victoria Island as they tend and water their lawns. He sees the government's negligence of the place and its inhabitants as an act of injustice and a form of oppression.

In *I sing of change*, Osundare discusses the themes of the dichotomy and conflict that exist in the society as a result of the disparity in the distribution of economic resources. The poem deals with the Marxist concern for change in the society and presents a picture of what Nigeria is and what it ought to be. Four words are important in the poem. They are: *beauty, Athens, without,* and *slaves*. With these words, Osundare exposes those issues in the poem.

3.4 The thematic preoccupation of Barya's poems

Like most Ugandan poets, the themes of death, tyranny, bad governance, and poor living conditions are some of the characteristics of Barya's poems. This makes her poem contribute to humanity's existence and the development of her society at large. Her selected poems treated in this paper address the social and political concerns of her society as she advocates for human rights irrespective of their gender.

The theme of hypocrisy is discussed in her *Men love chocolate but they don't say*. The poem address this by showing the hypocrisy displayed by men in despising certain feminine

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practices like eating chocolates when in actual fact they find it delicious. The poem also discusses the intricate political, social and economic aspects of Uganda.

According to Atuhaire (2011), her poems are reflective, provokes contemplation and imagination and they come in categories, as indicated by the headings she puts on them. Poems of weakness and strength, of identity and renunciation form her collection; *The price of memory*. The categorization of her poems presents her as a realist with a classifying mind who looks at life and her society objectively.

In *I see image*, the theme of death, inhumanity, bloodshed and poverty are observed. Fisher men cast their nets into the blood of murdered people as water bodies have become dumping grounds for these people whose bodies are floating and whose fingers have become part of the fish. As a result, the water and fish becomes contaminated and inedible and there is more blood than water in the lake. The terrible situation contributes more to poverty in the society as the fishermen and their children are starved.

The theme of bloodshed, death, inhumanity and poverty are extended in her poem *The blood bath*. The entire poem presents an indifferent attitude to the situation on ground; the gun symbolizes the horror of death and bloodshed, while reference to the girls symbolizes slavery and captivity. The poem shows that plenty of blood is shed such that people can bath in it. The poem is an attack on a community that has accepted bloodshed as part of life as there people are mutilated. The community enjoys violence and human carcass seems to be comfortable seats for the propagators of the murder and bloodshed. In summary, *The blood bath* is an attack on the endless wars, bloodshed and inhuman practices against humanity that are not alien to Uganda as war have been fought for many years there. The entire poem reflects this:

The Blood Bath

Don't look at me with kind eyes
Don't ask me water for your bath
In this land we bathe in blood
And delight in meals of mutilated flesh
Served on human skull unfit for the museum.
Trouble not yourself going to the market

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You will find meat on the road side
The fragrance of piled bodies will attract you.
We quench our thirst by cutting men's throats and
Drinking their blood, licking our lips as it oozes out
We've drunk blood before, we still drink blood.
We inflict pain on the defenseless ones
Pulling out the 'untimely-fortunate un-borns.'
We enjoy the senseless, orgies of violence
As we send the virtuous to their graves so early.
Seated on the mounds of human carcasses to amuse ourselves,
We love to stare at the accursed lot
We set ablaze human beings as pleasing offerings
And give a ghoulish laugh at deed done in secret
We carry a banner painted with blood
Betrayal and treachery, our theme song.
News of sweet massacres, plundered homes
And girls take into captivity make headlines
Our fires are cooled in the blood bath
Prepared for the old and young
The good, the wicked, the innocent imps.
Look on keenly and admire me
I'm not adorned with beads of my ancestors
I have no anklets, ringlets or necklaces
Yet, I carry on the work of my predecessors
Who have taught me how to dance.
I wear blood marks on my face
I have blood shot eyes
I drink blood, I live in blood.
Come nearer and give me a handshake
Notice my hands are covered with blood
I've sank deep in blood, my soul is drenched with blood
In the night I hear the howling melody of the banshee
Yes, I have drank blood, I've sunk deep in blood!

This poem further shows the government's inhumanity and nonchalant attitude to the negative effects of the war going on in their country. It also shows that almost every facet of the society has been affected by the war.

The theme of injustice is noticed in her poem *Gaza*. The people there don't have a right to own a land, the women plead for mercy and soldiers take over their land:

Give us our Gaza!
Her shouts fall upon dead hearts of captors

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Her mouth sags and drools
Releasing a tale of detention in old age...

Barya, in this poem, advocates the right to own property and use it at one's own discretion for social, economic and cultural development.

Barya's advocacy for basic human freedoms is further traced in her poem; *They asked too many questions,* as the people's right to freedom of expression has been undermined. The theme of her poem titled: *A woman called tradition* is that of women liberation as we are presented with an endless list of duties a woman has to perform in a single day. The woman does not only wake up but springs out of bed before dawn, tethers the goats and sets the sheep to go and graze with the baby tied on her back, a *panga* and a hoe in her hand and shoulder respectively. As if that is not enough, she carries a heavy basket on her head, goes to till the land, clear the whole field and return home in time to prepare meal for her drunkard husband who only comes home at noon stinking of booze and expecting to find a ready meal. This theme is presented to effect a change of attitude by men.

3.5 The Authorial Vision of Osundare's Selected Poems

Niyi Osundare is a contemporary voice in African poetry whose works contain unapologetic criticism of social injustice. Though he calls himself a humanist, and denies being a Marxist, his philosophy as well as the content and form of his works is fundamentally Marxist. He is committed to a change and a fight against social injustice in the society. He is a voice of the people. As observed by Anyokwu (2011), Osundare believes in the denunciation of all forms of injustice, oppression and corruption in the society. He condemns the ruling class in his works and in general calls for a positive change in every facet of the society. His poems are focused on the condition of the ordinary people like peasants and workers in the society. He criticizes the injustice and social deprivation of these people as observed in *They too are the earth, I sing of change, echoes from the rural abyss, A song for Ajegunle* and *Crying Hyenas.*

Osundare's creativity and commitment to the public is displayed in the manner he makes his poems accessible to them. His anthology *Songs of the season* is a compilation of the poems he writes in his weekly poetry column titled *Songs of the Season* for the *Nigerian Tribune*

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newspaper from 1985 to 1990. He discovered that poetry writing is a dangerous activity in the country most especially during the Abacha regime and he knew he could never be a dictator's friend with his kind of poetry. For instance, he wrote on the execution of Ken Saro-Wiwa in 1995 and the unlawful imprisonment of journalists.

To Osundare, there is also no choice for the African poet or writer but to be political, He emphasizes that one cannot keep quiet about the situation in the kind of countries we find ourselves in most especially when one wakes up and there is no running water, a massive power outrage for days and nights, no food on the table, no hospital for the sick, no peace of mind, the image of a dictatorial ruler with gun in his hand and on the international level, where one lives in a world in which one's continent is consigned to the margin; a world in which the colour of one's skin is a constant disadvantage everywhere one goes. He believes there is no other way than to write about these as an attempt to change the situation for better.

Due to his experience, Osundare confirmed the idea that literature has a significant role to play in the society. As observed Lasisi (2011) Osundare is a committed writer and profound hater of anti-development who is always eager to air his view on matters that relate to books and education in general. Besides, he is always eager to criticize policy makers whenever he feels they are not taking the right steps.

The end of Osundare's *Crying hyena* shows his commitment to a positive change in the society. Through this medium, he pass across the message that if they do not solve the prevailing problem in the society, they or their household will also be consumed or destroyed as a result of the problem with time.

In *Not my business*, Osundare sees insensitivity to others plight and a nonchalant attitude as a social vice that must cease in the society. His poem *Letter to Fawehinmi* is an indication of the fact that he appreciates the effort of human right advocates who fight for the liberation of the oppressed in the society. It is his way of criticizing Gani's imprisonment and the maltreatment

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suffered by him while in prison. He also uses the medium to criticize our leaders' corruption and indirectly appeals to them to waken their conscience:

Look beyond The brittleness of office,
The transcience of POWER

In *Echoes of Hard time,* Osundare shows that revolution is the solution to the masses' problem in the society;

> *Let him come like an iron hawk:*
> *he will find us waiting,*
> *a flock of iron chicks*

In *They too are the earth,* he believes that the common but significant people are what makes up the earth and in *A song for Ajegunle*, he contrasts the rich and the poor and advocates for better living conditions for the them.

Another proof of Osundare's authorial vision or social commitment is observed in the manner with which he presents his *A song for Ajegunle.* The poem is a description of the place based on his personal impression of the place when he visited the area. As observed by Senanu & Vincent (2003), *the poem conveys a depressing picture of hunger, of drunks and others who take their frustrations out on their wives, and of desperate people who have turn unthinkingly to religion for solace.* Osundare refers to the place as *dregs* which mean the sediments or worthless part of anything. To him, Ajegunle represents the portion of the society that can only develop when the dead conscience of those in authority is awakened as they are only interested in the luxury of their class to the neglect of other members of the society.

Osundare's authorial vision/social commitment is also observed in *I sing of Change*. In the poem, Osundare seeks a world where *warlords* and their *armories* of physical and psychological subjugation would become to an end and a world where the proletariat would no longer be trapped in their hate and fear of the bourgeoisie. In summary, he seeks for a revolution. The society Osundare wants is a world where capitalism has given way to socialism. It is a world

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where the *sun* loses its significance and becomes ignorant, and the stars attain the status of significance. Osundare describes a world where the government is in the hands of the proletariat who would redistribute the economic resources in the society equally.

3.6 Barya's Authorial Vision

Most of Barya's poems are reflections of the socio-political incidents in Uganda. These incidents are usually centred on the political unrest in her country and other social conditions of her people. She advocates for fundamental human rights for all irrespective of gender and specifically makes reference to the marginalization experienced by women from men in other to effect a change. She addresses human right issues, criticizes an imposed leadership characterized by tyranny and murder of innocent citizens, makes reference to the firing squad and decries the use of the gun. All she is interested in is a positive change in her society.

In *Just another day*, Barya condemns the bad leadership that subjects the masses to poor living conditions, starvation and hopelessness. The poem relates a condition of depression and exhaustion and shows poor housing conditions in *crowded ghettoes*. She is against the situation where by women cannot afford to look after their babies, flies buzz over the carcass of the dead and the street filled with homeless children.

In *A woman called tradition*, Barya gives a picture of the hectic nature of a woman's chore. She sees this as unfairness as the woman does not complain. She sees the tradition where the man over works a woman as an unfair treatment. She also criticizes the government who had resorted to war and tyranny in her society. She believes these leaders promote the rampant war in Uganda and Africa leaving people orphaned, widowed, tortured and in pain.

In her poem *At The Inauguration of the pauper*, Barya examines the problems faced by job seekers and the futility of education. She also exposes the challenge of inflation on educated and employed individuals with low salaries. All these societal issues discussed by Barya shows her commitment to her society. She believes the government contributes more to poverty in the society by their refusal to stop the ongoing war, inflation and joblessness in the society.

4.0 Conclusion

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Niyi Osundare and Mildred Kiconco Barya write on prevailing issues in their societies that affects common citizens. They both employ the use of a language style that can be found accessible by their audience. The style employed by them help them in presenting socio-political problems such as dictatorship, bad governance, injustice, war, bloodshed, poor living conditions, oppression, marginalization, poverty and corruption which has greatly marred Nigeria and Uganda and the fact that they desire a positive change. The only difference in their works is that Barya addresses some issues that affect the female gender while none of the selected poems of Osundare address gender issues. With the seriousness of the issues discussed in the selected works of these poets, it could be said that the language style employed by them is appropriate and they are committed to creating a just society by putting an end to all forms of oppression and molestation in the society.

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Reflection of the Struggle for a Just Society in Selected Poems of Niyi Osundare and Mildred
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Identity Crisis in Jhumpa Lahiri's *The Namesake*

Anita Sharma, M.Phil., NET, Ph.D. Research Scholar
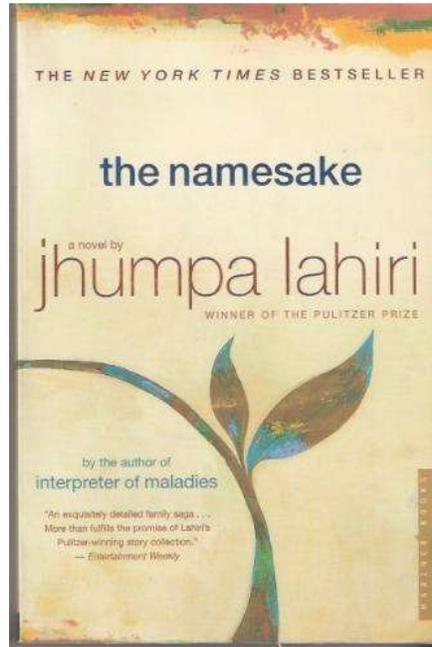
Cultural Diversity – Biases and Prejudices

In the fast globalizing world in which the boundaries are becoming redundant, there is expected to be cultural bonhomie and co-operation. But in the case of migrants and their descendents, such talks still remain in the realm of ideals. Problems are encountered whenever people belonging to two different cultural backgrounds meet. Now, when the migration is voluntary and the means of transportation fast and affordable, the homesickness is not as acute as it must have been in the case of indentured laborers. But still the issue of equation with the people of the host country remains problematic.

There are expectations and reservations on both sides, due to which biases develop. Body colour, creed, lifestyle etc. are unexpectedly different, for which lack of knowledge is to blame. As for reservation, an amount of conservation is integral to all societies. One does not want to change oneself, but expects the other to change all the same. The immigrant has to suffer in this process. To some extent they accept this discriminatory discourse about themselves and try to compromise.

Focus of This Paper

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Jhumpa Lahiri
Courtesy: www.guardian.co.uk

The present paper is an effort to understand the conflicts before the second generation of Indian Diaspora with special reference to *The Namesake* by Jumpa Lahiri. Having been born of educated middle class Bengali parents in London and grown up in Rhodes Island, Lahiri authentically portrays her diasporic experiences in her first novel *The Namesake*.

In this novel Lahiri's experiences of growing up as a child of immigrants resemble that of her protagonist, Gogol Ganguly. Lahiri belongs to the second generation of Indian Diaspora whose ongoing quest for identity never seems to end. They feel sandwiched between the country of their parents and the country of their birth. They are to maintain ties between the ideologies of these two countries which are poles apart. But in this process they are caught between acute identity crisis from where there is nowhere to go. Lahiri finds herself quite a stranger to both of the countries - in India she is an American and in America she is an Indian.

Perpetual Dilemma

The *Namesake* is about this perpetual dilemma faced by immigrants as they struggle to maintain their identities while trying to shake them off at the same time. "The first generation's story was about adaptation and learning acculturing and also discovering new things about themselves. The second generation finds itself presented with two conflicting realities and cultures and sets of expectations - one of the host countries through the socio-cultural surroundings and the other of the home country through their parents." (Batra 50)

Whereas the parents maintain ties with their home country and try hard to inculcate in their children reverence for the values of the home country, the children are fascinated more by their peer groups and the society at large of the host country, which, of course was no longer a host country for them, but the country of their birth. But the country of their birth also does not accept them entirely and they keep struggling for cultural identity which sways between two countries. Parents talk of shared history which stresses

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oneness. But cultural identity lies not only in oneness but in "critical points of deep and significant difference which constitute what we really are; or rather – since history has intervened – what we have became." (Hall 112)

Gogol's Identity Crisis

Through Gogol, Lahiri presents identity crisis which she herself has faced acutely. She contradicts the idiom "What's in a name?" Rather she is obsessed with 'it's everything that matters in a name.' Name signifies the first identity. But this identity gets a blow when it comes to the second generation of Indian Diaspora. The paper intends to explore the conflicts which arise due to different cultural practices before the children of Indian parentage.

Jumpa Lahiri was born as Nilanjana Sudeshna, but had one pet name, Jumpha which was found easy to pronounce by her teacher and she became Jhumpa Lahiri. She felt embarrassed whenever she was called as Jhumpa. She struggled a lot to make herself feel an American but she found just a half-way feeling. The same feeling she puts into Gogol who never likes to be called by this name. The agony felt by Gogol is the agony of Jhumpa Lahiri.

Lahiri's parents, like the whole first generation of Diaspora, were always isolated from mainstream American Culture. Despite the fact that they spoke English, they were betrayed by their accent. They feel alone and aloof there. Lahiri has shown all this through various conflicts presented in *The Namesake.*

Gogol's name is one of the chief causes which make him feel alienated. His loneliness starts from the moment he enters the world. His mother thinks to herself - "She has never known a person entering the world so alone" (Lahiri 24). After his birth, selecting a name becomes a problem for them. The difference between the naming process in Indian and American cultures pushes him into a chaos. Ashima wants her grandmother to suggest a name but the name is not received, the letter having been lost in transit. The hospital authorities do not allow them to leave the hospital without naming the new born, in keeping with the rules. Ashok names him Gogol after the name of his beloved Russian author, Nikolai Gogol, thinking of it as a pet name only, which is a common practice in India. The book of this author helps him save his life. So Ashok has great reverence for this author and his name. For him, Gogol signifies a beginning and a survival. The name fills him with joy and indicates a new life. But this very name, the first identity of their son, is the very first factor which contributes to the problem of identity crisis. When his parents take him to school to start his schooling, they have a new name 'Nikhil' for him. But this time it was Gogol himself who does not respond to 'Nikhil'. It was his first attempt to reject a dual identity. This rejection left him alone with his old name Gogol. Gradually, he starts knowing the uncommon nature of his name which problematizes his identity when he grows up. Gogol does not understand the emotional significance of the name. He does not like to be known by a name which is neither Indian, nor American, nor even first name. When he comes to know about his namesake, the Russian Author, he becomes desperate to get rid of his name. He does not

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feel like an American with this name. His name Gogol "sounds ludicrous to his ears, lacking dignity of gravity." (76) He does not want to read Nikolai Gogol because he thinks it "would mean paying tribute to his namesake, accepting it somehow" (92).

The Question of Identity

In the postcolonial discourse, the question of identity plays a vital role. The problem of Gogol's name symbolizes the problem of his identity. He wants to be connected to the strange names in the graveyard. He wants to relate himself with American milieu but his name hinders his way to be recognized as an American. Nikhil replaces Gogol when he enters Yale as a freshman. Here nobody knows his earlier name. He feels relief and confident. Here starts his transformation. He starts doing many activities which he could not dare to do as Gogol. But a new dilemma encircles him. He changes his name but "he does not feel like Nikhil" (105). He fears to be discovered. With the rejection of Gogol's name, Lahiri rejects the immigrant identity nurtured by his parents. But this outward change fails to give him inner satisfaction. "After eighteen years of Gogol, two months of Nikhil feels scant, inconsequential." (105) He hates everything that reminds him of his past and heritage. The loss of the old name was not so easy to forget and when alternate weekends, he visits his home "Nikhil evaporates and Gogol claims him again." (106). He tries to put a wall between his past and his present, but it is not easy.

Effort at Blending in – Leading Nowhere

Golgol desires to blend in the American society. He wants to live unnoticed. But he is not viewed as an American by other Americans, even though he is a native born citizen. He tries to put a wall between his past and his present but it is not easy. The adoption of 'Nikhil' is a part to live only in the present, but the ghost of Gogol clings to him that he signs his old name unconsciously, he does not respond immediately when he is addressed as Nikhil. He tries to become an entirely different person from what really he is.

Gogol struggles to carry the burden of two names. Nikhil resembles American names, yet 'Gogal' and his past follow him everywhere. He experiences a feeling of being in-between. He is considered an 'ABCD' "America–Born Confused Desi" But he considers himself an American. American society says, "But you're Indian" (157).

Gogol is an outsider in American society whereas he does not feel intimacy with Indianness. So 'who he is' becomes a great problem. What determines identity? Is it the name, which can be the very first factor in the formation? Even after making all efforts to erase his past, his failure to assert his identity is seen in his relationship with women. He does not want Ruth or Maxine to meet his parents. Such efforts are made to escape his past identity and heritage.

The death of his father brings great change in him. He learns that he cannot abandon or diminish the importance of either culture but must learn to mesh the two together. He realizes that his identity is embellished by both cultures and comes to know

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"identity as a production, which is never complete, always in process, and always constituted within, not outside representation" (Hall 10). He does not have to be one or the other; he does not have to choose. He is made up of both and it should strengthen his pride instead of weakening it. He feels no shame. He has assimilated himself in American culture and values, at the same time retaining his parents' Indian heritage and now proud of his name 'Nikhil Gogol Ganguly' and all it means. He tries to cope up with the situation to gain a new identity which does not need a particular nationality and hence different from the old one. So there starts a journey "to rediscover his roots, his self, his hyphenated identity and to revitalize the in betweenness of cultures, the alternate culture."(Fernandes117). He actively participates in the formation of his new and ever-widening identification. Thus it is not the name only which determines identity. Cultural hybridism is the other aspect which has a telling effect on his identity. He belongs to many cultures at once and identity may not be determined by national boundaries only. As locations change, identity can also change. One must not be excessively obsessed with one's cultural legacy, because it is not something meaningless; rather, it is deep rooted in one's collective psyche.

"Fanon argued that the first step for 'colonised' people in finding a voice and an identity is to reclaim their own past" (Barry 193). Identity is not just who I am. It's not all about certain sex, race, age, job and family. These words just provide a framework within which one exists. Identity is not stable and unitary rather it is multiple and ever-widening. It is the past only, which with the present prepares a way to the future.

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A Textual Study of Context of Personal Pronouns and Adverbs in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner"

Fadi Butrus K Habash, M.A.

A Statue of Ancient Mariner

Courtesy: http://en.wikipedia.org/wiki/The_Rime_of_the_Ancient_Mariner

Abstract

Context is one of the main topics of Philology. It has been studied in language, criticism, interpretation, etc. It has attracted the attention of linguists, critics, and philologists in the twentieth century. The present research is a textual study of context of personal pronouns and adverbs of time and place in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner". It falls in three sections.

The first section tackles context, its referential function, and its uses in semiotics and semantics. The second section analyzes context types and function in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" with the reference to the personal

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pronouns and adverbs of time and place. The third section deals with the conclusion of the research. The most important result is that context determines the referentiality of pronouns and adverbs of time and place in Coleridge's poem.

1. Introduction – Defining Context

Context has preoccupied linguists and critics in the recent years. Etymologically speaking, it is derived from two Latin words "Con" and "textus", "Con" means "With" and "textus" means "tissue". "It is the setting of a word, phrase, etc., among the surrounding words, phrases, etc., and used for explaining the meaning of the word, phrase, etc." (www.dictionary.com). Crystal clarifies the concept of context in the following words: "It denotes specific parts of an utterance near to a *Unit* which is the object of linguists' attention. Context determines the occurrence of a Unit, Like a Sound or Word" (Crystal 71). Peter Childs and Roger Fowler define context from the literary point of view as: "'The meaning of a word is its use in the language'…. 'The interpretation of an utterance is dependent upon a knowledge of the contexts within which it occurs'" (33-4).

John Lyons argues that context refers to a set of propositions in which new propositions can be evaluated for truth and added to the context or rejected untrue (Lyons 218).

Roman Jakobson determines context as a constituent of speech event among six constituents. According to him, speech event is made up by six constituents:

Context

Message

*Addresser*_____ *addressee   (Hawkes 83)*

Contact

Code

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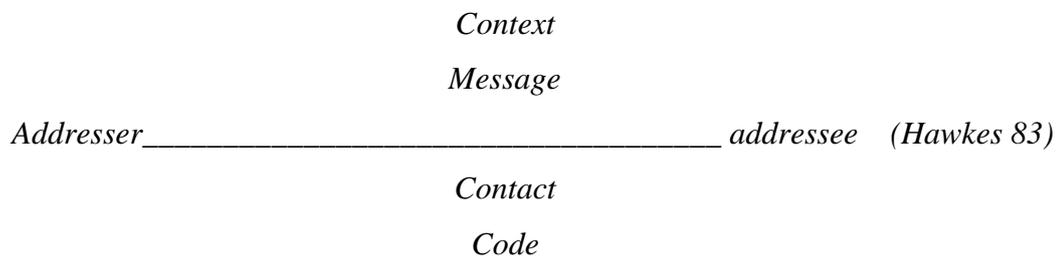
David Lodge in *Modern Criticism and Theory* talks about Roman Jakobson's concept of linguistics and poetics through interpreting the major problems between poetics and verbal structures and the differences between them. He states that: "Since linguistics is the global science of verbal structures, poetics may be regarded as an integral part of linguistics" (32). He also claims that the traditional model of language is composed of three functions along with three apexes. They are emotive, conative, and referential respectively, and resemble, "the first person of the addresser, the second person of addressee, and the third person- someone or something spoken of" (Ibid 36). There is another function called phatic function which usually is "the verbal function acquired by infants; they are prone to communicate before being able to send or receive informative communication" (Ibid 37).

It is possible to give two levels to language which are the "'object language' speaking of objects and 'metalanguage' speaking of language". The metalanguage is used by addresser and addressee through manipulation of CODE (Ibid 38). It is possible to sum up all the previous functions and categories in the following terms:

REFERENTIAL

EMOTIVE   POETIC   *CONATIVE (Lodge38)*

PHATHIC

METALINGUAL

According to Jakobson, "The referential function is the outward-directed function of language that minimizes speaker, hearer, channel, etc., and focusing impersonally on subject matter. So, it came to be called 'Scientific' use of Language." (Fowler 84)

It is the substance of the mental, personal, interactional, social, institutional, cultural and historical situation in which the utterance is produced (Gee 54). Words pivot on other people through other discourses and they bring with them as potential situated meanings all the situated meanings they picked up in history and in other settings and discourses (Ibid). The whole text is completely understood in the context

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of its entire world. Context even determines the occurrence of a signal word. (Muller-Vollmer 89)

Roger Fowler in "Linguistic Criticism" divides context into three types: Context of utterance, Cultural Context, and Context of reference (Folwer 86). The first kind refers to the situation within which discourse is conducted (Ibid). It includes:

> *The physical surroundings; the location of the participants vis-à-vis on*
> *another,…, in particular whether speech or writing.*
> *It is noticed that the context of utterance vary in character as widely as*
> *the number of occasions of utterances. (Ibid)*

Fowler subdivides the context into three categories: Split, Personal deictics and regular. Split is a fundamental distinction between contexts in which participants are together at the same time and in the same place, and all Split Contexts of utterance. It has a deep effect on the meaning of deictic and the time and place. The different selections of meanings of words like here and now are used quite differently according to differences of contextual types. (Ibid 87)

2. Deixis – Personal and Demonstrative Pronouns

Etymologically speaking the Greek word "Deixis" and its adjective deictic means "pointing" or "Showing", while the Latin word "index" which is derived from it, means "pointing finger"(dictionary.com). The personal and demonstrative pronouns are deictic in terms of this etymological definition. John Lyons in *Language, Meaning and Context* says:

> *"The only subclass of pronouns…are personal pronouns, on the other*
> *hand ('I', 'you', 'we', etc), and demonstrative pronouns, on the other ('this',*
> *'that'). But 'indexicality' and 'deixis' are commonly employed nowadays to*
> *cover a far wider range of phenomena, including demonstrative adverbs*
> *('here', 'that'), tense (past, present and future),… (Lyons 228-230).*

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Personal deictic is considered as one of the systematic differences among types of utterance of context. It demonstrates personal deictics such as 'I', 'you', etc. It follows the distinction between contexts in which participants are known as individuals and those in which they are not (Folwer 87).

3. Recurrent Features

The third one is the regular context of utterance. Every utterance or reception is a distinct yet, historical event that has its own idiosyncrasies (Ibid).

There are strong and recognizable recurrent features which govern distinct utterance context. These recurrences are the consequences of cultural conventions which categorize the objects and activities of societies into categories with their distinct significances (Ibid). The process of cultural categorization is an essential device for simplifying and making recognizable the material and the social world.

The places where discourse occurs are not considered as individual sites but as instances of institutions or routine settings. People are communicated not as individuals but in accordance with ascribed roles and statuses derived from their functions within social structures (Ibid 88).

This conventionality of behavior is a characteristic of obviously intimate and informal contexts and as well as more rigid and ceremonial settings. It is clear in writings of socio-linguists and discourse analysis that the structure of verbal behavior differs from one type of utterance context to another. These variations can be ascribed to social and economic factors that extend beyond the immediate setting to broader structure of society (Ibid).

4. Context of Culture and Reference

As for context of culture, it includes the network of social and economic conventions and institutions forming the culture. The context of utterance is special in some literary genres, though all discourse has a definite cultural context. "It could be

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studied as an influence on linguistic structure of literary texts and as a guide to their interpretation" (Ibid).

These two kinds of context that influence the structure of discourse are: the immediate which is conventional and the context of structure which is broader and highly organized. It is seen as determiner of possible kinds of utterance context, as it indirectly influences the kind of discourse used in peculiar and specific occasions (Ibid 88-9).

The context of reference is known as "the topic or subject-matter of a text" (Ibid 89). There are many possible relationships between the context of reference and cultural context.

5. Two Types of Discourse

There are two types of discourse. Its work or literary creations could be more or less harmonized with norms of the cultural context. The fictional world of the nineteenth-century realistic novels is built to approach a known cultural context. Defamiliarization appears when the context of reference brings or introduces elements that deviate from the expected cultural context. (Ibid)

6. Techniques

There are many techniques that could be used. They include: the introduction of sociologically deviant characters with discourse styles at odds with norms of the narrative voice. "Primitives" whose worldviews are defective or skewed compared with our world make cultural contexts in which they voice their selves. There are textual attempts to build a world which is a logical denial or inversion of the experiential norms supplied by the context of culture.

7. Uses of Context

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John Perry in his paper: "Indexicals, Context, and Unarticulated Constituents", states that there are many uses of Context: The Presemantic Uses of Context, Semantic Uses of Context, and Post-Semantic Uses of Context.

The Presemantic uses of context are the "Use of Context to figure out which meaning a word is being used, or which of several words that look or sound alike is being used, or even which language is being spoken" (Perry 2).

They are characterized by variety of design with its different uses: "Its designation varies with different uses, because different of its meanings are relevant. Again, all sorts of Contextual facts may be relevant to helping us determine this " (Ibid 3).

The second type comprises the Semantic Uses of Context. In this type of Use the meanings work within the context to perform their function. John Perry says:

> *"In the case anaphora, the contextual facts have to do with the relation of the utterance to previous nouns in the discourse. In the case of indexicals and demonstratives, rather different sorts of facts are relevant, having to do with the relation of the utterance to things other than words, such as the speaker, addressee, time, and place of utterance" (Ibid 4).*

The third use is the Post-Semantic Uses of Context, the lack of the materials needed for proposition expressed by a statement is clear, even if the words and their meanings have been identified, and consulted within the realm of the contextual factors to which the indexical meanings direct us. Some of the constituents of the proposition expressed are *unarticulated* (Ibid 8).

John Perry makes the point about Indexicals when he says that they : "provide a way of talking about objects that doesn't require us to know much about what they are like or what their names are, but does require that we know what relation they have to us-or…, to the context of utterance" (Ibid 13-4).

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8. Context in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner"

Courtesy: http://en.wikipedia.org/wiki/Samuel_Taylor_Coleridge

The context in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" determines meanings through its substance of speech. Its three kinds of context, viz., context of utterance, context of reference and cultural context crystallize the mental, personal, social, interactive and cultural situations in which speech is produced. A very careful reading and examining of individual words or expressions will reveal each type of context as masterly approached and used in this magnificent poem.

The Context of the title of the poem "The Rime of the Ancient Mariner" indicates the poet, the ancient mariner, and other characters and the setting; the reader expects that the story of the ancient mariner revolves around only the ancient mariner and his ship crew while it extends to include all of humanity. The Character's name, the ancient mariner breaks down the readers' horizon of expectation. He is an English man who dwells or stands for all nationalities. The ancient mariner is nameless as if the poet intends not to mention real names in order to make the mariner's characteristic and identity an ambiguous and a vague one. The reader has a pivotal role in the story of the Ancient Mariner because he is exposed to different contexts through the techniques used by Coleridge which implies narration of story within a story in the course of the poem. This technique needs a clear mind on the reader's part

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to realize the various levels in which the problematic ordeal of the Mariner is laid. Peter Stockwell in his book *Cognitive Poetics: An introduction*, comments on this aspect by saying:

> *…The reader has to keep track of the fact that the mariner at the beginning of his story does not possess the same knowledge as the mariner at the end of the story. The attachment of this knowledge is episodic. However, the mariner remains a mariner throughout, and this knowledge is thus non-episodic in the narrative.*
>
> *A reader must thus keep track of which information applies in any particular context, and this knowledge is arranged in terms of contextual frames. These are not simply 'snapshots' of successive moments across the narrative, however, but are a series of ongoing and shifting mental representations of the world of the literary work (155).*

9. Split Context and Reference

The split context of the utterance refers to the subject matter of the story, the ancient mariner himself. It outwardly refers to it and presents objective information about it through the outward-directed function of language.

The Ancient Mariner appears in the poem as a guilty man who would like to repent and wash away his deadly sin through the action of confession to others, believing that this will forgive his wrong doing through the killing of the Albatross. The ancient Mariner's body language consciously or unconsciously retells his story to the people who he meets in his journey. His heart is full of emotions and passions as he watches the storms, fog, dangerous, and different kinds of risks and ghosts or apparitions in his way. The Ancient Mariner figuratively comes out of the psychological and mental state of suffering and enters the wedding guest's life in the world of the poem.

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The personal deictic "you" and "your" indicate a dialogical situation in which the narrator is an addresser who addresses an addressee. There is deliberate ambiguity in terms of the identity of the addressee. The addressee or listener may be a character in the story or an imaginary person in the narrator's mind. The narrator does not provide details with regard to his character's or the addressee's traits. The addressee's voice is heard in the story. He inquires about The Ancient Mariner's identity through dialogue with the narrator. There seems to be intimacy between him and the narrator; it is indicated through excessive use of personal deictic in the poem which refer to the narrator. The juxtaposition of the excessive use of these personal deictics lead to a state of confusion because of its sub-referentiaities. The ancient Mariner as a narrator is using the pronoun "My" excessively in the poem, as it is clear in the following extracts from the poem: "my eyes", "my heart", "my soul", "My body", "my lips" (Bate and David 419-20). The Hermit also is utilizing the pronoun "My" in his speech: "by my faith!" as an oath (Ibid).

10. Symbols

It is a very obvious the use of Christian symbols as well as liturgical terms in Coleridge's poem such as "my soul", "My body", etc., which refer to the sacrifice and redemption of Christ. Elliott B. Gose, Jr. in *Coleridge and the Luminous Gloom: An Analysis of the "Symbolical Language" in "The Rime of the Ancient Mariner"* states that:

> *...killing the Albatross the Mariner separates himself from a Christian God-and certainly the poem is filled with Christian trappings. It begins with a church wedding and ends with an admonition to pray in church. In between we have mention of Christ, Mary Queen, Heaven, Spirits blest, Him who died on the cross, pen-ance, Dear Lord in Heaven, a holy hermit, and shrieving. Finally, Coleridge indicates that the Albatross is important to the theme of the poem because it symbolizes a Christian soul (239).*

11. Use of "I" and Other Personal Deictic

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The personal deictic "I" is used inside the dialogue only. It is implicitly used outside the context of the dialogue. The speaker appears as first person narrator within the context of dialogue. This "I" takes different references along the poem, one time refers to the speaker, another time refers to the Ancient Mariner, another one stands for the Wedding-Guest, and it refers to the woman (Life-in-Death) while it also exemplifies the Hermit.

The frequent use of the personal deictic "He" and "She" imply distance in time and place. The speaker and the narrator seem to be spatially and temporally distant from the characters. The personal deictic "He", "him" and "his" indicate the absence of the character of the Ancient Mariner, The Hermit, God, the Wedding guest, Jesus the Christ, the steersman's face, the star dogged Moon, the Seraph, and they also refer to a dead person body "The body of my brother's son….But he said nought to me"(Bate and David 415) and the personal deictic "She" indicates absence of female characters." "She"" also refers to unidentified female characters in the story, the names of the female characters not being mentioned. These personal deictic "She" and "her" refer to things human or inhuman, animate or inanimate, for example, it is used to refer to the Albatross, to St. Mary, to Life-in-Death, the ship, the boat, the sky, the spector woman, the death mate, the sound and strange things. Also, the personal deictic "They" and "Them" are used to stand for the Seraph's bands, the mariners, the water snakes, God's creatures, the dead men, water snakes, the pilot and the pilot's boy. The personal deictic "Us" refers to The Ancient Mariner, his crew and the wedding guest and could also refer to all human beings. Again the personal deictic "We" appears in this poem to be used by the Ancient Mariner in his reference to himself and his crew as well as in referring to other characters who are exited in the process of the poem, "I woke, and we were sailing on (Ibid 417). It is the "Second Voice" in the poem which has also used the pronoun "we" in speech or conversation with the "First Voice" as in the following extract:

> Fly, brother, fly! More high, more high!
>
> Or we shall be belated:
>
> For slow and slow that ship will go,

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When the Mariner's trance is abated" (Ibid 417).

The personal deictic "He" precedes the proper name of the Ancient Mariner. It violates the grammatical use of references, i.e. the anaphoric and cataphoric references. It doesn't directly refer to the proper name; it is repeated many times before the proper name. It is used in a manner of deviation.

He prayth best, who loveth well
Both man and bird and beast.

He prayeth best, who loveth best
All things both great and small;
For dear God who loveth us,
He made and loveth all (Bates and David 422).

The pronoun "It" is used widely in the poem but what is seen in this pronoun is its shifting of the way it is manipulated or referred to. This pronoun is used to stand for "Life-in-Death", "Ship", "boat", "Albatross", "sky", "The harbor-bay", "Seraph" etc. Here are some extracts of considering "The wind" as human being in spite of the Ancient Mariner's using of the pronoun "It". He states:

It raised my hair, it fanned my cheek
*Like a meadow-gale of spring_*
It mingled strangely with my fears,
Yet it felt like a welcoming (Ibid 418).

On the other hand, the poet in the following lines refers to the "seraph" as animate being and not as angelic spirit. The poet strips the seraphs from their holy or heavenly features. This intended act of stealing seraphs of their heavenly qualities dominates the poem through the using of the pronoun "it":

This seraph-band, each waved his hand:
It was a heavenly sight! (Ibid 419).

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The general pronoun "One" is used in its grammatical context of reference, i.e. general reference but it is also used with the context of specification in mind. It is used to imply the feelings of everyone meeting the Ancient Mariner; everyone gets fed up with his own sins, guilt and redemption. The general impression of everyone who talks to the Ancient Mariner is indicated through the context of the pronoun "One":

> *One after one, by the star-dogged Moon,*
> *Too quick for groan or sigh,*
> *Each turned his face with ghastly pang,*
> *And cursed me with his eye (Bate and David 412).*

The general pronoun "One" is used in a context of specifying a thing as being part from other things. It is used to refer to one of the other three people that the Ancient Mariner meets along the way. The repetition of the pronoun "One" implicates the ones of the Mariner's and the Wedding guest's artistic taste in choosing things; it implies that both have one choice of things. Both have one artistic taste in choosing things or in being participants in crime and in the course of redemption too.

> *It is an ancient Mariner,*
> *And he stoppeth one of three.*
> *_"By thy long gray beard and glittering eye,*
> *Now wherefore stopp'st thou me? (Bate and David 407)*

12. The Deictic "Now"

The deictic "Now" is used differently; it is used in the simple past tense and simple present, and not the past continuous or the present continuous tense. The narrator gives the action an instantaneous manner of being in the present. He describes it as a pictorial scene running before him. He depicts the coming or approaching to his own country and repentance or even picturizing the apparitions, mist and fog which occur in the past instantaneously.

> *Now mixed, now one by one.*
> --------

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And now 'twas like all instruments,

Now like a lonely flute;

And now it is an angel song,

That makes the heavens the mute (Bate and David 417).

The narrator exposes The Ancient Mariner's sitting along with the Wedding Guest as a lively scene; he shows it as a real one before him. This pictorial scene reinforces the narrator's omniscience, the narrator's knowledge of characters.

The Wedding Guest sat on a stone:

He cannot choose but hear;

And thus spake on that ancient man,

The bright-eyed Mariner (Bate and David 407).

The context of the deictic "Now" signifies The Ancient Mariner's insistence on knowing all the characters, supernatural powers and accidents which happened to him as a kind of punishment to his guilty and terrible deed of killing the Albatross. This crime was a bad omen to the Ancient Mariner and his crew as well. It emphasizes the necessity of omniscience or spiritual knowledge which is an instantaneous knowing.

13. The Demonstratives

The demonstratives "that", "there" and "those" are contextually used in the poem. Their repetition emphasizes the Ancient Mariner's distance and isolation from the people. It also emphasizes his emotional dissociation from other characters in the world and even from the characters incarnated within the poem. He is seeking someone in order to heal him from the curse and that someone in the context of the poem is the Wedding Guest.

The demonstrative "there" denotes The Mariner's distance from people. The Mariner is temporally and spatially distant from his surroundings.

What loud uproar bursts from that door!

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The wedding guests are there:

But in the garden-bower the bride

… …

O Wedding Guest ! this soul hath been

Alone on a wide wide sea:

So lonely 'twas, that God himself

Scarce seemed there to be (Ibid 421-22).

The demonstrative "those" signifies the psychological distance between The Mariner and the people. It also indicates his spatial distance of his dwelling place, which is the ship, from the other ships or from the rest of the world because of the curse. It implies his loneliness and isolation. Its contextual use implies the stagnation of time. The Ancient Mariner is informing his readers of how far the Hermit is:

This Hermit good lives in that wood

.....

Where are those lights so many and fair,

That signal made but now? (Ibid 420)

The demonstrative "those" implies loneliness and isolation of the crews' souls. They could be ranked as low standard or marginal people. They are classified as useless, worthless or with no particular importance. The use of "those" indicates the lesser kind of people as if they were animals or serfs. The Mariner describes them as follows: "'Twas not those souls that fled in pain,/ Which to their corses came again" (Ibid 415). It is delineated through its context of describing the Wedding Guest's fears arising from the state of the Ancient Mariner's soul and the souls of the crew. The Wedding Guest declares his fright from their way of looking at him in these lines:

"I fear thee, ancient Mariner!"

Be calm, thou Wedding Guest!

'Twas not those souls that fled in pain,

Which to their corses came again,

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But a troop of spirits blest: (Ibid 415)

14. A Polyphonic Poem

The poem is polyphonic. It has many voices: the narrator's voice, the central character's voice which is represented by the Ancient Mariner's voice, the Wedding Guest's voice, the woman's (life-in-Death) voice, the Hermit's voice and the listener's voice, etc.

The literary critic Bakhtin sees literature as "double–voiced discourse" in which the writer stands outside language and he is at the same time engaged in finding expressions in the language." "In real life, the meaning of the utterance would be disambiguated by context by paralinguistic features and by intonation"" (Pulverness 4).

Allan Pulverness further argues that there are in a dialogue a variety of voices in any literary work which includes novels, short stories and even poetry. The voice is a part from the narration which gives to the literary work a kind of movement to the plot as well as to the technique of narration. As Pulverness argues:

> *the voices of the romantic novelette and its reader are counter-balanced*
> *by the purity and naiveté of the fairytale romance and all the rather flat*
> *and knowing voices. The narrator herself, rather than being an*
> *omniscient super-voice, is one voice among many (Ibid).*

Bakhtin confirms the important role that a language plays in formulating and shaping the type of any literary work especially in poetry. He states that "most poetry is premised on the idea of a single unitary language; poetry effectively destroys heteroglossia; it strips the word of the intentions of others" (Habib 25). The meaning of the term "heteroglossia" is "the circumstance that what we usually think of as a single, unitary language. However, heteroglossia could actually be comprised of a multiplicity of languages interacting with, and often ideologically competing with, one another" (Ibid 22). In this way, it is possible to detect different kinds of languages

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or dialects used, from the language of the speakers in the literary work, the people's class belonging to, and so on. Also, it easily discovers the political, religious, economic languages that are heard in a work of literature, etc.

15. Multiple Voices

Multiple voices are heard in the poem's progress which reflects the suffering and agony that not only the Ancient Mariner is undergoing but the dilemma is extended to embrace within it all human beings, because of their determined or non-determined shortcomings in abusing humanity. The narrator's voice is heard throughout the poem in tone of suffering, pain and repentance. The Ancient Mariner tries to find someone to find peace within himself because of this problem, and in order to be released from the curse attached to him after shooting the Albatross and killing it:

It is an ancient Mariner,

And he stoppeth one of three. (Ibid 407)

The Ancient Mariner's voice also is existed:

Seven days, seven nights, I saw that curse,

And yet I could not die (Ibid 413).

David Perkins sates that "The Mariner gets punished for killing a bird which merely happened to be a pet of the Polar Spirit, a thing he could not have foreseen. It was bad luck."(441).

The Wedding Guest's voice is heard in this poem too. He is afraid of the Ancient Mariner but it turned out to be a major element in solving the problem and removing the curse from the Ancient Mariner. In spite of his scare but he accepts to listen to the old Mariner thus leading him to be saved after being released from the curse:

"I fear thee, ancient Mariner!

I fear thy skinny hand!

And thou art long, and lank, and brown,

As is the ribbed sea-sand (Ibid 412).

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The listener's voice is heard as a neutral character who is closely watching the events in the Ancient Mariner's story. The listener is a person whose job is about telling or transforming what he/she sees without any personal intervention in the narration's progress. The listener in such a task tries to tell readers the truth from being a neutral character not imposed in the events of the poem:

> *The Wedding Guest sat on a stone:*
> *He cannot choose but hear;*
> *And thus spake on that ancient man,*
> *The bright-eyed Mariner (Ibid 407).*

The Hermit's voice is heard in the process of the poem. The Hermit refers to religion or to the redeemer as David Perkins states "the shooting of the albatross symbolizes original sin,… Coleridge's theology of original sin was embedded in a system of Redemption through Christ."(433-5). The Hermit is heard in the poem saying that:

> *"I am a-feared"_" push on, push on!"*
> *Said the Hermit cheerily (Ibid 420).*

It is not strange to hear the woman's voice clearly appearing throughout the poem in order to imply universality of human kind within the story of the poem. Coleridge portraits Death and Life-in-Death as a woman associated with ""Horrors of the Slaves Trade" echoes into the poem when the Mariner sees the ship of Death and Life-in-Death; he "is having a premonition of the Slavers" " as David Perkins states in his work *The "Ancient Mariner" and Its Interpreters: Some Versions of Coleridge* (440). The Woman's voice is heard in the following line in the poem through the voice of the Life-in-Death categorized according to *The Rime of the Ancient Mariner Study Guide and Essays* as "Embodied in a beautiful, naked, ghostly woman with golden hair and red lips. She wins at dice over Death and gets to claim the Ancient Mariner's soul, condemning him to a limbo-like living death" (Coleridge. URL

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www.gradesaver). The Life-in-Death wins the dice game on Death and it is heard saying:

> *"The game is done! I've won! I've won!"* *(Ibid 412)*

16. Conclusion

Context in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" is of three types: Context of utterance, Context of culture, and Context of reference. A context of utterance denotes the central character's distance from the other characters. The use of the personal deictic and demonstratives is to emphasize this distance which has emotional, psychological, social and interactive manifestations.

The context of culture and reference are interrelated in the poem's story. They refer to an impressionistic culture of the central character which is inspired by an aesthetic taste of other characters. The cultural context through specifically represented and embedded in Western culture crosses the borders and limits of the Occident. It is also a reference to a global culture because the Mariner through his sailing in the globe wide seas and oceans towards the East or Orient, he has been launched different environments and cultures in his adventure. In spite of the western impressionistic ceremonies of marriage celebrating atmosphere but also the ordeal extends to the problems of the slave trade as well to serfdom-related problems that dominated a specific period of history. These were actually global problematic dilemmas that needed to be treated and solved correctly.

The context of the poem's story presents information about the subject of the discourse of the poem, and The Ancient Mariner, i.e. the central character in it. The outward–directed function of the language presents objective information about the central character. In short, the contextual use of certain utterances, i.e., personal deictic and demonstratives, determines the meanings of the utterances. The cultural context is indicated by the aesthetic conventions which form the central character of the culture.

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Crude Oil Price Behavior and Its Impact on Macroeconomic Variable: A Case of Inflation

M. Anandan, S. Ramaswamy and S. Sridhar

Abstract

Energy is a vital infrastructure for the development of any economy. Due to economic development and economic growth, the needs and desire of the people have multiplied in quantity and quality which necessitate the intensity in demand for different sources of energy including the fossil fuel sources like oil (petroleum products).

Oil is an import non-renewable, depletable and exhaustible energy source in meeting the basic needs of human beings i.e., from rural households to urban metropolis and from agriculture sector to transport sector. In case of rural households, kerosene is used for lighting purpose. Similarly, in case of transportation, oil plays the key role.

For the oil importing countries, oil price increase and economic growth are negatively correlated while all things being equal, the relation is positively correlated for oil exporting countries.

The price of oil and inflation are often seen as being connected within a cause and effect framework. As oil prices move up or down, inflation follows in the same direction (**Anshul Sharma et al, 2012**). In the case of oil and its price has been frequently increasing.

Our import dependence has reached 80.0 per cent and likely to keep growing. At the same time, the world oil prices have also constantly increased. The oil prices have started rising significantly since the beginning of the twenty first century. The immediate effect of the oil price shock is the increased cost of production due to increased fuel cost. As a reaction to inflation in the economy, the cost of production would also rise causing a decrease in supply.

On the other hand, inflation implies a fall in the purchasing power of people; in short, oil price fluctuation has adverse effects on the economy (**Jose De Gregorio et al, 2007**). The improved macroeconomic policies in many countries today may also have contributed to a smaller pass-through. Finally, oil prices are not entirely exogenous to the general equilibrium of the world economy and the reaction of world inflation and output to an oil price rise will depend on its nature. This paper analyses the impact of international oil prices and domestic oil price pass-through policy on major macroeconomic variables in India with the help of a macroeconomic simulation model.

Keywords: Oil price, Gross Domestic Product and Inflation.

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Introduction

Economic development nexus energy is deeply rooted and inter-related. Affordable energy is critical for sustaining economic growth and for improved living standards of its population, which in turn is driven by increasing energy consumption. Hence, it is recognized that energy security in a fast developing economy like India is of strategic importance. Most studies in theoretical and empirical understanding on the macroeconomic consequences of oil price shocks have been focused on the industrialized economy like USA.

Crude oil has become one of critical commodities, due to its outstanding importance in the supply of the world's energy demand. Nowadays, the importance of crude oil as the main source of energy has alternative forms of energy (such as wind, water, and solar power). Despite this, the importance of oil exceeds economic aspects and affects social life in general. Thus, the prevailing view among the economists is that there is a strong relationship between the growth rate of a country and oil-price changes.

Oil price fluctuations have considerable consequences on economic activity. These consequences are expected to be different in oil importing and in oil exporting countries. Whereas an oil price increase is considered as good news for oil exporting countries and bad news for oil importing countries, and the reverse should be expected when the oil price decreases.

The transmission mechanisms through which oil prices have an impact on real economic activity include both supply and demand channels **(Latife Ghalayini, 2011).** The supply side effects are related to the fact that crude oil is a basic input to production, and consequently an increase in oil price leads to a rise in production costs that induces firms to lower output. Oil prices changes also entail demand-side effects on consumption and investment. Consumption is affected indirectly through its positive relation with disposable income. The magnitude of this effect is inturn stronger and more shock is perceived to be long-lasting. Moreover, oil prices have an adverse impact on investment by increasing firms' costs. It is worth noting that, in addition impacts of oil prices on supply and demand, oil price changes influence the foreign exchange markets and inflation, giving rise to indirect effects on real activity **(Latife Ghalayini, 2011)**.

The countries such as India and China are expected to buy more crude oil from international markets as domestic demand rises rapidly. In the case of China, imports are tipped to make up 82 per cent of the country's total oil needs in 2035 compared with only 54 per cent today. India, presently imports around 80.0 per cent of its crude oil requirement, is also expected to become even more reliant on global supplies to fuel economic activity.

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Theoretically, an increase in petrol price causes the cost of production to increase. As a result, aggregate supply shifts to the left, implying that productions fall. Most of the studies found out that a hike in petrol price caused inflation, decrease in output, higher unemployment rate and others. The world petrol price has always been decreasing from 1990 to 2007.

In 2008, the world petrol price reached almost 100 per cent change. This change raised many issues accross the world especially in developing countries such as China and India. These two countries were largely affected because they were the largest oil consumption countries in the world.

The world petrol price started to decrease after being at the highest level of 114.6 US dollar in 2012 (**Arvind Jayaram, 2012**). The world experienced a decrease in petrol price; it actually eased the burden of many people especially poor people. In India, people suffered from the increase in petrol price by Rs 5 a litre. This was the steepest increase since December 2008. The Government of India decontrolled the petrol price in 2010. As a result, the goods price increased by almost Rs 7, the petrol price was at Rs 63.37 on May 2011 which was Rs 15.44 higher than the petrol price on 2010. India always faced the increase in petrol price from 2010 to 2011. The hike in petrol price caused the inflation by 8.98 per cent in India. This inflationary pressure made the Gross Domestic Product below the target of 9 per cent (**P&GD Group, 2011**).

Genesis of Crude Oil Prices and Inflation

According to the historical statistics, the direct relationship between oil price and inflation was evident in the 1970s. The cost of oil rose from a nominal price of $3 per barrel before the 1973 oil crisis to close $40 per barrel during the 1979 oil crisis. This helped cause the Consumer Price Index (CPI), a key measure of inflation, to more than double from 41.10 in January 1972 to 86.30 by the end of 1980.

However, this relationship between oil and inflation started to deteriorate after the 1980s. During the 1990's Gulf War (oil crisis), crude oil prices doubled in six months from around $20 to around $40, but CPI remained relatively stable, growing from 134.6 in January 1991 to 137.9 in December 1991. In this relationship, it is even more noticeable during the oil price hike from 1999 to 2008, in which the monthly average nominal price of oil started rising from the recent low point ($11.32) in January 1999 to $109.05 in April 2008. During the same period, the CPI rose from 164.30 to 214.82 (**P&GD Group, 2011**).

The impact of world economic growth on oil price can be seen in the light of the oil market power. In fact, as World economic growth increases the demand for oil increases which pushes up oil prices. Oil prices then, tend to be volatile, at least partly due to variations in the business cycle. In the

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last quarter of 1998, economic growth decreased and pushed down the demand for oil and therefore reduced oil price to $20 per barrel. While the world economy continued its recovery in 2003 and through the year 2004 and 2005 with Gross Domestic Product (GDP) growth rates increasing in many regions, the world oil market was characterized by strong oil demand growth and the oil price increased from $27 to $35 the barrel. In the first quarter of 2005, the oil price increased to $50 per barrel approximately $15 per barrel higher than in the first quarter of 2004, and remain above this level for the rest of 2005 and 2006.

Leading upto 2008, a strong world economic growth driving growth in oil use and, thus crude oil prices increased dramatically during 2007, with oil prices climbing from an average of nearly $55 per barrel in the first quarter of 2007 to over $95 per barrel in the last quarter of 2007. The decline in the value of the dollar against other currencies supports continued oil consumption growth in foreign countries, because oil is traded globally in dollars, and a declining dollar has made the increase in oil prices less severe in foreign currencies. Oil prices fell to less than $62 a barrel in last quarter of 2008 amid continuing concerns about a global economic recession, while the hope in an economic recovery increases oil prices in the second quarter of 2009 to continue in 2010. Analysis above the data, perceptibly, it seems that the strong correlation between oil prices and inflation. As a matter of fact, the effects of oil price changes on inflation rates may be comparatively insignificant in the long run, but they could be significant relatively in the short run.

Economic Growth and Oil Price Trends

Oil has always been an indicator for economic stability in modern times, much due to the World's high dependence on oil products. Furthermore, the price of oil is of critical importance to today's world economy, given that oil is the largest internationally traded good, both in volume and value terms (creating what some analysts have called a "hydrocarbon economy"). In addition, the prices of energy intensive goods and services are linked to energy prices, of which oil makes up the single most important share. Finally, the price of oil is linked to some extent to the price of other fuels (even though oil is not fully substitutable for natural gas, coal, and electricity, particularly in the transportation sector). For these reasons, abrupt changes in the price of oil, have wide-ranging ramifications for both oil producing and consuming countries. Thus, the prevailing view among economists is that there is a strong relationship between the growth rate of the world and oil-price changes. But whether the oil price can be seen as an economic indicator on GDP growth is however not as clear **(Adelman, 2004)**.

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Impact of OPEC on India

Although India partly subsidizes few products of the refined petroleum to check inflation and it extracts huge tax revenues from import of crude oil. The rate of change of market prices of refined products largely remains unaltered compared to the fluctuations in the international market largely due to regulated pricing mechanisms. As a result, India is suffering from vast fiscal deficits and is reflected in the recent outstanding balance of payment to Iran. Iran, is India's second biggest crude oil supplier after Saudi Arabia, accounting for about 13.0 percent of its total crude oil imports. If the present issue of payment with Iran remains unsolved it would potentially hit Indian imports of 400,000 barrels per day of Iranian crude oil, forcing Asia's third-largest economy to look for more expensive alternatives that would swell its already high current account deficit **(Ajith Basil, 2011)**. After 2006, India has steadily moved its oil imports and made Saudi Arabia is the largest oil source by 2010. Given a growing convergence with Saudi Arabia even on security issues, India is likely to find that both the Saudis and the UAE would be more than willing to make up the loss of oil imports from Iran **(Ajith Basil, 2011)**.

Global Economic Growth Rate and Inflation
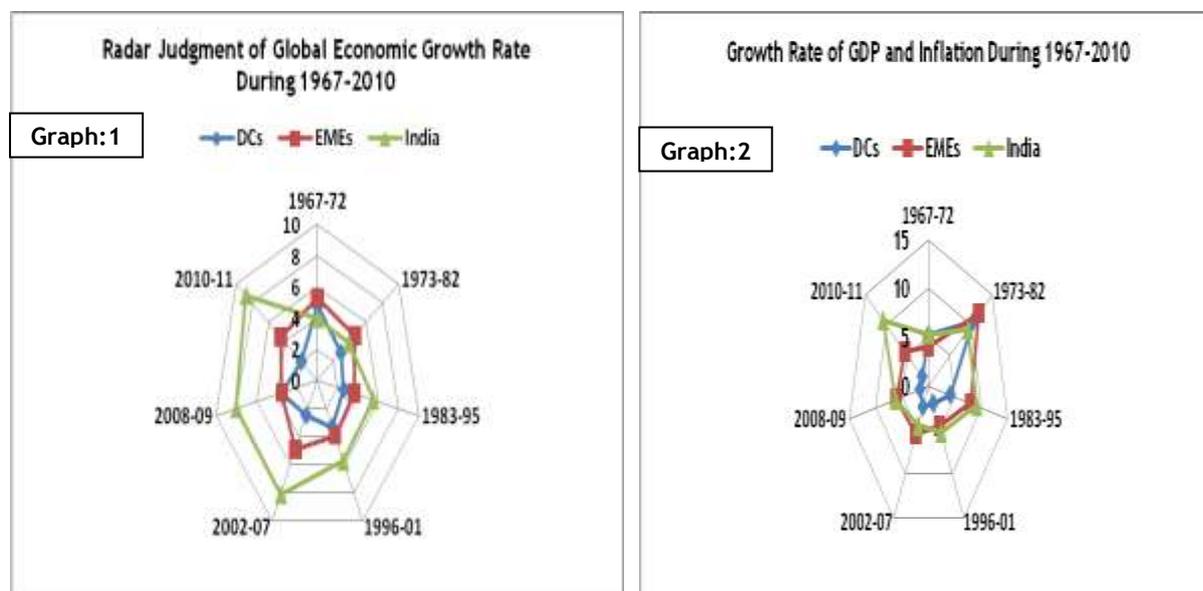
Source: Oxus Research Report 2011

Growth in Developed Countries' (DCs)

These have seen a steady fall in their GDP growth from about 5.0 percent in the late sixties to near 2.5 percent until the Great Recession of 2008. How long the developed countries take to return to 2.5 percent growth is a subject of much debate, if not speculation. But it is important to note that

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2.5 percent growth was the "norm" during the go-go growth years preceding the recession. The story of GDP deflator inflation in the DC economies is one of gradual decline (excepting the oil price decade 1973-1982) to around 2.5 percent per year during 2002-2007. Somewhat surprisingly, aggregate GDP deflator inflation has declined in the Western world by almost a full percentage point to 1.5 percent in the commodity boom period 2008-2010 **(Surjit Bhalla et al, 2011)**.

Emerging Market Economics (EMEs)

If you had to pick a number for the median growth over the last near 50 years for EMEs, it would be 4.5 – 5.0 percent. The Latin American debt crisis, and its after-math, brings down the median growth to slightly less than 4.0 percent during the 1980s and 1990s. And since the dawn of the new century, EME growth is back to near 5.0 percent. EME inflation follows a similar path to DC inflation. After ranging around the double digit level for some 20 years after the first oil price hike of 1973, EME inflation has declined somewhat precipitously to only 5.0 percent for the period 1996 to 2007. Post the Great Recession and despite food and oil prices ranging at record levels, EME inflation is less than one percentage point higher than the halcyon and calm period 1996 to 2007.

The Case of India

That India started to break out from the pack in the 1980s is clearly brought out by the data on GDP growth. From near 4.0 percent, Indian growth accelerated to the 5.5 percent range for the twenty odd years: 1980-2001. The growth gap with other emerging economies during this period: approximately 2.0 percentage points higher for India. From 2002 onwards, India has grown steadily at 8.0 percent plus, and the growth gap has doubled to about 4 percentage points. India follows a near identical path to other emerging economies until 2009. But something seems to have gone dreadfully wrong since then. Indian inflation jumped to 10.6 percent from an average of 6.3 percent during the preceding two years **(The World Bank, 2012)**. It is this fact that perhaps propelled the RBI to take extreme action. But appearances can be deceiving – which is appearance, and which is deception, is the subject matter for extreme analysis.

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Figure.1

Figure.2

Figure.3

Figure.4
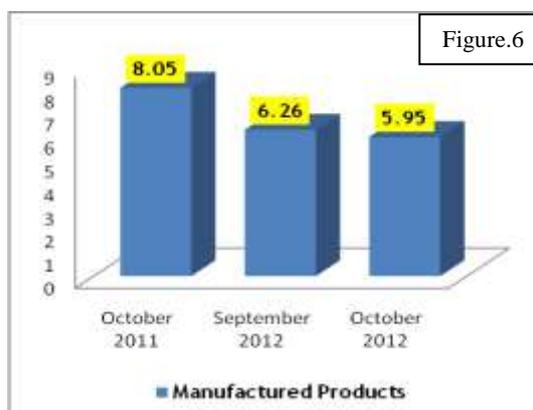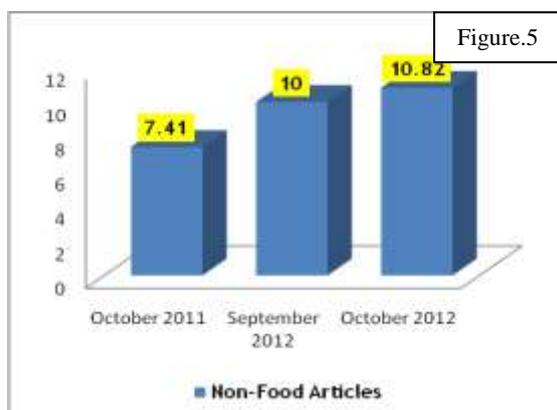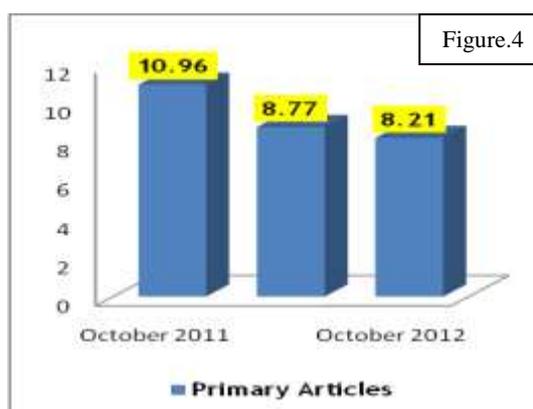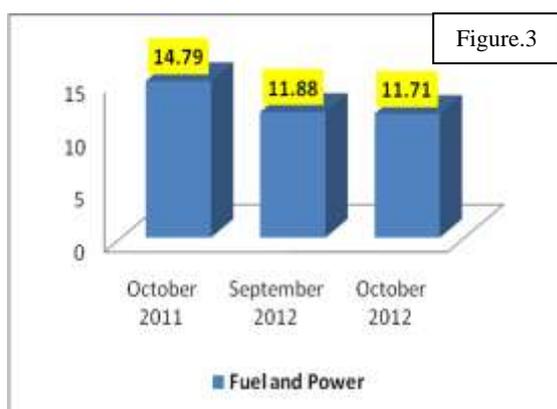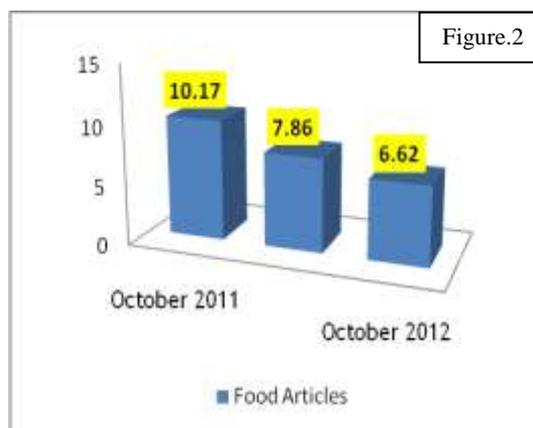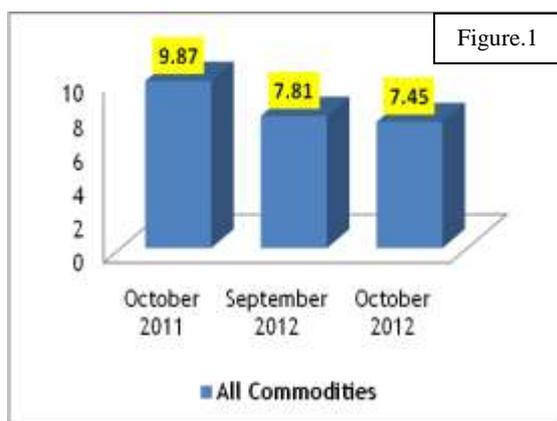
Figure.5

Figure.6

Source: The Hindu November 15, 2012

The above figures 1 to 6 exhibit the overall in Indian's economy Inflation dropped marginally to 7.45 percent in October as price increases in some food items such as rice and pulses eased during period. Inflation as a measure of Wholesale Price Index (WPI) stood at 7.83 percent in September 2012 and at 9.73 percent in October last year (2011). The inflation rate for fuel and power decreased marginally to 11.71 percent in October 2012 from 11.88 percent in September 2012 on drop in aviation fuel prices. However the price rise of liquefied petroleum gas (LPG) and high speed diesel saw a marginal increase during the period 2012 **(The Hindu, 2012)**.

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There is always a direct relation between prices of certain commodities and inflation. Let's take the price of oil. Price and inflation are connected in a cause and effect relationship. Oil is a major input in the economy - it is used in critical activities such as fueling transportation - and if input costs rise, so does the cost of end products. However, even when inflation comes down, prices in the market do not come down immediately. The reasons may be many. Inflation comes down due to: fall in consumption, low industrial output, fall in industrial commodity prices, especially crude, steel, etc., and Industrial slowdowns. Market prices for ordinary citizen are not like that. When supply is more than demand, industries slow down the output and the prices go up. When Inflation is down RBI reduces the interest rate, and prime lending rate, which increases the liquidity in the economy. Excess money is then often used for speculation with traders cornering the stock and creating artificial scarcity, thereby increasing the prices or not letting it come down.

Production and Consumption of Petroleum Products in India

There was an increase of 5.78 percent in production of petroleum products during 2010-11 compared to the year 2009-10. The indigenous consumption of petroleum products increased by 2.88 percent during 2010-11 compared to the previous year. During the year 2010-11, net consumption of petroleum products was 141.785 MMT against total production of 192.532 MMT. Year-wise production and consumption of petroleum products during 2003-04 to 2011-12 are illustrated in the Table-1 and Graph-3 below. It is evident from Table-1 that production and consumption of petroleum products are substantially higher than in the overall periods.

Table-1 Production and Consumption of Petroleum Products (In MMT)

Year	Production	Growth Rate	Consumption	Growth Rate
2002-03	106.51	-	104.126	-
2003-04	115.783	8.71	107.751	3.48
2004-05	120.819	4.35	111.634	3.6
2005-06	121.935	0.92	113.213	1.41
2006-07	137.353	12.64	120.749	6.66
2007-08	146.99	7.02	128.946	6.79
2008-09	152.678	3.87	133.599	3.61
2009-10	182.012	19.21	137.808	3.15
2010-11	192.532	5.78	141.786	2.88

Notes: * Includes LPG Production from Natural Gas ** Excludes Refinery fuels and includes imports also. Source: GOI: Ministry of Petroleum and Natural Gas, New Delhi

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Graph-3: Radar Judgments of Production and Consumption of Petroleum Products During 2002-2010
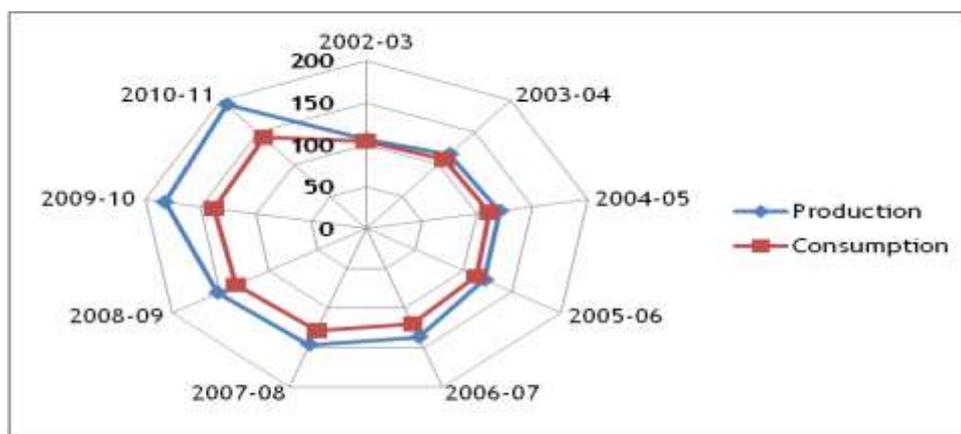
Source: Table 1

Imports and Prices of Crude Oil

Imports of Crude Oil during 2010-11, was 163.594 MMT valued at Rs.4,55,909 Cr, and this marked an increase by 2.72 per cent in quantity terms 159.259 MMT during the year 2009-10 and an increase by 21.45 percent (Rs.3,75,378 Cr) in value terms over the year of 2009-10. In terms of US$, the extent of increase in value of Crude imports was 25.73 percent. It may be noted that the imports of crude oil has doubled during this period, when analyze in relation to imports in 2002-03. During this period, the average price of International crude oil has increased from US$ 26.59 per barrels in 2002-03 to US$ 85.09 per barrels in 2010-11 i.e. an increase of about 220 percent. The trend in growth of crude oil imports and crude oil International prices are depicted in the Table-2 and Graph-4.

Table -2 Imports of Crude Oil and average Crude Oil Prices

Year	Imports of Crude Oil MMT	Per cent in Growth	Average Crude Oil Prices (US$/bbl)	Per cent in Growth
2002-03	81.989	-	26.59	-
2003-04	90.434	10.3	27.98	5.23
2004-05	95.861	6	39.21	40.14
2005-06	99.409	3.7	55.72	42.11
2006-07	111.502	12.16	62.46	12.1
2007-08	121.672	9.12	79.25	26.88
2008-09	132.775	9.13	83.57	5.45
2009-10	159.259	19.95	69.76	-15.77
2010-11	163.594	2.72	85.09	21.97

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Graph-4 Percentage Growth in Imports of Crude Oil & Average International Crude Oil Prices During 2002-2010
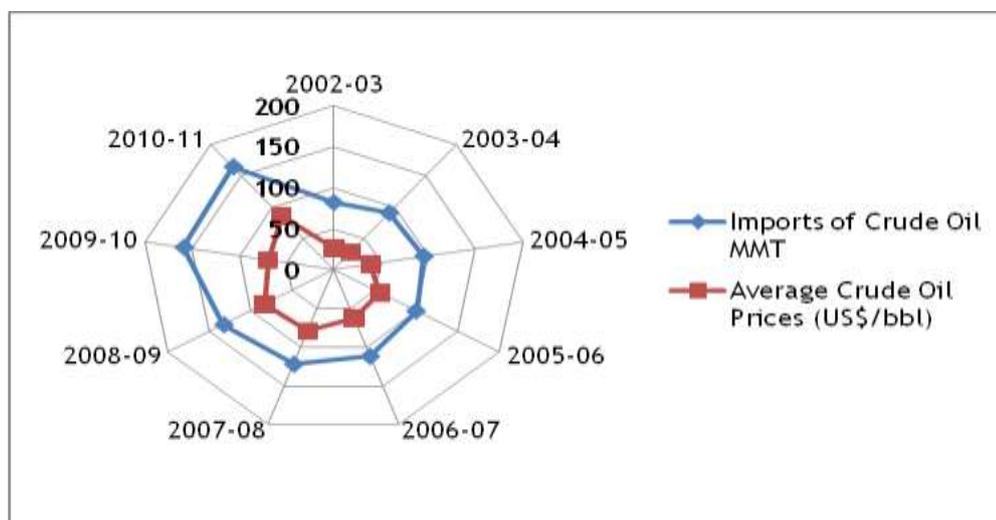
Source: Table 2

Imports and Exports of Petroleum Products:

It may be seen that despite considerable variations in International prices of crude oil, imports have followed a steady growth primarily to meet domestic demand of a burgeoning economy, apart from re-exports of petroleum products. With substantial increase in refining capacity in India, exports of petroleum products have picked since 2002-03 although declined shortly in 2008- 09 due to slowdown in global economy. Exports of petroleum products during 2010-11, in terms of quantity was 59.133 MMT valued at Rs.1,96,112 Cr, which marked an increase of 16.01 percent in quantity terms (50.974 MMT during the year 2009-10), and an increase of 36.15 percent (Rs 1,44,037 Cr) in value terms in Indian rupees over the year of 2009-10. In terms of US$, the extent of increase of exports in value was 41.12 percent. The exports of petroleum products, it may be seen, has steeply increased by 475 percent up to 2010-11. Imports of petroleum products are relatively limited with greater focus on imported crude oil to utilize domestic capacity as may be seen in Table-3 and Graph-5 below:

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Table -3 Imports and Exports of Petroleum Products

Year	Imports of Petroleum Products	Per cent in Growth	Exports of Petroleum Products	Per cent in Growth
2002-03	7.228	-	10.289	-
2003-04	8.001	10.69	14.62	42.09
2004-05	8.828	10.34	18.211	24.56
2005-06	13.44	52.24	23.461	28.83
2006-07	17.66	31.4	33.624	43.32
2007-08	22.462	27.19	40.779	21.28
2008-09	18.524	-9.5	38.902	-4.6
2009-10	14.662	-20.85	50.974	32.15
2010-11	17.337	18.24	59.133	16.01

Source: GOI: Ministry of Petroleum and Natural Gas, New Delhi

Graph-5 Growth Rate of Imports and Exports in Petroleum Products

Source: Table 3

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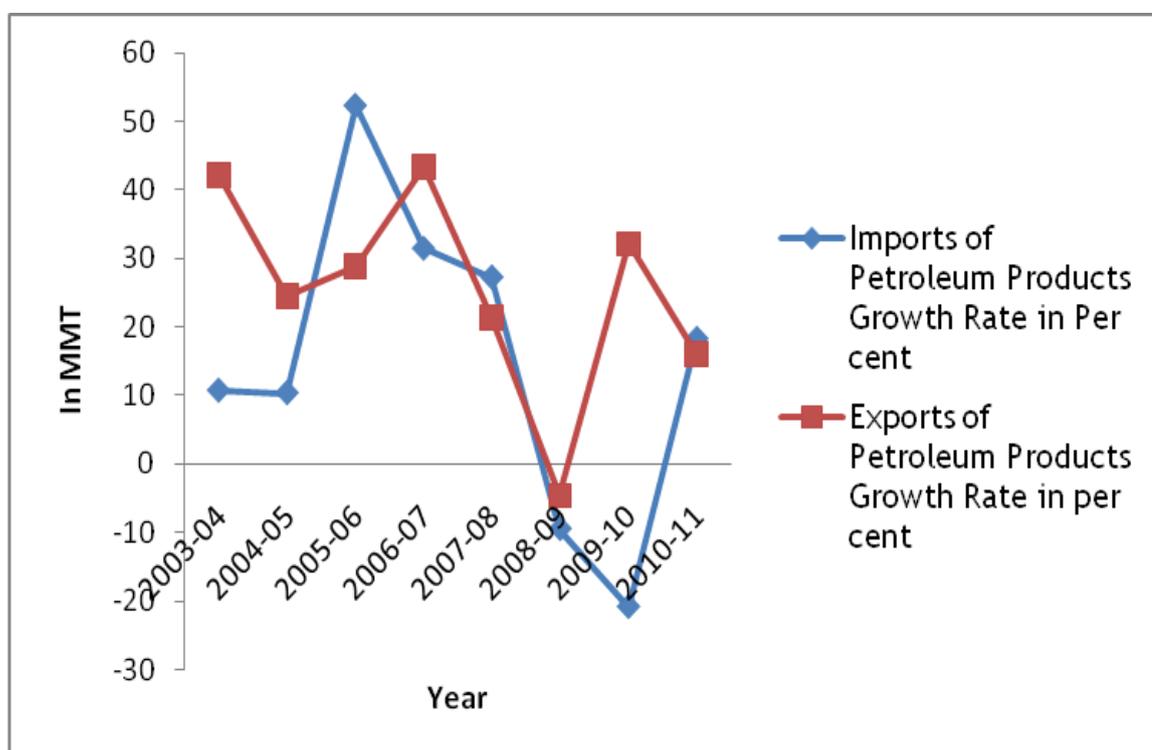
Table 4: Crude Oil Price Behaviours and it's Inflatioin Growth Rate in India and Association Between Crude Oil Price and Inflation Rate

Year	Crude Oil Price in $/pb	Inflation Growth Rate	Crude Oil Price in $/pb in per cent	Inflation Growth Rate in Per cent
2002-03	26.65	4.5	4.15	6.6
2003-04	27.97	5.12	4.35	7.59
2004-05	39.21	2.23	6.11	3.30
2005-06	55.72	4.96	8.68	7.36
2006-07	62.46	4.65	9.73	6.90
2007-08	79.25	6.67	12.35	9.89
2008-09	83.57	7.81	13.02	11.59
2009-10	69.76	8.7	10.87	12.91
2010-11	85.09	13.33	13.26	19.78
2011-12	111.85	9.41	17.43	13.96
Total	641.53	67.38	100	100
CGR	15.2	13.3	-	-

Source: GOI: Ministry of Petroleum & Natural Gas, New Delhi

Graph 4: Correlation between on Crude Oil Price and Inflation Growth Rate

Source: Table 4

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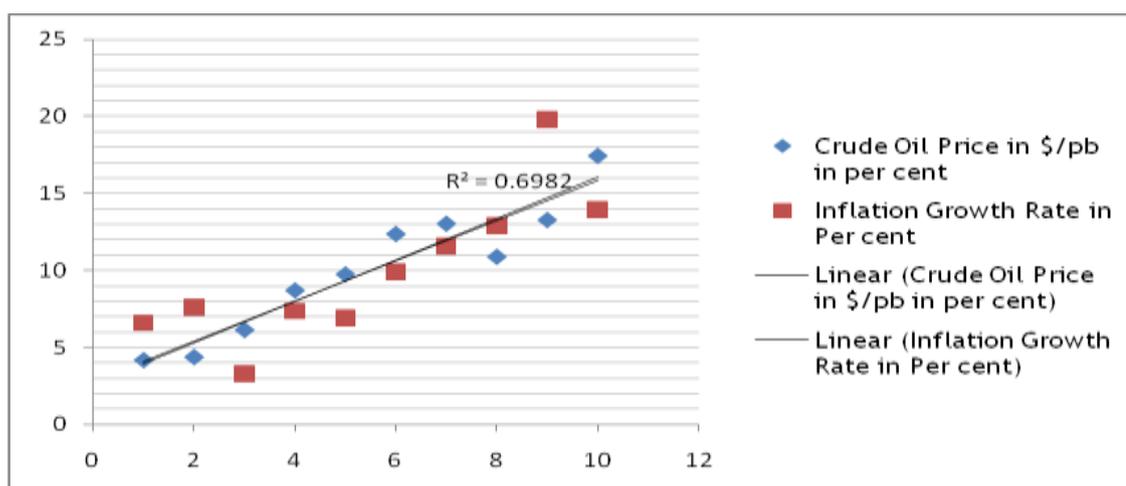
The table 4 and Graph 6 analysis that the relation is positively correlated for crude oil prices and inflation growth rate during 2002-2011. The price of oil and inflation are often seen as being connected within a cause and effect framework. As oil prices move up or down, inflation follows in the same direction. The Pearson Correlation value is 0.726 is a positive relationship between crude oil prices and inflation growth rate. In the form of oil has been frequently increasing. At the same time the world oil prices have also constantly increased. The oil prices have started rising significantly since the beginning of the twenty first century. The immediate effect of the oil price shock is the increased cost of production due to increased fuel cost. As a result of inflation in the economy, the cost of production would also rise and inturn causing a decrease in supply. On the other hand, inflation implies a fall in the purchasing power of people; in short, oil price fluctuation has adverse effects on the economy (**Jose De Gregorio et al, 2007**).

Conclusion

The oil age went into decline roughly ten years ago. Oil's share of total global energy demand, which had been on the rise since the 1930s, peaked in the mid-1970s but held steady for over twenty years until the new millennium. But starting early last decade, through a combination of oil's re-pricing and the industrialization in the Non-OECD, oil's market share in the global energy mix retreated. This decline of oil in the global economy explains perfectly why the weak rebound since 2008 financial crisis which has grown along the contours of the power grid.

Economic development and energy are deeply inter-related. Affordable energy is critical for sustaining economic growth and for improved living standards of its population, which in turn is driven by increasing energy consumption. Hence, it is recognized that energy security in a fast developing economy like India is of strategic importance and energy needs of the country, In the first half of the last fortnight, Crude oil price decline in overall global market due to fall in value of greenback. Controlled for oil intensity, we found that the decline in the economic intensity of oil use over the years helps to explain the limited impact of more recent oil shocks on inflation.

Therefore one can conclude that a significant part of the decline in the oil pass-through around the world is explained by the reduction in the effects of exchange rate changes on inflation and by declining oil intensity. However, our estimates show that, even after controlling for these factors, part of the decline in the oil pass-through remains unexplained. Mankind is using up world's energy resources in a way no other animal has ever done now petroleum based fuel economy is ruling our world. Although we have developed so many alternative fuels, they are still able to meet only small proportion of our actual demand globally.

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Using Exact Formant Structure of Persian Vowels as a Cue for Forensic Speaker Recognition

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Abstract

Forensic phonetics is subfield of forensic linguistics in which using acoustic information and phonetic features s are investigated for completing forensic cases in which one of the existing evidences is a voice record related to the guilty. One of the most important tasks of forensic phoneticians is forensic speaker recognition. For doing this the phonetician is asked to estimate the degree of similarity between the given records of the guilt's speech and the suspected(s) and determine that whether these two sound evidences match to each other or not.

The objectives of this study which is conducted on the sound data from 10 Persian native speakers of both sexes, is to investigate the possibility of using exact formant structure of vowels as a cue for forensic speaker recognition tasks.

The results of this study show that using vowel space and exact formant structure of vowels may be a useful means with perfect reliability in tasks related to forensic speaker recognition.

Keywords: forensic linguistics, forensic phonetics, speaker recognition, acoustic phonetics.

1. Introduction

Forensic linguistics, deals with the topics such as Forensic Language (Tiersma, 1999), Forensic Semantics (Langford, 2000: 72-94), Forensic Discourse (Bavelas, & Gibson, 1994: 189-206), False testimony (Harris, 2001: 53-74) and forensic phonetics (Aqagolzadeh, 1391).

Forensic Phonetics, which is a subfield of forensic linguistics, deals with issues such as forensic speaker recognition, forensic speech recognition, forensic speaker identification and forensic speaker verification and determining the truth or falseness of phone calls (Hollein, 1990: 190-191).

Forensic phonetics tries to determine the probability that a recorded voice or recorded phone call which is attributed to the accused person can be the same as the voice of a suspect.

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This probability can help a court or police or related organization to solve a judicial case. It may be also useful in some more complex cases in which it's tried to determine whether a speaker had stress while doing the crime or not and to get some information about his/her emotional status out of the recorded voice.

In this study, we used Persian vowel space and exact formant structure of Persian vowels for forensic speaker recognition.

The number of juridical cases in which courts require speaker recognition through recorded voices, is increasing. In such cases the phonetician is asked to do forensic speaker recognition. In other words, he is asked to make a comparison between the recorded voice of the guilty while doing the crime and the suspect's to help confirming the guilt or exonerating the suspect doing this (Nolan, McDougall, Jong & Hudson, 2006).

The task of speaker recognition is affected by numerous varieties. In particular, speakers change their voices under conditions like their familiarity with the addressee, emotional statuses, the degree of formality of the situation, the degree of background noise and such (Nolan, 1997: 748).Also the person's voice changes with changes in the health status and that the speaker may change his voice deliberately or copy another person's voice (Nolan, McDougall, Jong & Hudson, 2006).

In forensic speaker recognition, multiple variables must be paid attention to. For instance, Hollein (1990) states that these variables include: non-consecutiveness of the records, vocal changes due to the recording system used, and the varieties being formed in the speech of a single person for many reasons such as changes in emotional or health statuses and even the intentional voice change (voice imitation) (Hollein, 1990: 190-191) .

Kinoshita (1998), investigates how stylistic features affect the sound features of Japanese speakers WRT forensic phonetics (Kinoshita, 1998).

In the 1960s, the scientists tried to use the speech spectrogram apparatuses as a means for speaker's recognition. (Kersta, 1962, Stevens, Williams, Carbonelli and Woods, 1968, Over, Lashbrook, Pedrev, Nicol and Nash,1972). However, the findings were limited, with the analysts working with these tools. At that time, the computer technology was not that advanced to enable the experts in doing so. Advancements in the computer technology after the 1960s, made a new wave of studies in the field of speaker recognition. Although these studies made improvements to the text-based speaker recognition systems, they still had considerable deficiencies in the field of text-independent speaker recognition which accompanied varieties like channel and the speaker and these studies were not successful as expected (Rodman, 1997).

Despite so many advancements in today's systems of speaker recognition, there still remain shortcomings which delay the recognition task or reduce the efficiency and the accuracy of the task; so that the recognition accuracy is affected by the environmental changes, speaker variation and the natural linguistic input conversely (Herbig, Gerl, Minker, 2011).

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2. **Data collection and methods**

The data of this study, included 100 hundred minutes monologue and speech of 10 Persian speakers 5 of which were male and the other 5 were female who were in the age group of 20 to 35. These people's voices were recorded using professional voice recording devices in stereo format at sample rate 44100 and the Bit Depth 16 in Sorush-e-Sima Recording Studio of Khorasan Razavi Broadcasting Center. The software recording studio was Adobe Audition.

Selecting the people whose voices are studied is done randomly and there were only three factors interfering with it. First thing is that they be in the age group of 20 to 35 to make sure their voice is different with that of children and adolescents and also with that of the old. The second is that among these, 5 speakers are male and the other 5 ones are females and the third factor was that these people enjoy with the standard dialect or the dialect close to the standard Persian.

All voices were recorded at once. Each speaker was asked to read a pre-determined text with the typical and usual routine tone. This text included Persian language vowels separately, one-syllabic words having one consonant and one vowel for all the vowels and consonants of the Persian language, 140 words each of which was repeated twice randomly and 34 sentences in a conversation form, which included all of the separate words from the text. The used words in this investigation were selected according to the table Samareh (1381) had provided for the allomorphs of the Persian language morphs, and it was tried to embed in these data all the different contexts in which consonants and vowels of Persian language might be used.

The speakers were asked to make a pause in between the vowels, syllables and also the words while pronouncing them to ease the separation of the sound data related to these voices, syllables and the words and to make sure that the data have not merged with each other. In the part related to the reading the conversational sentences the speakers were asked to read those texts just like a typical speech and before the recording began, they had already read the text for an hour to make sure that no problems would pop up while reading the text and that the natural velocity and the speech style is assured while reading.

3. **Data Analysis**

The prime hypothesis of this key is achieved from the evident relation between the formants and the sizes of vocal tract. The formants are under direct effect of the shape of the articulation system as the resonance-maker device and the resonance of each individual's voice differs with another one and it is this very difference in the people's resonances that enables us to recognize people through their voices. This primary hypothesis is studied with 18 various experiments in this thesis.

In the first two experiments, the patterns of exact place of the formants is achieved using the SPSS software to use the frequency mean for the formants of vowels for 5 male speakers using graphs that their horizontal axis is F2 and the vertical axis is F. And the 5 provided

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patterns were put into one graph to find out the similarity or difference of them. Then the same process was applied to the vowels of 5 female speakers.

In the third to the twelfth experiments, the achieved patterns from the structure of vowels of each speaker were mapped in separate graphs using F1 & F2 in five sets of different words that the words in each set were also randomly different with the words from the other sets and the patterns related to each speaker were put into one single graph in five sets of different words which were marked with different colors to distinguish between the degree of their similarity or difference

These twelve experiments were reiterated once more and this time F1 and the space between F1 & F2 was used for F1 & F2 or the F1-F2 and the results were also studied.

The point which is present here is that in these surveys for more assurance of the results, various words and different voice contexts were used for the extraction of formants of vowels while such variety is not needed and the accused could be asked to repeat the same words and sentences which exist in the pre-existing data in different times to extract the formants of the vowels in the same voice contexts and the same places. But using the variety in the words and random selection of them brought more trust to the achieved results.

In the figure below, the first formant is marked by F1, the second formant is marked by F2 and the third formant is marked by F3.

The resulted frequency is also noted below each of these variables. The red points are the points that the Praat Software has presented which of course they are sometimes of low accuracy and here the formants are manually presented with more accuracy with making the graph bigger or smaller.

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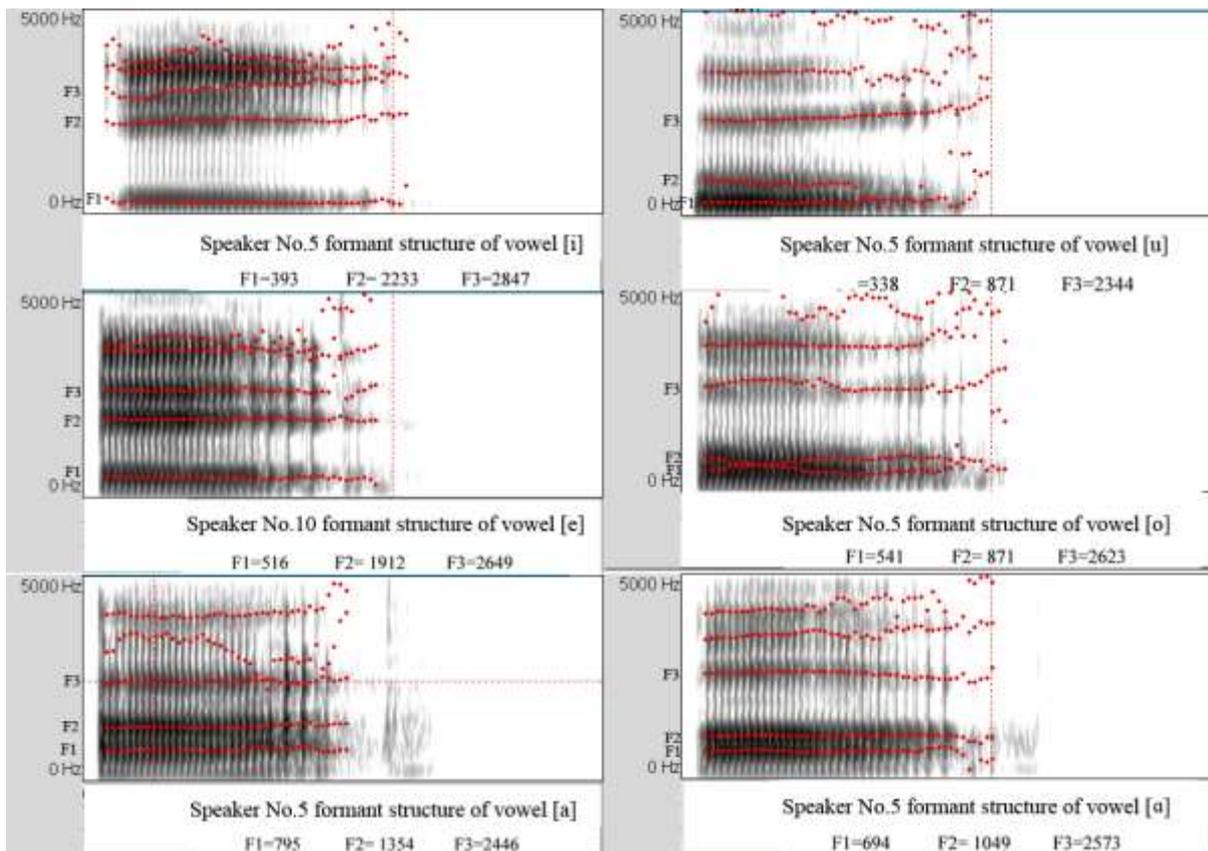
Figure1: Formation of F1, F2 and F3 in pronouncing vowels of the Persian language by Speaker No. 5

In this figure, each of the 6 Persian language vowels, are presented in the sound data of a male speaker (Speaker No. 5). Their arrangements in this figure are based up on the same traditional pattern of displaying the vowels of the Persian language, in a way that the posterior vowels are at the right side and the anterior ones are seen at the left side and the up and down figures are in row the highest and the lowest vowels and the middle figures indicate the middle vowels.

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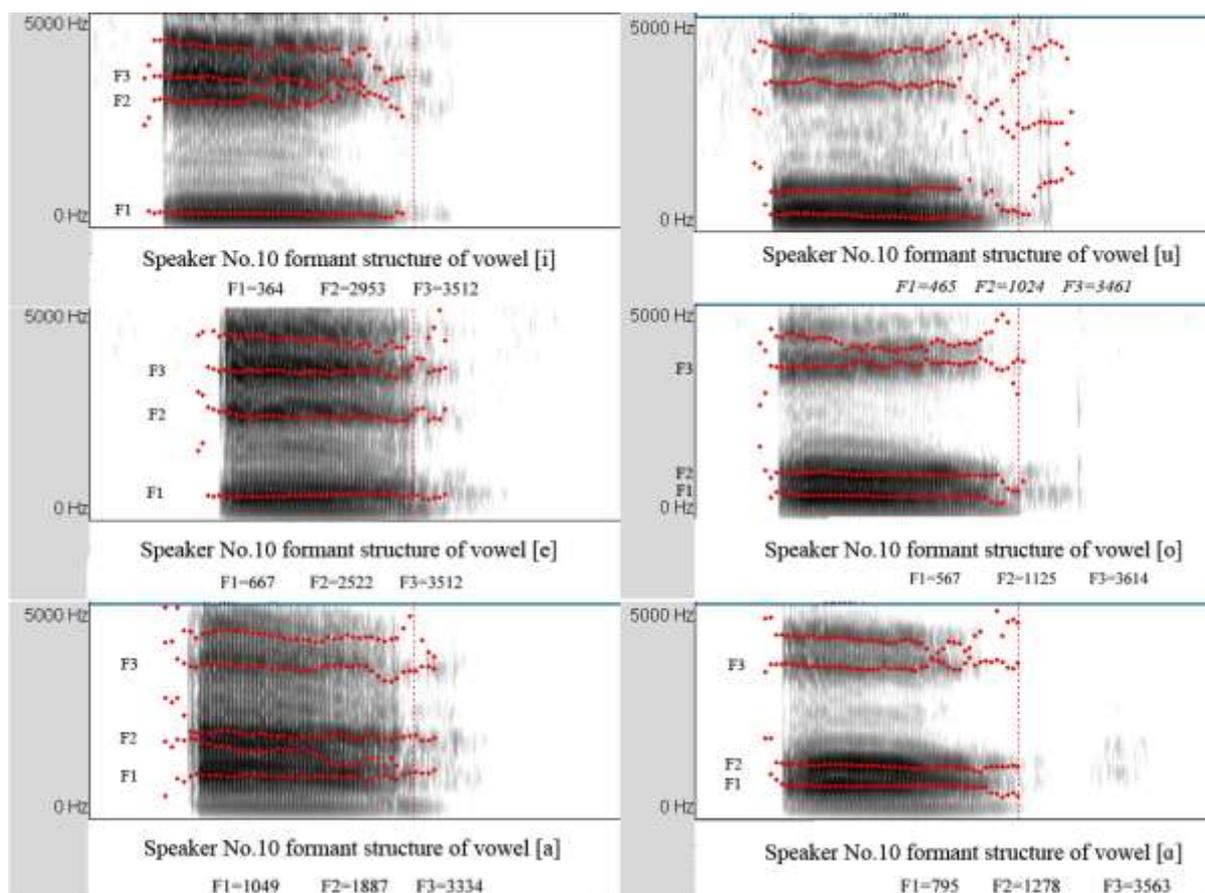
Figure 2: Formation of F1, F2 and F3 in pronouncing vowels of the Persian language by Speaker No. 10

In this figure, each of the 6 Persian language vowels, are presented in the sound data of a female speaker (Speaker No. 10). Their arrangements in this figure are based up on the same traditional pattern of displaying the vowels of the Persian language, in a way that the posterior vowels are at the right side and the anterior ones are seen at the left side and the up and down figures are in row the highest and the lowest vowels and the middle figures indicate the middle vowels.

Speaker	Vowel	F1 Frequency (Hertz)	F2 Frequency (Hertz)	F3 Frequency (Hertz)	F2-F1 (Hertz)	F3-F2 (Hertz)
Speaker No. 1	Vowel [ɪ]	338	1887	3182	1549	1295
	Vowel [ɛ]	516	1760	2598	1244	838
	Vowel [ɑ]	744	1532	2293	788	761
	Vowel [ʊ]	415	846	2169	431	1323
	Vowel [o]	491	998	2217	507	1219
	Vowel [A]	592	998	2471	406	1473
Speaker No. 2	Vowel [ɪ]	338	2471	2877	2133	406
	Vowel [ɛ]	465	1862	2623	1397	761
	Vowel [ɑ]	821	1532	2446	711	914
	Vowel [ʊ]	313	795	2547	482	1752
	Vowel [o]	465	770	2547	305	1777
	Vowel [A]	693	1024	2801	331	1777
Speaker No. 3	Vowel [ɪ]	262	2446	3182	2184	736
	Vowel [ɛ]	440	2090	2750	1650	660
	Vowel [ɑ]	948	1582	2725	634	1143
	Vowel [ʊ]	364	846	2598	482	1752
	Vowel [o]	416	897	2573	481	1676
	Vowel [A]	684	1103	2911	419	1808

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Speaker No. 4	Vowel [ɪ]	288	2243	3055	1955	812
	Vowel [ɛ]	491	2039	2674	1548	635
	Vowel [ɑ]	846	1608	2892	762	1285
	Vowel [ʊ]	267	735	2446	468	1711
	Vowel [o]	491	871	2496	380	1625
	Vowel [A]	694	1024	2598	330	1574
Speaker No. 5	Vowel [ɪ]	393	2233	2847	1840	614
	Vowel [ɛ]	516	1912	2649	1396	737
	Vowel [ɑ]	795	1354	2446	559	1092
	Vowel [ʊ]	338	871	2344	533	1473
	Vowel [o]	541	871	2623	330	1752
	Vowel [A]	694	1049	2573	355	1524

Table 1: The frequency of formants of the vowels pronounced by speakers 1 to 5 (Male Speakers)

Speaker	Vowel	F1 Frequency (Hertz)	F2 Frequency (Hertz)	F3 Frequency (Hertz)	F2-F1 (Hertz)	F3-F2 (Hertz)
Speaker No. 6	Vowel [ɪ]	440	2700	3360	2260	660
	Vowel [ɛ]	577	2344	2877	1767	533
	Vowel [ɑ]	1084	1661	2776	577	1115
	Vowel [ʊ]	415	897	2750	482	1853
	Vowel [o]	516	998	2826	482	1828
	Vowel [A]	846	1176	2623	330	1447
Speaker No. 7	Vowel [ɪ]	363	3182	3537	2819	355
	Vowel [ɛ]	592	2649	3334	2057	685
	Vowel [ɑ]	1151	1989	3004	838	1015
	Vowel [ʊ]	415	897	2979	482	2082
	Vowel [o]	465	973	3157	508	2184
	Vowel [A]	845	1265	3105	420	1840
Speaker No. 8	Vowel [ɪ]	312	2953	3360	2641	407
	Vowel [ɛ]	516	2496	3157	1980	661
	Vowel [ɑ]	1075	1963	3334	888	371
	Vowel [ʊ]	313	846	2776	533	1930
	Vowel [o]	491	948	2826	457	1878
	Vowel [A]	795	1227	3131	432	1904
Speaker No. 9	Vowel [ɪ]	338	2446	3588	2108	1142
	Vowel [ɛ]	668	2243	3055	1575	812
	Vowel [ɑ]	1024	1862	2852	838	990
	Vowel [ʊ]	364	846	2891	482	2045
	Vowel [o]	516	896	3004	380	2108
	Vowel [A]	872	1176	2928	304	1752
Speaker No. 10	Vowel [ɪ]	364	2953	3512	2589	559
	Vowel [ɛ]	667	2522	3512	1855	990
	Vowel [ɑ]	1049	1887	3334	838	1447
	Vowel [ʊ]	465	1024	3461	559	2437
	Vowel [o]	576	1125	3614	558	2489
	Vowel [A]	795	1278	3563	483	2285

Table 2: The frequency of formants of the vowels pronounced by speakers 6 to 10 (Female Speakers)

This table is arranged for calculating the average of formants frequency for each vowel in table below:

Vowel	Speaker	F1 Frequency (Hertz)	F2 Frequency (Hertz)	F3 Frequency (Hertz)	F2-F1 (Hertz)	F3-F2 (Hertz)
Vowel [ɪ]	Speaker No. 1	338	1887	3182	1549	1295
	Speaker No. 2	338	2471	2877	2133	406
	Speaker No. 3	262	2446	3182	2184	736
	Speaker No. 4	288	2243	3055	1955	812
	Speaker No. 5	393	2233	2847	1840	614
The average frequency of formants in the vowel [ɪ] pronounced by male speakers		323.8	2256	3028.6	1932.2	772.6
	Speaker No. 1	516	1760	2598	1244	838
	Speaker No. 2	465	1862	2623	1397	761

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Vowel [ɛ]	Speaker No. 3	440	2090	2750	1650	660
	Speaker No. 4	491	2039	2674	1548	635
	Speaker No. 5	516	1912	2649	1396	737
The average frequency of formants in the vowel [ɛ] pronounced by male speakers		485.6	1932.6	2658.8	1447	726.2
vowel [ɑ]	Speaker No. 1	744	1532	2293	788	761
	Speaker No. 2	821	1532	2446	711	914
	Speaker No. 3	948	1582	2725	634	1143
	Speaker No. 4	846	1608	2893	762	2285
	Speaker No. 5	795	1354	2446	559	1092
The average frequency of formants in the vowel [ɑ] pronounced by male speakers		830.8	1521.6	2560.6	690.8	1239

Table3: The frequency of the formants of vowels [ɪ] ، [ɛ] و [ɑ] in the sound data related to the speakers 1 to 5 (male)

Vowel	Speaker	F1 Frequency (Hertz)	F2 Frequency (Hertz)	F3 Frequency (Hertz)	F2-F1 (Hertz)	F3-F2 (Hertz)
Vowel [ʊ]	Speaker No. 1	415	846	2169	431	1323
	Speaker No. 2	313	795	2547	482	1752
	Speaker No. 3	364	846	2598	482	1752
	Speaker No. 4	267	735	2446	468	1711
	Speaker No. 5	338	871	2344	533	1473
The average frequency of formants in the vowel [ʊ] pronounced by male speakers		339.4	818.6	2420.8	479.2	1602.2
Vowel [o]	Speaker No. 1	491	998	2217	507	1219
	Speaker No. 2	465	770	2547	305	1777
	Speaker No. 3	416	897	2573	481	1676
	Speaker No. 4	491	871	2496	380	1625
	Speaker No. 5	541	871	2623	330	1752
The average frequency of formants in the vowel [o] pronounced by male speakers		480.8	881.4	2491.2	400.6	1609.8
Vowel [A]	Speaker No. 1	592	998	2471	406	1473
	Speaker No. 2	693	1024	2801	331	1777
	Speaker No. 3	684	1103	2911	419	1808
	Speaker No. 4	491	871	2496	380	1625
	Speaker No. 5	694	1049	2573	355	1524
The average frequency of formants in the vowel [A] pronounced by male speakers		630.8	1009	2650.4	378.2	1641.4

Table 4 continues: The frequency of the formants of vowels [ʊ] ، [o] و [A]in the sound data related to the speakers 1 to 5 (male speakers)

The frequency of the first, second and the third formants is calculated for the speakers 6 to 10 (Female Speakers) and its results are noted here in a nutshell.

Vowel	Speaker	F1 Frequency (Hertz)	F2 Frequency (Hertz)	F3 Frequency (Hertz)	F2-F1 (Hertz)	F3-F2 (Hertz)
vowel [ɪ]	Speaker No. 6	440	2700	3360	2260	660
	Speaker No. 7	363	3182	3537	2819	355
	Speaker No. 8	312	2953	3360	2641	407
	Speaker No. 9	338	2446	3588	2108	1142
	Speaker No. 10	364	2953	3512	2589	559
The average frequency of formants in the vowel [ɪ] pronounced by female speakers		363.4	2846.8	3471	2483	624.6
vowel [ɛ]	Speaker No. 6	577	2344	2877	1767	533
	Speaker No. 7	592	2649	3334	2057	685
	Speaker No. 8	516	2496	3157	1980	661
	Speaker No. 9	668	2243	3055	1575	812
	Speaker No. 10	667	2522	3512	1855	990
The average frequency of formants in		604	2450.8	3187	1847	736.2

Vowel	Speaker	F1 Frequency (Hertz)	F2 Frequency (Hertz)	F3 Frequency (Hertz)	F2-F1 (Hertz)	F3-F2 (Hertz)
	the vowel [ɛ] pronounced by female speakers					
vowel [α]	Speaker No. 6	1084	1661	2776	577	1115
	Speaker No. 7	1151	1989	3004	838	1015
	Speaker No. 8	1075	1963	3334	888	371
	Speaker No. 9	1024	1862	2852	838	990
	Speaker No. 10	1049	1887	3334	838	1447

Table 5: The frequency of the formants of vowels [ɪ] ، [ɛ] و [α] in the sound data related to the speakers 6 to 10 (female speakers)

Vowel	Speaker	F1 Frequency (Hertz)	F2 Frequency (Hertz)	F3 Frequency (Hertz)	F2-F1 (Hertz)	F3-F2 (Hertz)
vowel[ʋ]	Speaker No. 6	415	897	2750	482	1853
	Speaker No. 7	415	897	2979	482	2082
	Speaker No. 8	313	846	2776	533	1930
	Speaker No. 9	364	846	2891	482	2045
	Speaker No. 10	465	1024	3461	559	2437
The average frequency of formants in the vowel [ʋ] pronounced by female speakers		394.4	902	2971	507.6	2069.4
vowel [o]	Speaker No. 6	516	998	2826	482	1828
	Speaker No. 7	465	973	3157	508	2184
	Speaker No. 8	491	948	2826	457	1878
	Speaker No. 9	516	896	3004	380	2108
	Speaker No. 10	576	1125	3614	558	2489
The average frequency of formants in the vowel [o] pronounced by female speakers		512.8	988	3085	477	2097.4
vowel[A]	Speaker No. 6	846	1176	2623	330	1447
	Speaker No. 7	845	1265	3105	420	1840
	Speaker No. 8	795	1227	3131	432	1904
	Speaker No. 9	872	1176	2928	304	1752
	Speaker No. 10	795	1278	3563	483	2285
The average frequency of formants in the vowel [A] pronounced by female speakers		830.6	1224.4	3070	393.8	1845.6

Table 6 continues: The frequency of the formants of vowels [ʋ] ، [o] و [A]in the sound data related to the speakers 6 to 10 (female speakers)

The summary of the above tables is prepared at the two below tables:

Speaker	F1 Frequency (Hertz)	F2 Frequency (Hertz)	F3 Frequency (Hertz)	F2-F1 (Hertz)	F3-F2 (Hertz)
The average frequency of formants in the vowel [ɪ] pronounced by male speakers	323.8	2256	3028.6	1932.2	772.6
The average frequency of formants in the vowel [ɛ] pronounced by male speakers	485.6	1932.6	2658.8	1447	726.2
The average frequency of formants in the vowel [α] pronounced by male speakers	830.8	1521.6	2560.6	690.8	1239
The average frequency of formants in the vowel [ʋ] pronounced by male speakers	339.4	818.6	2420.8	479.2	1602.2
The average frequency of formants in the vowel [o] pronounced by male speakers	480.8	881.4	2491.2	400.6	1609.8
The average frequency of formants in the vowel [A] pronounced by male speakers	630.8	1009	2650.4	378.2	1641.4

Table7: The frequency Average of the formants of each vowel in the sound data related to the speakers 1 to 5 (male speakers)

Speaker	F1 Frequency (Hertz)	F2 Frequency (Hertz)	F3 Frequency (Hertz)	F2-F1 (Hertz)	F3-F2 (Hertz)
The average frequency of formants in the vowel [ɪ] pronounced by female speakers	363.4	2846.8	3471	2483	624.6
The average frequency of formants in the vowel [ɛ] pronounced by female speakers	604	2450.8	3187	1847	736.2
The average frequency of formants in the vowel [α] pronounced by female speakers	1076.6	1872.4	3060	795.8	987.6
The average frequency of formants in the vowel [ʋ] pronounced by female speakers	394.4	902	2971	507.6	2069.4
The average frequency of formants in the	512.8	988	3085	477	2097.4

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vowel [o] pronounced by female speakers					
The average frequency of formants in the vowel [A] pronounced by female speakers	830.6	1224.4	3070	393.8	1845.6

Table 8: The frequency Average of the formants of each vowel in the sound data related to the speakers 6 to 10 (female speakers)

In the following tables, the frequency average of the formants for the sum of speakers 1to10 is tallied.

Speaker	F1 Frequency (Hertz)	F2 Frequency (Hertz)	F3 Frequency (Hertz)	F2-F1 (Hertz)	F3-F2 (Hertz)
The average frequency of formants in the vowel [ɪ] pronounced for the sum of speakers 1-10	343.6	2551.4	3249.8	2207.6	698.6
The average frequency of formants in the vowel [ɛ] pronounced for the sum of speakers 1-10	544.8	2191.7	2922.9	1647	731.2
The average frequency of formants in the vowel [ɑ] pronounced for the sum of speakers 1-10	953.7	1697	2810.3	743.3	1113.3
The average frequency of formants in the vowel [ʊ] pronounced for the sum of speakers 1-10	366.9	860.3	2695.9	493.4	1835.8
The average frequency of formants in the vowel [o] pronounced for the sum of speakers 1-10	496.8	934.7	2788.1	438.8	1853.6
The average frequency of formants in the vowel [A] pronounced for the sum of speakers 1-10	730.7	1116.7	2860.2	386	1743.5

Table 9: The frequency Average of the formants of each vowel in the sound data related to the sum of speakers 1 to 10

The most prominent similarity of the posterior vowels is the close connection of F1 and F2 in them. As it is observed in the figures, highness of the vowel has a converse relationship with the degree of its F1. In other words, the highest the vowel, the less is the frequency of its F1. F3 is more related to the roundedness feature. Of course it doesn't maintain a direct relation with roundedness.

According to the relation of each formant with the form of speech system, these relationships among formants and the features of vowels are true:

F1 has a converse relation with the vowel degree of highness or the degree of openness or closeness of the mouth. When the tongue moves from a higher place to a lower one, the space of the mouth increase and the space of pharyngeal cavity decreases and since the space of the pharyngeal cavity has a converse relation with F1, with bringing the tongue down, F1 increases and with its going up, it decreases.

Regarding the openness or closeness degree of the mouth, it can also be stated that the more the mouth goes toward closeness F1 decreases and the more the mouth opens, F1 increases.

F2 has a direct relation with the changes of mouth cavity. Posterior vowels have a higher F2 and anterior ones have a lower F2.

In sum, the space between F1 & F2 is closer in anterior vowels and farther in the posterior ones.

The data of this study is compatible with the relations that Kent et al. (1996) suggested for the relation among F1, F2 & F3 with the openness or closeness of the vowels. These relations are as follows:

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The degree of being anterior or posterior	The relation of the space F1، F2 و F3
Anterior < Posterior vowels vowels	The degree of F2-F1
Anterior < Posterior vowels vowels	The degree of F3-F2

Table 10: The relation between F1, F2 and F3 with being anterior or posterior of vowels (Kent et al, 1996)

2-1-4 The Persian Language Vowel Space

In this study, regarding the achieved average for the formants of vowels, the Persian language vowel space is first calculated separately for the male and female speakers and then using the calculation of the average formants of vowels of both male and female speakers it is shown in the graphs below.
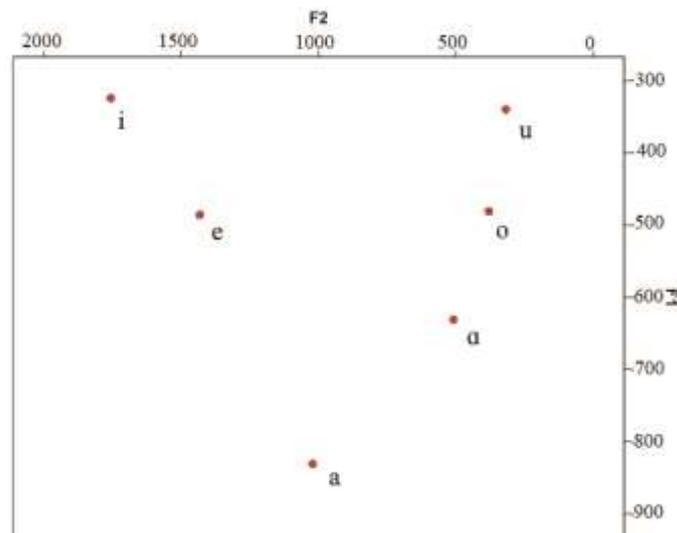
Figure 3: The achieved vowel space from the average first and second formants of the pronounced vowels by the speakers 1- 5 (male speakers)

The vertical axis indicates the first formant and the horizontal axis indicates the second formant.

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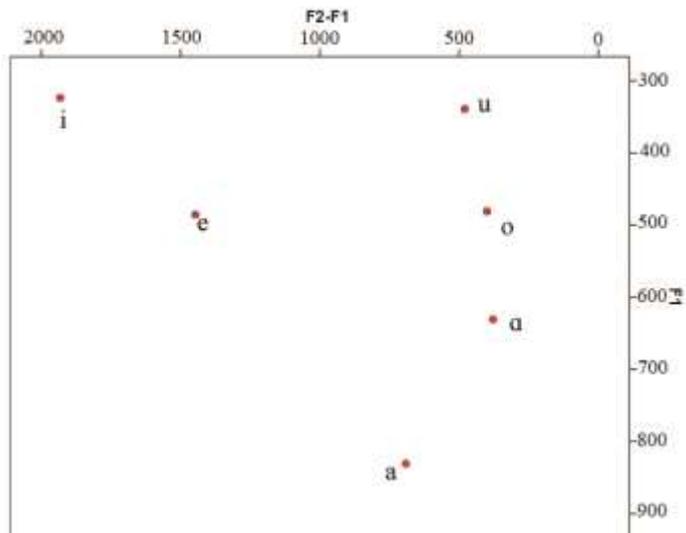
Figure 4: The achieved vowel space from the average first formant and the distance between the first and the second formants of the pronounced vowels by the speakers 1- 5 (male speakers)

The vertical axis indicates the first formant and the horizontal axis indicates distance between the first and the second formants
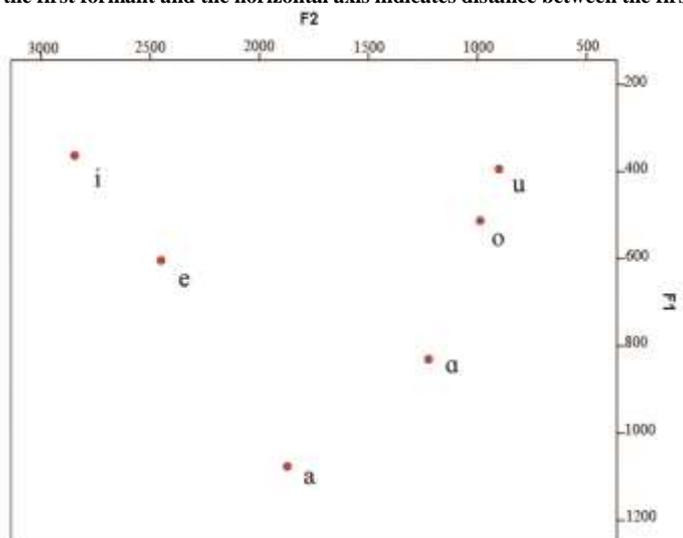
Figure 5: The achieved vowel space from the average first and second formants of the pronounced vowels by the speakers 6- 10 (female speakers)

The vertical axis indicates the first formant and the horizontal axis indicates the second formant.

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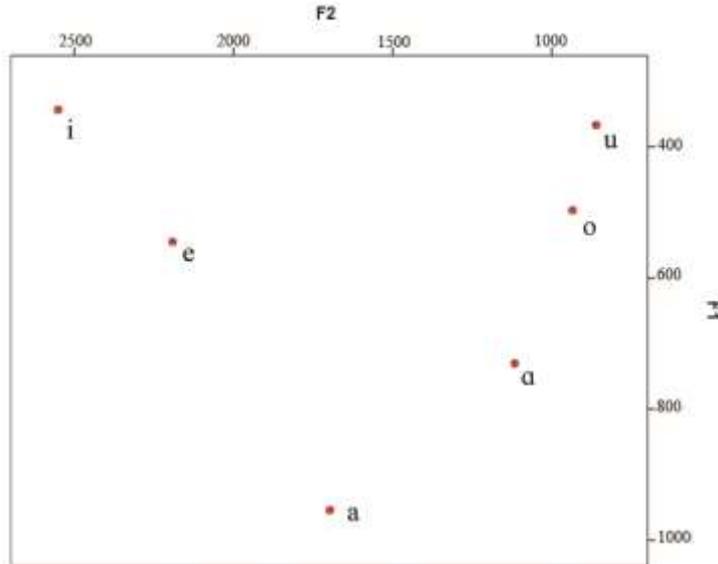
Figure 6: The achieved vowel space from the average first and second formants of the pronounced vowels by the speakers 1- 10 (5 males speakers and 5 female speakers)

The vertical axis indicates the first formant and the horizontal axis indicates the second formant.

Figure 6: The achieved vowel space from the average first formant and the distance between the first and the second formants of the pronounced vowels by the speakers 1- 10 (5 males speakers and 5 female speakers)
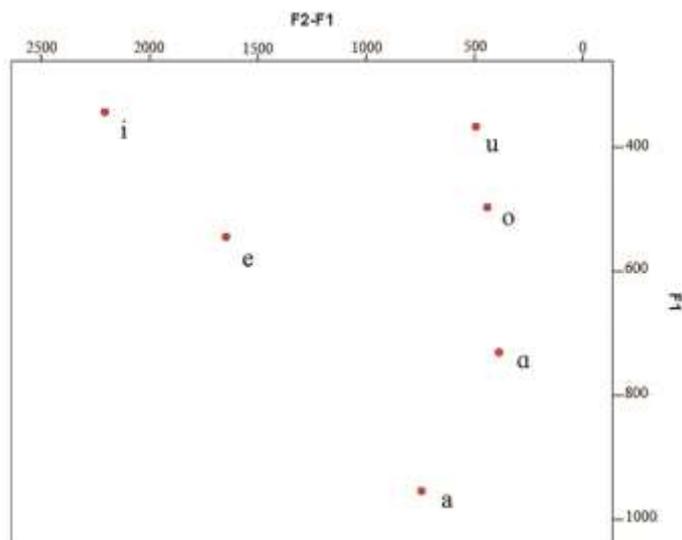
The vertical axis indicates the first formant and the horizontal axis indicates distance between the first and the second formants

3. The formant formation of vowels as a speaker-dependent feature

Since the formants frequency is dependent to the general shape of the speech organ and different people have different features of jaws and the internal sizes of speech organs, this hypothesis was created in this study that it is possible that a vowel space in each person have a unique behavior and could be used as a key for the forensic speaker recognition.

For this purpose, for each person regarding the achieved formants for the vowels, the vowel space was once mapped regarding the F1& F2 and a second time with regarding the space between F1, F2. Then this vowel space was delineated.

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For 5 male speakers the vowel spaces were mapped in one single graph and the vowel space relevant to each speaker was marked a different color. The achieved result was so substantial. None of the vowel spaces were in accordance with each other and they had obvious differences with each other.

This feature was there for both graphs. In each graphs, the vowel spaces of different people had different features with each other.

The figures related to this experiment are shown below.
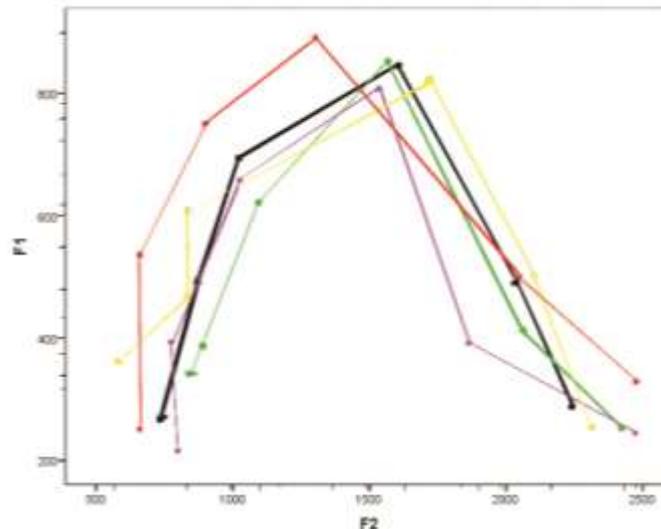
Figure 7: The graph related to the exact structure of vowels according to F1, F2 for the speakers1-5 (male)

The vertical axis indicates the first formant and the horizontal axis indicates the second formant.

**The color yellow, indicates the place of the first and second formants of the vowels of the speaker no. 1 which are connected to each other with yellow lines.**

The color violet indicates the place of the first and second formants of the vowels of the speaker no. 2 which are connected to each other with violet lines.

The color green indicates the place of the first and second formants of the vowels of the speaker no. 3 which are connected to each other with green lines.

The color black, indicates the place of the first and second formants of the vowels of the speaker no. 4 which are connected to each other with black lines.

The color red indicates the place of the first and second formants of the vowels of the speaker no. 5 which are connected to each other with red lines.

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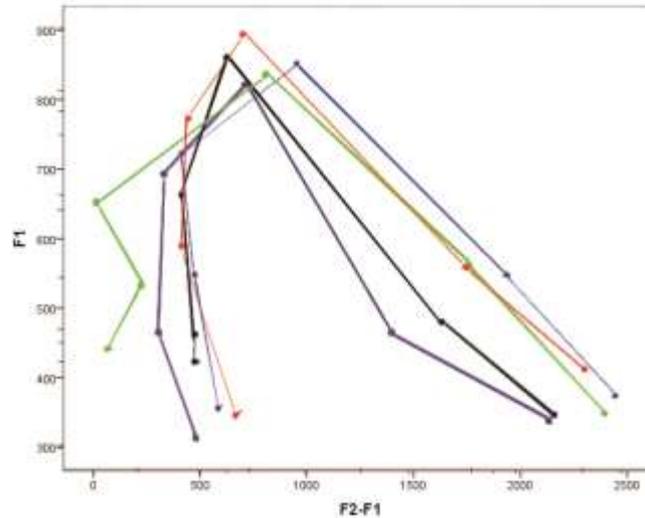
Figure 8: The exact vowel structure according to F2 and the distance between F1 & F2 for the speakers1-5 (male)

 The vertical axis indicates the first formant and the horizontal axis indicates the distance between the first and the second formant.

The color green indicates the place of the first formant and the distance between the first and the second formant of the vowels of speaker no. 1 which are connected to each other with green lines.

The color violet indicates the place of the first formant and the distance between the first and the second formant of the vowels of speaker no. 2 which are connected to each other with violet lines.

The color black indicates the place of the first formant and the distance between the first and the second formant of the vowels of speaker no. 3 which are connected to each other with black lines.

The color blue indicates the place of the first formant and the distance between the first and the second formant of the vowels of speaker no. 4 which are connected to each other with blue lines.

The color yellow indicates the place of the first formant and the distance between the first and the second formant of the vowels of speaker no. 5 which are connected to each other with yellow lines.

As it is observed in these two graphs, the exact structure of the formants of vowels for all speakers is incompatible against each other and the exact values of these structures are different for each speaker with another one. This difference solely suffices to be used in forensic speaker recognition. This was also done for the 5 female speakers and had the same results which can be observed in the following graphs.
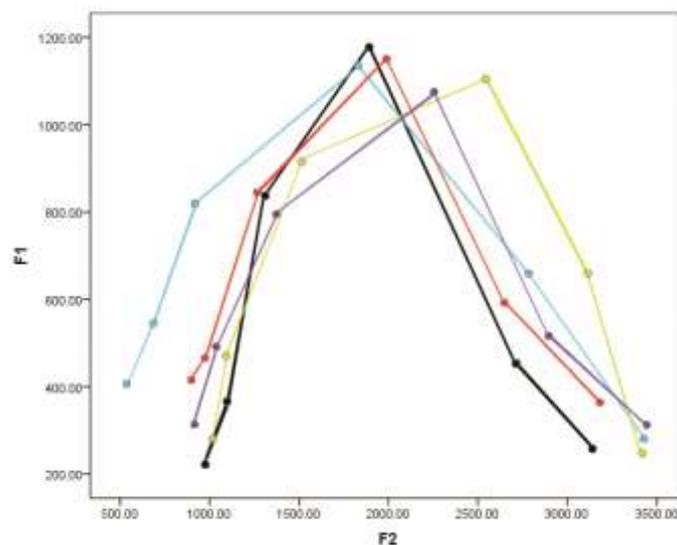
**Figure 9: The exact structure of vowels according to F1, F2 for the speakers6-10 (female)**
The vertical axis indicates the first formant and the horizontal axis indicates the second formant.

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The color black, indicates the place of the first and second formants of the vowels of the speaker no. 6 which are connected to each other with black lines.

The color red indicates the place of the first and second formants of the vowels of the speaker no. 7 which are connected to each other with red violet lines.

The color violet indicates the place of the first and second formants of the vowels of the speaker no. 8 which are connected to each other with violet lines.

The color yellow, indicates the place of the first and second formants of the vowels of the speaker no. 9 which are connected to each other with yellow lines.

The color blue indicates the place of the first and second formants of the vowels of the speaker no. 10 which are connected to each other with blue lines.
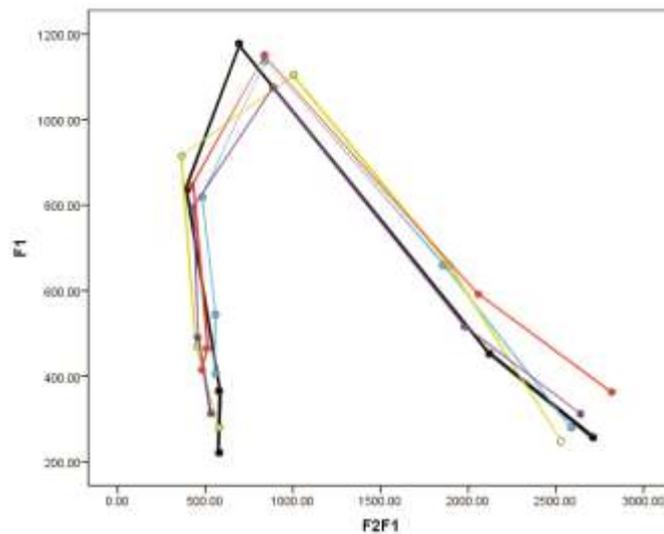

Figure 10: The exact vowel structure according to F2 and the distance between F1 & F2 for the speakers6-10 (female)

The color black indicates the place of the first formant and the distance between the first and the second formant of the vowels of speaker no. 6 which are connected to each other with black lines.

The color red indicates the place of the first formant and the distance between the first and the second formant of the vowels of speaker no. 7 which are connected to each other with red lines.

The color violet indicates the place of the first formant and the distance between the first and the second formant of the vowels of speaker no. 8 which are connected to each other with violet lines.

The color yellow indicates the place of the first formant and the distance between the first and the second formant of the vowels of speaker no. 9 which are connected to each other with yellow lines.

The color blue indicates the place of the first formant and the distance between the first and the second formant of the vowels of speaker no. 10 which are connected to each other with blue lines.

In order to make sure that the formant structure of the vowel of a single person in different contexts and different words has a similar pattern, another supplementary experiment in this study was conducted and based on this experiment the formants structure of the vowels of each female speaker in different words was extracted and its graph were compared to each other. In this experiment, the vowel formants were extracted from various sonic contexts and different places. The method of study and the word selection from amongst sets of data has also been random. The figure and table below, indicate the result of this experiment for speaker no. 6:

Vowel	The frequency of the formants of vowels pronounced by speaker 6 in different words		F1 Frequency (Hertz)	F2 Frequency (Hertz)	F3 Frequency (Hertz)	F2-F1 (Hertz)	F3-F2 (Hertz)
[ɪ]و ا که	The frequency of the	[αλιρεζA]	414	2369	3030	1955	661

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	formants in vowel [ɩ]	[βΑζι]	390	2623	3233	2233	610
		[βιφΑ]	414	2623	3233	2209	610
		[μιζ]	439	2801	3512	2362	711
		[σινι]	490	2700	3207	2210	507
vowel[ɛ]	The frequency of the formants in vowel [ɛ]	[?εησΑσ]	684	2201	3008	1517	807
		[?εφτεμΑ?]	618	2166	2953	1548	787
		[?εστερεσ]	613	2166	3004	1553	838
		[κετΑβ]	592	2014	2852	1422	838
		[λεβΑσ]	490	2065	2928	1575	863
vowel [α]	The frequency of the formants in vowel [α]	[?αμμε]	1125	1709	2801	584	1092
		[?ανγοΣταρ]	1125	1709	2903	584	1194
		[?ανγυρ]	1125	1735	2750	610	1015
		[?αρυσ]	1100	1709	2750	609	1041
		[?ασβ]	1125	1709	2776	584	1067
vowel [ʋ]	The frequency of the formants in vowel [ʋ]	[βολανδγυ]	414	998	2750	584	1752
		[δυδ]	414	999	2877	585	1878
		[δυρ]	414	998	2725	584	1727
		[δυστ]	414	998	2700	584	1702
		[κΗαβυτΗαρ]	414	973	2547	559	1574
vowel [o]	The frequency of the formants in vowel [O]	[δοξτΗαρ]	439	1252	2826	813	1574
		[ξοδΑ]	490	1025	2725	535	1700
		[μοδιρ]	490	1024	2674	534	1650
		[οφτΗΑδ]	490	947	2953	457	2006
		[ροωΣαν]	490	1049	2700	559	1651
vowel [A]	The frequency of the formants in vowel [A]	[?ΑβΑδΑν]	795	1100	2598	305	1498
		[/ΑΓΑ]	769	1075	2649	306	1574
		[γΑη]	719	1151	2725	432	1574
		[κΗοφΑ]	719	1303	2674	584	1371
		[ζιβΑ]	719	1100	2750	381	1650

Table 11: The frequency of the formants of vowels pronounced by speaker 6 in different words
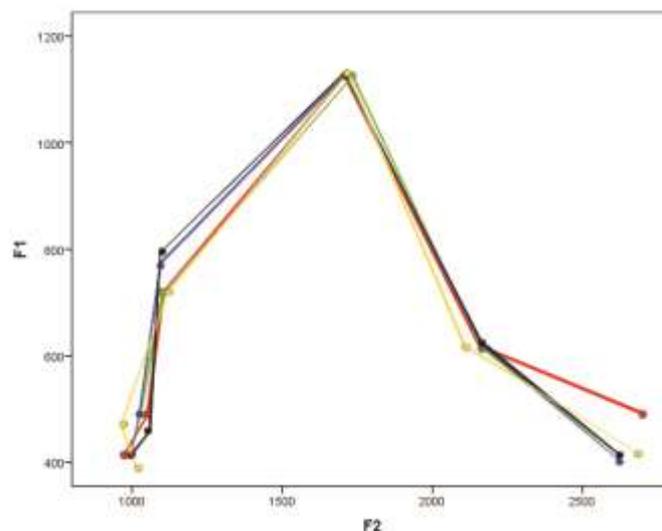
Figure 11: The graph related to the exact vowel structure according to F1, F2 for speaker 6 in 5 different sets of words.

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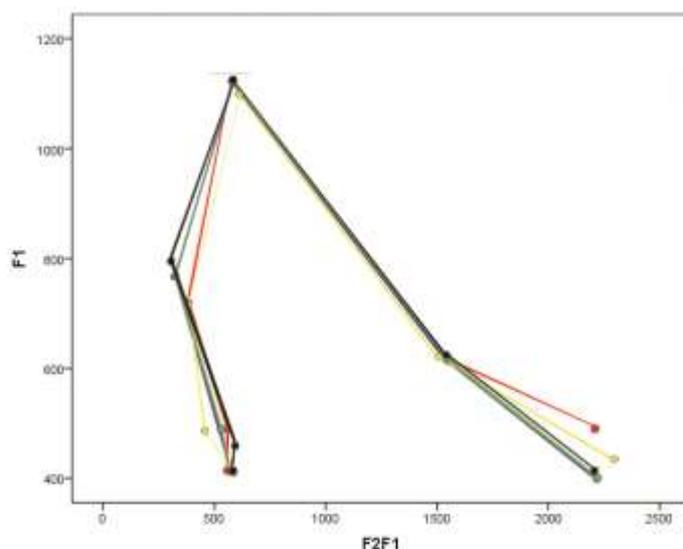
Figure 12: The exact vowel structure according to F2 and the distance between F1 and F2 for speaker 6 in 5 different sets of words.

As it is seen, although in the graphs mapped here the formant structures are also not in accordance with each other, the formant structure of this single speaker in various pronunciations have not changed so much. This test was conducted to all the speakers from 1 to 10 and gave the same results. Based on the results of these experiments, we can confirm the primary hypothesis of possible use of formant structure of vowels of a person for forensic speaker recognition.

4. Conclusion

The results of 24 separate experiments on this feature revealed that the hypothesis of considering this feature as a key for forensic speaker recognition is approved. This key is amongst the new and invaluable achievements gained in this thesis.

It is wise to mention that despite the limited numbers of the speakers whose sound data were studied, and for the vast volume of data being studied and experimented and the precise acoustics studies conducted from various aspects, and also the numbers of numerous keys which were used for recognition, we can say the findings of this study, enjoy with a plausible academic credit, but this doesn't mean at all that the keys and the features introduced in this thesis, are the only existing ones and the forensic speaker recognition studies can pave the way for the scholars and researchers toward extensive studies.

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Simplification of CC Sequence of Loan Words in Sylheti Bangla

Arpita Goswami, Ph.D. Research Scholar

Abstract

This paper aims to give an Optimality Theoretic account of the consonant cluster simplification process which occurs in Sylheti Bangla (henceforth SHB), a dialectal variety of Bengali Language, by the emergence of epenthetic vowel before and between the initial consonant clusters in the adaptation of loan words. The study of the Syllable structure of this dialect makes it clear that native Sylheti words are free from initial consonant cluster which compels Sylheti speakers to simplify word initial consonant clusters in loan words through two processes—to insert a vowel medially when clusters consist of obstruent+sonorant sounds, called anaptyxis. For example, /bro.ʈo/ is simplified as /bɔr.ʈɔ/ 'fast' and a vowel is put initially when clusters start with sibilant[s]+stop, for example, /stei.ʃn/ is pronounced as /iʃ.ti.ʃɔn/ 'station' as well as when it starts with sibilant[s]+nasal[m], for example, /smouk/ is articulated as /is.mouk/ 'smoke', known prothesis. The Optimality account of these two processes gives us a clear picture that in Sylheti dialect markedness constraint *COMPLEX^{ONS} is undominated which dominates faithfulness constraint DEP-IO. However, a detailed picture of the Optimality Theoretic account of these two processes is given in the main paper.

1. Introduction

Throughout history many languages have borrowed words directly or indirectly from other languages which are modified phonologically during the process of borrowing. It is noticed that when a language encounters a different phonological structure of lexical borrowings that is not part of its phonology, speakers of language find ways to replace or fix the structure so it can be pronounceable. In other words, speakers use different types of phonotactics in adapting loan words because of the different phoneme inventories, syllable structures and phonotactic

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constraints existing between the loan words and recipient language. Generally in a language loan words undergo adaptations to cause the lexical items to sound more native and less foreign.

This paper will concentrate on how loan words with initial consonant clusters in Sylheti dialect became nativised through the cluster simplification process by the occurrence of vowel before and between the initial consonant clusters. Sylheti dialect has borrowed a lot of words with initial consonant clusters from languages like Sanskrit, Arabic, Hindi, Persian, and English, etc. If we look at the Syllable structure of Sylheti dialect it is noticed that the possible syllable structures are CV /ɖa/ 'leg', CVC /xam/ 'work', VC /am/ 'mango'. In this dialect, complex syllable types such as CCVC, VCC, CCVCC or CCCVC are not allowed since the dialect disprefers clusters. So we see that in SHB maximum syllable structure is CVC and Sylheti speakers carry this structure in the incorporation of loan words. In SHB initial consonant cluster is simplified through two processes—anaptyxis which emerges in the case of obstruent+sonorant clusters, for example, /bɔrt̪ɔ/ (CVC.CV) instead of /brot̪o/ (CCV.CV) "fast" and another is prothesis which occurs in the case of sibilant+ stop clusters, for example, /iʃtiʃɔn/ (VC.CV.CVC) instead of /steiʃn/ (CCVV.CV) and also in the case of sibilant+bilabial nasal [m] clusters, for example, /ismail/ (VC.CVVC) instead of /smail/ (CCVVC).

2. Sylheti Bangla

Sylheti Bangla is actually the language variety of Sylhet district (which is also known as the Surma Valley) in the North-Eastern region of Bangladesh. It is also spoken in the three states of India — Tripura (the North Tripura district), Assam (the Barak Valley) and Meghalaya. Outside of Bangladesh or India, SHB is also widely spoken in the United Kingdom. It was formerly written in its own script, Sylheti Nagari, similar in style to Kaithi (a script which belongs to the main group of North Indian scripts of Bihar). Though nowadays it is almost invariably written in Bangla script but it differs from Standard Colloquial Bangla (henceforth SCB) and other varieties of Bangla in terms of accent, vocabulary and pronunciation, etc. This dialect has borrowed a lot of words from other languages such as Sanskrit, Arabic, Hindi, Persian and English, etc. One thing should be noted here is that though Sylheti Bangla actually harks back its origin to present Sylhet of Bangladesh, it also dominates in places like North Tripura and Barak

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Valley of Assam. The variety of Sylheti in these places is a bit different from the original one. The present paper is concerned with the Sylheti spoken by people of North Tripura.

3. **Data of Vowel Epenthesis in Sylheti Bangla**

Examples of medial and before vowel epenthesis in the incorporation of loan words with initial consonant clusters in Sylheti Bangla are given below.

I.   Medial vowel epenthesis in word initial obstruent+sonorant clusters of loan words in Sylheti dialect is given here.

  Source language

Sanskrit	SHB	Gloss
/broɳo/	/bɔrɔn/	'pimple'
/broʈo/	/bɔrʈɔ/	'fast'
/sraḏʰo/	/sɛradḏɔ/	'funeral'

English

/sleit/	/sɛlet/	'slate'
/pleit/	/ɸɛleiʈ/	'plate'
/bleit/	/bɛleiʈ/	'blate'

II.   Examples of vowel epenthesis before the initial sibilant+stop clusters of loan words in Sylheti dialect are given below.

  Source language

English	SHB	Gloss
/steiʃn/	/iʃtiʃɔn/	'station'
/skul/	/iʃkul/	'school'
/speʃl/	/isɸeʃal/	'special'

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III. Initial vowel epenthesis can also be found in the case of initial sibilant[s]+nasal[m] clusters of loan words in Sylheti dialect.

Source language

English	SHB	Gloss
/smail/	/ismail/	'smile'
/smɔːl/	/ismɔl/	'small'
/smouk/	/ismouk/	'smoke'

4. Analysis of Data

From the above mentioned data it is noticed that how Sylheti learners use a strategy of vowel epenthesis to break up consonant clusters to make them easy to pronounce. It is also noticed that in Sylheti dialect loan words underwent some other changes including vowel epenthesis. However, this paper only concentrates on the changes of initial consonant clusters of loanwords.

In epenthetic process of SHB we find when clusters start with obstruent and sonorant sounds Sylheti speakers insert a vowel in between two consonants and when it starts with sibilant and stop sounds as well as sibilant+nasal[m] sounds, then vowel is added initially. However to decide the site for epenthesis we can refer Gouskova's work on "Falling sonority onset, loan words and Syllable Contact" (2002). In her paper she claims that according to the Syllable Contact Law in CVC languages a sequence of consonants with equal or falling sonority is split apart by initial epenthesis, whereas those with rising sonority relations are declustered through medial epenthesis. However, if we look into the epenthetic process of Sylheti dialect we find that Gouskova's claim is partially true because though Sylheti speakers allow internal epenthesis in the case of rising sonority, this process is not supported by one cluster pattern when sibilant /s/ is followed by more sonorous nasal sound/m/. In this rising sonority cluster initial epenthesis occurs rather than medial epenthesis. For example, /smail/ is simplified as /ismail/ 'smile'. However except this cluster pattern, i.e. sibilant[s]+bilabial nasal[m], in other examples of rising sonority clusters in Sylheti Bangla, internal epenthesis occurs to break up the clusters. For example /sleit/ is simplified as /səlet/ 'slate', /slim/ as /silim/ 'slim', /glɑːs/ as /gɔllaʃ/ 'glass'. So

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we see that in Sylheti dialect initial epenthesis occurs not only in falling or equal sonority clusters but also in rising sonority clusters though examples are very few.

5. An OT Analysis of the Epenthetic Process in Sylheti Bangla

Optimality Theory is a development of Generative Grammar which shares its focus on the investigation of universal principles, linguistic typology and first language acquisition. According to Prince and Smolensky, in the Optimality Theory structure phonological constraints are ranked and violable. Constraints are typically in conflict in the sense that to satisfy one constraint implies the violation of another. Given the fact that no form can satisfy all the constraints simultaneously, there must be some mechanism selecting forms that incur 'lesser' constraint violations from others that incur more serious ones. This selectional mechanism involves hierarchical RANKING of constraints, such that higher ranked constraints have priority over lower ranked ones. While Constraints are universal, the rankings are not: differences in ranking are the source of cross-linguistic variation (Kager 1999).

It is evident from the data section 3 that occurrence of consonant clusters in word initial is not allowed in Sylheti dialect which indicates that markedness constraint *COMPLEX^{ONS} is the driving force behind this cluster simplification process in SHB. Other constraint that we need to refer for vowel epenthesis is the faithfulness constraint MAX-IO which wins over another faithfulness constraint DEP-IO as Sylheti speakers do not prefer deletion in the case of consonant cluster simplification. Another markedness constraint ONSET dominates faithfulness constraint CONTIGUITY to form the optimal output with medial epenthesis but in the case of optimal output with initial epenthesis we find the exact opposite picture of these two constraints, i.e. CONTIGUITY wins over ONSET because in the simplification process of sibilant+stop clusters as well as sibilant+nasal[m] clusters, speakers prefer initial epenthesis rather than medial epenthesis and deletion. Here I would like to account sonority sequencing constraint SYLLABLE CONTACT which Gouskova referred to in her paper (2002) to claim that this constraint determines epenthetic site by effecting rising sonority clusters to be split apart by internal epenthesis and falling or equal sonority clusters to be split apart by initial epenthesis because Syllable Contact Law prefers sonority to fall across a syllable boundary.

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So, it is noticed that in Sylheti dialect the medial epenthesis between obstruent+sonorant clusters and the initial epenthesis before sibilant+stop clusters are the result of the dominant markedness constraint SYLLABLE CONTACT but this constraint is not active in the case of initial epenthesis before the sibilant+nasal[m] clusters. This observation makes it clear that while in previous two cases of vowel epenthesis in Sylheti dialect SYLLABLE CONTACT Law is the undominated constraint but in the latter case this constraint gets dominated by CONTIGUITY constraint. Another important thing is that in the respect of internal epenthesis between obstruent+sonorant clusters SYLLABLE CONTACT dominates faithfulness constraint CONTIGUITY but the constraint CONTIGUITY ensures initial epenthesis before sibilant+stop clusters while the constraint SYLLABLE CONTACT is not at stake. Now, if we discuss the ranking of constraints to account for internal vowel epenthesis, we find that constraints CONTIGUITY and DEP-IO need to be ranked lower than the constraint *COMPLEX^{ONS}, SYLLABLE CONTACT, MAX-IO and ONSET whereas to account for initial epenthesis in sibilant+stop clusters constraints *COMPLEX ^{ONS}, SYLLABLE CONTACT, MAX-IO and CONTIGUITY need to be ranked higher than constraint ONSET and DEP-IO as well as in the case of initial epenthesis in sibilant+nasal[m] clusters constraints *COMPLEX^{ONS}, MAX-IO and CONTIGUITY need to be ranked higher than SYLLABLE CONTACT, ONSET and DEP-IO.

In the first case of vowel epenthesis in SHB constraints *COMPLEX^{ONS,} SYLLABLE CONTACT, MAX-IO and ONSET, in the second case *COMPLEX^{ONS}, SYLLABLE CONTACT, MAX-IO and CONTIGUITY and in the third case among the higher ranked constraints *COMPLEX^{ONS}, MAX-IO and CONTIGUITY and among the lower ranked constraints ONSET and SYLLABLE CONTACT can be kept in dashed lines as the order of their ranking would provide the same result. However, all these constraints and their rankings in internal as well as initial vowel epenthesis are discussed below.

*COMPLEX^{ONS}
  'Onsets are simple'   (Kager, 1999)
 IV.   DEP-IO
       'Output segments must have input correspondents.' ('No epenthesis')
                                                   (Kager, 1999)
  V.   MAX-IO
       'Input segment must have output correspondents. ('No deletion)
                                                   (Kager, 1999)

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VI.   ONSET
   *[V ('Syllables must have onset')   (Kager, 1999)
VII.   CONTIGUITY
   'Elements adjacent in the input must be adjacent in the output'
                                                      (Gouskova, 2002)
VIII.   SYLLABLE CONTACT
   'Sonority must not rise across a syllable boundary'
                                    (Murray Vennman, 1983; Gouskova, 2002)

Thus the ranking of constraints to account for medial epenthesis in Obstruent + sonorant

clusters and to account for initial epenthesis in sibilant+ stop as well as in sibilant + nasal [m]

clusters is given in X, XI and XII respectively.

IX.   *COMPLEX ^{ONS}, SYLLABLE CONTACT , MAX-IO, ONSET >> CONTIGUITY >>
      DEP-IO

X.   *COMPLEX ^{ONS} , SYLLABLE CONTACT, MAX-IO, CONTIGUITY >> ONSET >>
      DEP-IO

XI.   *COMPLEX ^{ONS} , CONTIGUITY, MAX-IO >> ONSET , SYLLABLE CONTACT >>
      DEP-IO

The medial epenthesis in the simplification of obstruent + sonorant clusters, the initial

epenthesis in the sibilant+stop clusters as well as the initial epenthesis in the sibilant+nasal [m]

clusters are given in the tables 1, 2 and 3 respectively.

Table 1

Input: /broṭo/ 'fast' Optimal output: /bɔr.ṭɔ/ 'fast'

/broṭo/	*COMPLEX^{ONS}	SYLLABLE CONTACT	MAX-IO	ONSET	CONTIGUITY	DEP-IO
a. ☞/bɔr.ṭɔ/					*	*
b. /ɔb.rɔ.ṭɔ/		*!		*!		*
c. /bro.ṭo/	*!					
d. /ro.ṭo/			*!			

Here candidate a) is an optimal output because it satisfies all high ranking constraints
*COMPLEX^{ONS} ˎ SYLLABLE CONTACT, MAX-IO, ONSET. In candidate b) we find that it

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appears with the initial epenthesis and thus violates two high ranked constraints SYLLABLE CONTACT and ONSET, so it gets ruled out. Candidate c) though satisfies most of the constraints still it gets ruled out as it violates the highest ranking constraint *COMPLEX^{ONS}. Candidate d) appears with the deletion of one consonant; therefore it satisfies the low ranked constraint DEP-IO but violates the crucially ranked constraint MAX-IO and thus loses its place.

Table 2

Input: /steiʃn/ 'station' Optimal output: /is.ti.ʃn/ 'station'

/steiʃn/	*COMPLEX^{ONS}	SYLLABLE CONTACT	MAX-IO	CONTIGUITY	ONSET	DEP-IO
a. ☞/is.ti.ʃɔn/					*	*
b. /si.ti.ʃɔn/				*!		*
c. /stei.ʃn/	*!					
d. /tei.ʃn/			*!			

In this table candidate a) violates the constraints ONSET and DEP-IO, yet it still it takes the place of a winning candidate because it satisfies the higher ranked constraints. Candidate b) appears with internal epenthesis thus it gets ruled out violating the high ranked constraint CONTIGUITY. Candidate c) has been ruled out because it violates the highest ranking constraint *COMPLEX^{ONS} and candidate d) loses for violating the crucially ranked constraint MAX-IO.

Table 3

Input /smail/ 'smile' Optimal output: /is.mail/ 'smile'

/smail/	*COMPLEX^{ONS}	CONTIGUITY	MAX-IO	ONSET	SYLLABLE CONTACT	DEP-IO
a. ☞/is.mail/				*	*	*
b. /si.mail/		*!				*
c. /smail/	*!					
d. /mail/			*!			

In this tableau candidate a) is a winning candidate as it does not have any fatal violation. Candidate b) has been ruled out because it violates the high ranked constraint CONTIGUITY.

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Candidate c) violates the highest ranking constraint thus it loses and candidate d) gets ruled out because it violates the crucially ranked constraint MAX-IO.

5. Conclusion

The Optimality Theoretic account of initial consonant cluster simplification process in Sylheti Bangla theorized that this phonological process is not arbitrary, rather rule-governed. The declustering of the underlying onset of CC sequence of loan words also theorized that this dialect has strong non-preference for clustered onsets in this dialect. This article demonstrated how markedness constraint *COMPLEX acts as the driving force behind the consonant cluster simplification process in SHB. In fine, this article also delineated a clear picture of the reason behind the systematic error of Sylheti speakers in pronouncing loan words or foreign words correctly.

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A Marxist Study of Thomas Hardy's Novel
Tess of the D'Urbervilles

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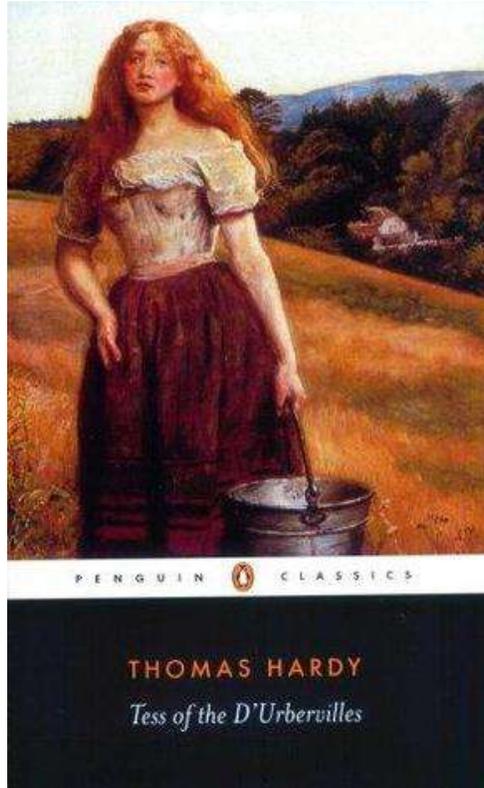
Abstract

Class has central role in Hardy's works, specially in the novel *Tess of the D'Urbervilles*. Tess, the protagonist and the representative of 19th century social class is exploited in this novel by the members of elite class. In spite of all other themes the novel is about the experiences that a working class does in order to hide or shift its class and to minimize the gap that has become a source of exploitation.

In class shifting process Tess's mother, her father and Tess herself plays a vital role that will become part of discussion later in this paper. However, major source of exploitation is economy, which acts as a venomous tool not only for Tess's destruction but for her whole family

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also. Tess throughout the novel is struggling between intractable material satisfaction and self.

Further, it is essential to highlight that Hardy has told the story of Tess in the same socioeconomic background in which he himself was living and experiencing such types of bitter realities. There lies vivid comparison between his world and in Tess's world. The only difference is that, Tess being a female is a double standard of exploitation. It is worth mentioning that, Hardy was producing class literature by choosing his protagonists from working classes because he was of the view, if there does not exist any literature for working class, it will be diminished from the history and become a permanent source of exploitation. Further there is a great influence of Marx's philosophy with the dominant aspect of "each according to his abilities to each according to his needs", and that " whole hitherto history is the history of working class", and above all "philosophers have interpreted the world; our aim is to change it".

In this way this research paper is going to highlight in overall, the issue of class. It will take Marxist literary theory as a lens to analyse this work. Paper will also highlight the factors that are responsible in class making process and purposes or motives of these different classes.

Key Terms:
Marxism, Class, Dialectical Model of History, Ideology, Alienation

Marxism

Karl Marx, a German Philosopher, and Friedrich Engels, a German sociologist, were the joint founder of this school of thought .They forwarded their economic theory and gave it the name of Communism. Marx and Engels announced the advent of communism in their jointly-written Communist Manifesto of 1848.The pin points of Marxism are:

"The philosophers have only interpreted the world in various ways; the point is to change it".

"It is not the consciousness of men that determine their being, but on the contrary, their social being determines their consciousness" (Seldon, 1985:23).

.   The second fact is further elaborated by Karl Marx himself of what it means when he says

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that social being determines social consciousness? Marx answers this question quite clearly. He says:" the first premise of all human history is of course, the existence of living human individuals(social being).Thus the first fact to be established is the physical organization of these individuals and their consequent relation to the rest of nature (Gondal *et al.,* 2006: 27).

Marxism or scientific socialism is the body of ideas which provide a fully worked-out theoretical, basis for the struggle of the working class to attain a higher form of human society Socialism. Whether Marxism is considered a philosophy, a theory, a method or a movement is of little concern its role is to change the world. (Berry, 1992:157).

It can also be taken as a materialist philosophy, one which insists upon the primacy of material living conditions rather than ideas or beliefs in the life of human beings. It sees history as, in Marx's words, "The history of class struggle"- the history of struggle for control of the material conditions upon which life rests. It is on the basis of these material conditions, and in response to the struggle for them, that ideas, philosophies, mental pictures of the world, develop –as secondary phenomenon.

For Marxists, all is in movement and – because there is no separate or pure realm of ideas, or values, or spiritual Phenomenon- all is interconnected, however complex .Marx, a characteristics form: or dialectical rather than a mechanical and purely hierarchical one .And this open up the possibility for human beings, to gain at least partial control over their life circumstances: Marxism has traditionally been an active and interventionist philosophy , not a spectatorial or passive one, in this way it is also called anti-essentialist philosophy (Paul and Hawthorn,2001: 185).

Class

Class is a large group of people differing from each other by the place they occupy in a historically determined system of social production, by their relation to the means of production, by their role in the social organization of labor and consequently by the dimensions of the share of social wealth of which they dispose and their mode of acquiring it. He also says, class is the manifestation of economic differentiation."

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Marx divides history into several periods, for example, ancient civilization, feudalism, and capitalism. These periods are characterized by a predominant mode of production, and, based upon it, a class structure consisting of ruling and oppressed class. The struggle between these classes determines the social relations between men. Hence tensions and conflicts between these classes lead to a revolutionary reorganization of society (Bendix, R and Lipser, M.S.Edi. 1976:06).

Marx, explaining the organization of production as the basic determinant of social class, believes that work is man's basic form of self-realization. Man cannot live without work: hence the way in which man works in society is a clue to human nature. He uses tools to facilitate his labor and make it more productive. He has an interest and capacity for elaborating and refining these tools, and so doing he expresses himself, controls nature and makes history. If human labor makes history, then an understanding of the means of production is also necessary to understand history. Production, thus has four aspects, which explain why man's efforts to provide for his subsistence underlie all change in history:

"Life involves before everything else eating, drinking, habitation, clothing and many other things. The first historical act of this production is to satisfy these needs".

"The second is, with these needs many new needs arise".

"Third is, the needs multiply when a man develops his relation with his wife, parents and children, the Family. Family with other social relations develops new needs."

Fourth is the production of life; on one hand it is a natural; on the other it a social relationship. By "social" cooperation of several individuals is meant. In conclusion, certain mode of production is always combined with a certain mode of cooperation and this mode of cooperation is itself a productive force. And multitude of productive forces accessible to men determines the nature of society; hence that history of humanity must always be studied and treated in relation to history of means of production.

It seems a logical connection between these four aspects. The satisfaction of man's basic needs makes work a fundamental fact of human life, but it also creates new needs. The more needs are created the more important is it that the "instruments" of production be improved. Then the importance is of cooperation, first within the family, then outside it. Cooperation implies the division of labor and the organization of production which the individual occupies in the social organization of production that indicates to what social class he/she belongs (08).

The development of the term *class* was a good thing to understand the confusions of the period of 1780-1848. This period included the radical ideas of French Revolution, Rise in Population, the intensification of the enclosure movement, the development of factory systems and the growth of towns. The effect of these changes was to undermine the idea of society as a harmonious hierarchy and the term class seemed more appropriate.

But Days Gary describes that in the seventeenth century the word class was entered in English languages for the first time (Gary, 2001:113).

Marx distinguishes classes as following:
1 The Proletariat
2 The Bourgeois
3 The Landlord

Marx located the source of this conflict in the fact that one class owned the means of production, while the other class owns nothing but their labor power, which they were obliged to sell in order to survive. He therefore explained class in economic terms. The means of production were the land, factories and machinery, whereas labor power was simply skills or strength of workers to undertake specific tasks. Marx called the class Bourgeois who owned the means of production such as machinery and factory buildings and whose source of income was profit. The class who sold their labor power for wages is proletariat. The Bourgeois, in order to make a profit paid the workers the lowest possible wages while demanding that they attain the highest level of productivity. Landlord is a class whose people were historically important. He

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defines this class, the class which owns land and derives its income from ground rent. Once powerful and dominant class; but having lost its central role in the production organization of society considered them marginal. In order to retain their wealth some of the landowners were able to transform their wealth into capital, landlord capital different from industrial capital. This class can be defined also as a class whose income is rent (Rummel, 2010:02   ).

Marx further elaborated that workers are not simply passively shaped by society. Capitalism, because it is a form of society based on exploitation, that is, on the contradiction between capital and labor, gives rise to the class struggle. The effect of this struggle is to transform the working class. The experience of struggle makes workers aware that their interest differs from those of the capitalists. Everything depended ultimately on the consciousness, organization and confidence of the working class. The general rules of the International Working Men's Association, written by Marx, begin with the words; the emancipation of the working classes must be conquered by the working classes themselves (Callonicos, 1983:113).

However, it is also necessary to know, how and when these classes were developed, and to study Victorian history can be helpful in this regard. The Victorian age was an age of material advancement and industrial progress. The industrial revolution transformed the agricultural economy of England into an industrial economy. Factories were established all over England. Large scale production brought about the creation of new classes of capitalists and laborers (Johri, 1987: 263).

Growing industrialization and mechanization increased life considerably and affected human relations, the professions due to this there were new opportunities for the working classes. Important cultural and social structures were introduced because the existing formats were considered inadequate by the culture of industry. As the condition of English novels show, the rhetoric of mechanization impacted necessary social spheres like education and religion.

Another socially significant move was the policy of state supported education adopted by the governments of the Victorian age. With educational opportunities being extended to the lower classes, the claim for political rights was mounted with greater vigour.

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Even though the questioning about women's position in a patriarchal society had begun during the enlightenment it was not until the middle of the nineteenth century that a strenuous movement for rights and votes found momentum. One example of such tradition, where male identity worked as a more powerful agency than the female is exemplified by the Bronte' s sisters adoption of names that did not give away their female identity when they first approached publishers with their works. We find another example about George Eliot's identity.

An average Victorian woman was considered to be best suited for the life of domestic activities and as the benefits of an industrial society occurred, the recruitment of domestic help may have lessened the burden of the woman but did nothing to unshackle the patriarchal structures. Men's jobs or those professions seen as being conducive to men such as employment in factories and offices were not approached by women. The presence of Victorian work ethic in a twentieth century text only suggests the pervasiveness of such cultural structure (Choudhury, 2005: 225).

The darkest shadow to have fallen over the nineteenth century was the harsh and often brutal treatment of Britain's laboring classes and especially of the women and children who made up so many of its numbers. The poorest classes, despite the mitigating causes of their reduced circumstances, were looked upon as a drain to the public purse, and even the lot of able country laborer and his family was a hard one.

On the other hand, the industrial revolution allowed for the production of large quantities of reasonably priced fabric, allowing women from the middle class to follow new changes in fashion. Seamstresses became much in demand, and for girls from the lower classes, entering the dress making field was seen as a step toward bettering oneself. Nearly two thousands land enclosures act were passed between 1802 and 1844, encircling over six million acres, which represented roughly one –quarter of the cultivated land in England. Enclosure commissioners, who divided parcels off and after they had been enclosed, were respectful of the rights of those land owners who had legal title to the land (Hughes, 1998:115).

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The rise in the scale of organization was not only an effect of the increasing division of labor, it was also the cause of a further division of labor as management itself became more complex and was further divided into production, purchasing of materials, accounting, design and engineering, quality serving and eventually industrial relations.

A class society reached its zenith the working class after the relative quiescence of the mid Victorian, social peace rose once again in a resurgence of class consciousness and class conflict. The distinctiveness of a working class way of life was enormously accentuated Its separateness and impermeability were now reflected in a dense and inward looking culture, whose effect was both to emphasize the distance of the working class from the classes above it and to articulate its position within an apparently permanent social hierarchy (Perkin,1989: 122).

The classic interpretation of the mid-Victorian period in the history of the working class movement was laid down by the webs in their history of trade unionism. Surveying the trade union world in the late 1840s, they described the emergence of a new spirit characterized by an acceptance of various aspects of middle class ideology- individualism, respectability, self-help and self-improvement. In the Webb's account the new model trade unionist was a respectable working man, imbued with the middle class economics and middle class values. G.D.H Cole, in his magisterial works of synthesis, described a similar shift in outlook in the working class movement in the whole: The new cooperation of 1844, the new unionism of 1850, the new friendly society movement… were all signs of this changed spirit - all attempts to work with and within the capitalist order instead of seeking its overthrow. The nub of Cole's interpretation was the total domination of mid Victorian society and culture by a newly ascendant capitalist class: Everything thus tended to impress on the working class organization, the Victorian era the mode and character dominant in Victorian era itself- a mood of acquisitiveness, which measured man by money and reckoned virtues largely in monetary terms.

The monochromatic picture painted by the Webs has been modified by recent scholarship, which has depicted the mid Victorian working man as a more complex and interesting figure.

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The situation of working class in mid Victorian urban culture provides more than enough material to satisfy the contemporary historians applied for vagueness and absurdity. On the other hand the mid Victorian cities were the scene of continual class conflict, which manifested itself socially and ideologically. There was considerable working class resistance to the middle class and its pretensions. Yet criticism of middle class propaganda was often accompanied by an affirmation of values, which corresponded closely to official platform rhetoric, and working class militancy assumed forms which were congruent with a culture that presupposed middle class pre-eminence. These apparently contradict characteristics are reflected into successive sentences in a letter which Marx wrote to Engels after attending a working class meeting in London in 1863. On the one hand Marx noted that the worker themselves spoke excellently with a complete absence of bourgeois rhetoric and without in the least concealing their opposition to capitalists. Yet in the next breath he expressed the hope that English workers would soon, free themselves from their apparent bourgeois infection; thus Marx noticed not only characteristics of mid Victorian working men, but also traits which were momentarily forgotten (Tholfsen,1976: 12, 29)..

The period of the Napoleonic wars and the economic crises which succeeded it, is the blackest chapter in the whole history of the British working class. Driven from the land by enclosures more redundant or exposed to relentless persecution because of the fears engendered in the mind of governing classes, both by the misery and by "a full portent" of the revolution in France, and inward in the hideous, stinking purlieus of the new factory towns, the workers underwent a long agony, from which they emerged at length exhausted and docile, into the Victorian era. In this age of misery, and as the child of misery, the British labor movement was born (Smelser, 2006:15).

Dialectical Model of History

Hegel observed that society is moving from idea towards matter through a constant process of evolution. Marx developed his critique of Hegel's dialectic into what he calls the materialistic conception of history, in which there is constant evolution of society through the process of thesis, antithesis and synthesis. For example, to understand his point of view Capital

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which is a force is thesis and labor is antithesis, this leads to struggle which is synthesis (Sinha, 1999:92).

Like Hegel, Marx viewed the world, human beings, and history as driven by an absolute spirit of God, but he insisted that the dialectic of history was motivated by material forces, by upheavals in the forces and relations of economic production. In particular he viewed history as driven by class struggle. As he claims in The Communist Manifesto (1848): "the history of all hitherto existing society is the history of class struggle". Marx alludes to the history of class conflict from ancient world to his own times: between slaves and freemen, patricians and plebians, lords and serfs. The major class conflict in modern times is between the bourgeoisie and the proletariat or industrial working class. And, just as the capitalist mode of production superseded the feudal mode, so the capitalist mode will be superseded by socialism.

It is also important to note Marx's point of view that, it is bourgeois itself which creates the instrument of its own destruction: the proletariat on the one hand, increasingly destructive economic crises which are internal to the operations of capitalism.

Finally, Marx opposed previous philosophical systems as they were idealistic; and said that the given economic and political system cannot be abolished by mere thought but by revolution. With this pre-occupation of the materialistic ideas in his mind he declared that "it is not the consciousness of man that determines their existence, but their social existence determines their consciousness". He thought that the system of bourgeois dominance and capitalist exploitation would end when conditions for the great mass of people had sufficiently deteriorated (Habib, 2006:530).

Ideology

Ideology is the ideas of ruling class who seeks to perpetuate the prevailing order of capitalism and their own privileged position. For Marx ideology was false consciousness a set of beliefs that obscured the truth of the economic basis of society and the violent operation that capitalism necessarily entails (Ikram, edi. 2010:01).

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Gramsci theorized the ways in which people conspire in or consent to prevailing ideological values. As he describes election campaigns a place where we might look for contemporary ideological formations, these ideological formation which people deceptively develop, he gave it the name of Hegemony, another name for constructed ideology.

Louis Althusser (a Marxist) observed ideology as a representation of the imaginary relationship of individuals to their real conditions of existence. He got this idea from Lacan and Gramsci, who discussed the relationship between ideology and hegemony, as mentioned above (Murfin and Ray, 1998:05).

Goldstein Philip describes Louis's distinction of the state division into Ideological state apparatuses and repressive state apparatuses (Goldstein, 2005:27).

Ideological state apparatuses are law, religion, political parties, media, family, churches etc). The ideas of these institutions are accepted by the repressive workers consciously or unconsciously, willingly or unwillingly. These repressive state apparatuses are (courts, prisons, police, army, common people etc).Ideological state apparatuses work as agents ensuring the ruling class unity.

Following Althusser, Macherey finds crucial: consciousness from the very beginning a social product and remains so as long as men exist at all. Ideology then involves the relation through which individual subjects make sense of or rationalize the world around them. This analysis of the functioning of ideology enables us to understand the ways in which social relations are reproduced through ideology's ability to shape, and indeed to perform the conscious desires and beliefs of individuals. This is the object world, constructing its reality in specific ways (Tallack, 1987:184).

Base and Superstructure

Means and method of production and the social relationships engender base of the people. Superstructures are the institutions (Politics, churches, schools, media etc) that are determined by base.

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In the way it can be said, means of Production are directly linked with class determining Process. Hence the realms of ideology, politics, law, religion and art are not independent but an outflow of people's material behavior (Sinha, 1999:193).

Alienation

Alienation is sense of powerlessness, isolation and meaninglessness experienced by human beings when they are confronted with social institutions and conditions that they cannot control and consider oppressive.

Marx analyzed this process of alienation in capitalist society. According to him alienated labor involves four aspects:

Worker's alienation from the object that he produces,

from the process of production,

from himself,

and from the community of his fellowmen (Taga, 2010:36).

Marx also believed that the alienation of labor was inherent in capitalism and that it was a major psychological deprivation, which would lead eventually towards proletarian revolution. Marx made a contrast between the modern industrial worker and medieval craftsman, and along with many other writers of the period- observed that under modern conditions of production the worker had lost all opportunity to exercise his "knowledge, judgment and will" in manufacturing his product. To Marx this psychological deprivation seemed more significant even than the economic pauperism to which capitalism subjected the masses of workers. Thus, he considers "the extreme division of labor in modern societies a source of alienation, because in this division he does not own the tools with which the work is done, does not own the final product, even not have right to make decisions. In this way, a worker remains worker forever as this capitalist society only provides the resources with which he/she hardly fulfills his/her bread and butter and compelled to do work only with capitalist's tools (Bendix, R and Lipser, M.S.Edi.1976:10).
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Class and Marx's Dream of a Classless Society

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Generally and from sociological point of view class is a large group of people, living at the same place and sharing the same conditions, rituals and customs. If we see china from class point of view , it is important to describe that chines have rejected Hobbes's philosophy that man's conditions is the condition of war with everyone against everyone . what chines say, the heart of matter is the need to root out selfishness and bring into existence a selfless, dedicated men whose happiness consist of serving their fellowmen in the fullest sense of the human community (without creating difference b/w them).this is the real thing of their progress and it is the real thing for which Marx also struggled.

Marx's description of class division is not exact sometimes he says two classes and sometimes three. Mostly, he describes two divisions: The capitalist (Bourgeoisie) who owns the means of production and distribution and the proletariat who own nothing but their own labor. Marx had also described the intermediate state such as small capitalists, the petit bourgeoisie and the lumpen proletariat, but he thinks these would be drawn into the ranks of the proletariat. He believed that history is the story of conflict between the exploiting and exploited classes. This conflict repeats again and again and it happens as thesis and antithesis until capitalism is over thrown by the workers and a socialist state is created which is synthesis where there will be no antithesis again (Day, 2001:112).

As a creative thinker and revolutionary, Marx had strongly supported social change. "Philosophers have already interpreted the world; our present task is to change it". From the Marxian point of view, class is not determined by the occupation but by the position an individual occupies in that occupation. For example, if there are two bankers of whom one is manager and the other is cashier, they belong to two different classes though the occupation remains same. He further explains, the relationship between two classes is not only of dominance and subordination but also of exploiting and exploited. In fact workers produce surplus wealth (more wealth), because they prepare everything, but they get wages with which they hardly meet their needs. Instead those who own the means of production are able to use their surplus wealth, as profit. This thing is an essence of exploitation and the major source of conflict and division between classes that has occurred throughout history. The owner uses profit given by the worker and lives a life of leisure. Marx has also pointed out primitive communism, a name he given to

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hunting stage, because at that stage man had not any private property. This stage represents a subsistence economy, which means that production only meets to basic survival needs. "Classes emerge only when the productive capacity of society expands beyond the level acquired for subsistence".

Marx made the workers conscious to overthrow the thesis of capitalism by the antithesis of organized and unified labor (Woods, 2010:03).

Marx wanted to establish a society known for equality and social coherence. He wanted to see a society free from all types of exploitations. But his thought or concept of a classless society remains as an imagination.

"A classless society devoid of all kinds of exploitation and conflicts is only imaginary". Such type of society never existed in the past, nor we find it today. Then why and how Marx has this cherish dream in his mind? Because he has seen the pitiable lot of the working people in the initial stage of Industrial Revolution, he was aspiring for a classless society (04).

Marx wanted a society in which the classes with opposing interests like landowners and landless, workers and management, rich and the poor, exploiters and exploited, capitalists and labors etc. are not found. But we all know that classes had been in existence from the very beginning of the history. It is very difficult and time consuming but not impossible task to achieve a classless society.

General Introduction and Impact of Class on Hardy

Hardy was born in 1840 when Victoria was a young queen; he rose from lower rural class to the rank as a major poet, novelist and short story writer. We can find his minute observation in his writings as complex strands of relationship between his writings and his life. He engages with the ideas of his age, developments in science, Darwin's theory of evolution, revolutionary changes the growth of the radical politics that gave expression to the striving of the working class for equal social status and the effects of the first world war. Finishing his formal education

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at the age of sixteen and then apprenticing with his father as a stonemason, he worked at first on the restoration of churches and from 1862 to 1867 practiced architecture in London. Plagued by ill health most of his life time he lived in Dorset. He began to publish novel in 1870. Hardy married Emma Gifford in 1874. They resided in several rural places in England, finally building a permanent home called Max Gate at Dorchester. His fame as a novelist and poet greatly increased and he was awarded a number of honors including the order of merit, The Gold medal of the Royal Society of Literature. Mrs. Hardy died suddenly with mental illness in 1912. In 1914 Hardy married Florence Dugdale (Harvey, 2000:14, 18).

Education in 19th century responded to many social and economic changes, aiming on 1870 for universal literacy, it also perpetuated social divisions, and for Hardy was inevitably bound up with class issues. He was ambivalent and defensive about his self-education and was bitter about his exclusion from the universities, which were for the financially secure middle class. Hardy also examined how increased social mobility might bring individuals lives by educating people out of their class while exclusion from education might waste lives. He depicted human existence as tragedy determined by powers beyond the individual command; in particular social class was an extremely significant influence on the external pressure on Hardy. He always wanted to reveal realistically all the aspects of love and sexuality in his fiction, a practice that often offended his readers and endangered his literary reputation. In Victorian period the divisions between social classes were at top and to Hardy it mattered intensely because his father was a master mason. That is why he provided the class theme for his first attempt at fiction The Poor Man and the Lady. Unlike many other Victorian novelists Hardy opens his work to a variety of interpretations (Widdowson, 1984:39).

Hardy is considered one of England's greatest novelists. His work resembles that of earlier Victorian novelists in technique while in subject matter it daringly violated literary tradition of the age. In contrast to the Victorian ideal of progress, Hardy depicted human existence as a tragedy determined by powers beyond the individual's command, in particular the external pressures of society and the internal compulsions of character. His desire to reveal the underlying forces directing the lives of his characters led him to realistically examine love and sexuality in his fiction, a practice that often offended his readers and endangered his literary

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reputation (Adamson and Akhurst, 2009:97).

Hardy once told Lea (his friend) that as a writer he had always striven to attempt description "only of such things as he had actually experienced or learned by actual first hand knowledge (Lea, 1986:36).

Class has remained a debatable issue in every society. Victorian era was also the victim of class due to economic growth and dislocation. Large scale production brought about the creation of new classes of capitalists and laborers. Class was the issue Hardy himself suffered.

Class in Hardy's Works

Thomas Hardy's novel has many categories. For example, the novel of character and environment romances and fantasies.

In his novels of character and environment and in many of his poems he tells his readers about class distinction which he observed himself during his time of writing.

Thomas Hardy's poem the Ruined Maid' is an example of a conversation b/w two women. The poem calls into question the role of a women and class distinction, which was a prevalent issue at that time (Johnson, 1901:04).

In 1867-68 he wrote a class conscious novel "The poor man and the lady" which was sympathetically considered by three London publishers but never published.

The closing phase of Hardy's career in fiction was marked by the publication of Tess of the d'Urbervilles (1891) and Jude the obscure (1895), which are generally considered his finest novels. Both these novels offer the sympathetic as well as oppressive (by elite class) representation of working class figures.

Jude Fawley is a stone mason and Hardy traces his character initially hopeful, momentarily overjoyed but steadily troubled and depressive leading towards death.

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In this novel the class ridden system of education is challenged by the defeat of the Jude's noble and honest aspirations to knowledge (Stan, 2010: 01).

Similarly in *Tess of the d'Urbervilles* the poor Tess from working class is victimized by two elite class members whose hearts were full of cunningness and cruelty and who were merciless .They exploited Tess in every way as, mostly elite classes do with working class .In this way Hardy presents a world in which human spirit is exploited by the forces not of fate but of social hierarchy.

Tess's death shows the most moving indictments of the lives, especially of working class woman.

Roll of Class in Tess

Unlike many other Victorian novelists, Hardy opens his work to a variety of interpretations. Class is a debatable issue here, as Victorian era due to economic growth and dislocation was the victim of class. Class was the issue, Hardy himself suffered.

Point of discussion here in this paper is also class (class division, class struggle, class consciousness, class exploitation and sufferings of a class) and its impact on different lives. All these perspectives and their impact can easily be analyzed under Marxist literary theory because theory is also based on similar Marxist assumptions of class (warfare, division, struggle, sufferings and consciousness).

Tess's fall in this novel is due to class and economy. Economy plays an important role in making or breaking a class and its respect .Economy is also important in Marx's analysis of class as it is important in this novel.

Variety of Class in This Novel

Class division is the very first step, which creates a sense of degradation and deprivation for working classes due to elite people's exploitation. In the novel this division is very similar to the description about division in Marxism.

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All the characters of the novel belong to different classes. In the light of Marxist analysis, Tess herself is seen as a representative of the working class, exploited by the capitalist Alec and a middle class Clare.

Alec's father, Mr. Stokes, is a commercial capitalist, whose wealth is being spent in luxury, without benefiting the economy.

Clare is the representative of the middle class. There is also petit bourgeois level just as in Marxism, at Flint comb Ash dairy where Groby, a farmer wants to exploit Tess, We can also see Marxist ideal community at Talbothays dairy, where there is equality of work and labor. Production norms are met voluntarily and there is peace and harmony. Here Tess is undermined by the false consciousness of her family in this novel especially, that of her father. All these interpretations in the light of Marxist theory justify the role of class and are preliminary step to go ahead to scrutinize this novel for same purpose. First, I describe class divisions, which are similar to Marxist theory and prove that this division creates exploitation of the character Tess in this novel. She is the example of ideological atrocities of patriarchal society of nineteenth century England.

When there is May-Day dance festival, different girls did dance there and many male bodies also joined them. Tess was one of those dancers who danced there. Writer shows the class of Mr. Clare by saying member of superior class as it is in the text lines.

> It is said, among the onlookers there were three
>
> young men of a superior class carrying small
>
> knapsacks strapped.

These three onlookers were Angel Clare and his two brothers whom the writer describes member of superior class due to their dandy and dignified dresses (p 22). At Talbothays dairy he works with the farm workers but he sits apart at meal time and is always addressed respectfully by the dairy owner and all other workers.

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There is another character,

> Alec, who belongs to aristocrat class, obviously
>
> a sexual predator and a dandy, his stylish clothes,
>
> the driving of a fast carriage and a smoking of a
>
> cigar are typical aristocratic traits (p 61).

He is a villain who seeks the ruin of an innocent girl for his own pleasure. .Alec the son of a capitalist has never had to work- his idleness becomes a bad influence on the village. Tess as representative of the working class is being exploited as a designed supervisor, which becomes a sign of sexual exploitation.

The efforts to seduce Tess by the D'Urberville son also operate on assumption about the right of privileged class. This is an assault whose foundation is at least as much a perception of the right of the ruling class over the poor as the superior force of a cad like D'Urberville.

Tess's Class and How Does She Pay Heed to Hide Her Class

Tess is a character in the novel belonging to working class. Her father has only one horse for earning and for transportation, and they are living in a flat which is not their own. She is the victim of Class-inequity in the whole novel. In chapter nine Hardy clearly tells us that she is from working class and in this way three divisions of classes are presented in the novel. Her class is evident from these lines,

> Ah, you are young woman come to look after my
>
> birds" said Mrs. D'Urberville, I hope you will be
>
> kind to them. My bailiff tells me you are quite
>
> proper person (p 68).

It is clear from Marxism that working class struggle hard to become the member of the elite class, this novel also has many incidents which show the struggle and hiding, done by working class.

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Tess has some impact of education because she has passed the sixth standard in the National school under a London trained mistress. She comes from lower class but she can affect a higher personality due to her education. She is the only responsible member of her family who has some live conscience about her class and does continues struggle to hide her class and to show herself member of a high class. It is also a hiding element, that she speaks two dialects. One is a local language she speaks to her mother at home and the ordinary English abroad and to the persons of quality, as it is mention in the novel

> She spoke two languages: the dialect at home, more
> or less ordinary English abroad and to persons of
> quality (p 28).

Tess' Mother's Role to Make Her a Tragic Tigure

Tess inspite of the member of the low class is a character who has high morale and self-esteem. We can see it in chapter 5 when her mother tells her about the rich lady D'Urberville living on the outskirts of the chase. She says to Tess, you must go to her and ask for some help, to which Tess replies us**,**

> I shouldn't care to do that, if there is such a lady
> it would be enough for us if she is friendly not to
> expect her to give help (p 43).

Tess has to do this job due to a shift in the society from agrarian to mechanical. Industries have been developed to replace agriculture and working class has its only means of earning from this resource. She goes to do work on her mother's insistence, saying that,

> and don't go thinking about her making a match
> for me- it is silly (p 43).

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Here Tess may be excused for being innocent, because she does not know that " danger lies in menfolk" and also that she does not agree to go and work in that house. It is only her mother who inspite of aware of the fact, consciously sends Tess to earn money at that house. This consciousness, she gets from economic compulsion. Hence, Economy, being a propelling force is a source of exploitation and degradation for Tess.

Working Class's Class Consciousness

Class consciousness is another dominant aspect of this novel as this is present in Marxism also. This consciousness is present in the very first chapter of the novel where John Durbeyfield becomes happy over a useless piece of information. Parson Tringham, a historian, tells him, you are the lineal representative of an ancient and knightly family called D'Urberville. Even though he knows that both are different families, but he develops the historian's point of view and wants to make relation with D'Urberville family. He is much inspired when Tringham says**,**

" there is hardly such another family in England".

That's why he wants to send Tess in the house of that family. His inner motive to send Tess was to emerge in society by marrying Tess in that family.

This class consciousness develops step further in the novel when one day John Durbeyfield was on his way home, he met a boy whom he told that he is sir john D'Urberville. He said to lad to take up his basket and go to Marlott. As the lad stood in a dubious nature after reaching his home in Marlott,

Durbeyfield put his hand in his pocket and gave

the boy a shilling only to maintain his position(p 17).

Novel also shows that it is only working class that their children can't study well due to limited facilities and lack of resources. Same is the case with Tess, she left school after the death of his father's horse and did work for younger ones of her family. She lent a hand at harvesting and haymaking on different farms or by working as milkmaid and butter maid because she had learnt and excelled these work when her father had cows (p 45). She wants to make her name

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and to rise in society only through struggle and work hard.

Elite Class's Exploitation of Working Class

It is also evident from this novel that elite class exploit the lower class in every possible way, either it is economic, social or sexual. Such exploitation is present in this novel when Alec, a bad and ill- omens nature man from aristocrat class says to Tess,

> upon my honor!" cried he, "there was never before
>
> such a beautiful thing in nature or art as you look,
>
> cousin Tess (72).

Where cousin had a faint ring of mockery. Alec's cunningness enabled him to remove much of her original shyness without implanting any feelings. His aid and company to Tess after she has beaten by Car Darch has the aspect of exploitation which she can't understand fully and is seduced by Alec in the Chase, the oldest forest in England when she was in her deep sleep.

Tess left her home for the second time in chapter 16 to regain the name of her family and to fulfill the needs of younger ones of her family. She left Marlott regretfully and went towards Talbothays dairy in order to perform hard manual labor. She appears more confident and calm on her second journey than her more leisurely first one, because she has rejected such unrealistic dreams as she dreamed about D'Urberville. She worked as a dairymaid there,

> all my prettiness comes from her, and she was
>
> a dairymaid (p118).

During reading this novel it has been noted that it is only Tess who did struggle hard to move upward and for the sake of her family. Paraphrase of chapter 16 is there to support this point of view,

> it is really Tess who wished to walk for high position,
>
> while her father did nothing of this kind. Tess thought
>
> about her father, as a contented person who felt pleasure
>
> over immediate and small achievements, and who never
>
> wanted to do laborious effort to improve his petty

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social condition, which was affected only by handicapped

member of the family who once was powerful in the

history, but now badly handicapped D'Urberville (p120).

Clare's Hypocritic Love and Tess's Inferiority Complex

Chapter 18 and 19 shows that Clare loves Tess, but he as well as his family did not know about her class. He plays on flute as well as loves to listen to music. He had thought about Tess from the time he had danced with Tess. Now they are working together at Talbothay's dairy, he listened a musical voice and said**,**

What a fluty voice one of those milkmaids has!

I suppose it is a new one.

He continued to observe Tess and said to himself,

what a fresh and virginal daughter of nature

that milkmaid is!" (p 137).

These qualities were sufficient to impress him to select Tess in preference to the other pretty milkmaids working there.

Tess is the victim of class complex and is always in frustration that she could not understand why a man of clerical family and good education has chosen her. Her proximity to the D'Urberville at the Talbothays dairy reminds her, they are a fallen family.

Text of the same chapter again shows Tess as a victim of class and that's why a prey of inferiority complex, as she herself says,

my soul chooseth strangling and death rather

than my life. I loathe it; I would not live always (141).

It was not her own desire to present herself a member of the elite class and due to her unwilling tragedy she spoke these words.

She suffers, as every reader understands due to her inferior class. That's why she preferred death over life. In the same chapter she is dejected again due to her class and cannot

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even think about marriage with Clare. She says,

> Every day, every hour, brought to her one
>
> more little stroke, and of Angel one more.

She considers it only dream and compares him with herself, as the textual line shows,

> she compares the distance between her own modest
>
> mental standpoint and the immeasurable , Andean
>
> Altitude of his (142).

In case of hiding her class, she asks the dairyman**,**

> if Mr. Clare had any great respect for old country
>
> families when they had lost all their money and
>
> land (144).

In chapter 22, class is presented by her dress. Angel Clare asks Tess about her well being when they were discussing a score of personal matters, "the hem of her petticoat just touching his (angel Clare) gaiter" (p144).

This chapter again shows Tess's inferiority complex. When Clare asks for marrying Tess, she replies,

> marry one of them if you really want to marry
>
> a dairymaid and not a lady; and do not think
>
> of marrying me.

She does not consider herself a lady but a working maid.

On one hand it is the choice of every working class to move ahead and to be a part of high class and to bridge this cruel gap which makes them marginalized. This struggle can be seen at Talbothay's dairy where every working woman wants to marry Clare as the textual sentence shows,

> every woman has a practical and sordid expectation

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of winning him(Angel) as a husband (p 164).

While on the other hand every elite class is so much conscious about their class that they are never ready to accept the member of working class as their own family member. When Clare discusses in his home about the marriage with Tess, his whole family becomes rash and furious as, they say,

"he had lost culture and that he had become coarse".

Clare is insulted in his family because he wants to marry a working class lady. Only this class consciousness wants to move away Clare from Tess which he never agrees to do at any cost, because he sees in her, his own benefit. Class consciousness is a dominant aspect of the novel similarly as this consciousness is present in Marx's class division Clare's mother wants to marry Clare with Mercy Chant and says about her,

"she is of a very good family".

But she says about Tess,

"she is a cottager's daughter".

In fact there is a battle of words between mother and son. She wants to convince Clare about her own point of view and he insists upon his own views about class. Clare describes her qualities which an agriculturist's wife must possess. He says either Tess is from working class but she is a young woman equally pure and virtuous as miss chant. He further explains,

If Chant does ecclesiastical accomplishments, Tess
understands the duties of farm life as well as farmer
himself.

Clare describes her some more qualities to her mother to compensate her class,

she does attend church almost every Sunday morning,
and is a good Christian girl, I am sure you will tolerate
any social shortcomings for the sake of that quality(p 182).

Tess always thinks about her low class and when Clare insists her to marry him, she says,

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I can't be your wife, I can't be!

She further says,

your father is a parson and your mother would

never agree to marry me. She will want you to

marry a lady.

Tess does not want to marry because she is worried about its results. She recalls again and again the illusion of Alec D'Urberville and thinks; this person from good class can also play the same trick with her. It shows the bad impact of class on poor Tess.

Tess says about old families in chapter 30, where Clare wants to ask Tess that I was told by the dairyman, you did hate old families and she replied, it is true in one sense,

"I do hate the aristocratic principle of blood before everything" (207).

These class conscious attitude and tricks of old families made Tess to hate these families. Angel Clare who is from middle class and loves Tess very much, who says that he cannot live without her is also worried due to her class. This is seen in the same chapter when Clare says,

society is hopelessly snobbish, and may make

an appreciable difference to its acceptance of

you as my wife (208).

He is worried about society, which creates difference between different classes, high and low. Elite people have prejudices against working people and try to build gap between them. They are never ready to dissolve these bonds. That's why people from working class suffer.

In chapter 31, paradoxically and cunningly Angel Clare has beautiful point of view about class. He gave no importance to class whatever it was, for him the only importance was of Tess, whom he loved whole heartedly. These set of conventions are the conventions of different classes, which the society has made. But these conventions are useless for Clare and only importance is of the Tess who has good morale and civilized attitude.

Why Tess has become so much important? Why Angel can't live without Tess? Because

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his work can become difficult without her. He wants to get Tess at any cost and inspite of many hurdles, only for future advantage. He says,

> distinction does not consist in facile use of despising
>
> set of conventions, but being numbered among those
>
> who are true, and honest, and just, and pure, and lovely,
>
> and of good report- as you are, my Tess (215).

Why only Tess to marry? Because elite class only thinks its own benefit in every task of life. Now Angel wants to get Tess not only, because Tess is beautiful, but also because she knows all the dairy work very well and Angel wants to become a dairy man in future. He has come here only to learn dairy methods and finds Tess a perfect girl in this work, which can be a good source of economy for him. She is not only a master at milking but also knows how to make butter from milk. She can also does work at fields. He wants to marry Tess even against the will of his family, only because he sees economic advantage in her. Thus economy is a propelling force in Angel's choice. In chapter 33 it is noted that Clare had lived a life of recluse in respect of the world of his own class just as Marxist illustrates about the elite class, they never want to come down as working class. All the dairyman and dairymaids working at Talbothays dairy are from working class. He does not want to mingle himself with these working people. It is also noted that at dinner time he is on a separate table and he also lives in a separate house away from workers. This shows his clear class consciousness.

These incidents also show that elite classes build barriers for the working classes and Clare is also not free from class prejudices.

When Tess tells about her past, Angel becomes furious and is not ready to listen more, what he says,

> the woman I have been loving is not you, but
>
> another in your shape" (p 252) .

In fact Clare has known not only her past but purity has come into Angel's hands as an exploitative tool. On the plea of this shallow excuse he rejects Tess. His fidelity of fooled

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honesty is often great after enlightenment and it was mighty in Clare now". Now he does not want to live with her and even goes out of the house leaving Tess alone.

Tess argues and pleads her case. She tells that she is not a deceitful woman, and Clare replies,

"don't argue. Different societies, different manners" (253).

He considers himself superior to all others. He also says to Tess, whom he loved more than anything else,

you are a peasant woman who has never been

initiated into the proportions of social things.

Elite class always consider peasants out of society as we also note in Marxism, it is also evident that elite class never agree to forgive the sin of poor class. Tess replies to Clare in this way,

"I am only peasant by position, not by nature".

But position is preferred in that society, that's why Clare says,

I cannot help associating your decline as a family

with this other fact (p 254).

This line shows that sin is not actual problem but the actual problem is class. Chapter 39 also shows this class prejudice, where Clare does not allow Tess to go his own parents home when he sets for Brazil, instead he sends her to her own mother's home. He alone comes to his parent's home to pack his luggage for his first journey. His mother asks him about Tess and he replies,

his original plan had been, as he had said, to refrain

from bringing her there for some little while- not to

wound their prejudices- feelings- in any way (285).

Her sin and her belonging to working class family has adhered her to come in Clare's parent home because he does not want to wound the feelings of his parents about high class.

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In chapter 42 Tess is again part of working class. Here Clare has gone to Brazil leaving her alone. Tess again started working at fields but now all her passion about high class has gone. She is weeping bitterly for very pity of herself,

she walks on; a figure which is part of the landscape,

a field woman (304).

She goes to Flintcomb Ash to do work hard. She is still the working class member as she was before marriage. This shows how working class suffers for dignity and respect. She, inspite of working class has respect for all other classes high or low. She also does care a lot for Clare's name. When all the girls at dairy call her Mrs. Clare, she stops them to say this, "Don't call me Mrs. Clare but Tess, as before".

She does this only to establish his respect. She does not want to listen that Clare's wife is doing work at dairy and in this way,

she does not want to bring his name down to the dirt.

This is so, because working class's ideology and consciousness has been constructed in this way by their own family and moreover by the society. They feel hesitation and uncomfortable among elite members. This is also because; she is continuously a prey of inferiority complex. She considers herself as much degraded and low quality as equal to dirt.

Dynamics in Alec's Hypocritical Tricks

Elite class's teasing and torturing to the working class again and again, is also common here. Alec again comes toward Tess when she is working at Mr. Crick's dairy. He makes a long discussion with her, that she does not want to listen. Dairyman watches this and shows scornful remarks against poor working woman.

You have made an agreement to work for me till Lady Day and I'll see; you carry it out and at once growled,

od rot the woman- now it happened once

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and it would happen again. But I shall put

up with it no longer (344).

Tess is a servant working here because she has no other means of earning for her family. Elite class Alec is becoming a hurdle again and again of her way. His coming at dairy and talk to Tess for a long time is severely disliked by dairyman, who threats Tess to offer work no more. In this way working class suffers, either they are at fault or not.

In chapter 46 Alec calls Tess a petticoat. He is man of cunning nature and has no feelings for the poor. He wants to use them only to gain pleasure and uses many tricks and methods to seduce her. He shows himself a caretaker, a well-wisher, and a true guardian of Tess, but at the same time he calls her a working girl with petticoat, as it is noted in the text,

there was one petticoat in the world for whom

I had no contempt (348).

He never considered Tess a worthy woman but always tempted her to gain pleasure. Now his hypocrite and mean nature is working to persuade Tess again.

In the next chapter she has been shown doing work hard only due to her poor economic conditions. Marian who is a slow speed and inspite of Groby's (a farmer) objection that she is too slow handed for a feeder. She is doing work at Flintcomb Ash. Mr. Groby admired Tess by saying,

Tess is one of those who best combined

strength with quickness in untying and both

with staying power, and this may have been true (p353).

In the whole novel Tess is a hard working lady who always tries her best for her family, but instead of all her good qualities she is unable to get any good job. In this way working class always struggle to gain not only money but respect and designation also.

Alec once again exploits Tess and wants to deceive her when he sees Tess working at

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dairy farm. He thinks her days have not turned and she is in the same condition of working as she was before. Evil spirited Alec has following words of temptation,

I am more taken with you than ever, and

I pity you. For all your closeness, I see you

are in a bad way- neglected by one who ought

to cherish you.

His remarks about Angel's exploitation and carelessness of Tess are again cunning and double faced. Tess is worried about this discussion because she is threatened already by the dairyman; she will be dismissed if the situation of talking resists more. Poor Tess replies,

It is cruelty to me!" how can you treat me to

this talk, you care ever so little for me (357).

She does not want to go with him inspite of his insistence and says,

whip me, crush me, you need not mind those

people under the rick! I shall not cry out.

Once victim, always victim- that is the law. It is the law of elite class that becomes permanent to victimize the poor again and again, specially, who has become once prey. Working class suffers in every condition, we see it when she remains busy in reducing the stack, Marian and Izz never changed their duties now. Writer tells us that whenever Tess lifted her head she beheld the great up grown stack. She is so much exhausted after this heavy duty that she can't speak louder.

Her false class consciousness is described in chapter 50 when her mother is seriously ill and she says,

Would that somebody go round and tell them what

there is living among them and they thinking nothing of him.

She remembers Parson Tringham who once called them descendant of D'Urberville, if he had lived he would have done it, I am sure. She wants to get help from the people on the name of elite class. At this moment Alec comes to deceive Tess again, who himself says,

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I am the old one come to tempt you in the disguise

of inferior animal.

He comes there and does work with Tess and speaks a beautiful sentence to tempt her;

I come to protest against your working like this.

Once again there is struggle to hide class, when Tess's father died they are not allowed to stay in that cottage more, and lived as weekly tenants. They were asked, if you were a genuine D'Urberville, Tess replies, yes genuine D'Urberville, we are going only to get better chances. In this way working class does struggle to hide class. Working class describes its suffering which they have experienced in the form of that words which they have learnt at Sunday school.

Here we suffer grief and pain;

Here we meet to part again;

In heaven we part no more.

They had experienced grief and sufferings in their whole life, when their father was there and also after his death. Tess remained outside the cottage to earn livelihood for her family members. In chapter 54 Clare comes back to reconcile Tess. On his way he watches these words inscribed on the grave of Tess's father,

In memory of John Durbeyfield, rightly D'Urberville,

of the once power family of that name, and direct

descendent through an illustrious line from sir

Pagan D'Urberville, one of the knights of the conqueror

Died March 10th, 18.

Here she had tried to relate her family with knights. But who know the reality, are never agree to accept this. Marx also advises working class to struggle and emerge in society, but this family is an idle one, as instead of Tess, no one else is ready to do work.

At the time of her execution at the end of the novel she requests to Angel to marry her sister Liza-Lu, on the same plea of purity, for which she was rejected. It is also, her attempt at

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class shifting. Her journey concludes her struggle for class, till the very moment of death

In conclusion, Study of this novel under Marxist literary theory clearly shows the role and impact of class in the life of persons related to different classes, and that elite class ever exploits working class for its personal benefits. Working class always remain under pressure of bourgeoisie class which becomes hurdle in their way of progress. It clearly shows impact of class, especially on Tess and her family by depicting Tess's family as a sufferer of class positioning and their effort at class shifting process.

Problems and Suggestions

We can note that the major problem behind all this discussion about class is economy. But why people having economy develop this type of problem. The main cause is illiteracy or lack of education. Most of the People who are less educated do not have the sense to speak to others. They never bother that the other persons' feelings can suppress or die with their words. Literacy rate must be increase to avoid this problem.

Second problem is the lack of awareness and social interaction. We don't have any interaction with the people of low rank and this thing creates difference.

Third problem is the lack of good manners and etiquettes. Most of the elite persons do not have the sense to talk to the lower workers. We can see this thing in offices and especially in the villages where a revenue collector considers himself all in all of the village and talks to others in a harsh and indifferent manner. We must develop good manners to make this class and rank differences minimum, because we are as human beings and as having one Master, equal. Fourthly, people don't obey the message of nature, where there is no exploitation of the poor by the rich and which have regarded all the people equal. Nature gives us the lesson of equality, fraternity and brotherhood. It has taught us to help the poor and needy ones, and here the difference is only on the basis of being pious. If we truly follow the rules and teaching of Nature, we can eradicate this evil upto maximum level and can establish a happy society where everyone will do work according to his capacity and will be respected as an important member of society.

We can say positively that elite and working classes are the products of Nature, but

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Nature never allows any high class to exploit the low class. Elite people are never in a right to impose their own ideology on the working people and to suppress their rights and God gifted abilities.

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Advertising and Women's Space:
The Bulldozing of Local Spaces and Narratives

Ashaq Hussain Parray

Globalization and Extinction of Local Spaces

The politics of globalization of local cultural spaces, as a drastic daily phenomenon, is achieving milestones massively. As a multifaceted phenomenon, globalization enjoys more than one form of persuasive channels. Propelled by economic forces and supported eagerly by local profit-mongers in all nations, Western cultural aspects communicated via Western and non-Western sources take precedence and some denigration of non-Western themes and narratives may also take place. However, it simultaneously, directly and indirectly helps the protagonists of consumerism, investors from all nations and related cultural practices in all nations. All this yields good financial harvests and broadens the economic advantages of the proponents.

We need to emphasize that unlike in the recent past, the prime actors of the process of globalization right now are from many nations, both Western and non-Western.

The Role of Advertisement in Promoting Globalization

One essential medium of transformation and communication that functions instrumentally in evolving and adopting a global concept of world, which otherwise seems to be unavailable in a concrete form, has been the enterprise of advertisement. Obviously, the advertisement of products or saleable commodities constitutes the one major step before their arrival and availability in the market. The effectiveness of advertisement determines the fate of products significantly. All the visible and invisible benefits derived through the advertisement agencies, have consequently made the multinational enterprises and the financial institutions of consumerism-oriented and capital block, to seek the help of advertisement agencies.

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Content and Visuals of Advertisement – Focus on Woman's Body

What is however ironic is that these advertising agencies are an indispensable organ of globalization and these bombard the local spaces by generating sensual environs. And to arouse such sensual sentiments, the incorporation of sexual scenes and massive utility of woman's body, surfaces extensively.

The question that arises is about the centrality of materialist globalization and within it presumably, what will be the space available to the woman, currently living in varied societal and familial and cultural set-ups?

Is globalization promoting the "Western" woman model and the currently available social position to her as the role model for the woman folk of divergent societies? Is really woman at the centre of globalization, figuring as an emancipated being? Or else simply globalization promotes an institution that wants to exploit her through sexuality, and sexual flavors of globalization, wherein she is but an iconic sexual commodity?

All these things that are basically related to the operational globalization, and functions in the name of advertising enterprise, especially in the context of woman space will constitute the prime concern of present paper.

Woman's Body

The dominant place given to woman's body in advertising agency in post-mortem age is recognized by all. The body has emerged as a new reliable, effective, and alluring business and lethal cultural enforcement mantra, especially in the hands of consumer-oriented economy entrepreneurs. The hot concepts like beauty contests, fashion shows, celebrity shows, soap operas, etc., are the very creation of consumer-oriented capital enterprise, so the cultural onslaught is implicit within these iconic concepts as well.

Though through advertisements, the very circulation of the originality of the prime products becomes contestable in the minds of those filled with especially Derridian, Foucaultian

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and Nietzschian philosophies, as there are enough loopholes and lacunas refracting through the very advertisements, yet there is no denying the fact that advertising mesmerizes the public consciousness. It acts as a catalyst in the very process of globalization. It casts a magical spell on the gazing eye, and even acts as a reservoir of various discourses that simultaneously clash with each other.

At the same time the central discourse (consumer culture) effectively perpetrates and sets itself off at the place, where from it can maneuver the psychic landscape of the weak culture followers. It acts as a tool of maneuvering, especially the young generation plus the women folk, who otherwise act as deterrence to foreign cultural aggression, as women are the cultural preservers and transmitters, but when the advertisement itself gives space to them, then they become hypnotic and the resistance level is weakened.

The source agency in the name of globalization, manipulates the rhetoric elements, technological advancements and innovative ideas, to sell the duplicate in place of the original. For this, woman's body is used as a conduit to divert the attention from the real to hyper real, and she too realizes that her identity is an illusory construct. She could enjoy the same privileges as her superior center so far has been enjoying. Seeing her image in an appropriated manner, her consciousness is sobered down and she becomes passive to this assault on her previous identity. And she accepts her new role as an (ill) liberalized individual. It gives rise in her mind to the thoughts of equality like that of Eve of *Paradise Lost*, when she sees her reflection in the pond of Heaven and felt the feel of her beauty. It enkindles in her a spirit of inquiry, equality and rebellion as well, and then the inevitable Fall.

Liberalism and Faustianism

Liberalism, if it may not sound fanatic, is Faustianism that seeks knowledge about each and every thing. The consumer culture originated from the West, but is now actively embraced by all. In the guise of liberalism and capitalism, it is smoothly removing the carpet from below the local spaces and leaves them bare. However, Oriental intelligentsia is in a slumber, and does mere rhetoric. Their role as resisting elements is debatable. The question that keeps lurking is that are the marginal cultural norms inhuman and irrational? Obviously, the Orientalists have

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imbibed and ingrained this idea. Therefore, liberalization is thriving day by day. The products of global capital are becoming the part and parcel of local narratives and spaces in a well-knit manner.

Functions of Advertising

Advertising is not a recent phenomenon if seen minutely. It has been used by even epic masters when Sophocles used it as a source of providing tragic paradox, when he used Jacosta's body as a magnetic center that bewitches the post-mortem reader as well, to know the details of this mythic drama. It shows the power of perception of the so called intellectual circle. The so called Classic masters, too, played with women's body that otherwise was, and is so sacred in every culture/religion and is the very source of creation, but has been reduced to something that is being gazed upon by the public in open, with only a voyeuristic eye.

One under the discursive emancipatory hollow slogans shuns all the moral constructs of his/her culture and is reduced to a mere spectator. Seeing the body of woman (not connected to the viewer in any kinship or relationship) in public is ignored, but if it is his/her own kin's, then how controversial and deadening a shock it gives! Foucault was right to a larger extent, when he brought the implicit sexualisation aspect as a new discourse, to deliberate upon the cultural constructs that are intentionally created by the powerful elite mafia, but does this mean that the eastern intellectuals are less capable of conceiving ideas?

Forced Emancipation in Advertising

Criticizing things tabooed earlier in public domain has been the trend, but how far is it mandatory that women body be pasted on the front page of a book that is meant for children, garment that is meant for men, a drug that is meant for a child, and movie that is meant for monkeys. The body of man could equally fit the place, then why this unwanted (d) emancipation?

When in the very name of emancipation, woman's body is made an object of public display, a commodity and a source of advertising. Doesn't this mechanical treatment of her irritate the soul and conscience? Doesn't she lose her freedom? Doesn't she become an

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ambivalent object? She is considered to be a transgressor as well as a role model. She is in an identity-crisis phase, a third space, therefore, a dangerous commodity.

How This Advertised Women Body Affects the Psyche of the Onlooker - Disorders

What type of narratives are being constructed by these advertising notions, when the women body is fragmented, her identity is being challenged, and a new fragmented identity is imposed upon her by these celebratory, illusory constructs. Her original identity is distorted. She loses her real self. How this advertised women body affects the psyche of the onlooker. It breeds violent erotic instincts in the minds of the onlookers. It breeds neurosis, violence, gang rapes, scandals and trafficking, etc.

Its impact on the women folk and younger generation especially who gaze at it, is aptly brought to limelight by Objectification theory of Fredrickson and Roberts, 1997. They revealed that "women are taught to internalize an observer's perspective of their own bodies that results in appearance anxiety, thus living much of their life in third person, which is self-objectification. It also results in eating disorders, because they don't want to look fatty. Some other disorders are unipolar depression and sexual dysfunction, for which Brooks coined a term centerfold Syndrome, the causes of which are biology, instinct and survival of the fittest. It is characterized by:

1: Voyeurism

2: Objectification

3: Trophyism

4: The need for validation

5: The fear of true intimacy"

Impact on Materially Less Advanced Cultures

Though to some literary pundits, the argument may sound myopic and subjective, but it really perturbs the individual psychic landscape in particular of any sound mind, and collective psyche of the materially less advanced cultures in general. A teenager, who constantly gazes at the advertising hoarding, becomes so neurotic and erotic that he becomes the part of a gang rape.

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Manipulation through Advertising

Advertising agency has become so aggressive that it even manipulates girls and boys, who just are entering into puberty phase as soft targets for the flow of global capital. Though the so called liberal intelligentsia of Eastern origin would boast of liberalization of everything, but are they ready for such impending dangers. One becomes very irritated, when he sees in advertising hoarding the open bosom of a lady, when the message could have been effectively conveyed without succumbing to this tactic.

According to Fredrickson and Roberts there is "emphasis on one body part, while all other parts of the body are ignored which comes in the domain of Dismemberment advertisements". A religious minded garment seller too under the spell of postmodernism succumbs and shuns his coyness, and becomes a puppet. The erotic instinct is same from the inception of man, there has been no change in the physiology of human beings, only in social set up there is visible change.

One should not be deterrent to progress, but if it is at the cost of sacrifice of one's cultural sister, mother, daughter and wife, then appropriation is must. Moreover, is the literary critic, cultural scholar and modernized mob ready to contemplate on this type of cultural aggression. Is it not cultural erosion? Is it not ravishing of morals, and is it not suicidal from Oriental perspective?

Advertising Ethics?

Well, advertising ethics is a must. Balance and surveillance is a must. The resisting knowledge has to be allowed to circulate itself through the conduit of advertising itself. It must not be viewed as something derogatory and retrogressive, rather the pressure must be exerted by intellectual circle to let a healthy advertising atmosphere mushroom, otherwise local cultural spaces will shrink and collapse.

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From the Wasteland to the Wretched Land:
A Comparative Study of J. S. Anand's and T.S. Eliot's Poetry

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Courtesy: http://drjsanand.com/index.php

Abstract

The interrelationship between modernism and postmodernism has always been a moot point, hence evasive. Many postmodern thinkers and theorists have viewed this issue from a wide variety of angles. While, for Jean-Françoise Lyotard, "postmodernism is modernism at its nascent", Linda Hutcheon and Ihab Hassan vote for an ironic and ambivalent relationship between these two. Some theorists dispense with the contextual aspects and accentuate solely the aesthetic traits; whereas some poststructuralists like Michel Foucault historicize and thereby politicize this controversial interrelationship at the cost of marginalizing the stylistic dimension.

The present paper compares T. S. Eliot's modernist colonial wasteland and J. S. Anand's postcolonial postmodernist wretched land portrait. This comparison aims at showing how the

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spatiotemporal travelling of the wasteland vision backgrounds the inflicted plight of the wretched land.

The present study adopts a Lyotard-Hutcheonian methodology and detects a dialogic relationship between the two poets. It is argued that in "writing back to the empire", Anand portrays and laments the rise of the wretched land. The postmodern state of disbelief is the stretch of modernist doubt. This paper tracks a line of continuity in this comparative study. This paper takes Eliot's *Wasteland* as the colonial heritage bequeathed under the rubric of civilization to the postcolonial generation, depriving it of its spiritual being. Anand's poetry is the voice which laments this loss. The paper also pinpoints an ambivalent relationship between Anand and Eliot and thereby votes for the forked ironic tone which runs through the postcolonial portrait of the wretched land.

Key words: postcolonial, postmodernism, modernism, postmodernism

Interrelationship between Modernism and Postmodernism

The interrelationship of modernism and postmodernism has always been a controversial issue. The very roots of modernism could be traced back to the Renaissance and the prophetic hail of Francis Bacon to science and the experimental approach. But modernism as a purely cultural movement emerged gradually after the Industrial Revolution at the turn of the eighteenth century and flourished in the second half of the nineteenth century in the form of civilization and urbanization, hence modernity.

Modernism

Modernism as a nausea of the traditional and historical beliefs and notions was highly backed up by an intellectual background starred by thinkers as diverse as Sigmund Freud in psychology, Charles Darwin in biology, Carl Marx in economics, Ferdinand de Saussure in linguistics, Albert Einstein in physics, and Friedrich Nietzsche in philosophy.

The resultant interpretation of the age from the theories of these thinkers led to a strong sense of fragmentation, disintegration, doubt, crisis of identity, helplessness and rootlessness. Thus the artistic and cultural landscape of the time became a canvass of different movements

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such as Aestheticism, Dadaism, Futurism, Expressionism, Impressionism, and Surrealism. Social and political events during the forties, fifties and sixties gradually make the ahistorical and apolitical modernism irrelevant. It finds itself increasingly confronted by the new generation's cultural outlooks that are, unlike modernism, directly related to larger political and economic upheavals.

Modernism remains quite well calculatedly unrelated to social transition, political praxis and economic alternation, because the artist's rebelliousness is one of the mere formalities with no ideological or political overtones. Subsequently, modernism cannot be viewed as anything more than a mere cultural phenomenon that cannot run parallel to the political, economic and historical sea changes especially after the Second World War (1939-1945).

Postmodernism

The resultant change in the Western epistemology of the second half of the century is called "postmodernism", which has brought about drastic changes to the definition of being, identity and language. The dominant attitude in postmodernism is disbelief, which shares the same roots with the cultural catastrophe that has given rise to modernism. Besides, the mood of disbelief is the continuation of the prevalent uncertainty during the first half of the century, just as the accelerating growth of light technology is the effect of the heavy industry of the previous age. Hence, the relationship between these two isms is a paradoxical one.

Postmodernism involves both a continuation of the counter-traditional experiments of modernism, and simultaneously, it involves diverse attempts to break away from modernist forms which had inevitably become, in their turn, conventional. In Matei Calinescu's view, the notion of postmodernism suggests "the obsolescence or even the demise of modernism", and concurrently, "it is to a large extent dependent on both the time-consciousness . . . and the deep sense of crisis that brought modernism into being" (Garvin 168). Therefore, as Linda Hutcheon has pointed out, postmodernism's relation to modernism is typically contradictory: "It marks neither a simple and radical break from it nor a straightforward continuity with it: it is both and neither . . . [it is] a re-evaluation of and a dialogue with the past in the light of the present" (18-19).

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When Jean-Francoise Lyotard defines postmodernism as "incredulity towards metanarratives", he decentres like Derrida the bases of all human knowledge. Based on the Lyotardian definition of postmodernism, Diane Elam observes that postmodernism does not simply happen after modernism; rather it is "a series of problems present to modernism in its continuing infancy [. . .] postmodernity is a rewriting of modernity, which has already been active *within* modernity for a long time" (Malpas 9). Postmodernism is already part of that to which it is "post". This means that postmodernism need not necessarily come after modernism; in Lyotard's words, "Postmodernism thus understood is not modernism at its end but in the nascent state, and this state is constant" (44). Accordingly, Lyotard views postmodernism not as a historical period but rather as an aesthetic practice. In this sense, modernism and postmodernism become difficult to separate along straightforward historical lines. It can also be claimed that the many different modernist movements are artistic micronarratives which emerge out of the artists' incredulity towards the artistic metanarratives of the nineteenth century.

The Focus of This Paper – Theories of Ihab Hassan

Drawing on Hutcheon's and Lyotard's definitions of postmodernism, this paper vouches for a dialogic relationship between modernism and postmodernism. This dialogism brings to the fore the theories of Ihab Hassan who places postmodernism on the literary-critical agenda during the sixties and seventies. Like Lyotard and Hutcheon, he regards postmodernism as a significant revision of modernism. Hence, modernism does not cease suddenly so that postmodernism may begin; they instead coexist (Chabot 2). In their coexistence, modernism and postmodernism both provide competing visions of the contemporary predicament; thus the link between them is ambivalent. It is both "continuity and discontinuity"; it manifests "sameness and difference, unity and rupture, foliation and revolt" (qtd. in Maurya 17). In Hassan's view, it is likely that a particular work be informed by the one as by the other. Therefore, like the previous thinkers, he assigns the same paradoxical logic of both/neither to his ambivalent definition of postmodernism.

The Dialogical Relationship

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The dialogical relationship between modernism and postmodernism further backs up their co-existence. Detected through a comparative study of T. S. Eliot's Euro-American context and J. S. Anand's Indian setting, this dialogism is given a postcolonial basis. Here, it is argued that Anand's poetry holds a re-evaluation of and a dialogue with Eliot's modernism. In this sense, Anand's poetry in a "writing-back-to-the-empire" strategy sets up a dialogue with T. S. Eliot.

This dialogism aims at showing the colonial wasteland has degenerated into what Anand, in an email, has called "the wretched land". T. S. Eliot's views in "Tradition and the Individual Talent" further confirm the dialogical lens adopted in this comparative study.

Eliot's View on the Reliance of the Artist

In his essay, Eliot refers to the historical sense and contends:

> It [Tradition] involves, in the first place, the historical sense . . . and the historical sense involves a perception, not only of the pastness of the past but of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. . . .

> No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison among the dead (114-15).

It could be argued that Eliot's notion of the reliance of the artist on the previous ones implicitly anticipates intertextuality and the Derridean view that each text is woven out of the contemporary and preceding texts. Intertextuality, an eminent feature of postmodern literature, is the conviction that "a text is a tissue of all other texts . . . every text, consciously or not, is penetrated with and composed of traces of other texts" (Thiher 90). This hypothesis implies that texts have no textual level, because they have neither beginning nor ending. Arguing that all literature becomes intertextual, that is, "[a]ll literary texts are rewoven from other texts which

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precede or surround them", Vibha Maurya quotes Eagleton: "There is no such thing as literary 'originality,' no such thing as the 'first' literary work: all literature is intercontextual" (16).

Thematic Co-existence

Besides, the issue of simultaneity, accentuated by Eliot as the basis of tradition, implies the thematic co-existence which founds the dialogical relationship in this comparative study. However, it should be noted that Eliot's historical sense and the involved perception, when taken into the Indian context, cognates with itself a tradition marked by colonial encounter and the subsequent implications. Hence, the dialogical relationship between Eliot and Anand is a historicized and politicized one.

Crisis of Identity

Living and writing in the kaleidoscopic context of modernism, T. S. Eliot best portrays the crisis of identity that modern man has been exposed to. "The publication of *The Waste Land* in late 1922," in Lawrence Rainey's words, "announced modernism's unprecedented triumph" (91). Keeping an eye on the traditional and classical figures, Eliot's portrait laments man's suspicion to himself, his identity and the sufferings he has been through. Eliot himself states, "I had expressed the 'disillusionment of a generation'" (112); whereas Gilbert Seldes argues,

> the theme is not a distaste for life, nor is it a disillusion, a romantic pessimism of any kind. It is specifically concerned with the idea of the Waste Land – that land *was* beautiful and now is not, that life had been rich, beautiful, assured, organized, lofty, and now is dragging itself out into a poverty-stricken, and disrupted and ugly tedium, without health, and with no consolation in morality (138-9).

Implicity

Although Seldes goes on to contend that Eliot's poem gives not a "romantic idealization of the past," he admits "there was an intensity of life, a germination and fruitfulness, which are now gone, and that even the creative imagination, even hallucination and vision have atrophied, so that water shall never again be struck from a rock in the desert" (139). The X-ray self-scrutiny that Eliot's poetry provides implicitly, especially through its heavy laden allusions, contrasts the

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traditional man with the modernist one, commending the former and belittling the latter, hence a colonial wasteland.

A contemporary of Eliot, Herman Hesse writes on "The Waste Land", "It is possible the whole 'Downfall of Europe' will play itself out 'only' inwardly, 'only' in the souls of a generation, 'only' in changing the meaning of worn-out symbols, in the dis-valuation of spiritual values" (61). This comparative study extends the downfall of the colonial to the downfall of the colonized, having inherited "the dis-valuation of spiritual values" from the colonial.

Writing back to the Empire – Anand's Vision

Travelling cross-continentally, Eliot's wasteland vision has widely influenced many contemporary and succeeding poets from other lands who have chosen to write in English. India with a long history of colonialism has proved highly productive in writing back to the empire. Among them, one can refer to J. S. Anand whose poetry, in P. S. Ramana's view, is a mixture of his oriental vision carried through English imagery (11). While other poets concern themselves with other aspects of modernism, Anand lays his hands on the legacy of colonial modernism, the wasteland. Ramana argues, "the dominant concern of the poet is the spiritual barrenness of his worldly fellow beings" (12). Anand's poetic contribution to the tumults of the postmodern age consists of five books of poetry: Spare me, O Lucifer! (2000), Beyond Life! Beyond Death!! (2001), The Other Passion (2002), The Split Vision (2004), and Beyond Words (2013). Here there is an attempt to compare Eliot's "The Waste Land" (1922), "The Hollow Men" (1925), and "The Love Song of J. Alfred Prufrock" (1915) with select poems from Beyond Life! Beyond Death!!.

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The Other Passion

Dr. J.S. Anand
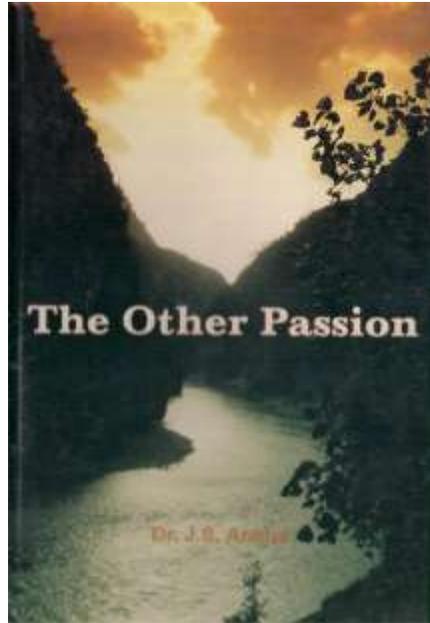
Man's Identity in Time and Space

Problematized by the modern means of communication and transportation, man's identity, defined in terms of time and space, has been the core of many modernist literary figures. Eliot has not remained immune to such changes. David Trotter most aptly quotes Hugh Kenner: "If Eliot is much else, he is undeniably his time's chief poet of the alarm clock, the furnished flat, the ubiquitous telephone, commuting crowds, the electric underground railway" (239). Trotter further observes, "Eliot *chose* . . . the 'disembodiment of perception by technique'. He did so, I shall argue, because he intended his poems to reveal what it felt like to (want to) behave automatically" (241). In the same light, Edmund Wilson refers to the speaker's spiritual fragmentation in "The Waste Land" and states,

> sometimes we feel that he is speaking not only for a personal distress, but for the starvation of a whole civilization–for people grinding at barren office-routine in the cells of gigantic cities, drying up their souls in eternal toil whose products never bring them profit, where their pleasures are so vulgar and so feeble that they are almost sadder than their pains (144-45).

Modernized Man – The Hollow Men

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Eliot provides a precise portrait of modernized man in his other poem, "The Hollow Men". In this poem, modernity-stricken men are spiritless beings who suffer a life of absurdity: "We are the hollow men / We are the stuffed men / Leaning together / Headpiece filled with straw." While for Eliot, modern man is nothing other than stuffed man, with not even lost souls, Anand views man only as a shadow which "sees, hears, feels nothing" (p. 15). For Eliot, modern man can still be referred to in the subject pronoun of "We", still in possession of voices, albeit "dried".

In Anand's vision, man is no longer a "he", but an "It" which "Moves as if in a dream, listens not what winds whisper" (p. 15). For Anand, man is an "it" with "fake souls" (p. 15). This view of man with a fake soul "sold" to him by a salesperson singles out Anand's portrait as a postmodern one since it is the postmodern perspective which deprives man of his claims over his being, his soul. The idea of "selling soul" implies the fracture of identity, the interpellation of subjectivity by different discourses of society, and the constructedness of identity, hence fake.

Foucault's View – Multiplicity of Channels

In this regard, one can refer to Michel Foucault and his theory of discourse. Decentring the monolithic structure of power, Foucault argues that power works through a multiplicity of sites and channels; thus micropolitics takes the place of macropolitics. The key instrument of power is knowledge which seeks to reform the individuals by defining and categorizing them as social subjects, hence surveillance and discipline. Knowledge itself is formulated by a certain discourse, a means through which power works by creating specific version(s) of meaning.

Weedon clarifies that in Foucault's work, discourse is a linguistic way of "constituting knowledge, together with the social practices, forms of subjectivity and power relations which inhere in such knowledges and the relations between them" (108). A discourse is a particular use of language within a whole field that has roots in human practices, institutions and actions. Therefore, for Foucault such institutions as the family, the school, the church, law courts, etc., far from being innocent and neutral, function as sites of power. These centres, through the practices their discourses offer, interpellate (address) individuals and proffer them specific attitudes

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towards "the physical body, psychic energy, the emotions and desires, as well as conscious subjectivity". In this way, power works through "consensual regulation of individuals" (112).

Foucault argues that discourses are not fixed and static; rather they are dynamic and in constant competition with one another for gaining the allegiance of individual agents. Weedon explains that the competing discourses create "a discursive field" in which various and contradictory definitions and social practices and institutions are at work (35). This discursive dynamism decentres the Cartesian liberal humanist view of the self as autonomous, stable and unified entity; instead, it regards identity as a constant process of becoming, for it is constructed by multiple and contradictory discourses in the society. This notion implies that not only the institutional centres are sites of constant discursive contests, but also the individuals whom they interpolate become both the sites and subjects of discursive struggle for constructing their identities (109).

Becoming and Unbecoming – Anand's Vision

Viewed in the light of Foucault's definition of discourse, Anand's notion of postmodern man in possession of "fake soul" is politicized. Anand implicitly puts under question the many subject positions and identities inflicted on the postmodern man. Accordingly, even when the Indian poet picks up the pronoun "we", unlike Eliot, he is well aware of the multiplied and imposed identities that this pronoun yokes into the text: "Once made, things set off / on the deadly course / of UNBECOMING" (p. 27). The incessant process of "unbecoming" , which most deftly gives the Foucaultian process of "becoming" a negative basis, is well dramatized in "The Unfocused" which applies most aptly to the postmodern notion of fractured body and mind: "The focus in gone. / The features've lost curves. / Eyes mingle with the nose / which tells not / where the mouth begins /. . . / Mind is a running despair. / Body, a lost channel. . ." (p. 31). Anand is so much perturbed by the colonizing hold of religio-social discourses that in "Mistaken Identities" he does away with all social institutions: "Does Death know you by your face? / Is there no measure for thee / except thy religion? / Does name matter in the final reckoning? /. . ./The face is meant to hide / Ideas as cloth does our body / So does religion our primitivity / and name, our reality" (pp. 39-40).

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Owners of Debauched Earth

"Questionings" is Anand's other poem in which the poet confesses: "We ARE the DEVASTATED LOT. / We OWN this DEBAUCHED EARTH! / We have inherited / the DESTINY of a RESTLESS RACE. / Racing from nowhere / perhaps to nowhere" (p. 17). Unlike Eliot, to whom destiny is linked with the three mythical spinster sisters, Fates, Anand views it as the undesired but inevitable legacy of "unbecoming" bequeathed, in the colonial encounter, to the postmodern postcolonial man throughout ages of inequality, violence, wrath, and doubt: "They come to me with strange questionings / Sad, despaired, undone / Why sits thou with a face so UNYOURS?" (p. 63). Here, Anand's play on the word "yours" and turning it into "unyours" can be regarded as a postcolonial strategy of destabilizing the colonial claim to power in language.

Revealing Resentment against Colonial Linguistic Legacy

Defamiliarizing the English language and capitalization of specific words within his poetry shows the postcolonial poet's resentments against the colonial linguistic legacy. The implications of "unyours" reiterate Anand's awareness of the fake identities inflicted on the postmodern man by his society. In this poem, Anand's earth is "debauched" and his race is "a restless" one wandering in the nowhere land. Similarly, Eliot cries out in "The Hollow Men": "This is the dead land / This is cactus land /. . ./ In this hollow valley". While Eliot generalizes, and thereby takes up a colonial gesture, his wasteland vision to all men, Anand's awareness of his "race" brings into the text a long history of colonization. In "Mistaken Identities" the speaker asks: "What makes you different? / Thy face? / Thy clothes? / Thy religion? / Thy name? / No. mistaken thou are / after mistaken identity" (p. 40).

Buddha's Good Luck – Historicization and Politicization

Anand's another poem, "Buddha's Good Luck", contrasts traditional wife with the postmodern ones: "Thank God! She didn't work in any office / whose cares clash'd with those of Rahul's, / and of Buddha's too. / Thank God! She was sleeping. / Really SLEEPING. / Not sleep-waking, like modern wives, / to catch husbands / red-handed in their thoughts / . . ./ Hadn't YASHODHARA BEEN sleeping / in perfect OBLIVION?" (pp. 55-6). The coveted state of

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oblivion which is the context of the perfect spirit, Siddharatha, is assaulted and ruptured by the many discourses and interpellations of the modern–postmodern era.

Therefore, while for Eliot modern man breathes and suffers in apolitical context, Anand both historicizes and politicizes his race's plight. A postcolonial voice, Anand dialogizes with Eliot, through his simple images, about the morbid symptoms of civilization and urbanization and the subsequent loss of blissful oblivion. In "Monsters and the Mummy", Anand compares physical to spiritual monsters and laments his becoming a mummy. When he writes, "They kill others / not in body / but in spirit; / EVIL internalised; / fangs invisible / blood unseen / causing deaths / psychological / emotional and spiritual" (p. 41), he refers to the devastating and ravaging effects of the discourses to which man is exposed in his urbanized life. Thus the poet laments how modernity has penetrated man's life having deprived him of his spiritual life and mummified him:

> People who move / well in body / stout in build / from home in the morn / to home at night / SMILE not!/ LAUGH not! / PLAY not! / ENJOY not! / Switch on the TV / And RUSH to sleep /. . ./ See, See- / Poisoned dreams / lacerated hopes / bruised desires / all buried in this BODY; / this moving grave; / Come Egypt, Come Grecia, / Where stand thy mummies / in comparison to ME? (p. 42).

The Theme of Paralysis

Common to both poets is the theme of paralysis. Eliot views man as "Shape without form, shade / without colour, / Paralysed force, gesture / without motion" ("The Hollow Men"). The same notion of paralysis runs through Anand's poetry where man is described as a shadow which "Sleeps while driving. / Drugged to the bone" (p. 15). Eliot views modernist man as "empty men" whose head is filled with straw; whereas for Anand, men are "an entire race / of perfectly polluted, rotten / and poison'd SUB-BEINGS!" (p. 17). Anand's description shows how man is degraded throughout the course of history; men are no longer human beings, but sub-beings. While for Eliot, man is no longer in possession of his soul, his beliefs, his identity, Anand's description deprives man of his very being, degraded to a sub-being. Eliot suffers from the conditions that have turned man into a hollow man; by contrast, Anand complains of the

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heritage of modernity which has so profoundly inflicted man that, for him, it seems to have roots in history, hence the myth of Adam and Eve, and the Biblical story of the Fall:

> I'm not ADAM / YOU are not EVE/ This earth too is not EDEN/ Yes, I'm less than Adam / You're less than Eve / and this earth, less than EDEN./ The forbidden juice is on the rampage / to satanize us / and our sweet EARTH (p. 17).

The paralyzed speaker in "The Waste Land" cries out: ". . . I could not / Speak, and my eyes failed, I was neither / Living nor dead, and I knew nothing, / Looking into the heart of light, the silence. / Oed und leer das Meer" (p. 923). Similarly, Anand's "The Eternal Fashion Show" portrays men as "The figures on move around, / look, see, whisper / talk, gesture and gyrate / like models on the ramp / as if in a trance / propelled by some invisible hand / impelled by some unknown wish, / A PROCESSION of bodies embodying souls / is on the move /. . ./ Bodies move, Men move, / Coverings glow; / Souls languish deep below" (pp. 18-19).

Portraits of Men – Metaphorizing the Paralysis

The theme of paralysis is best metaphorized in stone imagery that Eliot and Anand both ascribe to their portraits of man. Where "The Hollow Men" speaks of the dead land, it reads "This is the cactus land / Here the stone images / Are raised, here they receive / The supplication of a dead man's / hand . . ./ Trembling with tenderness / Lips that would kiss / Form prayers to broke stone". Likewise, in "The Wasteland", the speaker complains: "What are the roots that clutch, what branches grow / Out of this stony rubbish? Son of man, / You cannot say, or guess, for you know only / A heap of broken images . . . / . . ./ There is shadow under this red rock" (p. 923). The stone image also runs through Anand's description of postmodern man "From this legged statue / who has stolen footful paths? / Is this body / reduced to a lie? / . . ./ Headless, it works / Footless, it moves. / To where? Who knows? And Why?/. . ./ Can this head / stop this wiry structure / from moving?" (p. 24). Speaking of man as a "moving grave" is Anand's way of referring to the paralytic condition of his era. In "The Titanic" the speaker desperately laments: "Bury this heart / and all its desires / in the stony silence of the body. / Carry this moving grave away" (p. 48). Elsewhere, he addresses love: "LOVE, you've turned this body / into a graveyard of / unrequited desires" (p. 50). This complaint implies the ineffectiveness of love on the

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postmodern man, hence his spiritual paralysis. Most often, Anand's speaker refers to himself as a corpse, which is another stone vision of the postmodern man: "With bleeding sores I am living, / with a bleeding heart I'll die, / Dead for me, dead for them, / a corpse alive, amove, asigh" (p. 52). The same imagery is furthered when the speaker, seeing himself a "moving grave", comes to the conclusion that he is more dead than ancient mummies (p. 42).

Sense of Hesitation, Confusion and Timidity

The other manifestations of paralysis in Eliot's poetry are the strong sense of hesitation, confusion, and timidity that have stricken modernist man. The sense of hesitation, doubt and uncertainty is best concretized in the repetition of phrases and sentences which run through the body of his poetry. Such questions as "So how should I presume?" or "Do I dare?" which recur in "Prufrock" show the speaker's mental and spiritual paralysis as well. The same sense of indecision runs through "The Wasteland", where the speaker repetitively asks: "What shall we do tomorrow? / What shall we ever do?'" (p. 927). In "The Monsters and the Mummy" Anand cries out: "You call me a COWARD. / I HAD a mind / And the mind HAD ideas / IDEAS of romance, / ideality / unreality / The fountain-head of these VISIONS was trapped; / EVIL poisoned the sources of romance" (p. 42).

Evil

By "EVIL" Anand means the psychological, mental and spiritual monsters which abound in the modernity-ridden society, hence a gesture towards the modernist Eliot. A strong sense of cowardliness runs through Eliot's poetry where the speaker's timidity is well expressed in such lines as: "There will be time, there will be time / To prepare a face to meet the faces that you meet /. . ./ And time yet for a hundred indecisions /. . ./ To wonder, 'Do I dare?' and 'Do I dare?' /. . ./Do I dare / Disturb the universe? / In a minute there is time / For decisions and revisions which a minute will reverse" (p. 915). This sense of uncertainty and timidity reach the point that the speaker does not know what to do with himself, his body, hence the question: "Shall I part my hair behind? Do I dare to eat a peach? " (p. 917). This question backgrounded by the comparison that the speaker draws between himself and Hamlet pinpoints the inferiority of modern man: "No! I am not Prince Hamlet, nor was meant to be; / Am an attendant lord . . ./. .

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./At times, indeed, almost ridiculous-- / Almost, at times, the Fool" (p. 917). Similarly, comparing himself to Buddha, Anand's speaker confesses his inferiority to Buddha or even his follower: "But I am not Buddha / nor am I a man, his follower" (p. 69). This reminds one of the lover in Eliot's "Prufrock". Yielding to a governing sense of absurdity and helplessness, he confesses: "I am no prophet – and here's no great matter" (p. 916). Finding himself unable to be away from his beloved, the lover in Anand's poem says: "The middle path is not for me / The wisdom of Buddha / is not for me / It is for those who decide / to stand apart and love" (p. 70).

Anand's "The Dead and the Undone" closes by such lines: "Dear, I came here not to live a life / I was only a guest at sorrow's hermitage / Served with desserts sweet / I dared not resent. / SORROW was inscribed on the gate / Yet I chose to enter this hut / And here I AM/ pining, pining, pining with despair. / A wreck beyond repair" (p. 64). The same sense of timidity rules over the lover in "Craving for Death" where he, quite aware and cautious of the binding norms of the society, desires his death as the only way to reconcile with his beloved. The lover thus says: "But when I close my shutters, / no bricks build any walls, / no floors remain to be crossed / no people around to be avoided / no taboos to be respected. / Yes, when I shut my eyes / all around I see / You You and Nothing but YOU./ That is what makes me think of DEATH / Which alone could ensure / thy company eternal" (p. 67).

Sense of Inferiority

The lover in "Prufrock" is stricken by a strong sense of inferiority. Walking on the beach and well aware of his aging, he admits: "I have heard the mermaids singing, each to each. / I do not think that they will sing to me" (p. 917). This portrait of modern man is fear-ridden: "I have seen the moment of my greatness flicker, / And I have seen the eternal Footman hold my coat, and snicker, / And in short, I was afraid" (p. 916). Overwhelmed by absurdity, he reflects: "Would it have been worth while / To have bitten off the matter with a smile, / To have squeezed the universe into a ball / To roll it toward some overwhelming question, / To say: 'I am Lazarus; come from the dead, / Come back to tell you all, I shall tell you all'" (p. 916). Reiterating the vision of modern man as hollow, the speaker in "The Wasteland" asks: "I think we are in the rats' alley/ where the dead men lost their bones /. . ./ 'Do / You know nothing? Do you see nothing? Do you remember / Nothing?' /. . ./ 'Are you alive, or not? Is there nothing in your

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head?'" (p. 927). The same point is raised in Anand's "The Eternal Fashion Show": "'Where's thy SOUL?' I enquire. / 'SLEEPING' / Who shall it wake?' / 'DEATH'" (p. 19). Elsewhere, Anand reflects: "Confusions above / plough / nothing but confusions below. / A shady head / has written / with shady feet / a shady story / of a body / in confusions cast / in delusions lost / moving away away away / from itself" (p. 24).

Eliot's Empty Men in Anand's Land

In Anand's land, Eliot's empty men, with headpiece filled with straw, and dried voices change to sub-beings who, in Ramana's words, "have nothing valuable to sell, not even their souls, unlike Faustus, because even their souls are fake" (2002: 12). Eliot's impotent, timid, and sterile lovers turn into those wretched lovers who desperately turn down the destructive love. In "The Cuckoo's Complaint" the lover laments his destruction by the power of a love which feeds on his body and soul instead of nourishing him:

> Is it how people who're loved are? / Swollen eyes / Aching limbs / Languishing soul / Starved lips / A CARAVAN OF CARES / on a rocky terrain! /. . ./ LOVE! Are you married to despair? /. . ./ LOVE, you've turned this body / into a graveyard of / unrequited desires / TANTALIZE me not. / Let ZERO to ZERO return. / BALLOONS of Dreams! Burst! BURN! (pp. 49-50).

The zero point which the lover prefers is actually the sheer absurdity into which the inhabitants of the wretched land sink. In a Lyotard-Hutcheonian terminology, Anand's imagery, symbols, mythical and literary allusions re-evaluate and rewrite the history of modernism and show how his wretched land arises out of the ashes of the European wasteland.

Incapability to Receive Message of Salvation

In the absurdity-ridden society, Eliot in the final part of "The Wasteland" portrays the modern man's incapability to take the message of salvation in terms of oriental wisdom when the thunder peals and delivers the message; thus salvation remains problematical: "Then spoke the thunder: Da / Datta: What have we given?" (p. 936). Eliot's allusions to Buddha's sermons of fire and his reliance on Hindu metaphysics at the end of his long poem show his attempt to

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revive the modern man's lost soul. This could be interpreted as the poet's note of subdued hope or at least determination to end up the chaotic order in the final lines of the poem.

Almost a century later, Anand, himself arising out of a Buddhist context, responds back to Eliot and in his poetic dialogue shows the failure of the modernist colonial endeavor, hence the postmodern man cries: "I disown Buddha / I disown wisdom" (p. 70). In the last poem of *Beyond Life! Beyond Death!!* Anand hits the final deathblow to spirituality, announcing: "No Christ can rescue Adam's army / besieged by knowledge, pride and lust / Prophets come, prophets go / Leaving the darkness denser below" (p. 72). Therefore, for this spiritual seeker of the postcolonial context, the essential questions remain unanswered: "What wants the Creator? We know not. / What plans has He? We know not. / Who comes? Who goes? We know not. / Why this rot? We know not" (p. 70). Thus the frustrated postcolonial poet leaves the scene himself bewildered by such issues.

No Hope in Man's Salvation

Unlike Eliot, Anand sees no hope in man's salvation; this desperation has been the legacy of modernism to his postmodern generation. Envisaged postcolonially, Anand blames the system of thought and civilization for depriving man of his spiritual being. In "The Marathon of Eternity", the speaker both historicizes and eternalizes the spiritual loss: "Ways behind, ways ahead / are littered with / hopeful bones of the dead. / lust carries lust / from dust to dust. / Ghosts of the dead / follow hosts of the living / who turn into ghosts / for the hosts forthcoming. /. . ./ Pain follows pain / Beyond Life! Beyond Death!!" (p. 27). In these lines, only the bones of the dead are hopeful; and what is of significance is that these bones litter both man's past, "ways behind", and man's future, "ways ahead". Here, the desperate man is portrayed as being less than the dead, their bones, and the ghosts; this view of man's history turns it into a nightmare from which mankind is yet to awake.

To Conclude

This detailed thematic comparison between Eliot and Anand traces the postmodern plight back to the colonial modern predicament. Anand holds a dialogue with the modern poet and in this dialogism he laments the colonial legacy to his generation. This comparative study shows

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how modernist wasteland vision is further stretched into the postmodern era in the form of a wretched land. Anand, a disciple of Buddha, finds himself and Buddha's teachings ineffective in detotalizing the octopus-like hold of (post)modernity on man's spirituality. This dialogic relationship between Anand and Eliot and Anand's gesture towards the wasteland vision gives the Indian poet a global context. For P. S. Ramana, many of Anand's poems "bear a closer stylistic and formal relationship to these [canonized English] privileged works than to any of the ancient or contemporary native Indian poetic traditions" (11). Contra responsive to this reading, the present comparative study foregrounds Anand's awareness of the colonial "tradition", in Eliot's definition of the term. The politico-historical sense and the resultant perception in his poetic dialogue with such a colonial canonical figure as Eliot takes the Indian poet beyond his provincial borders and accords him a global dimension. The wretched land, which Anand portrays and of which he complains, is shown to be an inevitable extension of the colonial wasteland. Anand's land is quite properly called by himself the "wretched land" bearing with itself into the text Franz Fanon's postcolonial masterpiece, The Wretched of the Earth (1961).

In Anand's dialogue with Eliot, there lies an ambivalent relationship between his wretched land and Eliot's wasteland. Anand's wretched land challenges the wasteland and at the same time, being the heir, depends upon the European vision which it interrogates; hence ambivalence runs over the relation between the two. This ambivalence accords Anand's perspective a forked ironic tone which puts under question both the colonial wasteland and the postcolonial wretched land.

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Writing Back to the Empire: *Righting* Creole Identity in *Wide Sargasso Sea*

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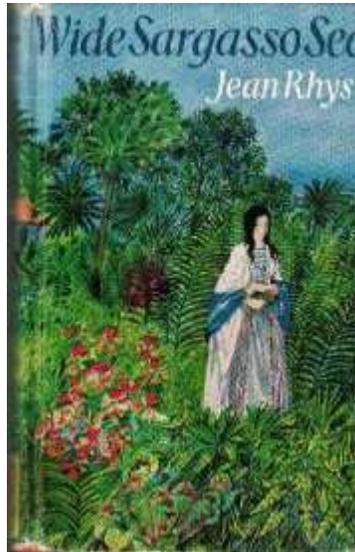
Courtesy: http://en.wikipedia.org/wiki/Wide_Sargasso_Sea

Abstract

Twentieth century witnessed writers challenging certain canonical English texts. The slow yet steady collapse of the imperial powers' direct control over their colonies, during the century, and at the same time, the desire on the part of the earlier colonized people to ascertain their cultural recognition, in a way other than the one established by the colonizers, have caused a great as well as new representative literature. Jean Rhys's *Wide Sargasso Sea,* being emblematic of this literature, portrays the voice of the formerly oppressed *Other* and thus sets up an assertion to the cultural distinctiveness of the earlier colonized Creole people. In this manner, this novel questions the elitism and exclusiveness of the say of the literature produced by writers from the powerful imperial nations, scrutinizing their well-established and fully though out perceptions about the weaker and, at the same time, colonized nations. While using the critical tool of Postcolonial Criticism as a basis for the analytical endeavour, the paper analyzes Jean Rhys's *Wide Sargasso Sea* as a part of this mammoth postcolonial literature, which, according to

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Ashcroft et al (2002), 'corresponds to stages both of national and regional consciousness of the project of asserting differences from the imperial center' (p. 4).

Keywords: Twentieth century, canonical English texts, imperial, *other, Wide Sargasso Sea*, **Postcolonial literature, imperial center**

Introduction

The twentieth century literature questions the imperial hegemony of the colonizers in a bid to give voice to the earlier colonized folks, who have either been silenced or misrepresented in literature for such a long time. This literature shows that the time is ripe for the world to hear, as Rhys (1966) terms it, 'the other side' (p. 2) of the account, which in fact, is the voice of disparaged and subdued colonized cultures, the ones considered by the colonizers as inferior and simply incapable to represent themselves. The propensity, on part of writers from among these earlier colonized nations, to underscore and disallow the specific traits of the literature of the empire as well as its principles is the hallmark of postcolonial literature that 'wants to disrupt, disassemble or deconstruct the kind of logic, ideologies of the West' (Ashcroft et al, 2002, p. 2). Jean Rhys's *Wide Sargasso Sea* is the product of this revisionist approach. Her use of the language shows her unusual power to challenge the colonial canonical text, Charlotte Bronte's *Jane Eyre* (1847), thus challenging the hegemonic tendency of the imperial powers. The overall Postcolonial project of rewriting provides a sort of communication, an interaction between texts, writers, discourses, cultures, and ideologies. This is exactly what Jean Rhys's *Wide Sargasso Sea* (1966) does to Charlotte Bronte's *Jane Eyre* (1847), Chinua Achebe's *Things Fall Apart* (1958) to Joseph Conrad's *Heart of Darkness* (1902), Peter Carey's *Jack Maggs* (1997) to Charles Dicken's *Great Expectations* (1860), and J. M. Coetzee's *Foe* (1986) to Daniel Defoe's *Robinson Crusoe* (1719).

Righting Creole Identity: Jean Rhys' *Wide Sargasso Sea*

Jean Rhys, in *Wide Sargasso Sea*, uses Standard British English because she wants to give due coverage to the typical discourse of the powerful Europe through the character of Rochester, and, at the same time, she also gives due space to the Jamaican English in order to give the colonized people a say in this whole interaction. This importance to language on the part

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of the novelist is symbolic of the oppressed people, in this case the Creole and the black community in the Caribbean, to have an opportunity to maintain their language against all odds, because, as Fanon (1967) suggests, 'A man, who has a language, consequently possesses the world expressed and implied by that language.' (p. 18). Thus Jean Rhys, through the use of language in *Wide Sargasso Sea*, highlights the individual identity of the Creole, the Black, and the European. Rochester, being the representative of the European colonial power, discards the Creole-cum-black varieties of English, saying: 'Her coffee is delicious but her language is horrible.' (p. 52). He further says at another occasion: 'I can't say I like her language.' (p.53). Rhys, maintaining the right of the Caribbean people, to maintain their identity by keeping hold of their own form of English language, deliberately includes Creole expressions, thus challenging the so-called mainstream or Standard English. Here expressions like 'I too old now,' (p. 6), 'She pretty like pretty self,' (p. 5), and 'Read and write I don't know' (p. 104), quite evidently show Rhys's struggle to write back to the empire and maintain the Creole identity against all odds.

Jean Rhys
Courtesy: www.amazon.co.uk

Writing Back to the Powerful Empire

Jean Rhys, through writing *Wide Sargasso Sea*, follows the postcolonial trend of writing back to the powerful empire. This option of rewriting the well-known novels, which emanated from the hegemonic mindset of the West, is an effective way of putting things in order. In postcolonial discourse, this is the deconstructive approach to retell a narrative from a different perspective and thus look for the earlier erasure and deliberate gaps in the original narrative.

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Here, in *Wide Sargasso Sea*, Jean Rhys deals with Jane Eyre in a bid to give voice to the *Other* side that was muted by Charlotte Bronte. Rhys, feeling this injustice meted out to the Creole girl, sets out to bring forth the real story, that also a full-fledged one, of the girl in the attic. The novelist's re-reading of *Jane Eyre* unveils the text as 'marred by stereotyping and crude imaginings' (Thorpe, 1990, p. 179).

Setting of the Novel

Jamaica is the setting of Rhys's novel, which portrays the period right after the Emancipation Act of 1833 when racial ties happened to be stressed. So, the difference of time period is quite evident regarding both novels as Bertha, the Creole girl in Bronte's Jane Eyre, happens to be portrayed as a mad girl in the early years of the 19th century; however, Antoinette, the Creole girl as portrayed by Jean Rhys, is depicted in her childhood in the 1840s. The novel *Jane Eyre* illustrates 'imperialism understood as England's social mission, a crucial part of the cultural representation of England to the English' (Spivak, 2005, p. 362). Now, Jean Rhys, moved by the silent and voiceless character of Bertha, lets her relate the incidents of her life on her own, thus making her abandon her marginalized role as an unimportant character as presented in Bronte's novel. Antoinette is not depicted exclusively by Rochester, her husband, who at the same time is English and white, as was case in Bronte's Jane Eyre; rather, here, she is the central character. Here, she is as important individual as anybody else can be in a narrative, making it loud and clear that: 'there is always the other side' (p. 82), affirming that every individual, no matter black or white, and rich or poor, has the right to have a standpoint, of his or her own, regarding every matter, and that this is through the acknowledgment and appreciation of these varying perspectives that individuals and societies can have a peaceful coexistence.

The Issue of *Hybridity*

Jean Rhys, depicting the issue of *hybridity* in her novel, was in fact deeply influenced by her Creole legacy. As a Creole herself, she portrays the typical condition of a hybrid individual, in this case Antoinette, who, despite being born and brought up in the Caribbean is not accepted by the majority of the people, living around here, only because her skin color does not match theirs. Ironically, she, at the same time is not owned by the powerful whites, with whom her skin color resembles but, because she was born and brought up among the colonized blacks of the

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Caribbean. Thus she describes her condition as: 'Our garden was large and beautiful as that garden in the bible – the tree of life grew there. But it had gone wild. The paths were overgrown and a smell of dead flowers mixed with the fresh living smell.' (p. 19). This corrosion shows the monetary as well as societal decomposition, ensuing at the outset of the abolition of slavery.

Antoinette hails from the community of the white Creoles who live in minority and are not owned either by the British whites or the local blacks. Antoinette, in a sense, partly belongs to the black society because the experiences of her life, her beliefs, superstitions and experiences are just like those of Tia, her black friend. Though she, to some length belongs to the black society, but at the same time, she as well as the blacks living around her know the huge gulf and the mutual differences which halted their unity. This is quite evident at a time, during an argument, when Antoinette addresses Tia, her mate from the black community, as a 'cheating nigger' (p. 10), and Tia also once describes her as a 'white cockroach' (p. 9). One more incident that shows the tension between these two representatives of the same community takes place when Antoinette leaves Coulibri. While departing, Antoinette suddenly sees Tia, and thus runs towards her, describing: 'when I was close I saw the jagged stone in her hand but I did not see her throw it. I looked at her and I saw her face crumple up as she began to cry. We stared at each other, blood on my face, tears on hers. It was as if I saw myself. Like in a looking- glass' (p. 24). Their act of looking at each other shows as if they were the mirror images of each other. The sameness of the two selves is symbolized by the mirror image here. Just like a mirror gives an image true to the actual being but different in parts, in the same manner, Antoinette and Tia are disengaged from each through 'the ideological barriers embedded in the colonialist discourses of white supremacy' (Diedrick, 2005).

Identity Crisis and Bhabha's *Mimicry*

Antoinette's dilemma regarding her uncertainty of affiliations necessitates the need that she should be integrated in the community of her own at least, as she asserts 'the Lord makes no distinction between black and white, black and white the same for Him' (p. 6). In this manner, the novel is an account of the identities of the previously marginalized communities, Creole individuality, race relations, displacement, and the group's different relationships with home. The novelist highlights the fact that the individual identity of the people is constructed by the

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society itself. She criticizes the 'divisions inherent in European social structures' (Gregg, 1990, p. 6) and addresses this issue by means of depicting all those typical characters and stereotypes which, even after the end of slavery and colonialism, decide people's identities and values on the basis of their skin color. Antoinette, as non-English Creole, would definitely let everyone, including her step father, Mr. Mason, know that the ways of the English people are not the only ones required to have a peaceful life. She would love to let everyone know that her family refused and replaced all Creole tendencies, aspects, inclinations, and habits and replaced them with English as soon as Antoinette's mother married Mr. Mason: 'We ate English food now, beef and mutton, pies and pudding' (p. 17). 'The special postcolonial crisis of identity' as mentioned by Ashcroft et al (2002, p. 21), in this case with Antoinette, is the first step in displacement. In fact, Antoinette, after the second marriage of her mother is pleased 'to be like an English girl,' (Rhys, 1993, p. 17), but later on it is mainly due to the treatment she receives from both the Blacks and the British that she speculates and worries about her real identity, as she asks: 'So between you I often wonder who I am and where is my country and where do I belong and why was I ever born at all' (p. 64). Like every individual living in this world, Antoinette wants to know and determine her identity. She wants to know about her origin, and especially the people with whom she can relate and compare herself. What the novelist wants to convey is that it is simply destructive for an individual or even a community to be forced to completely disregard their identity in order to accept a new identity which is created for them by someone else and which has never been their own.

On the surface, Antoinette is portrayed as indulging in the mimicry of other people's acts and habits; however, this is a typical endeavor on part of the oppressed beings to strive for their specific distinctiveness. Homi K. Bhabha's (1984) usage of the term 'mimicry' to portray such sort of imitation connotes the oppressed and colonized people's approach to wait for the right moment and bring forth their identity. Lacan (1977) says that mimicry reveals something in so far as it is distinct from what might be called in itself that is behind. Since the effect of mimicry is to camouflage, it is not a question of harmonizing with the background, but against a mottled background of becoming mottled- exactly like the technique of camouflage practiced in human warfare (Lacan, 1977). According to Bhabha (1984), mimicry is a multifaceted tactic to rebel

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against the colonizers' habits, language and religion, causing apprehension, anxiety as well as a sort of inferiority complex. Here, Antoinette's behavior quite evidently shows such anxiety.

This anxiety is visible when she, before marrying Rochester, she asks: 'I am afraid of what may happen' (Rhys, 1993, p. 48). Even during their honeymoon, she tells Rochester about certain things which happened to her and affected her life to a great extent. She, after being asked by her husband not to repeat the past sad incidents, replies: 'Only some things happen and are there for always even though you forget why and when' (p. 51). So, she, even after marrying Rochester, cannot get out of that anxiety which is related to her past experiences and which is completely different from the life she is presently living. It is mainly due to her troubled childhood, the unpleasant as well as unfriendly surroundings that she is still worried thinking that her present happiness might also elude her, saying: 'if I could die, now when I am happy' (p. 57).

Antoinette is worried and anxious about her identity or even the absence of identity, thus badly affecting her mental and spiritual health. Her husband, at the same time, is also worried, but ironically, his worry is not related to his wife; rather his concerns are, regretfully, hovering around the ramifications of entering Bertha into his life as a wife. His typical European bigotry, culture and beliefs about Creoles come to the forefront and make him think again about his marriage right after he is married to the Creole girl. Rochester starts looking for flaws in Antoinette's appearance even after he accepts her as a wife. During their honeymoon trip, he feels the typical Creole features in her being as he says that her eyes are: 'too large and can be disturbing – her long, sad, dark, alien eyes' (p. 40). Antoinette's eyes, all of a sudden make him anxious and he thinks whether he 'did notice it before and refuse to admit what he saw' (p. 40). This is the time when he, instead of considering Antoinette as a human being who is full of life and just like the girls in his own homeland, classifies her in terms of categories like powerful and powerless, the colonized and the colonizer etc. He says that Antoinette belongs to a Creole family of 'pure English descent she may be, but they are not English or European either' (p. 40).

Cultural *Polyvalency* versus European-cum-Colonial Dominance

Rochester is now engulfed by the typical English and colonial concern that Antoinette, despite being a beautiful as well as sensible girl, does not qualify to be the wife of an Englishman only because she does not belong to or hail from a purely English family. Rochester,

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instead of rethinking and convincing himself to think beyond the man-made classifications of race and power domains, gives himself excuses for making this so-called wrong choice as he says: 'I hadn't much time to notice anything. I was married a month after I arrived in Jamaica and for nearly three weeks of that time I was in bed with fever' (p. 40). His only appreciation is for Antoinette's physical beauty: 'I wonder why I never realized how beautiful she was' (p. 49). His lust and desire of possession for Antoinette is in no way symbolic of his true love for the Creole girl. The poor Creole soul, feeling safety of some kind with Rochester, after her house is burnt by the Blacks of her own community, does not know that her husband, intoxicated with the thoughts of belonging to a powerful and colonizer country, deems it simply unbecoming to love a girl hailing from a colonized part of the world. Without caring for the already battered Creole girl, Rochester announces that he is not in love with her Creole wife: 'I did not love her. I was thirsty for her, but that is not love. She was a stranger to me, a stranger who did not think or feel as I did' (p. 58).

Jean Rhys, in this manner, brings forth Rochester's typically European as well as colonial perspective about the colonized people. This is the viewpoint of the class that uses the yardstick of being European or otherwise in order to judge and decide about the utility of human beings and which, when asked about Jamaica in comparison to the rest of the world, does not say anything but that it is different.

In the relation between Antoinette and Rochester, the novelist portrays Rochester as revealing all his egoism and self-centeredness even during his dealing of the language. Jean Rhys depicts the characters of Antoinette and Rochester in order to depict and highlight the wider race problems present in the Caribbean. The novelist tells us that the Europeans, who are settled here, are categorically asked to envisage England as their ultimate abode but where they are tagged and condemned as representatives of the colonized places. Moreover, the Europeans living here are considered more honorable and they are facilitated more if compared to the people from Africa who were treated as slaves and forced to work in plantations. Jean Rhys's novel explains to the readers the incongruous and clashing cultural set up that affects the religious, social and political life of the people living in West Indies. She portrays the complex situation which, until then was never taken into consideration and which fell a prey to erasure in Bronte's Jane Eyre.

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Through the character of Christophine, the novelist introduces Obeah, an integral part of the Caribbean, a creolized performance of the African religions. From the view of white colonizers, obeah is a negative activity as this is connected with magic, used for evil purposes. However, another interpretation of obeah is that it can be read as revolt against the established slave business. So, Rochester, at the start, lauds the smells, colors and shapes in the Caribbean but he later on starts hating the place altogether: 'I hated its beauty and its magic and the secret I would never know. I hated its indifference and the cruelty which was part of its loveliness. Above all I hated her. For, she belonged to the magic and the loveliness. She had left me thirsty and all my life would be a thirst and longing for what I had lost before I found it' (p. 111).

Rochester, after narrating his part of the story and playing his role to the fullest, resigns in rupture and detachment from a world which is not his world and which he is unable to understand. Obeah involves a great living tradition in the West Indies. This is a huge deal of the culture in Africa, involving fables, legends, and superstitions. The novelist depicts all these features in this narrative, and thus the novel successfully shows how the West Indies comprises several parts which are running hard for social and economic prosperity. A porter who is not native inhabitant of the Caribbean tells Antoinette's white husband: 'This is a very wild place, not civilized. Why you come here? I tell you Sir, these people are not civilized' (p. 41).

Following the postcolonial tradition of re-writing colonial texts, Jean Rhys gives an exhaustive portrayal of the place through concrete words and meticulous consideration by transforming into words the scents, sounds and colors. Rhys incorporates humans' five senses in the descriptions because, as Ashcroft et al (2002) says 'the use of different senses in the depiction of landscape is a particularly postcolonial implement, and the overpowering inclination towards the visual is a characteristic of the Western culture, and thus using different senses in the expression of their creativity, the postcolonial authors are able to differentiate themselves from their suppressors' (p. 128). In order to show the peculiarity and uniqueness of this revisionist text, Rhys, through Antoinette, gives quite vivid portrayal of the Caribbean: 'A bamboo spout jutted from the cliff, the water coming from it was silver blue. She dismounted quickly, picked a large shamrock-shaped leaf to make a cup, and drank. It was cold, pure and sweet, a beautiful colour against the thick green leaf' (p. 40).

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Universality of Cultural Difference

In the last part of the novel, Antoinette, immersed in her fantasy and dreams, when she is displaced in England, happens to think of her home again and again, missing scents, nature and objects. In the last part of the novel, Antoinette, being locked up in the attic of Thornfield Hall, has been left with nothing else but a red dress. On this dress, she still has the ability to smell the scents of the Caribbean: 'The scent that came from the dress was very faint at first, then it grow stronger. The smell of vertivert and frangipani, of cinnamon and dust and lime trees when they are flowering. The smell of the sun and the smell of the rain' (p. 120).

Thus, despite the fact that Rochester, by renaming Antoinette as Bertha and captivating her in England, has been able to take away this Creole girl from her landscape in the Caribbean, but still he fails to disengage her from the scent of the Caribbean, which is her only way of still adhering to the bits and pieces of her old identity in the attic. Jean Rhys's stresses that the colonizer may be able to tag the colonized nations in accordance with their own standards but the fact remains that the soul and real identity of these oppressed nations is simply beyond the oppressors' ability to captivate. Taking strong exceptions to Bronte's portrayal of the Creole identity, Rhys presents the Creole girl the way she should have been portrayed, as a real living being, in the form of Antoinette. The novel succeeds 'to memorize the victims of history – the sufferers, the humiliated, the forgotten' (Ricoeur, 1999, p. 10). The novelist rejects the claims to universalism made on behalf of canonical Western literature and seeks to show their limitations of outlook, especially their general inability to empathize across boundaries of cultural and ethnic differences.

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Writing Back to the Empire: Righting Creole Identity in *Wide Sargasso Sea* 266

The Goddess English: Language of Protest and Empowerment

Farhana Sayeed, M.A.

Balbir Madhopuri
Courtesy: www.samanvayindianlanguagesfestival.org

Abstract

A few Dalit activists call English the Dalit Goddess as the language of resistance, protest and empowerment. The growth and significance of a socio-cultural revolution is achieved through English translation of Dalit writings. Balbir Madhopuri's *Changiya Rukh* (Against the Night) is one such Dalit autobiography to appear in English translation.

Madhopuri argues that caste based discrimination is one of the worst forms of racism because it is practiced against one's own countrymen. Like race, it is determined by birth and does not end with death but passes from generation to generation. Theoretically it is possible to escape caste (unlike race) by changing one's religion but practically caste follows us into whichever religion we convert to.

Key Words: Dalit Empowerment, English, Translation

First Punjabi Dalit Autobiography

Balbir Madhopuri's *Changiya Rukh* is the first Punjabi Dalit autobiography translated into English. Changiya Rukh means "a tree lopped from the top, slashed and dwarfed". The writer has used it as a metaphor for the Dalit Indian whose potential for growth has been marred by the Hindu social order. Its English translation titled *Against the Night* conveys the hopelessness and pain the author endured and the resistance he in turn put up against the forces

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of night that tried to suppress him. Significantly, the lopped tree denotes its inherent and defiant resilience that brings forth fresh shoots of branches and leaves. *Changiya Rukh* is the story of a Dalit's angst of deprivation, social exclusion and humiliation, as well as of resistance, achievement and hope.

Ambedkar and Gandhi

Dr B.R. Ambedkar pointed out to Mahatma Gandhi that the most serious evil in Hinduism was not the practice of caste hierarchy and exclusion as such, but the upholding of the caste system as a religious idea. Madhopuri objects to the obsession with religion and spiritualism among Dalits as an escapist distraction from the larger project of social democracy. Contrary to the Ambedkar's idea of political solidarity of Dalits, they are oriented towards distinct caste-based religious identity.
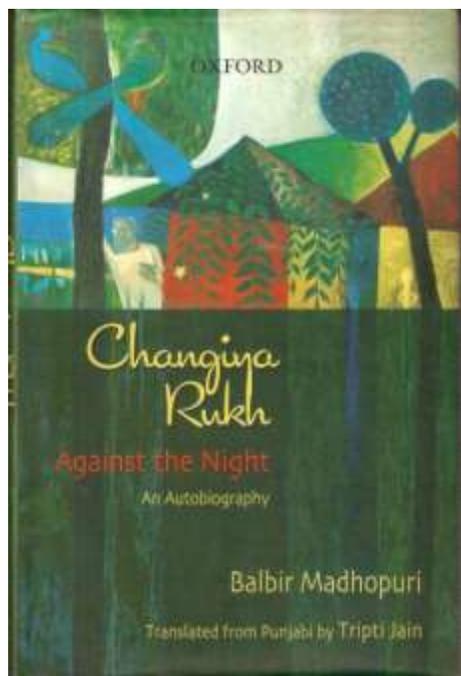
Dalit writings like *Changiya Rukh* are a powerful commentary on the intimate otherness of India's subaltern section of population. Its translation into English is yet another sincere effort in providing a strong voice by using English as the language of protest and empowerment.

English as an Urban Language in India

English is increasingly becoming urban language, associated with growing middle class. In fact Lord Macaulay's Minutes on Indian Education in 1835 created a firm ground for English at the cost of Arabic, Persian, Sanskrit and other regional Indian languages. It highlights the new class divide in modern India — English-Speaking elite (minority) and Non-English-Speaking

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others (majority). "I consider the latter as Dalits and English for them is the key to a better life; as a tool of empowerment. The State and society cannot emancipate all Dalits from backwardness and poverty. The Dalits themselves should shape their own future," says the Dalit activist Chandra Bhan Prasad (Interview, 2001)

Finding a Voice

According to Professor Marcus Wood of Sussex University (Times of India, 2010) 'the British Empire was responsible for the standardization of English, which paved the way for its emergence as a global language, but now English does not belong to the English anymore'. The Dalits' quest for English is their attempt to find a voice. It has all the ingredients of an epic struggle that could usher in an era of cultural rejuvenation.

Translation as a Process – Empowering the Original or the Translated Text?

If the purpose of translation is to be accessible and to be heard by a larger readership, what happens to the text when it is transformed by the translator in the process of making it accessible to the readers of another language? Does the power of manipulation and interpretation that the translator has, empowered the source text or empowers the translated text?

This issue, which is vital in translation of texts, becomes more crucial as it comes to the question of marginalized literatures, which spring as a consequence of or as an element of the struggle in the life of the oppressed. Here each and every word springs up from the existing society, which is experienced or viewed by the writer or translator or both.

The writer seems to be uncompromising with significant issues like Dalit identity and indirectly criticizes the prevailing Dalit culture and demands to critically read the Dalit tradition. Some voices are mute, some others are hushed and some others are heard ineffectively and infrequently. If verbalization is empowerment, literature sanctions an opportunity for the voices that have been silenced or remained silent for a long time. If being heard by a huge community is empowerment, many voices settle on unheard and less heard because of a lot of causes, apparent and hidden.

Language as a Barrier

Among several reasons for not being heard or less heard, language is mainly the essential ground. It may be national and international languages compared to regional languages or standard language compared to dialects. When there is a need to voice and convey literature to more number of readers, translation, in the context mentioned above, seems to be one of the worthwhile strategies.

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Actually, a major part of Dalit literature is available only in regional languages. Then the only access to Dalit literature in different languages is through English. Apart from the fact that a very small number of Dalit texts have been translated into English, there have been quite a few disputes and controversies with regard to a variety of issues about translation of Dalit texts into English as there have been about any translations from regional languages into English.

Translation of Dalit Texts

Translation of Dalit texts into English is not only an empowerment of Dalit writers but it is also definitely enrichment of literature in English. It opens a world of actual knowledge of the oppressed, their animosity, their obligation and their engagements. The translations fill up major gaps in Indian writing in English which has not been able to hold the voices of the socially and economically marginalized sections. This paper tries to scan how Dalit writings have been empowered in translation into English in spite of the constraints of language and the use of dialect which act as an unusual limitation.

Significance of the Title

Changiya Rukh (Against the Night) as the title of Balbir Madhopuri's autobiography is significant. It means a tree lopped from the top, slashed and dwarfed. Madhopuri uses it as a metaphor for the Dalit or an 'untouchable' Indian whose potential for growth has been 'robbed by the Hindu social order'. Significantly, the lopped tree also denotes its inherent and defiant resilience that brings forth fresh branches and leaves. (Ravi Bhushan, 2010).

The Social History – Dalit Autobiographies

Set in the village of Madhopur in Punjab, Changiya Rukh traces the social history of the Dalit community in Punjab and brings out the caste relations constructed on prejudice and inequality.

Dalit autobiographies, address such divisive issues that refuse to go away. Autobiographies are also the most prominent and marketable genre of Dalit literature today. Om Prakash Valmiki's *Joothan* dealt with the Bhangis in Uttar Pradesh, Sharankumar Limbale's *Akkarmashi* portrayed life in rural Maharashtra, Vasant Moon's *Vasti* (translated by Gail Omvedt as Growing up Untouchable in India) spoke of life in an urban Dalit slum, and Kesharshivam's *Purnasatya* highlighted the plight of Gujarati Dalits. Narendra Jadhav's memoir *Outcaste* probed what it meant to be a highly educated Dalit.

The publication of Dalit autobiographies, coupled with their literary assertion has recast and revitalized the literatures of the regional languages.

Semi-Fictional Narratives

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Semi-fictional narratives like Bama's *Sangati* states what it meant to be young Dalit women under the shadow of casteism. Urmila Pawar's *Aydaan* (rendered into English as *The Weave of My Life*) is not merely testimony but also manifesto—seeking to locate the position of the Dalit woman within the stifling constructs of casteism and patriarchy without sensationalizing or romanticizing suffering.

Role of Translated Texts

Whether it really empowers the Dalit text or not is a question to be pondered. The augmentation of Dalit literature in translation itself is a representation of Dalit empowerment which can be associated with Dalit movement. It is influential that when a writer writes to assert the Dalit identity, the translation takes the text as close as possible to that identity.

'Non-Dalit literature emerges from imagination whereas Dalit texts emerge from experience', says Sharan Kumar Limbale, a well-known Dalit activist (Limbale, 1993). Most Dalit writers corroborate with this view that their life is their literature. Hence, it is only extending the established empowerment into the target language and target literature. This attempt to empower target literature and in turn Dalit literature places the responsibility of conveying culture, experience, identity and argument of the original writer.

Powerful Instrument

Sociologist Ashish Nandy says, "I certainly support every oppressed community or individual's right to pick up any weapon, be it political, academic or intellectual incorrectness, to fight the establishment. It's the sheer audacity of it that makes it so forceful." He further says that Dalits must no longer see themselves as oppressed and repressed, they have their own traditions and knowledge systems which must be preserved. There's a very powerful tradition of history, music, life, which the younger generation must be proud of. (Vrinda Gopinath, 2006)

Mother Tongue Influence and Empowerment via English

In a telephonic interview with Ravi Bhushan, Balbir Madhopuri, the author of *Changiya Rukh* firmly expressed the fact that writing in one's mother tongue has the maximum influence on the people and is considered to be most original expressions. He says that they write in regional languages for the local people to participate in the process of social transformation and Dalit empowerment.

Madhopuri accepted the fact that English as an international language is the best medium to sustain and reinforce the Dalit movement. With English the writer reaches to the wider audience and makes Dalit empowerment as a global phenomenon. Use of English as the medium of expression helps in preventing traditional and skewed thinking and establishment of hegemonic social structures. According to Madhopuri use of Hindi, Sanskrit promotes orthodoxy and hinders the participation of Dalits in the mainstream.

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Dalit ideologue Raj Gauthaman puts his argument forcefully in regard to the use of language by Dalits. He claims that it is the stated design of Dalit writings to disrupt received modern (upper caste) language properties, and to 'expose and discredit the existing language, its grammar, its refinement, and its falsifying order as symbols of dominance'. He adds, 'for it is according to these measures that the language of dalits is marginalized as a vulgar and obscene language, the language of slums'. Gauthman asks Dalit writers to reclaim and to develop these art forms, retaining sharply and without compromising to mainstream tastes, mask, gesture and language. (Iyer, January 2009)

English for the Change of Social Status

English has helped a great deal in making Dalits as ex-untouchables. Due to increasing use of English in Dalit writings in terms of translation, it could become part of university syllabi across the country and even abroad. Now this has helped the movement a lot because it could associate youth and intelligentsia in its fold. Any movement with youth as its force becomes a force to reckon with. Madhopuri also feels English education to Dalits has brought in rational thinking as an alternative to confirming to the established socio- cultural set up. The key to that change was education: *parhai kar ke zaat badalni* (altering caste status by acquiring education). This was the mantra that B.R. Ambedkar had given to his people.

Goddess English

Dalit critics like Chandra Bhan Parasad have given the status of goddess to English even supporting a temple for goddess English (Times of India, 2010). Dalit writers like Madhopuri feels that such moves would go against the very idea of anti-traditional establishment position of Dalits. Giving the status of a goddess to English would be anti-Dalit and supportive of the traditional set up.

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The Arabic Origins of "Time Terms" in English and European Languages: A Lexical Root Theory Approach

Zaidan Ali Jassem

Abstract

This paper examines the Arabic cognates and/or origins of *time words* in English, German, French, Latin, Greek, and Sanskrit from a lexical root theory viewpoint. The data consists of a little over 140 terms such as *time, date, hour, day, night, morning, yesterday, now, month, year, annually, eventually, initially, finally, sometimes, often* and so on. The results show that all such words have true Arabic cognates, with the same or similar forms and meanings. All their different forms, however, are shown to be due to natural and plausible causes of linguistic change. For example, English *time*, French *temp*, and Latin *tempus* derive from Arabic *zaman* 'time' through different processes such as turning /z/ into /t/ in all as opposed to merging /n/ into /m/ in English and dissimilating it into /p/ in the other two; English *date* and German *Zeit* 'time' come from Arabic *waqt* 'time' (*gate, kate* in Palestinian Arabic) via reordering and turning /q/ into /d/ in the former and /z (ts)/ in the latter. Contrary to Comparative Method claims, this entails that Arabic, English and all European languages belong to the same language, let alone the same family. Owing to their phonetic complexity, huge lexical variety and multiplicity, Arabic words are the original source from which the others stemmed. This proves the adequacy of the lexical root theory according to which Arabic, English, German, French, Latin, Greek, and Sanskrit are dialects of the same language with the first being the origin.

Keywords: Time words, Arabic, English, German, French, Latin, Greek, Sanskrit, historical linguistics, lexical root theory

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1. Introduction

The lexical root theory has been proposed by Jassem (2012a-f, 2013a-h) to reject the classification of the comparative 'historical linguistics' method that Arabic belongs to a different language family than English, German, French, and all (Indo-)European languages in general (Bergs and Brinton 2012; Algeo 2010; Crystal 2010: 302; Campbell 2006: 190-191; Crowley 1997: 22-25, 110-111; Pyles and Algeo 1993: 61-94). Instead, it firmly established in fifteen studies so far the inextricably close genetic relationship between Arabic and such languages on all levels: phonetically, morphologically, grammatically, and lexically or semantically (Jassem 2012a-f, 2013a-h).

On the lexical level, eight studies have successfully traced the Arabic origins of English, German, French, Latin, Greek and Sanskrit numeral words (Jassem 2012a), common religious terms (Jassem 2012b), *water* and *sea* terms (Jassem 2013d), *air* and *fire* terms (Jassem 2013e), *celestial* and *terrestrial* terms (Jassem 2013f), *animal* terms (Jassem (2013g), *body part* terms (Jassem 2013h), and *speech* and *writing* terms (Jassem 2013i). Morphologically, three studies established the Arabic origins of English, German, French, Latin, and Greek inflectional 'plural and gender' markers (Jassem 2012f), derivational morphemes (Jassem 2013a), and negative particles (Jassem 2013b). Grammatically, three papers described the Arabic origins of English, German, French, Latin, and Greek personal pronouns (Jassem 2012c), determiners (Jassem 2012d), and verb *to be* forms (Jassem 2012e). Phonologically, Jassem (2013c) outlined the English, German, French, Latin, and Greek cognates of Arabic back consonants: i.e., the glottals, pharyngeals, uvulars, and velars. In all the papers, the phonetic analysis is essential, of course.

In this paper, the lexical root theory will be used as a theoretical framework (2.2.1 below). It has five sections: an introduction, research methods, results, a discussion, and a conclusion.

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2. Research Methods
2.1 The Data

The data consists of just over 140 *time* words such as *time, day, date, hour, morning, yesterday, now, month, year, annually, eventually, initially, finally, sometimes, often*, and so on. Their selection has been based on the author's knowledge of their frequency and use and English thesauri. They have been arranged alphabetically for easy and quick reference together with brief linguistic notes in (3.) below. All etymological references to English below are for Harper (2012) and to Arabic for Altha3aalibi (2011: 131-140), Ibn Seedah (1996: 9/30-77), and Ibn Manzoor (2013) in the main.

Transcribing the data uses normal spelling for practical purposes. However, certain symbols were used for unique Arabic sounds- viz., /2 & 3/ for the voiceless and voiced pharyngeal fricatives respectively, /kh & gh/ for the voiceless and voiced velar fricatives each, capital letters for the emphatic counterparts of plain consonants /t, d, dh, & s/, and /'/ for the glottal stop (Jassem 2013c).

The above *time* words can make up natural texts on their own, e.g.,
John: Good morning, Jane.
Jane: Good morning, John.
John: Today, it's time for History test. Right?
Jane: No, it isn't.
John: When's that then?
Jane: Next week.
John: What's the date and time exactly by hour, day, month, and year?
Jane: It's at 9 o'clock a.m. on Monday, March 1, 2013 A.D.
John: This time now next week?
Jane: Yes.

2.2 Data Analysis
2.2.1 Theoretical Framework: The Lexical Root Theory

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The lexical root theory will be used as the theoretical framework in this study. To save on space and effort and avoid redundancy, the reader is referred to earlier papers for a full account of it (Jassem 2012a-f, 2013a-i).

2.2.2 Statistical Analysis

The percentage formula is used in calculating the ratio of cognate words, which is obtained by dividing the number of cognates over the total number of investigated words multiplied by a 100. For example, suppose the total number of investigated words is 100, of which 90 are true cognates. The percentage of cognates is calculated thus: $90/100 = 9$ X 100 = 90%. Finally, the results are checked against Cowley's (1997: 173, 182) formula to determine whether such words belong to the same language or family (for a survey, see Jassem 2012a-b).

3. Results

After via Old English *of* 'off' and comparative *–ter* from Arabic *ithra* 'after'; /th/ split into /f & t/.

Age *(aged)* from Arabic *2ijja(t)* 'year' via /2/-deletion or *3ajz, 3aajiz* 'ageing' via /3, z, & j/-merger (cf. **aegis** from Arabic *jaah, wajh* 'dignity, honour, face' where /h/ became /s/).

Ago from Arabic *jai* 'coming' via lexical shift and turning /j/ into /g/ (cf. **go** from Arabic *jaa'* 'come' via lexical shift.)

Always via Old English *ealne weg* 'all the way' from Arabic *al wijha(t)* 'the way' where /j & h/ merged into /y/ besides lexical shift or *(h)al-2az* '(this) the- time, now' via lexical shift, reordering, and turning /2/ into /w/.

Ancient via French *ancien* 'old' and Latin *ante* 'before, old' from Arabic *qadeem (at)* 'ancient'; reordering and turning /q & m/ into /sh & n/ applied.

Anon via Old English *on an* 'into one' from Arabic *aan(ian)* 'now, time' or *awal(an)* 'one, first' via reordering and turning /l/ into /n/ (Jassem 2012a).

Annual *(annum, biennial, perennial)* via Latin *annum* 'year' from Arabic *3aam* 'year' via /3/-deletion and /m/-mutation into /n/ or *sana(t)* 'year'

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via /s & n/-merger.

Antique *(antiquity, antiquated)* from Arabic *3ateeq* 'old' via reordering and /3/-mutation into /n/ (see Jassem 2013c).

Archaic *(archeology)* from Arabic *3areeq* 'old'; /3/ was lost and /q/ became /k/.

At from Arabic *fee* 'in, at' where /f/ became /t/ or *2atta* 'to, until' via /2/-loss. See **to**.

Aurora via Latin '(Roman goddess of) dawn' and Greek *eos* 'dawn, kindle' from Arabic *wara* 'light' or *'uwaar* 'heat' via lexical shift; *3ish(a/i)* 'early night' via lexical shift and /3 & sh/-merger into /s/ (cf. *sha3* 'shine' via reversal and /sh & 3/-merger into /s/).

Before *(afore, fore)* via Old English *bi* 'by' from Arabic *bi-* 'by, with' (Jassem 2013a) and *forona*, *fora* 'front' from Arabic *ghurra(t)* 'front' where /gh/ became /f/ or *finneera(t)* 'front, nose' via reordering and lexical shift. See **pre-** and **prior**.

Begin via Old English *onginnan, beginnan* as a compound of *be* from Arabic *bi-* 'by, with' (Jassem 2013a) + *ginnan* 'to begin' from Arabic *nasha'a, ansha'a* 'begin' via reversal and turning /sh/ into /g/ or *najama* 'begin' via reordering, merging /n & m/, and turning /j/ into /g/.

Beyond via Old English *begeondan (be + geond (yonder)* 'yonder; that, over there' from Arabic *3ind* 'there, at' via /3/-mutation into /g (y)/ or *ba3d(ain)* 'after' via /3/-deletion or change to /g (y)/.

Century *(centennial, centenary)* via Latin *centuria* 'group of 100' and *cent* '100' from Arabic *hindeed, hunaidat* 'a hundred (camels)' where /h & d/ turned into /s & t/ (Jassem 2012a).

Chronic *(chronology, chronicle, synchronic, diachronic)* via Latin *chronicus* and Greek *khronos* 'time' from Arabic *qarn* 'time, century, horn'; /q/ evolved into /ch/ (Jassem 2013c).

Clock via Latin *clocca* 'bell' from Arabic *jaras* 'bell' where /(j/s) & r/ became /k & l/ or *jaljal* 'bell ringing' where /j/ became /k/.

Commence via Latin *cominitare* (*com* 'with' + *initiare* 'begin') as in **initial**.

Complete *(completion)* via Latin *complere* (*com* 'with' + *plere* 'fill') from Arabic *mala'* 'fill' where /m/ became /p/ or *kaamil(at)* 'complete' via

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/p/-insertion or split from /m/.

Continue *(continuity, continuation, continuous)* from Arabic *da(w)ama* 'last, continue'; /d & m/ developed into /t & n/.

Course from Arabic *qir'* 'course, period' where /q & '/ became /k & s/ or *jara, jaariyat* (n) 'to flow, stream' in which /j & t/ passed into /k & s/ (cf. **(study/river) course, discourse** in Jassem (2013h).

Current *(concurrent, concurrence; recur, recurrent, recurrence; occur, occurrence)* from Arabic *jara, jarian* (n)*, jaariyat* (n) 'flow, happen, flowing, (water) current' where /j/ became /k/ or *karara* 'repeat, recur'.

Date (German *Zeit)* from Arabic *waqt* 'time' (*(k/g)ate* in Palestinian Arabic (Jassem 1993, 1987) (cf. *qoot* 'food', *daql* 'bad dates', and *qawwad* (also *daiyooth*) 'pimp' via reordering and turning /q/ into /d/; **diet** from *qoot* 'food').

Dawn via Old English *dagung, dagian* (v) 'to light', *dæg* 'day, lifetime' from Arabic *Daw'/Dia', Daian* (adj) 'light' via /'/-mutation into /g (Ø)/ and /n/-insertion or *Du2a* 'forenoon, morning' via lexical shift and the passage of /D & 2/ into /d & (g) y/ (see **day**).

Day *(daily, diurnal)* via Old English *dæg* 'day, lifetime', German *Tag*, Latin *dies* 'day' and *deus* 'god', Sanskrit *deva* 'god, shining one' and *dah* 'to burn' from Arabic *Dau', Diaa'* 'light', *Du2a* 'forenoon, morning, day' where /D & 2/ passed into /d & (g) y/, or *ghad(at)* 'tomorrow, day' via reversal and turning /gh/ into /(g) y/ (see Jassem 2012b).

Diurnal *(day)* via Latin *dies* 'day' (and *deus* 'god') as in **day** and *-urnus* 'time' from Arabic *3umr* 'time, lifetime' via reordering, /3/-loss, and turning /m/ into /n/ or *nahaar* 'day' via reordering and /h/-loss.

As to days of the week, they mark celestial paganism, all of which have Arabic cognates as follows:-

Saturday via Latin *Saturnus* 'Italic god of agriculture', *serere* (v) 'to sow' from Arabic *zara3, ziraa3at* (n)*, zar3anat* (n) 'to sow' via reordering and /3/-loss.

Sabbath from Arabic *sabt* 'Saturday, fixation, rest, time'; /t/ became /th/.

Sunday via Old English *Sunnandæg* 'day of the sun' and German *Sonne* from Arabic *shams* 'sun' via /sh & s/-merger and /m/-mutation into /n/ or *sana* 'light' via lexical shift (cf. **son** from Arabic *Dana* 'son,

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tiredness'; /D/ became /s/) (Jassem 2013g).

Monday *(moon)* 'day of the moon' via Latin *mensis* 'month', Greek *menem* 'moon, month', Lithuanian *menesis* 'moon, month', Welsh/Breton *mis/miz* from Arabic *shams, mushmis* (adj.) 'sun' via lexical shift, reordering, and turning /sh & m/ into /s & n/, *najm(at), nujoom* (pl.) 'star' via lexical shift, reordering, and passing /j/ into /s (Ø)/, or *qamar, muqmir* (adj.) (*'amar* in urban Syrian Arabic) via reordering and turning /q & r/ into /s (Ø) & n/ (Jassem 2013g).

Tuesday via Old English *Tiwes, Tius* 'German god of war, to shine' and *Zeus* 'Greek god of light' from Arabic *Dau'* 'light' where /D & '/ became /t & s/ or *Tais* 'war' where /T/ turned into /t/ (Jassem 2013g).

Wednesday via Old English *Woden's day, Woden (wood), Odin* 'chief Teutonic god, the All-Father, mad, inspire, arouse spiritually' from Arabic *waalid* 'father' via reordering and /l/-mutation into /n/, or *jann, junoon* 'madness' via reordering and turning /j/ into /d/ (cf. *wajd(at)* 'wood' via /j & d/-merger).

Thursday via Old Norse *Thor* 'thunder; strongest of the gods' from Arabic *ra3d* 'thunder' via reversal, /3/-loss, and turning /d/ into /th/ (cf. *thawr* 'bull; strongest; pre-evening redness' via lexical shift; *tars* 'strong, obstinate' where /t/ became /th/).

Friday *(free, freedom)* via Old English *Frigedæg*, *Frig* 'goddess of married love' and *frigg* 'free, noble, joyful' from Arabic *faarigh, faraagh* (n) 'empty, free', *furja(t), faraj* 'a show, happiness, release', or *fara2* 'happiness'; /gh, j, & 2/ became /g/ in all.

Decade via Latin *decas, decadem, decem, digitus*, Greek *dekas, deka* 'finger, hand, ten', and Sanskrit *desa* 'ten' from Arabic *daja(t)* '(food-filled) fingers' where /j/ became /k (s)/ (cf. Arabic *3aqd* '10 years' via reordering and /3/-deletion) (cf. Jassem 2012a).

Delay from Arabic *Taal, Tawwal* 'to be late/delayed, to take long'; /T/ passed into /d/.

Duration *(durable, durability)* from Arabic *Tawr* 'a limited time' where /T/ became /d/, *dahr* 'time' via /h/-loss, *Teela(t)* 'duration, length' where /T & l/ passed into /d & r/, or *da(w)ama* 'last, persist' where /m/ changed to /r/ (cf. *endure, endurance* from Arabic *Taaq, yinTaaq* 'to

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tolerate'; /T & q/ became /d & r/).

Dusk from Arabic *shafaq* 'dusk, night redness' darkness' via reordering and turning /sh, f, & q/ into /s, d, & k/ (cf. *ghasaq* 'dusk, night).

Early from Arabic *awwali* 'first, one'; /r/ split from /l/ (Jassem 2012a).

Eon via Latin and Greek *aeon/aion* 'age' from Arabic *a(w)an* 'time, now'; *2een* 'time' via /2/-loss; *yawm, aiyaam* (pl.) 'day, period' where /m/ became /n/.

Epoch from Arabic *2iqbat, a2qaab* (pl.) 'period' via reordering and merging /2 & q/ into /ch/.

Era from Arabic *2airi* 'time' via /2/-loss or *3aSr* 'period, age' via /3, S, & r/-merger.

Eternity *(eternal)* via Latin *aeternus,* short for *aeviternus* 'of great age', *aevum* 'time' from Arabic *3aam* 'year' where /3/ became /v/; *dahr* 'age, period' via /d/-mutation into /t/ and /h/-deletion.

Eve *(evening)* via Old English *æfen* and German *Abend* from Arabic *faina(t)* 'short time', *fa2ma(t)* 'evening, darkness' via /f & 2/-merger into /v/ and /m/-mutation into /n/, or *lail* 'night' via reordering and /l & l/-merger into /v/ (cf. *abad* 'time' via /n/-insertion and lexical shift; *bayat(an)* 'night, at home at night' via reordering). See **even/odd** in Jassem (2012a).

Eventually *(eventuality)* from Arabic *intaha, nihayat* 'end' via reordering and passing /h/ into /v/.

Ever *(for ever;* when*ever)* via Old English *æfre* 'at any time' from Arabic *faur* 'time', *dahr* 'age, time' where /d & h/ merged into /v/, or *idhin* 'then, at that time' where /dh & n/ became /v & r/.

Exactly from Arabic *akeed* 'sure, certain' where /d/ became /t/ or *diq(qat)* 'exact' via reordering, turning /q/ into /k/, and merging /t & d/.

Existing *(existence, existentialism)* via Latin *ex* 'out, from within' from Arabic *aqSa, qaaSi* 'far' where /q & S/ merged into /s/ (Jassem 2013a) + *(s)istere* 'cause to stand', *sta(re)* 'stand' from Arabic *jatha* 'sit' via lexical shift and turning /j & th/ into /s & t/; *3aasha, 3eeshat* (n) 'to live, to exist' via /3 & sh/-mutation into /k & s/; *kaan* 'be' in which /k/ passed into /s/ (Jassem 2012e).

Extant via Latin *extare (ex* 'out, from within' + *sta(re)* 'stand' above) or

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from Arabic *da'im(at)* 'continuing, extant' where /d & m/ became /t & n/.

Finally *(finish, infinity, infinitude, finis, define, definition)* via Latin *finis* 'end, limit', *finere* (v) from Arabic *nafaq* 'finish, end' via reordering and turning /q/ into /sh/ or *faani* 'finished, dead'.

For *(afore, before)* via Old English *fore* 'for, before, on account of' and Latin *per* 'through, during, on account of' from Arabic *fee/fa* 'in, within, because' via /r/-insertion or *ghurra(t)* 'front' where /gh/ became /f/. See **before** & **prior**.

Former *(formerly, foremost)* via Old English *fore* 'first, early, front' as in **for, before** or from Arabic *Saarim, munSarim* (adj.) 'past, gone' where /S/ became /f/.

Forthwith *(forth)* via Old English *fore* 'for, before, on account of' as in **for, before** and *with* 'mid' or from Arabic *fawr(iatan)* 'at once; time'; /f/ split into /f & th/.

Frequent *(frequency)* via Latin *frequentare* 'visit' from Arabic *katheer, takaathur* (n) 'much' via reordering and turning /th/ into /f/ or *maraq(at)* 'pass, visit' via the passage of /m/ into /f/ and /n/-insertion.

From via Old English *fram* and Old Norse *fra* 'from, since, by, as a result; forward movement' and Latin *pro* 'forward, toward the front' from Arabic *barra* 'out, away' where /b/ split into /f & m/ or *min* 'from, because of' where /m & n/ turned into /f & m/ while /r/ split from /n/.

Future *(futurity)* via Latin *futurus* (v) 'going to be, the future' from Arabic *fatra(t)* 'a limited period' via lexical shift; or *baakir, bukrat* 'tomorrow' in which /b & k/ turned into /f & t/.

Generation *(generate, generative; regenerate; degenerate)* from Arabic *qarn* 'generation, horn, like, equal' via reordering and /q/-mutation into /g/ or *jeel* 'generation' in which /l/ split into /n & r/ (cf. **genus, genre, progeny** from Arabic *jins* 'sex, kind').

Good *(for good)* from Arabic *ghad* 'tomorrow'; /gh/ turned into /g/ (cf. *jood* 'goodness, God'; /j/ became /g/ (Jassem 2012b)).

Haul *(*short/long *haul, overhaul)* from Arabic *2awl, 2awwal* 'year, to change'; /2/ passed into /h/.

History *(historic, historian, historicity)* from Arabic *'usToora(t)*, *'asaaTeer*

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'story, myth'; /'/ developed into /h/ (Jassem 2013h).

Hour via Latin and Greek *hora* 'time, season, any limited time' from Arabic *hunaia(t), hunaiha(t)* (dim.) 'a short time' in which /n/ became /r/, *2airi* 'time' where /2/ turned into /h/, or *3aSr* 'time, afternoon' in which /3 & S/ merged into /h/.

If   from Arabic *idh(a)* 'if, when'; /dh/ passed into /f/.

Immediate *(immediacy; medium, mid, middle, mediate, mediation, mediator, meso-)* via Latin *in* 'without' from Arabic *in* 'not' (Jassem 2013b) + *medium, mediare* (v) 'half, middle, a go-between, intermediary' and Greek *mesos* 'middle' from Arabic *matt* 'link, connection, means', *madd* 'adherent, supporter; middle (of the day)'. or *'udma(t), 'eedaam, 'adama* (v) 'relationship, means; mend, repair' via reversal (cf. *wasaT* 'middle' where /w/ turned into /m/ and /s & T/ merged into /d/; *niSf* 'half' where /n/ became /m/ and /S & f/ merged into /d (s)/; *muddat* 'period').

In   from Arabic *min* 'from' via lexical shift and /m & n/-merger (cf. Jassem (2013a-b).

Inception *(incept)* from Arabic *shabba(t)* 'jump, begin'; /sh/ became /s/.

Initial *(initiate)* via Latin *initium, initiare* (v) (or *unus* 'one'?) from Arabic *awwal, awwaliat* 'first, one' where /l/ became /n/ (Jassem 2012a).

Instant via Latin *instans* 'standing near', *instare* (v) 'to stand near' from Arabic *qawaam, qaam* (v) 'quickly, stand' via reordering and turning /q & r/ into /s(t) & n/ or *thaania(t)* 'a second' via reordering, turning /th/ into /s/, and /n/-split. See **exist**.

Jour *(journal, journalist, journalism)* via Latin *diurnalis* 'daily', *diurnum* 'day' as in **day** above.

Just from Arabic *issa(3)at, hassa3(at)* 'this hour'; /i & 3/ became /j & Ø/ (see Jassem 2013c).

Junior via Latin *iunior* (comp. of *iuvenis* 'young'), Sanskrit *yuva* 'young', from Arabic *yafan* 'young, small; old' where /y/ became /j/ while /f & n/ merged (cf. *janeen* 'embryo, small child' via lexical shift and turning /n/ into /r/, *najl* 'son; father' via reordering and /n & l/-merger, or *naashi'* '(10-year-old) young' via reordering and turning /sh/ into /j (g)/).

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Juvenile via French *jeune* 'young' and Latin *iuvenis* 'young' from Arabic as in **junior** or from *ibn* 'son' in which /'i & b/ became /j & v/ or *yaafi3* 'adolescent' where /3/ turned into /n/.

Lapse *(elapse)* from Arabic *qabla* 'before' via lexical shift, reversal, and changing /q/ to /s/ or *labatha* 'stay' where /th/ became /s/.

Last see **late**.

Late *(later, lately, belated, last)* via Old English *læt, latost* (sup.)*, læstan* (v) 'following all others; continue, endure' from Arabic *Taal, Tawwal, Taweel* 'to be late/long, to be delayed'; *Dhall* 'continue' or *taalee* 'following' via reversal and turning /Dh/ into /t/ (see **delay**).

Medieval via Latin *medi* as in **immediate** + *eval, ævum* 'year' from Arabic *3aam* 'year'; /3 & m/ merged into /v/.

Meridian via Latin *medius* 'middle' (Greek *mesos* 'half, middle') and *dies* 'day' with /r/ being an insertion. See **immediate** & **day**.

Minute *(minimum, minimize, minus, diminish)* via Latin *minuta* 'small, minute', *minuere* (v) 'lessen, diminish' from Arabic *numnum(at)* 'very small' via reordering and reduction; *ummat* 'moment, time' via reordering and /n/-split from /m/; or *unmulat* 'ant, very small' via reordering and /n & l/-merger.

Modern *(modernity, modernist, modernism, modernization)* via Latin *modernus* 'modern', *modo* 'just now', *modus* 'measure' from Arabic *muddat/'amad* 'time', *madda* 'stretch, measure', or *madeenat, mudun* (pl.) 'city' via /r/-split from /n/ (cf. *muDaari3* 'present' where /3/ became /n/).

Moment *(momentary)* from Arabic *ummat* 'moment, time'; reordering and /n/-split from /m/ occurred.

Month via Old English *monath* 'related to moon'*,* German *Monat,* Old Norse *manathr* from Arabic *qamar* 'moon' via lexical shift, reordering, and turning /q & r/ into /t(h) & n/ or *zaman* 'time' via lexical shift, reordering and turning /z/ into /th/(see **Monday**).

As to the months of the year, some celebrate religious festivals, some commemorate great rulers, others are simply numerical. On the other hand, Arabic months are two or three types: an obsolete pre-Islamic set and two current ones: one lunar (Islamic)

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and one solar. A closer look shows that there are similarities between all as follows.

January via Latin *Ianus (Janus)* 'gate, arched passageway' and *-arius* 'month' from Arabic *awwal* 'first' where /l/ became /n/ or *eewaan* 'large hall; palace' via /ee/-mutation into /j/ (cf. *khawwan* '3rd pre-Islamic month'; *kaanoon* 'January; heavy man; hearth' where /kh (k)/ passed into /j/).

February via Latin *Februa* 'month of purification, expiatory rites' from Arabic *baraa'/birr* 'innocence, purification, last day of every month' where /f/ split from /b/ (cf. *Safar* '2nd Islamic month; zero; purity' via /S & f/-mutation into /f & b/; *habbaar(aan)* 'pre-Islamic for December & January' via lexical shift and turning /h/ into /f/).

March 'walk; Mars; boundary, mark; 1st Roman month' from Arabic *maraq* 'walk, pass', *margha(t)* 'mark', *marj* 'meadow', or *marreekh* 'Mars' in which /q, gh, j, & kh/ became /ch/ (cf. *naajir* '2nd pre-Islamic month' via reordering and turning /n & j/ into /r & ch/). It marks the start of the agricultural period.

April via Greek *Apru, Aphrodite* 'goddess of love and beauty' from Arabic *labb* 'love' via reordering and turning /l/ into /r/, *birr* 'love, kindness', *ruba* '6th pre-Islamic month; greener (hills)' via reordering and /l/-insertion (cf. *'aab* 'August' via lexical shift; *rabee3* 'spring, grass' via reordering and /3/-loss).

May via Latin *Maia, Maja* 'goddess of the earth' from Arabic *maa', miyaah* (pl.) (spoken Arabic *mai*) 'water' via lexical shift and /' & h/-loss (cf. *mal2aan* '8th pre-Islamic month; white' via /m & n/-merger, /l/-mutation into /y/, and /2/-loss).

June 'Roman goddess of women and marriage; the young ones' from Arabic *nash'* 'the young', *nisaa'* 'women' via reversal and turning /sh (s)/ into /j/ (cf. *2aneen* '6th pre-Islamic month; kindness' via turning /2/ into /j/; *nisaan* '7th solar month' via reordering and turning /s/ into /j/).

July via Latin *Jove* 'Roman god of the bright sky; named after Julius Caesar' from *dyeu* 'to shine' from Arabic *Dau'* 'light'; *jalee* 'clear, bright', *jal(eel)* 'greatest; older'; *jula* 'greatest, highest, chief'; or *jau*

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'sky' via lexical shift and turning /sh/ into /j/; *ya3la/3ali* 'high, proper name' via /3/-loss (cf. *ailool* 'September' via lexical shift; *Elias* 'a prophet's name').

August via Latin *Augustus* 'venerable, majestic, strong, noble; Roman emperor' from Arabic *qais* 'proud, noble, strong, hard, male; man of power and strength' or *qiss* 'a Christian chief, intelligent, lion, verbally insulting' (cf. *qaiDh* 'summer, heat' where /q/ became /g/ whereas /Dh/ split into /s & t/); *3izzat, 3azeez* 'chief' via /3 & z/-mutation into /g & s/). This marks the end of the agricultural period.

The next four months are numerical in nature, which are September, October, November, and December. While all end in the suffix –*ber*, the first element is the numeral seven, eight, nine, and ten in Latin: i.e., **September** via Latin *septem* 'seven' from Arabic *sab3(at)* 'seven' via /3/-loss; **October** via Latin *octo* 'eight' from Arabic *tis3a(t)* 'nine' via lexical shift, reordering, and /3 & s/-merger into /k/; **November** via Latin *novem* 'nine' from Arabic *thaman* 'eight' via lexical shift, reordering, and /th/-mutation into /v/; **December** via Latin *decem* 'ten', Greek *deka* 'ten, hand' from Arabic *daja(t)* '(food-filled) fingers' via lexical shift and /j/-mutation into /s (k)/ (cf. Jassem 2012a).

Morning *(morn, morrow)* via Old English *morgen* 'morn, sunrise, forenoon' from Arabic *nahaar* 'broad daylight, day' via reordering, /m/-split from /n/, and turning /h/ into /g (Ø)/ (cf. *m(u/a)shriq* 'rising, sunny, morning, east' via reordering and /sh & q/-merger into /g/).

Morrow *(morn, tomorrow)* via Old English *to + morgenne* 'morning' from Arabic *nahaar* 'broad daylight, day' via reordering and turning /n & h/ into /m & Ø/; or *mirwaa2* 'tomorrow in Yemeni Arabic' via /2/-loss.

Night *(nocturnal)* via Latin *nox,* Greek *nuks,* German *Nacht* from Arabic *masaa', masiat* 'evening'; /m/ became /n/ and /s/ split into /ks/ (cf. *janna, jinnat* 'darken, night' via reordering and turning /j/ into /gh/).

Noon via Latin *nonus, novenas, novem* 'nine, 9th hour of the day' from Arabic *thamaan* 'eight' via lexical shift and /th & m/-merger into /n/ (Jassem 2012a).

Next via Old English superlative for *neah* 'nigh, near' from Arabic *na2wa,*

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naa2 'toward, near' /2/-mutation into /k (h)/.

Now via Old English *nu* 'new, fresh, inexperienced', German *nun*, Latin *nunc,* Greek *nuc* from Arabic *aan, awaan* (pl.) 'time, now' via reversal, *nai* 'fresh, raw', or *2een* 'time, now' via reversal, /2/-loss or mutation into /k/.

Nowadays see **now** and **day**.

Occasion via Latin *occasio* 'time, cause' from Arabic *2azza(t)* 'time' where /2 & z/ turned into /k & s/ (cf. *(as-)saa3a(t)* '(the-)hour, time' where /s & 3/ became /k & s/).

Often *(oft)* from Arabic *fainat* 'a time' via reordering.

Old *(elderly)* from Arabic *waalid* 'father, old' via lexical shift or *taleed* 'old' via /t & d/-merger.

On from Arabic *3an* 'on' via /3/-loss or *yawm* '(on the) day (of)' where /m/ became /n/. See **in**.

Once *(at once)* via Old English *ane* 'one' plus genitive *–s* from Arabic *awwal, oola* (f) 'one'; /l/ became /n/ (Jassem 2012a).

Past *(pass)* from Arabic *saabiq* 'past, passed, previous' via reordering and turning /q/ into /s/, *ba3eed* 'far' where /3 & d/ became /s & t/, or *bass, basbas* 'walk, flow' (Jassem 2012f).

Period *(periodically)* from Arabic *burhat* 'period' via /h/-deletion and /t/-mutation into /d/.

Post- *(posterior, posteriority)* from Arabic *ba3d* 'after' via /3 & d/-mutation into /s & t/ as in *post*-Christmas (cf. *ba3ath* 'send' through the passage of /3 & th/ into /s & t/ as in *post a letter*, and *basT(at)* or *buq3at* 'space, spot' via /q & 3/-merger into /s/ as in *kept one's post*).

Present via Latin *praesentem, praesens, praesse* (v) as a combination of (i) *prae* 'before' from Arabic *qabl* 'before' via reordering and the passage of /q/ into /r/ into which /l/ merged and (ii) *esse* 'to be' (**essence** 'being'**, essential** via Latin *essentia* 'being' (*ousia* in Greek), *essent* 'present participle, *esse* 'to be') from Arabic *kaan, yakoon* 'to be' where /k/ passed into /s/ (Jassem 2012e). See **prior**.

Previous via Latin *praevius* 'going before' as a compound of *prae* 'before' above and *via* 'way' from Arabic *wijha(t)* 'way, direction' where /w/ became /v/ and /j & h/ merged into /i/) or from *(al)-baari2(at)*

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'yesterday' in which /2/ became /v/.

Prior *(pre-, priority, prioritize, prioritization, a priori, prior to)* via Latin *pre-* 'before, first' from Arabic *qabla, qabliyyat* (n) 'before, in front of' via reordering and the passage of /q/ into /r/ into which /l/ merged.

Puerile via Latin *puer* 'boy, child' from Arabic *bunai* 'boy'; /n/ became /r/.

Second *(secondary)* from Arabic *saa3at* (dim. *suwai3(een)at*) where /3/ became /k/ or *thania(t)* 'second' via /th/-split into /sk/ and /t/-mutation into /d/ (Jassem 2012a).

Season via Latin *serere* 'to sow' from Arabic *zara3, zar3an* 'to sow' via /3/-loss or *mausim, wasmi* 'season' via reordering and /m & m/-merger into /n/.

As to the four seasons, their Arabic cognates are as follows:

Winter (German *Winter*, Old Norse *vetr*) from Arabic *maTar* 'rain'; /m/ split into /w & n/ (see Jassem 2013e).

Spring from Arabic *rabee3* 'spring, grass' via reordering and splitting /3/ into /s & g/ and /r/ into /r & n/ (cf. *nab3* '(water) spring' via reordering and splitting /3/ into /s & g/ and /n/ into /r & n/; *sharba3* 'spring, jump' via reordering, turning /sh & 3/ into /s & g/, and /n/-split from /r/; **Vernal** from Arabic *rabee3* 'spring, grass' via reordering and /3 & b/-merger into /v/).

Summer (Old Welsh *ham*, Old Irish *sam,* Sanskrit *sama*) from Arabic *2am(eem)* 'hot, heat', *2umur* 'red hot (summer days)', or *samar* 'summer nights'; /2/ became /s (h)/ (see Jassem 2013e).

Estivate via Latin *aestu(s/a)* 'heat, summer' from Arabic *Saif, iSTaaf* (v) 'summer' where /S & f/ became /s & t/ or *qaiDh* 'summer, hot' where /q & Dh/ changed to /s & t/.

Autumn via Latin *autumnus* 'end?' from Arabic *ramaD(i)* 'last season in a 6-part year, summer' via reversal and turning /r & D/ into /n & t/; or *aSamm* 'pre-Islamic 8th month; closed; deaf' via lexical shift and changing /S/ to /t/ (cf. archaic Old English **sere-month** as in *season* above; **harvest** 'autumn' from Arabic *khareef(at)* 'garden, fruit picking' where /kh/ became /h/; **Fall** from Arabic *fal3* 'uproot, fall, fell' via /3/-loss)

Reign from Arabic *rijl* 'time, leg'; /j & l/ became /g & n/.

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Senior *(seniority, senile)* via Latin *senex* 'old (man)' and French *signor* from Arabic *sin, musin* (adj.) 'tooth, old' via lexical shift and /s/-split into /s & k (g)/; *jann* 'to go mad, (senile)' where /j/ became /s/; or *3aani* 'old man' where /3/ became /s/.

Since via Old English *sithen(es)* 'then, after that' from Arabic *ithen* 'then, that time' via reordering and /s/-split from /th/ or *sanat* '(in the) year (of), since' where /t/ became /s/.

Soon via Old English *sona* 'at once' from Arabic *2een* 'time, now'; /2/ became /s/ (cf. *hassa3(ain)* 'now' via merging /h & s/ and /3 & n/).

Soir (French) from Arabic *sa2ar* 'predawn' via /s & 2/-merger or *fajr* 'dawn' via /f & j/-merged into /s/.

Start via Old English *stiertan* 'leap up' and German *stürzen* from Arabic *Taar, Ta'ira(t)* (n) 'to fly' via lexical shift and /T/-split into /s & t/.

Still from Arabic *zaala* (*ma zaal*) 'vanish (still)', *Dhalla* 'still, stay on', or *shalal* 'stillness, motionlessness' via /z, Dh, & sh/-split into /s & t/ (cf. **distill, distillery** from Arabic *zalla*, *zalaal* 'to distill, pure' or *shall, Sall* 'to leak, sieve, distill' where /t/ split from /z, sh , & S).

Temporal *(temporary, contemporary, contemporaneous)* via Latin *tempus, temporis* (gen.) 'time, season' from Arabic *zaman* 'time' via /z & n/-mutation into /t & p/ or *mudda(t), amad* 'time, period' via reversal, turning /d/ into /t/, and /p/-split from /m/ (see **time**).

Tense via French *tense* 'time' and Latin *tempus, temporis* (gen.) 'time, season' from Arabic *zaman(aat)* 'time' via reordering, /m & n/-merger, and turning /z/ into /s/ (cf. *fannash* 'nose-up, tense up' where /f & sh/ became /t & s/, *Tazzam* 'tense up' via reordering and /z & sh/-merger into /s/).

Term from Arabic *Tawr* 'time, term' via /m/-insertion, *marrat* 'a time' via reversal, or *az(l/n)am* 'time' where /z & l/ passed into /t & r/ (cf. **terminal** from Arabic *Taraf* 'end, side' in which /T & f/ became /t & m/; **terminate, termination** from *tamma, tamaam* 'to perfect, perfection' via /n/-split from /m/ and /r/-insertion; **exterminate** from *dammar, tadammar* 'destroy' via reordering and changing /d/ to /t/ (Jassem 2013h).

Then *(than)* from Arabic *thumma* 'then' where /m/ became /n/ or *ith(in)*

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'then, at that time' as in *waqta-ithin* 'time-then: i.e., at that time'.

Tide *(date,* German *Zeit)* as in **date** above or from Arabic *tawwat* 'long time' where /t/ became /d/.

Till *(until)* from Arabic *Teel(at), Tuwaal* 'length, during' and *fala2* 'cultivate; (time) persistence' where /f/ became /t/ and /2/ was dropped.

Time *(betimes; temporal, sometimes)* via Old English *tima, getimian* (v) 'to happen' and proto-Germanic *timan* 'time' from Arabic *zaman* 'time' via /z/-mutation into /t/ and /m & n/-merger or *mudda(t), amad* 'time, period' via reversal and turning /d/ into /t/; for **some,** see Jassem (2012c).

To (German *zu*, Greek *de-*) from Arabic *2atta* 'to, until' via /2/-loss. See **at**.

Today as a combination of *to-* 'this' from Arabic *dha* 'this' via /dh/-mutation into /t/ or *tihi* 'this' via /h/-deletion (Jasem 2012c) and **day** above.

Week via Old English *wice* 'a turning, a succession', German *Woche* from Arabic *awjas* 'time' via lexical shift and /j & s/-merger into /k/, *waqt* 'time' via /q & t/-merger into /k/, *waqf, waqfa(t)* 'stoppage; the day before a major Islamic feast' via /q & f/-merger into /k/, or *waqaa'i3* (pl.) 'days, events' via /3/-loss (cf. **weak** from Arabic *waah* 'weak' where /h/ became /k/ or *qawee* 'strong' via reversal and lexical shift; **wake** from *afaaq* 'wake').

When *(whenever)* via Old English *hwenne* and German *wen* from Arabic *2eena* 'when' via /2/-split into /h & w/ or *'anna* 'when?' via /'a/-mutation into /w/.

While *(whilst, meanwhile, erstwhile)* via Old English *hwile* 'a space of time' and German *weile* from Arabic *wahla(t)* 'a while, a short time'; **mean** via Latin *medianus* 'in the middle', *medius* 'middle', and Greek *mesos* 'middle' from Arabic *muntaSaf, niSf* 'middle' via /m & n/-merger and /S & f/-merger into /d/ or *min* 'from' (see **immediate**); **erst** 'soonest, earliest', superlative of Old English *ær*, German *eher,* Greek *eerios* 'day' from Arabic *awwal* 'first' where /l/ became /r/ or *nahaar* 'day' via reordering and /h & s/-merger (cf. **wheel** from Arabic *lawa, la(w)i* (n) 'to circle-bend' via reversal.

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Year via Old English *ge(a)r* and German *Jahre* from Arabic *shahr* 'month' via lexical shift and /sh & h/-merger into /y/.

Yesterday *(yester)* via Old English and German *gestern* from Arabic *qaSr* 'pre-evening, yesterday' where /q/ became /(g) y/ besides /t & n/-split from /S & r/ or *qaaDia(t)* 'past' where /q & D/ became /g (y) & s/ besides /r/-insertion.

Young *(youth)* via Old English *geong* 'young, youth', Latin *iunior,* Sanskrit *yuva* 'young', Old Irish *oac* from Arabic *anqooq (qooq, qeeq, qaaq)* 'tall person' via lexical shift, reordering, and turning /q/ into /g/, *qann* 'born slave' via lexical shift and /q/-split into /g (y) & g/, *3ajee, 3ijyaan* (pl.) 'child' where /3 & j/ became /g/, or *naashi'* 'adolescent, young' via reordering and turning /sh/ into /g (y)/.

Youth *(young)* via Old English *geoguth* 'youth' from the same Arabic cognate for **young** or from *yaafi3* 'young, youth' where /f/ became /th/ while /3/ was deleted.

As can be seen, the above *time* words amount to 140 or so; all have Arabic cognates. In other words, the ratio of shared vocabulary is 100%.

4. Discussion

The above results indicate that *time* words in Arabic, English, German, French, Latin, and Greek are true cognates; however, their differences are due to natural and plausible causes of linguistic change at the phonetic, morphological and semantic levels. As a consequence, they agree with the findings of all previous studies in the area, including numeral words (Jassem 2012a), common religious terms (Jassem 2012b)**,** pronouns (Jassem 2012c), determiners (Jassem 2012d), verb *to be* forms (Jassem 2012e), inflectional 'gender and plurality' markers (2012f), derivational morphemes (2013a), negative particles (2013b), back consonants (2013c), *water* and *sea* words (2013d), *air* and *fire* terms (Jassem 2012e), *celestial* and *terrestrial* terms (Jassem 2013f), *animal* terms (Jassem 2013g), *body part* terms (Jassem (2013h), and *speech* and *writing* terms (Jassem 2013i) in English, German, French, Latin, Greek, and Arabic which were all found to be rather dialects of the same language, let alone the same family. The percentage of shared vocabulary between Arabic and English, for instance,

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was 100% in all studies. This exceeds Cowley's (1997: 172-173) classification according to which an 80% ratio indicates membership to the same language- i.e., dialects.

In addition, they support the adequacy of the lexical root theory for the current analysis. The main principle which states that Arabic, English, and so on are not only genetically related but also are dialects of the same language is verifiably sound and empirically true, therefore. There can be no clearer proof to that than relating English *time* words, for example, to true Arabic cognates on all levels of analysis: phonetically, morphologically, grammatically, and semantically.

Consider the short time-laden conversation in 2.1 above. It contains some very common time words, every single one of which has a true Arabic cognate, which can be checked in the results above and/or the relevant previous studies like Jassem (2012b) for biblical or religious terms, (2012c) for pronouns, (2012d) for determiners, (2012e) for verb to be, (2012f) for inflectional morphemes, (2013a) for derivational morphemes, and (2013i) for personal names. Consequently, Arabic and English are dialects of the same language, with Arabic being the source or parent language owing to its phonetic complexity and lexical multiplicity and variety (see Jassem (2012a-f, 2013a-i).

Such a language picture has interestingly immense implications for linguistic theory and language origin. On the one hand, it implies that the proto-Indo-European language hypothesis should be rejected outright because all English words are traceable to Arabic sources; this renders it baseless for lacking solid foundations to stand upon; indeed it is fictitious. On the other hand, it implies, on a larger scale, that all human languages are related to one another, which in the end stem and descend from a single 'perfect' source, which became simpler and simpler over time. Reconstructing that source is still possible proviso that it depends on ancient world language(s), which have survived into modern ones in different forms. Arabic is perhaps such a great survivor, which may be the

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best possible link to that old perfect language on which analysis should focus. Arabic can be said to be a great, great living linguistic inheritor and survivor, indeed. It could have maintained a great many features of that original language, technically known as proto-language. In fact, languages change(d) very, very slowly. For example, common core words such as English pronouns changed little in the last 15, 000.00 years (Pagel et al 2013).

To sum up, the foregoing *time* words in Arabic, English, German, French, Latin, and Greek are true cognates with similar forms and meanings; Arabic can be safely said to be their origin all for which Jassem (2012a-f, 2013a-g) gave some equally valid reasons as has just been mentioned.

5. Conclusion and Recommendations
The main results of the study can be summed up as follows:

i)   The 140 *time* words or so in English, German, French, Latin, Greek, and Arabic are true cognates with similar forms and meanings. However, the different forms amongst such words are due to natural and plausible phonological, morphological and/or lexical factors in those languages (cf. Jassem 2012a-f, 2013a-i).
ii) Phonetically, the main changes included reversal, reordering, split, and merger; lexically, the recurrent patterns included stability, convergence, multiplicity, shift, and variability; the abundance of convergence and multiplicity stem from the formal and semantic similarities between Arabic words from which English and European words emanated.
iii) The phonetic complexity, huge lexical variety and multiplicity of Arabic *time* words compared to those in English and European languages point to their Arabic origin in essence.
iv) The lexical root theory has been adequate for the analysis of the close genetic relationships between *time* words in Arabic, English, German, French, Latin, and Greek.

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v) Finally, the current work supports Jassem's (2012a-f, 2013a-h) calls for further research into all language levels, especially vocabulary. The application of such findings, moreover, to language teaching, lexicology and lexicography, translation, cultural (including anthropological and historical) awareness, understanding, and heritage is badly needed for promoting acculturation and cooperation.

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REPRESENTATION OF HISTORY IN
RAHI MASOOM REZA'S *A VILLAGE DIVIDED*
AND
AMITAV GHOSH'S *THE GLASS PALACE*

A
DISSERTATION SUBMITTED TO
VEER NARMAD SOUTH GUJARAT UNIVERSITY, SURAT
FOR THE DEGREE OF

MASTER OF PHILOSOPHY IN ENGLISH

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PREFACE

Post-Colonialism, New Historicism and Subaltern Studies have a great distrust for the apparatus of traditional historiography. They find it as an incompetent medium of capturing and representing the bruised memories of human beings, tried and perplexed in real life situations. They attempt to render a more authentic, consistent and interpretative version of history, which is contradictory to the mainstream discourses or official documentation of history. Theirs is a perspective determined by foregrounding the inaudible, marginalized voices in the narrative. Historians have generally been more interested in making an epistemological break with the past to create the protocol of objectivity, than in producing the "touch of the real". Counter-histories, in the forms of autobiographies, biographies, interviews, oral history, archives, survivors' accounts and most importantly literary narratives oppose not only the dominant narratives on history, but also the prevailing modes of historical thought, methods and research.

Subaltern Studies primarily deal with the history of the losers, with the envisioning of counterfactuals and provisional historical worlds, with delayed and alternative chronologies, with the reality of unrealized possibilities. It has made a noteworthy contribution to the discourse on the representation of history. As a form of "counter-history", it is very often placed in contradiction to mainstream discourses on history like Nationalist narratives, Orientalist images, ethnic stereotypes, and Hindu majoritarianism. It specializes in representing individual and collective histories 'from below'. Though basically it originated as a theory of social science in order to re-define autonomous, radical class struggles in modern times, I think that it can also be applied to the literary, cultural and historical studies. It inspires bottoming up the studies of people whose history had previously either been subdued or evaded. Though it primarily focuses on peasants' insurgency, it also takes into consideration the process of reading history from 'below', which invariably incorporates the significance of individual and collective histories. Such individual and collective histories are recollected and conjoined with the present with the help of the synthesizing power of creative imagination and memory, amidst the dynamic flux of larger historical forces and events. I have applied the Subaltern Studies' approach of interpreting

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or analyzing history from 'below' to Rahi Masoom Reza's *A Village Divided* and Amitav Ghosh's *The Glass Palace*.

Both the selected novels function as 'counter-histories' or provide 'alternate points of view' against the officially documented versions of history. The subject positions range from an individual to a community, from being the perpetrators of violence to being the victims, from being powerful landed gentries and accomplice of colonial masters to being the subalterns in these literary narratives. Such literary narratives embody 'distinctive, authentic, marginalized, subaltern voices' that claim prominence, or at least equivalence against the mainstream historical narratives. Both the novels question 'the top-down approach' of reading the South Asian history, and replace it with the study of the culture of the people. There is a commitment to represent people's history in these texts. These texts reject meta-narratives. They attempt to re-write history from the grounds of ambivalence and contradictions and the subaltern remains the vantage point of their critiques. They also show how individuals and collective groups in South Asia resisted the penetration of colonialism into their cultural ethos to a greater extent. They deal with major themes like dislocation, fragmented identity, void, alienation, nationality, culture, language, migration, loyalty, violence, exile, marginalization, colonialism and post-colonialism, hierarchical relations, gender, social issues like marriage, illicit and extra-marital affairs, subalternity, complex web of relationships, using aesthetically integrative metaphors, hybridity, changing power equations etc. Both the novels are overcrowded with characters, that is to say, they offer a bewildering web of family relationships extended to two or three generations. Though both the novels present a bleak and pessimistic view of life and humanity, they do not end on the same note. Both the novels end on a promising note of optimism and life. They look at history not as a period of progress and development, but as a point of crisis and stasis. Though they neither negate nor substitute the dominant mainstream historical discourses, they necessarily contradict and undermine their canonical significance. They ultimately re-visit and re-claim that part of history which was either deliberately subdued or evaded or lay buried under the burden of official versions of history.

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This M.Phil. Dissertation is an outcome of a sustained yet profoundly felt need to comprehend 'the significant past' in its multi-dimensional perspective and thereby to make sense of the 'present' on which the 'future' rests. While using 'the thematic comparative approach of study', I felt that the main core of my study is to make comparisons across cultures, across time and space, and also across various kinds of traditions, and thereby to bring out the underlying seamless relationship between the two. It provided me with a broader perspective of indigenous human responses and strategies of survival adopted by varied individuals and communities to perennial issues of life in times of colossal historical upheaval.

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CHAPTER—1
Introduction

History as legacy and as 'significant past' is an inescapable omnipresence in social cognition. Aesthetic cognition, as a form of social cognition is, therefore, in part historical self-discovery as well. As man cognizes himself above all as an ancestral being with all the specific manifestations of his nature, not only registering the objective phenomenon but also accumulating the cognitive corpus of past knowledge, the complexity of social life forever supplements the complexity of the process of cognition itself.

As a creative index of history as lived experience of the past, aesthetic cognition possesses significant linkage with the present. History thus depicted may, however, be less scientific, less sequential, less objective, yet more interpretative.

From the large mass of material available in historical knowledge, an artist has a big range of choice extending from studying a single colossal personality to an entire epoch. The historical value of a creative work is proportionate to the depth with which it captures the spirit of the times in terms of the underlying historical forces. At another level, through crystallization of the 'particular' and then its extension to the 'general', creative works also unfold the historical links existing between the two, often through myths, symbols, images and icons.

The 'historical', as any other aspect of social reality, does not get documented or factually reproduced in literature. Creative practice operates through 'selection' in order to be meaningful. Aesthetic cognition as an 'ideo-

artistic' conception of history is a response to the concerns and ideals, hopes and despair, aspirations and problems of real human beings—thinking, feeling, and suffering in concrete life situations. Aesthetic cognition, when alive to human predicament also becomes a powerful vehicle of socio-political concerns through reflecting, representing and reconstructing the given context, through creative imagination.

Ever since their emergence as academic disciplines, literary studies and history have had a close but problematic relationship. The two subjects were sometimes taught together in early degrees at dissenting colleges in the nineteenth century, and they developed as full-fledged academic subjects at around the same time. Each of these disciplines contains elements of the other: literary studies often draw on historical material, while everything, including literature, could be said to have a history. The obvious connections between the subjects, however, have not always encouraged co-operation; they have often led to greater territoriality, as each subject has sought to consolidate its own separateness and uniqueness. Where literary studies have a clearly defined and relatively narrow field of study (literary texts), history is markedly broad (it studies *everything* in the past). Where the criterion for inclusion in one is the practice of a particular kind of activity / evidence (literature, or, anyway, writing), the criterion for inclusion in the other is simply pastness in general. History seems interested mainly in facts, as literary study focuses on fiction. One could add that historians are interested in many things which are not facts in any simple sense, including beliefs, motivations, ideologies, national myths and so on, and that literature does not exclude some factual narratives, such as travel-writing, documentaries, and autobiographers. Nevertheless, the distinction between stories and actuality does seem to retain its

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force. This inclusiveness / selectivity contrast characterizes not only 'What' and 'How', but also 'Purpose'. History aims to study more than just one activity. However, where literature claims to study culture and language, this, clearly, does approach closer to the ambitions of history's aims.

Thus, though modern history does, indeed, study 'the past in all its manifestations', history has traditionally been (and still is) dominated by evidence gathered from written sources. Indeed, pre-history is usually defined as 'the past before writing' and the term 'proto-history' is used to indicate the period when writing had only just been invented, and where there are relatively few surviving records for historians to work on. Traditionally, the historian picked up where the archaeologist picked off—implying that material remains were the prime concern of one discipline, written texts the main concern of the other. And even if the historian's field is the whole of past actuality, it could be said that their main contact with that reality is nevertheless through writing, through texts or representations read in an analogous way. This then would suggest a closer kinship between literary and historical studies.

Aristotle distinguished between history and poetry [literature in other words] in the *Poetics* as the distinction between what can possibly happen and what actually did happen, between what can be known because it happened and what can only be imagined, and what, therefore, the historian can legitimately assert as a truth of experience and what the poet might wish to entertain as a truth of thought or conceptualization. The difficulty with the notion of a truth of past experience is that it can no longer be experienced, and this throws a specifically historical knowledge open to the charge that it is a construction as much of imagination as of thought and that its authority is no greater than the power of historian to persuade

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his readers that his account is true. This puts historical discourse on the same level as any rhetorical performance and consigns it to the status of a textualization neither more nor less authoritative than literature itself can lay claim to.

Delimitation:

The researcher will confine himself to the following areas:

1] The researcher will attempt the subaltern reading of history in the selected two novels only.

2] As it is a thematic study, the researcher will look for the social, cultural, political, economic, and above all psychological implications of the holocaust-like tragedies that ravaged the sub-continent in the latter half of the nineteenth and middle part of the twentieth centuries.

Research Questions:

1] How far is it possible to apply subaltern studies to the chosen two novels?

2] How far will the application of subaltern reading of history to the selected novels prove helpful in exploring the undocumented, and therefore unrealized truth of the most important historical events of the sub-continent?

Assumption and Hypothesis:

Assumption:

The subaltern reading of colonial and post-colonial India as well as South Asia, would facilitate our comprehension of the cultural trauma suffered by the

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masses, and thereby, help in filling the gaps in the documented official versions of the sub-continent history.

Hypothesis:

The term subaltern studies focuses more on what happened among the masses than among the elites, administrators and colonizers in the post-colonial and post-imperial societies of India and South Asia in particular and the developing world in general. However, it is assumed that the subaltern reading of history can be applied to the novels that deal with colonialism and its aftermaths.

Objectives of the Study:

1] The fundamental objective behind this study is to re-claim the history of people like my mother and her family, who have been the victims of war and violence.

2] This research humbly aims at contributing to the on-going interdisciplinary research and debate between history and literary studies, and more precisely, between history and novel.

3] It aims at emphasizing the difference of approach employed by both novel and history in terms of capturing holocaust-like tragedies and their implications.

4] It aims at emphasizing the need of understanding the historical past as well as contemporary times, not only in terms of collected facts or documentation, but also in terms of stories—both individual and collective, both oral and written. It is indispensable to take the help of novel in order to make complete sense of the available historical materials.

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5] This research aims to find out whether history and novel share a seamless, complementary relationship as major narratives or not.

6] This research also aims at filling the innumerable gaps in the official text of sub-continent history, particularly India and Burma, and thereby, to make history free from being unilateral, hegemonic, and conclusive. It foregrounds those voices that have either been marginalized, subdued or evaded. It calls for the subaltern reading of history which looks at history from below [victim's view] and questions or de-centers the view from above [victimizer's view].

Approach or Method of the Study:

It will be a thematic study. I wish to examine the said texts against the background of Subaltern Studies' approach of reading history from below. I will also attempt to explore similar thematic concerns in my closer readings of both the novels. At the same time, I would certainly focus my attention on the cultural trauma suffered by the masses due to larger historical events. Thus, the research humbly addresses the canonical significance and hegemony enjoyed by history over literature as a discipline.

1.1 An Overview of Narrative
1.1.1 What is Narrative?

The oldest word for 'narrative' in Sanskrit is 'akhyana' meaning 'an act of making something well-known through oral transmission'. The latter-day Sanskrit literary critics defines two classes of narrative, one called *akhyayika* which is based on a plot well-known from epics or historical records, and the other *katha* which is based on a plot imagined by the writer.

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Most of us remember having listened to stories in one form or another right from early childhood. We may have sat with rapt attention before itinerant rural minstrels who sang of the awe-inspiring exploits of our favourite folk heroes and anticipated with great excitement their rendering of the tender tales of unrequited love. Many of us have sat through the recitations of a priest, who would punctuate his verses with oft-repeated episodes from the Mahabharata or Ramayana to illustrate the moral of his verses. It is almost certain that we would remember having eagerly awaited the arrival of the evening to listen to the grandmother's tales. As we grow up our interest in the forms of narrative persists. Despite our newly won independence from the spoken word through schooling, we continue to play the "wedding guest" to an endless succession of "ancient mariners", to give a western analogy for our continual involvement in a great variety of narratives. In his introductory article in a special number of *New Literary History* devoted to narratives and narratology, Roland Barthes captures not only the ubiquitousness but also the infinite variety of the narrative as a crucial human activity:

"There are countless forms of narrative in the world. First of all, there is a prodigious variety of genres, each of which branches out into a variety of media, as if all substances could be relied upon to accommodate man's stories. Among the vehicles of narrative are articulate language, and an ordered mixture of all these substances; narrative is present in myth, legend, fables, tales, short stories, epics, history, tragedy, *drame* suspense drama, comedy, pantomime, paintings in Santa Ursula by Carpaccio, for instance, stained-glass windows, movies, local news, conversation. Moreover, in this

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infinite variety of forms, it is present at all times, in all places in all societies; indeed narrative starts with the very history of mankind; there is not, there has been never anywhere, any people without narrative; all classes, all human groups have their stories, and very often these stories are enjoyed by men of different and even opposite cultural backgrounds: narrative remains largely unconcerned with good or bad literature. Like life itself, it is there, international, transhistorical, transcultural."[1]

Narrative is a telling of some true or fictitious event or connected sequence of events, recounted by a narrator to a narratee (although there may be more than one of each). Narratives are to be distinguished from descriptions of qualities, states, or situations, and also from dramatic enactments of events (although a dramatic work may also include narrative speeches). A narrative will consist of a set of events (the story) recounted in a process of narration (or discourse), in which the events are selected and arranged in a particular order (the plot). The category of narratives includes both the shortest accounts of events (e.g. the cat sat on the mat, or a brief news item) and the longest historical or biographical works, diaries, travelogues, etc., as well as novels, ballads, epics, short stories, and other fictional forms.

Narrative is a series of statements that deal with a casually related sequence of events that concern human [or human-like] beings. Conceived in this fashion, narrative most notably excludes all general statements of "truth" that characterize theoretical, philosophical, explanatory, speculative, or critical discourse. It also excludes purely descriptive statements and expressions of emotion.

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According to Michael J. Toolan, Narrative typically is a recounting of things spatiotemporally distant: here's the present teller, there's the distant topic – hence the sense of gap. But since the present teller is the access to the distant topic, there is a sense, too, in which narrative entails making what is distant and absent uncommonly present: a merging rather than a division. He also defines narrative, "as a perceived sequence of non-randomly connected events."

Michel Butor regards "narrative" itself as a basic construct with the help of which we understand. "Narrative," he says, "is a phenomenon which extends considerably beyond the scope of literature: it is one of the essential constituents of our understanding of reality"; we are "surrounded by narratives everywhere," the novel being one such narrative.[2]

Gerard Genette gives three possible meanings of the term "Narrative". A first meaning—the one nowadays most evident and most central in common usage—has *narrative* refer to the narrative statement, the oral or written discourse that undertakes to tell of an event or a series of events.

A second meaning, less widespread but current today among analysts and theoreticians of narrative content, has *narrative* refer to the succession of events, real or fictitious, that are the subjects of this discourse, and to their several relations of linking, opposition, repetition, etc.

A third meaning, apparently the oldest, has *narrative* refer once more to an event: not, however, the event that is recounted, but the event that consists of someone recounting something: the act of narrating taken in itself.

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Christian Metz describes narrative as follows:

> "Narrative is a… doubly temporal sequence…. There is the time of the thing told and the time of the narrative, the time of the signified and the time of the signifier. This duality not only renders possible all the temporal distortions that are commonplace in narratives-three years of the hero's life summed up in two sentences of a novel or in a few shots of a "frequentative" montage in film, etc. More basically, it invites us to consider that one of the functions of narrative is to invent one time scheme in terms of another time scheme."[3]

Narrative, according to David Herman, in other words, is a basic human strategy for coming to terms with time, process, and change—a strategy that contrasts with, but it is in no way inferior to, "scientific" modes of explanation that characterize phenomena as instances of general covering laws. Science explains how in general water freezes when [all other things being equal] its temperature reaches zero degrees centigrade; but it takes a story to convey what it was like to lose one's footing on slippery ice one late afternoon in December 2004, under a steel-grey sky.

Prince defines narrative as, "The representation…of one or more real or fictive events communicated by one, two or several…narrators…to one, two or several narratees."[4]

Abbott defines narrative as, "the representation of events, consisting of *story* and *narrative discourse*, story is an *event* or sequence of events [the *action*], and narrative discourse is those events as represented."[5]

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R. Scholes and R. Kellogg define narrative in precise terms as follows:

"By narrative we mean all those literary works which are distinguished by two characteristics: the presence of a story and a story-teller. A drama is a story without a story-teller; in it characters act out directly what Aristotle called an "imitation" of such actions as we find in life. A lyric, like a drama, is a direct representation, in which a single actor, the poet or his surrogate, sings, or muses, or speaks for us to hear or overhear. Add a second speaker, as Robert Frost does in "The Death of the Hired Man", and we move toward drama. Let the speaker begin to tell of an event, as Frost does in "The Vanishing Red", and we move toward narrative. For writing to be narrative no more and no less than a teller and a tale are required."[6]

If defining narrative has any cognitive relevance, it is because the definition covers mental operations of a more fundamental nature than passing global judgements of narrativity: operations such as asking in what order did the represented events occur; what changes did they cause in the depicted world; what do the events [and their results] mean for the characters; what motivates actions and how does the outcome of these actions compare to the intent of the agent. If a text confronts us with such actions, and if we are able to answer them, we read the text as a story, or rather, we read the story told by the text, whether or not we are aware of what we are doing.

1.1.2 Typical Characteristics of Narrative

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1. A degree of artificial fabrication or constructedness not usually apparent in spontaneous conversation. Narrative is 'worked upon'. Sequence, emphasis and pace are usually planned.

2. A degree of *pre*fabrication, in other words, narratives often seem to have bits we have seen or heard, or think we have seen or heard, before. One Mills and Boon heroine or hero seems much like another—and some degree of typicality seems to apply to heroes and heroines in more elevated fictions too, such as nineteenth-century British novels. Major characters in the novels of Dickens, Eliot, Hardy, etc. seem to be thwarted in roughly comparable ways. And the kinds of things people do in narratives [not just being born, and dying, but falling in love, going on long quests, coming to discover more about themselves or those around them] seem to repeat themselves over and over again—with important variations, of course. Again, prefabrication seems common in various types of writing and visual spectacle besides narrative, although the kinds of things mentioned above seem particularly to be prefabricated units of narrative.

3. Narratives typically seem to have a 'trajectory'. They usually go somewhere, and are expected to go somewhere, with some sort of development and even a resolution, or conclusion, provided. We expect them to have beginnings, middles, and ends [as Aristotle stipulated in his *Art of Poetry*]. Consider the concluding words of children's stories:

> And they all lived happily ever after;
> Since then, the dragon has never been seen again…

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and notice the finality and permanence conveyed by the *ever/never* pair. Or consider the common story-reader's exit-line:

And that is the end of the story

which has near-identical counterparts in the closing sequences of radio and television news bulletins. All these examples mark this attention to the expectation of closure and finality.

4. Narratives have to have a teller, and that teller, no matter how remote or 'invisible', is always important. In this respect, despite its special characteristics, narrative is language communication like any other, requiring a speaker and some sort of addressee.

5. Narratives are richly exploitative of that design feature of language called **displacement** [the ability of human language to be used to refer to things or events that are removed, in space or time, from either speaker or addressee]. In this respect they contrast sharply with such modes as commentary or description. Narratives involve the recall of happenings that may not be merely spatial, but, more crucially, *temporally* remote from the teller and his audience.

1.1.3 Time and Space in Narrative

Temporal and spatial relationships are essential to our understanding of narratives and go beyond the specification of a date and a location. Narratives unfold in time, and the past, present, and future of a given event or action affect our interpretation of that action, while the characters who populate narrative texts

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move around, inhabit and experience different spaces and locations, allowing readers to construct complex worlds in their minds.

To read a narrative is to engage with an alternative world that has its own temporal and spatial structures.[7] The rules that govern these structures may or may not resemble those of the readers' world. And while readers do not, on the whole, try to map out hierarchical relations between world levels in the way narratologists do, they nevertheless have a sense that narratives can be divided into different temporal and spatial zones. According to the standard protocols, of realist narrative, for example, a narrator looking back on his / her past life cannot step back in time to intervene in events, any more than a protagonist can know what the author does outside the pages of the text. In each case, access from one "world" to another is blocked by their separation in time and space [in the latter case, access may also be prevented by the fictional status of the protagonist]. In non-realist texts, of course, the traversing of spatio-temporal barriers is possible, and is indeed a feature of postmodern narratives where the reader's recognition of the transgression is part of the reading experience.

Time and space are thus more than background elements in narrative; they are part of its fabric, affecting our basic understanding of a narrative text and of the protocols, of different narrative genres. They profoundly influence the way in which we build mental images of what we read.

Time has always played an important role in theories of narrative, given that we tend to think of stories as sequences of events.[8] Space has often been set in opposition to time, associated with static description which slows up and intrudes into the narration of dynamic events. However, this opposition fails to recognize

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how far time and space are bound up with each other in narrative, as Bakhtin has shown.**9**

Theorists posit two basic temporalities of narrative which are generally referred to as "story" and "discourse". The essential distinction here is between the "story" as the basic sequence of events that can be abstracted from any narrative telling, and the "discourse" as the presentation and reception of these events in linguistic form, in other words, the act of writing resulting in the written text and the act of reading that text. In oral narratives, the two temporalities can be described as the time of what is told [story], and that of the telling [discourse]. In written narratives, where we do not have access to the act of writing and where there is usually little in the text to tell us about the time frame of the narrator's performance, it is the time of *reading* which is the important reference time for discourse. The time of reading clearly varies with different readers, but it can be roughly estimated in relation to the space of the text, the number of pages it takes to treat a particular length of story time. The two temporalities of narrative produce a situation in which the experience of narrative is always linked to temporal relationships. In some texts story and discourse times may roughly correspond, but in most texts they will differ in some way or the other.

Whatever the temporal patterns set out within fictional worlds—whether they are those of a nineteenth-century novel that moves toward a defined and anticipated ending, or whether they are those of a postmodern narrative, operating by disjunctions, loops, and effacements—it is inescapable that these patterns will be set against the reader's temporal experience of the text, founded on memory and

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anticipation. And the reader's attempt to relate these two kinds of temporality will be an important part of the effect of the text.

Gerard Genette suggests three main areas in which temporal relationships between story and discourse can produce interesting effects. The first relates to the order of events; the second concerns how long events or scenes last; and the third concerns how often an event occurs. They are known respectively as "order", "duration", and "frequency."[10] In some narratives, events are told strictly in the order in which they occur. But they may also be told out of order, for example, using flashback to fill in an important part of a character's past. Variations in duration can be used to show which scenes are most important. A scene which is narrated briefly will usually be considered less important than a scene which it takes many pages to narrate. A scene which is narrated more than once may show a narrator's obsession or it may, in a detective story for example, reveal different views of the same events by different characters.

As Zoran suggests, spatial relationships can be constructed at a basic and relatively stable topographical level, linking objects and locations, but they can also apply to movement of things and people around a narrative world.[11] Objective spatial relationships between aspects of a narrative are helpful in enabling readers to visualize its contents, but equally important, here, is the way in which characters inhabit the space of their world both socially and psychologically.[12]

The idea of perspective, or point of view, in narratology includes indications in the text of both physical angles of view and the subjective attitudes and emotions of individuals; further, the former can often signal the latter. The physical

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and psychological points of view of different protagonists can be an important structuring device.

Last, when considering space in narrative, we should not neglect how useful spatial information is in keeping track of what is going on. Our association of certain locations with the events that occur in them is particularly strong in our reading of narrative. As a basic mechanism of reading, in texts which develop more than one plot-line at once, location allows us to identify rapidly a return to an already-established ongoing scene. But the locations of a fictional world can also develop in prominence as they accumulate layers of past history against which we read current activities.

Different cultural concepts of both time and space and their interrelationships can influence how narrative is constructed and experienced. For example, in Western writing many nineteenth-century narratives, both fictional and historical, show a strong linear drive towards an ending, whereas modernist and postmodernist narratives tend to perturb this focus on an end point. In modernist fiction, time becomes subject to personal experience, perceptions, and memories. And, as Heise remarks, in postmodernist fiction, the past and the present become subject to the same uncertainty as the future, and without resolution. Space in nineteenth-century realist novels emerges as a concrete and stable phenomenon, while in modernist fiction it is filtered, like time, through the perceptions of protagonists. In postmodernist fiction, the idea of a "world" is itself destabilized, and different spaces multiply and merge.[13]

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The point in the story at which a narrative begins and ends can have a considerable effect on the reader, as Sternberg emphasizes.[14] Beginnings are where we first encounter the narrative world and establish its key characteristics. And endings are where we move towards our final interpretation of the narrative. Rabinowitz calls these "privileged positions."[15]

All reading is a combination of memory and anticipation. Our focus on whatever moment in the text we have reached will invariably be coloured by our memory of what has gone before and our anticipation of what is to come. The order in which events are presented in the text is therefore crucial to our temporal experience of narrative.

Many narrative texts employ flashback [*analepsis*, in Genette's terms] as a matter of course, in order to fill in the past history of protagonists while avoiding a lengthy introduction or in order to reveal new facts. Flashback can be more than textual housekeeping, though. More generally, the experience of reading calls for us to look back and re-evaluate events in light of current circumstances.

Textually explicit flash-forward [or *prolepsis*] is far less common than flashback. Explicit flash-forward can establish a narrator's mastery of his or her tale or can generate suspense. Anticipation is not always produced by prolepsis. The reader's anticipation of what will come next, and indeed what will come at the end of a narrative, is an important part of reading and can be a major motivation for engagement with the text.

The dimensions of narrative worlds can vary. They can range from a single dark space [Beckett *The Unnameable*] to a set of multi-world parallel universes

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[science-fiction fantasy]. The scope of the world can contribute strongly to the effects of a text. Proximity and distance between landmarks or humans can be expressed in neutral topographical terms. But their narrative interest lies in their role in indicating how people experience their world. In our own worlds, we are physically confined to our bodily experience of the world, but we have the ability to shift this experiencing centre to imagine ourselves in other people's places, and in other locations. This ability is constantly utilized in the immersive activity of reading narrative fiction as we shift conceptually from our own reader-centered position to locations in the story world. Spatial indicators can indicate a shift in conceptual space from the main story world to a sub-world [such as a protagonist's mind]. This is often linked to the direction of a protagonist's gaze.

On the basis of the above discussion, we can conclude that time and space affect reading at different levels. First, the process of reading is itself a temporally situated experience of the physical space of the text. Although, we may temporarily suspend our engagement with our own world while reading, the temporal dimension of reading remains significant, as does the space of the page as the means by which order, frequency, and duration are regulated. Second, time and space are components of the basic conceptual framework for the construction of the narrative world. While any worlds we construct when reading are only partial worlds, not full defined in either spatial or temporal terms, they still require a minimal level of spatio-temporal stability. And although postmodern narrative worlds may become quite ragged at the edges and may lose their overall logic of either time or space, as readers, we nevertheless continue to require spatio-temporal hooks on which to hang our interpretations. If these are not consistently provided or their uncertainty is highlighted in a given narrative, we experience

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disorientation and a degree of unease as an essential part of our engagement with that narrative. Third, our immersive experience of narrative has temporal and spatial dimensions.[16] Our emotional engagement with narrative is often linked to temporal parameters [boredom, suspense] or spatial parameters [security, claustrophobia, fear of the unknown], often through empathy with a protagonist's experience of his or her world. Last, our interpretation of narratives, their point, is influenced by temporal and spatial information, both at a local level, and in our overall construction of plot as a mapping in time and space. Our sense of climax and resolution, of complications and resolutions, the metaphors we use for the paths taken by plots are constructed on spatio-temporal patterns. Our awareness as readers of time and space at these four levels is neither equal nor constant. Genres partly determine which level or specific aspect is in focus, but each narrative will have its own internal patterns which foreground certain aspects of time-space.

To raise the question of the nature of narrative is to invite reflection on the very nature of culture and, possibly, even on the nature of humanity itself. So natural is the impulse to narrate, so inevitable is the form of narrative for any report on the way things really happened, that narrativity could appear problematic only in a culture in which it was absent-or, as in some domains of contemporary Western intellectual and artistic culture, programmatically refused. Far from being a problem, then, narrative might well be considered a solution to a problem of general human concern, namely, the problem of how to translate knowing into telling, the problem of fashioning human experience into a form assimilable to structures of meaning that are generally human rather than culture-specific. We may not be able fully to comprehend specific thought patterns of another culture, but we have relatively less difficulty in understanding a story coming from another

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culture, however exotic that culture may appear to us. As Barthes says, 'narrative is *translatable* without fundamental damage', in a way that a lyric poem or a philosophical discourse is not.

This suggests that far from being one code among many that a culture may utilize for endowing experience with meaning, narrative is a metacode, a human universal on the basis of which transcultural messages about the nature of a shared reality can be transmitted. Arising, as Barthes says, between our experience of the world and our efforts to describe that experience in language, narrative 'ceaselessly substitutes meaning for the straightforward copy of the events recounted'. And it would follow that the absence of narrative capacity or a refusal of narrative indicates an absence of meaning itself.

But what kind of meaning is absent or refused? The fortunes of narrative in the history of historical writing give us some insight into this question. Historians do not have to report their truths about the real world in narrative form. They may choose other, non-narrative, even anti-narrative modes of representation, such as the meditation, the anatomy or the epitome. Tocqueville, Burckhardt, Huizinga, and Braudel, to mention only the most notable masters of modern historiography, refused narrative in certain of their historiographical works, presumably on the assumption that the meaning of the events with which they wished to deal did not lend itself to representation in the narrative mode. They refused to tell a story about the past, or rather, they did not tell a story with well-marked beginning, middle, and end phases; they did not impose upon the processes that interested them the form that we normally associate with storytelling. While they certainly narrated their accounts of the reality that they perceived, or thought they perceived, to exist

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within or behind the evidence they had examined, they did not narrativize that reality, did not impose upon it the form of a story. And their example permits us to distinguish between a historical discourse that narrates and a discourse that narrativizes, between a discourse that openly adopts a perspective that looks out on the world and reports it and a discourse that feigns to make the world speak itself and speak itself as a story. Narrative becomes a problem only when we wish to give to real events the form of story. It is because real events do not offer themselves as stories that their narrativization is so difficult.

What is involved, then, in that finding of the "true story", that discovery of the "real story" within or behind the events that come to us in the chaotic form of "historical record"? What wish is enacted, what desire is gratified, by the fantasy that real events are properly represented when they can be shown to display the formal coherency of a story? In the enigma of this wish, this desire, we catch a glimpse of the cultural function of narrativizing discourse in general, an intimation of the psychological impulse behind the apparently universal need to not only to narrate but to give to events an aspect of narrativity.

The idea that narrative should be considered less as a form of representation than as a manner of speaking about events, whether real or imaginary, has been recently elaborated within a discussion of the relationship between discourse and narrative that has arisen in the wake of Structuralism and is associated with the work of Jakobson, Benveniste, Genette, Todorov, and Barthes.

Every narrative, however seemingly 'full', is constructed on the basis of a set of events that might have been included but were left out; this is as true of imaginary narratives as it is of realistic ones.

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CHAPTER 2—History and Fiction as Narratives

2.1 History as a Narrative
2.1.1 [A] What is History?

History is a Greek word which means enquiry, research, exploration or information. The Greeks were the earliest to define history. It was Dionysius of Halicarnassus who gave us the idea that history is philosophy teaching by examples. What he meant by this was that history offers us the quintessence of human experience whose study has universal value. When lessons are drawn from real life, and when these lessons are ordered to form a coherent whole, we have history. It indicates the growth of the human mind in which the unique facts of life are collected, classified and interpreted in a scientific way. Aristotle holds the view that history contrasts research into the facts, with the logical task of explanation. The term 'contrasts' is very significant here, as it suggests that things in history are related to one another in a systematic and permanent manner, forming the entire story of man into one integrated whole. Aristotle further suggests that history is an account of the unchanging past in the sense that human nature does not change, and that all activities that originate with the same intentions and motives differ only in the degree of details and not in their basic nature. Thus wars, conquests, expansion and exploitation are constant factors in history although every age and every country has its own technique to achieve the objective. Polybius and Thucydides think that history is a story of things worthy of being remembered, reminding us that all and sundry events do not constitute history, and that only unique, significant and remarkable happenings would figure in it.

Rousseau regards history as 'the art of choosing from among many lies that one which most resembles the truth'. Truth is a mirage, while beauty—however subjective is a possession and a reality. Since truth is relative, and very often becomes controversial, history is an attempt to come as near as possible to reality. The definition of Henry Johnson that 'History in the broadest sense is everything that ever happened. It is the past itself, whatever that may be', is at once too vague and obscure. It becomes impossible for us to comprehend everything that ever happened, and we have to limit them to those that are very significant and have left behind a deep impression on man.

Professor Findlay's view that, 'History is any sequence of events traced in their relations' introduces the new element that past events must be judged in their correct perspective. Professor Maitland has further improved our knowledge by saying, 'what men have done and said, above all what they have thought—that is history'. In the ultimate analysis it is the thought process, the reflective activity and the image formation of all that happened in the past that becomes the main business of history. Renier has a new dimension to add when he says that history is the story of men living in societies, a new concept in which group activity, collective response to creative thoughts and sociability to serve the interests of all, gains greater prominence. When Lecky touched on the point that history is the record and explanation of moral values, he desired to bring history closer to philosophy. The emphasis of Lecky is on ideological and moral values and not on factual or contingent factors. Leibnitz thought in the same way except that he limited the scope of history to the true demonstration of religion, or the way of life based on moral principles. Edmund Burke thinks that history is a preceptor of prudence and not of principles. History is related to something changing as

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opposed to something constant, and whatever is so changing cannot be reduced to any principles.

Carlyle holds the view that history is nothing but the biography of great men, and that it is a record of human accomplishment, particularly of great souls. What history requires, according to Carlyle, is geniuses and not masses. Ordinary folk who carry out on routine rigour of life do not figure so much in history as those who are strong, powerful and intelligent with a clear perception of their destiny. Only such people have a chance to live in history, as those who live dangerously, who send out their ships to unexplored seas, and who live constantly in a state of war. Seeley says that history is past politics, and present politics is future history. He seems to think that the primary function of history is to impart instruction in the art of politics through a body of maxims which would help statesmen to be great. The scope of history in recent times has been so much expanded that politics forms only one of the many branches of historical study. As all ages of history are important in the cosmic process, so are all activities of man which would form the province of the historian. He must look beyond government to people, and must study every intellectual, moral, material and emotional aspect of human life and society.

Lord Acton gave a different twist to history when he said, 'History is the unfolding story of human freedom.' Great moments of history are not those when empires were built, but those when good things of the mind were obtained and freedom of will was gained. A.L. Rowse said that history is essentially the record of the life of men in societies in their geographical and their physical environment. Seignbos says that history is essentially a science of reasoning, since all historical knowledge is indirect. It is the job of a historian to select and analyze facts

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according to some rational and scientific principle. The doctrine of historical relativity must be applied to the historian's own judgment. Reasoning is quite helpful in history, because the motto of history is 'the same things, but in different ways'.

Turgot and Condorcet developed the idea of progress, a conception which heralded the dawn of true history, bringing unity and synthesis to history. The idea of progress certainly helped to link up the past with the present. History never repeats itself, and hence every historical phase is a new venture taking us out of the narrowness and commonplace of everyday life into a strange and wonderful panorama of man in his journey from savagery to modern civilization. History is a yardstick to measure human progress; how he has gained mastery over beast and bird, earth and wind, and all other creative activities which have enabled him to conquer space and put man on the moon. Bury says that history is 'science no less and no more'.

But the most significant definition among all the western scholars is that of Ernest Bernheim, who says, 'History is a science that investigates and presents in their context of psycho-physical causality the facts determined by space and time of the evolution of men in their individual as well as typical and collective activity as social beings.' This definition has touched on all fundamental activities of historical pursuit. It is a science because it embodies systematized knowledge based on realities of life and about occurrences and happenings that have actually taken place, and not based on myth or imagination.

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Secondly, its main job is to search, investigate and explore these facts of life with the intention of presenting them in their proper context. But the more important task is to explain their causality, find out the root of the problem, examine the issue in its depth and interpret the phenomenon from the origin to its final end. The origin lies in the combination of mental and material factors determined at a particular point of time and in a particular place. The facts that are thus investigated relate to the progress or change in the position of man so far as his individual activity is concerned.

History is the record of those events which indicate the growth of man's mind, man's intelligence, and how he used them to discover better ways of living, and to build up orderly societies which we call civilization or culture. History is not merely a body of maxims supplying examples from which 'ordinary men could learn to be good and statesmen to be great', but it is a study of the forces, social, political, economic and psychological that shape the course of human progress. History is a noble subject that deals with the story of the past. This story is to be properly examined, analyzed and explained in the most intelligible and fascinating way. What we do in history is 'to tell man what man is, by telling him what man has done.' In other words, the proper understanding of man by man is the business of history, which it does by narrating man's unique ideas, thoughts and deeds, so that we could know everything worth knowing about what man has ever done, or thought or hoped or felt. Subjectively expressed, history may be regarded as a record of all that has occurred within the realm of human consciousness. Objectively treated, history takes into account the progress and decline of the communities and states with special reference to politics, morality, religion, intelligence, social organization, economic conditions, refinement and taste.

History may be seen, somewhat naively, as a collection of facts. Crude representations of history suggest that it is objective and therefore opposed to literature, which is ultimately subjective. It can also be seen as a legitimizing discipline by which other subjects or disciplines can function. In other words, 'history' is a bedrock of objective facts and data which give credence to any empirical discipline. A 'discipline' here is conceived of as a set of principles and concepts related to a particular field of enquiry. A 'subject' is that field of enquiry. The facts and data of history must also have an internal consistency and coherence which reflects *external* coherence. In other words, the coherence of the *representation* of history reflects the coherence of historical events themselves.

To write a history in the traditional sense is to construct a coherent narrative by weaving together parts of a culture with the thread of values which must necessarily inform the whole. The historical interpretative process is therefore cyclical: parts inform the whole which in turn must inform those parts.

History is a different 'mode of experience', and the historian must in consequence approach it with methods entirely distinct. Historical knowledge is the knowledge of what mind has done in the past, and at the same time it is the redoing of this, the perpetuation of past acts in the present. Its object is therefore not a mere object, something outside the mind which knows it; it is an activity of thought, which can be known only in so far as the knowing mind re-enacts it and knows itself as so doing. To the historian, the activities whose history he is studying are not spectacles to be watched, but experiences to be lived through in his own mind.[1]

The four propositions often put forward in support of the theory that history is an autonomous branch of study, irreducible in principle to any other, are the following:

A] Historical events are past events and hence cannot be known in the manner in which present events are known.

B] Historical events are unique and unclassifiable.

C] History describes the actions, statements, and thoughts of human beings, not the behaviour of 'dead matter' with which science is concerned.

D] Historical events have an irreducible richness and complexity.

History is essentially the study of the past; and, furthermore, as Professor Field has rightly emphasized, it is a presupposition of all historical thought 'that what happened in the past is absolutely independent of our present thinking about it'.[2]

History is about what happened on particular occasions. It is not about what usually happens or what always happens under certain circumstances; for this we go to science. It is about what did actually happen at a clearly specified period of time, in all its detail and in the context of what preceded it and of what succeeded it. The historian concentrates upon the event in its *unique individuality*, regarding it, not as an instance of a type, not as a member of a class, but as something which is to be viewed for and in itself. And this interest in events for and in themselves is

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regarded as a distinguishing feature of historical writing. To quote Croce again: 'The vision of the thing done is necessary and is the sole *source* of history.'

The fact that memory cannot be contained within individual experience but has the capacity to shape a contemporaneous community of individuals who share common ancestral memories means that an individual's memories are essentially never individual property; the individual, then, has recourse to a community to lighten the burdens assigned by the past because of the collective and dialogic nature of memory and the language we use to represent it. Remembering becomes a way of reinstituting the individual as a member of a synchronic community. Therefore, if memory and the language used to represent it irrevocably reflect our present personality, then remembering the past can become a regenerative, creative process.

However objective a historian might be in the reporting of events, however judicious he has been in his assessment of evidence, however punctilious he has been in his dating of *res gestae*, his account remains something less than a proper history if he has failed to give to reality the form of a story. Where there is no narrative, Croce said, there is no history. And Peter Gay in *Style in History*, writing from a perspective directly opposed to the relativism of Croce, puts it just as starkly: "Historical narration without analysis is trivial, historical analysis without narration is incomplete."

Thus, we can say that History is not a collection of disconnected or separated incidents or events but a continuous narrative of some sort of development. The various parts or units of this continuum must be organically connected. History is the story of the experiences of men living in civilized

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societies. Every story contains and admixture of theory and preconceived notions. Narrative is like gold: it can be used only in the form of an alloy. To say this does not imply that the additional element which turns the narrative into a story contributes to the performance of its major or social function, or that it is actually the more important part of the story. The historian is not entrusted with the task of explaining the past. But to tell the story as it should be told he must understand the events he narrates; he must be able to explain them to his own satisfaction. A bare knowledge of the events of Napoleon's life is insufficient for the purpose of the historian. He must also know the place of these events in Napoleon's life, and their effect upon other events.

2.1.1 [B] An Overview of New Historicism

It is important to address the question, 'what is historicism?' before I continue to explain New Historicism. Historicism is a critical movement insisting on the prime importance of historical context to the interpretation of texts of all kinds. It has enjoyed a long tradition of influence upon many disciplines of thought, recently experiencing a lively renewal in contemporary literary criticism. The most prominent late 20th century critical fashions, post-structuralism and postmodernism, have ended up being understood through the images of history they imply. Yet this historical turn rejoins a well-worn tradition of historicism. At present, historicism is tempted to present itself as 'new', the latest way forward for literary theory.

New Historicism is an approach that advocates the parallel reading of literary and non-literary texts, usually of the same period; in other words, the non-literary text becomes a co-text of the literary text. The literary text is not privileged

against the background of historical and non-literary texts. The textuality of history and the historicity of texts are given equal weight in New Historicism. In the traditional approach, history—social as well as literary—provided the *context* for understanding literary texts but in New Historicism, historical documents of the same period are taken as co-texts or expressions of the same historical 'moment' that is found in literary texts.

New Historicism is influenced by Post-modern ideas, particularly by those of Foucault and Derrida. Foucault's analysis of cultural history, his visualization of the state as 'panoptic' [all-seeing] and all–pervasive force, and his discussion of social structures in terms of power and the discursive practices that circulate its ideology through all layers of the body politic are implied in the critical readings of New Historicism. Secondly, Derrida's view that everything about the past is available to us only in the form of texts/language [i.e. 'There is nothing outside the text'] is accepted in New Criticism. Whatever that is presented to us is represented and remade; it is 'processed' or 'filtered' *thrice,* first through ideology and other 'discursive' practices of the period in which it was written; then through the practices of the period in which it is read, and finally through the deconstructive practices of the language itself in which it is written. So, in New Historicism, historical documents are read differently in a deconstructive way and literary texts which/what are called 'the archival continuum' meaning within *historicity* and not just historical movements. Historicity or history-as-text brings to focus the concept that the world of the past is available only in the world of the past. These practices of reading combined with a political edge, but at the same time not attached to a particular political ideology, give New Historicism a freshness in its approach.

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New Historicism is not a 'theory' or an 'approach', in the sense that applies to psychoanalysis or deconstruction. New historicism is more eclectic in its approach and attempts a reinterpretation of history as well as literary texts and, thereby, tries to 'defamiliarize' the canonical texts by detaching them from the weight of the past. It attempts a mind-shift by destabilizing the mind-set; at the same time the emphasis on the 'power' of social and ideological 'structures' makes New Historicism politically pessimistic.

The term 'New historicism' was first used by the American critic, Stephen Greenblatt in his book *Renaissance Self-Fashioning: From More to Shakespeare* [1980]. In his highly lyrical account of the significant features of the New Historicist method of interpretation of the text, encapsulated in his essay "Resonance and Wonder," he sums up brilliantly what he considers the singularly most important task of the New Historicist enterprise, i.e. to reclaim the text's resonance:

"The new historicism obviously has distinct affinities with resonance; that is, its concern with literary texts has been to recover as far as possible the historical circumstances of their original production and consumption and to analyze the relationship between these circumstances and our own. New Historicist critics have tried to understand the intersecting circumstances not as a stable, prefabricated background against which the literary texts can be placed, but as dense network of evolving and often contradictory social forces. The idea is not to find outside the work of art some rock onto which literary interpretation can be securely chained but rather to situate the work

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in relation to other representational practices operative in the culture at a given moment in both in history and our own".**3**

New Historicism emerged as an inevitable reaction against the failure of both new critical and deconstructive approaches to grapple with the complex constitution of the literary text. New Criticism suspected history and considered it inimical to literature. Therefore it put a strong emphasis on the autonomy of the work to shield it from the encroachment of the outside world. Deconstruction on the contrary, looked down upon literature as a bourgeois phenomenon. The New Historicists tried to negotiate between these extreme positions in order to see if a common ground could be created for their mutual transaction. As Fredric Jameson states candidly, "History is inaccessible to us except in textual form…It can be approached only by way of prior [re] textualization". By discarding the conventional distinction between text and context, made much of by other historians of ideas under the impact of the rational logic of the Enlightenment, the New Historicists have tried to redefine the context-text relationship through the dynamics of their "negotiation and exchange", to use Stephen Greenblatt's phrase. History as a repository of knowledge providing base for literature was the product of the binarism of the West which resulted in the hegemonic discourse of history drawing its power and ideology from the belief that there is an unbridgeable gap between the self and the Other, the 'emergent" and "the residual", to use Raymond Williams' famous distinction. Michel de Certeau's concept of history as it was being practiced in the West through centuries was in fact a critique of the dogmatic notion of old historiography engendered by the wishful thinking of the powerful West trying to subjugate the rest of the world with the help of its entrenched determinism. Michel de Certeau's impact on the New Historicists is substantial, as

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is Foucault's, Bakhtin's and Clifford Geertz's. In their subtle critique of what Greenblatt calls "forms of power" and "power of forms" immanent to old historiography the New Historicists have conflated the rhetorical strategies of literature with the material base of history. In the New Historicist conception, a text is both mnemonic and prophetic.

The New Historicism undermines apparently established concept of what literature and history are. It is informed by recent critical theories including psychoanalytical criticism, reader-response criticism, feminist criticism and specifically deconstruction. New Historicism sees history not as a mere chronicle of facts and events but, as Clifford Geertz puts it, as a "thick description" of human reality, and concerns itself with politics, anthropology, art, economics, film, television, popular literature, non-discursive events and the symbolic elements of the everyday life. Historiography was already looked at with suspicion long before new historicism came in to being. E.H. Carr said in *What is history?*:

> "…historian is necessarily selective. The belief in a hard core of historical fact existing objectively and independently of the interpretation of the historian is a preposterous fallacy."[4]

Distinctions have been drawn between new historicist and the leftist positions. The practitioners, who have been considered under this nomenclature, are divided into the English Group called Cultural Materialists of Raymond William's School, and the American Group of Stephen Greenblatt. The cultural materialists operate with a strong Marxist commitment. Their criticism is inclined towards political interference in their own era; they function more like political activists for the transformation of social order which has been oppressive on

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grounds of class, race and gender. Terry Eagleton and Catherine Belsey have developed the views of Althusser, Macherey and Foucault. They have shown the exact relationship between ideology [i.e. Marxism] and literature, and coupled the study of literature to power struggle. Among the American cultural materialists, Fredric Jameson has also given priority to Marxist commitment towards rebuilding of the present social system. He brings together in one method a number of divergent approaches and sees contemporary deconstruction as a method which breaks down texts into motivating *aporias*, as a first step towards an eventual reconstruction of the social totality.

2.1.1 [C] An Overview of Subaltern Studies

In India, as in Britain, 'History from Below' had a tremendous impact in the 1970s. In particular, the visit of E. P. Thompson to the sub-continent in 1976-77 left a widespread desire amongst radical historians to emulate his work in an Indian context.

This response reflected a number of factors. Just as elsewhere in the world the late sixties saw a tremendous radicalization, against a backdrop of economic and political crisis. This had its echoes in the new and expanding universities of India. But the specific attraction of 'History from Below' was its challenge to the prevailing orthodoxy. An admixture of Stalinism and Nationalism dominated historical study, particularly of the colonial period. Nationalists viewed the anti-colonial struggle in terms of a 'unitary movement' under the leadership of the Gandhian Congress. Communist historians, such as Bipan Chandra, widened the parameters of 'acceptable nationalism' to include the 'revolutionary terrorists' and the left. Nevertheless both nationalists and communists shared the assumption that

the mass of Indians were woken to political life by Gandhi and the rest of the Congress High Command.

However the impact of 'History from Below' collided in the Indian academy with another import from the west - post-structuralism and post-modernism. This collision produced a new and specifically Indian synthesis - the Subaltern Studies group. A journal of that name first appeared in 1982, edited by Ranajit Guha. The term *Subaltern* was taken from Gramsci's euphemism for the proletariat in his *Prison Notebooks*. However the Subaltern Studies collective used it as a catch-all term for all groups they viewed as oppressed - the proletariat, the peasantry, women, and tribal people.

As with Thompson *et al* they saw their aim as being to recover the struggles of the poor and the outcast from the 'condescension of posterity' and the grip of 'official' left intellectuals. The collective focused on peasant and tribal struggles, little work being done on urban movements with the exception of Dipesh Chakrabarty's 'Rethinking Working Class History' on the jute mill workers of Calcutta. But what was distinctive about their approach was the argument that these struggles, far from being creations of what they termed 'elite nationalism', were independent of it and much more radical. Gyan Pandey, for example, in the first issue of the journal demonstrated convincingly, in a study of the 1921-22 peasant struggle in Awadh, how Congress, far from initiating the struggle, had attempted to undermine it because the peasants were targeting Indian landlords who Congress wished to incorporate in their pan-Indian alliance against the British.

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However, the Subalterns weren't simply interested in illustrating the 'bourgeois' nature of India nationalism. They argued that movements from below had been hijacked by elite nationalism and subordinated to the nationalist project. When they wrote of combating 'grand narratives', it was the 'grand narrative' of anti-colonial nationalism they were targeting. Undoubtedly there was a very important core to their argument - essentially the 'nationalist leadership' had attempted to use 'highly controlled' struggles of the Indian masses in order to confront and then replace the colonial masters. But the collective's project had an even more ambitious aim: they wished to reconstruct peasant consciousness itself, and to demonstrate its autonomy from elite nationalist thought. In order to do so, they sought out both new sources and attempted to reread the traditional archives 'against the grain', all with the aim of recreating the mental world of the peasant insurgent.

Over time however, the Subalterns began to shift their ground. The influence of post-modernism and its offspring 'post-colonial studies' began to take its toll. Now, the central theme of the group's work became not the hijacking of popular struggles in the interests of an aspiring Indian bourgeoisie, nor the reconstruction of subaltern consciousness, but the argument that the whole 'nationalist' project was fundamentally flawed. In the name of 'progress' and 'modernity', the nationalists, after 1947, had imposed an oppressive centralizing state on the 'fragments' that comprises Indian society. So Partha Chatterjee, a key figure in the group, argues in 'The Nation and its Fragments' that secularism, enlightenment and rationalism are simply weapons in the armoury of the post-colonial state. Similarly Dipesh Chakrabaty insists that the very notion of a good society or of universal progress are 'monomanias' that need to be junked in the name of the

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'episodic' and the 'fragment'. It is in this context that 'community' began to replace 'subaltern' as the focus of the collective's work. 'Community' was now privileged as the key source of resistance to the new hegemonic power. This has led to a celebration of local traditions for their own sake. But of course, in reality, communities are not simply centres of resistance to an intrusive and oppressive state, but also sources of oppression themselves - of class, gender and caste.

In his compelling essay, "Chandra's Death," Ranajit Guha poses the question integral to Subaltern Studies, the influential school of Indian historiography he helped to found in the early 1980s. The question encapsulates the collective's contestatory framework: *how* is Indian history to be written outside the historically dominant frameworks, first of colonialism and, later, of elite nationalism? *Who* is the "one" who interprets historical events and how does the mediation of that "investigative consciousness" influence the writing of history? What *documents* and *archives* have been overlooked? When documents and archives have been consulted, how have they been *read*? What does it mean to *reclaim*? Last but not least, what is *history* and to what ends is it *written*? Ranajit Guha states the Subalternist position as follows:

> "The ordinary apparatus of historiography has little to offer us. Designed for big events and institutions, it is most at ease when made to operate on those larger phenomena which visibly stick out of the debris of the past. As a result, historical scholarship has developed… a tradition that tends to ignore the small drama and fine detail of social experience, especially at its lower depths."[5]

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Bending closer to the ground, Subaltern scholars have cobbled together gripping stories out of the "untamed fragments" that constitute the "residuum of a dismembered past". This attention to the "exceptional-normal" has brought forth a memorable cast of characters, local legends, and village scandals: unruly peasants attacking landlords and police-stations much to the chagrin of national leaders like Gandhi and Nehru; a "tribal" leader who calls himself Gandhi and declares the end of the British Raj.

Using the tools of narratology which had been developed in linguistics and literary studies, the new historiography has given critical attention to plot, character, authority, language, voice, and time. In reconstructing on the basis of the fragment available to him a family "tragedy" and "death" out of what had been archived as "crime" and "murder", Guha appeals to concepts which would later come to be interrogated by other Subalternists: the "actual sequence of what happened," and the "real historical experience" which had been narrowed by the vocabulary of crime and abstract legalism. If historical events are only available to us through narrative, Guha states the case for the historian's responsibility to write contextualized and full narratives. By articulating the many-sided and complex predicament of the humble peasants the historian rejects the hegemonic authority of the state. Guha's discourse is simultaneously sharply anti-colonial and profoundly humanist, attentive to the human suffering that is the consequence of domination and oppression at various interesting levels, including class, caste, gender, and enforced criminality.

Drawing attention to "the small voice of history," Subaltern Studies emerged as a corrective to both colonialist and "bourgeois-nationalist" historiography, under whose auspices nationalism had been "written up as a sort of spiritual biography of

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the nationalist elite". Missing from that biography had been "the contribution made by the people on their own, that is, independently of the elite, to the making and development of nationalism." This "un-historical historiography" had paid no attention to "the politics of the people" who had acted "in the course of nationalist campaigns in defiance or absence of elite control". The category of the "subaltern" was intended to shed light on the practices of dominance and resistance outside the framework of class struggle, but without ignoring class itself. While in recent years the Subaltern Studies school has expanded to include work on other regions and has inspired Subaltern Studies initiatives in other historical and geographical contexts, its purview has largely been "South Asian" [or strictly speaking, *Indian*] history. Bourgeois-nationalist historiography of the sort that Subaltern Studies challenges is, Guha argues, "primarily an Indian practice".

Who or what is a subaltern? Although the term subaltern conventionally denotes a junior ranking officer in the British army [OED], the most significant intellectual sources for Spivak's definition of the subaltern are the early twentieth-century Italian Marxist thinker Antonio Gramsci [1891-1937]. And the work of the mainly Indian-based Subaltern Studies collective. In the early work of the Subaltern Studies collective, the term was often interchangeable with the category of "peasant", marking the project's debt to the Italian communist, Antonio Gramsci. The Italian term "subalterno", as used by Gramsci, translates roughly as "subordinate" or "dependent". In theory, "subalternity" as a category was to be extended to "the general attribute of subordination in South Asian society whether this is expressed in terms of class, caste, age, gender and office or in any other way".

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2.1.2 Novel as a Narrative

According to the Oxford English dictionary a novel is 'a fictitious prose narrative or tale of considerable length [now usually one long enough to fill one or more volumes] in which characters and actions representative of the real life of past or present times are portrayed in a plot of more or less complexity.

The novel is fictitious—*fiction*, as we often refer to it. It depicts imaginary characters and situations. A novel may include reference to real places, people and events, but it cannot contain only such references and remain a novel. However, even though its characters and actions are imaginary they are in some sense 'representative of real life' as the dictionary definition has it; although fictional they bear an important resemblance to the real. What exactly this resemblance is has been a matter of much discussion and dispute amongst literary critics, and it is arguable that it varies in kind from novel to novel. But this resemblance to *real* life is one of the features that distinguish the novel from other forms such as the epic and the romance; however much we recognize that the term 'real life' is a problematic concept that requires careful definition and use.

The novel is in prose rather than verse, although novels can well include very 'poetic' elements so far as their language is concerned. And although it would be serious mistake to assume that the language of a novel was identical to ordinary speech or most non-literary writing, nevertheless the fact that the novel is in prose helps to establish that sense of 'real life'—of recognizable everyday existence—that is the preserve of the genre.

The novel is a *narrative*: in other words it is in some sense a 'telling' rather than an 'enacting', and this distinguishes it in an important sense from the drama. Of course novels can contain very dramatic scenes, and often the reader may forget that what we learn of character and event is not direct [as in the theatre or the cinema] but mediated through a particular telling, a narrative source. The telling is such that we can visualize what is described—that is often the mark of an accomplished narrative.

Moreover, the novel has *characters, action[s], and a plot*: it involves people who do things in a total context ruled over by some sort of connective logic: chronology, cause-and-effect, or whatever. There is, moreover, in most events a connection between these three elements such that they form some sort of unity. The novel is of a certain length. Of course it is not just a question of length: we feel that a novel should involve an investigation of an issue of human significance in such a manner as allows for complexity of treatment, and by common consent a certain length is necessary to allow for such complexity.

The biographer or historian is concerned to discover the pattern implied by the facts; the fiction writer may choose or create "facts" in accordance with the pattern of human conduct which he wishes to present. Fiction is primarily concerned with "truth". The truth of fiction involves such matters as the following:

[1] the consistency and comprehensibility of character,

[2] the motivation and credibility of action, and

[3] the acceptability of the total meaning.

History and biography give us what may be called truth of correspondence. What a true history says "corresponds" to the facts. A true biography matches the

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life of its subject. But fiction is not fact, and its "truth" does not involve a correspondence to something outside itself. Fiction is concerned with people, and one of the interests we take in it arises from the presentation of human character and human experience as merely human. Both the common and the uncommon human characters or experience interest us, the common because we share in it, and the uncommon because it wakes us to marvel at new possibilities.

Fiction involves a theme, an idea, an interpretation; an attitude towards life developed and embodied in the piece of fiction. Directly or indirectly, through the experience of the characters in the piece of fiction, an evaluation is made. Fiction is not illustration because with illustration we are always aware that the idea being illustrated comes first, that the content of the illustration is being dictated by the nature of the thing being illustrated. The illustration is an explanation, not a discovery. The illustration has no independent life. Fiction is a created image of our very life process by which significance emerges from experience. Fiction is basically an attempt to make sense of our experience.

From the Renaissance onwards, there was a growing tendency for individual experience to replace collective tradition as the ultimate arbiter of reality; and this transition would seem to constitute an important part of the general cultural background of the rise of the novel. The novel is the form of literature which fully reflects the individualist and innovating re-orientation. Previous literary forms had reflected the general tendency of their cultures to make conformity to traditional practice the major test of truth: the plots of classical and renaissance epic, for example, were based on past history or fable, and the merits of the author's treatment were judged largely according to a view of literary decorum derived from the accepted models in the genre. This literary traditionalism was first and

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most fully challenged by the novel, whose primary criterion was truth to individual experience—individual experience which is always unique and therefore new. The novel is thus the logical literal vehicle of a culture which, in the last few centuries, has set an unprecedented value on originality, on the novel; and it is therefore well named.

Fiction establishes continuity and enables us to re-examine, reconstruct and deconstruct the past and put things in their proper spaces. Fiction may refer to any historical event, may deal with major concerns [like religion, education etc.], but basically in fiction one is reviewing, questioning, replaying and analyzing past events and incidents with a view to arriving at answers which may give new meanings and insights. No doubt the most pervasive and prominently problematic application of the word *fiction* in recent decades has been to narrative discourse in general—historical, journalistic, and autobiographical—as well as to imaginative discourse.

2.1.3 Comparison and Contrast

"It is impossible to imagine what a novelist takes himself to be unless he regards himself as an historian and his novel as history. It is only as an historian that he has the smallest *locus standi*. As a narrator of fictitious events he is nowhere; to insert into his attempts a back-bone of logic, he must relate events that are assumed to be real".

Henry James, "Anthony Trollope"

However, history and literature, though regarded as having kinship, are equally often seen as distinct, and, in some respects, opposed spheres in modern

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Western cultures. In the sixteenth century, Sir Philip Sidney famously suggests some of the distinctions and resemblances between the two in his essay *Defense of Poesie* which argues for the supreme value of literature (=poesie) above all other verbal arts.

Sidney's basic opposition here is between History as being based on 'fact' ('veryty', 'things doone') and Poesie as springing from *imagination and invention* ('newe formes such as never were'). He does, however, suggest a similarity between History and Poesie, when he argues that History is not entirely factual, but uses a range of poetic (or literary devices) in order to enhance its narratives of 'what men have done'. Sidney is specifically referring to early history writing here—arguing his view that history was only accepted as a relatively popular form because it borrowed interesting devices from literature (the description of emotion, the specific details given in narratives, the use of dramatic speeches).

The distinction between fact and fiction is still though the most obvious way of distinguishing the two areas. Yet there remains a close association between literary study and historical study—usually in the opposite direction to that suggested by Sir Philip Sidney.

The term *history* is ambiguous in its modern usage, as Hegel reminds us: "history combines in our language the objective as well as the subjective side. It means both the *historian rerum gestarum* and the *res gestas* themselves, both the events and the narration of the events."[6] Yet for most practicing historians the ambiguity is logically resolved by distinguishing between events and the narration of events on the basis of the intervening evidence. History writing, or the rhetoric

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of history, as J.H. Hexter calls it, is based on an "over-riding commitment of historians to fidelity to the surviving records of the past." The written history has no immediate access to the *res gestas*, but must reconstruct them from the available documentation of the past. The historian interprets the written record [though it may be supplemented with other types of artifactual evidence] and attempts to translate from this primary documentation to actions and events. The actions and events—political, military, artistic, economic—are themselves subject to further interpretation. They are not the final meaning of the written account but are themselves construed as signs of underlying intentions or forces or even laws. The historian constructs a narrative in such a way that his own text refers through intermediary documents to the events that they record, and through the events to the forces, ideational and material, of which these events are the most probable expression.

The novel resembles the historical narrative in many respects, not the least of which is its traditional commitment to narrative explanation. As Louis O. Mink has argued, both history and literary story-telling appeal to a "configurational" mode of understanding, where phenomena are accounted for, neither by the application of theoretical laws nor by the arrangement into systems of classification but by the construction of persuasive sequences, stories of happenings with beginnings, middles and ends. Some historians and literary critics have gone further and argued that works of formal history can be best understood as operating according to literary and rhetorical models. One of the most forceful of these scholars, Hayden White, goes as far as to claim that "historical discourse shares more than it divides with novelistic discourse."[7]

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One might paraphrase Sidney [who was paraphrasing Aristotle] and say that, while the novel is more historical than literature, it is also more literary than history. The novel locates itself *between* literature and history as cultural institutions. Thus the novel evades the classifications and undermines the norms of poetics, but it also evades and undermines the referential imperatives of history. Novels play "literature" and "history" off against one another as codified forms of written discourse. They reopen poetic closures by appealing to the more random plots of supposed historical phenomena. But they also foreclose historical reference. They betray the surviving records of the past to the logics of literary coherence—the logics of plot, of character, of point of view, and of their more particular protocols of narration.

The opposition between the novel and history writing may be described more precisely in terms of the referential or representational function of the text. Novels are pseudo-historical, in the sense that they raise the question of documentation. They do this openly and ironically, as in the case of *Don Quixote* and the manuscript of the historian Cide Hamete Benengeli which unexpectedly becomes the basis of the text. But where history infers from the record to extratextual phenomena, agents, and events, novel-writing turns this referentiality back upon itself. In the novel, the world offers itself up as a series of textual records—fragmentary or complete, reliable or duplicitous, literal or figurative. The reader is referred to an extratextual "reality" or "truth" only to be referred back to the compendious textuality of human experience, which the book he is holding seeks to elucidate and control.

History is a narrative discourse with different rules than those that govern fiction. The producer of a historical text affirms that the events entextualized did

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indeed occur before entextualization. Thus it is quite proper to bring extratextual information to bear on those events when interpreting and evaluating a historical narrative…. It is certainly otherwise with fiction, for in fiction the events may be said to be created by and with the text. They have no prior temporal existence. Another way of expressing this opposition is to say that referential narratives are verifiable and incomplete, whereas non-referential narratives are unverifiable and complete.

History is more often concerned with humanity in the plural than in the singular, with events and changes affecting entire societies, than those affecting the lives of individual beings. For this reason biography is often regarded as a minor historical genre, and by some even as "a simple form of historiography." Indeed one of the distinctions of fictional as compared to historical narrative is that the former is able to make an entire life come to life as a unified whole in a short span of story time, as short as a single day in novels like *Ulysses* and *Mrs. Dalloway*. However, historical and novelistic narratives that center on a life plot is the generic region where factual and fictional narratives come into closest proximity, the territory that presents the greatest potential for overlap. Michel Zeraffa writes, "with the novel, society enters history and history enters into society".[8]

When Hayden White calls history "a true novel" he is not only signaling the two genre's shared conventions like selection, organization, dieresis and employment but also challenging the implied assumptions of historical representation.[9] Even E.L. Doctrow's notion that "history is a kind of fiction in which we live and hope to survive and fiction is a kind of speculative history" points towards the same direction. The metafictionality of novels acknowledging

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their own construction, selection and order, but shown to be historically determined acts is what is called "historiographic metafiction". Historiographic metafiction refutes the commonsense methods of distinguishing between historical fact and fiction. It refutes the view that only history has a truth claim, both by questioning the ground of that claim in historiography and by asserting that both history and fiction are discourses, human constructs, signifying systems, and both derive their major claim to truth from their identity. In other words, the meaning and shape are not in the events, but in the systems which make the past events into present historical "facts".

Historiographic metafiction may be defined as an inverted yet improved model of the conventional historical novel. It problematizes history, by portraying historical events and personalities only to subvert them. They attempt to re-write/re-present the past in fiction so that the past can be opened up to the present; by this they prevent the past from being conclusive and teleological; such metafictional works posit no single "truth", but *truths* in the plural, never one Truth. It is just your version of truth against someone else's truth, so there is no falseness *per se*. Also, such truths are relative to the specific place and culture.

Historiogrpahic metafiction differs from the historical novel in many ways. According to George Lukacs, the historical novel deals with history by presenting a microcosm which generalizes and concentrates through a protagonist, a type who synthesizes the general and the particular. It usually relegates historical personalities to secondary roles, for the historical novel is primarily concerned with *fiction*, rather than history. The postmodern historiographic metafiction differs from its predecessor in all these respects. The protagonists of postmodern works

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are "anything but proper types; they are the ex-centrics, the marginalized, and the peripheral figures of fictional history".

Further, postmodern metafictions problematize the entire notion of subjectivity: the events in these novels are narrated either from multiple points of view or by an overtly controlling narrator. There is a desire in these novels to close the gap between the past and the present and also a wish to rewrite the past in a new context.

A very significant aspect of postmodernist metafiction is its constant act of parodying, which is done not to destroy the past, but both to enshrine the past and to question it. In it lies the clue to understand the postmodern paradox. Along with paradox, self-reflexivity or self- consciousness is another vital characteristic of postmodernist metafictions. One may add to these elements other postmodernist features such as intertextuality, open-endedness, subjectivity, provisionality, indeterminacy, discontinuity and irony.

The post-structuralists in their very attitude towards history dislodged it from the high pedestal of superiority to literature. Michel Foucault, Hayden White and Louis Mink expostulated that history is fictitious. To them history is "a verbal structure in the form of narrative prose discourse". A historian like a novelist includes and excludes, suppresses and stresses historical materials depending upon his prejudices, predilections and even prescriptions. S/He in this manner shares 'emplotting strategies' with the novelist. History, thus, is a construct 'made up' by a historian. And like every other construct, it is necessarily a political act.

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As a consequence, it was realized that history which was considered a mirror reflecting factually and exactly what an individual, country and continent was, reflects exactly and everything depends on the mirror. A thing—as it is—appears differently in different mirrors in the mirror house. Similarly, history does not reflect reality. It is possible to influence or distort history as in the case of a mirror. However, of all forms of literature, the novel is the most nurtured by history. Conversely, it can be said that history is also equally nurtured by the novel.

The fictional engagement with history by its nature contests history. This may lead to two attitudes. The subscribers to the traditional notion of history may be saddened and nostalgic at this disruption of history, while others with joyous affirmation may celebrate this disruption cause by contextual versions of history. There may still be a third attitude—of the anxiety over this unprecedented engagement with history, as Shashi Deshpande finds many works of our contemporary Indian English novelists overburdened with history—so full of details from history that they end up sagging under its weight. These novelists have historical not histrionic sense with which they analyze those historical events and personages that have affected the lives of individuals, communities, the country and even the subcontinent. They do not use history as a lump but with their "sixth sense" they appropriate, revise and re-interpret history—what happened to them as they saw and experienced and what they were told about it. Like excavators these novelists employed their historical sense or consciousness as their chisel, spade, scoop and brush to uncover what lay buried underneath the authorized/official version of History. They have tried to recover the repressed events and interpreted their versions in as diverse ways as they or their works themselves. In the process they have attempted the Re-Discovery of India.

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The narratives of emancipation and enlightenment are narratives of integration, inclusion of stories of people who have been away from the main stream. Writers in the postcolonial age reflect retrospectively on colonialism and the present neocolonial times. The present is interdependent on its past and the neocolonial times are an after-effect of the pre-colonial times. The present colonized culture, including minds is a result of past imperialism, both politically and culturally.

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CHAPTER—3

Subaltern Reading of History in Rahi Masoom Reza's *A Village Divided*

The best of the literature that emerged in the wake of the Partition bears the imprint of the struggle to comprehend pain and suffering on a scale that was unprecedented in South Asia. The Partition Literature became a repository of localized truths, sought to be evaded and minimized by the dominant discourse on the Partition. These narratives offer insights into the nature of individual experience, and break the silence in the collective sphere.

Trends in recent Partition research represent a shift away from the parleys and betrayals in the domain of High Politics, towards an emphasis on the subalterns as both victims and perpetrators of violence, the instigation behind the widespread rioting, the resulting psychological trauma, and most importantly, the feminist concern with recovering lost stories of sexually violated and abducted women during the Partition. New Archives of survivors' memories are being created to supplement the available sources such as autobiographies and biographies, poetry and fictional accounts.

Novelists who have written about the Partition, especially those who lived through its days of terror, take their stand beside those who suffered, in order either to bear witness or to offer solace, to call down damnation on those who were responsible for it, to commemorate nostalgically communities in the past or speak with bitter irony about the possibilities of life in post-colonial days. The best of them, however do not repeat what the historians already know—that there was violence of such fiendishness that each reminder of it still comes as a shock to our

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decencies and still violates our sense of a common humanity. Indeed, they seek to make connections with the social and cultural life of a community in its entirety within a historically specific period. That is why, these fictional accounts, unlike narratives of the historians, which move with certitude towards a definite end, contain all that is locally contingent and truthfully remembered, capricious and anecdotal, contradictory and mythically given. Their endings too are various. While some manage to find their way out of the realm of madness and crime, others either mark out the emotional and ethical map of our times with indelible lines of screams, ash, smoke and mockery, or crumble into shocked silence.

These narratives either assume the existence of a communally shared history in pre-partition India, or imaginatively set up, with the help of small remembered things, images of the sub-continent as a place of tolerant communities as structural counterpoints to the dispirited sense of exile and pain after the division. Their fictionalized life-worlds of villages and small towns invariably suggest that there was an essential feeling of relatedness between the Hindus, Muslims and Sikhs, not merely a passive acceptance of different customs and beliefs. That is why, perhaps, hardly any of these texts seriously concern themselves with defining the religious identities of different groups, but assert that such identities only be forged in the social relationships established between human beings in the process of living together; that is in the daily interaction between people which gives to theological beliefs a significance and a value.

The second element that nearly informs all these narratives is the note of utter bewilderment. Each of these narratives finds the Partition and the massacres so completely without historical or social reason, that all they can sometimes do is to record the place they called 'home' or 'basti', and the memories of a society

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with collective rites and traditions, songs and legends, names of birds and trees, that were tinged forever with acrid smell of smoke and blood.[1]

Partition fiction is concerned with the fate of those ordinary characters—Hindus, Muslims, Sikhs—who do not feel, at any time prior to the country's division, that they are aliens living in unreal places which have neither the sanction nor God and amongst people who are intolerant, bigoted, and contemptuous of each other. For a majority of them their customary homes, where they try to realize their common hopes and mundane desires, are utopian enough. Only a fool, they think, can be tempted by distant political horizons, and only a pilgrim is addicted to a travelling life, forever in search of a destination other than the one he has arrived at.[2] Sometimes, in their minds, the pilgrim and the fool are the same. For as long as they can remember, they have lived side-by-side in settled communities. The beginnings of each of their private biographies are connate with the origins of their 'bastis'. It rarely occurs to most of them that, as members of different religions or sects, their cultural differences are so radical that their lives have followed historically different and antagonistic paths since the beginning of their encounter with each other. And so, despite the enormity of violence around them unleashed by the demand for two separate nations, Partition fiction is replete with characters who resist the pressures of theological hardliners and ideological fundamentalists, and refuse to migrate; refuse to leave their homes or their lands just because some politicians claim that different forms of worship demand different cultural, moral, and political citizenships.

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There are other fictional works which speak about the pathos of the people, who refused to leave after the Partition; who refused to be coerced into believing that India could be divided into two religiously defined nations. Whether Hindu or Muslim, they remained deeply attached to their homes, their village landscapes, their ancestral graveyards, and their rights of conversation with people of all sects.[3] These novels portray characters who chose to stay in places they have inherited and consider any change in their habitat to be a violation of their selfhood. Besides, their experiences had taught them how to live with pluralities and develop, in the process, 'a sense of responsibility in many kinds of living'[4] so as to evade tragedy. Their villages and towns were non-communalized, agnostic spaces where people hardly felt the need to draw attention to their religious identity because it neither posed a threat to the other nor saw the other in genocidal opposition to itself. Since their sense of belongingness within a shared community is co-extensive with their sense of identity,[5] they reject, as a myth, the essential idea of the partition—the idea that the reason for their presence anywhere is somehow dependent on abstractions called 'Islamic brotherhood' or 'Hindu *Sangathan*', both of which derive their legitimization from sacred sanctuaries located beyond the horizons of their immediate and intimate boundaries, and are discontinuous with their daily and lived experiences.

There are countless characters in Partition fiction who are bewildered by the new borders India and Pakistan because for them their home was their 'basti' and, hence, their country. Attached to their 'home' were all the ideals of well-being and 'well-doing'. It was their sanctuary; their affective and moral space; and it was sufficient. Unfortunately, however, the politics of religious identity which surrounds these ordinary characters is hasty, restless, and crass. In Partition fiction,

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characters never aspire to be part of some exceptional religious group. Their understanding of their selfhood is that they are ordinary people with limited means and abilities, and that they are vulnerable. They are self-conscious about the fact that they live within a network of people with different religious convictions whose right to a share in their living spaces has to be acknowledged.

Most novelists who have written about the Partition either draw upon their personal memories of those harrowing days or use stories told to them by others about their experiences. Novels about the partition, therefore, tend to be autobiographical. Fiction about the Partition in India and Pakistan has made an attempt, despite the enormity of the horror it describes, to preserve essential human values. This attempt is remarkable because in 1947 a lot of property was destroyed, thousands had to migrate, and countless people were killed. Yet, writers were convinced that it was essential to preserve a sense of humanity.

One such Partition fiction that incorporates all the afore-mentioned characteristic features of Partition literature is indisputably Rahi Masoom Reza's novel *A Village Divided*. Dr Rahi Masoom Reza was born in 1927 in Ghazipur district in Uttar Pradesh. He was educated in Ghazipur and later at the Aligarh Muslim University where he took a Ph.D. A brilliant student of Urdu, Hindi and Sanskrit, Dr. Reza subsequently taught at the AMU and was a proponent of Urdu in the Devanagari script. He later moved to Mumbai and became a successful screenplay writer and wrote the screenplays and dialogues for over 300 films including B.R. Chopra's television series, *Mahabharata*. Dr. Reza died on 15 March 1992 in Bombay.

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A masterpiece of Hindi literature in an acclaimed translation, Rahi Masoom Reza's honest and controversial novel unfolds during the latter years of the Raj and the first decade of Independence and portrays the rival halves of a Zamindar family, their loves, fights, and litigations. It attacks the creation of Pakistan and explores the abolition of the zamindari system and its impact at the village level.

A semi-autobiographical work set in the author's village of Gangauli, in Ghazipur district on the fringes of Avadh, *A Village Divided*, previously published as *The Feuding Families of Village Gangauli*, is full of passion and vibrancy; a powerful record of the meeting of Muslim and Hindu cultural traditions that bound Indian society together.

This novel may frustrate readers as far as its complex web of relationships among characters is concerned. Therefore, it is essential to have a closer look at these relationships in the form of tree structures:

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A VILLAGE DIVIDED
GENEALOGY

DAKKHIN PATTI

DADDA OR AKBARI-BIBI (MOTHER)

SHABBIR MIYAN (SON) (SHABBU MIYAN) (BADE ABBA SAHIB)	BASHIR MIYAN (SON)		WAZIR MIYAN (SON)
(FATHER)	HUSBAND	FATHER	
TANNU (SON)	NAFISA		BROTHER — HUSBAND
			BASHIR MIYAN — CHACHI

BEGUM   SARWARI   MOONIS   MASOOM (AUTHOR)   MADDU   AFSARI   AHMAD RAZA   MUNNI   SURAIYA

ABBU MIYAN	FUSSU MIYAN	SAFIRVA	PHUNNAN MIYAN	MUHAMMAD HUSAIN
BROTHER — FATHER	SON HUSBAND FATHER	A	CARRIED OFF	HUSBAND SON IN LAW
RABBAN BI AGGU MIYAN AND SAIYDA	RABBAN BI SAKINA SALMA (SALLO) AND MANY OTHER DAUGHTERS	BOY BROUGHT UP BY RABBAN BI	KULSUM	PHUNNAN MIYAN
			ILLEGITIMATE CHILDREN	

IMTIYAZ
MUMTAZ (MUNTAZ)

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```
                                RAZIA
                              RUQAYYA
                              MAGHFIYA
        _____
        |                           |                    |                            |
   HAMMAD               GAYA AHIR        SULAIMAN MIYAN                JAWAD MIYAN
   MIYAN                    |            _____|_____        _____|_____
   ____|_____        |           |               |        |               |
   |      |         |        |         KEPT          FATHER     KEPT           FATHER
  SON  HUSBAND   FATHER      |        WOMAN             |       WOMAN             |
   |      |         |        |           |             |         |               |
   |      |         |        |           |             |         |               |
 NAIMA  KUBRA    ABBAS       |       JHANGATIYA    ALI AKBAR   RAHMAN      KAMALUDDIN
  BI            MIGHDAD      |          BO         BACCHANIYA    BO          (KAMMO)
              UMME HABIBA    |                                                AND
                            |                                                FIDDU
                            |
                            |
                            |
                            |
                 RIGHT-HAND MAN OF
                  HAMMAD MIYAN




                          UTTAR PATTI
        _____|_____
        |               |                |              |                 |
   HUSAIN          HAKIM ALI        DEPUTY          MAULVI        GHULAM HUSAIN KHAN
   ALI               KABIR          COLLECTOR       BEDAR        _____|_____
   MIYAN          _____|_____     ALI HADI        HUSAIN       |                 |
   |             |            |         |          SADRUFAZIL   FAMILY          BROTHER
   |           ELDER       FATHER       |              |        RETAINER           |
 BROTHER      BROTHER        |       YOUNGER          |          |                |
   |             |           |       BROTHER         UNCLE       |                |
   |             |           |         |              |        HAKIM ALI     KARAMAT ALI
  UMMAL       DEPUTY      SAADAT       |              |          KABIR       KHAN, WHOSE
 HABIBA      COLLECTOR   (SADDAN)   HAKIM ALI       ASIYA                    WIFE WAS
  AND        ALI HADI                KABIR                                CARRIED OFF BY
  ALI                                                                    PHUNNAN MIYAN
 MEHDI
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MIYAN

OTHERS

ANWARUL HASAN RAQI (TRADER)	NAJJAN MIRASI		ASHRAFULLAH KHAN		GULBEHRI	THAKUR KUNWARPAL SINGH OF BARIKHPUR	
	HUSBAND	FATHER	GRAND FATHER	FRIEND		FRIEND	FATHER	GRAND FATHER
FATHER					A MAID SERVANT			
	GHAFOORAN	SITARA DIL-ARA						
FAROOQ								
			KHAIRU	DAKKHIN PATTI		UTTAR PATTI AND PHUNNAN MIYAN	PRITHVIPAL SINGH	JAIPAL SINGH

THAKUR HARNARAYAN PRASAD SINGH	GULABI JAAN	SAIFUNIYA		GOBARDHAN	KOMILA CHAMAR
	WHORE	DAUGHTER	GRAND DAUGHTER		
				BUSINESS MAN	ONE OF THE HAKIM SAHIB'S MEN
THANEDAR OF QASIMABAD POLICE STATION	THAKUR HARNARAYAN PRASAD SINGH	MEHRUNIYA AND RAHIM	JINTI		

SUKHRAM	JHINGURIYA	
FATHER	LIEUTENANT OF	FATHER OF

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```
                    |                   PHUNNAN  MIYAN          CHIKURIYA
        |                    |
    PARUSARAM           BALRAM
        |                    |
    THE CONGRESS        THE COLLECTOR'S
    SUPPORTER             GARDENER
```

A Village Divided deals with history in two forms, that is to say, the national history unfolding itself as a backdrop to the author's personal history. There exists an organic relationship between the two. The novel begins in an elegiac mood. It laments over history as 'the significant past', which has brought in its wake dislocation, desolation, degradation and dilapidation. For instance, the school of the town is not only deserted by people but also by history. Only stories, both mythical and real, are left behind on the sands of time. Setting of the sun symbolizes the end of an era, an epoch in the eventful history of Ghazipur. The novel takes a critical look at largely two significant issues, namely, the eradication of Zamindari system and its destabilizing consequences at the village level, and the creation of Pakistan. However, it looks at such enormously important national issues from below, that is to say, from a subordinated perspective, from the point of view of an individual.

The town of Ghazipur and its inhabitants have been created, destroyed and re-created by the formative influence of the holy river Ganga from the times immemorial. The river bears testimony to the eventful history of the town. However, the beginning of the novel shows Ghazipur incapable of either being nostalgic or being anxious about future. It can only survive transiently. It is as rightly put by the novelist:

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"This town lives in moments, dies in moments, and then is reborn in moments."[6]

The social fabric of Ghazipur is flexible enough to include all the multi-ethnic communities like Thakurs, Brahmins, Kayasths, Ahirs, Bhars, Chamars, Saiyids, Sheikhs and Pathans with their respective religious and cultural affiliations. It suggests that the soil of Gangauli has never lost its essential accommodating and enriching nature. The novelist refers to the history of Nuruddin the Martyr (the son of Masood Ghazni) and his tomb. Though desolate and forlorn, it has stood the test of time. Its roots are firmly grounded in the soil of Gangauli. Perhaps, time as history has changed everything—Gangauli and its inhabitants, their lives, their destinies, their relationships, except this tomb. This tomb symbolizes the victory of life, culture and humanity over history in the race of time. The Saiyids of Gangauli have also created an artificial Karbala in Gangauli in order to commemorate the supreme sacrifice of Imam Husain and his family, the rightful descendants of the Prophet.

Rahi Masoom Reza describes the precise location of Gangauli in the following words:

"In between a decrepit tomb and a ruined factory lives this village".[7]

Gangauli is neither a fictitious place, nor its inhabitants, unreal. Of course, characterization of this novel is a unique combination of some real characters and some fictional ones. However, the novelist clarifies that the real characters are his own family members, whereas, the fictional ones are developed on the basis of familiarity.

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This novel closely depicts the hierarchical domestic world of Gangaulians, wherein each one is designated some fixed space and power. This well-defined power structure is also extended to the village level. The novel shows the ancestral rivalry between the Saiyid Zamindars of Uttar Patti and Dakkhin Patti, especially in putting up a great show of grief and mourning during the celebration of Moharram. For the Saiyid families of Gangauli, Moharram is 'a spiritual celebration'.

One can perceive a considerable amount of sarcasm in the following remarks of the novelist:

"When I opened my eyes the bus was crossing Bauri bridge …. Just near the bridge were two or three heaps of lime mortar left over from building the bridge. The mothers of the neighbourhood used to give it to their babies to lick when they were teething and that's why these mounds were slowly disappearing. This mortar had been handed out by mothers since the time of the Mughals, and some people say that the Mughals did nothing for Hindustan! It's possible that P.N. Oak* is right to think that they cannot be congratulated for building Fatehpur Sikri or the Taj Mahal. I can also accept that someone else might have built the Red Fort of Delhi, but for generations the mothers of Ghazipur have known that the Mughals definitely left several piles of material by the Bauri bridge and that it helps children with teething problems."[8]

_____

- Purushottam Nagesh Oak (March 2 1917 - December 4 2007), commonly referred to as P. N. Oak, was an Indian writer and self-styled Professor, notable for his historical revisionism based on the ideology of Hindutva. His claims, for example, Christianity and Islam are both derivatives

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of Hinduism, or that the Kaaba and the Taj Mahal were once Hindu temples to Shiva, have largely been dismissed in mainstream academic circles, in India as well as the West, as examples of pseudo-history; he has been referred to as a "mythistorian".

Rahi Masoom Reza poignantly questions this very negation of localized truths by the official versions of history. History, thus biased and distorted, is no better than a corpus of unfounded truths, which could be potentially dangerous. In the above instance, Rahi Masoom Reza hints at minimizing or subduing or evading the localized truths in the form of oral stories and archives by the dominant discourse on history.

Rahi Masoom Reza further hints at the Saiyid Zamindars of Gangauli voting neither for Iqbal Suhail (a sworn enemy of the Saiyids) and the Muslim League in the conversation between Fussu-cha and Gore-da. The novel consciously attempts at filling up the gaps in the documented version of history of colonial and post-colonial India. It attempts at giving a counterpoint version to the so far dominant discourse on history regarding the perception and perspective of individuals and communities on the national issues like the Partition and eradication of Zamindari system. One may compare this unofficial version of history to the tales of a character named Kallu Kakka in the novel. The novelist says:

> "Kakka began to tell us tales of Amir Hamza. When I grew up I read these stories and found there were many things missing from them which Kakka used to tell us with such immense conviction that it seemed he'd seen them happen with his own eyes. I preferred Kakka's version; perhaps because he didn't tell it in the chaste Urdu of Lucknow but in Bhojpuri Urdu. And besides, he didn't just tell the story—he acted it out as well."[9]

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Some historians suggest that the Pakistan movement was instigated primarily by the Zamindars and the educated middle class aspiring for jobs in the bureaucracy. The Zamindars wanted to hold on to their lands. They were afraid that if the Congress came to power, it would appropriate their property. The demand for Pakistan was, therefore, primarily articulated by the rich and educated. The ordinary man or woman didn't really play a major role in the movement. In the present novel, Rahi Masoom Reza insists that the Pakistan movement was launched by those who were educated at Aligarh—by people who spoke chaste Urdu. The novel is replete with instances wherein the characters out-rightly reject both the creation of Pakistan and eradication of Zamindari system. One such noteworthy instance is the following discussion among the Gangaulians:

> "There was a furious discussion in progress. Ali Kabir-cha was saying, 'Our forefathers lived here…our tazia platforms and imambaras are here…our honour and self-respect is here! Gangauli means something to us! If we don't care about it, then are some traders going to? Those who've earned their pile in Calcutta…I'm not stopping them, but…'

> 'Arre, bhai sahib, it's the fate of Muslims to be separated from their homeland. After all didn't the Prophet of God himself have to leave Mecca for Medina?' threw in uncle Wazir.'

> 'That he did!' said Kabir-cha, 'He certainly did, but then, we are not the Prophet of God.'

> 'Arre, Mir Sahib! This Congress is the Party of the Hindus. Since the majority of Zamindars are Muslims, they are bound to abolish Zamindari.

And where are the homes of Muslims in the countryside? They're like salt in dal', said Anwarul Hasan Raqi, one of the traders.

'It's salt that gives dal its taste', said Ali Kabir-cha, 'How many days have you tasted dal without salt?'

'It's the fate of Indian Muslims to suffer', said Anwarul Hasan emphatically.

'In the first place, I'm not accepting that the British are about to leave us. And in the second place it's the fate of us Shias to weep. You Sunnis can stay wrapped up in your songs and qavvalis', announced Ali Kabir-cha decisively. Everyone was speechless".[10]

On the one hand, the Saiyid Zamindars of Gangauli as a community are contemptuous of the Congress Party regarding their decision to eradicate Zamindari system—a system that defines their very existence and identity. On the other hand, they criticize the Muslim League for demanding a separate nation, which means undertaking the Herculean task of transporting the movable assets to an alien land, and leaving behind the immovable ones, which comprise their Imambaras, fields, houses, lands etc.

The high-sounding political discourse of the Muslim League is beyond the comprehension power of the ordinary Gangaulians. These people had nothing to do either with the creation of Pakistan or Qaid-e-Azam Mohammad Ali Jinnah, who claimed to be the sole representative and saviour of Indian Muslims. They defy the very logic of the creation of Pakistan with their simple yet baffling questions. The only thing that is intelligible to them is that Gangauli is their home and Imam Husain is their saviour. They are the natives of this soil and have been the equal

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shareholders of the cultural heritage of India. Pakistan, for them, is a mere abstraction, a distorted idea of nation, and certainly not a Promised Land as was the 'myth' projected by the Muslim League. They are basically choiceless. They are taken unawares by the course of the events. For them, Gangauli is what matters the most as it promises or assures safety, intimacy, relationships, spirituality, culture, ancestral dignity etc. The world outside Gangauli is just an alien world, a world full of strangers. We can vividly perceive a sense of contempt for the colonial rule and whatever it entails in the following words of Hakim Sahib. He says:

> "May God destroy the English and the study of their language! The faithless wretches have ruined everything!"[11]

For the denizens of Gangauli, all alien ideas and people are equivalent to trespassing and trespassers. The underlying problem is that how to accommodate such 'homogeneous social and cultural distortions' into multi-ethnic and heterogeneous society of Gangauli.

The Saiyid Zamindars do not even spare the Congress Party and Mahatma Gandhi. Hakim Sahib says:

> "'These here Congresswallahs have turned the brains of the tenants downright bad, bhai. God knows what this Gandhi…' here the Hakim spent some time wishing ill on Gandhi and Nehru, '…now this saala Balram-va is the Collector Sahib's gardener and that Parusaram-va is a Congress supporter…So how on earth do you get the land revenue out of the

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bastards…and then you turn round and say, "You're getting worried for no reason"…[12]

Abolishing the Zamindari system not only crippled the Saiyid Zamindars of Gangauli economically, but also rob them off their ancestral right and honour. It is a matter of great disgrace and embarrassment for them to share the age-old hegemonic power structure with a low-caste infidel like Parusaram-va, who was designated a subordinated position before yesterday. It is a severe blow to their ancestral pride. It created destabilizing effects at the village level. The Saiyid Zamindars of Gangauli could no longer find the power equations of the old world relevant in the changing social, political and economic contexts. Their proud Zamindari has already succumbed to larger historical and political forces. It has crumbled to the extent that Maulvi Bedar, a proud Saiyid has proposed marriage to Bachhaniya, the daughter of Jhangatiya-bo, who is not only an untouchable but also a kept woman of Sulaiman. Bachhaniya is an illegitimate child of Jhangatiya-bo.

As a keen observer of life, Rahi Masoom Reza has successfully captured the sense of absurdity that the Partition embodied through the character of Phunnan Miyan in his inimitable style. Phunnan Miyan is not only a proud Saiyid, but also an important member of the village Gangauli. For Phunnan Miyan, hurling abuses in his typical Bhojpuri Urdu is just natural and commonplace. He enters into a heated debate with Farooq, a student of the Aligarh Muslim University on the matter of the creation of Pakistan. It is as follows:

"'Adaab, Chacha!' Anwarul Hasan's son Farooq greeted Phunnan Miyan.'

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'Eh, bhaiyaa, how is your Pakistan doing?'

'… There'll be an Islamic government.'

'Is there true Islam anywhere that you can have an Islamic government? Eh, bhai, our forefathers' graves are here, our tazia platforms are here, our fields and homes are here. I'm not an idiot to be taken in by your "Long live Pakistan!"'
'When the British go, the Hindus will rule here!'

'Yes, yes, so you say. You're talking as if all the Hindus were murderers waiting to slaughter us. Arre, Thakur Kunwarpal Singh was a Hindu. Jhinguriya is a Hindu. Eh, bhai, and isn't that Parusaram-va a Hindu? When the Sunnis in the town started doing haramzadgi, saying that we won't let the bier of Hazarat Ali be carried in procession because the Shias curse our Caliphs, didn't Parusaram-va come and raise such hell that the bier was carried. Your Jinnah Sahib didn't come to help us lift our bier!'

Farooq laughed.

'In reality the "sincerity" of the Hindus is a deception,' he said using an English word.

'Their what is a deception?'

'"Sincerity"…I mean that…Arre, sahib, that is to say…'

'What is it, bhai? Have you forgotten the language of your forefathers?'[13]

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The Muslims of Gangauli neither understand the logic of the Partition nor of Muslim nationalism. They out rightly reject the two-nation theory. They are simply baffled by the idea of the division of their nation. They are completely unaware of how Lord Mountbatten's plan or the Radcliffe Award would alternate their existing reality forever, and India's 'tryst with destiny' would horribly change the destinies of millions. For a man like Phunnan Miyan and others, Gangauli is not only an ancestral village, but a place that has nurtured and nourished them from within. For them, the creation of Pakistan is as illusive as is the Partition. Phunnan Miyan is not to be taken in by promises of a Promised Land for Indian Muslims. He is simply worried about the fate of Gangauli rather than Aligarh Muslim University or Mohammad Ali Jinnah or Pakistan. For him, Gangauli implies the notion of 'state' or 'nation' with which a sense of familiarity could be established, a sense of identification is possible. For Phunnan Miyan, Jhinguriya and his son Chikuriya as Hindus are far more noble and loyal than the Sunni Muslims because Shias have always shared a troubled and usually antagonistic relationship with Sunnis in the matter of faith. However, Phunnan Miyan's nationalistic feelings are put to test when both of his sons die as martyrs for the cause of India's freedom. He observes their death as a re-enactment of the days at Karbala, an occasion of mourning during Moharram. Phunnan Miyan is at pain when Balmukund Verma did not take the name of his martyred son Mumtaz for the 1942 Movement. It reflects that the elites are more concerned with making eloquent speeches rather than genuinely acknowledging the martyrdom of each and every soldier. The character of Phunnan Miyan embodies Reza's notion of belongingness or citizenship, which neither comes through one's physical transportation to a new land nor by sharing the common faith or religion. It is something as natural and essential as air, water and

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food for survival. This sense of belongingness primarily comes through participation in a community, by sharing a common cultural history over a longer period of time.

The novel also provides an exclusive reference to the peasants' insurgency against the colonial rule in the form of the Bhars, the men of Prithvipal Singh and Ashrafullah Khan attacking the police thana of Qasimabad. They turned the police thana into smoke and ashes and tied Thakur Harnarayan Prasad and his constables to the tree and burnt them alive. These are the people who have been exploited for generations under the name of war fund or land revenue. Their tolerance paved way to violence, which finally resulted in a massacre.

Rahi Masoom Reza gives another example of his intrinsic faith in the Ganga-Jamuni culture of Gangauli. This harmony is a consequence of mutual respect shown by both the Hindus and the Muslims for the beliefs, rituals, ceremonies, gods, goddesses and saints of either religion. Chikuriya, the son of Gaya Ahir, is not ready to believe that Imam Sahib was a Muslim. The illiterate Chikuriya argues with the Master Sahib and asserts his unflinching faith in the martyrdom of Imam Husain and his age-old loyalty to Phunnan Miyan. The sanctity of Imam Sahib is beyond Hindu or Muslim faith for the illiterate Chikuriya. He, like many others, is not ready to give it up for some rhetoric of Hindu-Muslim animosity. According to him, no other person is eligible enough to be called a martyr except Imam Husain. Larger historical events along with their broader sweep of generalizations are of no significance to people like Jhinguriya and Chikuriya who have lived amicably with the Saiyid Zamindars of Gangauli for ages. It is a strong rejection of a discourse that attempts to represent Hindus and Muslims as antagonistic communities having altogether opposite cultural

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interests—the communities that have shared a thousand year of courtship and cooperation. Invasion and conflicts of their initial encounters gradually subsided and got transformed into support, cooperation, mutual respect and loyalty.

Tannu is another character who is extremely vocal in voicing his disgust towards the recent political developments. Though he returns to Gangauli after being on the war-front for six years, Tannu is profoundly attached to the soil of Gangauli. He constantly longed for Gangauli, its lanes, its fields, its houses, its inhabitants and most importantly, its Moharram. In fact, this is the case with almost all who had left Gangauli for one reason or the other. Most of them are ignorant about the creation of Pakistan, the Muslim League and Mohammad Ali Jinnah. However, it is noteworthy that at the time when the Muslim League and its supporters were busy accelerating their agitation against the Congress Party at a national level with respect to their demand of a separate nation with an Islamic government, the inhabitants of Gangauli are busy in their inter-patti rivalries, celebration of Moharram and daily chores. Larger historical and political issues simply went either unnoticed or were not thought worthy of discussion. Gangauli, like Mano Majra of Khushwant Singh's novel *Train to Pakistan*, appears unperturbed by the frenzy of communal riots that engulfed thousands of lives during the Partition.

This novel unequivocally suggests that the Pakistan movement or creating a separate nation for the Muslims on the notion of 'Islamic Brotherhood' was inaugurated and accomplished by the Aligarh-educated breed, by those elites who spoke chaste Urdu. They neither had the willingness to perceive the ground reality among the mass, nor had an interest in the common good, and that's why their

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discourse on the creation of Pakistan and its projection as the 'Promised Land' for Muslims sound strange to the common people of Gangauli.

The Gangauli-bred Kammo enters into a heated debate with two Aligarh-educated students on the issue of creating Pakistan. The two Aligarh students deliver a long speech to Kammo concerning the hazards that are involved in the stay of Muslims after Hindustan gets free. Kammo is simply bemused at the logicality of the speech which predicts that the erstwhile low-born infidels of Gangauli would vanquish their former masters (Saiyid Zamindars) after the Partition.

Even the same distinction in perspective is evident in the discussion between the Aligarh-educated students and the weaver Haji Ghafoor Ansari. He argues:

'No, Miyan,' said the Haji Sahib, 'I'm an illiterate peasant. But I think that there's not the slightest need to make Pakistan-Akistan for the sake of our prayers. Lord God Almighty said quite clearly, "Eh, my Prophet, tell these people that I am with people of the Faith." And someone was saying that this Jinnah of yours doesn't say his prayers.'

'False allegations were made even against the prophets, sir!' one young man replied heatedly.

'But the prophets used to do some miracle-aracle to show who was right!'

'Jinnah Sahib's miracle is Pakistan.'

'Well, bless me! I didn't know that Jinnah Sahib had become a prophet.'

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...The Haji Sahib stormed out of the mosque. The speech had been quite beyond his comprehension. He didn't even understand why all of a sudden Muslims needed a place of refuge. And where was the protective shadow of the British that those boys had made such a song and dance about? No Englishman had ever been seen in Gangauli. And why then hadn't the Hindus killed the Muslims before the British came to India? And what about the fundamental question—was life and death in the hands of God or the British and Jinnah Sahib?[14]

The arguments of Haji Ghafoor Ansari are far more incisive, offensive, and scathing than those of Aligarh students. According to him, Jinnah is not even a Muslim as he does not say his prayers, keeps fasts and is fond of drinking. Therefore, he is not the rightful representative of Indian Muslims. Jinnah can't be claimed as a proper Muslim in faith. In fact, he was a typical Englishman in the guise of a Muslim. His mannerisms and speech resembled an Englishman more than the common Muslim of India. The commonplace logic of Gangaulians questions the historical claims of fundamental organizations like the Muslim League and the Hindu Mahasabha, who were bent upon establishing a state on the exclusivist ideology.

Rahi Masoom Reza and the Gangaulians of this novel have a clear understanding of what it is to live in a heterogeneous society, a space with plurality as a daily living reality. It's a space where multiculturalism breeds smoothly, and which not only defines their sense of belongingness, but also their sense of identity. To them, the whole idea of Partition, or to say, dividing a nation into two

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on the basis of religious identity is a myth and a mere abstraction. They can hardly believe the notion of dividing India into two on the line of clearly demarcated religious ideologies.

Even Tannu, the soldier could not make out anything from the Aligarh Muslim University students' discourse about Mecca, Iqbal, Jinnah, Urdu, and Pakistan. Tannu derides the policies of the Muslim League, which he believes to be impractical and far-fetched. He argues:

'I am a Muslim. But I love this village because I myself am this village. I love the indigo godown, this tank and these mud lanes because they are different forms of myself. On the battlefield, when death came very near, I certainly remembered Allah, but instead of Mecca or Karbala, I remembered Gangauli…Allah is omnipresent. Then what is the difference between Gangauli and Mecca, and the indigo godown and the Ka'ba and our pond and the spring of paradise?'

'People like you selling out the Indian Muslims to the Hindus!' said the black shervani angrily. 'Have you no shame? Are you comparing the Noble Ka'ba with this miserable village?'

'Yes, that's just what I am doing!' replied Tannu. 'And neither am I ashamed to do so. Why should I be? Gangauli is my village. Mecca is not my city. This is my home and the Ka'ba is Allah Miyan's. If God loves His home then won't He be able to understand that we too can love our home as much as He loves His?'[15]

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Tannu Sounds most prophetic, philosophical and at the same time realistic when he utters the following statement:

"Anything constructed on a foundation of hate and fear cannot be auspicious."[16]

It is extremely surprising to note that the storm of communal frenzy did not disturb the serene atmosphere of Gangauli, particularly at the time when the raging fire of communal violence spread rapidly. Though the haughty Saiyids of Gangauli debate the issue of communal riots with profound seriousness, curses Hindus of Calcutta and Delhi and hurl abuses at Congresswallahs, they aren't ready to harm the Bhars, the Ahirs and the Chamars of Gangauli, who have been an integral part of their lives. It appears absurd to them to avenge the barbaric killings of Muslims in Calcutta and Delhi by killing the Hindus of Gangauli. The elitist version of history overlooks such personal emotions in favour of empirical truth.

The novel also refers to the Hindu fundamentalism in the persuasive speech of Pandit Matadin, instigating the Bhars, the Ahirs and the Chamars of Ghazipur to take revenge on the Muslims of Barikhpur, Ghazipur and Gangauli. A little later, Rahi Masoom Reza provides another instance of the overwhelming sense of communal harmony when Bafati-chacha, the vegetable seller and other Muslims are saved by Thakur Prithvipal Singh from getting assaulted and murdered by the Hindu fundamentalists.

Thus, Rahi Masoom Reza breaks the conventional mode of narration and places the introduction almost towards the end of the novel in order to express his everlasting attachment and belongingness with the soil of Gangauli. It serves a dual

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purpose. First of all, it asserts Reza's belief in the formative influences of language, culture and region rather than religion as far as subjectivity and identity are concerned. Secondly, it gives a fitting reply to both Hindu and Muslim fundamentalists. He became extremely furious when they taunted him about his village, home, nationality and heritage. He re-asserts his claim on India, and especially his village Gangauli, as his homeland, not as a novelist or as a citizen, but as a human being:

> "The Jan Sangh says that Muslims are outsiders. How can I presume to say they're lying? But I must say that I belong to Ghazipur. My bonds with Gangauli are unbreakable. It's not just a village, it's my home. Home. This word exists in every language and dialect in this world, and is the most beautiful word in every language and dialect. And that is why I repeat my statement—because Gangauli's not just a village, it's my home as well. 'Because'—what a strong word this is. And there are thousands of 'becauses' like it, and no sword is sharp enough to cut this 'because'. And as long as this 'because' is alive, I will remain Saiyid Masoom Reza Abidi of Ghazipur, wherever my grandfather hailed from. And I give no one the right to say to me, 'Rahi! You don't belong to Gangauli, and so get out and go, say, to Rae Bareli.' Why should I go, sahib? I will not go.

> This introduction was necessary to carry the story forward."[17]

The novelist believes that the above 'Introduction' was essential as all new epochs, new eras are harbingers of new value system, new world order, new power equations, new hierarchies, new cultural dimensions, new sectarian loyalties, new political and religious affiliations and new social outlook. However, Gangauli and

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his outlook towards it remains the same. He clarifies that he is not going to be coerced by anyone to opt for Pakistan either by force or by fraud.

Eradication of Zamindari system and the Partition brought in its wake new set of complications. Parusaram, a low-born untouchable suddenly became Parusaram, the MLA. He meets the Chief Minister, holds meetings, gives speeches, sits in the Parliament, and is probably corrupted as he is making more money. The erstwhile powerless untouchables have started to wield power in the same exploitative and destructive manner as was the case with Zamindars, after getting politically strengthened. Parusaram has even forgotten his native language and speaks chaste Hindi—a language of officialdom or the Parliamentarian language. Standardization of language skillfully excludes the native elements. Parusaram now commands equal respect and power from the erstwhile landed gentry. The Saiyid Zamindars of Gangauli finds it extremely difficult to come to terms with the changing social, political and economic scenario. It is to be noted that the sudden eradication of Zamindari system resulted in a situation of utter chaos and created a division in otherwise tolerant communities. The pertinent question is, 'Had the Indian National Congress been foresighted enough to realize the resulting instability, they would have ensured the gradual eradication of Zamindari system, and thereby handing over the reins of agricultural economy to its rightful owners would have far been smooth, fruitful and satisfactory. At social level, eradication of Zamindari system appears to be a great blessing to the poor peasants and untouchables as it was expected to break the vicious circle of exploitation and humiliation. But at an economic level, it gave rise to a new kind of power structure which posed a greater danger in the form of dismantling the old order of communal harmony and cultural heritage. Corruption and exploitation of

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different kinds became the rule of the day. Time shook the firm foundations of Zamindari and made it extremely porous and hollow.

Another major concern that the novelist has raised in this novel is its being feminist in nature. Specifically, within the sphere of domesticity, daughters-in-law are treated as per the hierarchy, that is to say, if the bride is wealthy, she is addressed either as 'aziz dulhan' (dear bride) or 'nafis dulhan' (delicate bride). In noble Saiyid families, women are either addressed simply as 'bahu' or 'dulhan'; whereas, in socially lower families, they are referred to as 'bo' (wife). This hierarchy itself decides the proportion of respect, honour and privilege to be conferred on an individual woman within the family circle. For the women belonging to the third category, namelessness or anonymity is their hallmark. *A Village Divided* manifests the actual situation of women in the families of Saiyid Zamindars in pre-independence India. In this novel, women are represented as subalterns, who are subjected to live a subordinated life. They have no voice in the debates concerning either Moharram or the changing political scenario. Their choicelessness is an outcome of their marginalized existence. At the most, they can indulge in gossiping, taunting, humiliating and scandal-mongering. Both patriarchy and history have victimized the women of Gangauli.

After the Partition, the proud Saiyids of Gangauli encounter a major problem, that is to say, the difficulty in getting their daughters married to boys of noble lineage and equal status. This is because most of the young Saiyid boys have left the village in search of employment. So, the whole village is deserted by the younger generation of boys in the hope of a better, promising future. There is a dearth of young eligible bachelors for marriage in Gangauli. The womenfolk of Gangauli have doubly been marginalized and silenced due to the disastrous

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consequences of the Partition. They are now looked upon as an inevitable burden. The Partition has thus affected the Gangaulians at a very personal and emotional level. The Vampire-like Partition has completely sucked the life-blood out of them. They have no more remained their usual haughty selves. The Partition has forced them to live on the crumbling pieces of bread. For an instance, the Mir Sahib opens a shoe-store for sustaining himself in the changing circumstances.

This novel also discusses the issue of the construction of 'minority identity' as a category perceived in India of 1930s or 1940s. It penetrates into the very process which constructs 'Muslim' identity in a peculiar way. It seems that several or multiple historical narratives tend to create a unilateral, conclusive view of Muslims as 'invaders', 'monstrous savages', 'victimizers', 'polluters', 'aggressors', 'outsiders', 'aliens', 'untouchables', so and so forth. Such a derogatory view of the ancient and medieval periods, have largely defined the 'Muslim' identity during the colonial era. Further, the Machiavellian policies of the British worsen the matter. Even before the Qaid-e-Azam Mohammad Ali Jinnah pronounced his demand of Pakistan publicly in the year 1939 at the famous Lahore session, Mr. J. Coatman, the C.I.E. dropped a hint about the future, as early as in 1932:

> "The creation of a strong, united India….. is day by day, being made impossible, and in its place it seems there might be brought into being a powerful Mohamedan state in the North and North-West, with its eye definitely turned away from India…."[18]

The discourse of the fundamentalists strongly denies the legacy of the syncretic culture (Ganga-Jamuni)—a culture which celebrates thousand years of

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history of Hindu-Muslim solidarity and cultural participation. The fundamentalists and the British government were bent not only upon dividing the common people on the basis of their religious ideologies and affiliations but also their language. One of the most crucial issues debated in this novel is the significance of language, and in this case, Bhojpuri Urdu, in creating a sense of belongingness and identity, apart from communication. Standardization of language skillfully excludes all native elements, and with them is lost the familiar way of comprehending the realities of the outside world. For an instance, almost all the Gangaulians find it simply difficult to comprehend the long discourses of Aligarh students on Pakistan, Mohammad Ali Jinnah, and Iqbal etc. delivered in chaste Urdu. At the same time, they are baffled by the chaste Hindi, the language of Parliament or officialdom spoken by MLA Parusaram. The conflict between Hindi-Urdu as languages of communication and expression proved hazardous and aggravated the communal tension. Reza's novel *A Village Divided* also celebrates this momentous shared history, but at the same time, laments the loss of it in Independent India.

The title of this novel embodies this very sense of a fractured, fragmented, disjointed, disintegrated, splintered identity. Gangauli, like India, journeys from being a space of tolerant communities, organic unity, and assimilation to a space which is divided, exclusivist, alienating, and in turmoil. Earlier, the village was divided in terms of geographical boundaries into Uttar Patti and Dakkhin Patti. But after the Partition, one can also see the division of hearts, language and cultural traditions. The semi-autobiographical form of this novel allows Rahi Masoom Reza to reconstitute and recollect the cultural trauma of experiencing the division of a harmonized lived existence, and thereby lend it some sort of harmony in the world of aesthetics.

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Reza has developed Moharram as a religious, cultural, social, mythical and artistically integrative metaphor. The Shias of Gangauli believe that Imam Husain comes back to Hindustan during Moharram, and after it goes back to Karbala. After Moharram, Gangauli seems desolate because with Imam Husain's departure the young people of Gangauli also go back to Calcutta, their Karbala. Thus, life in Gangauli witnesses the dramatic moments of separation-reconciliation-separation of a number of families after the Partition. The Partition symbolizes another Karbala for the people of Gangauli. For the people of Gangauli, after the turmoil of the Partition, Moharram acquires an entirely new historical meaning or significance. The usual weeping during the singing of nauhas is now not only limited to the sacrifice of Imam Husain, but achieves a symbolic meaning. Now, it also becomes an occasion of mourning over the brutal genocide of thousands of people during the Partition violence. In this sense, the ritualistic ceremony of mourning during Moharram attains a universal significance. For Gangaulians, it's all about mourning over an endless series of loss—the complete loss of their power and landlordism, the disintegration of their families, the heterogeneousness of Gangauli, their sense of belongingness and identity, loss of self-respect, loss of 'that' time which has now become a distant past, and above all the loss of Bhojpuri Urdu as the language of their expression. Gangauli is less of a physical space for its inhabitants, as it is a mental one. It's an integral part of their existence, their mental make-up, and as they are torn apart, completely ravaged by the cyclonic winds of the Partition, they try to devise new strategies of bare survival in the changing socio-political scenario. Thus, Gangauli emerges and functions as the microcosm reflecting all that was happening at the macro-level, that is to say, at the level of nation. The human predicament is to remember. However,

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remembering or recollecting becomes important only when it is invested with meaning. Memory functions as a synthesizer for Rahi Masoom Reza in recollecting the cultural trauma that common people went through for the crime which they didn't commit.

Though we witness the deaths of three characters—Phunnan Miyan, Chikuriya and Hakim Sahib, the novel ends on a note of optimism. Rahi Masoom Reza does not end his novel with the dark clouds of the Partition hovering around and haunting the inhabitants of Gangauli. He chooses to end his novel with a fresh morning on the distant horizon of the sky, which vividly reflects his optimism. The ending of the novel affirms Rahi Masoom Reza's faith in the regenerating power of culture, village, language, home and above all life itself. Thus he ends:

> "Outside the morning was most beautiful. In the courtyard a cock was chasing a chicken and a crow was sitting on the ridge of the roof, calling out to heaven knows who. A flock of sparrows flew past Fussu Miyan's shoulder. At the edge of the pond two or three naked children were throwing water over each other, and to one side a young woman was sitting scouring pans with her sari lifted up to her knees. Stirring up the dust, a jeep was heading over the winding road paved with river pebbles. Opposite, near the tank, thick smoke was pouring out of the chimney of a brick kiln. A young child, a schoolbag over his shoulder, ran past at great speed. Fussu Miyan watched him until he turned to the left and disappeared from sight."[19]

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2 Carson, Anne. <u>Plainwater: Essays and Poetry</u>. New York: Alfred A. Knopf, 1995. 144.

3 Consider the following from Intizar Husain's <u>Basti:</u> 'They told about those whom they had left behind. Then the refuge-givers and the refugees together remembered those who had clung to the earth, refusing to leave their homes and their ancestors' graves', 90.

4 See T.R. Henn, <u>The Harvest of Tragedy</u>. London: Methuen, 1956. XIV.

5 In his book about identities, <u>The Inclusion of the Other</u>, Habermas suggests that in societies where different religious or ethnic communities have lived together and where people share their life-world, understanding about the self is arrived at through a complex process of inter-subjectively defined mythic, religious, economic, and political spaces in a community, 26.

6 Reza, Rahi Masoom. <u>A Village Divided</u>. New Delhi: Penguin, 2003. 3.

7 Ibid. 6.

8 Ibid. 17.

9 Ibid. 40.

10 Ibid. 40-41

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[11] Ibid. 58.

[12] Ibid. 84.

[13] Ibid. 140-41

[14] Ibid. 226-27.

[15] Ibid. 234.

[16] Ibid. 235.

[17] Ibid. 273.

[18] Mehta, Asoka and Achyut Patwardhan. <u>The Communal Triangle in India</u>

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CHAPTER—4
Subaltern Reading of History in Amitav Ghosh's *The Glass Palace*

Another such distinctive voice that makes the silenced voices of history audible is that of Amitav Ghosh. He was born in Calcutta (Kolkata) and spent his childhood in Bangladesh, Sri Lanka and Northern India. He studied in Delhi, Oxford and Egypt and has taught in various Indian and American universities. Amitav Ghosh is widely recognized as one of India's leading novelists of the present generation. Amitav Ghosh, a novelist with an extraordinary sense of history and place, is indisputably one of the most important novelists and essayists of our time. Ghosh locates an individual's drama in the general, often uncontrollable, sweep of humanity's destiny and actions. From the Partition to colonial science to colonialism, Ghosh is interested in the ways in which the violence of history, geography and politics alters lives. Some of the major themes that infuse almost all his novels are history, science, discovery, travel, nationalism, and subalternity.

Amitav Ghosh's writing has received numerous awards. These include a Prix Medicis Etranger for *The Circle of Reason*, the Sahitya Akademi Award for *The Shadow Lines*, the Arthur C. Clarke Prize for science fiction for *The Calcutta Chromosome*, the Pushcart Prize (an award given for stories, poems and essays published in a literary magazine in the U.S.) for his essay, "The March of the Novel Through History: My Father's Bookcase" and the Grand Prize for Fiction at the Frankfurt International e-Book Awards for *The Glass Palace*. Controversially, he declined the best book award for the Eurasian region of the Commonwealth Writers Prize for *The Glass Palace*, on the grounds that he was unaware that his

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publishers had entered the book for this prize and objected to the classification of "Commonwealth Literature".

The novel that I wish to examine in the context of Subaltern Studies, and particularly its approach of looking at history from 'below', is Amitav Ghosh's *The Glass Palace*. It is a novel that covers almost hundred years of Burmese history of exodus and dislocation, right from the last part of nineteenth century to 1990s. It is a novel that is spread over three generations and across three countries, namely, Burma, India and Malaya. However, it is essential to understand the complex web of human relationships that inhabit this novel in the form of a tree structure:

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THE GLASS PALACE
GENEALOGY

ROYAL FAMILY

THEBAW, KING OF BURMA   QUEEN SUPAYALAT

FIRST PRINCESS   SECOND PRINCESS   DOLLY

MARRIES   MARRIES   ILLICIT   UMA
RELATION

SAWANT   COMMONER

SAWANT

COLONEL SLADEN
[ESCORTS THE ROYAL FAMILY INTO EXILE]

BENI PRASAD   DOLLY'S FRIEND   BROTHER   D.P. ROY
DEY'S WIFE   UMA'S UNCLE
A BANKER IN
RANGOON

ARJUN   MANJU   BELA
[ARMYMAN]   [ACTRESS]

HARDAYAL   KISHAN SINGH   MARRIES

NEEL
[PRODUCER, RAJKUMAR'S AND DOLLY'S SON]

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JAYA [DAUGHTER]
|
MARRIES
|
DOCTOR
RAJKUMAR'S FAMILY

| | | |
| **FAMILY DIES OF FEVER** | **MA CHAO** | **DOLLY** | **DOH SAY FRIEND AND HELPER OF RAJKUMAR** |

SAYA JOHN MARTINS
TEACHER AND LOVER
OF MA CHAO
|
|
SON
|
MATTHEW
|
MARRIES
|
ELSA HOFFMAN

RAJKUMAR
HUSBAND OF
DOLLY

| |
| ALISON [DAUGHTER] | TIMMY [SON] |

NEELADHARI [NEEL]   DINANATH [DINU]

| | | | | |
| AUNG SAN SUU KYI | ALISON FRIEND AND LOVER OF DINU | ILONGO DINU'S HALF BROTHER | JAYA DINU'S NIECE | MA THIN THIN AYE IS DINU'S WIFE |

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In *The Glass Palace*, Amitav Ghosh specifically attempts to claim the history of certain individuals, and thereby of a group, that was dislocated in the wake of Burmese exodus in the last part of 19[th] century as a result of British imperialism. It presents a perplexing yet heartrending accounts of a family uprooted due to the complex sociological, political and historical factors beyond their comprehension and control, resulting in a distressing sense of loss, exile and the quest for identity and homeland. The novelist has tried to re-map the history of three nations in turmoil—Burma, India and Malaya—serving under the colonial regime, by interweaving various strands of narration into a unifying whole. In a way, the novel foregrounds the silenced and marginalized postcolonial subjects (the subalterns, in terms of victims of both time and history).

John Thieme has rightly described *The Glass Palace* as a 'family saga'. It is quite protracted and demanding in terms of involvement. The novel commences in the year 1885 in Mandalay with the introduction of a skilled eleven-year old orphan Rajkumar, one of the major characters of the novel. He has reached Mandalay accidentally as the sampan on which he works as a serving-boy has to be repaired in the port. His whole family has died of fever on their way to Burma. The last words of his dying mother were, 'Stay alive,' she whispered. '*Beche Thako*, Rajkumar. Live, my Prince; hold on to your life'[1]. And this is what he precisely tries to do throughout the novel by devising out various strategies of survival.

Rajkumar's first acquaintance in Mandalay is Ma Chao, who is half-Indian and half-Chinese, in her mid-thirties, and runs a small food-stall. Rajkumar works as an errand boy in her stall. Rajkumar's second most important acquaintance in an alien land is Saya John Martins, the teacher and lover of Ma Chao, who is also a

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Christian and a Chinese contractor. He is a thoroughly experienced man in terms of travelling. Though he has mastered a good number of languages in the process, he lacks the sense of 'belongingness'. Rajkumar is further introduced to Matthew, the seven-year old son of Saya John, who is attending a reputed missionary school in Singapore. Saya John decides to take Rajkumar as an employee and both of them start trading in teak.

However, the arrival of Rajkumar in Mandalay is followed by the arrival of the British in no time. The British has overpowered the royal army of Burma and are in possession of most of the Burmese territories. In the thirty-year old 'Glass Palace', lives the twenty-seven year old Thebaw (1885-1916), King of Burma and Queen Supayalat. She is his supercilious and hardnosed chief companion. She has assassinated altogether seventy-nine contenders including the family members, who might protest against her husband's right to the throne, thereby ensuring her husband's Kingship. She is attended upon by maids who are orphans, and Dolly is the youngest and the most beautiful of them.

So, it is Supayalat who wields the real power and not the King, who is ignorant about the state affairs. In fact, he has not even stepped out of the palace in seven years and has never left Mandalay. Thebaw, the King of Burma and his royal army has to surrender to the British just in fourteen days. As the troops enter the city, Ma Chao and other ordinary subjects take this as an opportunity to enter the former non-trespassable palace compound, to loot the valuables and to rummage through it. In the chaos, Rajkumar encounters Dolly, the maid for the first time, and is so much enthralled by her dazzling beauty that he hands over the jewelled ivory box to her, which he intended to steal for himself. Colonel Sladen shoulders the duty of escorting the royal family into exile. They arrive first to Madras (now

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Chennai), and then eventually to Ratnagiri, as their permanent abode, which is hundred and twenty miles south of Bombay (now Mumbai). The allotted house is named "Outram House", which is situated on a hill overlooking the town. A local man named Sawant is at their service. With the passage of time, Dolly loses her virginity to Sawant.

In 1905, an Indian named Beni Prasad-Dey arrives in Ratnagiri as its new District Collector. By that time, the Burmese Royal family and a few of their attendants have somehow completed their twenty years of stay at the "Outram House". Beni Prasad-Dey holds a higher position in the British Civil Service, one of the rarest Indians to have been conferred with such a distinction. His wife Uma is fifteen years younger than him. They live in a house named the Residency. From here onwards, Uma becomes a life-long friend of Dolly, who by now has become a beautiful and a gracious young woman. Uma is profoundly worried about the future prospects of Dolly and the royal family, particularly the princess, who are in the charge of Dolly. However, the first princess is discovered to bear the child of Sawant, and is to be married to him, and the second princess elopes with a commoner, and never to return.

In the meantime, Rajkumar makes friends with Doh Say in the inland Burmese town of Huay Zedi, situated on the Sittang River. Doh Say works as an elephant herder in the teak forests. Rajkumar is ambitious and determined enough to become wealthy. He devises a strategic plan to buy a teak forest from the assistance offered by Doh Say and money procured by importing workers from India for the British oil fields. After long years of dedication, resourcefulness and perseverance, Rajkumar establishes a profitable plantation. He masters the art of negotiation and is successful in signing a contract with the company that is

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building a new railroad into the various teak forests. He has also received financial assistance from Uma's uncle, D.P. Roy, who is a banker in Rangoon. This unanticipated association leads Rajkumar, a man at the age of thirty and rich, to decide to visit Ratnagiri in search of Dolly, his childhood love. He has never been able to forget Dolly and his brief childhood titillating encounter with her throughout these many years. The impressions of her beauty are etched in his mind forever. Now, we know that he is a curious combination of romantic feelings and hard-headed business skills. After a prolonged hesitation, Dolly is convinced of Rajkumar's genuine feelings of love for her. Their wedding ceremony is presided over by Uma's husband. This development, however, exasperate Queen Supayalat tremendously, as she expected Dolly to serve her forever, and she is now determined not to see Dolly's face ever again.

Amitav Ghosh has probably found it difficult to develop the character of Beni Prasad-Dey, perhaps due to the sheer number of characters in the novel. He is portrayed as somewhat unimpressive, incompetent and a weak officer of the British, as he is placed in an awkward situation by the pregnancy of the princess and the prospect of her marriage to the Indian Sawant. His tragic downfall is accelerated both by his demotion and departure of Uma from his life. Beni Prasad-Dey seems incapable to face this double reversal of fortunes, and consequently drowns himself in the sea. The sad demise of her husband is followed by the receipt of a compensatory substantial pension. Uma has now both freedom and money. She moves to Europe, and becomes a leader of the movement to free India. She visits the United States and collects funds for the cause and settles in New York, where Saya John's son, Matthew, is living. Matthew, meanwhile, has

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married an American girl named Elsa Hoffman. Uma later tries to persuade Matthew to visit his needy estranged father.

Dolly and Rajkumar lands at Saya Johns' house initially, and this is Dolly's first encounter with Burma after twenty-five long years of exile. Saya John and Rajkumar have also ventured into rubber plantation on Penang Island. Soon, they are visited by Matthew and Elsa, who christens / baptizes the rubber plantation as 'Morningside Rubber Estate'. Soon Dolly gives birth to her first son Neeladhari (nicknamed Neel), who has inherited some of the typical characteristics of Rajkumar, his father. Four years later, Dolly gives birth to her second son Dinanath (nicknamed Dinu), who resembles Dolly more in terms of mood and temperament. Dinu, unfortunately becomes a victim of polio, but is saved from its hazardous effects due to proper medical treatment. Dolly attends to Dinu more as compared to Neel due to his frailty. However, in an unusual happening, dolly dreamt of the old King Thebaw, warning her to take the illness of Dinu seriously, resulting in his on-time medical treatment. Soon after Dinu's episode, Dolly learns about the death of the old King that very night when he appeared in her dream.

By 1929, Dinu is fourteen, Neel is eighteen, and Uma is fifty, who informs Dolly through a letter that she is leaving America and returning to Calcutta. Matthew and Elsa have become parents of a daughter named Alison and a son named Timmy. Dolly decides to take her two sons to Malaya and invites Uma to meet them at the rubber plantation at Morningside House. They departed from each other before twenty-three years in Rangoon. In the meantime, Uma has transformed herself into a significant political activist. Though Uma feels happy to visit her long-lost friend, she rather angrily deprecates Rajkumar as an accomplice in perpetrating Britain-engineered cruelty. She soon leaves for Calcutta (now

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Kolkata) after this tussle. She is received at the airport by her brother and his children named Arjun, Manju and Bela. To our greatest surprise, Uma's radical and non-conformist political thinking changes drastically in the new milieu. As the Burmese rebellion fails, Uma's thoughts turn to Gandhi's non-violent methods, and she voluntarily renders her services to the cause.

However, Uma's new mode of passive resistance is definitely contrasted by her nephew Arjun, who joins the Indian Military Academy in Dehra Dun and holds a significant identity there. Arjun's sister Manju desires to be an actress. As a matter of coincidence, she has to give her first audition in front of a producer, who is none other than Neel, Dolly and Rajkumar's son. They immediately fall in love and are happily married soon. Meanwhile, Arjun is delighted to perceive the democratic spirit in the army. He is one of the very few Indians at the Academy. He is also tremendously influenced by another Indian named Hardayal, whose family can boast of a long tradition of military career in the British army. Despite this ancient connection with the British army, Hardayal has increasingly developed a sense of futility and restlessness in playing this role, and condemns the British for treating Indian soldiers as a mere plaything in their hands.

Meanwhile, the eruption of Second World War and the developing pneumonia of Rajkumar, forces him to make a fresh assessment of the situation, to take a renewed stock of situation regarding his business in Burma. He decides to sell his properties before the situation gets worsened. As a shrewd businessman, he decides to sell all his assets to finance the purchase of great quantities of timber: he is anticipating that the British and the Dutch will need to reinforce their defenses throughout the East. Dolly accuses him of war-profiteering. Alison receives the news of the sad demise of her parents, Matthew and Elsa, in a car accident in the

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Cameron Highlands. Meanwhile, Arjun's battalion is sent to Afghanistan, and it is there they learn about the mutinied Sikh unit of Bombay. Rebellion and doubt start to plague the minds of both Arjun and Hardayal, who are now full lieutenants.

Dinu, at the age of twenty-seven, is now interested in photography and arrives at Morningside House, where he makes friends with Alison. She is extremely grieved by the untimely death of her parents. However, love blossoms between Alison and Dinu. Simultaneously, Dinu comes to know that the servant Ilongo is his half-brother.

Arjun's battalion marches forward, and reaches Malay Peninsula via Singapore. Arjun is wounded, and is also deserted by most of his units. He is only aided by his batman Kishan Singh. However, in the atmosphere of Japanese attack and storm-drain, both of them have to hide themselves for a while. The next morning, they are safely out of the storm-drain and are happy to find Hardayal. But he has now joined hands or collaborated with Indian National Movement, whose members are now assisting Japanese for the time being against the mighty British. Even Arjun finally decides to join hands with Hardayal unit.

With the impending doom in the form Japanese attack, Alison, Dinu, Saya John, and Ilongo plan to escape Burma. On reaching the railway station, they are jolted to learn that only Europeans will be allowed to board the trains. This intense experience is enough to arouse the national political consciousness of Dinu, and he fights with the Indian officials on the meted injustice. In desperation, they return to the plantation. Dinu is successful in convincing Alison to leave by car with the elderly Saya John and promises to join them later in Singapore. After travelling some distance, they decide to sleep for a while. After waking up in morning, Alison doesn't find Saya John. She is surprised to see Saya John being questioned

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up ahead by Japanese soldiers. She fires in their direction. Consequently, they shoot Saya John immediately, and head towards her. But she commits suicide before they could catch her.

Meanwhile, Manju gives birth to a baby girl named Jaya in the time of extreme turmoil. They are soon informed by an Indian representative regarding the approaching trouble, and they are asked to leave Burma that very evening. Neel has proved to be successful in handling the business transaction of his father, that is to say, he successfully sells his father's properties. This moment of celebration during the times of war is marked by the tragic death of Neel, when the elephants in the plantation get panicky due to the bombing nearby by the Japanese soldiers. The trees also get destroyed in the process. Thus, the pace with which Rajkumar has established his business and earned money, he looses it in no time. At the same time, he looses Neel. Manju, Dolly and Rajkumar join some thirty thousand refugees trying to cross the river in order to escape Burma. In the utter state of despair due to the loss of Neel, Manju drowns herself while crossing the river, leaving Dolly and Rajkumar all alone in this exodus. She had probably realized that Dolly and Rajkumar are individuals belonging to a distant era, and probably her little baby would learn better lessons of life from their ageing hands.

Dolly and Rajkumar settle down at Uma's flat for six years to come, whereas, Uma decides to locate Dinu in Rangoon. She, however, succeeds in locating Dinu, lives with him for a while, and decides to spend her remaining life in a nunnery. With the passage of time, Jaya, at the age of seventeen, marries a doctor ten years older to her. In 1996, she as a college professor is sent by her college to an art history conference at the University of Goa. Here she happens to meet a "pioneering photographer from the early years of the century", who is none

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other than her uncle Dinu. At the age of eighty-two, Dinu owns a photo studio named "The Glass Palace". Dinu conducts his classes much like those of Aung San Suu Kyi. Like her, he suffered confinement for three years by the Burmese dictatorial military authorities. His classes focus on aesthetics, but they also imply a philosophy with political ramifications.

Jaya learns that Dinu had left Malay soon after Alison's death and had escaped to Rangoon in June of 1942. He has gone in search of Arjun, but found him wounded and lying on his death-bed. Dinu married a girl named Ma Thin Thin Aye, who provided him with a shelter in 1942. Both of them were greatly inspired by listening to the lectures of Aung San Suu Kyi and developed a political consciousness. Jaya informs Dinu that both Dolly and Rajkumar had died within a few days of each other at the age of almost ninety.

The Glass Palace contemplates about the effects of history on the lives of individuals from a subordinated perspective. It also foregrounds the lives of socially, politically, economically and historically insignificant characters. Like Amitav Ghosh's *The Shadow Lines*, it does challenge the notion of boundaries, euro-centrism and the ill-effects of Western expansionism. This novel is partially based on the personal experiences of Amitav Ghosh's uncle, Jagat Chandra Dutta, who had been a timber merchant in Burma. In his 17 July 2000 interview with *Outlook*, Ghosh mentioned that his father's family had lived in Burma for several generations. Therefore, writing this novel is a way of re-claiming the personal history of his family for Amitav Ghosh. Amitav Ghosh has profoundly been interested in the history of Burma not only due to a personal urge to re-locate the history of his family but thereby to record a portion of history that might otherwise simply pass out of public record or won't remain accessible and audible to the

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world. Regarding the Long March (it was a massive military retreat undertaken by the Red Army of the Chinese Communist Party, the forerunner of the People's Liberation Army, to evade the pursuit of the Kuomintang KMT or Chinese Nationalist Party) army, when Indians fled Burma fearing Japanese occupation, Ghosh told a reporter that:

> "…it's not been written about at all….It's strange – there were over half a million people on the Long March, over 400,000 of them Indian, and there is such a silence about it….There was no need for the Indian in Burma to flee when the Japanese approached – many Indians did stay back. It makes you realize the degree to which Indian felt themselves to be the sheep of the British; the delusions that governed their lives."[2]

In the beginning of the novel, we come across a universal statement by the narrator-author as a post-colonial critic:

> "This is how power is eclipsed: in a moment of vivid realism, between the waning of one fantasy of governance and its replacement by the next; in an instant when the world springs free of its mooring of dreams and reveal itself to be girdled in the pathways of survival and self-preservation."[3]

In the constant flux of larger historical events, it is the individual histories of the postcolonial subjects that endure massive shifts in their fate. Ultimately, some of them survive, while most of them succumb to anonymity. *The Glass Palace* is a 'virtuoso demonstration' of Amitav Ghosh's method of remembering the past, that is to say, not as an imperial chess game, but as biographies of otherwise unknown people. The application of Subaltern Studies, and particularly, its approach of

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reading 'history from below' to this novel is significant in the sense that it reveals the survival strategies adopted by ordinary individuals, families and collective groups at times of violent historical movements. The question that lies at the heart of this novel is, 'Whose life should be counted as significant and whose not?' In this context, Subaltern Studies may be of great help in the sense that its primary focus has always been on the masses rather than on the elites.

As a victim of larger historical forces, the exiled King broods over his own fate and of his empire as a postcolonial critic. He ruminates:

> "The King raised his glasses and spotted several Indian faces, along the waterfront. What vast, what incomprehensible power, to move people in such huge numbers from one place to another—emperors, kings, farmers, dockworkers, soldiers, coolies, policemen. Why? Why this furious movement—people taken from one place to another, to pull rickshaws, to sit blind in exile?"

> And where would his own people go, now that they were a part of this empire? It wouldn't suit them, all this moving about. They were not a portable people, the Burmese; he knew this, very well, for himself. He had ever wanted to go anywhere. Yet here he was, on his way to India."[4]

Amitav Ghosh ponders over the issue of exile, not as a commonplace experience triggered in the wake of some larger historical event, but as an ultimate fate of powerless people, as an enigmatic and unfathomable problem in history. Though treacherous and wicked herself, Queen Supayalat hurls severe indictment

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as a colonial subject, when the British officials visit Outram House to investigate the princess' marriage to a commoner. She grumbles:

"Yes, we who ruled the richest land in Asia are now reduced to this. This is what they have done to us, this is what they will do to all Burma. They took our kingdom, promising roads and railways and ports, but take my words, this is how it will end. In a few decades, the wealth will be gone—all the gems, the timber and the oil—and then they too will leave. In our golden Burma where no one ever went hungry and no one was too poor to write and read, all that will remain is destitution and ignorance, famine and despair. We were the first to be imprisoned in the name of their progress; millions more will follow. This is what awaits us all: this is how we will all end—as prisoners, in shanty towns born of the plague. A hundred years hence you will read the indictment of Europe's greed in the difference between the Kingdom of Siam and the state of our own enslaved realm."[5]

Though Beni Prasad-Dey, the collector and husband of Uma, works for the British, he has a complete realization of the disparaging British policies based on the deprecating racial framework of exploitation, being implemented in the colonies. If Beni Prasad-Dey is reticent in his protest, Uma is under no onus to subdue her protest. After her husband's death, Uma registers her protest outspokenly. Though her mind is more or less conditioned by her husband's thoughts, Uma ultimately proves to be an independent, assertive thinker and leader. She not only questions the role of British, but also her husband's role in the British

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Empire. As a post-colonial critic, she concludes that her husband was more or less a mimic man, a messenger of the colonizer. She remembers:

> "There seemed never to be a moment when he was not haunted by the fear of being thought lacking by his British colleagues. And yet it seemed to be universally agreed that he was one of the most successful Indians of his generation; a model for his countrymen. Did this mean that one day all of India would become a shadow of what he had been? Millions of people trying to live their lives in conformity with incomprehensible rules? Better to be what Dolly had been: a woman who had no illusions about the nature of her condition; a prisoner who knew the exact dimensions of her cage and could look for contentment within those confines."[6]

Amitav Ghosh is not only challenging the disgusting polices of Britain through the character of Uma, but also the special affiliation of certain Indians to their colonial masters through the character of Beni Prasad-Dey. Uma, as a colonial subject and as a subaltern, envisions for herself a new and a meaningful role of a revolutionary. She would not like to see her descendants entering the new epoch as crippled and aping colonial subjects. Uma even goes to the extent of accusing and condemning Rajkumar of being neo-colonialist, an accomplice in the exploitative policies of the British. She shouts at him:

> "It's people like you who're responsible for this tragedy. Did you ever think of the consequences when you were transporting people here? What you and your kind have done is far worse than the worst deeds of the Europeans."[7]

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Amitav Ghosh questions the arbitrariness of borders as well as debates the issue of loyalty to one's "true" identity mainly through the characters of Hardayal and most prominently Arjun. Hardayal asks Arjun:

"'Well, didn't you ever think: this country whose safety, honour and welfare are to come first, always and every time—what is it? Where is this country? The fact is that you and I don't have a country—so where is this place whose safety, honour and welfare are to come first, always and every time? And why was it that when we took our oath it wasn't to a country but to the King Emperor—to defend the Empire?'"[8]

In the pre-colonial Burma, the military joins hands with the British, overpower King Thebaw, resulting in the loss of his political power. The military power of Burma withdraws its support and loyalty from the local master, and attaches it to the foreign one. Thus, the British Indian Army assists the British colonial rule in Burma to exercise their coercive power over Burma. In other words, the people of one colonized country functioning as accomplice in perpetrating gruesome violence over the other colonized country, and thereby favouring the colonial masters. It is ironical that soldiers like Arjun as subalterns (subordinate officer) in the British Indian Army were fighting neither to defend nor to extend the territory of India. They were simply facilitating the British policy of colonial expansion. It is through the character of Arjun that Amitav Ghosh raises the issue of identity, subalternity, colonialism and belongingness, most vocally. Arjun introspects about his position as an officer. Though he feels great pride in being accepted as an officer in the British army, he thinks for a moment about his own subordinated military assistant, his "batman" named Kishan Singh, and

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concludes that he has more in common with his lowly assistant than his colonial masters. For the first time, he feels that his comradeship with the British officers is superficial and hollow. There is a sudden realization in Arjun of his subordination and rupture from his colonial masters. He now listens more attentively to Hardayal when he complains to him:

"It was strange to be sitting on one side of a battle line, knowing that you had to fight and knowing at the same time that it wasn't really your fight—knowing that whether you won or lost, neither the blame nor the credit would be yours. Knowing that you're risking everything to defend a way of life that pushes you to the sidelines. It's almost as if you're fighting against yourself. It's strange to be sitting in a trench, holding a gun and asking yourself: Who is this weapon really aimed at? Am I being tricked into pointing it at myself?... But when I was sitting in that trench, it was as if my heart and my hand had no connection—each seemed to belong to a different person. It was as if I wasn't really a human being—just a tool, an instrument. This is what I ask myself, Arjun: In what way do I become human again? How do I connect what I do with what I want, in my heart?"[9]

Arjun is simply overwhelmed by the clear-headedness of Hardayal and his military subordinate Kishan Singh. They appear to have perceived a thorough understanding of their own insignificance, subordination, and marginalization in the face of larger historical forces. When Arjun decides to join Hardayal's "mutiny", he wonders:

"Was this how a mutiny was sparked? In a moment of heedlessness, so that one became a stranger to the person one had been a moment before? Or was

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it the other way round? That this was when one recognized the stranger that one had always been to oneself; that all one's loyalties and beliefs had been misplaced?"[10]

However, Arjun has a clear understanding of the imminent presence of Colonialism as being its conscious victim, though a former accomplice. He fully comprehends the implications of the indelible marks etched on the psyche of the colonized due to the ruthless process of colonization. He says:

"We rebelled against an Empire that has shaped everything in our lives; coloured everything in the world as we know it. It is a huge, indelible stain, which has tainted all of us. We cannot destroy it without destroying ourselves. And that, I suppose, is where I am…"[11]

Colonialism, as a strategic exploitative policy, brought in its wake a systematic oppression of everything that was "native", and conform it to its expansionist movement. The major economic network of the British in the novel includes two significant resources—timber export in Burma and rubber plantation in Malay as well as human labourers. Colonization made both the resources an integral part of the trading culture in Burma and Malay. Thus, the process of commodification, transformation and haulage started in both the countries, which subsequently strengthened the economic basis or power of the imperial rulers. This was done with the false ideology that consumption of nature and the inhuman exploitation of labourers to any extent will lead to the amelioration of the economic standards of people, to a progressive life. However, this turned out to be

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a grossly fallacious ideology. The operation of economic power ultimately destroys the place where it operates, and also its social fabric, cultural and historical legacy, traditions and language. Burma is a supreme example of this outcome, as it has suffered the exploitative policies of ruthless dictators twice.

Simultaneously, it led to cultural crisis like uprootedness, fragmentation of identity, dislocation, large-scale migration, drastic changes in administration, and reconfigurations of political boundaries. In the process, the native becomes the 'lost soul', and faces the existential dilemma of being a partitioned subject. *The Glass Palace*, as a historical novel records this existential dilemma of the 'lost souls', who suffered an imposed exile, and whose voice got lost underneath the burden of larger historical forces with the passage of time. Amitav Ghosh has attempted to excavate either this deliberately subdued or lost or forgotten history, and thereby to foreground the voice of the bewildered immigrants, the subalterns to present their version of history.

Despite of the disintegration of families, women of this novel, unlike, the women of Rahi Masoom Reza's *A Village Divided* asserts themselves. Though they are forced to live a life of subordination due to the ruthless colonial rule, they gradually emerge as women of some substance. Though uprooted, dislocated, and marginalized, the women characters of this novel, especially Uma and Queen Supayalat, criticizes their colonial masters with a Caliban-like spirit. They are extremely critical of the monstrous expansionist policies of their colonial masters. However, all the characters of this novel suffer a common fate, that is to say, all of them are the victims of the inevitable discourse of colonial displacement. They are forced by the whirlpool of history to be driven from Burma to India, Malaya, Singapore, and back again. Almost all of them makes several transitions across

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national frontiers during their life-time, yet are their won destiny-makers; the creators of their own history. Though the novel is structured around the personal history of Rajkumar and the histories of three nations in turmoil, it also chronicles the histories of all the characters associated with either of the two.

The novel begins and ends with the two most important historical events that took place in the eventful history of Burma, namely, the smooth invasion of the British army on 14 November, 1885 and the sixth year of the house arrest of Aung San Suu Kyi (the opposition politician and general secretary of the National League for Democracy in Myanmar) under the generals in 1996. Within the framework of these two great historical events, Amitav Ghosh situates the imaginative histories of individuals based on the memories of an embittered history of disgrace. *The Glass Palace* is a profoundly researched presentation of the ill-effects and ruthlessness of colonialism, but from an anti-colonial perspective. Amitav Ghosh confesses in his 'Author's Notes':

> "I read hundreds of books, memoirs, travelogues, gazetteers, articles and notebooks, published and unpublished; I travelled thousands of miles, visiting and revisiting, so far as possible, all the settings and locations that figure in this novel; [and] I sought out scores of people in India, Malaysia, Myanmar and Thailand."[12]

What is so fascinating about *The Glass Palace* as a novel with its sweeping historical canvas is that, the 'Orient' or the 'colonized' or the 'subaltern' is given a voice of its 'own'. Its polyphonic narrative makes it a space of contesting historical realities, claiming equivalent legitimacy and authenticity as 'counter-narratives'. Such a novel becomes a mode of emancipation or redemption from the alluring

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realm of colonial language and history. Postcolonial narratives usually consist of the 'others'—those lives that are eradicated by wars or missed out in the 'grand narratives' of history. *The Glass Palace*, as a novel stands out as a distinct achievement not in terms of representing new stylistic or thematic avenues, but because it superbly represents 'a historically genuine idyllic Burma' as it was once—the Burma of elephants, teak, pagodas; its metamorphosis coupled with the possibility of attaining the same ideal once again, despite of the present chaotic state of affairs in Myanmar.

As a masterpiece, this novel represents the recurrent themes that are found in almost all postcolonial novels—absurdity of wars, boundaries as 'shadow lines', colonization and its ill-effects, quest, dislocation, fragmentation or disintegration of identity, amalgamation, divided loyalties, the process of growing, exile, temporary settlements, etc. Looked at from the Subaltern perspective, this novel deals with the specific history of individuals, and thereby the collective histories of communities and nations in turmoil, rather than historiographic generalizations. Amitav Ghosh nevertheless succeeds in telling this forgotten history from below or from an alternative point of view. Such a novel as *The Glass Palace* can be categorized on the borderline territory between history and fiction. This novel deals with the history of losers and survivors, yet with the champions of humanity. It is a provisional world of constant meeting or gathering and separation. It is as Homi Bhabha puts:

"Gathering of exiles and émigrés and refugees; "gathering" on the edge of 'foreign' cultures; gathering at the frontiers; gatherings in the ghettos or cafes of city centres; gathering in the half-life; half-light of foreign tongues, or in the uncanny fluency of another's language, gathering the signs of

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approval and acceptance, degrees, discourses, disciplines; gathering the memories of underdevelopment, of other worlds lived retroactively; gathering the past in a ritual of revival; gathering the present."[13]

Like 'Moharram' in *A Village Divided*, the 'glass palace' of the title is used as an aesthetically integrative metaphor. On the one hand, it stands for the magnificent hall of mirrors centering the Mandalay palace of the Burmese royalty, and on the other hand, it also stands for Dinu's 'small photo studio':

"'But you have an address for him then?' Jaya said.

'Yes'. Ilongo reached into his pocket and took out a sheet of paper. 'He has a small studio. Does portraits, wedding pictures, group photographs. That sort of thing. The address is for his studio: he lives right above it.'

He held the paper out to her and she took it. The sheet was smudged and crumpled. She peered at it closely, deciphering the letters. The first words that met her eyes were: *'The Glass Palace: Photo Studio'* ."[14]

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CHAPTER—5
CONCLUSION

While pursuing the present subject as a researcher, I have increasingly realized that writing fiction about the 'significant past' and with a poly-vocal narrative is in many ways a quest—quest for identity, meaning, comprehending multi-layered truth, and most importantly for personal significance in a living world. There are lessons to be learnt from the past, if only human beings are willing enough to learn them. History has proved itself to be a strong, formative influence in the life of individuals and collective groups living in South Asia. Describing history as an unending dialogue between the present and the past, the historian E.H. Carr observes that its dual function is to enable man to understand the society of the past and to increase his mastery over the society of the present. However, this could never be achieved with an emphasis on history alone. In order to understand two of the most complex historical events in the history of South Asia, namely, the Partition of India and the Burmese exodus, it is necessary to understand them in the light of a supplementary corpus of available material comprising of archives, biographies, autobiographies, interviews, survivors' stories, and most importantly literary narratives.

Post-Colonialism, New Historicism and Subaltern Studies have questioned the premises of traditional historiography. They find it an inadequate medium of capturing and representing the bruised memories of human beings, tried and perplexed in real life situations. They attempt to render a more authentic, consistent and interpretative version of history, that questions the mainstream discourses on history. Theirs is a perspective determined by foregrounding the inaudible, marginalized voices in a narrative. Historians have generally been more

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interested in making an epistemological break with the past to create the protocol of objectivity, than in producing "the touch of the real." Counter-histories, in the forms of biographies, autobiographies, interviews, survivors' stories, archives, literary narratives etc. oppose not only the dominant narratives on history, but also the prevailing modes of historical thought, methods and research. I have particularly focused on the Subaltern Studies' approach of looking at 'history from below', which primarily deals with the history of the losers, with the envisioning of counterfactuals and provisional historical worlds, with delayed and alternative chronologies, with the reality of unrealized possibilities, and lending voice to the silenced. It has made a noteworthy contribution to the discourse on the representation of history. As a form of "counter-history", it is very often placed in contradiction to mainstream discourses on history like Nationalist narratives, Orientalist images, ethnic stereotypes, and Hindu majoritarianism. It specializes in representing individual and collective histories 'from below'. Though basically it originated as a theory of social science in order to re-define autonomous, radical class struggles in modern times, I think that it can also be successfully applied to literary, cultural and historical studies. It helps incorporating the studies of people whose history had previously either been subdued or evaded. Though it primarily focuses on peasants' insurgency, it also takes into consideration the process of reading history from 'below', which invariably takes into account the significance of individual and collective histories. Such individual and collective histories are recollected and conjoined to the present by making use of the synthesizing power of creative imagination and memory. Such a wholesome way of understanding the 'significant past' would lead to a comprehensive understanding of the possibilities of establishing and sustaining a harmonious, civilized society in the present as well as in future.

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In the first place, both the selected novels deal with traversing borders, whether voluntary or coerced. It becomes almost an obsession with Amitav Ghosh, though not with Rahi Masoom Reza. The fictional worlds of both Reza and Ghosh change journey into a metaphor, that is to say, travel is metamorphosed from being a mere dislocation into a living quest. For most of the characters, travelling to Gangauli during the time of Moharram in the novel *A Village Divided*, is a matter of rejuvenation, celebration, annual purgation, an occasion to strengthen the bond of community, and home-coming. Likewise, departing from Gangauli is a matter of great pain and sadness, and almost equivalent to becoming a non-entity. Whereas, all the major characters in the novel *The Glass Palace* are either forced to leave their 'homes', whether natives or non-natives, and gradually pass through the process of traversing, assimilation and change, in order to evolve new stabilities and identities, or they migrate due to a desire for upward mobility, an increased awareness of better prospects and a sense of ambition. However, in both the novels, travelling or journey does not result in acquisition of greater power, but becomes an essential strategy for survival. Traversing, thus means transporting their old *bastis* (community abode) to the new ones and their past into their present. Both the novels trace genealogies that traverse either national frontiers or city frontiers. This also points to an important observation that an immigrant has to start afresh, and establish himself in the new socio-politico-cultural context. Along with this change in the socio-cultural, political and economic references, and the value systems and principles, his or her 'positionality' changes accordingly.

Secondly, implicit in the experience of journey is the act of remembering or recollecting the past in the present. An attempt has been made in the dissertation to

present the close readings of the chosen novels and to make the seamless or the organic relationship between the 'significant past' and present palpable. Zakir the protagonist of Intizar Husain's Urdu novel *Basti*, constantly mediates with and modifies his past in accordance with the significance and nature of his present. Zakir teaches history and is professionally dealing and actually grappling with the linearity of time flowing uninterruptedly. On the other hand, he psychologically confronts the discontinuities and ruptures juxtaposed with the images and the experiences of the past flashing on the screen of his mind. His sense of personal history calls for a fundamental rethinking of historiography. Problematizing his experience of history, he thinks:

> "How boring it is teaching history to boys. Other people's history can be read comfortably, the way a novel can be read. But my own history? I'm on the run from my own history—and catching my breath in the present. Escapist. But the merciless present pushes us back again toward our history."[1]

Likewise, all the major characters in both the selected novels are made or undone by the unprecedented historical events. The Saiyid Zamindars of Gangauli are unable to carry their haughty selves across the transition period, that is to say, from pre-independence to post-independence period, and from a united India into a divided one. Their present is tinged with a sense of loss and is tormenting. History, in the sense of the 'significant past', is now beyond their reach. It is simply an impenetrable and non-transgressable reality belonging to the lost familiar world. The same sense of loss, torment, and exile pervades the fictional world of *The Glass Palace*. The characters of this novel, be it Dolly or Queen Supayalat or Uma,

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yearn for the familiarity of the lost world because it was where they could invest their life with meaning and identity. It was a world that nurtured and nourished them from within and with which a sense of identification was possible.

Thirdly, it is also my observation that both the selected novels function as 'counter-histories' or provide 'alternative points of view' against the officially documented versions of history. The subject positions range from an individual to a community, from being the perpetrators of violence to being the victims, from being powerful landed gentries and accomplice of colonial masters to being the subalterns in these literary narratives. These literary narratives embody 'distinctive, authentic, marginalized, subaltern voices' that claim prominence, or at least equivalence against the mainstream historical narratives. Both the novels question 'the top-down approach' of reading the South Asian history, and replace it with the study of the culture of the people. There is a commitment to represent people's history in these texts. They attempt to re-write history from the grounds of ambivalence and contradictions and the subaltern remains the vantage point of their critique. They also show how individuals and collective groups in South Asia resisted the penetration of colonialism into their cultural ethos to a greater extent.

Fourthly, they deal with major themes like dislocation, fragmented identity, void, alienation, nationality, culture, language, migration, loyalty, violence, exile, marginalization, colonialism and post-colonialism, hierarchical relations, gender, social issues like marriage, illicit and extra-marital affairs, subalternity, complex web of relationships, hybridity, changing power equations etc. Both the novels are overcrowded with characters, that is to say, they offer a bewildering web of family relationships extended to two or three generations. Though both the novels present a bleak and pessimistic view of life and humanity, they do not end on the same

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note. Both the novels end on a promising note of optimism and life. They look at history not as a period of progress and development, but as a point of crisis and stasis. Though they neither negate nor substitute the dominant mainstream historical discourses, they necessarily contradict and undermine their canonical significance. They ultimately re-visit and re-claim that part of history which was either deliberately subdued or evaded or lay buried under the burden of official versions of history.

At the thematic level, I would particularly emphasize the difference in response put forward against the process of colonial penetration by Gangaulians and the denizens of Burma. As far as *A Village Divided* is concerned, the Gangaulians are successful to a greater extent in resisting the colonial penetration into their cultural ethos. However, one witnesses the actual process of aggression, capture and colonization in *The Glass Palace*. The colonial masters ruthlessly robbed the Burmese people off their cultural heritage, royalty and resourcefulness with guns and artillery. Simultaneously, characters like Beni-Prasad Dey, Rajkumar, and Arjun have also assisted their colonial masters in continuing their regressive and exploitative policies.

Further, both Rahi Masoom Reza and Amitav Ghosh have used the two most significant integrative metaphors in their respective novels—Moharram as an annual religious occasion of mourning the martyrdom of Imam Husain, particularly for the Shia Muslims is used in *A Village Divided*, and the 'glass palace' as a historical monument as well as 'a photo studio' signifying creativity in *The Glass Palace*. Reza has developed Moharram as a religious, cultural, social, mythical and artistically integrative metaphor. The Shias of Gangauli believe that Imam Husain visits them and shower his blessings on them during Moharram, and after it is over,

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goes back to Karbala. Most of the young people desert Gangauli and their family members with the completion of the ten days of Moharram and are prepared to face the onslaughts of life. Thus, life in Gangauli witnesses the dramatic moments of separation-reconciliation-separation of a number of families after the Partition. The Partition metaphorically represents Karbala for the people of Gangauli. Even Moharram acquires an entirely new meaning or significance, which has both historical and personal relevance and significance. The usual weeping during the singing of nauhas is now not only limited to the sacrifice of Imam Husain, but achieves a symbolic meaning. Now, it also becomes an occasion of mourning over the massacre and violence that succeeded the Partition. In this sense, the ritualistic ceremony of mourning during Moharram attains a universal significance. For Gangaulians, it is all about mourning over an endless series of loss—the complete loss of their power, their landlordism, the disintegration of their families, the heterogeneousness of Gangauli, their sense of belongingness and identity, loss of self-respect, loss of 'that' time which has now become a distant past, and above all the loss of Bhojpuri Urdu as the language of their expression.

Likewise, the 'glass palace' functions not only as a thematic and a structural device, but also as a symbolic or a metaphorical device. The 'chronos' and 'kairos' of this novel are structured by the metaphor of 'the glass palace'. As a historical monument, it stands for the grandeur and magnificence of the Burmese royalty, for authority, kingship, golden Burma that once it was, and also for pride and nationality, though fallen into disgrace. Historical magnificence of the palace excludes humanitarian concerns and is simply concerned with exercising absolute power. But in the context of Dinu's 'small photo studio', it is a 'life-enhancing', 'life-preserving', 'life-promising' metaphor and of all those attributes and ideals

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that one may associate like freedom of thought and expression, multiculturalism, creativity, innovativeness, optimism, sense of identity and attachment, sense of not only 'being' but also 'becoming', a place for generating absolutely constructive and productive ideas, a place for preparing the blueprint of 'bright' future and so on. The former glass palace functions on exclusivist theory, whereas the latter believes in inclusive progress and development; the former believes in hierarchical power structure, whereas the latter symbolizes the 'essential life', away from the breath-taking power struggles. By ending his novel with an artistically creative metaphor, Amitav Ghosh probably is trying to emphasize the point that peace, progress, harmony, order, innovativeness, in other words, life itself is possible only through such integrative and secular, though 'historically insignificant metaphors', and not through 'historically significant' palaces. Though both of them mark the beginning of great historical upheavals in the eventful history of Burma, the first marks the beginning of colonialist expansion, whereas the latter signifies a creative reflection of the past. The metaphor of photography suggests a point of view that reclaims the past in frozen frames.

Both the novels deal with essential humanistic concerns that counter dogmatism, ruthlessness, authoritarianism, parochialism, identity-crisis, alienation, dehumanization, degradation and fanaticism of all kinds. Both the novels largely uphold the ideals of human freedom and dignity. Fundamentally, humanism stresses the formative influence of human values in a person's life, which ultimately celebrates universalism and transcends boundaries.

It is also an interesting similarity that both the selected novels have interwoven the life-stories of multi-ethnic and multi-cultural communities into their respective fictional world. Simultaneously, both the novels are crowded with

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a bewildering number of characters and intricate relationships. However, *A Village Divided* covers not more than twenty years, whereas *The Glass Palace* encompasses almost a century. This strongly emphasizes the fact that history of erstwhile colonies in South Asia in the last century has largely been dominated by a series of unprecedented events like dictatorial regime, colonialism, communal violence, colossal migration and exploitation of the native resources.

Both the novels derive their title from 'space' in time, that is to say, one uses the hyphenated or truncated reality of village Gangauli and the other uses a historical monument. The sense of place becomes one of the most significant elements the writer can manipulate to condition the representation of individuals and community; he or she delineates its process of growth and subsequent fall. Place, thus, attains a discrete identity of its own, very often acquiring the status of character, in two ways: first as having distinctive features which seem to bear down on characters, producing responses that would not have occurred elsewhere; and second, resembling a human with specific features, identity and set of values. The history of a community has to be located in a place so that not only does place becomes central to any description of the growth / decline of a people, but also with migration, the location of that community keeps changing and new identities keep evolving. In literature, place is the geography of imaginative space, and it has the potential to represent and preserve the identity of a community that binds its members in a shared sense of purpose and a common sense of belonging, but in addition to this, place also defines the identity of the individual along with situating him in his community. The exploration of the past is as much the exploration of a physically real geographical location as it is of the landscape of

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the mind; the psychological nuances are as much part of the remembering as the geographical location.

Further, both the novelists have heavily relied either on their personal memory or on memory of the actual victims in order to re-create the past. Memory is assigned the task of structuring the events in both these novels, that is to say, to create a sense of how people felt—how, if at all, these feelings found expression, what emotions were paramount. Memory plays a pivotal role in synthesizing the loose strands of the past with present. As far as Rahi Masoom Reza is concerned, it is episodic memory that is pre-dominant, that is to say, recollection of time, place, and associated emotions at the time of the event. Whereas, in the case of Amitav Ghosh, it is borrowed memory, that is to say, memory acquired through various sources like archives, newspapers, survivors' stories, interviews, and most importantly from the personal experiences of his uncle, Jagat Chandra Dutta. It is as Fracesco Loriggo explains:

"The authors often act as the memory of the group: they are scribes who give voice to those who have lived or live in silence. By their mediation, because they managed to master a language, an experience otherwise lost, left unsaid, is communicated."[2]

Thus, the re-enactment of history in fiction is a way of preserving the remnants or relics of the 'significant past'. It is an aesthetic response rescuing the past from getting buried into the realm of amnesia. Finally, I would like to conclude with the following significant statements made by two eminent novelists. The first is by Intizar Husain, probably the most accomplished writer in Urdu after Manto, and the second by Amitav Ghosh. Intizar Husain wrote:

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"The agony of India's partition could be lessened—perhaps—by exploiting the event's potential creativity: 'to salvage whatever of that [pre-partition] culture, if only by enacting it in literature'. To preserve a memory, however fugitive, of that culture before time and history have placed it beyond reach."[3]

In an interview, Amitav Ghosh defended his choice of fiction over history by giving the following explanation:

"I think the difference between the history historians write and the history fiction writers write is that fiction writers write about the human history. It's about finding the human predicament; it's about finding what happens to individuals, characters. I mean that's what fiction is… exploring both dimensions, whereas history, the kind of history exploring causes, causality, is of no interest to me."[4]

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Merging Identities and Multiple Interpretations in John Barth's "Night-Sea Journey"

Abdulmomin Alrubaiee, Ph.D.

Courtesy: http://www.eng.fju.edu.tw/English_Literature/barth/#Biography

Abstract

The present article approaches John Barth's "Night-Sea Journey", a particular story from *Lost in the Funhouse* collection (1968), from different perspectives. Such postmodern themes as fluidity of identity, spatio-temporal ambiguity, and plurality of interpretations are detected in this analysis. As stated properly by Charles A. S. Ernst (2004), "Night-Sea Journey" in Barth's corpus is "a functioning narrative within a single larger Barthian discourse" (2004: 1). While Ernst focuses mostly on the text as "an experimental reading strategy", this paper unravels the writing, or better to say, the narrating strategies of Barth's achievement.

The objectives of this scrutiny are to show the inexhaustibility and responsiveness of this postmodern text to different readings, present the constructedness of interpretations, pinpoint the interdiscursivity of the text, and emphasize the role of ideology in the text. This paper draws its arguments on the theories of different disciplines; for the definition of a text, it deploys the notions of Roland Barthes. The narratological aspects of the analysis depend on the views of Rimmon-Kenan , Luc Herman and Bart Vervaeck.

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Key words: postmodernism, textuality, Barthes, narratology

Work to Text

In his essay, "From Work to Text," Barthes clearly pinpoints the differences between both work and text and shows his interests lie with the text. These differences are quite conducive to a more comprehensive appreciation of Barth's "Night-Sea Journey". The first difference is that "the work can be seen (in bookshops, in catalogues, in exam syllabuses), the text is a process of demonstration, speaks according to certain rules (or against certain rules); the work can be held in the hand, the text is held in language, only exists in the movement of a discourse. . . . The Text is experienced only in an activity of production" (1977: 286). The way that Barth involves the reader in the process of producing his story is a testimony of its textuality. The other difference is that the work closes on a signified, but the text practices the infinite deferment of the signified. Barthes attributes the infinity of the signifier to the idea of *playing*: "the generation of the perpetual signifier . . . in the filed of the text is realized . . . according to a serial movement of disconnections, overlappings, variations" (1977: 287-288). "Night-Sea Journey" provides a textual field for the reader to freely *play* with different interpretations. This view is in the line of Charles A. S. Ernst's which takes Barthian discourse as "an ever increasing text-filed" (2004: 1). Barth creates this productive field play through his experimentations with the narratological aspects of the text.

Plurality of the Text

The plurality of the text is the other feature which Roland Barthes defines as the text's irreducibility: "The Text is not a coexistence of meanings but a passage, an overcrossing; thus it answers not to an interpretation . . . but to an explosion, a dissemination" (1977: 288). All such features lead us to view the text as a productive process rather than a concrete entity ready to be digested by the reader. As a processual text, Barth's story yields to multiple readings as it thematically displays "Barth['s] plays with the myth of creation" (1988: 151) and stylistically his "play[s] with language and allusion" (Mistri 1988: 152).

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For Roland Barthes, literature is not a finished product, but "a writing practice" (Vollbrecht, 1994: 72). This view has deep roots in his belief in the productivity of the text. He writes:

> The text is a productivity. . . . Even when written (fixed), it does not stop working, maintaining a process of production. The text works what? Language. It deconstructs the language of communication, representation or expression . . . and reconstructs another language, voluminous, having neither bottom nor surface, for its space is not of the figure, the painting, the frame, but the stereographic space of combative play, which is infinite once one has gone outside the limits of current communication. (1981: 36-37).

Materiality of the Signifiers

Barthes regards a literary text as "the very materiality of the signifiers" (Klinkowitz, 1988: 48). This materiality is the realm of interaction or play. It is the signifying practice where the text and the reader meet. For this meeting to take place, the text must be conceived of as a production. Barthes replaces signification with signifiance. In this regard, Klinkowitz explains, "signification is something which happens on the level of product, but the signifying work of signifiance happens in the realm of production. The language of writing enters the reader in order to work him or her and undo previous senses of signification–*signifiance* is therefore the text actively at work within the reader" (1988: 78).

Focus of This Paper

The present paper takes Barth's "Night-Sea Journey" as the textual signifiance for the active participation of the reader. As Jeff Rackham rightly states on John Barth's fiction, "Perhaps what we need now is not another reading of the work, but a new reader. . . . the reader must negotiate his role" (1981: 1).

Through the notion of signifiance, Barthes equates reading with writing:

> Now, I am convinced that a theory of reading (that reading which has always been the poor relation of literary creation) is absolutely dependent on a theory of writing: to read a text is to discover – on a corporeal, not a conscious level – *how*

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it was written, to invest oneself in production, not the product. This movement of coincidence can be initiated either in the usual fashion, by pleasurably reliving the poetics of the work, or in a more modern way, by removing from oneself all forms of censorship to allow the text the freedom of all its semantic and symbolic excesses; at this point, to read is truly to write: I write – or rewrite – the text I am reading, even better and more searchingly than its author did. (1985: 189)

Writer's Text - *Night-Sea Journey*

Envisaged through Barthes' view, John Barth's "Night-Sea Journey" is a writer-ly text which provides the signifiance for the reader's productive interaction. Zenobia Mistri contends that "Barth uses several traps for the reader or would-be serious symbol and reference hunter" (1988: 151). While Mistri specifies the nature of these "traps" to "Biblical overtones, mythic and epic allusions, Freudian analysis, philosophical musings and sexual puns" (1988: 151), this paper focuses on the narrative structure of the story. It is argued that the Bartheisian field of play is provided by the specific narrative features of the text.

A Long Quotation

Narratologically, "Night-Sea Journey" is a long direct quotation uttered by an I-narrator. This narrator is variously described as a "muse-sperm" (Mistri 1988: 151) or an "existential voyager" (Olson 1990: 56). None of the critics, however, has focused on the protean nature of the narrating I. All through the text, there is no hint of the narratee to which it is addressed, hence a monologue. As in monologues, the narratee constructed by the I-narrator is silent and detached from the process of the harangue. As quoted by Rimmon-Kenan (2002: 95), Genette calls the narrator who is "'above' or superior to the story he narrates" as extradiegetic; on the other hand, if the narrator is also diegetic character in the first narrative told by the extradiegetic narrator, then he is a second-degree, or intradiegetic narrator".

Based on this definition, the I-narrator in "Night-Sea Journey" is the intradiegetic narrator and the narrator who directly quotes the I's speech, that is the whole text, is an extradiegetic narrator. It should be noted, however, that the role of the extradiegetic narrator here is ambivalent. With respect to the (intradiegetic) narrator-narratee relationship, the silent narrator

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is a narratee, and because s/he is outside the world of the text, s/he is extradiegetic narratee. On the other hand, in the reader-narrator relationship, the extradiegetic narratee plays the role of an extradiegetic narrator. This ambivalence is an inherent feature of this postmodern text which plays with narratological norms.

Ambivalence

In terms of focalization also, Barth's text is ambivalent. As defined by Luc Herman and Bart Vervaeck (2005), focalization "refers to the relation between that which is focalized – the characters, actions, and objects offered to the reader – and the focalizer, the agent who perceives and who therefore determines what is presented to the reader" (70). There are two types of focalizer: the internal and external. If the focalizer belongs to the fictional universe, s/he is internal; if s/he remains outside of it, s/he is external (Herman and Vervaeck 2005: 71).

The intradiegetic narrator of "Night-Sea Journey" is internal focalizer, and the silent extradiegetic narrator is external focalizer. However, this distinction is not so clear-cut in this text; within the narrative of the I's speech there appear some cases in which there happen shifts from the internal to the external and vice versa.

In this respect, this paper applies the strategy Hermand and Vervaeck adopt in their distinctions between the internal and the external focalizers. These critics comment: "If the narrating I considers something the experiencing I did, then there is external focalization if the scene is perceived by the narrating I, and internal focalization if it is perceived by the experiencing I" (2005: 73). Here, the distinction is based on who presents the scene; if the presenter is the one who experiences the scene, it is internal; but if the scene is presented by the one who narrates it, it is external focalization. The alternation between internal and external focalization is a feature of most texts, but they abound in texts in which the narrator constantly puts under question him/herself and/or fluctuates between different states of mind.

Oscillation

This oscillation is the other factor which adds to the complexity of Barth's text and calls for a more active commitment on the part of the reader. "Night-Sea Journey" exhibits this

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complication from the beginning paragraph: "One way or another, no matter which theory of our journey is correct, it's myself I address" (Yeganeh 2002: 660). The first part of this sentence, which is more often a comment on the *status qua*, is uttered by the I who is external, whereas the second part, "it's myself I address", is produced by the internal focalizer. The external position of the I speaker here is further backed up by the cataphoric occurrence of the personal deixis of "our", a linguistic trait which prompts the reader to keep on reading. Moreover, the intradiegetic act of addressing himself in the text in an attempt to set up his narratee adds to the multi-layeredness of the narrative.

A Monologue

Hence, viewed generally, this text is a monologue in which the I-speaker addresses himself; the whole address/text is put in quotation marks, which determines the presence of another addressee who is the silent extradiegetic narratee. This narratee in turn addresses the text to the implied reader. Such an intricate structure gives the text multiple narrative levels. In Rimmon-Kenan's terminology, "the diegetic level is narrated by an extradiegetic narrator, the hypodiegetic level [a level 'below' another level of diegesis] by a diegetoic (intradiegetic) one" (2002: 93). However, none of the functions that Rimmon-Kenan enumerates for hypodiegetic narratives is applicable to Barth's text. Here, it could be argued that the relation between the diegetic and hypodiegetic narrative has a stylistic function which adds to the complexity of the text. This stylistic function realizes the ambiguity of the text which is also semantically conveyed through the beginning words "One way or another, no matter which theory", and the deixis of "our".

Split in the Self and Act

Moreover, linguistically speaking, the beginning paragraph constructs the I-narrator as a passive figure. Almost all the verbs in the first paragraph show the passivity of the narrating I. One might counter-argue that the verb "address" is also an active verb showing the speaker's determination. It should be noted however that the act of addressing as used here implies two important issues; one is the fracture of the I-speaker's identity between the addressee and the addressed. This split in the self and the act of addressing one's self signify the estrangement which the narrator nurtures with respect to his self. This point is further developed in the following phrase when the speaker states: "to whom [myself] I rehearse as to a stranger our

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history and condition". Not only is "myself" described as a stranger, but also the narrator adopts for himself the role of one who "rehearses"; this term brings into the text the discourse of drama. It could be contended that here the I-narrator is more a performer, an actor, than a character; this interpretation somehow makes the reader doubt the sincerity and reliability of the narrator's narrative. Besides, the theme of estrangement and the split identity are two key themes of postmodernism which have begun with modernism.

Syntactic Objectification

The second point regarding the act of addressing is that this act is itself objectified syntactically. The I-speaker chooses to say "it's myself I address" instead of saying "I address myself." Linguistically, there is a great difference between the two grammatical structures. In the latter, I sits in the position of the subject of the sentence and is therefore the agent or doer of the act of addressing; whereas in the former, both "myself" and "address" stand as the object of compliment for "it's", hence subordinated. This structure not only doubles the objectification of "myself", but it also diminishes the power of the doer of the act. The only active verb in this short paragraph is "will disclose" which clearly enough sets up the role and determination of the first-person speaker as the narrator. The force of the act of disclosing is intensified by the consequence which follows it: "and will disclose my secret hope though I sink for it". (Yeganeh 2002: 660). This intensification arouses the curiosity of the reader to figure out the conditions which lead him to a suicidal and/or self-sacrificial resolve. Besides the verb "sink" foreshadows the spatial setting of the narrative, the sea.

The second paragraph abounds in ontological questions which the intradiegetic narrator asks himself. These questions are: "Is the journey my invention? Do the night, the sea, exist at all, I ask myself, apart from my experience of them? Do I myself exist, or is this a dream? Sometimes I wonder. And if I am, who am I? The Heritage I supposedly transport? But how can I be both vessel and contents?" (Yeganeh 2002: 660). Such philosophical questions show that the narrator here is viewing himself from a distance, hence he is the external focalizer. This external focalization objectifies the addressee, that is, his own self. Only when he expresses his wonder, he shifts to an internal position. Furthermore, these questions reveal the narrator's doubts about himself, his identity, his journey, and the world in which he resides. The occurrence of these

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questions from the very beginning of the text demands a more active part for the reader. The narrator's monologue is intertextualized with other discourses like philosophy of phenomenology (in words like "exist", "experience", "who am I"?), psychology (in such words as "dream" and "invention"). The text is interdiscursive with the discourses of biology (in "Heritage") and mechanics (in "transport", "vessel", and "contents"). Syntactically also, the paragraph is highly demanding, especially with the question "The Heritage I supposedly transport?". This question is an ellipsis which is to be completed by the reader. The options are "What/How about the Heritage I supposedly transport?"; "What is the Heritage I supposedly transport?"; "What happens to the Heritage I supposedly transport?"; "Where is the Heritage I supposedly transport?". Each one of these questions opens a new angle on the theme of the question and helps the reader "write" the story in different ways. Apart from the reader's participation in "writing" this text, the omission of the question words here adds to the ambiguity of the question itself which highlights its importance within the context of the narrative.

Passivity

Linguistically, the second paragraph evinces the passivity of the narrator. Such verbs as "exist, is, am, be, are" are relational ones; the others show actions in which either the monologuer is impressed as in "wonder" and "beset", or he is compared metaphorically to a passive bearer or container like a "vessel" which transports contents. Describing himself either as the vessel or the contents of the heritage deprives the I-narrator of his volition, another facet of his passivity.

Different Interpretations and Predicament

It is from the third paragraph onwards that the intradiegetic narrator posits different interpretations of his own predicament; but for each stance he constantly expresses his sense of doubt. This point is explicitly expressed in the beginning sentence: "My problem is, I lack conviction". As pinpointed by Ernst, this statement intertextualizes with Yeats (1988: 7).

The rest of the paragraph shows his lack of conviction. Before detailing this point, it should be reminded that disbelief is the postmodern key issue which has roots in the modernist state of doubt. Disbelief itself culminates in pluralism which is the legacy of Einstein's Relativity

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Theory. What the narrating I here presents is a dramatization of this pluralism. He observes: "Many accounts of our situation seem plausible to me . . . . But implausible ones as well, perhaps, especially those, I must admit as possibly correct. Even likely" (Yeganeh 2002: 660).

The narrator justifies that if there has been any belief, it has been as "a moodslength" (Yeganeh 2002: 660). Calling the belief in a Maker as "absurd", the monologuer intertextualizes his narrative with The Theatre of the Absurd, hence interdiscursivity between the fictional narrative and the drama. Linguistically, in the third paragraph, the narrator apparently takes up a more active role, that of a swimmer. However, his protean philosophical notions which mingle with the theological discourse regarding the presence of and belief in a Maker all hint at his passivity in the act of swimming. This point is quite clear when he states: "I have supposed that we have after all a common Maker . . .who engendered us . . . and launched us forth toward some end known but only to Him" (Yeganeh 2002: 660). The absurdity of this belief is expressed in such words: "One might even say; I can believe them [such notions about the Maker] because they are absurd". Elsewhere, he ponders: "swimming itself I find at best not actively unpleasant, more often tiresome, not infrequently a torment" (Yeganeh 2002: 661). This view along with his justification that they are doomed to perish in order to fulfill Someone Else's destiny (Yeganeh 2002: 661) account for the naturalistic and thereby deterministic interpretation that he has for swimming.

Interceding Question

The third paragraph is linked to the next one by an interceding question: "Has that been said before?" Here, one can take this as the shift from the internal focalizer to the external. However, the speaker of this single question cannot be determined clearly; this indeterminacy about the focalizer is one of the mysteries of Barth's text.

The same sense of passivity governs the narrator's next paragraph. However, the sense of absurdity is taken into extremes so that the intradiegetic narrator thinks of suicide. Remembering all the drowned swimmers and grief-stricken by the meaninglessness of the journey, he reflects: "Indeed, if I have yet to join the hosts of the suicides, it is because (fatigue apart) I find it no meaningfuller to drown myself than to go on swimming" (Yeganeh 2002: 661). The narrator's

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monologue is interdiscursive with the discourse of politics when he now and then talks of his companion as a "comrade" which bears into the text its Communist connotations. Contextually, this interdiscursivity could be taken as the Marxist revolution of the 1960s. Moreover, the speaker's comment, "The heartless zeal of (departed) leaders, like the blind ambition and good cheer of my own youth, appalls me now" (Yeganeh 2002: 661) could be taken as his political aversion in that fervent context. In an ambiguous shift the narrator (internal or external focalizer) exclaims: "Oh, to be sure, Love!' One heard on every side: 'Love it is that drives and sustains us!'" (Yeganeh 2002: 661). This direct quotation is immediately followed by the I-narrator's reaction as a translator: "I translate: we don't know what drives us and sustains us, only that we are most miserably driven and, imperfectly, sustained. Love is how we call our ignorance of what whips us" (Yeganeh 2002: 661).

Politicization

The ideological connotations of these points further politicize the stance of the intradiegetic narrator whose translation here stands for his interpretations of the *status qua*. The verb "whip" itself belongs to the discourse of punishment. This discourse is mixed with "ignorance" which cognates philosophy and "love" which brings on the stage the discourse of emotion. The resultant interdisucrsivity shows the ideological dominance of politics over the mind (ignorance) and the heart (love). This turns the monologue into a self-trial where the narrator accuses himself and the others of ignorance and blind imitation, both of which are signs of passivity. This political aspect will be discussed later on with reference to Barth's political context.

Commenting on the objective of swimming which is "to reach the Shore", the monologuer observes: "but what if the Shore exists in the fancies of us swimmers merely, who dream it to account for the dreadful fact that we swim, have always and only swum, and continue swimming without respite . . . until we die?" (Yeganeh 2002: 661). It should be noted that this comment itself draws on at least two discourses; such words as "dream" and "fancy" are psychological terms and others like "account for" is linked to the discourse of economics. The capitalization of the Shore somehow reminds one of the religious scriptures in which the holy entities like the Heaven, the Maker, or the Hell are capitalized. Envisaged as such, this

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interdiscursivity is of significance here. The Shore could be taken as the Promised Land which is refuted here by the narrator as a fancy or a dream. However, it does not escape the notice of the I-narrator that it is this religious fancy which prompts the swimmers to continue swimming. Mere swimming in sheer ignorance is what they are suffering from. Giving the notion of the Shore a religious dimension is Barth's denouncement of the discourse of religion as a fancy which founds the productive structure of the society. This harsh rejection is furthered by the narrator's view that

> Supposing even that there were a Shore like that, as a cynical companion of mine once imagined, we rise from the drowned do discover all those vulgar superstitions and exalted metaphors to be literal truth; the giant Maker of us, the Shores of Light beyond our night-sea journey! –whatever would a swimmer do there? The fact is, when we imagine the Shore, what comes to mind is just the opposite of our condition; no more night, no more sea, no more journeying. In short, the blissful estate of the drowned (Yeganeh 2002: 661).

Pointlessness

This comment takes the denouncement of religious discourse to extremes and evinces "the pointlessness of swimming" (Yeganeh 2002: 662) even on the point of destination. When the narrator explains, "Ours not to stop and think, ours to swim and sink" (Yeganeh 2002: 661), he challenges the ideology that forces them to swim on without thought. This sentence which initiates the following paragraph in fact dehumanizes the swimmers by depriving them of their power to think and reduces them to mere hands for whom some other force is to think and decide.

Different States of Mind

The other obvious sign of the first-person narrator's passivity is his fluctuations between different states of mind. When he posits two justifications of the "thoughtful" swimmers regarding their existence, he boldly denounces both and even calls the swim-in-itself as "obscene" (Yeganeh 2002: 662). Immediately after this, he changes into a coward who continues swimming only under the impulse of survival (Yeganeh 2002: 662) and even envies the drowned. This moment is followed by another contradictory mood, "But in reasonabler moments

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I remind myself that it's their very freedom and self-responsibility I reject, as more dramatically absurd, in our senseless circumstances, than tailing along in conventional fashion" (Yeganeh 2002: 662). Elsewhere, he clearly admits: "Very likely I have lost my sense" and attributes this loss to the physical conditions of the sea such as "the carnage at our setting out; our decimation by whirlpool, poisoned cataract, sea-convulsion . . . . Thus I admit, with the other possibilities, that the present sweetening and calming of the sea . . . maybe hallucinations of disordered sensibility" (Yeganeh 2002: 665). His doubt about his own state of living is well expressed in this statement: "Perhaps, even, I am drowned already" (Yeganeh 2002: 665). But immediately afterward, he regains himself and justifies: "In any case, I'm no longer young, and it is we spent old swimmers, disabused of every illusion, who are most vulnerable to dreams" (Yeganeh 2002: 665). With the following sentence, however, the I-narrator sulks in another mood: "Sometimes I think I am my drowned friend" (Yeganeh 2002: 665). For the philosophical reflections, the intradiegetic narrator heavily depends on the notions posited by a drowned comrade; but later on, the narrator doubts his own identity as distinct from that of his comrade, hence, he says: "Sometimes I think I am my drowned friend" (Yeganeh 2002: 665).

This fluidity and merging of identities which he presents shows the schizoid structure of the narrative, coming from the mind of a schizophrenic. The same merge of identity occurs when the I-narrator quotes his friend's ideas on the Shore. Madly, the comrade rejects the existence of a He-Maker and instead vouches for a She-being: "he could not say how he knew or why he bothered to tell us, any more than he could say what would happen after She and Hero, Shore and Swimmer, 'merged identities' to become something both and neither" (Yeganeh 2002: 666). The schizoid texture further motivates the reader not to take for granted the monologuer. Moreover, the schizophrenic, as defined and detected by Fredrick Jameson, is the postmodern mental illness. This is another proof of the postmodernity of this text and the unreliability of the narrator. Apart from this structure, the logic of both/neither is also the postmodern one which has taken the place of either/nor of the modern era.

Intertextuality and Interdiscursivity

While the monologuer contemplates over his survival and the fact that he is the only survivor of his tribe, he justifies it in Darwinian Theory, "the doctrine of survival of the fittest"

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(Yeganeh 2002: 662). However, he gives his own definition of fitness which, on the part of Barth, could be taken as an operationalizing act which paves the way for his narrator to comment on the norms of the American society. The intertextuality with Darwin leads to the interdiscursivity of fiction, biology, and religion – suggested by the term "doctrine" – which is given a political dimension by the I-narrator's definition. Therefore, he defines parenthetically: "fitness meaning, in my experience, nothing than survival-ability. . . but whose chief ingredients seem to be strength, guile, callousness" (Yeganeh 2002: 662). There should be mention of the word "ingredient" which cognates with itself the discourse of chemistry as well. The "ingredients" of "fitness" all stand for the norms constructed and inflicted by the late capitalist society; hence "strength" could imply economic, social, even racial authority, "guile" crosses out all religious and moral values, and "callousness" eradicates the humanitarian values.

Being a schizophrenic, the intradiegetic narrator immediately denounces his own interpretation of his survival and shifts to another philosophical interpretation, that of Chance. He states: "But the doctrine [of survival of the fitness] is false as well as repellent: Chance drowns the worthy with the unworthy" (Yeganeh 2002: 662). Not sufficing to this, he interrupts further thoughts by "You only swim once, Why bother, then?" (Yeganeh 2002: 662). Here there could be a shift of position from the internal to the external focalization, but the text gives no clue for determining it. Nonetheless, this rhetorical question itself opens the philosophy of epicurism. This philosophy is again challenged by the parodic statement which resembles the Biblical texts: "Expect ye drown, ye shall not reach the shore of Life, Poppycock" (Yeganeh 2002: 663). The spelling change of "you" to "ye" gives the sentence a historical base, apart from its religious connotations. In this way, Barth brings both the old and the new together and makes his text a pastiche, another postmodern trait highlighted by Jameson.

Almost from the middle of the text, the I-narrator intertextualizes his speech with that of a late companion and brings in his diverse notions and "odd conjectures" (Yeganeh 2002: 663) which are sometimes labeled as "mad visions", or "wild fancies". These conjectures, expressed and commented on by the narrating I, display pluralism of belief. He starts with "our 'Father'" as the Maker whose descriptions are highly dependent upon the moods of the speaker: sometimes Father is described as wise and kind; other times, He is inattentive, "stupid, malicious,

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insensible, perverse, or asleep and dreaming" (Yeganeh 2002: 663). Once He is One, the sole Maker; then the late comrade changes his view and replaces Him with "millions and billions of 'Fathers', perhaps in some 'night-sea' of their own!" (Yeganeh 2002: 664). While the single Father stands for monotheism, the plural "Fathers" signifies polytheism. All such views between which the schizoid I-narrator constantly oscillates portray the history of theology; the schizophrenic fluctuation can be taken as the impotence of each view in bringing the skeptic narrator to any sort of conviction. Lack of certainty can aptly be described in the time setting of the text which is always night, hence vague incomplete notions.

Heroic Role

From the beginning, the text and its diction signify the passivity of the first-person narrator; however, it is in the middle of the text that the monologuer takes up a heroic role by revealing his innermost belief. This heroic action starts with the paragraph which starts with "Out with it" (Yeganeh 2002: 665), which reminds one of his attempt to disclose his secret hope in the first paragraph. Here, unlike the previous notions, the narrator under the guise of the late comrade substitutes the He-Maker with a She, "Other-than-a-he" (Yeganeh 2002: 666). Here, the narrator adopts a Heideggerian gesture and thus makes his harangue interdiscursive with philosophy. He states: "I've begun to believe, not only that She exists, but that She lies not far ahead, and stills the sea, and draws me Herward!" (Yeganeh 2002: 665).

This heroism is however destabilized immediately after he discloses it; thus he reveals: "the thing is too preposterous; it is myself I talk to, to keep my reason in this awful darkness. There is no She! There is no You! I rave to myself; it's Death alone that hears and summons" (Yeganeh 2002: 666). Not only does the schizoid narrator dispense with the notion of a She-being, but for the first time he addresses the silent extradiegetic narrator by the capitalized deixis of "You". Here, he says "There is no You!", but he starts the next paragraph instantly with the imperative "Listen" followed by a colon. This imperative which is a maneuver of power of the monologuer over the silence of the extradiegetic narrator brings on stage the extradiegetic narrator and assigns to him/her the role of the narratee.

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From here onward, the I-narrator addresses the extradiegetic being and tells him in a flashback of his youth and his mocking reactions towards the drowned friend's mad notions. In a glimpse, he reveals the absurdity of his youthful heroism degenerated into nothingness: "Our moment came, we hurtled forth, pretending to glory in the adventure, thrashing, singing, cursing, strangling, rationalizing, rescuing, killing, inventing rules and stories and relationships, giving up, struggling on, but dying all, and still in darkness, until only a battered remnant was left to croak 'onward, upward', like a bitter echo" (Yeganeh 2002: 667). These descriptions quite well portray a lifetime of heroic (Homeric) struggle and its collapse into absurdity; this gives it a mock-epic tone. While young, he has been an energetic adventurer, full of ambitions, actions, doing, and undoings; but all those have ended up in "a battered remnant" which "croaks", hence a gradual dehumanization.

No Escape from Bewitchment

The ending paragraphs of the text show the I-narrator's inability to escape Her bewitchment: "Lucidity passes from me; in a moment I'll cry 'Love!' bury myself in Her side, be 'transfigured'" (Yeganeh 2002: 667). This transfiguration has many connotations which will be discussed later on from different perspectives; suffice to say here that it recalls the theme of "merging identities". This key issue is immediately picked up by the I-narrator in the penultimate paragraph of the text which starts: "You who I may be about to become, whatever you are: with the last twitch of my real self I beg you to listen" (Yeganeh 2002: 667). While in the previous address to the extradiegetic narrator/narrate, the monologuer imperatively wants him/her to listen, here he requests him/her to listen to him.

This act of request "I beg you" itself stands for his lapse into passivity once again and stands for his helplessness. This shows a shift of power from the authoritative position to a requesting one. Moreover, the deixis "you" is not capitalized because he sees that being transfigured he is going to merge into the addressee. However, in the same paragraph, the deixis "you" is again capitalized: "I may transmit to You, along with Your official Heritage" (Yeganeh 2002: 667). This way of directly addressing You runs against his first claim that he is addressing himself. In his following reference to You, again this deixis is de-capitalized. Such shifts are characteristic of a schizophrenic.

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Begging

In the penultimate paragraph of the text, the I-narrator begs his narrattee, "You", to do what himself could not achieve, being enticed by Her calls. Thus he speaks of his single hope: "Mad as it may be, my dream is that some unimaginable embodiment of myself (or myself plus Her if that's how it must be) will come to find itself expressing, in however garbled or radical a translation, some reflection of these reflections . . . may you, through whom I speak, do what I cannot; terminate this aimless, brutal business!" (Yeganeh 2002: 667). This request is interdiscursive with biology ("embodiment"), psychology ("mad"; "dream"), translation ("translation"), economics ("business"), and politics ("radical"; "brutal"). However, the more important part of this expression is the ambiguous phrase "some reflection of these reflections" which somehow could refer to the fragmented narrative itself or to its diverse interpretations. Moreover, this phrase can be interpreted variously, which will be discussed after the analysis of the final paragraph.

A Contradictory Gesture

"Night-Sea Journey" ends up by a contradictory gesture with respect to the previous paragraph. Here, the I-narrator forgets all about the You to whom he previously assigned the role of a transmitter and instead generalizes his address. He asserts: "Whoever echoes these reflections: be more courageous than their author! An end to night-sea journeys! Make no more!" (Yeganeh 2002: 667). According himself the role of the author of the reflections, the I-narrator describes himself a coward who could not resist the call of Love. This may stand for the irresistibility of Her summons and thereby his call for putting an end to all this sounds illogical and inevitable.

The highly fragmented narrative structure of Barth's story renders it impervious to a wide variety of interpretations. On the whole, this is the narrative of a process of becoming, process of transfigurartion, and of transmitting. Hence, it is marked by a strong sense of towardness. As properly defined by Rimmon-Kenan, "'Towards' is usually associated with an intermediary stage, place, or position, 'in the direction of', 'in the area or vicinity of', 'turned to, facing'" (2002: 144). All these definitions are applicable to this postmodern text not only in its very

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texture, characterization, theme, contents, but also in the signifiance that it creates for the productive play of the reader with the text. As analyzed above, the I-narrator is constantly shifting between different states of mind, ideological stands, narrative positions, philosophical premises, even his relationship with the extradiegetic narrator who retains his silence all through the text. In this towardness, one can aptly refer to the text's assimilation of many other literary texts, hence intertextuality. Ernst calls this feature "a comic appropriation" which "reinforce[s] the mock-heroic epic of Barth's microscopic Ishamel, the long-tailed 'tale-bearer of a generation'" (2004: 7). The other cases of intertextuality that Ernst enumerates are Whitman, Tennyson, Allen Ginsberg, Todd Andrews, Ian Flemming – to name a few. (2004:7-8). Another critic, Zenobia Mistri, pinpoints Barth's intertextual reliance on Dantean allusions (1988: 151-152).

"Night-Sea Journey" lacks any specific time setting; the monologuer draws contrasts between his present age and his youth, albeit the time duration remains a mystery. However, all through the text both semantically and grammatically there is implied a sense of towardness. Similarly, the reader, led by the schizophrenic reflections of the narrator, moves "towards" or is put in a process of becoming without knowing its whatness. This processual indeterminacy opens the text to multiple interpretations in which the reader can freely move or jump like the I-narrator from one stance to another. This article just presents a few of these fluctuations only to show the inexhaustibility of the text.

Literally, this story can be the narrative of a sperm addressed to the father who remains silent in the text. In this reading, the sperm is moving in the fluid dark womb of the mother (the She-being) towards the egg to be swallowed up by the ovum and transfigure into a human being; the sperm is said to be the carrier of the Heritage. Biologically, this sperm accomplishes its mission only when it merges with the female egg. The animate being who is thus created becomes one resembling both the sperm and the female egg, hence merged identities.

Culturally speaking, the I-narrator could stand for a sign or a code which like the sperm bears and transmits the cultural signification. In this light, the narrative could signify cultural communication. The fact that the origin of the sign is the father gives the interpretation a

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feministic turn. Psychoanalytical feminists, who base their theories on Lacanian psychoanalysis, claim that language which embodies culture has roots in and is controlled by The Law of the Father. The night-sea as the setting denotes the fluidity and feminity of the atmosphere which, favored by Helen Cixous, mobilizes the androcentric cultural sign and leads it towards reunification with the She, the (M)other. Feministically, therefore, there is a gradual inevitable shift of power from the patriarchal side to the matriarchy. In the protean identities of the resisting I-narrator with the (m)other, the cultural code or sign mingles with the other and the mixture neutralizes both poles. The depolarized resultant identity is neither a he nor a she, but rather a mixture of both.

En route to this transfiguration, the I's reliance on his companion's wild visions, most of which are male-centered, and the death of the comrade signifies the failure of the patriarchal system. At times, the I-narrator claims to be the drowned friend; this merge with the androcentric philosophy of life shows the male-centered code that the cultural sign carries with itself but is set in the process to be depolarized and reach a balance. Feministically, the hallucinatory harangue of the speaker/sign here stands for the fracture of his logic and mind which is patriarchal; thus he gets ready for unification with the (m)other. The female side, however, is stereotypically portrayed as a witch, a siren; this Homeric portrait subordinates the role of woman but ambivalently the male side is shown to be unavoidably swallowed by the female.

Textually, the intradiegetic narrator could stand for a text laden with the cultural and ideological overtones. This interpretation countersigns the fact that "Barth has . . . been criticized for not dealing with social values or major cultural issues" (Rackham 2007: 3). This paper's turn to the ideological implications of "Night-Sea Journey" fills in the gap in Barth criticism. Viewed in this light, the whole story is a text produced by a fatherly author, and the journey can be the process of its reception and interpretation by the reader. The text is en route towards the interpreter/reader. Adopting this lens, Ernst takes the sperm "as 'fact' searching for its fiction, and Idea in quest of its Muse. 'Night-Sea Journey,'" he continues, "also gestures toward the same cyclical activity of sexual conception and imaginative reception in its human reader" (2004: 8-9). While Ernst's reading is limited to Barth's corpus in an attempt to show the writer's text-world representing his life-text, this paper takes the scope on a wider socio-political scale

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and resituates it in the political events of the 1960s. This story has been written in the decade of the Marxist-orientated revolutionary upheavals of students and workers against capitalism which swept all over Europe. Although the revolution proved a failure and gave the capitalist agenda new directions to re-establish itself more invisibly and firmly, the intellectual attempt has proved to be most productive. Viewed as such, in Barth's story the narrator's free indirect quotations of his late friend's notions, his comments, all could be taken as the father/author's response to the existing issues in his social context. The fluidity and ambiguity of the setting, lack of rigid and fixed identities, the schizoid texture, all could be taken as the instability of the *status qua*; these present the cracks that began forming on the surface of the capitalist paradigm. They show the ideological clashes of the text with the counterideologies of the context. In this light, one can refer to Macherey's views on the issue of ideology and literary works. For Macherey, the ideology of the text lies in the "cracks in its façade . . . those sites where the text is not fully in control of itself (Bretnes 2001: 91). Similarly, Terry Eagleton shows interest "not in what makes the text coherent, but in what makes it incoherent" (qtd. in Bretens 2001: 92). According to such notions, Barth's disintegrated narrative becomes a site of struggle for different ideological voices. This ideological confrontation mobilizes the narrator's voice which renders the text pluralistic and heteroglossic – in a Bakhatinian key note. (Holquist: 1981).

Envisaged in this light, the narrator's plea to the silent You to express "some reflection of these reflections" can aptly justify that the text's survival depends on being received and interpreted by the other. The alterity of this other is presented through gender distinctions. This point is well expressed in the I-narrator's reference to You describing it as the one through whom he speaks and his unavoidable merging with the summoning She. The merging of his narrative voice with Her song intertextualizes him and deprives him of his authorial voice, hence a detotalizing of the voice of the narrative.

Through his various allusions, deploying different discourses, and playing with narratological norms in the protean roles assigned to the characters, John Barth negotiates not only the authorial voice, especially in an autotelic story like "Night-Sea Journey", but he also brings the reader to a process of negotiation. The presented narratological analysis in this paper displays how the passive role assigned to the reader by realistic fiction is countersigned for a

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more commitment. This negotiation of the role has a much wider impact in actual life. Focusing on the issue of negotiation, Jeff Rackham aptly argues, "The novel . . . has now forced us into negotiation, something that always happens when writers of any era begin to negate the former norms. Negotiation compels the reader to reconsider not only the genre but the dailiness of his life that the older norms supported" (2006: 2). Rackham's view politicizes the deconstruction of the reader's role in the process of interpretation. This paper through its different readings of "Night-Sea Journey" realizes this negotiation and its various politicizing impacts on the broader socio-cultural sphere.

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Indigenous Physical Culture of Bengal During the British Regime

Dr. Subhabrata Kar

Abstract

During the British regime, Bengal was ahead in all types of revolutionary activity, much influenced by different components of the then Bengali society. Those components were the influence of some great philosophers or thinkers, influence of akhra, bratachari and revolutionary movements, influence of indigenous rural games, great clubs and other physical activities of Bengal regarding physical culture of the Bengali people. Obviously, Bengali physical culture was very much influenced by revolutionary activities of akhras or clubs and at the same time it is proper to mention that in rural Bengal there was a great storage of indigenous minor and folk games. In British India Bengali people were very much fond of indigenous rural games and sports as well as bratachari dance and activities.

Introduction

From the middle of the nineteenth century, there was a growing awareness of the potentiality for a national physical culture that would raise Indian individuals and society from the degeneracy into which they were perceived to be sunk. For example, from the 1850s until at least the 1930s the nationalistic Bengali Hindu elite "strove to overcome its supposed degeneracy through the pursuit of physical culture." The struggle to define an Indian form of body discipline was rendered ambivalent by the acceptance of certain core ideological values of a Western, and ultimately imperialist, discourse on manliness and the body.

The 'akhaṛa' and the 'Hindu mela' worked alongside (and sometimes squarely within) the current of colonial education reform and "indigenous" physical culture movements maintained a permeability to Western influence, based on a deep appreciation of the cultural and political potential of the nationalistic gymnastic movements of Europe. Indeed, even in the schools and gurukuls of the Arya Samaj, that most ardently "swadeshi" of the Indian Samajs and "perhaps the greatest indigenous educational agency," the students would rise before dawn and immediately perform "dumbbell exercises and calisthenics," a regime clearly borrowed from the methods of physical culture in vogue in Europe at the time and widely disseminated throughout India. It was through experiments such as these that physical culture became "a central part of the educational programme" in India. Physically fit, healthy citizens of good character dedicating them to the betterment of Mother India thereby became "important symbols of a strong and vibrant nation in an age when Hindus felt that they lacked 'manliness,' were 'weak,' 'lacking in courage,' and were a 'lethargic race'."

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Games and Sports Culture in West Bengal

The games and sports as culture traits particularly in West Bengal have certain specific elements. One of these is the utilization of leisure which had its origin and growth in the cradle of the agrarian economy of pre-British India. The informal folk games in the rural culture were marked by lack of institutionalization communication. These indigenous folk games as pastime recreation have been played around the Bengali communities within the narrow cultural circles of the then rural societies of West Bengal for a long time. The spirit of those traditional games was mere satisfaction of recreational activities, where participants only got the pleasure while in general there was no special role for recreation leaders and spectators, and therefore, it worked as a method without reciprocation or encouragement.

The British came to India with their new form of economic, educational, and cultural norms. The British came to India with their new mode of economic, educational, and cultural norms. In Bengal, an important urban center like Calcutta was purposely selected by them for trade and commerce. The new city Calcutta in Bengal as introduced by the British had its impact on the traditional pattern of recreation including games, sports and allied activities. This may be defined as a new type of induced institutionalized games that altered to a large extent the passive non-induced games and sports of the earlier era.

Nationalist Physical Culture of Bengal

Last two decades of the nineteenth century saw the development of the nationalist movement and the struggle to free the motherland from British rule was gaining gradual acceptance among the people. But, a number of eminent personalities of Bengal made remarkable contributions towards the development of physical culture, sports and games in Bengal as well as the whole of India.

Philosophers of Bengal and Their Contribution

Bankim Chandra Chatterjee (1838-1894)
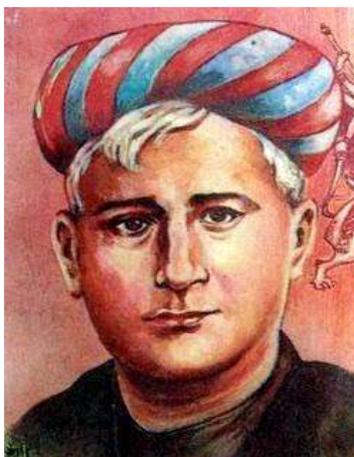
Bankim Chandra Chatterjee
Courtesy: http://infinitelinkz.com/national-symbols-of-india/national-song-of-india/

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Bankim Chandra Chatterji's novel *Anandamaṭh*, published in the early 1880s amid a growing nationalist fervor in India, did much to popularize the ideal of the patriotic Hindu *sanyasin* fighting against the foreign tormenter and trying to promote the ideal of a national physical culture.

The religious and political descriptions of *Ānandamaṭh* inspired many young nationalists to enter into a violent struggle against British rule in the name of a timeless and unchanging Hindu religious protocol: the *sanatana* dharma. This religious code transcends intra-Hindu sectarian divisions.

It was Bankim Chandra who defined for physical education both its precise location in the larger movement which is called, in textbook histories, "socio-religious reform" in Bengal, as well as the exact nature of the regimen it described. At the core of the program lay the notion of anushilam and its locus was the (bourgeois, Hindu) male body.

### Swami Vivekananda (1863-1902)

Swami Vivekananda

Swami Vivekananda was a symbol of courage, vitality and dynamic personality. He appealed to the Bengali youth to be educated - physically, mentally and morally. Being a philosopher, preacher he indicated that one may be nearer to heaven by playing football than through the study of religious books like 'Gita'. The members of the various revolutionary groups, physical culture, physical activity, clubs (*akhra*) were also influenced by Swami Vivekananda.

While Vivekananda scorned the practices of *haṭha* yoga ("a method utilizing physical exercises to control the body and attain union of the self with the Supreme Being" http://dictionary.reference.com/browse/hatha+yoga?s=t) and did not seem to have made the link between *asana* and physical culture, the same equation of bodily strength and spiritual merit that we see here was to become central to the merger between the physical culture movement and haṭha yoga itself. Vivekananda, along with associates like Sarala Debi and Sister Nivedita, was instrumental in pushing forward the physical culture agenda among the nationalist youth of the country, and it is clear to see that a close relationship continued from the start between the ideological milieu in which modern yoga had its beginning and the militant nationalist physical culture movement.

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We might also note in this regard that the men trained at Debi's gymnasium often collaborated with Aurobindo Ghosh, the vociferous pamphleteer, radical extremist, and future modern yoga guru, who was himself inspired to translate Bankim's novel in 1909. This is one more example of the atmosphere of nationalist physical culture from which modern yoga would emerge.

Vivekananda, in his scheme of education, meticulously includes all those studies, which are necessary for the all-around development of the body, mind and soul of the individual. These studies can be brought under the broad heads of physical culture, aesthetics, classics, language, religion, science and technology. According to Swamiji, the culture values of the country should form an integral part of the curriculum of education. The culture of India has its roots in her spiritual values. The time-tested values are to be imbibed in the thoughts and lives of the students through the study of the classics like Ramayana, Mahabharata, Gita, Vedas and Upanishads. This will keep the perennial flow of our spiritual values into the world of culture.

Rabindranath Tagore (1861-1941)
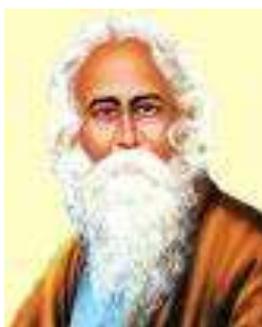
Rabindranath Tagore

Nobel laureate Rabindranath was among the leading personalities of Bengal Renaissance. He was earlier involved in the 'Hindu Mela' for spreading nationalist awareness. He composed the tune of the famous Bengali patriotic song, "Bandemataram', written by Bankim Chandra Chattapadhyay. At Santiniketan, established by Tagore himself in 1901, he introduced variour programmes of physical activity as part of total development of personality. He developed a movement called Brati Balak, in which young boys of rural Bengal used to exhibit various forms of physical culture.

Sarala Debi Ghosal (1873-1945):

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Sarala Debi Ghosal

One key figure in this physical culture revival was Sarala Debi Ghosal (1872–1946), a niece of Rabindranath Tagore who, as well as being an keen supporter of women's rights and one-time Brahmo Samaj member, gained prominence from 1905 as an extremist leader and campaigner for a militant nationalist physical culture. Debi was galvanized by the example of Bankim's heroine Shanti, to organize a physical culture campaign and exhorted young men to undertake martial training for their own defence "and for the defence of their women against molestation by British soldiers." She organized parades of "physical prowess," opened an academy of martial arts at her father's house in Calcutta in 1902 (under one Professor Murtaza), and was an influential presence behind the establishment of similar centres across Bengal. She started various movements like Shivaji utsab, Pratapaditya utsab, Udayaditya utsab and Birastami brata - where the main emphasis was on celebrating a strong and powerful body.

Girls were also involved in this movement of helping to develop courage and the fighting spirit among the youth. Various forms of competition in physical activity and martial art, sword fighting and fencing were part of the said festivals and the winners were duly appreciated with prizes in these competitions. This movement was very popular in Calcutta and inspired by her leadership a number of clubs/units were established in Calcutta during 1905. Later her club/units were more involved in terrorist and nationalist movements to free the country from British rule.

Debi was in touch with Vivekananda on the topic of nationalist physical culture after his triumphal return from America. The Swami was himself an ardent supporter of the Indian physical culture campaign, and he even reportedly held the view that one can get closer to God through football than through the Bhagavad Gita.

Modern, physical culture *akhṛa* ("club," "gymnasium") of the kind organized by Debi often functioned as centres of a political struggle that self-consciously emulated the militancy of the institutionalized violent yogin. This is not to say that all physical culture clubs across India were nuclei of patriotic terror, or that they were generally patronized by the majority of

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Indians. However, just as the "Indian independence movement involved not only Gandhian strategies of non-violent protest and civil disobedience, but also acts and threats of violence by revolutionary groups," so too the physiological nationalism of the modern politicized akhṛa included both moderate and extremist elements.

Gurusaday Dutta (1882-1941)

Gurusaday Dutta

In 1932, an ICS officer of British India Government, named Mr. Gurusaday Dutta, founded a new folk style physical culture in Bengal. It had been spread in all over Bengal as well as India as 'Bratachari Movement'. This famous movement created a style of physical exercise with song and dance which created a revolution in the life and activity of young Bengali people against British rule.

Bratachari movement was an indigenoius practice of physical activity and culture and Sri Dutta was very close to Rabindranath. So, in all probability, he was influenced by Rabindranath's 'Brati balak' movement. He created different styles of warrior dances like "Raibeshe", Dhali, Khati etc. and other folk dances like Jari, Jhumur etc. and thousands of Bratachari activity dances.

Table No.-1 Great persons and their contributions at a glance

Name of the Thinker	Contribution	Year	Place
Bankim Chandra Chatterjee	Anandamath & Bandemataram	**(1838-1894)**	Calcutta
Swami Vivekananda	Hatha Yoga	**(1863-1902)**	Calcutta
Rabindranath Tagore	Santiniketan, Brati balak	**(1861-1941)**	West & East Bengal
Srala Devi Ghosal	Shivaji utsab, Pratapaditya utsab,	**(1873-1945)**	Calcutta

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	Udayaditya utsab and Birastami brata		
Gurusaday Dutta:	Bratachari movement	**(1882-1941)**	All Bengal

Some Great Activists and Their Contributions

The 'Shivaji' and 'Birastami festival' which were started by Sarala Devi, created much enthusiasm among the Bengali youth and a desire to get rid of the notion that Bengalis were a "non-martial race" – an idea prevalent among the British after the 'Sepoy Mutiny' in 1857. At the same time Jatindranath Bandopadhyay (1877-1930), who was very close to the great revolutionary Sri Aurobindo Ghosh (1877-1950), returned to Bengal to start and organise a secret revolutionary group at the initiative of Aurobinda. Jatindranath developed a gymnasium or akhra at 102, Upper Circular Road, Calcutta in 1902, where young men were trained in various indigenous forms of physical activities.

At the same time another famous akhra was established by Satish Chandra Basu (1876-1948), which was the great 'Anusilan Samity'. 'Anusilan samity' established a number of branches in various districts of Bengal to spread their philosophy- the development of physique and strength nad the cultivation of physical culture as an essential component of revolutionary activity for the freedom of the country. In these clubs/akhras, along with body building exercises, lathi and sword play, boxing, wrestling, gymnastics, swimming, cycling, horse-riding were also practised by the members.

Almost simultaneously a strong revolutionary centre was opened in the town of Midnapore with the initiative of Aurobinda Ghosh, Sister Nivedita, Barin Ghosh etc. This town, about 130 km. away from Calcutta, was a seat of revolutionary activities outside Calcutta. A number of akhras/clubs were also established throughout the district of Midnapore during the time of Janendranath (1870-1949), Satyandranath Bose (1882-1908), Hem Chandra kanungo (1876-1951), Khudiram Bose (1889-1908) etc. Among the important akhras of Midnapore town were Basantamalati Akhra, Sanatan Samity, Swadesh Samity, Sakti Samity etc. Rakshit Barir Akhra namely 'matrisadan' of Tamluk was also very active. In all these akhras body building and physical activities were given prime importance along with other revolutionary work.

Ban of Anusilan Samity and Cessation of Akhra Movement

Anusilan Samity gradually became more involved in political and revolutionary activities which greatly frightened and alarmed the British Government. The panic-stricken British Government introduced the Indian Criminal Law Amendment Act of 1908 under section 15(2) (6) by which the activities of Anusilan Samity were banned. The banned samity closed its door and along with this, activities of many akhras/clubs were stopped. However, they continued their activities secretly.

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Table No.-2 Great activists and their main contribution

Name of the activists	Name of the akhras	Year of Establishment	Place
Jatindranath Banerjee	Razabazar akhra	1902	Calcutta
Satish Ch. Basu & Aurobinda Ghosh	Anusilan Samity	1902	Calcutta
Pulin Behari Das	Anusilan Samity (Branch)	1905	Dacca (East Bengal)
Khudiram Bose	Rakshit Barir Akhra namely 'matrisadan'	1905	Tomluk (Midnapore)

Revival of Akhra Movement

From literature review it has been observed that the activities, similar to the nature of akhra movement, were revived around 1926-1930. In Calcutta the famous 'Simla Bayam Samity (Simla Exercise Club)' and some other clubs during Durga Puja (Goddess Durga Festival & Autumn festival) used to celebrate Birastami Brata (worship of the warriors). The famous activist Ananta Singha, in his autobiographical writings, indicates that during the period 1928-1930, a number of clubs for physical culture and martial art were established in Chattagram and the adjoining districts of East Bengal. In these clubs body building, martial art, various forms of defensive art, etc., were practised. Obviously the purpose was to motivate the youths of Bengal to become involved in physical culture and to develop a sound body. Akhra type of movement and activities were also revived in Midnapore district. Dinesh Gupta, a close associate of Netaji Subhas Chandra Bose, in 1928, developed and formed 'Bengal Volunteers'. Young students and youths were voluntarily associated with 'Bengal Volunteers'. Their main objective was to develop physique along with studies. A number of clubs were established along the line of 'Bengal Volunteers' and they used to participate in marching, fancy drill, lathi (martial art with bamboo stick), sword fighting, wrestling, etc.

Contribution of Three Great Football Clubs of Bengal

It was year 1889. The Indian independence movement against the British rule was spreading rapidly after the uprising of 1857 Sepoy Mutiny. It was a period of growing

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political awareness, manifestation of Indian public opinion, and emergence of Indian leadership at the national and provincial levels. The spontaneous and widespread rebellion fired the imagination of the Indian nationalists throughout the country. Under these circumstances, the birth of Mohun Bagan club on 15th august 1889 was not only organizing a football club but a step forward towards promoting a patriotic feeling, an awakening spirit in Bengali hearts. Mohun Bagan is not just a club, it is a national institution.

The pioneer of Mohun Bagan Sporting Club was the then eminent lawyer Bhupendranath Basu, who later on became the president of Indian National Congress. The Basu family, the Mitra family, and the Sen family bestowed equal efforts towards the foundation of the club. The first meeting of the club presided over by Basu himself, was held at his residence at 14, Balaram Ghosh Street of North Kolkata .The Secretary was Jatindranath Basu.

Mohun Bagan won its first trophy, the Coochbehar Cup in the year 1904 and again in 1905. That same year Mohun Bagan reached the final of the Gladstone Cup, held in Chinsurah. Their opponent in the final was Dalhousie, the winner of that year IFA Shield who had defeated Calcutta Football Club by 4-3 in a thrilling final. Mohun Bagan still managed to win the match 6-1. In 1906, Mohun Bagan got more success. This year the club grabbed the Trades Cup, Gladstone Cup and Coochbehar Cup. These achievements made Mohun Bagan the most prestigious Indian club. In the same year Mohun Bagan participated in Minto Fort Tournament. This tournament was mainly for the British and Army football teams, only Mohun Bagan among the Indian clubs got the invitation to participate in this tournament but their stay was not long. In 1907 Mohun Bagan again won Trades Cup and again in 1908 for a third consecutive time.

Mohun Bagan was the first club in India to win the IFA Shield in 1911 by defeating East Yorkshire Regiment. This match was huge also because Mohun Bagan also became the first Indian club to beat a European club ever. The players of Mohun Bagan played bare-footed against the foreigners, who had proper equipment. It became a turning point in Indian football.

In 1915 Mohun Bagan played their first match in the first division of Calcutta Football League on May 15, 1915 against Calcutta Club. Back then the Calcutta Football League was the number one football league in India. In 1937 Mohun Bagan played its first international match in home country against Englishton Corinthians of England. In 1939 Mohun Bagan became the first ever Indian Calcutta Football League Champions after a long wait of 25 years.

On a humid afternoon on 28 July 1920 Mohun Bagan A.C. was scheduled to clash with Jorabagan in a Coochbehar Cup tie. The latter took the field minus their star halfback Sailesh Bose. Mohun Bagan Club's Vice- President and Industrialist Suresh Chandra Chaudhuri pleaded for Bose's inclusion with the club authorities but to no avail. An annoyed Chaudhuri immediately severed all connections with his old club and formed a new one along with Raja Manmatha Nath Chaudhuri, Ramesh Chandra (Nasha) Sen and Aurobinda Ghosh.

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The new club established on 1 August 1920 was christened East Bengal FC as the founders hailed from that region of Bengal.

Life started off hard for East Bengal Club as they struggled to win any one championship. Eventually though East Bengal Club came into the limelight and ultimately got the first championship during the IFA Shield, by winning in 1943. The Club again won the IFA Shield and the Calcutta Football League in 1945.

One of the features of Islamic Culture is to have faith in religion (Islam). Therefore, the Muslim community in Calcutta set up a new team to play football even before the setting up of Mohun Bagan A.C. or Aryans. They founded "Jubilee Club" in 1887 under the leadership of Nawbab Aminul Islam. Then this name was changed into "Crescent Club". Crescent club's name again changed into "Hamidia Club". Finally this "Hamidia Club" came to be known as "Mohamedan Sporting Club" in 1891.

After its establishment in 1891, Mohammedan Sporting Club first tasted success when they won the Calcutta Football League in 1934 and then went on to create history by becoming the first Indian club to win the Calcutta Football League continuously for 5 years from 1934 to 1938. Again the club won the league in 1940 and 1941 along with the IFA Shield Championship. It was also the first Indian team to smash the monopoly of the British football teams in the Durand Cup, the oldest football tournament in India, when they became champions in the year 1941.

Other Influences

Indigenous Rural Games

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In British India many indigenous games were popular in rural Bengal. Those games were the main source of recreation for many boys and girls as well as adult males and females of rural Bengal. Folk games were popular as well as traditional games, chiefly played in rural areas were passed along from one generation to another. Such games are played for physical exercise and entertainment, at times in a competitive environment. Folk games are divided into three groups based on the environment in which the games were played: land, water and shy.

Table No.-3 Indigenous rural games of Bengal at a glance

Indigenous name of games	Activity Characteristics	Participants
Ayanga-ayanga	The tiger and goat game	Boys & girls both.
Baghbandhi	Capturing the tiger	Boys & girls both.
Baucchi, budikapati, bau-basanti budir chu	The old Lady	Boys & girls both.
Chikka	Tug and trip	Boys
Chhadar Khela	Rhyming game	Boys & Girls both
Chhi-chhattar	The kite and the cocks	Boys
Chungakhela	The crackers game	Adult men
Danguli, dangbadi,gutbadi, tyamdang, bhya tadanda	Tipcat	Boys
Dariyabanda	Stealing the salt	Boys & Girls both
De Pakhal	Turn him around	Boys & Girls both
Ekka-dokka, satkhela and chiriya, chada, ghunti, di ga, khopla	Hopscotch	Girls
Elating Belating	Hello, there!	Girls
Gaigodani	Tending the cows	Cowherds
Ghuntikhela	Game of dice	Girls
Golap-Tagar , baurani, chadan khela(Murshidabad), tukatuki (My mensingh	Blind game	Boys & Girls both
Gollachhut	Touch and Run	Boys & Girls both

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Gulikhela	Game of marbles	Boys
Ha-du-du	Game of Tag	Boys & Girls both
Lukochuri	Hide and seek	Boys & Girls both
Kanamachhi	Blind bee; blind man's buff	Boys & Girls both
Mogalpathan	Draughts	Boys & Girls both
Openti Bioscope	Round game	Girls
Rajar Kotal	king's constable	Boys
Rumalchuri	Stealing the handkerchief	Boys & Girls both
Boat-race	Water game	Boys
Holdug	Tag me in water	Boys
Jhappuri khela		Boys
Lai khela	Find me out	Boys
Flying Kites		Boys & Adults
Flying pigeons		Boys & Adults

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Kushti (Wrestling) of Bengal

In recent years, the history of modern Indian wrestling - or kushti - has started receiving scholarly attention. Most accounts agree that the last decades of the nineteenth century saw the rising of the modern form of this ancient Indian sport, with Indian wrestlers emerging from the confines of their akharas and fighting with their Western counterparts. But while there are some scholarly accounts of north Indian wrestling, and Gama in particular, the rest of the country has not fared well. What has also been lacking is a perspective that considers wrestling as one of the many cultures of the body which characterised the nationalist phase in Indian history, dating from roughly the end of the nineteenth century till the third decade of the twentieth. During this time, a kind of muscular nationalism was beginning to gain ground in Bengal.

Fed up of being stigmatised as a `frail and effeminate' race, Bengalis - both men and women - began to participate in various kinds of physical cultures, ranging from martial arts to gymnastics, trapeze acts to hot-air ballooning. With the rise of the swadeshi movement in the first decade of the twentieth century, akharas or gymnasiums mushroomed all over north Calcutta. Gobar Guho developed his own style of wrestling which took Indian wrestling into newer heights. His style includes his own wrestling holds like dhonka, tibbi, gadhanet, dhak, tang, pat, dhobiya pat and kulla which later became a part and parcel of Indian wrestling. He was famous for his vicious chops known as radda. His achievements and success inspired Bengali Hindus to take up wrestling as a career which was seen as the traditional bastion of Punjabi Muslims. Not only wrestlers but the famous body builders like Manohar Aich and Monotosh Roy were inspired by his successes. His own disciples included his son Manik and his students Banamali Ghosh, Jyotish Charan Ghosh and Dutta Biswanath.

Body Building Culture of Bengal

It is often considered that the British Rule in India started a period of decline in Physical Culture and general health amongst the Indian population. In 1905 there was a revival of interest, mainly 122 in strand pulling. This was due to a great extent to Sandow's highly successful visit to India in 1904. Muscle Control was introduced to India in the 1920s by Chit Tun, a Burmese man who settled in Calcutta. Despite the influence of Sandow and others 'Western' style bodybuilding did not take off in a big way until the 1930s. The most important instructor at that time was Prof. K.V. Iyer, who founded the Hercules Gymnasium in Bangalore. He also started India's first postal course in Bodybuilding. B.C. Ghosh credits Chit Tun with inspiring him to take up Muscle Control and he and his partner K.C. Sen Gupta opened a Gymnasium in Calcutta in the 1930s. Ghosh & Sengupta were credited with the early training of both Monotosh Roy and Monohar Aich, both World Class bodybuilders in the 50s.

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Conclusion

In conclusion, Bengal during the British regime was ahead in all types of revolutionary activities in comparison to other provinces of India. Such revolutionary activities were very much influenced by different components of the then Bengali society. Those components were the influence of some great philosophers or thinkers, influence of akhra, bratachari and revolutionary movements, influence of indigenous rural games, great clubs and other physical activities of Bengal regarding physical culture of the Bengali people.

It is to be noted that a number of eminent personalities of Bengal made remarkable contributions towards the development of physical culture and sports and games in Bengal as well as the whole of India. The struggle to define an Indian form of body discipline was rendered ambivalent by the acceptance of certain core ideological values of a Western, and ultimately imperialist, discourse on manliness and the body.

The 'akhṛa' and the 'Hindu mela' worked alongside (and sometimes squarely within) the current of colonial education reform and "indigenous" physical culture movements maintained a permeability to Western influence, based on a deep appreciation of the cultural and political potential of the nationalistic gymnastic movements of Europe.

The games and sports as culture traits particularly in West Bengal have certain specific elements. One of these is the utilization of leisure which had its origin and growth in the cradle of agrarian economy of the pre-British India. In British India many indigenous games were popular in rural Bengal. Those games were the main source of recreation for many boys and girls as well as adult males and females of rural Bengal. Mainly three great clubs of Bengal, Mohun Bagun AC, East Bengal and Mohammadan Sporting Club contributed greatly to modify the physical culture of Bengali people and increase the revolutionary activity of India.

During this time, a kind of muscular nationalism was beginning to gain ground in Bengal. Fed up of being stigmatised as a `frail and effeminate' race, Bengalis - both men and women - began to participate in various kinds of physical cultures, ranging from martial arts to gymnastics, trapeze acts to hot-air ballooning. Obviously, Bengali physical culture was very much influenced by revolutionary activities of akhras or clubs and at the same time one can see that in rural Bengal there was a great storage of indigenous minor and folk games. In British India Bengali people were very much fond of indigenous rural games and sports as well as bratachari dance and activities.

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Subject-Verb Agreement in Sindhi and English:
A Comparative Study

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Amara Aftab Soomro

Abstract

In this paper, the researchers particularly investigated the subject verb agreement in Sindhi and English languages. English and Sindhi are two entirely different languages. There are differences in their phonology, morphology and syntax also. In this paper, the researchers examined the difference between one of the aspects of syntax, specially the difference between subject verb agreements in both the languages. Syntactically English is a head initial SVO language and Sindhi is a head Final SOV language. These two languages differ not only in phonology, morphology and syntax but they have also got difference in their origin. First the study shows a brief look at origin of Sindhi and English languages. Then subject verb agreement in Sindhi and English is analysed individually, afterwards there is a analysis of comparison between these two languages in subject verb agreement.

Key words: Subject-verb, Agreement, Paryog, Head, Comparative, Syntax

Introduction – Sindhi

Sindhi is an Indo-Aryan language with its roots in the Lower Indus River Valley. Sindhi language is one of the most ancient languages of the world, which belongs to the Indus Valley Civilization. This language is the family member of the languages like Urdu, Persian, Sanskrit, Arabic, Hindi, and so on. Sindhi employs Perso-Arabic script and thus is written from right to left in contrast to the most of the Western languages which are written from left to right (Shaikh 1986).

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Sindhi takes its name from the river Indus, known in earlier times as the *Sindhu*. Today Sindhi is spoken in the province of Sindh, Pakistan where it is recognized by the government as the official language of the province. Nearly half of the population of Sindh province lives in rural areas, where Sindhi is the primary language. In the urban centers of Sindh, Sindhi competes for status and speakers with Urdu (the national language of Pakistan), and increasingly English. Sindhi is also spoken by about 2.5 million people in India, including major communities in Gujarat, Mumbai and Pune, where immigrants from Sindh relocated after the 1947 partition of India and Pakistan. Beyond the Indian subcontinent, Sindhi is spoken by large Diaspora communities in the United Kingdom and the United States, and around the world.

English

The history of the English language really started with the arrival of three Germanic tribes who invaded Britain during the 5th century AD. These tribes were the Anglos, the Saxons and the Jutes. They crossed the North Sea from what today is Denmark and northern Germany. At that time the inhabitants of Britain spoke a Celtic language. But most of the Celtic speakers were pushed towards west and north by the invaders - mainly into what is now Wales, Scotland and Ireland. The Angles came from "*Englaland"* and their language was called *"Englics"* - from which the words "England" and "English" are derived.

English is a head initial SVO language, shows distinctive agreement only in the third person singular, present tense form of verbs, which are marked by adding "-s" (walks) or "-es" (*fishes*). The rest of the persons are not distinguished in the verb (*I walk*, *you walk*, *they walk*, etc.). In English, singular verb generally have an '*s'* at the end, Plural verbs do not, and Nouns are the opposite, like; book (singular noun), walks (singular verb) and books (plural noun) , drive (plural verbs) etc.

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Sindhi Structure

In Sindhi, the order of words in a sentence differs from English. The verb typically appears at the end of the sentence in Sindhi, while in English, it comes after the subject, but not at the end of the sentence.

Syntactically, Sindhi displays a host of properties that are typical of Indic languages as a whole. Sindhi is a head-final SOV language. Postpositions are attested and affixation is largely suffixal. Sindhi verbs agree with their subjects in person, gender, and number. All inflection proceeds by way of affixation.

Sharaf ud Din Islahi, in "The linguistic connections of Urdu and Sindhi languages" (Urdu-Sindhi ke Lisani Rawabit), affirms the above claims that Sindhi language is closely associated with the sub-continental languages. He confirms that

> Urdu and Sindhi are two such languages of the sub-continent in which much
> linguistic relations and agreements are found. Their phonetic system is almost
> same. Their grammar is closely related. Their vocabulary and semantics are
> inter-connected. Their scripture is almost same. Their literary traditions are
> also almost analogous.

(pp. 61)

"Sindhi language has taken birth from Sanskrit and Prakrit; and its letters of Alphabets are mostly from Sanskrit" (Shaikh 1986, pp,6). Now we will have a brief investigation of syntactical differences between Sindhi and English language.

Syntactic difference between English and Sindhi

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Structure dependency seems common in all the languages. This asserts that "knowledge of language relies on the structural relationship in sentences rather than the sequence of words." (Chomsky 1988).

Yet language differs in many ways; if knowledge of language consisted simply of unvarying principles, all human languages would be identical. The theory of *Head parameters* specifies the order of elements in a language. It asserts that some languages are head-initial and some languages are head-final. We are here concerned with English and Sindhi language, so the syntactic differences of both these languages are given below:

1. English is a head-initial language and Sindhi is a head-final language. Other differences are;

2. Sindhi is written from right hand rule, while English is written from left hand side.

Example

This is English.   ------- (*He Sindhi Ahe*) هي سنڌي آهي ---

3. In Sindhi language, the auxiliaries such as. ن‍ِه‌آ-، ،‍ِهي‌آ-، ،‍ِثا‌-، ،‍ِؤو‌-،

  appear at the end of the sentence, while in English auxiliaries appear in middle of the sentence.

Example

This is my book.   -- (*He Muhjo Kitab Ahe*) هي منهنجو ڪتاب آهي --

4. In Sindhi language, verbs come after the object of the sentence, while in English language verbs come before the object of the sentence.

Example

I am eating.   ---- (*Aaon Khai Rahyo Ahyan*) آئون کائي رهيو آهيان-

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5. In Sindhi language, preposition comes after the object, while in the English language object comes after preposition.

Example

I am going to School. -- (*Aaon School Danhn Wajji Rahyo Ahyan*) آئون اسڪول ڏانهن

وڃي رهيو آهيان -

Subject Verb Agreement

Subject-verb agreement is a grammatical rule, which states that the subject and the verb must agree in a sentence. The subject normally refers to the noun or pronoun that tells us whom or what the sentence is about. A verb normally has a singular and plural form in the present tense. Agreement allows us to show who's doing what in a sentence by indicating which part of the sentence go together. In languages where the verb is inflected, it often agrees with its primary argument (the subject) in person, number, and/or gender. The word whose form is determined by the other is said to be 'agree' with it. Agreement can occur over short or long distances in sentences (Neelman and Weeman 1999). For example consider the following sentence:

> *John blames them*

In this sentence, the verb 'blames' agrees with the subject 'John'. And the subject is licensed by agreement. There is no agreement between the verb and object 'them'.

Subject Verb Agreement in English

Subject

The word that represents the doer or agent of an action or set of actions in a sentence is either a noun (e.g., pen, car, Jessica etc) or a pronoun (e.g., we, they, he, she etc). It can be either a singular or plural.

1. Your sentence may have a compound subject.

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2. Your subject will never be in a prepositional phrase.

3. Usually your subject comes before your verb.

Verb

The word/words represents the actions of a sentence (e.g., is, went, will place, have taken, will have been observed, etc.). Wren and Martin (2002) define verb as:

"A Verb is a word that *tells* or *asserts* something about a person or thing. *Verb* comes from the Latin *verbum, a word*. It is so called because it is the most important word in a sentence" (pp. 65).

Subject verb agreement refers to the change in the form of a verb depending on its subject. Wren and Martin (2001) say that;

The subject of the verb, like the personal pronouns, has three persons- the first, the second and the third. The subject of a verb may be first person (I, we), second person (You [singular], You [plural]), or third person (he, she, it, they).

In English a verb changes form only when its subject is third person singular (he/she/it) and only in the present tense.

Present Tense

Singular	**Plural**
I **eat**	They **eat**
You **eat**	You **eat**
He, She, It **eats**	We **eat**

Past tense

Singular	**Plural**
I **ate**	They **ate**
You **ate**	You **ate**
He, She, It **ate**	We **ate**

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The subjects above given are not underlined. The verbs are bold and underlined. Now look at the present tense conjugations of verbs, because that is where you will see a difference. In the present tense, all of the different subject uses "eat" except for the third person subjects *"he", "she",* and *"it".* If you are using what are called "regular verbs", you will always add this -*s* after the third person subject. Therefore you can say "I like apples", "You like apples," but if you use *"She",* you must say "She likes apples".

English grammar is not quite this simple in practice because people don't always use the words *I, She, He, They, We, You, and It.* Usually they are more specific rather simple. For instance say, "My sister teaches a class at college" or "Joe and Jessica always dress well". Now look at the subject and than decide what type of word of pronoun it is. "My mother" is a "She", so the verb must include an –s or –es. "Joe and Jessica" are "they", so the verb will not have the –s or –es ending.

Regular vs. Irregular Verbs

This is a little more complicated because there are two types of verbs: Regular and irregular. Regular verbs such as *walk, play, jump* and always follows –*s* as stated above.; and in the past tense form you will add – *ed* to make *walked, played, jumped.* But irregular verbs do not follow this pattern. Below are given three most common irregular verbs and their conjugations, which you will have to memorize in order to use them correctly.

To Be

Present Tense

Singular	Plural
I am	We are
You are	You are

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He, She, It is   They are

Past tense

Singular   **Plural**

I was   We were

You were   You were

He, She, It was   They were

To Have

Present Tense

Singular   **Plural**

I have   We have

You have   You have

He, She, It has   They have

Past tense

Singular   **Plural**

I had   We had

You had   You had

He, She, It had   They had

To Do

Present Tense

Singular   **Plural**

I do   We do

You do   You do

He, She, It does   They do

Past tense

Singular   **Plural**

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I did	We did
You did	You did
He, She, It did	They did

Some Additional Rules

*   When you have a subject with both the singular or plural noun like "Mr, Anderson and the students")., make the verb agree to the closest one. For instance,

*Jessica and **the students** **like** their university.*

*   Make sure that contradictions like "isn't/ aren't, don't/ doesn't, haven't etc" agree with the verb. For instance,

***Joe** **doesn't like** macroni. (Does not)*

***The Andersons** **don't like** pizza. (Do not)*

*   Words that come between a subject and its verb do not affect the number (singular or plural) of the subject. You must determine which word is the sentence's subject and then use it to decide whether the verb needs an "**-***s"* ending. For instance,

.   *A **computer** with a variety of memory chips **serves** a special purpose.*

***Computers** with a variety of memory chips **serve** a special purpose.*

*   If the verb comes before the subject, it still need to be conjugated. For instance,

*There **are three children** with the cat in the garden.*

 *   If you see who, which or that as a subject, than use the type of the verb that best suits the noun the who, which or that stands for. For instance.

***Maira is the type of person** who **is** always silent.*

***Maira is one of those girls** who **are** always silent.*

Subject Verb Agreement for Compound Subjects

        A compound subject is made up of two or more subjects that are connected by a coordinating conjunctions. Both the subjects have the same verb.

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*   When the compound subject is connected by 'and'. It is treated as plural. For instance,

Rabia and Sadia *are my sisters.*

Ahmed and Aslam *are absent.*

*   A compound subject that refers to one thing/idea/person or to something considered as one unit is treated as singular.

The producer and director of the film has won *an award.*

(When one person is both the director and producer).

*   When there are two singular nouns joined by "or" or "nor," use the singular verb. This is because you are looking at the noun separately, not as a combination. For instance,

Neither Max nor John wants *to do singing*

The mango or the apple juice is *all right with me.*

*   A compound subject made up of a singular subject and plural subject connected by 'or' or 'nor' is treated as follows.

1. Singular, if the subject close to the verb is singular. For instance,

   Either the students or **the teacher has taken** *the globe from here.*

   (Teacher------singular)

2. Plural, if the subject close to the verb is plural.

   Neither the ship nor **the boats are** *in sight.* (Boats-----plural)

*   When the subjects joined by or/nor are of different persons. The verb agrees with the nearer subject.

Either he or **I am** *guilty.*

Neither you nor **they are** *responsible.*

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* Two nouns qualified by each or every, even though connected by and, requires a singular verb.

> ***Every boy and every girl was*** *given a packet of sweets.*

Specific Cases of the Subject-Verb Agreement

* A collective noun can be treated as a singular or a plural depending on the context.

* Collective nouns like "group, team, committee, class, family" treat a group as a single entity and therefore, should use singular verbs. For instance,

> 1. ***The group is*** *cooperative.*
>
> 2. ***The hockey team has*** *great players.*

* It is treated as a plural when the components of the noun are considered individually. For instance,

> ***The committee have*** *issued individual dissenting notes.*
>
> ***The board of directors are*** *divided on the implementation of the reforms.*

* Always match the indefinite pronouns such as: "much, someone, anyone, everyone, anything, nothing, something, everyone, each, every, either, neither, no one, one, other etc with singular verbs. For instance,

> ***Every one is*** *anxious about me.*
>
> ***Anyone*** *who* ***has*** *got a problem, please stand up.*

* Some nouns like "news, civics, mumps, physics, mathematics" are singular and should be matched with the singular verbs. For instance,

> ***Mumps is*** *a terrible disease*
>
> *No* ***news is*** *good news.*

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*   Some nouns like " spectacles" ending in 's' however are treated as plural even though they refer to one thing or pair .for instance

*His **spectacles** **are** broken.*

*   Some indefinite pronouns such as: " few, many and several" are always plural. For instance,

***Several new products** **were** introduced recently*

***Few girls** **were** absent yesterday.*

*   Certain words such as: "any, all, most, more, none, enough, and plenty" can either be singular or plural.

1.   They are singular, when they refer to one thing or person or to a portion of something and, hence they a singular verb. For instance

***Most of the work** **is** over.*

2.   They are plural, when they refer to a number of individual things, persons, and places and hence they take a plural verb. For instance,

***Most of my neighbours** **are** government employees. (several)*

*   'Many' is singular as it modifies with a singular noun. For instance,

***Many students** **tries** hard to pass this entrance exam.*

*   Titles of books, magazines, etc are singular. For instance,

***The Arabian Nights** **is** still read by many people.*

*   Words or phrases that express an amount of money, fraction, distance, or interval of time are singular. For instance,

***Twenty kilometres** **is** a long distance.*

***One hundred rupees** **is** enough for this labour.*

*   Class nouns denoting clothing, furniture, cutlery, stationary, etc. are singular.

***This stationary** **is** expensive.*

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Davidson (2003) states that sometimes it is not the immediate subject, or what seems to be the subject of the verb that determines whether the verb must be singular or plural, but some other words or phrase in the sentence. For example:

The boy who is playing outside is my son. ('the boy' is the antecedent of the relative pronoun 'who').

Subject Verb Agreement in Sindhi

In Sindhi , the verb agrees with the subject and its number (either singular or plural), gender (masculine or feminine) and persons (pronoun) .The word 'Kartar' or 'karta' means 'Faail', which we can say Subject in English and the 'Kartary' means 'Faailey'(--*Kam Kandarr* كم كندڙ   --) which we can say 'Subjective' in English language.

The verb in Sindhi can be defined as; a word that shows to be, to do, to have or an action on something, that is said to be a verb or in short a word which tells something about a person or thing etc. (Baig1992, pp.2).

Verb which in Sindhi language is called "***Fael***" has two main kinds. According to Allana (2004),

"All the Dravidian languages have two kinds of verbs *Fael Mutaadi* and *Fael Lazmi*" (pp. 262). They are same as *1.* "***Fael Lazmi***" (Intransitive verb) and *2.* "***Fael Mutaadi***" (Transitive verb) same as in English language.

In Sindhi, the agreement is said to be a 'Nisbatoon' or 'Paryoog', Paryoog of Sindhi language is taken from Sanskrit language which means "Nisbatoon" or "Melap", or we can say agreement in English language. which shows the verb agreement with other components

There are three types of   'Nisbatoon' or 'Paryoog' in Sindhi language.

1. Kartary paryoog (Subjective agreement).

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2. Karmani paryoog (Objective agreement).

3. Bhawei Paryoog (Neuter agreement).

Here we are concerned with the 'Kartary Paryoog' (Subjective agreement).

1. In Sindhi language, showing the number agreement of a verb with its subjects.

------- (Chhokro khedde tho "Boy plays")چوڪرو ڪيڏي ٿو------

-----(Chhokra kheddan tha "Boys play") چوڪرا ڪيڏن ٿا---

* In the former sentence, the subject is singular in number, than the verb agrees to it as 'khede tho'.

* In the later sentence, the subject is plural in number, the verb agrees to it as 'khedan tha'. Let's look at some more examples;

--- (Ho Masjid **wayo** "He went to mosque")-- هو مسجد ويو

- (Uhe Masjid **waya**, "They went to mosque")- اهي مسجد ويا---

* In the former sentence, when there is a singular subject as "Hu" (He), than it takes singular verb as 'wayo'....ويو(went)

* In the latter sentence, when the subject is plural in number as "Uhay" (They), than the verb changes from 'wayo' to 'waya' particularly in Sindhi language.

2. All the Sindhi nouns belong to one of the two noun genders, feminine and masculine. A verb in the clause agrees to the gender of the noun. For example, the verb 'laugh' agrees with the gender of the subject.

--- (Chhokro **khilyo** "Boy laughed")چوڪرو ڪليو--

---(Chhokree **Khilee**, "Girl laughed")چوڪري ڪلي-

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Masculine nouns commonly occur with the vowel endings -**o** in the singular , and with the –aa in the plural. And feminine noun commonly occur with the vowel endings – i in the singular and – oon in the plural .

Verb agreement in 'Kartary Paryoog' changes according to the gender of the subject. For instance,

- (***Chhokro*** *khedyo* **huo** *"Boy had played*)-چوڪرو ڪيڏيو هئو -

- (***Chhokri*** *kheddi* **hue**, *"Girl had played*) - چوڪري ڪيڏي هئي -

* In the former sentence, there is a masculine gender 'چوڪرو-' (boy), the verb agrees to it as 'ڪيڏيو-'

* In the later sentence, there is a feminine gender 'چوڪري-' (girl), the verb agrees to it as '--ڪيڏي-'. Let's look at some more examples.

--- (*Ahmed School* ***wayo***, *"Ahmed went to school"*).احمد اسڪول ويو-

--- (*Rabia school* ***wayee***, *"Rabia went to school"*) -رابعه اسڪول وئي-

* In the former sentence. If there is a masculine gender (Ahmed), the verb agrees to it as 'ويو-'

* In the later sentence, when there is a feminine gender (Rabia), the verb agrees to it as 'وئي-' instead of 'ويو-'.

3. The changing of the verb agreement of Sindhi language according to the persons (pronoun). For instance,

-- (*Aaon* ***khedandus***, *"I shall play"*)- آئون ڪيڏندس --

- (*Aseen* ***khedandaseen***, *"We shall play"*)- اسين ڪيڏنداسين -

- (*Hoo* ***khedandee***, *"She will play"*) هوَ ڪيڏندي -

-- (*Uhey* ***khedanda***, *"They will play"*) اهي ڪيڏندا --

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- In the first sentence, when the pronoun is first person singular , the verb stand for it as '‑كيڈندس-‏'.

- In the second sentence, the subject is first person plural, the verb agrees to it as a '‑كيڈنداسين--‏'.

- In the third sentence, the subject is third person singular, the verb agrees to it as '‑هوءَ كيڈندي——‏'.

- In the fourth sentence, the subject is third person plural, the verb agrees to it as '‑كيڈندا--‏'.

Comparative Study of Sindhi and English

Differences between the Subject Verb Agreement in Sindhi and English

Here are some of the areas where English and Sindhi subject verb agreement differs. Like:

Agreement with Person

Present Tense

English	Sindhi
I speak	آئون ڳالھائيندو آهيان
you speak	تون ڳالھائيندو آهين
he speaks	هو ڳالھائيندو آهي
She speaks	هوءَ ڳالھائيندي آهي
We speak	اسين ڳالھايون ٿا
They speak	اهي ڳالھائين ٿا

Now we can see from the above given examples that in English a verb changes form only when its subject is third person singular (he/she/it) and only in the present tense. Now look at the present tense conjugations of verbs, because that is where you

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will see a difference. In the present tense, all of the different subject uses "speak" except for the third person subjects *he, she,* and *it.* If you are using what are called "regular verbs", you will always add this -*s* (speaks) after the third person subject.

But in Sindhi, all of the different subjects agree with different verb forms, as the first person subject '-آئون' agrees with the verb '-ڳالهائيندو آهيان', and '-اسين' agrees with the verb '-ڳالهائيندا آهيون' instead of '-ڳالهائيندو آهيان'.

The second person subject '-تون' agrees with the verb '-ڳالهائيندو آهين'. And the third person subject '-هو' agrees with the verb '-ڳالهائي ٿو', '-هو' uses with the verb '-ڳالهائين ٿا' and '-اهي' uses with the verb '-ڳالهائي ٿي' and In Sindhi main verb comes with the auxiliary verb like '-ٿا'. here '-ڳالهائي' is a main verb ' and '-ٿو' is an auxiliary verb. Other auxiliary verbs are like; '-ٿو', '-آهي-', '-ٿا' etc

Past Tense

English	Sindhi……………
I visited	آئون گهميس
you visited	تون گهمئين
he visited	هو گهميو
She visited	هوءَ گهمي
We visited They visited	اهي گهميا

Now we can see from above given examples that in English, a verb doesn't changes form for the first, second or even for third person subject in the past tense, you can see that, all of the different subjects agrees with the verb "visited".

But in Sindhi, the case is different. The entire different subject uses different verbs in the past tense too. As for the first person subject '-آئون' uses the verb '-گهميس' and '-اسين' agrees with the verb '-گهمياسين'.and the second person subject '-تون' uses

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the verb '-گهمئن'. And the third person subject 'هو-(He)' uses the verb '-گهميو-',

'Hu'a (She)' uses the verb '-گهمي' and 'گهميا' agrees with the verb '-اهي-'.

Future Tense

English	Sindhi. …………
I will drink	آئون پيئندس
you will drink	تون پيئندين
he will drink	هو پيئندو
She will drink	هوءَ پيئندي
We will drink	اسين پيئنداسين
they will drink	اهي پيئندا

Now we can see from above given examples that in English, a verb doesn't

change its form for the first, second or even for third person subject in the future

tense, you can see that all of the different subjects agrees with the verb 'will drink'.

But in Sindhi, the case is different in future tense also. The entire different

subject uses different verbs in the present, past and even in future tense. As the first

person subject '-آئون-' uses the verb with it as '-پيئندس-', and '-اسين-' uses the verb '-

پيئنداسين -', the second person subject '-تون-' uses the verb '-پيئندين-' and the third

person subject '-هو-' agrees with the verb '-پيئندو', 'هوءَ-' agrees with the verb '-پيئندي'

and '-اهي-' agrees with the verb '-پيئندا'

Agreement with Gender

The boy had cry	چوڪرو رنو هو
The girl had cry	چوڪري رني هئي

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Now you can see in the above given examples that in English, the subject for both the genders (masculine and feminine) as 'the boy' and 'the girl' agrees with the verb 'cry'.

But in Sindhi, the masculine subject '-چوڪرو' agrees with the verb as '- رنو هو-' with vowel ending –o, but the feminine subject '-چوڪريءَ' agrees with the verb as '-رني هئي' with the vowel sound ending –i. for more understanding another example is:

The dog ran	ڪتو ڊوڙيو هئو
The cat ran	ٻلي ڊوڙي هئي

'Dog' is the masculine gender and ' cat is the feminine gender, In English the verb doesn't change its form for different gender subjects. As in above examples, the verb agrees to both the gender subjects 'dog' and 'cat' as 'ran'.

But in Sindhi, the verb changes its form for different genders. As the gender (masculine) subject '--ڪتو-' agrees with the verb as '-ڊوڙيو هئو-', and the feminine gender subject '-ٻلي' agrees with the verb as '-ڊوڙي هئي' with the vowel endings –o and –I respectively.

Agreement with Numbers

The boy plays	چوڪرو ڪيڏي ٿو
The boys play	چوڪرا ڪيڏن ٿا
She eats	هوءَ ڪاني ٿي
They eat	اهي ڪائن ٿا

In English, we will always add this -*s* after the singular third person subject *he, she,* and *it*, and a verb has a singular and plural forms in the present tense only. As

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'the boy' is a *'he'* so the verb must include an –s or –es ending like 'plays'. and for plural subject as 'the boys' refers to *"they"*, the verb will not have the –s or –es ending like; 'play'. Same is the case with *"She"* agrees with the verb as 'eats', and 'They' agrees with the verb as 'eat'.

And in Sindhi, the subject 'چوڪرو-' is a singular in number. Then the verb agrees to it as 'ڪيڏي ٿو-', But if the subject 'چوڪرا-' is plural in number than the verb agrees to it as 'ڪيڏن ٿا-'. Same is the case with the singular subject 'هوءَ-' agrees with the verb as 'ڪائي ٿي-' and the plural subject 'اهي-' agrees with the verb as 'ڪائن ٿا-'.

Similarities in Some Cases

Here are some of the areas, where English and Sindhi share a common rule for subject verb agreement like:

* Every verb should agree with the subject in number and person. For instance,

English: They like sweets. (They=plural, like=plural).

Sindhi: Uhay mitha pasand kan tha. (Uhay=plural, pasand kan tha=plural)

* When a compound subject is connected by 'and', it is treated as plural in both Sindhi and English. For instance,

English: Rabia and Sadia are my sisters. (Are= plural)

Sindhi: رابعه ۽ سعديه منهنجون ڀيڻيون آهن - (آهن=plural)

* If two singular nouns refer to the same person or thing, the verb treated as singular in both Sindhi and English. For instance,

English: The producer and director of the film has won an award. (Has won= singular).

Sindhi: فلم جي هدايتڪار ۽ پروڊيوسر ايوارڊ کٽيو-- (کٽيو = singular).

(When one person is both the producer and director).

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* Words joined to a singular subjects by words such as 'with', 'as well as' etc are treated as singular in both Sindhi and English.

English: Sanskrit as well Arabic was taught there. (Was taught = singular).

Sindhi: -ويندي هئي- سنسڪرت توڙي عربي اتي پڙهائي ويندي هئي- (ويندي هئي- = singular).

* When the subjects joined by the 'or' or 'nor' are of different person. The verb agrees to with the nearer in both Sindhi and English.

English: Neither you nor he is responsible. (He = singular, is = singular).

Sindhi: --نه تون نه ئي هو زميوار آهي -هو- (singular = -آهي، = singular)

English: Either he or I am guilty. (I = singular, am = singular)

Sindhi: -يا ته هو يا وري مان شرمنده آهيان- -مان- (singular ,-آهيان= singular).

*   When the plural noun is a proper name for some single object or some collective unit. It follows a singular verb in both Sindhi and English.

English: The Arabian Nights is still a great favourite. (Arabian Nights = plural, is = singular)

Sindhi: -عربين نائٽس اجا تائين پسند ڪئي ويندي آهي- --- (Arabian Nights = plural, -آهي- = singular)

*   The collective noun can be treated as singular in both Sindhi and English , when the noun is considered as a single unit.

English: This group is cooperative. (Is = singular)

Sindhi: -اهو ٽولو تعاون ڪندڙ آهي- (singular = -آهي-)

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* Words and phrases that express an amount or money, fraction, distance, or interval of time are singular in both Sindhi and English.

English: Twenty kilometres is a long distance. (Is = singular)

Sindhi: -ويهه ڪلوميٽر وڏو مفاصلو آهي- (-آهي-= singular)

English: One hundred rupee is a large sum. (Is = singular)

Sindhi: -هڪ سو روپيه وڏي قيمت آهي- (-آهي- = singular)

Conclusion

From above analysis, we have examined that the subject and the verb agrees in a sentence. Agreement allows us to show who's doing what in a sentence by indicating which part of the sentence go together. And through above analysis of comparison between Sindhi and English verb agreement, we have come to know the difference as well as the similarities in subject verb agreement in both languages.

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Sound System of Khoibu

Laishram Bijenkumar Singh, Ph.D. Research Scholar

1.0. Introduction

Khoibu is a language that belongs to the Kuki Chin Naga group of Tibeto-Burman family (Grierson, Linguistic Survey of India, Vol. III Part II, 1903). It is an undocumented and highly endangered Tibeto-Burman language being spoken by Khoibu tribe of Manipur. The literal meaning of this tribe is derived from *khoi* and *pu*, where *khoi* means bee and *pu* means owner. Thus the term refers to the speakers of this language as the ones who own bees, beehives and honey in the indigenous land of Khoibu territory. It is spoken by around 2800 speakers in Chandel district of Manipur. There are eight Khoibu villages in Manipur, viz., Khoibu Khullen, Biyang, Yamolching, Nungourok, Khamsing, Salemram, Thallem and Thawai.

The following analysis is based on a lexicon containing around 500 words which I elicited from Mosyel Syelsaangthyel Khaling (50 years), a native speaker of Khoibu from Khamsing village and some additional data from Donyaisen Hongsha (37 years), a native speaker of Khoibu from Khoibu Khullen.

In the first section I provide an inventory of vowel phonemes along with their distribution. This is followed by consonants and allophones along with their distribution. In the second section, consonant cluster formation and syllabic structure of the language are illustrated with appropriate examples.

Tone is a very prominent feature in Tibeto-Burman. Khoibu has three distinct tones.

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Manipur Map showing CHANDEL district
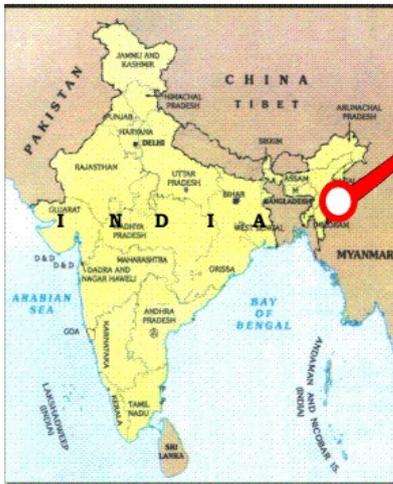
India Map showing Manipur

Source : Census of India Publication

Different Districts of Manipur

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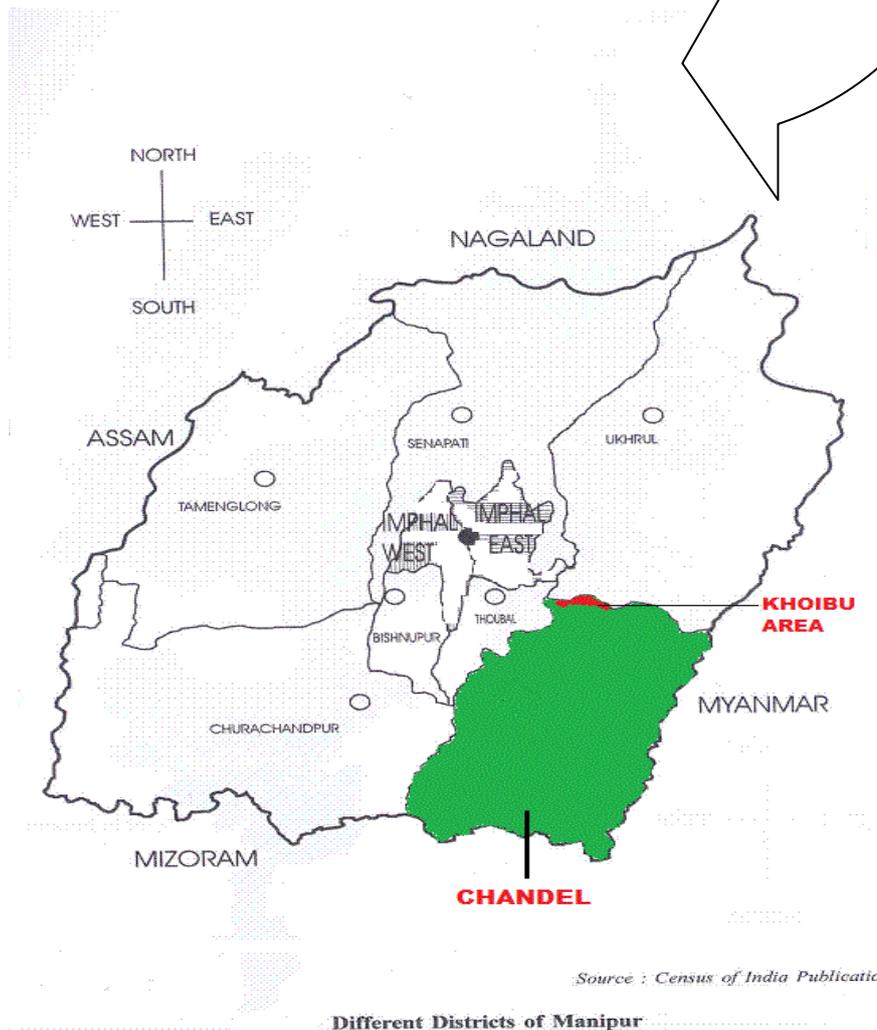
1.2. Inventory of Phonemes

There are 24 phonemes in Khoibu, out of which 18 are consonants and 6 are vowels. In Table 1 consonants are presented in a table form illustrating the manner and place of articulation. In Table 2 vowels are shown.

1.3. Consonants

There are 18 consonant phonemes in Khoibu. Out of these phonemes nine are stops, two fricatives, three nasals, one lateral, one trill and two semivowels. All the 18 consonant phonemes can occur in the initial and medial position of the syllables and in the final position only nine consonant phoneme /p, t, k, l, r, m, n, ŋ/ can occur.

		Bilabial		Alveolar		Palatal		Velar		Glottal	
		vl	vd	vl	vd	vl	vd	vl	vd	vl	vd
Stops	Unasp.	p	b	t	d	č		k			
	Asp.	pʰ		tʰ				kʰ			
Fricatives				s							h
Nasals			m		n				ŋ		
Lateral					l						
Trill					r						
Semi-Vowels			w				y				

Table 1 Chart of Consonant Phonemes

1.3.1 Distribution of the Consonant Phonemes

The consonant phonemes of Khoibu can occur in the initial, medial and final positions. In the following section, distribution of phonemes is presented. The voiceless, unaspirated, bilabial, stop /p/ can occur in the initial, medial and final positions.

		Initial		Medial		Final	
/p/	/pa/	'father'	/əpi/	'mature bamboo'	/dop/	'brain'
/b/	/ba/	'some'	/əban/	'branch'		
/t/	/təŋla/	'moon'	/məti/	'seed'	/mit/	'eye'
/d/	/di/	'stool'	/əda/	'rotten egg'		

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/k/	/kəpən/ 'forehead'	/kəkem/ 'withers'	/čak/ 'food'
/č/	/čan/ 'life'	/əčɨ/ 'corner'	
/pʰ/	/pʰu/ 'pot'	/əpʰon/ 'pebble'	
/tʰ/	/tʰor/ 'ice'	/tətʰəŋ/ 'wall'	
/kʰ/	/kʰəmən/ 'old things'	/taŋkʰup/ 'verandah'	
/s/	/səm/ 'hair'	/əsə/ 'wing'	
/h/	/həl/ 'cow'	/kəhən/ 'to weed'	
/m/	/məl/ 'guest'	/kəmi/ 'dark'	/səm/ 'hair'
/n/	/nər/ 'lip'	/kənen/ 'soft'	/kəpən/ 'forehead'
/ŋ/	/ŋətʰiŋ/ 'fermented fish'	/nəŋak/ 'girl'	/daŋ/ 'balcony'
/l/	/la/ 'song	/kəlo/ 'wealthy'	/əpal/ 'royalty'
/r/	/ra/ 'wild yam'	/əreŋ/ 'side'	/čər/ 'sister'
/y/	/ya/ 'animal'	/əyou/ 'as usual'	
/w/	/wa/ 'chicken'	/kəwar/ 'light'	

1.3.2 Allophonic Variation in Khoibu

The voiceless unaspirated stops and nasals show allophonic variations, i.e., they are released in initial positions and unreleased in final positions.

/p/	[p]	/par/	'flower'
	[pˈ]	/əčop/	'lungs'
/t/	[t]	/təsai/	'rice'
	[tˈ]	/mit/	'eye'
/k/	[k]	/kəŋou/	'white'
	[kˈ]	/pʰək/	'mat'
/m/	[m]	/məliŋ/	'ant'
	[mˈ]	/kʰum/	'umbrella'
/n/	[n]	/nəŋak/	'girl'
	[nˈ]	/yon/	'village'
/ŋ/	[ŋ]	/ŋəson/	'fish'
	[ŋˈ]	/wáŋ/	'leg'

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/l/	[l]	/lu/	'head'
	[lˀ]	/kədol/	'slippery'
/r/	[r]	/rəm/	'land'
	[rˀ]	/dar/	'shoulder'

1.4. Vowel

	Front	Central	Back
High	i		u
Mid	e	ə	o
Low		a	

Table 2 Chart of Vowel Phonemes

Out of the six vowels, there are two front vowels: the high front unrounded vowel /i/ and mid front unrounded vowel /e/. The two back vowels are high back rounded vowel /u/ and mid back rounded vowel /o/. The two central vowels are mid central unrounded vowel /ə/ and low central unrounded vowel /a/.

1.4.1. Occurrences of the Vowels

All the vowel phonemes of Khoibu can occur in all the positions except /e/. /e/ cannot occur in the word or syllable initial positions. In an open monosyllabic word, most of the vowels are long in the final positions.

	Initial		Medial		Final	
/i/	/i/	'they'	/čim/	'house'	/məti/	'salt'
/e/			/tʰel/	'resting place'	/be/	'beans'
/a/	/a/	'he'	/ban/	'yam'	/pa/	'father'
/ə/	/ən/	'curry'	/həl/	'cow'	/həttə/	'this'
/o/	/ol/	'throat'	/tʰor/	'ice'	/pʰo/	'shield'

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/u/	/ui/	'dog'	/tuŋ/	'3rd daughter'	/pʰu/	'pot'

1.5. Consonant Clusters

The cluster formations in Khoibu are very limited like other languages of the family. The analysis reveals that there are two types of cluster formation in the language: initial and medial cluster formation. Initial cluster are formed by combining /t/ or /tʰ/ with /l/ or /r/. Generally initial cluster in Khoibu are formed by combining voiceless alveolar unaspirated stop /t/ or voiceless alveolar aspirated stop /tʰ/ with lateral /l/ or trill /r/. Similarly, medial clusters are formed by combining /t/ or /th/ with /l/ or /r/.

Initial Cluster (stops+ l /r)

t+l	>	tl	>	/tlou/	'language'
				/tlaŋləm/	'highway'

t+r	>	tr		/tran/	'mosquito'
				/trim/	'needle'

tʰ+l		>	thl	>	/tʰleŋ/	'forever'
					/tʰloŋ/	'bridge'

tʰ+r		>	thr		/tʰrom/	'unity'
				/tʰral/	'summer'

Medial Cluster (stops+l/r)

t+l	>	-tl-	>	/kətlou/	'rebuke'
				/kətla/	'far'

t+r	>	-tr-	>	/keitra/	'my brother (female)'
				/kətri/	'to fly'

tʰ+l	>	-thl-	>	/ətʰlaŋ/	'half'
				/kətʰlaŋ/	'broken'

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t^h+r	> -thr- >	/hət^hru/ 'pigeon'
		/kət^hri/ 'dismantle'

1.6. Syllables

In Khoibu, a syllable may contain only a vowel, consonant and vowel, and consonant, vowel and consonant sequences. Khoibu has two types of syllables. They are close syllable and open syllable.

1.6.1. Open Syllable

All vowels can occur in the final position of an open monosyllabic word except the vowel phoneme /ə/.

Onset	Rhyme	
C	V	
h	i	'blood'
b	e	'beans'
p	a	'father'
p^h	o	'shield'
p^h	u	'pot'

Similarly, all consonant phonemes can occur in the onset position of the open syllable.

p	a	'father'
p^h	u	'pot'
b	a	'some'
t	e	'eldest daughter'
t^h	a	'few'
d	i	'stool'
k	o	'second son'
k^h	e	'a kind of tree'
s	a	'wing'
h	a	'tooth'
č	a	'paddy'

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m	e		'5th son'
n	a		'nose'
ŋ	i		'we'
l	a		'song'
r	o		'bamboo
w	a		'axe'
y	a		'animal'

1.6.2. Close Syllable

All voiceless unaspirated stops and nasal consonants can occur in the syllable final position.

Onset	Rhyme	Coda	
d	o	p	'brain'
m	i	t	'eye'
pʰ	ə	k	'mat'
č	i	m	'house'
b	o	n	'guard jar'
r	o	ŋ	'body'
d	a	r	'shoulder'
h	ə	l	'cow'

Except for the velar nasal /ŋ/ and palatal semi vowel /y/, all the consonant phonemes occur in the syllable initial position of close syllable.

Onset	Rhyme	Coda	
p	a	r	'flower'
pʰ	a	l	'name'
b	u	ŋ	'hill'
t	e	p	'drop'
tʰ	o	r	'ice'
d	a	ŋ	'balcony'
k	a	p	'a measure of thumb and middle finger'
kʰ	o	m	'pit'

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s	ə	n	'husband'
č	a	k	'food'
m	ə	l	'guest'
n	ə	r	'lips'
h	o	k	'pig'
l	ə	l	'treasure'
r	ə	m	'land''
w	o	l	'direction'

1.6.3. Syllable Pattern

There are six monosyllabic patterns in Khoibu. They are given below:

1. V   /a/   'he'
            /i/   'they'

2. CV   /pa/   'father'
            /nu/   'mother'
            /la/   'song
            /pu/   'maternal uncle'

3. VC   /um/   'god'
            /ən/   'curry'
            /uk/   'belly'
            /on/   'money'

4. CVC   /par/   'flower'
            /bun/   'hut'
            /čim/   'house'
            /rəm/   'land'

5. CCV   /tʰri/ 'tear'
            /tʰro/ 'thin'

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6. CCVC /tran/ 'mosquito'

/trim/ 'needle'

/tʰrim/ 'altogether'

/tʰleŋ/ 'forever'

1.7. Tone

Khoibu is a tonal language and there are three tones in Khoibu, viz., rising, level and falling. I provide below a set of minimal pairs that demonstrate the phonemic status of all the three tones contrasting vey distinctly. In most of the cases the vowel phoneme of the first segment bears level tone in disyllabic words. The rising tone is marked as ´ and the falling is marked as ` and the level tone is unmarked.

Minimal Pairs of Tone Contrast in Monosyllabic Words

Rising tone		Level tone		Falling tone	
/ná/	'leaf'	/naː/	'baby'	/nà/	'nose'
/lá/	'song'	/laː/	'fragment of a yarn'	/là/	'a small piece'
/čá/	'child'	/čaː/	'tea'	/čà/	'paddy'
/čáŋ/	'trap'	/čaŋ/	'shelf'	/čàŋ/	'capability'

Minimal Pairs of Tone Contrast in Disyllabic Words

Rising tone		Level tone		Falling tone	
/kə-nə́m/	'to push'	/kə-nəm/	'filthy smell'	/kə-nə̀m/	'hot massage'
/mə-tí/	'seed'	/mə-ti/	'tender tissue'	/mə-tì/	'salt'
/kə-rə́n/	'sporadic	/kə-rən/	'to stop wild fire'	/kə-rə̀n/	'to stop quarrelling'
/kə-ná/	'to wear a necklace'	/kə-na/	'falling ill'	/kə-nà/	'lacking behind'

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Analysis & Measurement of Air Pollution &
Local Ecological Action Plan (LEAP) in Mashhad – Iran

Mahdi Nakhavali, M.A

Abstract

In this research the analysis and measurement of air pollution and Local ecological action plan (LEAP) in Mashhad will be studied. We will study the air pollution factors in order to determine the most effective element of air pollution, the diseases caused by air pollution and the ways of managing and controlling local air pollution.

This study shows that afforestation is the best way to deal with air pollution. Considering the results of this study, in order to reduce the high levels of pollution and making the air clean, increasing green areas is the most important option.

Keywords: Air pollution, Local ecological action plan, Air pollution factors, S.W.O.T.

1. Introduction

1.1. The history of air pollution

Air pollution means the existence of one or more pollutant agents like: dust, fumes, gas, mists, smells and moisture in the air. These pollutant agents have their own quantities, characteristics and special time of staying in the air which are very dangerous for human, plants and animals' lives. These factors will affect strongly on human being's way of life and make living difficult for them.

The history of air pollution and the discussions related to it comes back to the middle ages and even more previous times. So air pollution and the determined rules related to it are not new issues. For example, in 1307 Edward the First, stopped using coil in brick factories because such use polluted the air of London. These kinds of rules were run in past in different parts of the world. Nowadays, there are different consequences of air pollution and these consequences make the society to have major plans for controlling air quality and this issue is considered as an important national issue.

In 1952, more than four thousand persons died in London because of photo chemical dusty fog; and this is one of the most horrible happenings caused by air pollution during the history. In 1948 in the United States, air pollution and its existence in Denver, Pennsylvania for 4 days, was the agent of killing 20 persons and making more than six thousand persons out of 14/000 persons, ill.

These happenings were the consequences of extremely polluted air caused by factory fumes and acids. Currently, the fog may be caused by burning fossils especially oil and coil in the air. This fog is one of the main elements of polluting air especially around the factories.

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Besides, in most cities of the world, carbon monoxide, nitrogen, oxides and hydro carbon are combined together in the presence of sun light and cause the photo chemical dusty fog be formed.

Although the role of fixed polluting sources is considerable in making this dusty fog and this role has been more effective than the polluting role of using vehicles and motorcycles, nowadays the vehicles play more important role in polluting the air of big industrial cities.

Air pollution and air quality has always, from past time to now, been one of the most interesting and essential issues analyzed by scientists and researchers, but the majority of these studies have been done during recent decades.

1.2. Air pollution in Mashhad

Air pollution is an important risk factor for multiple health conditions which consists of respiratory infections, lung cancer, and heart disease, according to the WHO. The health effects caused by air pollution may include difficulty in wheezing, breathing, aggravation of existing respiratory and coughing and cardiac conditions. Respiratory and the cardiovascular systems of human body are being affected by poor air quality. These effects can result in increased doctor or emergency room visits, increased medication use and premature death. Individual reactions to air pollutants rely on the kind of pollutant an individual faces, the degree of exposure, the individual's genetics and health status.

Considering prevailing winds, inappropriate location of plants and the existence of brick factories would generate increasing air pollution.

According to the statistics of daily air pollution different types of vehicles pollute the air; patrol enters 8691.7 ton, Gasoline 376.62 ton, Gas 4642.8 ton into the air every day.

2. Location

Mashhad is located at 59.35º East longitude and 36.20º North latitude, in the valley of the Kashaf River near Turkmenistan, between the two mountain ranges of Hezar-masjed and Binalood.

The measured population in 2010

• *City 3,069,941(Metropolitan)*

2,772,287(City itself)

(2,011 Census)

• *Population Rank in Iran   2nd*

Over 20 million pilgrims and tourists per year

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In the summer of 2010 was more than 13 million pilgrims in Mashhad. Statistics show that the shrine of Imam Reza in Mashhad makes every Iranian almost every three years to travel to Mashhad.

Mashhad has variable winds in the south-east to north-west. Maximum temperatures in the summer is 43 degrees and lowest in winter to is – 23 degrees.

The city is located between Damavand mountain (Southwest) and Hezar masjid (North and Northeast). During the night the heavy mass of the air crosses to this area and the warmer mass of air goes up this layer, and it would make the heat inversion.

So this would make an inflexible mass of air which wouldn't let the air move vertically and it would concentrate the pollution caused by the motoric vehicles inside the atmosphere.
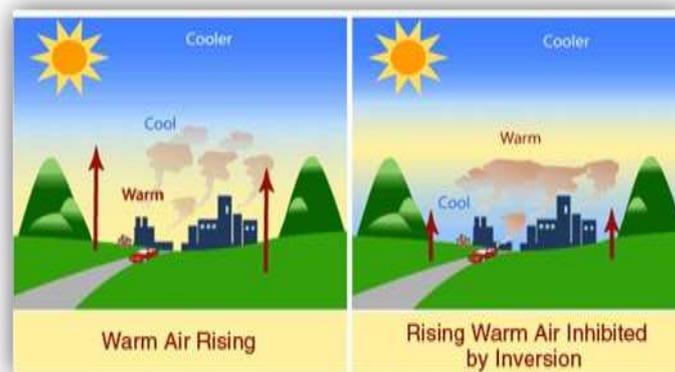
This concentration of pollution inside the atmosphere would make breathing harder for citizens and it would cause several different types of illnesses.

Also heat inversion would cause the smoke fog which would stay in the air for several hours.

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3. Air Pollution Factors

Mashhad has 270-300 days of heat inversion every year. Beside all these, some bus drivers turn on their vehicles early in the morning to warm up their engines and this will cause a black layer of air that would stay whole day in the atmosphere. Also radiation heat inversion and massive and dynamic inversions would increase pollution in cold season during the years.

The temperature difference which occurs through the mountains of north, south and south western parts of Mashhad during the day and night, causes a breeze which comes from the mountains and also the valleys closed to Mashhad; and which enters this city during the night and is the element of transferring dirty weather from the city atmosphere to out of it and exchange this weather with clean and healthy one. So the valleys close to Mashhad are considered as the lungs of this city and they should be kept empty and no building is allowed there.

This protection should be done in order to help the exchange of clean weather among the city and mountains, occur habitually. The other important agent is the wind which breezes from west to east or from southeastern to northwestern parts of the city. They are considered very important as the agents of transferring dirty weather out of the city and bringing in the pure and clean weather.

Also, as soon as the sun rises, the polluting sources start working from early morning. The fog of dust made of photo chemistry materials starts forming gradually and finally at noon reaches its highest point because at noon there is the maximum amount of sun shining. But, during afternoon and evening, most of the factories stop working and sun shine is also reduced.

We can conclude based on the above explanations that this photo chemical dusty fog will be formed more during the hot period of a year, especially in summer.

We may classify the air pollution sources into two main categories:

3.1. Portable or mobile pollution sources

- Autos
- Heavy vehicles
- Light vehicles
- Motorcycles
- Public transportations (public transportation)
- Aircrafts
- Trains

Autos have the greatest role in air pollution. Also public transportations such as buses due to being worn have a significant role in air pollution. In this paper, the ways to deal with these sources of pollution will be studied.

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3.2. Fixed pollution sources

- Household sources
- Commercial sources (like: restaurants, hotels, etc.)
- Industrial sources (like: metal, foods, medicines, chemical, leather, electricity , etc.)
- Pumps : Patrol , Gasoline , LPG , CNG
- Natural sources (like: Storms of dust, pollens, anther plant)

Factories in Mashhad have the significant role in air pollution. The construction of these factories goes back to pre-development period. Currently, the population growth and constructions make most of these areas located in residential areas which result in adverse effects on citizens' health.

Table 1. Mashhad air pollution sources
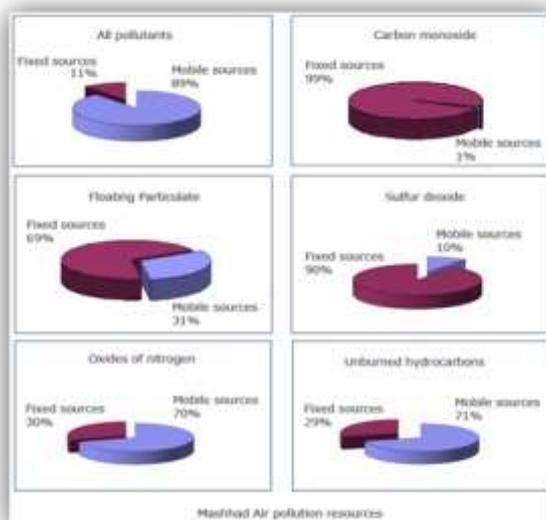
4. The Effects of Air Pollution in Mashhad

Based on the results of several researches which were done by random sampling on 286 family members in Mashhad, we find out that more than 94 % of Mashhad citizens suffer from bad smelling, 85% report the raining of black dust, around 77% get weak vision and 88% experience the effects of air pollution in their living region.

Table 2. The number of days which Mashhad has air pollution

Number of days in Mashhad	Not at all	Less than 1	1 - 3	4 - 6	7 - 10	More than 10	Everyday
Days with bad smell in the air	6.6	7.6	28.4	27.3	13.1	8.7	8.3
Days with black debris in the air	15.2	6.4	20.1	20.5	13.1	10.6	14.1
Days with weak vision for citizens	23.2	8.8	33.3	13.3	9.1	9.1	3.2
Days with having harmful effects on the health of citizens	12.3	8.8	27.1	20.4	16.5	11.3	3.5

As shown in above table, for most of days in Mashhad, there is black debris in the air. This is followed by the number of days belong to bad smelling in the air and the least number of days relate to the days with harmful effects on the health of Mashhad citizens.

Table 3. The percent of diseases caused by air pollution

Diseases caused by air pollution in Mashhad	% Of patients
Asthma	9.7
Ocular allergy	29.1
Skin allergy	27.3
Other allergies (sore throat , etc.)	38.1
Heart disease	5.5
Angina	7.3
Emphysema and chronic bronchitis	8.3

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As the above table reveals, the highest percent of diseases caused by air pollution belongs to allergies which is 38.1 % and the lowest percent of patients related to air pollution belongs to the category of heart diseases, which is 5.5% .

5. Suggestions

Studies have shown that the best way to fight against air pollution is to plant trees. Thus by considering the results of these studies which aimed to decrease the high level of pollutions and make the air clean, we conclude that increasing green areas is the most important option for this goal.

1. Mashhad green belt, green belt of trees and shrubs, which refers to the surrounding green belt, green arc or green axis within or outside the boundaries of the city will also work as a cathartic factor to clean the air.

2. Constant insistence on the use of public transport.

3. Setting up manufacturing plants outside the city.

6. Different Elements to be Engaged in this Project

In this project different kinds of elements such as the following should be involved:

6.1. Cooperator

Mashhad natural environmental protection organization has the responsibility of guiding this ecological plan.

6.2. Participants

- The mayor of Mashhad
- The agriculture organization of Mashhad
- The traffic police of Mashhad
- The organization of Public Transport of Mashhad

Among these participants, the mayor of Mashhad has the most major role in connecting the other participants together and lead them to reach the primary goals. Besides, the traffic police of Mashhad has a considerable role in organizing the public transport and ordering the traffic. Agriculture organization organizes the restoration of green space and green belt with the help of agricultural department of Mashhad. Public transport organization encourages people to use public transport through better services, lower prices and faster travelling. Despite the problems that exist in the public transport system of Mashhad, with the integrated management of mayor desired goals can be reached.

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6.3. Media

- Mashhad local TV network
- Local radio Payam
- Local Khorasan newspaper
- Iranian mobile network (provide information to citizens via SMS)

These medias give enough information to Mashhad citizens in order to be aware of the project plans. So if there would be any change to the headquarters' plan the people would immediately be informed of it. Mashhad local TV network has almost one million viewers. Payam radio also has lots of listeners. A substantial majority of the listeners are taxi drivers who play an important role in informing the public. Nevertheless, there are TV and radio, Khorasan newspaper which represent a broad spectrum of readers, and therefore these have a significant role in informing the public. Also Iranian mobile network can provide information to citizens via SMS and giving a brief description of the project and their role as citizens.

7. Future Vision

- Improving air quality
- Improving the quality of life in the health field
- Reducing the anxiety of people
- Reducing the noise pollution
- Increasing green areas for people's welfare
- Making traffic easier and faster
- Reducing the use of gasoline
- Making the city nicer and cleaner

The things mentioned above are the future goals of this project which can be reached easily by an organized and managed plan. The success of the project depends on the coherent and consistent cooperation of all relevant organs. Lack of cooperation in Iran is the main problem in achieving these goals.

8. S.W.O.T

S.W.O.T is the analysis of the strength and the weakness points of a project and estimating the opportunities and the threats one can face during operating a project.

8.1. The strength points of this project

- The diversity and relative preservation of Mashhad landscapes (urban or rural areas).
- Different characteristics of these areas, which are reflected both in natural and cultural landscapes.

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- Academic participation in international workshops and educational networks at the local level.

8.2. The weakness points of this project

- Uncontrolled and unplanned construction, as settlements and infrastructure and recreational facilities in all types of landscapes, leads to vanishing of the character of the landscape (natural and cultural).
- Unplanned deforestation leading to erosion, extinction of biodiversity at all levels, the disappearance of valuable landscape elements of the structure which lead to a loss of landscape identity.
- Non-functioning mechanism of negative effects of sanctions (illegal construction and illegal dumps).
- The low level of underdevelopment and forms of participation in the planning process residents and organization.
- The low level of awareness about the quality of the landscape in which they live.

8.3. The opportunities for this project

- Involved in the programs and projects of international and interregional cooperation based on the preservation, promotion and presentation of common landscape resources and landscape values.
- New trends in tourism (ecotourism, rural tourism ...), which are based on respect for the landscape (landscape) and environmental values, especially in the area of Damavand and Hezar Masjed mountains.
- NGOs interested in issues of environmental quality can be used in the function of educating and activating local communities in the planning processes.

8.4. The threats to this project

- Country's economic underdevelopment and lack of financial resources for the implementation of programs and projects in the field of protection.
- Lack of education and systematic actions to activate residents in the planning and organization.
- The complexity of the process of increasing the level of awareness of the value of landscapes in which they live.

9. Conclusion

In Iran, the amount of air polluting elements and their scattering reach a dangerous high level, especially in big cities. Among the cities of this country, Mashhad is different from others. Mashhad is located among Binalood mountains from one side and Hezar masjed mountains from the other side. It has 270 to 300 days of heating inversion in a year and during some periods of a year, it would be one of the dirtiest cities of Iran.

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Besides, Mashhad is considered as the second major religious city of the Muslim world. Because Imam Reza holy shrine is located there, yearly around 20 million people from different cities of Iran and other countries come to visit this holy city. So the scientific analysis and searching of air pollution status in Mashhad is a very important and unavoidable issue, in order to provide a healthy, beautiful and enjoying place for the people of Mashhad and all the others who come to visit this city from all around the world.

Based on these explanations, in this study the air polluting sources of this city was studied to analyze and measure the air pollution scattered by vehicles such as motorcycles and also applying the LEAP (local ecological action plan) in order to reduce air pollution.

This analysis has shown that based on the direction of main winds, the main sources of air pollution are located all around the city. Besides, although the usual oil consuming for domestic and industrial usage is natural gas and the air pollution caused by natural gas is considerably less than gasoline, mazut and coil, the distribution of these sources in the center and inside Mashhad is more than the number sources out of the city. The role of these sources in Mashhad air pollution is so high especially during the cold seasons of a year that heating inversion occurs.

According to the location of Mashhad, the type of air pollution, the type of oil consuming and the direction of wind breezing are the main sources of polluting air.

Besides, the results come from air pollution measurements show that oil consuming, gasoline consuming and gas consuming vehicles, transfer in turn 8691/70, 376/62, 4642/59 tons of different kinds of polluting elements to Mashhad atmosphere.

Studies have shown that afforestation is the best way to cope with the pollution. Considering the results of this study, in order to reduce the high levels of pollution and making the air clean, increasing green areas is the most important option.

The government in cooperation with the police, decided to make a division of the cars, according to their registration number: even and odd. Cars with even numbers are permitted to move around on even days and the cars with odd numbers are permitted to move around on odd days.

Setting up manufacturing plants outside the city.

Constant insistence on the use of public transport.

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Anita Brookner's *The Bay of Angels* and Her Innovative Twist

Ms. B. Lakshmikantham, M.A., M.Phil., Part -Time Ph.D. Scholar

Courtesy: www.nndb.com

Anita Brookner

Literary Master Anita Brookner's elegant style is manifest in every page of her brilliant novels. Born in London in 1928, she became the first woman to hold the Slade Professorship at Cambridge University in 1967. Since 1977, she has been associated with the Courtauld Institute of Art. However, since winning the Booker Prize in 1984 for *Hotel du Lac,* she has become better known as a novelist. Her fiction is mostly set in London, and often involves characters of Jewish extraction, like herself. Her works explore the alienation of a character, usually female, whose quiet, solitary lives are punctuated by destitution and disappointments in love. Her style has often borne her comparisons with Jane Austen and Henry James.

New Trend

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The Bay of Angels (2001) marks a commencement of a new trend in the works of Brookner by introducing a satisfied, free- bird heroine at the end. The succeeding novels *The Next Big Thing* (2002, US title *Making Things Better*), *The Rules of Engagement* (2003)*, Leaving Home* (2005), *Strangers* (2009) have a fair end too. Kate Kellaway (2008) tells that in *The Bay of Angels* Brookner seems determined to turn over a new leaf. She declares her unusual intention: she is to investigate happy endings.
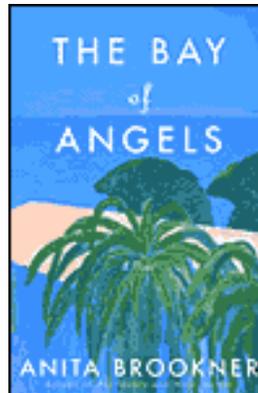
The first lines of *The Bay of Angels* echo to a surprising degree: ''I read 'The Blue Fairy Book,' 'The Yellow Fairy Book' and the stories of Hans Andersen. . . . None of this was groundwork for success in worldly terms'' (1). A few pages later, David Copperfield and his creator are cited once again as responsible companions in the little narrator's faulty education. The first person narrator, Zoë Cunningham grows up fatherless in reduced circumstances at Edith Grove in London with her widowed mother, Anne, who hides a debilitating medical condition behind a life of passivity.

Brookner Land

Brookner very brusquely lays down her conceit of life as a fairy tale flawed at its very core. Brooknerland is confined mainly to London, with an important outpost in Paris and smaller ones in other European cities. But one cannot seek for it on street maps; although actual squares, avenues, department stores, parks and libraries are named, Brookner's London is an alternative version that bears only a partial and deceptive resemblance to the real city. Essentially, it is very un-English, says Gillian Tindall (1998).

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Brookner's 20th Novel – London Setting

Anita Brookner's 20th novel is set in London and southern France, sometime in the 1950s. But in fact, we are nowhere so much as in Brooknerland. Zoe, and her widowed mother wait in splendid ivory tower isolation for a man to furnish them with a fairy-tale ending. When he duly arrives in the form of Simon, an elderly benefactor, their lives are changed forever. Simon whisks her home-loving mother off to foreign climes while, back in England, Zoe enters the spirit of free love by letting her unfaithful boyfriend walk all over her. Such happiness is naturally short-lived. Young Zoe is left to pick up the pieces, but finds consolation in an ugly, authoritarian doctor. Brookner's graceful, refined prose is in perfect harmony with her genteel, melancholy worlds. Moments of comic sharpness aside, this latest novel is as exquisitely dreary as ever says Lisa Allardice (2001).

Early Widowhood

There have been parties on some Friday evenings at their house. The guests are two of their relatives, Millicent and Nancy, the girls who are rich but they express sympathy towards Zoë's mother. Whenever they come they bring strawberries along with several kinds of fruits. The tranquillity of the flat is occasionally disturbed by visits from 'the girls', women married to remote cousins of Zoë's father. Though they are conceited, her mother likes them the most. Zoë wants her father to be alive as her mom has turned out to be sad whenever she finds her at home. The relatives invite her mom to come to their house and say to her that they will send a car. They do the same and Anne goes there to meet her second husband. Zoë does not know that her mom has been to see her step-father-to-be. Zoë's father is known to her only as a dim photo of a young undergraduate who has worked as a librarian.

Thus the opening pages review the calm pleasure of their early lives together after the mother's early widowhood. Zoë enjoys school, her friends and the ambiance of calm in the flat they reside in when she returns home. She is aware that her mother may be without a friend in the world, but they both share the pleasure of reading. Zoë does not

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refer to Anne as anything other than 'my mother' until page twenty, reflecting how Zoë sights Anne in such a manner that her identity is delineated by her role as a mother. Zoë Cunningham draws from her reading ''that I need make no decisions on my own behalf, for destiny or fate would always have had the matter in hand. . . . There were no stratagems to be undertaken. One had simply to exist, in a state of dreamy indirection, for the plot to work itself out'' (1). Zoë believes in this redeeming feature firmly.

> The redeeming presence that would justify all of one's vain striving, would dispel one's disappointments, would in some mysterious way present one with a solution in which one would have no part so that all one had to do was to wait, in a condition of sinless passivity, for the transformation that would surely take place. (1)

The Nuptial

Simon Gould, Zoë's step-father loves Anne very much. Simon is an aged man, who has lost his wife while giving birth to a child. The child has also breathed its last breath. Simon showers his love on both Anne and Zoë. Their nuptial takes place with all relatives. Simon is rich enough to inhabit two floors of a large house in Onslow Square in which he transfers Anne. He promises to purchase a flat for Zoë. After the marriage of her mother with Simon at Chelsea Register office in a ceremony that is rigorously secular, they settle at France.

Though Zoë has been left alone, she has been provided with the whole lot. She considers Simon as a "Santa Claus, a provider, a facilitator, an enabler" (16). Millicent and Nancy tells Zoë can live with them, but she declines the offer. Both of them grow to be jealous at Zoë and her mother's sudden affluence. Zoë completes her schooling and goes to France during summer for the first time. Zoë is alienated by Simon's house; Les Mouettes, a white villa with a flat roof and protruding central feature. Zoë does not like the traffic nevertheless she goes to the nearby town every day by bus and wanders in anticipation of a peaceful foliage. Zoë finds a miniature garden of the Musee Massena. She enjoys the natural world at Nice. Zoë goes to this garden and park where she meets

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children with their nannies. Zoë makes friends with all of them and enjoys a lot to be with those kids. Zoë has been given complete freedom to come and go where she is pleased and so she spends a day on her own.

French Setting

France seems to Zoë a country of various liberties. Zoë admires the way in which all the men folk seem to be able to work with a cigarette in their mouths. Zoë is flabbergasted at the miraculous speed of the housekeeper on her moped, on which she arrives every morning at seven to make coffee. Her way of dressing has furthermore changed and she looks entirely like a French lass. Simon's friends Dr. Thibaudet and his wife Armelle come up to his residence often. The house keeper Mme Delgado habitually does all the house hold chores in this manner by making Anne free from all her work. This first summer is the happiest time in her life.

Back to London

Zoë comes from France to London on a dark Sunday morning in February and finds her flat in which she has lived till now has been expired of its lease. Hence Zoë requests to hang about there for a few days till she moves to a new flat. Money is not at all a problem to her because of Simon's fortune. Meanwhile Simon sells his house at Onslow Square saying that they could rent a house when they return to London. When Zoë moves to the new flat she has no difficulties but France appears to be the happiest place. "The only signs of life were the motorbike parked in the forecourt of the strange church opposite our flat and the light I could see dimly shining from its interior" (28). According to her it is an age old church with its truly valiant souls as they form a fellowship.

Zoë's Love

Zoë loves a boy, Adam Crowhurst away from the confinement of her mother, she enters into a relationship with Adam, a far freer spirit than that to which she has been accustomed. His mother does not prefer Zoë. She manages to have friendship with him.

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He searches a perfect lover and so he has been dating with quite a lot of ladies but she grows to assess the times he chooses to contribute to her. She in one way or another persuades him to be her lover. Once he invites her to come and lend a hand in preparing dinner for his relatives, the Johnsons. She takes everything that has been available in her refrigerator to impress them in two bags, but due to rain on her way to his house, she becomes awkward. When she enters his house she finds an elegant lady Kirstie Fellowes who is a physiotherapist. She is audacious and laughs at the top of her voice. Zoë is distressed to see her in Adam's house. Zoë returns to her flat in a bewildered condition as she has walked back in heavy downpour at late hours of darkness and feels her defeat by an antagonist. She plunges into a deep slumber. In order to ease herself presently she talks to her mother over phone and informs her new telephone number as she has moved towards a new flat.

Love Lost

Adam seems to have lost interest in her but she makes him agree to travel with her to France afterwards. She gets up early to write her essays as she is aware that she is not doing well in her studies. She has to complete no less than a degree. In the interim she gets a job from her tutor Dr. Blackburn to edit some thesis by checking grammar mistakes. She does this work at home or in libraries with which she is familiar. She has thoughts in relation to her future with Adam but he has rejected her. Hence she decides to win him back by taking him to France. Zoë tells about Adam that he is like a man in Anton Chekhov's story, 'The Lady with a Dog'

> a cynic who is nevertheless touched by his mistress's tears and converted into a belated acknowledgement of love. Not that I wept, unlike Chekhov's heroines, who seemed to weep all the time, from guilt, from ecstasy, from remorse. Another of these stories, 'The Darling', should have taught me the dangers of excessive compliance. (39)

There is no possibility that Adam will acknowledge Zoë's wishes. She asks permission from her mother to bring him. Anne advises her to write a note about this plan to Simon

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as he is old and the house is his. Adam is fearless and his parents seem to be relieved that Zoë is financially independent. He stays in Spain with her and she cheers him up and takes for a walk but he is not a guy who will love a lady in the company of whom he just walks. He is bored about the holiday. Normally he is, "an accomplished escapist artist, he justified his unavailability with elaborate generalizations about men and women" (41).

Simon's Horrible Behaviour

Adam does not behave like a reticent boy before Simon and Anne. Adam appears to be talkative. Though he admires everyone, Simon resents his perpetual chitchat with Mme Delgado and his embraces and kisses to her stern face. Simon allots separate rooms but Adam sleeps in Zoë's room. Zoë is horror-struck to hear Simon's steps in the corridor which will be slowed down outside her door and a creak as she imagines him bending down to listen for illicit sounds. She is horrified to the extreme as she could not understand the sexual jealousy of the old who realize that that their powers have gone without end. Adam knows nothing with reference to this behaviour as he sleeps soundly whereas Zoë remains awake. Thus Simon's affection for his new family allows Zoë to pursue what she thinks is an independent life: her own apartment in a fashionable part of London, a university education, casual affairs, and carefree holidays at Simon's villa in Nice.

Farewell to Les Mouettes

Anne has her own escapes from the house at noon though she is not familiarized to carry out so far in London. They bid adieu to Simon. Anne and finds a hotel. Zoë feels that the journey to France has not yielded fruits as she could not change Adam to be her lover. Zoë continues her life by attending university and taking up with her boyfriend, Adam, who teases her by frequent infidelities. Adam feels that Zoë troubles herself by thinking a lot about her mother, whereas he has left the matter of his mother's happiness unexamined. They wander out into a beautiful greenish area. Despite their hunger they are not in a hurry to eat. When they feel the chill night they walk back to the hotel where

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they stay before the journey. Both of them return to London after a brief stay. Zoë informs her mother about their safe arrival.

In vain Attempt to woo Adam

Zoë has completed her studies satisfactorily and now her working life has begun. Zoë works under Dr. Blackburn, a Japanese Professor by correcting his thesis on: "the grammar needed checking, hesitant English to be tactfully corrected" (50). This would keep her in London for the summer and postpones her visit to Nice. Anne talks to her every week and asks her to make a visit to France as they love to see her. All her attempts to woo Adam to her ends in vain yet she is unable to forget him. Therefore in order to redirect her mind, she works hard under her Professor and spends time in parks and at times eats her lunch in a nearby Café. It seems to be quiet as she has been left unaccompanied. Her time is no longer articulated by the academic year and this makes a change in her mind, "I felt rootless and invisible, and the invisibility, which had initially suited my purpose, was no longer an advantage" (53). Zoë begins to leave the flat at unusual times and rehearses the reception she will give to Adam if she meets him. These make-believe conversations turn out to be a category of comfort.

Routine Unhappiness

Her unhappiness becomes her routine and the secret dialogues with the absent Adam become the most important duty. Hence she decides to revolutionize herself by visiting several friends. The news from Nice will be of great interest to her if she does not talk to her mother for many days. Whenever she talks to her mother she fills her speech with the gossips, current affairs and the curious ones they like to share. Once Zoë talks to her mother over phone and learns that Dr. Thibaudet has been retired and Simon has given a grand party to his friend. Zoë feels Simon to be strange as he could not love Adam but is jealous of him. Adam has not even pretended to like Simon, but feels sorry for Anne. Zoë ponders everything. Zoë comes to a conclusion that both Simon and Anne are jealous that they have not lived like Adam when they are in his stage. Zoë feels that

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Adam's rejection of her as his lover may be due to Simon's voyeuristic behaviour. He may have noticed certain signs that have escaped her.

> In London the days grew darker. I no longer walked in the early mornings; that phase of my life was past. The streets made an attempt to be festive: Christmas decorations had been in place since October. I was almost glad to be leaving for holidays, although I knew that re-entry would be difficult. (60)

Travels

Zoë goes again to France. There are crowds at the airport. She retains from the time of departure a feeling of solidarity and of rightness. In the plane she congratulates with others as they have "got away on time, joked, were conversational" (60). Simon receives her in the airport. The couple looks older than ever. They love her with excessive care. Zoë appears to be irritated as well as touched by their affection. Her mother shows her the new bedspread she has bought for Zoë's room in order to make her pleased with them. They are there to woo her as they fear that she might desert them for other pleasures. The Thibaudets visit them and share their plan for the forthcoming trip to Philadelphia. Zoë stays away from home as long as possible during two weeks she has spent and returns to her flat in London.

Zoë informs safe journey and her mother expresses the happiness they have enjoyed during her stay. Simon too reveals his happiness and asks to be happy. Zoë later writes a letter to them to take great care of their health. Anne telephones Zoë that Simon has slipped on the terrace thereby spraining his ankle and has trodden heavily on his injured ankle and has fallen again. Hence his head is cracked on the marble floor. Zoë hears narratives from Dr. Thibaudet and Mme Delgado to know the fact that Simon has been dead while her mother has been sleeping near him innocently.

Miserable Anne

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Dr. Thibaudet notices the troubled lady and decides to admit Anne in a clinic at Nice under the supervision of Dr. Balbi, as well as to arrange Simon's funeral. He completes the rituals and has left to the airport. Zoë informs Dr. Blackburn and travels to Nice to see her mother at a hospital under Dr. Balbi and the chief nurse, Marie-Caroline's care. They have given sedatives to make her sleep calmly for days. Mme Delgado returns to her home, Zoë meets her and pays her wages before visiting Anne. Zoë is not allowed to see her mother so she returns home to search thoroughly but she is able only to find a meagre amount for her to spend. She finds a note with a name 'Redman and Redman Solicitors' at Seymour Place. Zoë comes back to London to get an appointment to meet Mr. Clifford Redman and talks to Marie-Caroline on the subject of her mom. Zoë contemplates her current state.

> I was not yet old I felt old, for I was now to be my mother's guardian, a parent to my parent. Later I came to understand that this too is the common lot. And yet I longed for my freedom. Deliverance was no longer possible. Even envisaging my mother's total recovery required an effort I could no longer make. And my own recovery? That, I feared, would have to be postponed indefinitely. (74)

Mr. Redman impresses her with his soft voice. Zoë hopes that Mr. Redman will do the same for her till she remembers that such a happening occurs only in Dickens. Mr. Redman is well-mannered. Zoë longs to work in an office like this. She wants to turn up every morning with a handbag and a briefcase, to hang her, "coat in a cupboard and to be only dimly aware that outside the window a whole area of activity, in which I would have no part" (76).

Mystery Unlocked

Mr. Redman puts in the picture that Simon has left wealth to Anne in a Swiss bank account in Geneva. The house in Nice belongs to his first wife, Margaret Spedding. After her death, at this moment it belongs to her nephew Anthony Spedding. Zoë is absolutely puzzled at the state of the affairs and makes her mind up to find out the

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address of Mr. Spedding. Zoë's thoughts also envelop the bill she has to pay for the clinic as her mother has to be in the clinic for three weeks according to Dr. Balbi. As an urban child she used to consider London as her birthright. Her mother has taken to all the significant places. The home to which Zoë returns after these travels makes her to feel stable as it is. But now the current scenario has forced her to be in Simon's house as a tenant or in a temporary flat in France or London. Her walks, "in the dark streets would prepare me for a night which would be sleepless" (85). The mild sunshine seems to be lost in the cold and damp weather.

> Those streets which had witnessed my childhood now seemed to me to be infinitely kind. Even the darkness was welcome, for it concealed me. I walked through the drizzle for about an hour, without paying attention to where I was going …images of other people's domesticity affected me; I longed for such a setting for myself. (85)

Driven by Fate to Accept Sad Reality

Her flat seems to her "infinitely welcoming, and, more important than that, discreet, tactful, asking no questions, respecting my right to be there" (86). She prepares coffee and eats her bread and cheese. Despite her energizing food, she sleeps for a while. She is sad to look at her friends who are enjoying their level best, while she has been driven by fate to accept a sad reality. In her flat she has two dreams. In the first dream her mother seems to be dishevelled as she has never been in the past and carries her possessions in two plastic bags. Her face bears a resemblance to Anne.

In the other dream, Zoë is in a chemist's shop where two, of their working Staff who are outstandingly handsome gentlemen are talking with one another as they are in love. She grabs the first thing that comes to her hand and moreover lays money on the counter and leaves without disturbing them. Zoë could not find any special meaning but she knows that she has only two days left to come to terms with her situation. "Though I knew that a whole lifetime might not be sufficient" (86). She has no desire to return to Nice. She is so reluctant that she does not catch an aero plane until afternoon. This is

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because she knows what awaited her there. There are numerous arrangements to be made and her greatest task would be to oversee all those responsibilities individually.

She lingers in the airport while she is tempted to buy a magazine like an ordinary tourist. She craves to sit on the beach lazily without any thoughts. She laments, "I wanted to live a life like that enjoyed by everyone else, with only normal duties and demands to fulfil" (87). She aims to have a peaceful and comfortable domestic life which will be a life of study. She hopes to such a life which will provide privacy.

> Privacy and protection: perhaps the sort of life my mother had once known, until removed from it by the gallant stranger. That this had once seemed a good outcome was now seen to be incorrect. No woman of my time was allowed to think in terms of total withdrawal from the world, although this was now my dearest wish. (87)

As Mr. Redman has already been in charge of Simon's financial affairs she devises a plan to instruct him to continue the job. Zoë goes away in the direction of Nice to reach her destination at Les Mouettes and comes across Anthony Spedding in the company of his family. She requests them to allow her to stay for a time being as her mother is ill in hospital whereas they ask her to take her things within fifteen minutes and sends her out. They ask her to stay somewhere else and to forget the house. For this reason she carries that entire of hers furthermore her mother's to her hotel room in two big suitcases. Unlike them the Hotel in-charge, M.Cottin is kind and graceful enough to obtain food and even agreed to note down all her calls and allowed her to use the telephone. After a while she sets off to the hospital and gives the new number to the Chief Nurse. Then she talks with her mother but Anne could not remember that Simon is dead. Within minutes she becomes unconscious again. Therefore Zoë is left alone to dwell in her turmoil.

Anne Regains

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The very next day Anne is alive to Zoë's words. Zoë tells her that Simon is deceased and so they could not cross the threshold of the house. Anne is very in high spirits that there is no need to go to the home but asked twice whether Zoë is sure that Simon has been dead. Mr. Redman does his level best to help Zoë. Dr. Balbi has been away for a long time so Anne is not cared properly. When he arrives he informs that they could not keep Anne in the hospital but gives the address of a Residence which occupies ladies abandoned by their children. Residence Saint Therese is in rue Droite, near the church of Sainte Rita. It accommodates ladies who belong to all classes of French. According to Dr. Balbi, "it is a place for those who need a certain amount of care and attention" (109). Mme Levasseur is the head in charge with a few maids and there are many women like Jean-Claude's grandmother who longs to be with him as it is one among the common situations in Today's World. Every Sunday visitors are allowed to congregate with their relatives. So there will be an enormous crowd of sons, daughters and grandchildren. Zoë has no other way than to admit her mother in this Residence. Anne accepts what on earth happens at hand and adapts herself to be in the world there.

Anne's Reminiscence

Zoë makes her realize her past and asks about David, her first husband. "He worked in the library of the House of Commons. He loved it, though he was only a clerk I dare say he would have stayed there if he had had the chance" (119). Her mother also replied that he has gone to meet his maker due to a heart attack and asked her not to talk anything else about him. In Residence women are given checkups and treatment by Dr. Lagarde who does not seem to be impressive. He is stoic and does not mingle with others. Sunday evenings make Zoë to remember her mother and visits her regularly. Zoë has been, "brought up to regard men as potential saviours, guardians, preservers, but this attitude was no longer viable" (122). Yet when she sees Dr. Lagarde, she is dumbfounded of his habit of making no impression in anyone. Zoë later comes to London to meet Redman. Zoë goes to bank to put up the shutters on the accounts of her and her mother as she is in the necessity of money.

Zoë's microcosm

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Zoë informs Dr. Blackburn that she is available to accomplish the employment she has done on behalf of him. Zoë goes to France and lives in the same hotel which seems to her more or less her domicile. She wanders as many streets as possible and finishes her wanderings by entering into a Café. Zoë finds Dr. Balbi, who is eating in addition to waiting for his friend, "a woman, one of those discreet liaisons which take place off limits, and to which there are no witnesses" (132). Normally he does not like anyone to see his meal so he appears disturbed and evades from her while she has no idea about hurting him. Zoë's mother seems "to have acceded to the prevailing belief that a daughter was of lesser value than a son, which was why I was so eager to attach a masculine presence to my own" (135). Meanwhile Mme Levasseur suffers a stroke and is dead. This makes the whole Residence to be disappointed. Zoë offers her condolences, since Anne has been loved and cared by the departed soul. Zoë takes her mother to Café to drink coffee but she declines as she not in a mood to drink coffee. Hence they return and Zoë asks the maids at Residence to bring tea for her mother.

> The fiction we all entertained of the return home was simply that: a useful fiction, to which she clung as I had once clung to those fictions I had pursued in the days of my early reading. Such reading was optimistic; that I saw now, though I had once not thought so. The illusions, or delusions, which I had so eagerly accepted, would no longer serve. (145)

Zoë feels that her own homecoming will not be the end of her exile but the beginning of it. She comes to rue de France where she stays. Zoë asks permission to have a radio and at once M.Cottin, the landlord accepts and selects a radio for her to buy. Zoë switches on the radio to listen for some two minutes and switches off. Zoë has an idea to give the radio and other modest ones which Zoë has managed to collect to France in her life anymore. Zoë has grown to commune with herself. "My task was now to wear a mask with my mother, in order to protect us both. I should be the competent daughter, and if I felt any uneasiness, as those dutiful sons so obviously did, I should dismiss it as an unenviable necessity" (148).

A New Friend

Dr. Balbi is kind enough to take Zoë to the Café to have coffee. He tells her about his divorced wife and so he has come to live with his mother. Zoë walks to seashore alone. Zoë notices Dr. Balbi who follows but does not open his mouth as she seems to be reticent. In a late evening Dr. Balbi and Zoë talk as she wants to know whether he could treat her mother but she refuses firmly since Dr. Lagarde has been appointed to be there. He reveals to her that the Residence belongs to Dr. Thibaudet but Dr. Balbi will have it after the death of the former. He accompanies her to her flat and goes in his way home. Zoë visits her mother. There are also the relatives of others. Zoë asks her mother to come for a coffee. Zoë accepts it but later tells her that she needs rest. Zoë leaves her and

> rejoices in the sun, the crowds, the blaring traffic, yet at the back of my mind was the ineffaceable image of my mother sitting back in her chair with her eyes closed…I felt less burdened at night, when the darkness would be universal, and I would count on sleep to efface the memory of the day. (163)

Sleep has begun to evade Zoë. It is easier to stay awake, to work and to go out. Zoë is not tired. Zoë feels that she has been kept in this state of wakefulness for some special purpose. It may because of her mother or even for herself. On Sunday Zoë walks "for a couple of hours, not paying much attention to where my steps were taking me" (164). Late at night she finds herself in the beach. The air is calm thereby making the night beautiful. Similarly Zoë walks in the seashore on all days but she does not find Dr. Balbi.

Zoë likes to think that the Baie des Anges has been inhabited by the angels once upon a time and she voluntarily involves her thoughts in her imaginary world of angels. Zoë could even visualize their phosphorescent assent and dissent to perform a limited as well as "brief spiritual dance on the shore, before heading inland to stimulate the economy. That economy was now thriving, but at night, on the edge of the sea" (164). These angels might have been entrepreneurial as they may have an eye on expansion. Their vacation on the shore before carrying on their duties could have been "the only trace of their otherworldly origin" (165). Within a limited period they transformed

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themselves "leaving behind only the beautiful appellation they have bestowed on a large area of pebbles" (165). Zoë senses that there are no such angels in Nice. Their activities are appeared to have passed into the hands of M. Cottin, Sœur Elisabeth, and Dr. Lagarde who are angelic. That is why Zoë relies on them as she believes that they would not let her down. Zoë has been informed by Sœur Elisabeth from the Residence that her mother is not eating properly and at times she is refusing to come out of the room. Zoë considers it to be a normal weakness.

Zoë feels that the major shareholder in the angelic enterprise is Dr. Balbi. During their walk at the sea shore he informs Zoë that his sister is unmarried and she takes care of their mother and so he is free to study. He comes till the entrance of rue de France and disappears soon to his house. Zoë begins to perceive the advantages of living in more than one room. Zoë has a dream which alarms her. In the dream:

> I had been consigned to a small room, not unlike the room I currently occupied, but with one essential difference: it was in an advanced state of dilapidation, with strips of paper hanging from the walls… there was a breach in one of the walls, rather like a cat-flap, covered with yet another strip of wallpaper, but of a different pattern. (168)

Once Zoë has seen the breach and the wallpaper covering over it, Zoë becomes uneasy in her dream. But the urgency of her mission has brought her to the place as Zoë has to fulfil her obligations. Zoë has "to return to the room, with its gap in the wall, and await the outcome of whatever it had in store for me" (168). Thus the dream ends and Zoë wakes up in a horror. Her childhood friend, Mary is getting married. Consequently Zoë decides to attend thereby Zoë can check her determination and test her ability to adapt herself.

Zoë telephones Sœur Elisabeth to inform her departure and also to give her new London phone number. Zoë assures to ring to the Residence every evening about her mother. At the wedding Zoë meets her former friends who are now successful professionals and Zoë meets her lover who is still handsome. He tells her that he is a

trader with an old fashioned and highly regarded firm. He loves work, money about that he seems to be unapologetic. He even loves the pressure. Sometimes he manages to get away for a weekend but that is always rare. He too is still unmarried. Zoë escapes from his view as he looks at another girl. When Zoë arrives at nice Zoë comes to know about the phone call from M. Cottin who informs her that a phone call from Residence expects her to call back. Zoë rings to hear the death of her mother. Zoë feels strange.

> My life had become a stasis I was unable to alter in any direction; that was why every other enterprise seemed beyond me, beyond even my eventual possibilities. My timid affections for that very reason; they were prevented from moving forward, for I was a prisoner in that room, and until the gap widened I could not proceed. (173)

Sorrowful Residence

Zoë finds her mother in bed beneath a black wooden crucifix. She is taken aback by the beauty of her mom's expression. Anne's eyes are open, but her head has been turned a bit to one side as if Anne is listening to any of the inner voices. The inmates pitied Zoë and Dr. Lagarde makes her to comprehend that the death of Anne is due to heart failure. He asks Zoë about her decision to her mother's body as he has to make arrangements for her funeral. Zoë replies that she is not willing to take her body to England. Zoë wants him to quit her in order to relate herself with the events surrounding her.

Zoë informs the condition of herself by borrowing the words of David Copperfield, "I lost her. In the street the weather was unclouded; there was a smell of coffee and washed pavements" (175). Zoë has to empty her mother's room which contains a suitcase which Zoë wanted to avoid as Zoë wants to be empty-handed and to be out of touch and unavailable. Zoë spends the day in the garden of Musee Massena. The sight of the clinic alarms her so Zoë turns into a Café and orders coffee. Zoë thinks about her mom's spiritual death that has happened long time ago as Anne has been changed to unfamiliar places one after other.

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Zoë wipes her eyes and looks up to see Dr. Balbi takes her to the clinic. Zoë resolves to be stoic but she is not within her grasp so she breaks into tears and informs them to do the needful as early as possible. Dr. Balbi soothes her. Everyone in Residence is sad and the tributes they pay to her mother reveal her their warm-hearted soul. Zoë contemplates her personal loss. Zoë has no reasons to stay back in Nice but she has already paid for a month so she decides to stay there. On a sudden prompting she seems to be determined to keep the room till the end of the year. In the mean time she plans to make arrangements in London for her future. Zoë returns to London to meet the list of work to be done. The first is to clean her flat and she does it with no urgency as she has no other engagements. Zoë washes her hair and goes to a hairdresser.

Zoë checks the balance in her mother's account and decides to keep it safe for future along with her earnings. Zoë informs Dr. Blackburn about her permanent availability. Purchasers are ready to buy the remaining property in Walthamstow. She returns to Nice to pay the final accounts at Residence and clinic where she could not meet Dr. Balbi. Zoë remembers the Thibaudets and reaches their house but they are not there. Zoë sees the house of Simon where she and her mother have enjoyed a brief stay. To her Simon is always there to be a part of her life. The house signifies an enchantment to her but it has "never been more than a sort of fiction" (191). According to her the duty of fictions is to supply life and it has done so. Zoë feels that she is the only one among the three, that is herself with her mother and Simon, who has believed the fictions to be true. Zoë walks for a distance of five to six miles but Dr. Balbi does not pursue her now but Zoë wants him to follow her. Zoë thinks, "a man should pursue a woman" (192). Zoë confesses that she has not got rid of her childish imaginations and she has to live without happy endings as many people do so. The disadvantages of fictions are

> Fictions exert such a power that one comes to accept them as revealed truth. But they were always fictions, and must remain so. And one's powers are limited, for that is the unarguable truth of the matter. That was the whole point of the fairy godmother in the Cinderella story. That is why one longs to believe in some kind of intervention. (192)

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Zoë continues her walk till a few heavy drops of rain begins to fall. It is so dark and misses a pale disc of a known face. Later Dr. Balbi asks why she leaves without waiting for him. Both of them walk back together. Zoë's eventual arrangement with Dr Balbi is an equitable one and a life-long occupation, not a moment of rapture with an ending. She is able to find this accommodation of hearts and lives because she is a woman of a later generation than her mother's. Zoë is also an adult. Any attempt to counterfeit the condition of childhood is dishonest. It is also immoral as she says, and she is quite right. Brookner's novels are definitely novels for adults.

Zoë usually stays in Nice during May, July, October and December in her usual room. M. Cottin accepts her as a permanent Lodger. She befriends Antoine and his sister Jeanne apart from Dr. Balbi as they are his son and daughter. They have their dinner together whenever it is possible. Jeanne appears to be worried that her brother may forget her by loving Zoë but he always keeps his decency. Hence they are always friends.

Zoë's time with Antoine is always pleasant for both of them. He is interested in photographing architectural curiosities. This makes them to come to know with each other and to witness each other's intimate life. Zoë is in peace at last, "I have a certainty in my life. He is my certainty, and I am able to accept the fact that I am his" (196). As Zoë approaches middle age she notices the families of her friends, remembers the brother and sister who will discuss about her.

> As for Antoine, he is grateful to us both for preserving the decencies. This is how we conduct our lives together, and there is no particular cause for regret: voices have never been raised, objections never voiced. In time she will come to accept me more whole heartedly, knowing her brother to be as much in my care as he is in hers. (195)

Zoë thinks about helping Jeanne if she falls sick, there are only two possible things. To stay there with them, otherwise the next is to take her leave of Antoine and come home for ever. Thus Zoë succumbs to the fact that acceptance is all that matters and she lives a peaceful life. Zoë realizes that it is not time to shut down her life with worries.

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Finally, a Free-bird Heroine

Kate Kellaway (2003) tells that in *The Bay of Angels* Brookner seems determined to turn over a new leaf by introducing a satisfied, free-bird heroine at the end. The succeeding novels have a fair end too. Brookner declares her unusual intention of investigating happy endings. In *The Next Big Thing*, Herz receives a letter from Fanny, who is now alone and has support, and enter into an unusual courtship by mail. The heroine of *Leaving Home* is always leaving; she can neither settle in one place nor relish the joys of her rootless life, as she has been liberated into behaving like men. In *The Rules of Engagement,* Elizabeth becomes a Volunteer in a hospital and now with her female friends. Her sleep is not disturbed by any dreams. She lives peacefully. The recent work of art, *Strangers* is also in the same boat.

Analysis

Trauma and despair can be considered as the heartrending feelings, when an individual feels that there is no hope of survival due to the lack of amenities. Loneliness can be divided into two types; Loneliness devoid of responsibility and Loneliness with responsibility. The former is always a blessed state without a helper. The lack of a helper does not mean that it could be considered as a curse. It is a state of pleasure and bliss accompanied by a diminutive irritation, which may be explained as a sugar coated pill to convalesce the person not to enter into the world of trauma and despair. Whereas the citizens of the world today expect sugar candies instead of sugar coated pills.

Solitude helps an individual to analyze the action of fellow human beings along with his or her consign and importance in relation to others in any event in life. It provides time to retrospect oneself every now and then. It is therefore a gratifying twinge and not an awful pleasure. Loneliness with responsibility too belongs to the same category but the one who is enduring are in danger of acquiring trauma and despair easier than others. Anita Brookner is one of the best examples to the glory of both the stages of loneliness the former in her early life and the latter after her retirement from her job and the death of her parents. Being alone makes her to think and rethink any matter and so

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she does not lead a single minute with a moment of aberration or a minute's madness. In the contrary the citizens of the world accomplish several deeds with those two qualities.

 Winding up

While reading this novel the readers may get an impression of watching the patient gray donkeys that descend along steep paths to the floor of the Grand Canyon. Their motion is deliberate, practiced and exact, each advance scrupulous because the whole journey depends on getting it right. One rash move and the fall would be absolute, so there is never a careless step. The ledge is too narrow for extravagance, and yet the bare progression, without fanfare or wasted motion, is breathtaking feels, Penelope Mesic (2001). Based on the analysis of the characters of Brookner, it is obvious that they are victorious in their opinion to an astonishing end in her works of art as they are the incarnation of their own whims and fancies but they are not allowed to be victorious in their social life and career forever by their inborn nature, which pervade around them against their initial idea of life so as to reveal themselves as Vanquished Victors. Her innovative twist in the end of *The Bay of Angels* divulges to the world that the novelist has turned a new leaf in her career.

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A Brief Look at the Identity, Connectedness and Alienation in the Traditional System of Indian Music

B. A. Mahalalshmi Prasad

Abstract

The present paper looks at the paradigm of Indian classical music, in the context of Raga system wherein the individual swaras play an important and pivotal role in defining and creating an identity as a raga, while at the same time maintaining their individuality within the wholesome product that is the raga. The paper also briefly explores its present reception among the youth of India.

Indian Musical Heritage

India has a rich musical heritage, unique and diverse. It is like two rivers that flow separately and yet together form a vast ocean. These two rivers are: a) Hindustani (North Indian) and b) Carnatic (South Indian) classical music. Each has its own set of ragas. However, Hindustani music has adopted several Carnatic ragas given the vast array of ragas that exist in the Carnatic system.

Both systems of music shared a common history until the arrival of the Islamic rulers of India. It was under the influence of Islamic musical traditions and Muslim musicians that Hindustani music began to develop a mixed genre and developed its own separate identity as a musical system.

Carnatic Music

Carnatic music kept to its traditional vedic roots and identity. (Bagchee, 1998), In her book, Indian Music: A Vast Ocean of Promise (1972), Peggy Holroyde argues, that because Indian music is so vibrant and full of individuality, it does not have to fear change. She explains

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that there is bound to be confusion at first because we all tend to judge an artistic experience by the standards of taste and criticism that we currently possess and therefore "We understand what we know". Regardless of their distinct historical evolution, both systems of music have several ragas with identical swaras (e.g. Malkauns-Hindolam; Sudha Bhairavi-Thodi; Purya Dhansri-Panthuvarali etc). However, even though the basic essence remains universal and same in the two traditions, they exhibit unique schemata of rendition when being sung and in the techniques used to render the kriti. These differences are seen due to dissimilarities in the articulation of gamakas. Gamakas are faster in Carnatic music, but not in Hindustani music. In Carnatic music, the articulation of the gamakas is faste,r while the amplification is smaller. According to some scholars, this fast but short amplification of gamakas in Carnatic music is not as conducive to the expression of emotions.

Origin and History of Carnatic Music

The origin of South Indian classical music (Carnatic music), can be traced back to the age of vedas. However, Bharata's Natya Sastra, (from about the 5th century A.D), and Saranga Deva's Sangita Ratnakara (from the early13th century A.D). , are considered to be the best ancient recorded treatises that are available today on the approach to and achievements of Indian classical music.

Carnatic music is mainly sung through compositions, especially kritis: a form developed between the 14th and the 20th centuries by composers such as Purandara Dasa and the three doyens of Carnatic music: Sri Thyagarajar , Sri Shyama Sastri and Dikshitar (Wikipedia, 2013). Carnatic music is based on a 72 calibration agenda (swaras) as against the 12 calibration agenda in western classical music. But in all its applied aspects and purposes, not more than 16 additions are used. An altered aggregate of these addition, or swaras, is said to evolve into abstracted ragas. The appearance and the constraints of a raga will be acutely authentic in the adjustment of the addition in its arohanam (ascendance addition) and avarohanam (bottomward addition). Thus, in Carnatic music, the raga connotes affection or an avenue in which the music is declared to travel. Altered combinations of the addition give acceleration to altered raga, thereby creating and maintaining a unique identity of the raga. Thus, there are numbers of altered ragas, as per approach. However, only a few are conducive for performance in the present day. Gamaka and

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Brighaa are the two most important appearances of the raga. The above refers to the accentuation of the abundance of an accurate swara and the closing refers to the acceleration with which the artist performs a set of swaras or notes. Both the gamaka and the brigha help to advance the address of the agreement that is rendered. The swaras are performed in an application of assorted modulations. The brigha could be generally 8, 16 and so on.

Raga and Tala

In Carnatic music raga and tala are considered of paramount importance and are treated as parents: raga being mother and tala being the father. It is mandatory for a student to be knowledgeable about raga and tala. Tala is the beat/ rhythm (time) of a composition. There exists a *Sapta Tāla* system (35 talas) according to which there are seven families of tāla. A tāla cannot exist without reference to one of five *jatis* (genres) differentiated by the length in beats. The following table describes the different talas with their jatis

Tala	Anga Notation	Tisra (3)	Chatusra (4)	Khanda (5)	Misra (7)	Sankeerna (9)
Dhruva	lOll	11	14	17	23	29
Matya	lOl	8	10	12	16	20
Rupaka	Ol	5	6	7	9	11
Jhampa	lUO	6	7	8	10	12
Triputa	lOO	7	8	9	11	13
Ata	llOO	10	12	14	18	22
Eka	L	3	4	5	7	9

1. Laghu, which is a clap (palm facing downwards) and finger counts and its symbol is | .
2. the Drutam, which consists of a clap (palm facing downwards) and a wave (palm facing upwards-' visarjitam') and its symbol is **0**.
3. the Anudrutam, which is just a clap (palm facing downwards) and its symbol is **U**.

The Melakrta Ragas refer to the base of 72 'janaka' (parent) ragas for all of the existing ragas in Carnatic Music. All of these ragas accept seven additional saptaswaras, accept all seven

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swaras which are Sa, Ree, Ga, Ma, Pa, Da, Ni and Sa. The arrangement is added, disconnected into two sets of 36 ragsa by addition of the indigenous set with the original Ma and the addition of a bluff Ma. Table 1 illustrates the arrangement of Ragas in Carnatic System

(http://www.carnaticindia.com/)
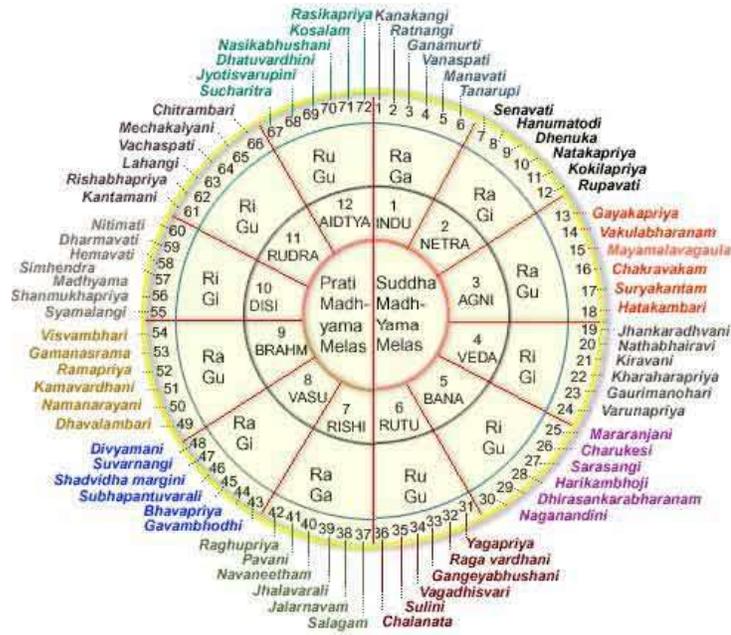
Another actual important aspect of the Carnatic music is the tala or the rhythm. The tala is the accent of the allotment that is actually performed. Today, there exist more than hundred thalas. The most prevalent ones are with three, four, five, seven or eight beats in them.

The Rhythm Base

The rhythmic base for Carnatic music is the arrangement of talas. The Seven Talams are Dhruva, Matya, Rupaka, Jhampa, Triputa, Ata, and Eka Talams. With the application of these sapta talas all of the 150 Carnatic talas can be derived. The rhythmic arrangement is based on 7 counts of talas which use a loan of 3 of the 6 accessible apparatus of an Indian talam - Anudrutam, Drutam, Laghu, Guru, Plutam, and Kakapadam.

Raga: Meaning and Interpretation

The Sanskrit word 'Raga' translates as 'colour' or 'mood'. This meaning takes the core of a raga beyond the mere scalic classification. The realm of performance is based on this power of a raga to evoke a particular mood. The mood is intricately woven into Bhava (emotion) and Rasa. Dimond. 2007, tries to explain Rasa as an occurrence wherein one tries to experience emotions using arts as a medium and point of entry. Take, for example, the feeling one experiences when one sees the 'Sunflowers' of Van Gogh. Rasa theory is the crux of the aesthetic system of Indian tradition. In his book Art experience Hiriyanna (1997) elaborates on the Rasa within the purview of Sankhya. To paraphrase Matanga, a raga is in essence the coming together of the melodic sound, melodic notes and the movements (*aroha/avaroha) that* rouse appropriate emotions in a sensitive mind.

The scale by itself is therefore inadequate to define the 'inherent' nature of a raga. While appearing to be bound by a rigid scale, a raga is capable of creating unbounded emotions in the minds of the listeners because of its 'infinite' improvisational attributes. Each Raga has its own Prayoga(usage) which gives it its distinct identity. Every raga has its own characteristic Jiva swara (primary note) that forms an integral part of the main prayoga in the raga.

Rasa

Different Upanishads (treatises/commentaries on the Vedas) explain rasa in different ways. Taittiriya Upanishad describes rasa as an essence, something which is beyond senses. Kaushitaki Upanishad understands rasa as a sacred mantra in verse form called Brahman, and Isha Upanishad describes rasa as something that appeals to, and moves the mind. (Wikipedia, 2007) Sage Bharata in the 9[th] century tried to unravel the meaning of rasa and its connection to the emotions of human beings. The "world of emotions" consists of nine inherent emotions or sentiments. However, several sources claim that a ninth rasa: *Shanta (*peace)*,* and a tenth one *Laija (*shyness,) were added to the original eight. Thus Rasas, as they appear today, are as follows-

- Karuna – sadness, pathos
- Shringar – love, joy

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- Vira – heroism, valour

- Hasya – laughter, comedy

- Raudra – anger

- Bhayanaka – fear

- Vibhatsa – disgust

- Adbhuta – surprise

- Lajja- shyness

- Shanta – peace

Quality to Transform Beings

Art historian, Coomaraswamy, notes that these sounds are, "Created by God' and 'were passed down through the rishis (saints) to help (mankind) purify the mind and soul' (Ruckert, 1996). Coomarsway in his erudite essays espouses the transformative power of art and that precisely is the nature of rendering a raga, which is to transform the audience onto a higher plane. Coomaraswamy, quoting Aristotle in the context, reiterates that the 'ultimate goal of art is the good of man'.

Given that Ragas have the inherent quality to transform human beings and since humans are creatures of influence, it would be natural for them to be influenced by the change in season and if Ragas are the Sound of Gods, and hence have been endowed with magical prowess, it is not surprising that names and properties of seasons, moods, genders, deities, colours, and time are attributed to the ragas. There exists a clear earmarking of seasons for the renditions of particular ragas. The names of the Ragas themselves are evocative of the season in which they are to be sung, for example, the name Vasanta, means spring, or Megha means rain.

Time of Singing

Traditionally, Ragas are also sung at a particular time of the day. The table given below summarizes the various prescriptions for the rendition of ragas at particular times of the day

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(http://hindustaniclassicalmusic.wordpress.com)

Gender of Ragas

In Hindustani music depictions of ragas as male and female (as Ragas and Raginis) is very common. Many ragas depict the images of Bhairavi, a fierce goddess who is the consort of Shiva, the Lord Supreme.) The intention here is to try and encapsulate a 'collective human experience' of female divine power wherein Shiva and Shakti (the male and the female aspect) or raga and tala come together to create divine music (JL). Traditionally each swara has been attributed to an aspect of nature and of human anatomy such as the navel, heart, throat, nose etc. for example Sa is saranga, Ri is Rishabha and Pa being Panchama. Devadu in his descriptions of Veena and music compares the swaras to the individual spinal nerve and these to the frets of the Veena while at the same time placing its significance in vedic rituals by comparing aspects of Veena such as the fret boards, the strings and the swaras to the 24 bija aksharas (modal sounds)

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of the Gayathri Mantra. Tyagaraja's composition Shobillu Saptaswara in Jaganmohini Raga set to Rupak tala elaborates on the connection between swara, the human body and the divine[1].

Vast and Continuing Traditions

The Indian classical music traditions are vast, complex and fascinating. They have, at the same time, undergone changes throughout history because of vigorous influences from a variety of different sources. In recent years new influences have led to an amalgamation of the earliest puritanical scales with other contemporary genres like jazz, blues, hip-hop etc. Despite the plethora of fusion that exist and is being constantly expanded, such attempts still have few takers among serious teachers and students of the traditional classical form.

The Current Scene

The younger generation seems to feel a sense of distance, almost like alienation, from the 'classical' genre, in its true sense and seems to find it difficult to embrace it. Today's youth is reluctant to devote time and attention to the intricacies of classical performances and refuse to sit in concerts that might last for more that 3 hrs in duration, in which a musician exhibits the

---

[1] Pallavi:
Shobillu Saptaswara Sundarula Bhajimpave Manasa!
Anupallavi:
Naabhi Hrut Kanta Rasana NaasaadhulaYandu
Charanam:
Dhara Rig Saamaadulalo Vara Gaayathri Hrudayamuna
Sura Bhusura Maanasamuna Shubha Tyagarajuni Yeda

MEANING:
O Mind ("manasa")! Praise ("Bhajimpave") the divine forms ("sundarula") of the seven ("sapta") musical notes ("svara").
Which glow ("yandu") in the navel ("naabhi"), heart ("hrut"), neck ("kanta"), tongue ("rasana") and nose ("naasaadhula") of the human body.
Which shine in the four Vedas ("Dhara Rig Samaadulalo") and in the sublime Gayathri Mantra as its essence ("Hrudayamuna"). Which sparkle ("shubha") in the hearts ("maanasamuna") of the celestials ("sura"), of worthy Bhusuras and of Tyagaraja.

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highly skilled renditions of prayogas that seek to, and often do, enthrall and at the same time transform a sensitive audience.

The death of the Masters like M. S. Subbalakshmi, Pandit Ravishankar, Bismillah Khan and others has contributed to a fissure wherein the stalwarts of classical music and their "rasika" (audience) who seek divinity through music are becoming increasingly rare. Missing is the genius of such stalwarts to let the new influence the old without either losing its essential quality.

The Question of Revivsl

In its present state of existence, Indian classical music needs a strong effort at revival so as to bring back the younger audiences to this divine experience while at the same time allowing world influences to enrich that already rich heritage in appropriate ways.

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Colophon:

Dedicated to my Late Guru, Sri. Vidwan Ramamurthy

==

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Sociolinguistic Description of Case Formation in Malaysian Spoken Tamil of the Younger Generation
A Study in Social Stratification of Language

Pawathy A/P Nalliannan

1. Introduction

Case is a grammatical category and its value reflects the grammatical function performed by a noun or pronoun in a sentence. Nouns take different inflected forms depending upon what case they are in. In other words, case can be defined as a system of marking dependent nouns for the type of relationship they have with their head forms (Clackson, 2007: 91).

However, in Tamil noun structure, various suffixes are added to the noun bases to indicate different kind of relationships between the noun and the other parts of sentence. This kind of forms helps to explain the syntactic relationship between noun and verb in a sentence. So the case formation is done by adding a suffix or a postposition or sometimes the word order. The addition of suffixes in Tamil sometimes requires certain phonological changes to explain the concerned forms. There are at least 8 productive case forms like objective case, instrumental case, sociative case, dative case, locative case, ablative case, possessive case and purposive case.

However, in some of the grammatical descriptions nominative and vocative forms are included as case forms though their function is more syntactical, functional or contextual.

2. Objectives of the study

The main objectives are:

i)   To present a well formalized morphological description for the noun structures in Malaysian Spoken Tamil with particular reference to case forms.

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ii)   To present a sociolinguistic description of all the case forms which show variations conditioned by different social variables in the formation and occurrence of case forms in the Malaysian Spoken Tamil of the younger generation.

3. Research questions raised

i)   What are all the case forms found in the morphological structure of Malaysian Spoken Tamil and the conditions for the occurrence of all such forms?

ii)   What are all the sociolinguistic variations found in the Spoken Tamil of younger generation and how they are conditioned by using social variables such as age, gender, economic status, educational level etc?

4. Research methodology used

The present study makes use of the following research methods:

i)   Methods of morphological (structural) description.

ii)   Methodology for the study of sociolinguistic variations making use of the social stratification models (Labov 1996, 1981 and Social Differentiation models as proposed in Trudgill 1972, Trudgill and Hannah 2008 and Karunakaran and Sivashanmugam, 1982.

5. Data for the study

Data for this study includes all those materials collected by the researcher through the field work using pre planned questionnaires, administered to 60 informants selected using stratified sample exclusively for this purpose.

However, the researcher being a native speaker of Tamil in Malaysia made use of the observation method also and recorded some of the variations and occurrences of case forms in the Malaysian Spoken Tamil variety practised by the younger generation. The researcher has also recorded impromptu or naturally occurring conversations from the television and radio programmes.

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This refers to speakers' creating conversations in real time. According to Halliday (1985:46) a paradigm form of spoken language is a natural spontaneous conversation. If it is delivered on the spot, and hence, is a genuine instance of natural conversation. The data collected includes phrases, sentences and short discourses of different types. During the data collection the researcher not only transcribed the data by herself but also audio recorded the same as it would help to listen again, recheck and make due corrections for the purpose of standardisation of the actual data.

She also made use of the question and answer method to collect those responses also to fill the gaps and make it more useful for the analysis. All the collected data were processed in such a way they become fit for the analysis.

6. Sampling Methods used for this study

In order to select the informants for this study a stratified random method was used. The following description presents all the relevant details pertaining to the selected sample.

7. Scope of this study

Though there are other variables, for the purpose of present study only the following social variables were chosen viz., education, age, gender and economic status. All such variations explain the speech pattern of the younger generation.

The following case formation explains the pattern and conditioning of all the variations of allomorphs taking into account the social variables selected.

8. Significance of the study

A study of this kind would be quite useful in the presentation of a well formalized sociolinguistic description of the spoken variety of Malaysian Tamil. As morphology is the core grammar, in order to present all those variations attested this kind of study would be more useful to

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achieve adequacy and efficiency in the use of the present day Tamil, especially the communicative Tamil in Malaysia.

Noun Morphological Structures

Case forms

Morphological Structure

$$
NB + \left\{ \begin{array}{c} \text{PNG Suf.} \\ \text{Pl. Suf.} \\ LM_1 \end{array} \right\} + (LM_2) + \text{Case Suf.}
$$

1. **Nominative case**

Nominative case is not marked by any suffix in Tamil. However, when case suffixes occur with pronouns, there is a restriction. That is only one set of alternants are found to take case suffixes. They are:

en- (I Pr.sg.), nam- (I Pr. Incl. Pl.), eṅkaḷ - (I Pr. Excl. Pl.), on- (II Pr. Sg.), oṅkaḷ - (II Pr. Pl.). But, case suffixes are directly added to the third person pronoun bases (distant- proximate forms).

When impersonal verb forms such as ve:ṇṭum (want) - ve:ṇṭa:m (don't want) etc. occur in the predicate of the sentence, the subject is always in the dative case or instrumental case form of the noun / pronoun.

eg. tampi vaṉta:n [tampi vaṉdã:]   ' little brother came

avaru maruttuvaru   'he (hon.) is a doctor'

enakku paḻom ve:ṇum [enakku paḻõ ve:ṇũ] ' I want fruit'

tampikki mala:y teriya:tu   [tambikki mala:y teriya:ðu]

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' little brother doesn't know malay language'

avaḷa:le muṭiyũ   ' she can (do)

na:n oru tamiḻ a:ciriyaru   ' I am a Tamil teacher'

avuṅke aṅke po:na:ṅge ' they(hum.) went there'

aṉta maruttuvaru rompe nallavaru ' that doctor is a very good person'

2. **Accusative / objective case**

{-e}

1. ∞ -e ,   2. ∞ -iye / -eye,   3. ∞ - ø (unmarked)

∞   -ø (unmarked) with non-human nouns only and it is free with –e

 a-tu - ø   > atu   'that it' (obj.)

  atu –e   > ate   'that it' (obj.)

2. ∞ –iye / -eye   occurs   after pronoun bases en-, on- etc.

  en- iye   > enniye 'me'

  on- eye   > onneye 'you' (obj.)

3. ∞ -e occurs elsewhere.

  appa: -e   > appa:ve   'father' (obj.)

  maram - kaḷ-e > maraṅkaḷe 'trees' (obj.)

3 **Instrumental case**

   { - a:le}

       1.   ∞ - a:le, 2. ∞ - koṇṭu ,   3. ∞ - vecci

   ∞ - koṇṭu occurs in free variation with – vecci after the non-human nouns.

      katti - koṇṭu ' with knife'

      katti - vecci ' with knife'

   ∞ -a:le occurs elsewhere.

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annan – a:le ' by the older brother'

nampaḷ - a:le   'by us'

kal –a:le   > kalla:le ' with stone'

4. Sociative case

{o:ṭe}

1. ∞ - o:ṭe / - o:ṭa,   2. ∞   - ku:ṭe / -ku:ṭa   3. ∞ - ko:ṭe / -ko:ṭa

All the three allomorphs occur in free variation after the human nouns.

en- o:ṭe / -o:ṭa   enno:ṭe / enno:ṭa 'with me'

en- ku:ṭe / -ku:ṭa   >   eṅ ku:ṭe / eṅ ku:ṭa

en - ko:ṭe / -ko:ṭa   >   eṅ ko:ṭe / eṅ ko:ṭa ' along with me'

amma: - o:ṭe   > amma:vo:ṭe 'with mother'

on- ko: ṭa   > oṅko: ṭa ' with you'(sg.)

∞ - o:ṭa / -o:ṭe occurs elsewhere.

ma:ṭu - ṭ- o: ṭe/a   > ma:ṭṭo: ṭe / ma:ṭṭo: ṭa   ' with the cow'

maram- tt – o: ṭa > maratto:ṭa / maratto:ṭe ' with wood'

5. Dative case

{-kku}

1. ∞ -kku,   2. ∞ -akku ,   3. ∞ -ukku 4. ∞ -kki

1. ∞ - akku occurs after the pronoun bases en-, on-, nam-, and tan-

en – akku   > enakku   'to me'

on – akku > onakku   ' to you' (sg.)

tan – akku > tanakku   ' to onself'

nam – akku > namakku ' to us' (incl.)

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2. ∞ -ukku occurs after noun bases ending with consonants other than /y/

   oṅkaḷ- ukku　　　＞　　oṅkaḷukku　 'to you' (pl.)

   u:r – ukku　　　　＞　　u:rukku　 ' to India'

   ceṅkal –ukku　　　＞　　ceṅkallukku　 ' for the bricks'

3. ∞–kki　 occurs after noun bases ending with front vowels and /y/

   tuṇi – kki　　　　＞ tuṇikki　　 ' for the clothes'

   ve:le –kki　　　　＞ ve:lekki　　 ' for job'

   na:y –kki　　　　＞ na:ykki　　 ' for the dog'

4. ∞–kku occurs elsewhere

   atu –kku　　　＞ atukku　 'for that'

   ko:ylu –kku　　＞ ko:ylukku　 ' to the temple'

6. Locative case

Locative case and ablative case have the same type of structural and functional significance.

Locative case forms:

　{-le}

　　1. ∞ -le /-la　 ~ -ule / ula,　2. ∞ - a:ṇṭe / a:ṇṭa　3. ∞ - aṇṭe / aṇṭa ,　4. ∞ - kiṭṭe / - kiṭṭa

　　5. ∞ - ṭe / ṭa

　　1.　. ∞ -le /-la　occurs with non-human nouns only

　　　u:ru – le / la　 ＞ u:rle / u:rla　 'in India'

　　　kampam –tt- ule ＞ kampattule　 ' in the village'

　　　atu- le / la　　 ＞　 atule / atula　 'in it'

　　 ~ -ule / -ula is in free variation with ∞ -le/ la

　　　na:ṭu - ṭ - ule / - la　 ＞ na:ṭṭula　 ' in the country'

　　1.　 - kiṭṭe / - kiṭṭa　occurs with human nouns and it is in free variation with ∞ -aṇṭe /- aṇṭa

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∞ - a:ṇṭe / a :ṇṭa,   ∞ -ṭe / -ṭa

en - kiṭṭe   >   e:ṅ kiṭṭe ' with me'

avar - kiṭṭe/ṭa   > avar - ṭe /avarṭe 'with him'

avan - aṇṭe   > avanaṇṭe / avanaṇṭa ' with him'

ma:ma: kiṭṭe / kiṭṭa ' with maternal uncle'

7. Ablative case

Ablative case has an additional form - iruṉtu / -ruṉtu added to the locative case suffixes. Historically this addition can be explained as an addition of a particle or post position to the locative case markers referred above.

{ -leruṉtu}

1. ∞ - leruṉtu / - laruṉtu,

2. ∞ - uleruṉtu / -ularuṉtu,

3. ∞ - kiṭṭeruṉtu / - kiṭṭaruṉtu,

4. ∞ - aṇṭeruṉtu / - aṇṭaruṉtu

5. ∞ -ṭeruṉtu / - ṭaruṉtu

6.   ∞ - a:ṇṭeruṉtu / - a:ṇṭaruṉtu

1. ∞ - leruṉtu / -laruṉtu [freely occurs with -uleruṉtu / -ularuṉtu]

vi:ṭṭuleruṉtu   'from the house'

atuleruṉtu   "from it'

kampattuleruṉtu 'from the village'

aṇta na:ṭṭuleruṉtu ' from that country'

2. ∞ - kiṭṭeruṉtu / - kiṭṭaruṉtu occurs with human nouns and it is in free variation with others

(as stated in the locative case forms)

eṅkiṭṭeruṉtu 'from me'

ennaṇṭaruṉtu 'from me'

e:ṅ kiṭṭeruṉtu   'from me'

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avar- ṭeruṉtu   'from him'

avan - aṇṭeruṉtu   'from him'

ma:ma: kiṭṭaruṉtu   'from the maternal uncle

8 Possessive case

{-o:ṭe}

1. ∞ -o:ṭe / o:ṭa   2. –ø (unmarked)   3. ∞ -u

-u occurs after the noun bases ending with –am, (C) V: ṭu- , -Ru and it is in free variation with

∞ -o:ṭe / o:ṭa and ∞ -ø (unmarked)

vi:ṭṭu vele   ' price / cost of the house'

∞ -o:ṭe / o:ṭa occurs elsewhere and it is in free variation with –ø (unmarked)

avaḻ -o:ṭe   'her'

tampi- o:ṭe   > tampiyo:ṭe ' little brother's'

tampi (-ø) manaivi   > tampi manaivi 'little brother's wife'

9   Purposive case

(The occurrence of a particle –a:ṇṭi after the dative suffix –kku in the formation of purposive
case form is noticed.
eg. onakka:ṇṭi   ' for your (sg.) sake'
tampikka:ṇṭi ' for the sake of little brother')

{- kka:ka}

1.   ∞ -kka:ka   / -kka:ke

2.   ∞ -akka:ka   /-akka:ke

3.   ∞- ukka:ka   / -ukka:ke

All the three alternants occur in the same way as in the case of the dative case form.

i)   - akka:ka   /-akka:ke   with pronoun bases

ii)   -ukka:ka   / -ukka:ke   occurs after the noun bases ending with consonants.

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iii)   -kka:ka   / -kka:ke   occurs elsewhere

e.g.   onakka:ke   'for you'(sg.)

       avanukka:ka   'for him'/ 'for his sake'

       piḷḷekka:ke   'for children'/ 'for the sake of children'

---

10 Vocative formation

Vocative form is an expression of address in different contexts- formal or informal. There are forms showing respect or honour or status occurring either before or after the vocative expression formed with noun as base.

Vocative expressions in Tamil have sociolinguistic conditionings or pragmatic value. They go with politeness-honorific-status-closeness showing forms as well.

The following processes are found in the formation of vocative forms / expressions.

$$NB + \begin{Bmatrix} suf. \\ processes \end{Bmatrix}$$

i)   Lengthening of the final vowel

     e.g   tampi   > tampi: 'hi! little brother'

        amma: >   amma: + (further lengthening)   ' hello mother'

ii)   Addition of –e:

    kaṇṇu   >   kaṇṇe :   ' hi! Beloved'

    muttu   >   mutte: ' hi! Loved one'

iii)   Deletion of word final /-n/ and lengthening of the preceding vowel

    kaṇṇan ' name of a male' → kaṇṇa: 'hello! Kaṇṇan'

iv)   Addition of pronoun (in honorific form)

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Pronoun used: (a) vaṅka(ḷ) + e: > periyavaṅkaḷe ' hello! sir'

v)   Use of kinship terms (as address / politeness expressions)

makan –e: > makane: 'oh (my) son'

aṇṇan- e: > aṇṇe: 'to address elders (male)'

amma: ' to address women/ females'

_____

Link Morphemes

In the structure of case forms, there is a need to have link morphemes mainly to link the noun

bases with the following case suffixes, and this process is a must in Tamil.

It is possible to add case suffixes :

i)   Directly to the noun bases

ii) After the addition of one or more link morphemes.

iii) After the addition of PGN suffixes

eg.

kaṇ - ukku   > kaṇṇukku ' for the eye'

maram-tt-e   > maratte   'tree' (obj.)

kay –n- a:le   > kayna:le 'by hand'

structure:

NB + case suf.

NB + LM + case suf.

NB + PGN suf. + case suf.

NB + PGN suf. + LM + case suf.

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{-tt-}

    1. ∞ -tt- ,   2. ∞ -t-,   3. ∞ - R-   4. ∞ -an, 5. ∞ -n-

1. ∞ -tt- occurs after the NBs ending with –am (except pronouns)

    maram-tt-e > maratte   'tree' (obj.)

2   ∞ -ṭ- occurs after the NBs of the pattern (C) V: ṭu

    na:tu -ṭ- ule > na:ṭṭule   'in the country'

3 ∞ - R- occurs after the NBs ending with -R-

    vayRu   -t- ule > vayttule   'in the stomach'

4 ∞ -an- occurs after the pronoun bases

    atu –an- a:le > atana:le 'by / because of that'

5. ∞ -n- occurs elsewhere

    kay-n- a:le > kayna:le 'by hand' (using)

Social stratification and study of linguistic variations

    Social stratification in the formation of case forms in the spoken Tamil of Malaysian Younger Generation. All those variations or conditioned by the following stratifications made. All the identified variations are presented in the form of variable rules (V.R.). Each variable rule has a variable, two or more variants and the conditions based on the social stratifications mentioned above.

SV1 - male informants   13-17 years old ⎤
                                   Secondary school students

SV2 - female informants 13-17 years old ⎦

SV3 -   male informants   18 – 30 years old

SV4 –   female informants   18 – 30 years old

SV5 -   educated, young professionals 24 – 30 years old

SV 6- Tamil educated   18-30 years old

SV7 - all groups (SV1-SV6)

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SV8-   less fluent in Tamil

1. **Accusative case /Objective case**

   {-e}

   Structure: NB + (LM) + Acc. Suf.

   1.
       -e, 2. ∞ - iye / -eye , 3. ∞ - ø (unmarked)

      eg.

       ate eṭu   'take that'

       enniye ku:ppuṭa:te   (don't call me)

       vi:ṭu kaṭṭu   ' build a house'

   Variable Rule -1

$$\{-e\} \rightarrow \begin{pmatrix} 1 & -e \\ 2. & -iye \\ 3. & -\text{ø (unmarked)} \end{pmatrix} \Big/ \begin{pmatrix} SV7 \\ SV1, SV2, SV3, SV4 \\ SV 7, SV8 \end{pmatrix}$$
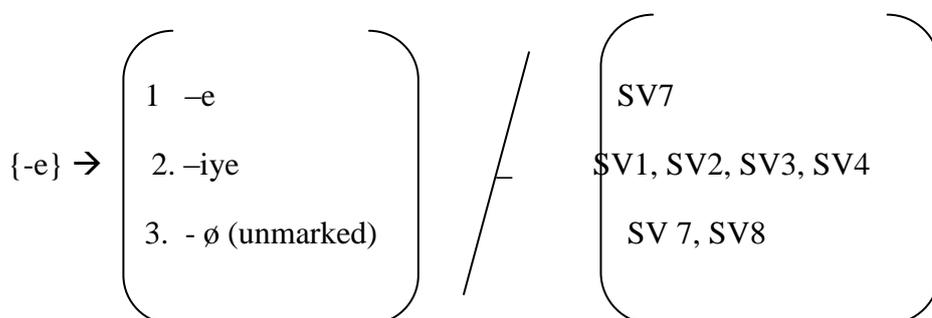
2**. Instrumental case (by, with, because of)**

   Structure : NB + (LM) + Ins. Suf.

   {- a-le}

       1. ∞ - a:le. 2. ∞ - koṇṭu, 3. ∞ - vecci

   e.g.

   kattiya:le veṭṭinã: 'he cut with knife'

   katti koṇṭu veṭṭinã: ' he cut with knife'

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katti vecci veṭṭinã: ' he cut with knife'

Variable Rule -2

$$\{-a:le\} \;\rightarrow\; \begin{Bmatrix} 1 - a:le \\ 2 - koṇṭu \\ 3 - vecci \end{Bmatrix} \;\Big/\;\_\; \begin{pmatrix} SV7 \\ \\ SV1, SV2, SV3, SV8 \end{pmatrix}$$
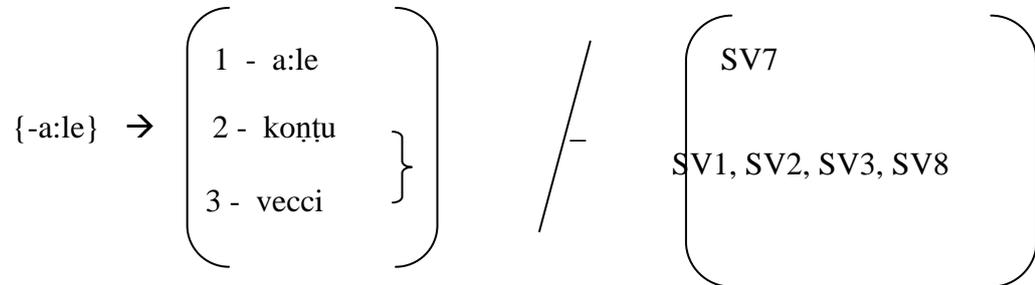
3 **Sociative case (with, along with)**

Structure : NB + (LM) + Soc. Suf.

{- o:ṭe}

1. ∞ - o:ṭe / o:ṭa, 2. ∞ - ku:ṭe / ku:ṭa   3. ∞ - ko:ṭe / ko:ṭa

eg. ammavo:ṭe po:nen (ponẽ) ' I went with mother'

avaṅ ku:ṭe pe:cunen (pe:cunẽ) ' I spoke with him'

ku:ṭṭa:ḷiko:ṭe kaṭekki po: ' go to the shop with friend'

Variable Rule -3

$$\{-o:te\} \;\rightarrow\; \begin{pmatrix} 1 - o:ṭe \\ 2- ku:ṭe \\ 3 - ko:ṭe \end{pmatrix} \;\Big/\;\_\; \begin{pmatrix} SV1, SV2 \\ SV7 \\ SV1, SV2, SV8 \end{pmatrix}$$

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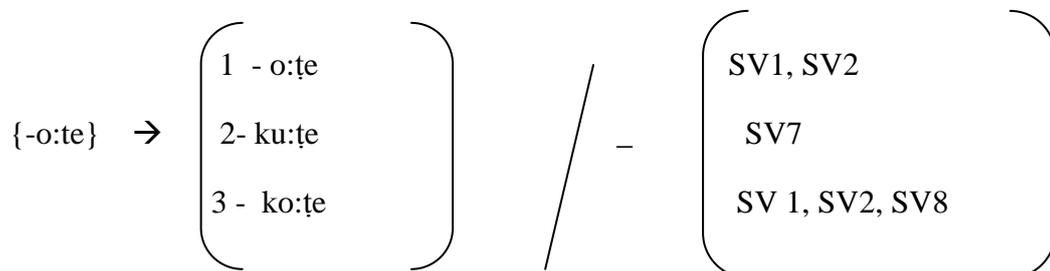
4. **Dative case (to, for)**

{-kku}

1. ∞ -kku,   2. ∞ - akku,   3. ∞ - ukku   4. ∞ - kki

eg.

atukku   ' for that'

enakku   'to me'

oṅkaḷukku ' to you'

ve:lekki   'to work'

Variable Rule -4

$$\{-kku\} \rightarrow \left. \begin{cases} 1\ \text{-kku} \\ 2\text{- akku} \\ 3 - \text{ukku} \\ 4 - \text{kki} \end{cases} \right/ \underline{\quad} \begin{pmatrix} SV7 \\ \\ SV1,\ SV2,\ SV3,\ SV8 \end{pmatrix}$$
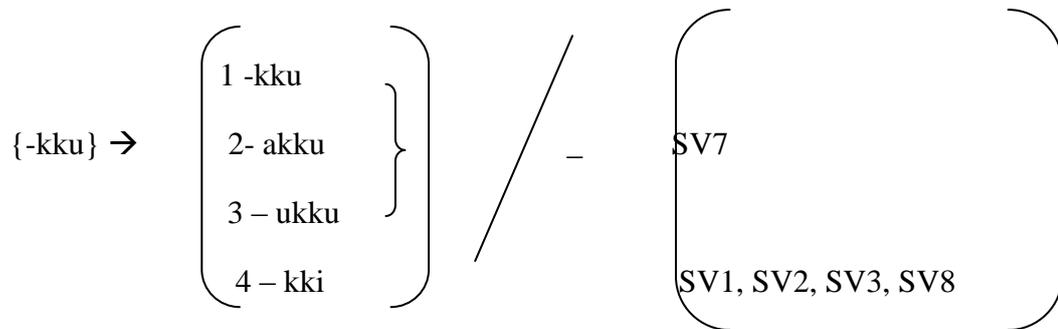
5. **Locative case**

Structure : NB + (LM) + Loc. Suf.

{-le}
1. ∞ -le / la ,   2. ∞ -ule/- ula   3. ∞ - kiṭṭe / - kiṭṭa , 4. ∞ - ṭe / -ṭa

Allomorphs 1&2 occur with non- human nouns.

Eg.
vi:ṭṭule / vi:ṭṭula   ' in the house'
nela:vule / nela:vula ' in the moon'
atule / atula 'in that'

Allomorphs 3, 4, 5 and 6 occur with human nouns.

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Eg. e:ṅkiṭṭe / e:ṅkiṭṭa   (with me)

   ku:ṭṭa:ḷiṭṭe / ku:ṭṭa:ḷiṭṭa   ' with friend'

   avanaṇṭe /   avanaṇṭa   ' with him'

   tampiya:ṇṭe /   tampiya:ṇṭa 'with little brother'

Variable Rule -5

$$
\{\text{-le}\} -
\begin{cases}
1 \ \text{- le/- la} \\
2 \ \text{- ule/- ula} \\
3 \text{- kiṭṭe/ - kiṭṭa} \\
4 \ \text{-ṭe/ -ṭa} \\
5 \text{- a:ṇṭe /- a:ṇṭa} \\
6 \text{- aṇṭe / -aṇṭa}
\end{cases}
\bigg/ \_
\begin{cases}
\text{SV7} \\
\text{SV1, SV2, SV3, SV4, SV8} \\
\\
\text{SV7} \\
\\
\text{SV1, SV3, SV8}
\end{cases}
$$
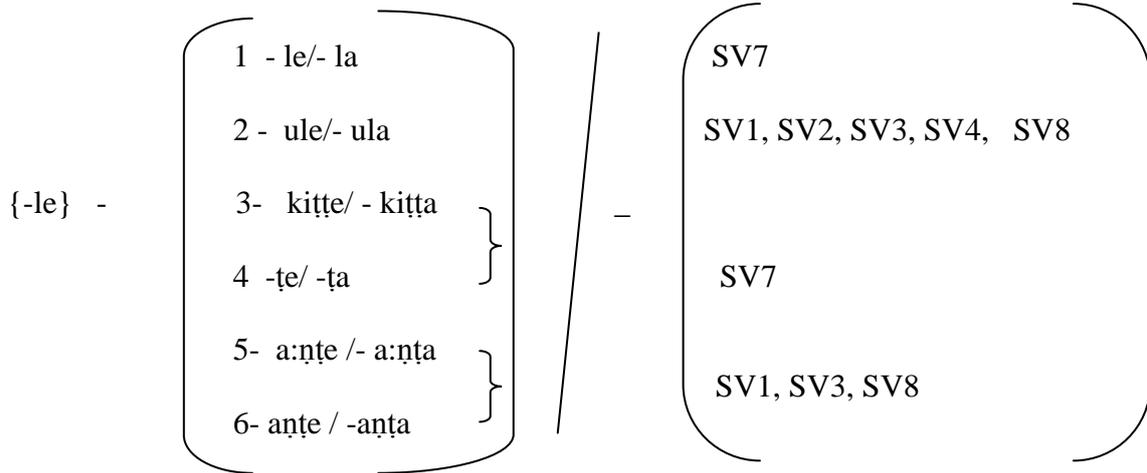
6. **Ablative case**

  { - leruṇtu }

      1. ∞ - leruntu,   2. ∞ - uleruntu,   3. ∞ - kiṭṭeruntu   4. ∞- anteruntu,

      5. ∞ - ṭeruṇtu   / - ṭaruṇtu and   6. ∞ - a:ṇteruṇtu / a:ṇtaruṇtu

  e.g.

    vi:ṭṭuleruṇtu   ' from the house'

    kampattuleruṇtu ' from the village'

    eṅkiṭṭeruṇtu   ' from me'

    avanaṇṭeruṇtu   'from him'

    avarṭeruṇtu   ' from him/hon.'

    vi:ṭṭa:ṇṭeruṇtu ' from the house'

Variable Rule -6

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$$\{\text{-leruṇtu}\} \rightarrow \begin{cases} 1 - \text{leruṇtu} \\ 2 - \text{uleruṇtu} \\ 3 - \text{kiṭṭeruṇtu} \\ 4 - \text{aṇṭeruṇtu} \\ 5 - \text{ṭeruṇtu} \\ 6 - \text{a:ṇṭeruṇtu} \end{cases} \Bigg/ - \begin{cases} \text{SV7} \\ \text{SV1, SV2, SV3, SV8} \\ \text{SV1, SV2, SV3, SV4} \end{cases}$$
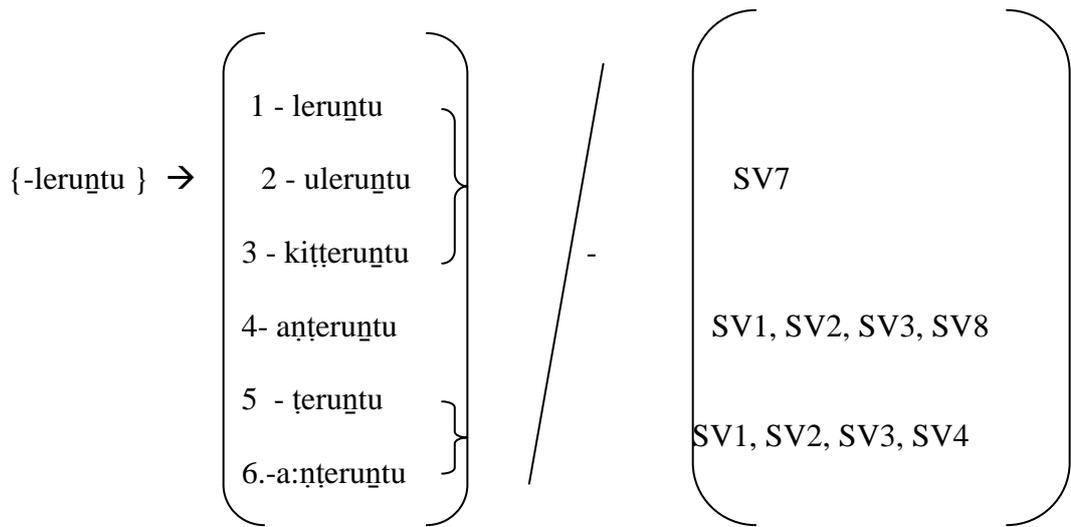
7. **Purposive Case (for, for the sake of)**

Suffix:

{-kka:ka/e}

Variants: [1. ∞- kka:ke,   2. ∞-kka:ve,   3. ∞- ukka:ke]

e.g.   unakkka:ke   ' for you'

tampikka:ve   ' for little brother'

avanukka:ke   'for his sake'

Variable Rule -7
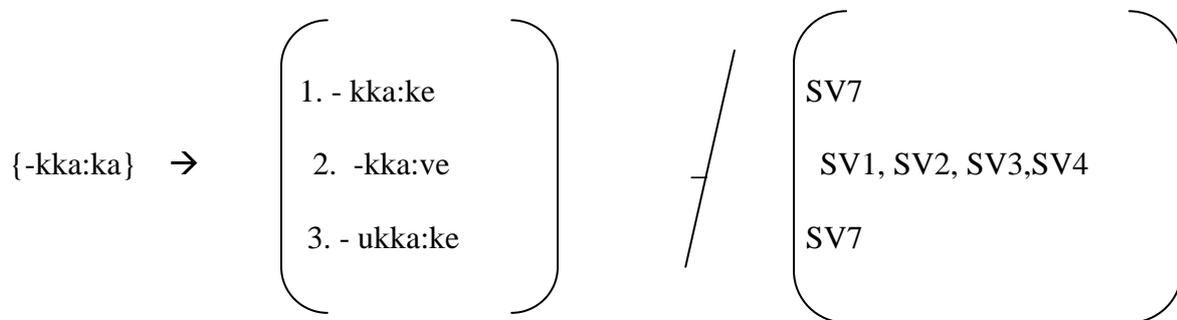
$$\{\text{-kka:ka}\} \rightarrow \begin{cases} 1. - \text{kka:ke} \\ 2. - \text{kka:ve} \\ 3. - \text{ukka:ke} \end{cases} \Bigg/ \begin{cases} \text{SV7} \\ \text{SV1, SV2, SV3, SV4} \\ \text{SV7} \end{cases}$$

Conclusion

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The sociolinguistic variation study presented with particular reference to case formation in the spoken Tamil of the younger generation brings out interesting correlations.

i) The groups which come under SV7 share variations in the formation of most of the Tamil case forms

ii) Groups SV1, SV2, SV3 share the occurrence of suffixes in 5 of the case formations.

iii) The group SV8 share features only three of the case formations

iv) SV7 represents groups SV1 to SV6 and the stratification made shows the following interesting development in language use. That is the educated and young professionals who come under SV5 and SV6 share many features in the formation of case forms. This may be due to the fact that they are exposed to both the varieties namely spoken and written very well.

v) The stratification also brings out the fact that those who have less fluency in Tamil (SV8) don't share with other groups many of the case formations.

vi) Both male and female informants of the groups SV1 SV2, SV3 and SV4 share several features in the formation of cases. However, groups SV1, SV2, SV3 share the maximum features. So, a complete sociolinguistic description of morphology when completed would reveal interesting sociolinguistic correlations and characteristic features.

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The Role of Assistive Technologies in Effective Inclusive English Language Teaching for Visually Challenged Students

Dr. A. S. Mohanagiri M.A., M.Phil., Ph.D.

Problems faced by Visually Challenged Students

Visually challenged students face many problems in receiving effective education in a general educational setup. Accessibility to the course material is one of the major impediments they face under the setup. However, there is a solution for the problem: Visually Challenged students with difficulties in accessing information in print format can use certain technologies to access the same information in the digital format. Such technologies are called assistive technologies.

Assistive Technologies

People with vision problems use technologies such as screen reading applications, text-to-speech applications, magnifiers, Braille viewers etc, to access information. Using assistive technologies, visually challenged persons can access most of the information in the computer and on the internet. In these times, when "the use (ICT) in special needs education (SNE) is very high on the political agendas of countries" (Telecentre), it is important to highlight the potential of using assistive and accessibility technologies in inclusive education, besides creating awareness among the teaching fraternity.

Government Plan

Government of India, Ministry of Human Resource Development, Department of Education (2005) in its 'Action Plan for Inclusive Education of Children and Youth with Disabilities' has mentioned its goal as

> Recognizing Education for All children as a fundamental right, to ensure the inclusion of children and youth with disabilities in all available mainstream educational settings, by providing them with a learning environment that is available, accessible, affordable and appropriate to help develop their learning and abilities

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Focus of This Paper

This paper presents an overview of the available assistive and accessibility technologies to aid differently-abled (visually challenged) students in receiving effective inclusive education in general and in learning English as Second Language in particular. It analyzes the common problems faced by visually challenged students in learning English at the tertiary level (college/university), and presents solutions that are available.

Creating Awareness and Correcting Viewpoints

Creating awareness about the nature of blindness is the most important subject before moving towards analysing problems and solutions in inclusive education. All blind persons are not completely blind. Degrees of blindness vary. There are partially blind people who have some amount of vision, and there are totally blind persons who are completely blind. Among partially blind persons, some can read big print, some cannot read, but they can move around and generally distinguish objects, etc. Treating all blind students as totally blind is the biggest mistake that most people including teachers commit. Based on the degree of vision, learning by visually challenged students varies. However, assistive technologies are designed to suit the needs of all visually challenged persons.

> "Assistive technology (AT) is a generic term that includes assistive, adaptive, and rehabilitative devices for people with disabilities and includes the process used in selecting, locating, and using them", (Assistive Technology). "Accessibility [...] means building a Web [or any application] that everyone is able to access, regardless of their level of physical or mental ability" (The business case for web standards).

Accessibility Features and Devices

Assistive technologies and accessibility features include both hardware and software applications. Most of these technologies provide visually challenged people with auditory access to visual data. They also provide tactile access via brail. Assistive technologies convert text to speech, i.e., read aloud textual information available in the digital format, thereby enabling visually challenged students to access the information.

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One of the commonly used assistive technologies is a screen reading software application. A screen reader is "software for the visually impaired that reads the contents of a computer screen, converting the text to speech. Screen readers are designed for specific operating systems and generally work with most applications", (screen reader). A visually challenged person can navigate through a computer, work with software applications especially text editing software, browse, and communicate through the internet. A screen reader helps a differently-abled person access the computer in the following ways: reads aloud the content of the computer screen / monitor, reads aloud continuously a text in a document such as a web page, reads aloud key strokes as characters/words or both while typing, reads aloud dialogue boxes, menus, and tool bars enabling the user to work with software applications.

There are many freeware and commercial ware screen readers available. Microsoft has the 'Narrator', Apple Inc. Mac OS X has 'VoiceOver', and Linux OS has more than one screen reader. There are also open source (free) screen readers, such as 'the Linux Screen Reader for GNOME' and 'NonVisual Desktop Access' for Windows (NVDA). "The most widely used screen readers are separate commercial products: JAWS from Freedom Scientific, Window-Eyes from GW Micro, System Access from Serotek, and ZoomText Magnifier/Reader from Ai Squared" (Theofanos).

The second type of assistive software application that visually challenged persons generally use is a small read aloud application that use text-to-speech engines. "A text-to-speech (TTS) system converts normal language text into speech; other systems render symbolic linguistic representations like phonetic transcriptions into speech" (Jonathan). Such applications are used to read lengthy text documents. Some of these applications have additional features like forward and reverse, etc.

There is another type of software application called the 'Magnifier' that, as the name suggests, magnifies the screen, and adjusts colour contrasts to help people with low vision in reading. Microsoft and other Operating systems have inbuilt screen magnifying software. Besides these, there are commercial as well as freeware magnifying applications available.

Braille viewers, screen readers, text aloud applications, and magnifiers are used by visually challenged persons to access almost all information available in the digital format.

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The use of these assistive technologies may help a visually challenged student access learning materials easily and quickly alongside other students and which may render inclusive education for visually challenged students effective. The use of this technology can help overcome the learning problems that a visually challenge student face in an inclusive educational environment. "The most important problem that a visually challenged person faces is on account of having to depend on others for even simple tasks. Technology has enabled us [Visually challenged persons] to read the newspaper or a book without having to depend on others", (IT at Insight).

Inclusive Program and Accessibility Features

The most common problem that a visually challenged student has is the problem in accessing learning materials under the inclusive education system. Usually, the learning materials provided are in the print format, and conventionally, under the special education environment, these learning materials would be provided to visually challenged students in Braille format. But, the use of Braille in an inclusive educational environment can create problems because, firstly the teacher and fellow students do not know brail, and secondly converting learning materials to Braille is comparatively expensive and time consuming. But, converting these learning materials to digital format, which in many cases are already available, is very easy and cheap. Both the teacher and fellow students can also access these learning materials in the digital format.

Writing Problems

The next problem a visually challenged student face is in writing. Visually challenged students in special education schools, usually perform their writing using brail. But, using Braille to write in an inclusive educational environment poses problems for the same reason that Braille is inaccessible to regular teachers. Use of assistive technologies removes this problem as well, as a visually challenged student can type out his/her writing assignments using keyboard accessible applications as they guide the student by calling out aloud the key strokes as the student types out. A teacher or a fellow student can read such typed materials. This will enable a visually challenged student to participate and perform in regular classroom activities.

The Teacher's Role

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Solving the problems of accessing information and expressing ideas with assistive technologies and helping differently-abled students use them will not provide inclusive education effective. "There [is] the need to develop more programmes including Training of Trainers and Teacher Educator Programmes to impart training to more numbers of persons with disability", (IT at Insight). It involves changing the attitude of teachers and trainers towards differently-abled students, and creating awareness about the needs of the differently-abled students in learning and the ways and means to address those needs.

Problems at the Tertiary Level of Learning English

Learning English at the tertiary level poses fewer challenges to a visually challenged student when compared to that of the primary and the secondary level. The student already possesses a certain level of competence in using English and is to some extent familiar with the aspects of the language, unlike "A [totally] blind child [who] has never seen print, or advertisements, nor do they necessarily understand that stories come from a system of letters and words" (Rao). The major challenge that the student faces is the lack of accessibility to learning materials viz. Text books and work books. S/he would not find any difficulty in following the teacher when the teacher adapts the lecture method. S/he would find it difficult to follow the teacher only when the teacher uses the black board for illustrations especially in teaching grammar. The student would even find a task based learning/teaching activity comfortable. But, s/he would have problems when the teacher supplies hand outs (instructional/practice materials) along with the task. The student would be able to actively participate in group activities and involve himself/herself in community learning activities. S/he would face problems only when the teacher insists that the record of such activities be produced in the written form.

Classroom Accommodations

Allowing a visually challenged student to use assistive technologies in the classroom would remove most of the challenges that the student faces in learning English. The student would be able to convert the learning materials that are in the printed form into the digital form very easily using OCR technology. Once converted the student would be able to access the materials. The student would be able to type out the required reports all by himself/herself using text editing applications which s/he could also use to make notes during a lecture.

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Attitudinal Changes Needed

Teaching English as second language at the tertiary level to a visually challenged student involves only a few considerations on the part of the teacher. There should be a change in the teacher's attitude towards a differently-abled student. Treating a visually challenged student on par with other students along with providing the student a conducive atmosphere to learn would go a long way in making inclusive education effective. The student needs motivation and not exemption. S/he needs assistance and not sympathy. S/he needs inclusion and not special treatment. Elsie Rao, TAER Teacher of the Year for 2002, and a teacher of visually challenged students says in her essay, "I try to empower them with a sense of confidence and self-esteem which is critical for all. It is especially hard to do if the people around them do too much for them." A better understanding of the needs of a differently-abled student on the part of the teacher is essential in delivering effective inclusive education.

Some Specific Strategies

Making small changes in the teaching style will take care of most needs of a visually challenged student in a language class. For instance, if the teacher reads out aloud as s/he writes on the black board, it enables a visually challenged student to follow the lecture. Providing an elaborate introduction and clear instructions before asking the students to perform task such as watching an audio-visual material will help a visually challenged student not only follow but take part in the task. In case of video-only materials or while displaying some visual aid, providing a narration or an oral description by a fellow student or by the teacher himself/herself will enable a visually challenged student to access that material.

Choice of Methodology

There is no specific limitation or advantage in terms of adapting a particular methodology or approach in an inclusive classroom. Under the traditional Grammar Translation method, both the teacher and the student will not find any difficulty, as it is primarily text oriented. But, when it comes to the Audio-lingual method', the student will find it difficult to do tasks that demand listening to lessons and answering questions simultaneously.

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In both the Communicative Language Teaching approach and the community learning approach, the teacher should see to that the student has a clear idea about the roles s/he is assigned and that any visual stimulus, if used, is clearly described to the student. In short, allowing visually challenged students to use assistive technologies in a classroom and understanding the needs of a visually challenged student will enable the higher education system to provide effective inclusive education. In the words of Chok Seng,

> "The approaches towards teaching English to blind students are the same. When a blind student is out in the sighted world studying side by side with sighted students he or she is usually able to adapt to his or her environment. All the teacher needs to do is talk to the blind student and ask him or her whether there is any special requirement."

Teachers' Mastery of Hardware and Software

English language teaching, as it is moving towards utilizing technology (by way of Computer assisted Language Learning/Teaching and Computer Mediated Communication) in delivering the necessary language and communication skills to the students effectively, it facilitates a visually challenged student to have more access to a language course in comparison to other courses. In this scenario, it becomes inevitable that a language teacher is aware of and be competent in using all the technologies that are used in language teaching. And along with this, if an English teacher has a better understanding and awareness about the needs of a visually challenged student, s/he can deliver an effective inclusive English language course in its true sense.

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Role of Syllabus in Creating School & Classroom Culture: A Comparative Study of Public & Private Sectors in Pakistan

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Abstract

Every language has its cultural norms, some of which can be completely different and in conflict with other cultures' norms. Conflictions of cultural norms basically create the communication gap among the cultures. Perhaps one solution for such problems is to help language learners to learn the target culture within the syllabus. Syllabus is the most suitable key for promoting any culture either target culture or native culture. Through target culture it is easy to learn target language and we can say that its vice versa. Target language has its own culture so it's best to learn the target language with the all norms of target culture. Raising the learners' cultural awareness in a language course, as Tomlinson and Masuhara (2004) note, can facilitate language acquisition too. The basic purpose of this paper is to present the role of syllabus in language classrooms and promoting the school and classroom through syllabus both public and private sector.
Keywords: Syllabus, culture, ELT, Public & Private Sector.

Introduction

Etymologically syllabus means a 'label or 'table of contents'. Wilkins (1981) pointed out: "syllabuses are specification of the content of language teaching which have been submitted to some degree of structuring or ordering with the aim of making teaching and learning a more effective process". So far, there have been several approaches to syllabus design within literature. In essence, each type of syllabus offers alternative answers to the question: What does a learner of a new language need to know, and what does a learner need to be able to do with this knowledge? (Breen, 1987, p. 85) To design a syllabus is to decide what gets taught and in what order.

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Schools themselves have a culture—a set of norms and ways of working, thinking, talking, valuing, and behaving. When the culture of the school reflects the culture of the home or community, the classroom is more familiar to children. When school reflects different ways of thinking, knowing, and valuing, children must cross boundaries, making the learning process more complex. School can be a more foreign experience, and more mysterious or intimidating, for students whose home or community context is substantially different from what they experience in school. If the school does not incorporate aspects of students 'home and community life in the learning process, students may feel alienated by the classroom environment. In addition, if teachers do not understand the cultural norms that guide their students' thinking and behaviour, they may misinterpret or miss entirely what students understand, another addition, if classroom syllabus does not structured according to the cultural norms, it creates also misinterpretation.

Every culture has its own cultural norms for communication and these norms differ from one culture to another. The more effectively we observe the norms of other cultures, the better is our communication with people of the target culture. Consequently, to achieve success in second language acquisition, the learners need to learn the target culture, and the teachers have to provide them with materials which focus on both language and socio-cultural components. This would lead to viewing culture as an essential part of a syllabus.

Native language is learned along with the norms and attitudes of the social group which manifested through the words and expressions that are commonly used by members of the group. Therefore, learning to understand a foreign culture should help students of another language to use words and expressions more skilfully and authentically; to act naturally with persons of the other culture; and to recognize their different reactions.

Theoretical Background

Culture is such an everyday experience for us that we often do not notice it—just as a fish does not notice the water it lives in. Over the past 25 years we have begun to understand the important role that culture plays in learning. The relationship between culture and thinking is

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so close that it is often impossible to disentangle one from the other. Our experiences, rooted in our cultures, shape what we perceive and how we make sense of it, as well as how we communicate with others.

Sonia Nieto defines culture in the following way:

Culture consists of the values, traditions, social and political relationships, and worldview created, shared, and transformed by a group of people bound together by a common history, geographic location, language, social class, and/or religion. Culture includes not only tangibles such as foods, holidays, dress, and artistic expression, but also less tangible manifestations such as communication style, attitudes, values, and family relationships. These features of culture are often more difficult to pinpoint, but doing so is necessary if we want to understand how students learning may be effected. (Nieto, 2000, pp. 139-140)

Culture, according to Graves (1996) provides a broader context for how one determines what is valued, appropriate, or even feasible and why. The fact that no society exists without a culture reflects the need for culture to be incorporated in social context within which people communicate. This is why Damen (1986, cited in Graves, 1996) calls culture the fifth dimension of language teaching. Also Kramsch (1993) suggests that culture is not just a fifth skill or an aspect of communicative competence; it is the underlying dimension of all one knows and does.

Cultures of Schooling

The word "culture" describes a wide range of influences on how people behave in organizations, communities and even nations. In general, it refers to a set of common values, attitudes, beliefs and norms, some of which are explicit and some of which are not. People in a particular culture may or may not be conscious of its influence and may or may not be able to articulate its elements. They do what they do and say what they say because that is the way things are commonly done or said. They tell certain kinds of stories and extol certain kinds of behaviour and mythologize certain kinds of events, and the sum total of all these actions and conversations becomes the context they need for finding meaning in their lives and establishing relationships with others. It has long been observed that an organization's

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success can be attributed stand how student learning may be affected (Nieto, 2000, pp. 139-140).

Ingredients of a School Culture

Studies of effective schools have established a number of cultural elements that seem to have some impact on student achievement. Fyans and Maehr (1990) singled out academic challenges, a sense of community, recognition for achievement and perception of school goals as salient variables. Cheong (1993) related organizational ideology, shared participation, charismatic leadership and intimacy to stronger teacher motivation and satisfaction. Senge (1990), Fullan(1992), and Deal and Peterson (1990) all point to the importance of a shared vision championed by a strong leader with a sense of moral purpose. From the work of these and many other researchers and practitioners of school reform, a few general principles emerge.

Ingredients for High Achievement

If you want a school culture that supports hard work and high achievement, you need the following ingredients:

• An inspiring **vision**, backed by a clear, limited and challenging **mission**

• A curriculum, modes of instruction, assessments and learning opportunities that are clearly **linked** to the vision and mission and **tailored** to the needs and interests of the students

• Sufficient **time** for teachers and students to do their work well

• A pervasive **focus on student and teacher learning**, coupled with a continual, school-wide conversation about the **quality** of everyone's work

• Close, supportive teacher-student, teacher-teacher and student-student **relationships**

• Many opportunities and **venues for creating culture**, discussing fundamental values, taking responsibility, coming together as a community and celebrating individual and group success

• **Leadership** that encourages and protects trust, on-the-job learning ,flexibility, risk-taking, innovation and adaptation to change

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• **Data-driven decision-making systems** that draw on timely, accurate ,qualitative and quantitative information about progress toward the vision and sophisticated knowledge about organizational change

• Unwavering **support** from parents

• **District flexibility and support** for multiple school designs, visions ,missions and innovations.

Culture Education

Education is the medium through which culture can be passed from one generation to the next. Luthuli (1985:23) argues that it is through education where various practices by means of which culture tries to perpetuate, improve and enrich it through acquainting each successive generation with its most important traditions, habits, beliefs and experiences.

Multicultural Education

Inequities in schooling can be addressed in part by taking into account the range of experiences, histories, and cultures that students bring to the classroom.

James Banks describes five ways scholars and teachers have thought about multicultural education, each of which reflects an aspect of educating for and about cultural diversity.
They are: *content integration, knowledge construction, prejudice reduction, equity pedagogy, and empowerment of school culture.*(Banks, 1993).

Content integration is "the extent to which teachers uses examples, data, and information from a variety of cultures and groups to illustrate key concepts, principles, generalizations, and theories in their subject area or discipline" (Banks, 1993, p. 5).

Curriculum materials and textbooks can serve to marginalize students of colour when they fail to represent students' lives and histories or when they represent them in a superficial manner. Content integration occurs not only in history or literature classes, but also in science classes when scientists and inventors from many cultures are discussed, or in mathematics

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class, when teachers draw on examples from students' experiences outside the classroom. When classroom materials reflect students 'own experiences, students feel validated and can better connect to the learning at hand.

Difference between Syllabus and Curriculum

Nunan (1988) believes that curriculum is wider term as compared with syllabus. Curriculum covers all the activities and arrangements made by the institution throughout the academic year to facilitate the learners and the instructors whereas syllabus is limited to particular subject of a particular class.

Types of Syllabi

Scholars have distinguished six different types of syllabi throughout the literature. Almost all the language teaching syllabi are amalgamations of two or more of the types defined below:

Product-oriented versus Process-oriented Syllabuses

Nunan (1988) that product-oriented syllabuses are those in which the focus is on the knowledge and skills which learners should gain as a result of instruction (the product or the end), while process syllabuses are those which focus on the learning experiencing themselves (the processes toward the end).

Product-oriented	Process-oriented
Structural/Formal	Tasked-based
Situational	Procedural
Lexical	Negotiated
Notional-Functional	Proportional
	Content-based

Figure 1. Product/Process-oriented syllabi

Analytic versus Synthetic Syllabuses

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Wilkins (1976) draws a distinction between synthetic and analytic types of syllabuses. A synthetic language teaching strategy is one in which the different parts of language are taught separately and gradually. Here, the acquisition is a process of accumulation of parts until the whole structure of language has been constructed. In contrast, analytic syllabuses are organized in terms of the purposes for which people intend to learn the language and the kinds of language performance that are necessary to fulfill those objectives.

Analytic syllabuses	Synthetic syllabuses
Tasked-based	Structural
Procedural	Situational
Notional-functional [According to Wilkins (1976)]	Notional-functional [(According to Long & Crooks (1992))
Content-based	
Negotiated	

Figure 2. Analytic/Synthetic-oriented syllabi

Structural/Formal Syllabus

Krahnke (1987) maintains that the structural syllabus is, doubtless, the most familiar of syllabus types. It has a long history, and a major portion of language teaching has been carried out using some form of it. The structural syllabus is based on a theory of language that assumes that the grammatical or structural aspects of language form are the most basic or useful. He further (p. 10) holds that a structural (or formal) syllabus is one in which the content of language teaching is a collection of the forms and structures, usually grammatical, of the language being taught.

Situational Syllabus

Palmer and Horn by believed that a grammatical or structural syllabus was neither efficient, nor effective for language learning since this model offers language samples outside their social and cultural contexts which makes transfer of learning from the classroom to the real

world quite difficult. The limitations attributed to the structural syllabus led to an alternative approach where the point of departure became situational needs rather than grammatical units.

Notional Functional Syllabus

A functional-notional syllabus is based on learning to recognize and express the communicative functions of language and the concepts and ideas it expresses. In other words, this kind of syllabus is based more on the purposes for which language is used and on the meanings the speaker wanted to express than on the forms used to express them. Hedge (2000, p. 246) highlights how the 'communicative revolution' in the 1970s urged educators to go beyond structural analyses of language provided by linguists and start to consider what 'communicative ability' in a language entailed. It became apparent that developing such ability required a different view of language.

Proportional Syllabus

The proportional or balanced syllabus, originally proposed by Yalden (1983), is a type of syllabus which offers a close interweaving of structural and non-structural (functional), systematic and non-systematic elements over time (White, 1988). Yalden (1987, pp. 96-97) maintains that, this syllabus "is a model that can be used where neither immersion nor the sheltered classroom format is possible, but where development of overall competence is desirable." This syllabus comprises a number of elements within the main theme acting as a link between the units. This theme is designated by the learners. The syllabus is designed to be dynamic, not static, with adequate room for feedback and flexibility. Yalden's fully developed proportional model encompasses an initial phase which focuses mainly on formal meaning. This phase is more appropriate for true beginners and as the proficiency level of the students' increases, the focus shifts to functional (non-structural) meaning.

Negotiated Syllabus

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Negotiated syllabus is a social and problem-solving model for syllabus design, in which the learner plays the main role and where negotiation is the key concept. This model draws upon general philosophical and educational principles rather than on second language acquisition principles, and its origins can be found in the work of Breen and Candlin (1987), Breen (1984, 1987), and Breen and Littlejohn (2000).

Procedural Syllabus

With the growing dissatisfaction with the Structural and Oral-Situational syllabi, Prabhu who was working at the Regional Institute of English in Bangalore at the time evolved an approach which was called Communicational Teaching Project. Based on this approach, a project named the Bangalore/Madras or the Bangalore Communicational Teaching Project was undertaken in Southern India in the late 1970s and early1980s. Johnson (1982) defines procedural syllabus as 'a syllabus of tasks which are graded conceptually and grouped by similarity'. Prabhu recognizes that the acquisition of a linguistic structure is not "an instant, one-step procedure, and claims with Krashen that language form is acquired subconsciously through 'the operation of some internal system of abstract rules and principles' (Prabhu, 1987, p. 70) when the learner's attention is focused on meaning, i.e., task-completion, not language". Prabhu (1987) himself mentions that tasks in a procedural syllabus should be intellectually challenging enough to maintain students' interest, for that is what will sustain learners' efforts at task completion, focus them on meaning and, as part of that process, engage them in confronting the task's linguistic demands.

Skill-based Syllabus

The skill-centred approach to course design has been widely been applied in a number of countries, particularly in Latin America. Students in universities and colleges there have the limited, but important need to read subject texts in English, because they are unavailable in their mother-tongue. As Mohsenifar (2008) puts it, in a "skill-based syllabus", the content of the language teaching is a collection of specific abilities that may play a part in using language. Skill-based syllabi group linguistic competencies (pronunciation, vocabulary, grammar, and discourse) together into generalized types of behaviour, such as listening to spoken language for the main idea, writing well-formed paragraphs, giving effective oral

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presentations, and so on. The primary purpose of skill-based instruction is to learn the specific language skill. A possible secondary purpose is to develop more general competence in the language, learning only incidentally any information that may be available while applying the language skills.

Content-based Syllabus

Content-based instruction refers to an approach in which teaching is organized around the content rather than around a linguistic syllabus (Richards & Rodgers, 2001). Krahnke (1987, p. 65) defines content-based syllabus as the teaching of content or information in the language being learned with little or no direct or explicit effort to teach the language itself separately from the content being taught. Content-based syllabus is considered as a sub-category of process-oriented and an analytic syllabus (Nunan, 1988). While Ellis (2003) believes that content-based instruction is a kind of task-based approach, Nunan (1988) maintains that in content-based syllabuses unlike task-based syllabuses which are based on linguistic criteria, the experiential content is derived from subject area.

Task-based Syllabus

According to Krahnke (1987, p. 59) "The primary theory of learning underlying task-based instruction is Krashen's acquisition theory (Krashen, 1982). Acquisition theory argues that the ability to use a language is through exposure to the language and participation in using it. Nunan (2001) also asserts that task-based syllabuses offer a specific realization of communicative language teaching and differs from the previously proposed syllabuses like structural and functional notional syllabuses on the ground that task-based syllabuses start with needs analysis. This needs analysis results in a list of the target tasks that the learners need to carry out in real-life situations such as going through a job interview, completing a credit card application, and finding one's way from a hotel to a subway station.

Lexical Syllabus

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Emergence of lexical syllabus was a reaction against traditional structural syllabus. The basic concept on which this syllabus rests is that students must be able to understand and use lexical phrases such as chunks, prefabricated patterns, and collocations. In this regard, Lewis (1993, p. 95) says that "an important part of language acquisition is the ability to comprehend and produce lexical phrases as un analysed wholes, or "chunks," and that these chunks become the raw data by which learners perceive patterns of language traditionally thought of as grammar."

Cultural Syllabus

Whether culture should be taught as a separate subject is a controversial issue in the field second language education. As Abbaspour et al. (in press) concluded, culture and language are inseparable and culture learning must be an integral part of language learning. Along the same line, Brown (2007, p. 165) maintains that, "A language is part of a culture and culture is part of language; the two are intricately interwoven so that one cannot separate the two without losing the significance of either language or culture".

Stern (1983) proposes a four-dimensional model in which he integrates four major areas or "syllabi", namely, the Language Syllabus, encompassing both structural and functional aspects of the language; the Communicative/Experiential Syllabus, which specifies "fields of experience" for project-based language activities; the Culture Syllabus, containing topics and applications for the development of socio-cultural knowledge and awareness. A cultural syllabus often addresses the non-verbal as well as the verbal components of language and how these may be incorporated into language lessons by teachers.

Multi-dimensional Syllabus

So far we have looked at syllabuses as they are mutually exclusive; that a course designer would base the course on only one parameter (being the structure, the situation, the task, the function etc.) as the unit of organization, and not the amalgamation of all these parameters. However, there are various ways in which different syllabus specifications may be combined to create what is sometimes referred to as the 'multidimensional syllabus' (Johnson 2009). The underlying principle of multi-dimensional syllabus is that, unlike other syllabuses which

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solely rely on one specification, there should be flexibility to change the central point of the teaching material as the goes on (Mohsenifar, 2008).

The *What* and the *How*

Two main dimensions of language teaching: the **what** and the **how**. I recognise that a distinction between syllabus ('what') and methodology ('how'), although well established, is by no means an uncontested one, as, for example, the various discussions related to process syllabuses have demonstrated (see, for example, Breen & Littlejohn, 2000). To teach or learn any target language proficiently there is need to be taught or learn that target culture also with the language. This cultural awareness will make the learners proficient in the target language. Tomlinson and Masuhara (2004) introduce an approach that helps in cultural awareness.

Approach Teaching Target Culture

An integrated approach to teaching language and culture will focus additionally on culturally significant areas of language and on the skills required by the learner to make sense of cultural difference (Pulverness, 2003). The principles, objectives, procedures, and materials of such an approach are described by Tomlinson and Masuhara (2004) as follows:

Principles

The main learning principles of a cultural awareness approach involve the encouragement of:
• Learning from experience
• Apprehension before comprehension, in that the learner is helped to become aware of something before trying to achieve conscious understanding of it
• Affective and cognitive engagement with an encounter, text, or task
• Intake responses to an encounter, text, or task in the sense of developing and articulating representations of the experience
• discovering clues to the interpretation of an experience by reflecting on that experience
• Tolerance of ambiguity. That is, not worrying about not being able to interpret an experience, or not fixing an immediate and absolute interpretation.

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These principles, as Tomlinson and Masuhara (2004) believe, are coherent in the sense that they connect with each other and have been developed to facilitate the deep processing of experience which can lead to informed awareness, sensitivity and empathy, and to the acquisition of language too.

Objectives

Tomlinson and Masuhara (2004) also state that the main objectives of a cultural awareness approach are to help the learners to:
• discover assumptions, values, and attitudes that underlie utterances and behaviours in other cultures
• discover assumptions, values, and attitudes that underlie utterances and behaviours in their own cultures
• notice implicit conflicts and analyse the causes
• identify options for conflict solutions
• try out options, observe the consequences, and take necessary measures
• resist falling back on stereotyping and ethnocentrisms
• develop sensitivity to cultures
• develop empathy with other cultures
• acquire cross-cultural skills
• develop the ability to use language appropriately and effectively in various cultural contexts

To develop cultural awareness alongside language awareness, the acknowledgement of cultural identity is not sufficient. One way of raising this kind of awareness in learners, as Pulverness (2003) suggests, is through literary texts that more directly represent experiences of cultural engagement. Besides, an enhanced language syllabus that takes account of cultural specificity would be concerned with aspects of language that are often neglected in course materials: connotation, idiom, the construction of style and tone, rhetorical structure, critical language awareness and translation.

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In order to teach culture to foreign language teenage students who usually do not have close contact with native speakers of English and have little opportunity to discover how these speakers think, feel, and interact with others in their own peer group and to stimulate their curiosity about the target culture, Tavares and Cavalcanti (1996) developed a set of activities.

The aim of these activities is to increase students' awareness and to develop their curiosity towards the target culture and their own, helping them to make comparisons among cultures. These comparisons are not meant to underestimate any of the cultures being analysed, but to enrich students' experience and to make them aware that although some culture elements are being globalize, there is still diversity among cultures. This diversity should then be understood and respected, and never over or underestimated. This variety of cultures was grouped under predetermined cultural topics. Tavares and Cavalcanti (1996) developed these activities by using authentic materials, their own personal experience as EFL teachers, and contributions from colleagues through ideas that were adapted to their needs.

Methodology

Except for literature studies, our research is based on questionnaires as well as interviews. This study also aimed both the qualitative aspect and quantitative aspect school culture and matters relating to the role of syllabus.

The questionnaire and the interviews were used to obtain data. The teachers were asked questions related to their ideas towards the role of syllabus on culture. The questionnaire and interviewees were asked about: 1) effect of syllabus on culture, 2) the effect of English Language on our culture.

Therefore, the purpose of this study was to investigate the role of syllabus on Pakistani culture with the special reference to the English Language in both public and private sectors. The researchers intended to determine the attitude of teachers towards the role of culture in ELT in general and textbooks and content in particular in improving their English language.

Participants

The study was carried out in two public schools and two private schools while five male and five female teachers were selected.

- ➢ Govt. High School for boys, Shadbagh Lahore
- ➢ Govt. High School for Girls, Sheikhupura
- ➢ National Model School, Sheikhupura
- ➢ Dar-e-Arqam, Sheikhupura

Data analysis

DATA ANALYSIS (PRIVATE SCHOOL)

Sr.#	STATEMENT	GENDER		FREQUENCY	PERCENTAGE
01	Do you think that syllabus effect the culture	M	YES	4	40%
			NO	1	10%
		FM	YES	3	30%
			NO	2	20%
02	School is an appropriate place for incorporating new life experiences.	M	YES	4	40%
			NO	1	10%
		FM	YES	5	50%
			NO	0	0
03	Cultural norms & trends are being affected by the materials (syllabus) that is being used in the classroom.	M	YES	3	30%
			NO	2	20%
		FM	YES	3	30%
			NO	2	20%
04	Syllabus must be rooted in culture.	M	YES	2	20%
			NO	3	30%
		FM	YES	4	40%

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			NO	1	10%
05	Do you think our prescribed text books are appropriate with our cultural values	M	YES	1	10%
			NO	4	40%
		FM	YES	4	40%
			NO	1	10%
06	Syllabus must reflect our cultural & religious values.	M	YES	3	30%
			NO	2	20%
		FM	YES	0	0
			NO	5	50%
07	Syllabus must be proportioned with the systematic societal values.	M	YES	3	30%
			NO	2	20%
		FM	YES	2	20%
			NO	3	30%
08	Do you favour for sameness of syllabus both for public & private sector	M	YES	2	20%
			NO	3	30%
		FM	YES	1	10%
			NO	4	40%
09	Syllabus is the medium that broadens learners' exposure to the globalized world.	M	YES	5	50%
			NO	O	0
		FM	YES	3	30%
			NO	2	20%
10	Classroom environment is an instructional procedure is	M	YES	1	10%
			NO	4	40%
		FM	YES	4	40%

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			NO	1	10%
	depended upon syllabus.				

GRAPH
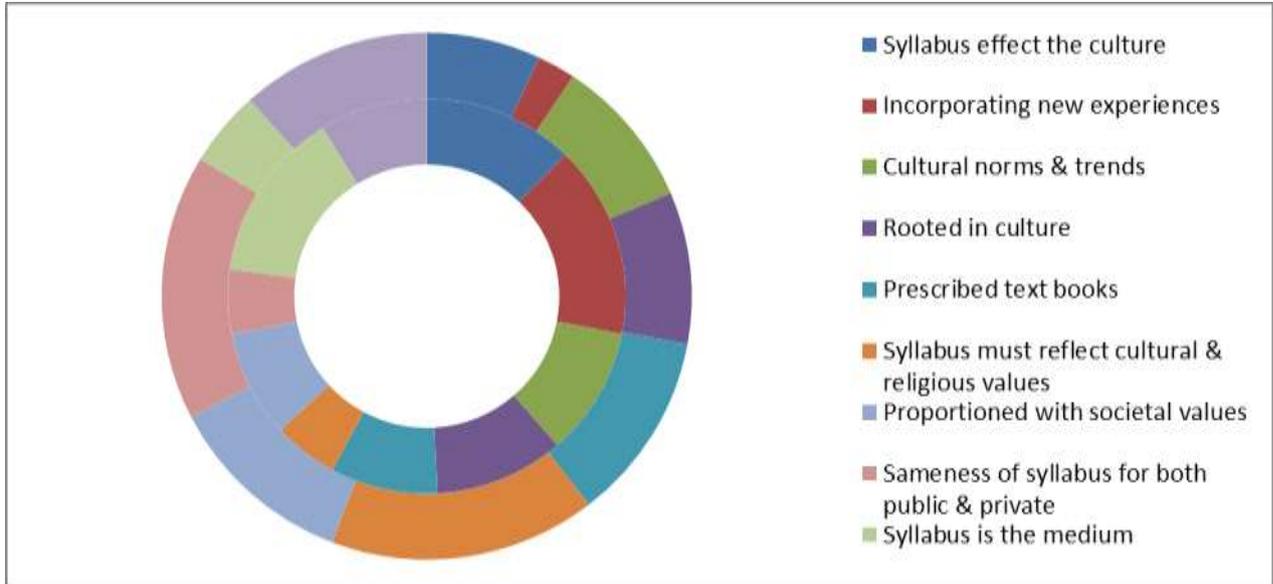
DATA ANALYSIS (PUBLIC SECTOR)

Sr.#	STATEMENT	GENDER		FREQUENCY	PERCENTAGE
01	Do you think that syllabus effect the culture	M	YES	4	40%
			NO	1	10%
		FM	YES	3	30%
			NO	2	20%
02	School is an appropriate place for incorporating new life experiences.	M	YES	3	30%
			NO	2	20%
		FM	YES	2	20%
			NO	3	30%
03	Cultural norms & trends are being affected by the materials (syllabus) that is	M	YES	5	50%
			NO	0	0

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	being used in the classroom.	FM	YES	3	30%
			NO	2	20%
04	Syllabus must be rooted in culture.	M	YES	4	40%
			NO	1	10%
		FM	YES	4	40%
			NO	1	10%
05	Do you think our prescribed text books are appropriate with our cultural values	M	YES	2	20%
			NO	3	30%
		FM	YES	1	10%
			NO	4	40%
06	Syllabus must reflect our cultural & religious values.	M	YES	5	50%
			NO	0	0
		FM	YES	0	0
			NO	5	50%
07	Syllabus must be proportioned with the systematic societal values.	M	YES	4	40%
			NO	1	10%
		FM	YES	4	40%
			NO	1	10%
08	Do you favour for sameness of syllabus both for public & private sector	M	YES	3	30%
			NO	2	20%
		FM	YES	2	20%
			NO	3	30%
09	Syllabus is the medium that broadens learners'	M	YES	4	40%
			NO	1	10%

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			exposure to the globalized world.	FM	YES	3	30%
					NO	2	20%
10	Classroom environment is an instructional procedure is depended upon syllabus.			M	YES	4	40%
					NO	1	10%
				FM	YES	4	40%
					NO	1	10%

GRAPH
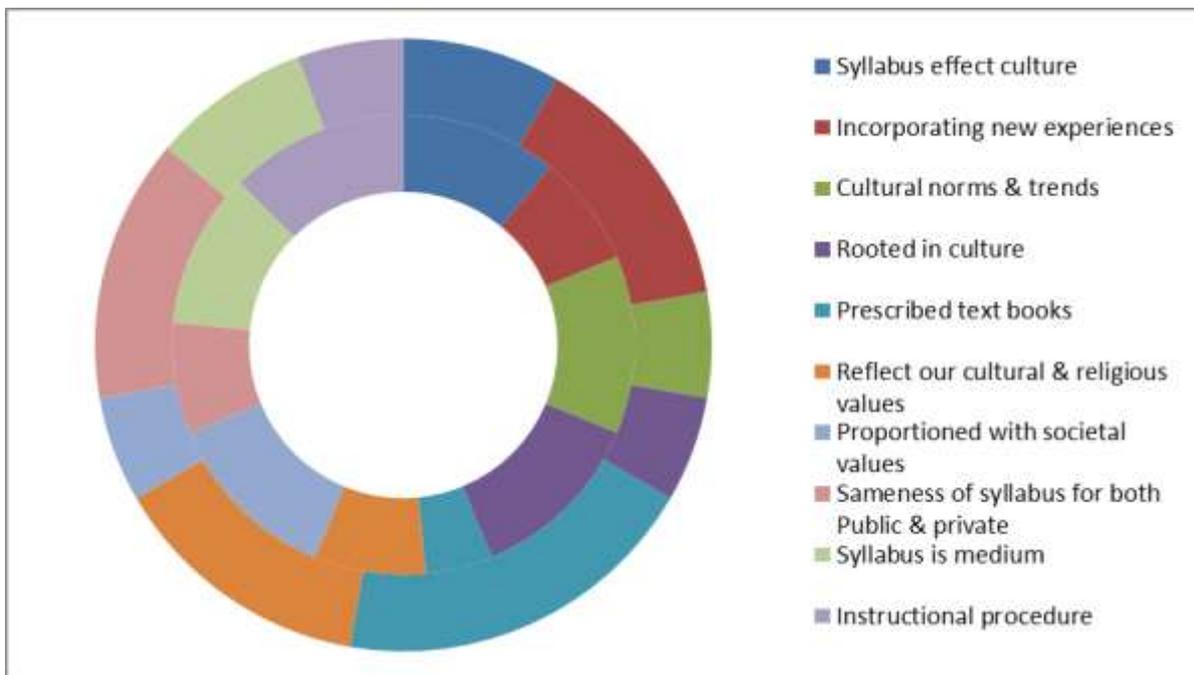
Results and Discussion

The data analysis and interpretation lead to the discussion reported in the next and important section which is based on the results of the questionnaire and interviews collected by both public and private schools' teachers.

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Syllabus is the medium through which we indulge our customs, traditions and culture in the next generation. Syllabus is our key that helps to other nations to understand the other cultures. School and classroom is the most appropriate place for incorporating new life experiences. Teachers are not much more satisfied with the prescribed text books. They think that present syllabus is not suitable for our cultural values. Mostly teachers say that there must be homogeneity for both public & private schools syllabus. Syllabus is the medium that broadens learners 'exposure towards globalized world.

School and classroom culture depends upon the material that we use in the class. So that must be according to our cultural values because classroom is the platform where people gather to enhance their cultural values.

When we as a researchers asked the teachers, that what they think ENGLISH LANHGUAGE TEACHING has a positive effect or negative effect on PAKISTANI CLASSROOM CULTURE. Mostly teachers said that this does not have negative effect, as you know that English Language is the basic necessity of a successful life, so it's the positive effect and at the same time strong socioeconomic factor that can make strong economically. The negative aspect is the methodologies that we use for the improvement of ELT.

ENGLISH LANGUAGE SYLLABUS doesn't affect any religious culture. Teachers said that it's the use of ENGLISH LITERATURE that affects our religious culture. So, we can teach ENGLISH LANGUAGE through our RELIGIOUS LITERATURE.

Teachers said that if they are curriculum designer, generally, they will focus learners' age and mental ability, trainings and seminars for the teachers especially for the English Language Teachers.

Conclusion

The students' awareness about target language and the target culture, and the differences between the target language and their own will help them to succeed in their studies and to join in a real-life language setting as well. Language instructional materials must include socio cultural components, and language teachers have a vital role in providing some of the

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cultural components missing from the textbook. They can provide their own materials to compensate for whatever they think are absent from the textbook.

Another suggestion for teachers is to select topics which focus on both language and content. To do so, as Pulverness (2003, p. 435) states, "the primary objectives can be clearly to develop critical thinking about cultural issues, resisting the tendency of the materials to use content only to contextualize the presentation and practice of language items" (p. 435). However, when the primary focus of language classrooms is language learning, cultural learning is appreciated as an integral part of language education and not restricted to the cultural studies lessons.

Putting into practice the presented suggestions will hopefully help teachers to succeed in combining language learning and cultural learning, so that overall purpose would be to provide units of lessons in which students are able to develop both kinds of knowledge as interrelated parts of language knowledge.

Moreover, all this does not mean that target language learning will change the learner's identity. Students should be able to discuss their native culture at the same time they are provided with a real- life content of the target culture. Using the target language perfectly does not require the target language users to change their values and beliefs. Their ethnic, religious, and national backgrounds will remain the same even if they will be appreciated as successful target language users.

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The Imperial Attempt at Subversion of the Status of Polity, Economy and Religion in Colonial America and the Coming of the Revolution

Mrutyunjaya Mohanty, Ph.D.

Aspects of American Colonial Life

The three important aspects of American colonial life and society which were threatened by the intervention of Great Britain and helped in precipitating the Revolution and consequently ushering in the independence for the thirteen American colonies were: polity, economy and religion.

The colonists were convinced about their sincerity and loyalty to Great Britain, but were also conscious of their own sense of an emerging American patriotism and nationalism. They were beginning to become aware of the corruption and moral degeneration of England and of their own moral stamina and optimism of future greatness. Just at such a point the British measures gradually made inroads into their political order, economic set-up and religious dispensation.

Focus of This Essay

This essay seeks to present the political, economic and religious status of the American colonies at the beginning of the Revolution, to state the interference of Great Britain into the political, economic and religious life of the American colonists through imposition of various measures and to record the reaction of the colonists to these measures that culminated in their independence from Great Britain.

Polity

The establishment and development of the colonies had generated a sense of self-sufficiency in their inhabitants. They had also made them aware of their self-importance. Warren wrote in 1775: "When the hardy adventurers justly expected that they and their descendants should peaceably have enjoyed the harvest of those fields which they had sown, and the fruit of those vineyards which they had planted; this country was then thought worthy

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the attention of the British ministry; and the only justifiable and only successful means of rendering the colonies serviceable to Britain were adopted" (9).

Miniatures of the British Government? Conflicting Views

With this consciousness, the colonists believed that their governments were miniatures of the British government whose variations from the original "doubtless in time will be rectified" (Douglass 215). But the view that the Imperial government held about the colonial legislatures was more akin to what Bernard wrote in 1764 than to what the colonists believed of their own assemblies. Bernard emphasized on the Parliament's power to interfere in the matters of dependent governments and held that the existence of the colonial assemblies was justified only on the basis of "their domestic economy, and the support of their Governments" (cited in Greene *Colonies to Nation* 11). Bernard went on to write: "All external Legislatures must be subject to, and dependent on, the Imperial Legislature : otherwise there would be an Empire in an Empire" (cited in Greene *Colonies to Nation* 11).

Goal to Have a Uniform Political System – Defiance in the Offing

The Imperial government, from the last part of the seventeenth century, had been speculating about a uniform political system for all the colonies with its strict supervision over them. But it remained a distant ideal even during the first half of the eighteenth century. The colonial lower houses, as Jack P. Greene aptly argues in *The Quest for Power*, had gradually wielded de facto powers and privileges, nullifying oppositions from London officials and governors and transforming themselves into miniature Houses of Commons. Friction began to appear when the Imperial government, in the 1760's, made attempts to upset this arrangement.

Suspending States for Non-compliance

In retaliation to the New York Assembly's defiance to fully comply with the billeting requirements as set down in the Quartering Act of May 15, 1765, Parliament, on July 2, 1767, passed the New York Suspending Act, a part of the Townshend Acts, which instructed the Governor to veto New York Assembly's every act until it fully complied with the Quartering Act. This was a direct challenge to the legislative rights of the New York Assembly. This action accelerated the apprehension of the colonists that Parliament, to achieve its objectives, could go to any point, even to the point of destroying their legislative assemblies. The

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Imperial government, again acting with vengeance, this time against the Massachusetts Assembly for its Circular Letter of February 11, 1768 which spurred official resistance against the Townshend Acts, gave orders to Governor Bernard to dissolve the Assembly and this was duly executed.

Defiance of Massachusetts and Other States

Though, in case of New York, the ministry decided to drop the matter and not to force for complying with the Quartering Act; and in case of Boston, allowed the Massachusetts Assembly to summon without making any reference to its Circular Letter which was a consequence of North's conciliatory gestures in March 1770, it nevertheless indicated the direction of imperial thought on American polity. Four years later, in 1774, with the passage of the Coercive Acts, the entire province of Massachusetts was permanently deprived of all its coveted democratic rights by the British government.

The Virginia House of Burgesses was likewise dissolved following its resolutions on May 16, 1769 in answer to Parliament's resolve of the previous February which asserted the sole power of the Burgesses to tax the people of Virginia and censured Parliament's contemplation of bringing American patriots to Britain for trial. On December 8, 1769 the South Carolina Commons House of Assembly directed the treasurer to give £1, 500 sterling (£10, 500 South Carolina Currency) to a society for the purpose of paying Wilkes' debts. With the Instruction of April 14, 1770 the Imperial government urged the South Carolina Commons House of Assembly to rescind the grant which was defied by them on September 4, 1770. When the ministry refused to withdraw the instruction, the South Carolina Commons stopped to proceed to any public business which continued till the Declaration of Independence in 1776.

Effort to Strengthen Imperial Control

But these actions, on the part of the British government, were not simply acts of retaliation and vengeance. They were chiefly intended to strengthen the imperial control over the colonies and to curtail the authority of lower houses of colonial assemblies. In case of South Carolina, for instance, its assembly had wielded great powers through the middle decades of the eighteenth century. Though, issuing money from colonial treasuries without the consent of the royal governors had long been prohibited by imperial regulations, the South Carolina Commons had assumed the right of bypassing the Governor and ordering

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money from the treasury on its own and no Governor had ever dared to complain against it and it received the notice of the Imperial government only when news about the grant to Wilkes came out in the London newspapers. The Imperial government and the colonial governors were not oblivious of the assumption and enlargement of powers by the colonial legislatures. The Circular Instruction of September 11, 1767 by the Imperial government gave a general instruction to the royal governors in the colonies not to give assent to any law whereby the lower houses made attempts to change their constitutions or compositions. Governor Hunter of New York, in 1711, informed Bolingbroke, the then Secretary of State that the New York Assembly had already claimed the privileges of a House of Commons, and if the New York Council would successfully claim the rights and privileges of House of Peers, the colony would claim equal powers with and independent of the British Parliament.

Continuing Assaults on Colonial Assemblies

The Imperial government also made other assaults on colonial assemblies and attempted to subvert the colonial polity. Empowered with royal instructions, Hutchinson ignored the repeated protest of the House of Representatives and the Council and removed the place of meeting of the General Court from Boston to Cambridge in 1770 and 1771 with a view to minimize the influence of the Boston patriots on the House and the Council. The transfer of provision of salary to Governor and Judges of the Superior Court of Massachusetts from the Assembly to the King in June 1772 was another attempt to remove both the executive and the judiciary from any financial dependence upon the House of Representatives and to curtail the power of the colonial Assemblies. The Massachusetts Government Act of May 20, 1774, a part of the Coercive Acts, which transferred the power of appointing Governor's Council from the Assembly to the King and the privilege of choosing juries from the Town Meetings to the Sheriffs and forbade town-meetings except for the annual election of town officials had evidently been designed to weaken the political power of the colonies.

Conflicting Visions of the Colonists and of the Englishmen on the Concept of Empire

The contradictions, anomalies, and discrepancies that appeared in the political and constitutional set-up between Great Britain and the colonies in a seemingly and professedly single political and constitutional framework of the Empire owe their genesis to the contradictions, anomalies, and discrepancies that existed between the conception of the colonists and of the Englishmen about the status of the colonists and of the colonies in the

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Empire. The British viewpoint was succinctly described in *Boston Gazette and Country Journal* on May 10, 1756 which stated that a colonial Assembly could never be equal to British Parliament since "the former" had "not power to make laws repugnant or contrary to the laws of the latter". But the colonists began to contend that they, upon leaving England, had totally disclaimed all "subordination to, and dependence upon, the two inferior estates of their mother country" (Hicks 23-24).

Economy and Its Effect on Growing Political Conflicts

The imperial government realized that the collection of duties from colonial trade and commerce was frustrating. It was also alarmed to notice the clandestine and contraband colonial trade with the enemy countries of England. There was wholesale violation of the Navigation Acts by the colonial merchants with the connivance of the very officers who were appointed for its due enforcement. A number of administrative reforms in the colonial customs service became imperative and they came into effect from October 4, 1763. In view of the proper collection of duties, prohibition of illicit trade, and due enforcement of the Navigation Acts, apart from various other measures, it was decided to appoint more officers where necessary and strict orders were given to all the concerned officers and to governors of all the colonies to cooperate in attaining the above cited objectives.

Control over Economy

Most of the provisions of the Sugar Act of April 5, 1764 too were concerned with further strengthening the enforcement of the customs service. Though this Act lowered the 6d-per-gallon duty on foreign molasses to 3d, it was going to be rigorously enforced in contrast to the preceding times when it had never been strictly done so. And most distressing to the colonists was the overhauling of the system of enforcement. The shippers of every cargo had to fill out an elaborate series of papers. In all cases coming under the Navigation Acts, the burden of proof was to be placed upon the accused. The customs officers were to be exempted from any prosecution if they could show a "probable cause" for a mistaken seizure and in such cases the defendant was to be deprived of any cost of the suit. The seized vessel and cargo, for violating the Sugar Act, were to be sold the proceeds of which were to be equally divided among the English treasury, the governor of the colony, and customs officers responsible for seizure. The act also put restrictions on a number of products to be imported

to and exported from America. And most significant of all, it was stated in the preamble that the raising of revenue from the colonies was the chief purpose of this Act.

The colonial reaction through writings to the reform of the Customs Service and to the Sugar Act through the legislatures, pamphlets, and newspaper articles became widespread. According to Oliver M. Dickerson, the Navigation system was satisfactory to the colonists prior to 1763 and the system was duly enforced without any significant objection from the colonists. Dickerson argues that the colonists viewed the imperial policy to be encouraging and protecting colonial trade, but the substitution of that policy by the system of trade taxation with the Sugar Act in 1764 had upset the balance and drained over £600, 000 from the colonies the bulk of which went from the important commercial towns who were leading the Revolution. He further argues that the colonists opposed the new measures because the Imperial government substituted the former policy of trade regulation by trade taxation.

Relaxed Enforcement and Acceptance of the System

Thomas C. Barrow has convincingly argued that the colonists opposed the philosophy and the operation of the Navigation system between 1660 and 1720, but accepted it between 1720 and 1760, not because it was not objectionable, but because it was loosely administered. Both Lawrence A. Harper and Curtis P. Nettels contend that the colonists' acceptance of the Navigation system before 1763 was not the result of their satisfaction with the system but of its lax enforcement.

Excessive Taxation - Duties

To bring in more revenue from the colonies, the Townshend Revenue Act became law on June 29, 1767 which imposed duties on items imported on glass, lead, paper, paints, and tea. And to strengthen the colonial customs enforcement another Act accompanied it known as the American Board of Customs Act. To ensure collection, the American customs service was reorganized. According to the new arrangement the Customs service which operated from London was transferred to Boston and was to be supervised by a separate Board of Customs Commissioners. Dickerson considers this to be the most fatal event in the imperial-colonial relationship. These Customs Commissioners received their salaries out of collections and began to shatter the colonial commerce, making a huge fortune by plundering large

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amounts from colonial merchants through the employment of legal technicalities and unjust methods.

Growing Anger against the British Officers

A large number of writings reflected the aversion and indignation of the colonists toward these officers. Their appointment was considered unconstitutional and they were considered to be dangerous to life, property and liberty. The Boston Town Meeting declared : "These Officers are by their Commissions invested with powers altogether unconstitutional, and entirely destructive to that security which we have a right to enjoy; and to the last degree dangerous, not only to our property, but to our lives" (The Votes and Proceedings 15). A pamphlet entitled *Observations on Several Acts of Parliament* stated that some of "those wretches" were "persons of such infamous characters that the merchants" could not "possibly think their interest safe under their care" (15) and Silas Downer wrote in 1768 that these officers seemed "to be born with long claws, like eagles" and exacted "most exorbitant fees" (Hyneman and Lutz 103). The large number of appointments alarmed the people. Ebenezer Baldwin remarked: "An expensive Board of Commissioners for managing the revenue was constituted with the most extravagant powers ... They have power to constitute as many under officers as they please"(52). And the pamphlet entitled *Observations on Several Acts of Parliament* also wrote about the "appointment of an almost incredible number of inferior officers"(15). All these officers were, as William Gordon wrote, "lazy, proud, worthless pensioners and placemen"(11).

Religion and Politics of the Colonies – Anglican Domination

The Church of England, with patronage of the English State, and through the Society for the Propagation of the Gospel in Foreign Parts had really, by 1763, designed to establish episcopacy in the colonies. The aggressiveness of the Anglicans to secure a complete Episcopal establishment in the middle colonies and in New England and the long and often fierce debate on this issue between 1689 and 1760, as Carl Bridenbaugh convincingly argues, had already generated a disaffection among many American dissenters against England long before any of their political struggles against her began in 1763. The fear of the colonists was aggravated by the construction of large number of Anglican churches in the colonies. Jon Butler writes : "The Anglican campaign of 1680 – 1720 brought one hundred churches to the colonies, and the effort did not stop. Between 1760 and 1776, another one hundred Anglican

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churches were constructed in the colonies" (127). But as the advocates of episcopacy could not influence the British government to achieve their goal and failed to spearhead their movement, their activities did not create serious hostility among the dissenters.

Issue of Episcopacy

The episcopacy issue reached its peak between 1760 and 1765 with the energetic actions of Archbishop Thomas Secker to secure an Anglican episcopate in America. It led the American dissenters to link Grenville's proposed taxation with the American bishopric and added to the fierce reaction to the Stamp Act in the northern colonies.

The anger and anxiety of the colonists on the episcopacy issue reached the climax in 1763 with the Mayhew-Apthorp controversy. News had reached the Presbyterian and Congregational leaders in the colonies about the meeting of Anglican leaders in New Jersey and New York and their plans to petition England for an American episcopate. Mayhew wrote in 1763 that the Society for the Propagation of the Gospel in Foreign Parts "long had a formal design to root out Presbyterianism, etc., and to establishing both episcopacy and bishops" (quoted in Bailyn *The Ideological Origins of the American Revolution* 96). He further wrote that the activities of the Society had "all the appearance of entering wedges …carrying on the crusade, or spiritual siege of " their "churches, with the hope that they will one day submit to an Episcopal sovereign" (quoted in Bailyn *The Ideological Origins of the American Revolution* 96-97).

Tyranny Established and Supported by Bishops

Replying to Archbishop of Canterbury he stated that Bishops had commonly been instrumental in "establishing a tyranny over the bodies and souls of men" (quoted in Bailyn *The Ideological Origins of the American Revolution* 97) . He expressed the view that their getting upperhand in the colonies would "exclude all but conformists from posts of honor and emolument" and all of them would "be taxed for the support of bishops and their underlings" (quoted in Tyler 134).

Collusion between Magistracy and Priesthood

The dangerous association of magistracy and priesthood, not only for John Adams but also for all eighteenth-century colonists in general, unleashed "temporal and spiritual tyranny" (Adams III. 451) which was "calamitous to human liberty" (Adams III. 450). John

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Adams wrote : "There seems to be a direct and formal design on foot, to enslave all America. This, however, must be done by degrees. The first step that is intended, seems to be an entire subversion of the whole system of our fathers, by the introduction of the canon and feudal law into America" (Adams, C.F. III. 464). And Mayhew voiced the general colonial sentiment during the Stamp Act crisis when he wrote : "the stamping and episcopizing [of] our colonies were … only different branches of the same plan of power" (Bradford 372).

Demand for an Independent American Episcopate

The issue of the American episcopate continued to stay alive during the course of the Revolution following the Stamp Act, but did no more agitate the minds of the colonists until the passage of the Quebec Act on June 22, 1774. This Act had rekindled the issue by establishing in the conquered Canadian province of Quebec (which was under military rule since 1763) a civil government without a representative assembly and with special privileges for the Catholic Church. This official establishment of Catholicism in French Canada shocked the Calvinists who did not see much difference between the Church of Rome and the Church of England.

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Implicit Grammar Teaching Activities

Vairamuthu Suntharesan, M.Phil., Ph.D. Scholar

Abstract

As teaching of English as a Second language is concerned, Communicative Language Teaching (CLT) is currently popular and in practice in most of the educational institutions. Though CLT emphasizes meaning than form, it never fails to recognize both aspects of accuracy and fluency to the same extent. It's a well known fact that so far no method or approach has suggested that the rules governing the structure of the language can be deviated or violated. In fact, perfection of meaning inevitably depends on the perfection of meaning. There have been instances in the day-to-day social interactions where meaning gets distorted because of the flaw in structuring the language. This article focuses on how suitable language activities can be taught to enable students to recognize grammar patterns within the sphere of language use in real life situations. The activities introduced in the article are expected to help students to use the language in authentic circumstances in the proper form.

Key Words: Implicit Grammar Teaching, Explicit Grammar Teaching, Motivation, Real Life Situation

Introduction

Teaching of any language neglecting to focus on its grammar patterns may be unsuccessful, as grammar is well recognized as the set of rules governing the proper functioning of language. But what passes under criticism is the notion that students master the grammar rules without achieving the ability to function in the language using such grammar knowledge. In other words students learn about the language but not to use the language to fulfill their needs**.**

The very question whether one should learn the grammar of language in order to be proficient in that language is commonly asked often. There have been various responses to this question. So far no consensus has been reached between those who advocate the necessity of learning grammar in isolation and those who contradict the idea of mastering the grammar rules. Anyhow one ought to bear in mind that grammar is the byproduct of the invention of language. In other words, the fixed, definite form (rules governing the structure of language) is derived from the language. It is true that it is the structural rules that provide regular features and shape to a language. But it doesn't imply that form is primary and meaning secondary. While recognizing these facts, one should not ignore the phenomenon that a child gradually acquires its mother tongue unconsciously with no focus on grammar.

Nevertheless, in case of second language learning, a good extent of grammar knowledge will be beneficial for the learner. In the initial stage, through repeated practices such as drills and language activities grammar rules can be instilled in the mind of learners. In compliance with grammar rules the learner may attempt to make short utterances in the beginning and long utterances later. Once the learner has familiarized with the language patterns with grammatical clues, in course of time the learner will be able to make utterances spontaneously with no reliance on grammar rules.

Bright (1970:p.236) commented, "Nobody disputes that the foreign student must learn the grammar of English in the sense that the sentences he produces must conform to English patterns in the accepted model. We cannot be content with communication, however clear the plain sense, if it carries also such depressing messages to the reader about the writer's level of literacy. The learner has got to master the conventional use of the grammatical signals of the language."

Bright (1970:p.237) further went on commenting, "We would all accept that an accurate description of the grammar of the model we wish to present is a necessary and useful piece of equipment. Most people would be prepared to agree that a comparative grammar of the first and second languages would also be useful although few such studies have so far been made."

Bezrukuva (1996:p.89) remarked, "Grammar is always looked upon as a necessary but a very boring part of any foreign language study and it is especially challenging".

Two Distinct Approaches to Second Language Learning

Grammar teaching can be conducted in two distinct ways, i.e. 1.Implicit Grammar Teaching and 2. Explicit Grammar Teaching.

Implicit Grammar Teaching

In this type of approach, activities enabling students to recognize and acquire grammar patterns in real life situations simulated in the classroom are introduced. The following benefits have been realized in this approach.

- There is high level of motivation among students.
- The sessions are more enjoyable and students show greater keenness on lessons.
- Students are prompted to focus more on meaning than on form, in an implicit manner.
- There is restriction on the use of grammatical terms of which students are generally "allergic".
- The approach appropriately guides students to correct errors.

- It eliminates boredom which is usually associated with explicit grammar teaching approach and builds up confidence in students to use the language for communicative purposes.
- Students unconsciously imbibe the inherent grammar rules for using the language authentically.

Steps to be followed in Implicit Grammar Teaching Approach

Teachers are expected to follow the steps outlined below when adopting the implicit grammar teaching approach.

1. The teacher should be thoroughly conscious of the grammar point with the knowledge of where and when such grammar point is used in day-to-day life. In plain terms, context in which the grammar point applies is to be given more importance.

   For example, when teaching Present Simple Tense, real examples of when it is used like an Officer's daily routine duties can be dealt with. Or else each student in the class may be asked to narrate his/her usual daily activities.

2. Particular grammar point in authentic use should be made to be grasped by students. For example, when dealing with Present Simple, questions like, "When do you get up in the morning?", "What do you have for your breakfast usually?", "What is your favourite subject?" etc. can be asked and answers elicited from students can be written on the board.

3. First give adequate oral practices and then written practices. For example, Rajan usually speaks fast, Mohan speaks slowly, Mala speaks distinctively, etc.

4. Give practice in all forms at syntax level.

Present Simple Tense

(a) Question – Affirmative - Negative
Gopal learns English hard
   Does he learn English hard?
  Yes, he learns English hard.
  Yes, he does.

  Does he learn French hard?
  No, he does not learn French hard.
  No, he doesn't

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The children play cricket in the evening.
Do the children play cricket in the evening?
Yes, they play cricket in the evening.
Yes, they do.

Do they play volleyball in the evening?
No, they do not play volleyball in the evening.
No, they don't.

(b) Active – Passive
Mother cooks rice.
Rice is cooked by mother.

Ranjan collects old coins.
Old coins are collected by Ranjan.

Mohan eats an apple daily.
An apple is eaten by Mohan daily.

Rany draws nice pictures.
Nice pictures are drawn by Rany.

Further Advice on Implicit Grammar Teaching Activities

See to it that the examples you select to be taught in the class are real and context – based. Deal with the real life experiences of students so that their experience within the classroom will be similar to their experience outside the classroom. Students' real food habits, real hobbies, real entertainment activities, real likes and dislikes, real sports involvements etc. can be discussed.

Avoid explaining grammar rules specifically and laying greater emphasis on grammar terms like adjectives, adverbs, conjunctions etc. in isolation of the context in which they occur.

Acknowledge what is communicated by them is more important than the form being discussed. At the same time, let them realize that grammar is an effective device for real communication.

In case of errors, in order to avoid individual embarrassment gather the entire errors at a final stage and allow the class as a whole to correct them.

Allow students ample opportunities for interactive practices.

Some Implicit Grammar Teaching Activities

Teaching Adjectives

In this type of activity, incomplete sentences are given and students are asked to complete the sentences by finding a suitable adjective from the clue within brackets. The first letter of the adjective is given to induce the process of thinking. This kind of activity creates thrill, eagerness, curiosity and a sense of discovery among students and prompts them to work out with greater interest.

1. Owls are n-------- birds. (Active in the night)
2. Elephants are h---------- (Food habit)
3. Lions are c----------- (Food habit)
4. Frogs are a--------- (Living medium)
5. Men are m----- (Can not live forever)
6. Foxes are c------ (Characteristic)
7. He is an i----------- liar (Can't be corrected)
8. Some types of cancer are i-------- (Can't be healed)
9. The e----- part inside a nut is called kernel. (Fit to be eaten)
10. Some stars in the sky are not v------ to the naked eye. (Can't be seen)
11. His handwriting is quite i-------- (Can't be read)
12. The man spoke in an i-------- voice. (Can't be heard)
13. Her articles are v------ (Using more words)
14. Mohan is the l--------- heir to the property. (In accordance with law)
15. Citizens hate a------- rulers. (Haughty)

Teaching Present Simple Tense

A) The teacher may ask the following questions and guide the students to answer them properly. Then the teacher may explain the context\situation when such actions represented by the answers take place. The action to be discussed should relate to students' own experience.

How do you come to school?
   I come to school by bus.

What does Rany bring for lunch?
She brings rice and curry for lunch.

Does Balan score the highest marks for Maths at the term test usually?

No, Balan does not score the highest marks for Maths at the term test usually.
No,he doesn't.
Then who scores the highest marks for Maths at the term test usually?
Thuva scores the highest marks for Maths at the term test usually.

Do you watch films often?
No, we do not watch films often.
No, we don't.

After this activity, the teacher may point out to the students that these actions discussed here are regular actions.

B) Next the teacher may introduce a set of some other examples as found below.

Water freezes at 0C or 32F .
Cats love warmth.
Mosquitoes breed fast in winter.
Mr. Ramesh works in a Government Department.

Now the teacher makes the students understand that the above expressions speak about facts.

C) Here the teacher provides a different set of examples.

Lal leaves for England next month.
The New Year Day falls on a Sunday this year.
Our Geography teacher does not take the class this week.
We go on a tour next month.

Once the students finish going through these sentences, the teacher may enable them to realize that these expressions denote fixed events in the future.

D) As for the Present Simple tense, the teacher can say and write examples which are real experiences within the class itself.

I think Uma writes legibly.
I want you to write down what I dictate now.
Do you understand what Raja says?

With similar examples, students can be made to deduct that the above expressions represent our thoughts and feelings at the time of speaking and such feelings last for a short span of time.

Teaching Adverbs

The teacher can appropriately arrange for creating real examples within the class itself by involving students in some meaningful activities, to teach the function of adverbs.

For example, after allowing some students to read a piece of text, following expressions can be made, according to the observation.

Ramesh reads slowly.
Ratha reads fast.

After letting some students write a few sentences on the board, following expressions can be made.

Rany writes legibly.
Raja writes illegibly.

Similarly the following examples can be constructed.

Mano speaks audibly.
Mala speaks inaudibly.

Sita pronounces the word correctly.
Sirani pronounces the word incorrectly.

After dealing with classroom examples, home front experiences, leisure time activities may be included to make the students familiarize with the use of adverbs.

Rathees receives friends charmingly who visit him.
Mother cooks meals tastefully.
The cat slyly got into the kitchen.
Manon bowled very fast.

Conclusion

Through implicit grammar teaching activities, boredom and a feeling of hatred which students generally experience when they are taught grammar explicitly can be eliminated. The implicit grammar teaching approach motivates students and they instantly find applicability. This approach tactfully leads them to identify errors and self correct them. Also students are able to acquire the patterns unconsciously and relate them meaningfully to their real life experiences. Unlike the monotony caused when the abstract

rules are merely explained in isolation of context, students are keener to use them for communicative purposes. Further, students are guided to focus more on meaning than on form.

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Challenges in Translating Abdul Rahman's
Uṟankum Aḻaki from Tamil into English

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Abdul Rahman
Courtesy: http://www.asiantribune.com/news/2009/12/20/sunday-celebrity-
%E2%80%98kaviko%E2%80%99-abdul-rahman-literary-sphere-community-development

Abstract

Abdul Rahman, a great modern Tamil poet, is greatly admired among the Tamils all over the world, but his works are not yet available to the literary world of the different countries. His major work poses great challenge to the translator in terms of linguistic, cultural, social, religious and racial ethos. His provocative and thought-provoking literary creation, *uṟankum aḻaki* is tough to translate. The translator would succeed only by invoking and utilizing his own literary and aesthetic sense to rise to the level and expectations of literary demands of Abdul Rahman's literary output.

This paper, while outlining some of the translation difficulties currently encountered in Abdul Rahman's work *uṟankum aḻaki,* presents a summary of the book as prelude to detailed translation.

Defining Translation

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Translation is a phenomenon that has a huge effect on everyday life. The Dictionary of Translation Studies of Shuttleworth and Cowie 1997: 181 describes that Translation is an incredible work of art which can be understood in many different ways. Translation is one of the means to trace the essential human spirit that underlies all literatures. In a land of linguistic and cultural diversity, translation plays the role of a unifier. Though translation is very difficult, it is not quite impossible. What is not possible is accurate translation.

Abdul Rahman: Mystic-cum-Symbolist Poet

Translating a mystic cum symbolist cum Haiku modern poet requires extraordinary skill and a versatile knowledge. In order to understand Abdul Rahman, one must have a comprehensive idea about various fields. In fact, he led a band of modern Tamil poets and revolutionized Tamil poetry with symbolism, mysticism and surrealism. He perceived beauty and abundant treasure even in common things which are unnoticed by others. Though his ideas are very deep and philosophical, encompassing all living religions, he garbed them in a very simple day to day language. For an ordinary reader, it is very difficult to understand what actually he says through his simple language.

A Profile of the Poet

In order to understand the great poet Abdul Rahman's poems and his philosophical treatises, a biographical approach will help us a great deal. Rahman was born on 9[th] November 1937 in Madurai. After completing his school final in 1954, he studied Tamil Literature in Thiyagarajar College, Madurai for six years. After his post graduation, he had registered as a Ph.D. research scholar in the Madras University on the topic *putukkavitaiyil kuriyitu* (Symbolism in Modern Poetry) and got his doctorate in 1985. He worked as a Lecturer in Islamiya College, Vaniyambadi and became the Head of the Department of Tamil in course of time. To listen to his awe-inspiring lectures, the students from other branches of studies flooded into his classrooms with great admiration and observed the poetic terminology administered ingenuously by the poet.

uṟankum aḻaki

Abdul Rahman's *uṟankum aḻaki* is widely read and appreciated. It has the tone and tenor of a philosophical treatise, with pieces of advice for a righteous and dynamic life in this modern world. It is the second part of *itu cirakukalin neram* which was published in the

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Tamil periodical 'Junior Vikatan' for about 10 months from 16.04.2000 to 21.02.2001. This work/series highlighted the revolutionary ideas projected by the poet in his poems which create social changes in the society.
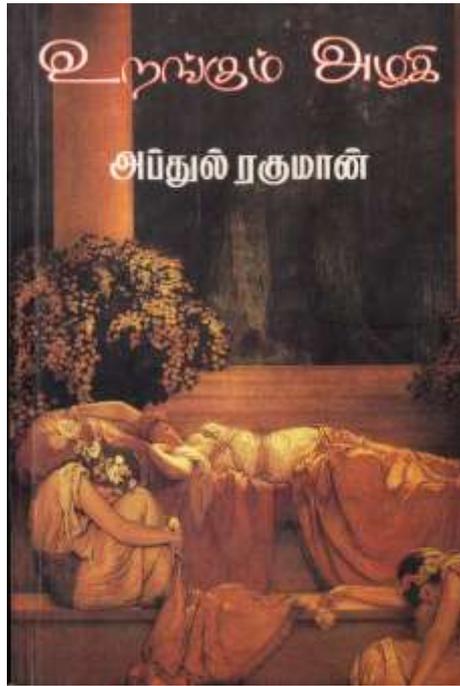
In order to unravel Rahman's wonderful ideas of humanism, egalitarianism, fraternal feeling among all communities, a translator's work becomes indispensable. His way of telling things will make one not only wonder at his communicative skill, but also will make his ideas work in day to day life. The poet succeeds in his attempts to communicate his ideas of reform of the society at the grass root level through his poems. His works, if translated and interpreted properly, would also educate the future generation to live in peace and amity.

Kavikko – King of Poets and His Message

Fondly called by one and all as *'kavikko'*, Abdul Rahman writes poems and articles in an inimitable style which looks both very simple and at the same time thought provoking. His way of looking at things is completely different from others. What is not important or less important becomes a wonderful thing by the masterly strokes of Abdul Rahman. After reading his poems one cannot simply forget them; his images and symbols penetrate our hearts and keep reverberating in our ear drums for a long time.

Unbiased Poet

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Abdul Rahman never feels satisfied with one simile or one metaphor or one figure of speech. His poems contain a chain of thought bedecked in beautiful jewel-like form. The unbiased handling of religious, spiritual, social, political, ethical, virtuous and secular topics by Abdul Rahman attracts one and all very much and persuades them to analyze a thread-bare critical analysis of his works. Even after a reading of the artistic beauty and craftsmanship, one is tempted to read the same work again and again and wonder at the creator. Translation is therefore indispensable for the benefit of mankind.

Translation of *urankum alaki*

Abdul Rahman's *urankum alaki* has been translated from Tamil into English. The cultural and linguistic problems have been meticulously classified separately. The problems in finding equivalents for the Source Language (SL) words and the basic principles applicable to the adjustments required to produce equivalent expressions are dealt with for ecological culture, religious culture, spiritual culture, social culture, historical culture and material culture.

Source Language to Target Language

Abdul Rahman's philosophical treatises pose a very big linguistic challenge to the translator because some usages, syntax, semantics and style differ vastly from SL (Source Language) to TL (Target Language). Under such circumstances the translator feels helpless and tries to be creative as far as possible. This is because the work abounds in figure of speech such as similes, metaphors, irony, paradox etc. and unprecedented phonological, syntactic and semantic patterns such as rhyming alliteration, versification, morphological parallelism, syntactic parallelism and above all syntagmatic and paradigmatic relations between words. The translator sincerely traces the problems in translating grammatical items such as lexical, syntactical, semantics and stylistics by analyzing the words in both the SL and the TL.

***Urankum Alaki* – A View**

Though *urankum alaki* is a prose work, the style is poetic because the author is a poet. Abdul Rahman's poetry is marked by its highly individualistic style. His style is unambiguously his own. This is in keeping with his peerless style which lays great emphasis on individuality and creativity.

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According to Abdul Rahman 'differences in creations' may persist in the world. As far as the creator is concerned, they are not actual differences. Sources of light may be different but the light sheds only brightness all around it. Wise people enjoy the light whereas the ordinary man discriminates between them and unreasonably claims one source is superior to the other. The world governed by the ignoramus and unreasonable people becomes a hell. Even though the world has hundreds and thousands of invaluable philosophical books, their main source of wisdom is God and Truth.

A Critical Analysis of *Urankum Alaki*

Abdul Rahman is a multifaceted modern poet who adopts symbolism, surrealism, mysticism and realism in his creations. As a voracious reader he assimilated many theories, myths, legends. Many of his contributions to literature have resulted from the author's reaction to social conditions. The writings of Abdul Rahman influenced so many young budding modern Tamil writers.

In some countries, writers have been imprisoned, tortured, and killed for daring to express their beliefs and speak out against oppression. But in India, poets like Abdul Rahman audaciously express their social, moral and reformative views to enlighten their fellow beings through his incomparable poetic genre.

Search for Identity and Communion with God

Abdul Rahman reveals his poetic genius, his vast and extensive range of erudition through the pages of the philosophical treatises he has written under varied titles in the book entitled *urankum alaki.* The core theme that lies at the bottom of his literary creation, or the thread of argument that runs through the entire body of the feat is search for identity and communion with God, the infinite, the Eternal and the Almighty.

First Half of *Urankum Alaki*

The poet calls the first chapter or treatise *marma elu (The Mysterious Seven)* that has religious significance as it symbolizes seven stages of man in his continuous and consistent search for attainment of salvation and also discusses with so many sevens which are

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fundamental to human life. He lists out the seven days of the week, holy saints, mountains, seas, races, pyramids and the rainbow that bear the number.

In the second treatise entitled *alukku cumappavarkal* (*Dirt Bearers)* the poet chastises parochial, divisive tendencies that discriminate men on the basis of caste, colour, birth, untouchability and soiled and blurred thinking of man.

The third treatise *ankankalin cankam* (*The Parts of the Whole)* focuses on man as being a part of the social and collective living. He asserts that man cannot live alone completely cut off from the main stream of social life. In the fourth treatise *cettup pirakkinra teyvam* (*The Death and Rebirth of Deity),* the poet distinguishes between the words *'iraivan'* and *'teyvam'* which people take to mean one and the same. However, the poet with his profound sense of clarity establishes that *'iraivan'* certainly refers to the Almighty and the term *'teyvam'* almost always refers to those people who have been honest, righteous in their life. The fifth treatise *mekattaip pola (As Uncertain as a Cloud)* portrays that like the drifting cloud which is being led by the violent wind on its chosen and charted route, man's life is determined and driven by the uncanny and mysterious destiny as it pleases. Man's aim of life should be subservient to the larger aim of life.

Abdul Rahman universalizes the theory of creation. Though the religions propound various theories and dogmas regarding the origin of the universe, science exemplifies a different theory of evolution. The poet tenaciously explains the functioning of the natural objects which perform automatically without any human control.

In the sixth treatise *untum illaiyum (Ayes and Nays)* the poet states that the continuity of life on earth consists in the combination and use of the simple, but powerful words 'Yes' or 'No'. For instance, a shirt, he argues, is made of both cloth used and the cloth cut and thrown off. Abdul Rahman meticulously consecrates a wonderful theme in the seventh treatise *arputa nilal* (*The Darker side of Miracle/Wondrous Shadow).* Any occurrence/event that defies the normal law of nature is considered a phenomenon or a miracle. Anything that is performed by a holy man and creates awe and surprise is called a miracle. The natural tendency witnessed in the people is that they tend to forget the doer of the miracle and they start worshipping his creations.

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The universal outlook of the poet is visualized in the eighth treatise *ulakam parvaiyal anatu (Perspectives Be, the World Be).* The mental outlook both positive and negative together makes up the world of an individual. If a person inclines to look at the world with a positive attitude, his world becomes positive and cheerful. On the contrary, if he looks at the world with a negative attitude, his world becomes negative in everything. So it is the mind that makes a hell of a heaven, heaven of a hell.

The ninth treatise *iraivan tarakana? (Prayers, Offerings, Bribes?)* vividly exhibits the deceptive devotees who try to deceive God by presenting offerings and bribes. Most devotees look upon God as a broker whom, they think, can be bribed, to be pleased with the offerings they promise to make for the fulfillment of their avaricious needs and greed. The truly god fearing, or the true devotees never aspire for riches that come their way without their self-effort.

The poet elucidates the philosophy of life in the tenth treatise *katikara manam (The Ticking Mind).* The poetic sensibility of the poet is further enlarged and enhanced to encompass and visualize and compare the tick, tick of the clock to the sound of the advancing feet of death.

Second Half of *Urankum Alaki*

An analysis of the ancient religious beliefs which mortify the worshipper even by chiding or beating the so called figures of gods in various races have been thoroughly scrutinized by the poet in the eleventh treatise *pavam iraivan (Pity Him! Fix Him Not!)* Moreover the poet is enraged at the portrayal of God as someone endowed with the negative attributes of hatred, treachery and vengeance.

The poet with his wide knowledge of the world religions energetically investigates the origin of beliefs and its growth and its deviation in the twelfth treatise *arrup patai (Wills and Ways).* Every religion is based on the concept of inner self *(akam)* and outer self *(puram).* The inner self concurs with the philosophy of a religion whereas the outer self dwells on the varied forms of worship. The true nature of every religion is marred and soiled by the unfounded, irrational and superstitious beliefs of the people just as the sewage comes and mixes with the pure free flowing river water and dirties it.

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Abdul Rahman expects that the human beings must have ego which has been perceptibly determined in the thirteenth treatise *manitan oru rakket (Human Being: A Rocket).* Although all the books of wisdom stress the need for suppressing and quelling the evil of ego in a person, it is again this rare sense of individuality that helps and guides man to achieve things in life.

In the fourteenth treatise *avataramum parinamamum (Avatar and its Dimensions)* the poet elaborately discusses the origin of creation in two different dimensions, one is scientific and the other is religious. He quotes examples from the theory of evolution and from the *tacavatara* myth. The poet also explains the origin of universe and its recent changes.

Having acquired varied practical experiences, the poet strongly emphasizes that none in the world has owned a house permanently and also establishes the philosophy how human beings who aspire to build a house in which they can't survive is elucidated in the fifteenth treatise *etu nam mukavari (Own a Home? Where?)*

The philosopher poet asserts and affirms in the sixteenth treatise *cuntara cattiyam (Beauty of Truth)* that the Indian Books of Wisdom lay stress on three highest values of life - *catyam* - embodiment and personification of Truth, *civam* - that symbolizes the good and *cuntaram* - that represents the beauty - that help and guide man to realize God.

The seventeenth treatise *urankum alaki* (*The Beautiful Damsel Who Sleeps)* has the honour of having the title of this book. The poet has cited a story from the western fairy tales. He sturdily confirms that love is the only way to achieve anything and it's like a key to open all closed doors. He makes an appeal to all to love. The unequal treatment of women, irrespective of religions, has been daringly discussed in the eighteenth treatise *pen nanam (Feminine Par Excellence)* by the unbiased poet. The spiritual attainment of seeing a vision of God can be attained and achieved even by women devotees although male chauvinists create obstacles and bar women from the bliss of salvation. The steps that the women spiritualists undertake to overcome all the trials and tribulations have been expounded by the poet.

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In the nineteenth treatise *poy vilacam* (*Fake Identity),* Abdul Rahman wonders how the people of our country discriminate between one section and another even during the twenty first century and that too in the computer era of scientific and technological advancement. He also points out the discriminatory attitude of those who divide the society on the basis of some people being the highest and some others the lowest in the caste hierarchy in the society.

In the twentieth treatise *muti turappu (Renouncing the Samsonian Crown)*, Abdul Rahman placidly focuses on the custom of Hindus in tonsuring their heads. He also points out that most of the religions in the world have this ritual. While Muslims perform hajj pilgrimage, it is a ritual to shave their head. Some Christians tonsure their head for priesthood. The poet touches upon the noteworthy subject of giving punishment to the culprits even now in Indian villages. He sensitizes the readers with things which signify the outstanding upright postures.

Last Part of *Uṟankum Aḻaki*

In the twenty-first treatise *akak kuliyal (Cleansing the Self),* the poet tidily exhilarates the momentous subject matter by facilitating the readers to resuscitate the custom of cleansing the self. The striking idea encodes the righteous sovereignty of genuine human beings to move forward to embrace new thoughts. Here the poet has given a very appealing as well as thought provoking thematic expression.

In the twenty-second treatise *katalai ariyumo muttu? (Can the Pearl name its Ocean?),* the poet ascertains that the purity of thought in the heart is fundamental to the real worship of God. As long as man who is like a pearl remains hidden in the shell, he is deprived of the purity of the vision of God. His ego remains as the real barrier that stands in the way of his attaining spiritual salvation.

In the twenty-third treatise *aatiyum antamum (The Beginning and the End),* Abdul Rahman expressively reports an incidence which forms the subsidiary fuzzy experience understood to be inexplicable but predictable. The dubious germination of a novel accomplishment emerges to be unpredictable resulting in genuine culmination. The poet calls upon the general public repetitively to refurbish their image by relegating the old depleted

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foolish customs and by embarking upon the cogent modern social mores. He cherishes the rare books and their significance.

Further Areas for Study

When we translate Abdul Rahman's other works, rich treasures will be unearthed. If other works of Abdul Rahman are translated into English, there will be an opportunity for the international community to know about the modern Tamil universal poet Abdul Rahman who is a visionary. Translation field has an abundant scope now. The analysis of problems in translating linguistic aspects will have to be widened adopting various translation theories that enhance future researchers to probe more linguistic problems to be solved through further research.

Regarding cultural problems, the researcher has attempted to locate many problems and has successfully solved and furnished proper solutions enabling future researchers to identify the problems in translating cultural aspects. In a country like India translation promotes national integration which is the need of the hour.

As a modern poet, Abdul Rahman has added a new vigour to Tamil Literature. All the new experiments made by western writers have been understood and beautifully made use of by the poet in his writings. Thus we get not only old and traditional themes but also new thoughts and style in his verses.

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A Study on Perceptions of
EFL Teachers on Efficacy of CALL in Pakistan

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Abstract

In this study, efficacy of CALL (Computer Assisted Language Learning) in Pakistan keeping in view the special role of teachers for CALL in their classrooms is investigated. A descriptive survey research was conducted with EFL teachers working at tertiary level in different colleges of Faisalabad. 30 English teachers both male and female were selected as the participants of this study. A questionnaire was given to know the perceptions of English teachers towards CALL as a tool for study and the problems they faced for CALL efficacy in their classrooms.

The results of this study revealed that teachers are having facilities of computer assisted learning at their homes and at a lesser scale in their respective institutions. They are interested in opting new methodologies in their classes and are interested in effective implementation of CALL in their classes if they are provided with the proper material for CALL.

Keywords : CALL ,EFL , Tertiary.

Introduction

CALL is an approach to language teaching and learning in which computer technology is used as an aid to the presentation, reinforcement, and assessment of material to be learned, usually interactive element. In houses, workplaces and also in schools, electronic technology has started to be used widely (Bishop, 2003). A decade ago, the use of computers in the language classroom was of concern only to a small number of specialists. However, with the advent of multimedia computing and the Internet, the role of computers in language instruction has now become an important issue confronting large numbers of language teachers throughout the world.

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In the last few years the number of teachers using computer assisted language learning (CALL) `have increased markedly and numerous articles have been written about the role of technology in education in the 21st century. Although the potential of the Internet for educational use has not been fully explored yet and the average institutions still makes limited use of computers, it is obvious that we have entered a new information age in which the links between technology and TEFL have already been established (Lee, 2000).

It is up to the teachers' choice whether they become a CALL observer, designer, implementer, evaluator or manager. Depending on their teaching situations, teachers can simply utilize the computer as a supplement or tool to their work. As Warschauer notes, those who employ computer technology in the service of sound pedagogy would find ways to enrich their instructional programs (Warschauer M. , 1996) .

Literature Review

Computer-assisted language learning (CALL) came of age in the early 1960s (Warschauer R. K., 2000). The use of computer technology in English Language Teaching (ELT) context has also been common since 1960s (Lee, 2000). Different terms have been used to define the integration of computers into ELT context, the most common one is Computer-Assisted Language Learning (CALL). Levy defines CALL as "the search for and study of applications of the computer in language teaching and learning" and goes on to state that "it is used as the general term to cover all roles of the computer in language learning" (Levy, 1997). As obvious from this definition, CALL is a broad term that includes all aspects of computer implementations into language classes.

Warshauer (1996) categorized the development of CALL into three main phases— Behavioristic CALL, communicative CALL, and integrative CALL—which were the result of advancements in computer technology and changes in outlook toward language teaching.

Behavioristic CALL

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Behaviorism was the dominant theory between 1950s and 1960s and it effected the education between 1960s and 1970s. Well known behaviorists were Watson, Pavlov and Skinner. According to these behaviorists, learning was "a response to an external stimulus". (J.L Duffy, 2005)

Behaviouristic CALL was based on behaviouristic theory. The first example of behaviouristic CALL was "PLATO (Programmed Logic for Automatic Teaching) Project which was initiated at the University of Illinois in 1960" and the role of it was to provide "the more mechanical types of vocabulary grammar drill, thereby freeing class time for more expressive activities" (Levy, 1997 , p.15,16)

Behavioristic CALL**,** conceived in the 1950s and implemented in the 1960s and 1970s, could be considered a sub-component of the broader field of computer-assisted instruction. Though behavioristic CALL eventually gravitated to the personal computer, it was first designed and implemented in the era of the mainframe. The best-known tutorial system, PLATO, ran on its own special hardware consisting of a central computer and terminals and featured extensive drills, grammatical explanations, and translation tests at various intervals. (Healey, 1998)

Communicative CALL

The second stage of CALL was communicative CALL which was conceived in the 1970s and early 1980s (Healey, 1998). This period was the time that behaviouristic approach to language teaching was being rejected at both theoretical and pedagogical level, and also personal computers were creating greater possibilities for individual work. (Gündüz, October 2005). Since this approach emphasized the process of communication and highlighted the use of the target language in real settings, the programs that appeared in this period featured practice in a non-drill format. Software that had not been specifically designed for CALL was also employed for writing practice. This type of application in CALL is the so-called "computer as a tool" (Brieley, 1991).

Integrative CALL

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The third stage, integrative CALL, emerged with the developments of multimedia computers and the Internet (Warschauer M. , 1996).These two innovations allow the learners to access a more authentic learning environment. As we know, multimedia enables one to integrate four skills, and the Internet provides opportunities to interact in an English language environment 24 hours a day. So according to Warschauer and Healey "four language learning skills (listening, speaking, writing, and reading) and also technology were integrated into language teaching with the help of integrative CALL (Healey, 1998).

In integrative approaches of CALL, students are enabled to use a variety of technological tools as an ongoing process of language learning and use rather than visiting the computer lab once a week basis for isolated exercises (Gündüz, October 2005). By the help of the new developments as multimedia and the Internet, the integration of computers into language teaching may reach high standards. As Stephen Bax indicated, if language students and teachers start to use computers everyday as an integral part of every lesson, like a pen or a book, CALL will be able to be integrated into language classes effectively (Bax, 2003). According to Duffy, McDonald and Mizell (2005) in this continuously developing technology age, teachers' using computers effectively in their language classes has great importance. This importance of CALL can be emphasized by stating that "using a computer will become as essential as reading" and they additionally indicate that teachers will try to improve their computer competence level in order to use the new technology in a proper and effective way (J.L Duffy, 2005).

Limitations of the Study

There are some limitations in this study, which are as follows:

1. The results of this study were limited to just 30 EFL tertiary level teachers in Faisalabad region so the findings are not generalizable to all of the college or university teachers of Pakistan.

2. Perceptions of the participants might be based on the current knowledge of the teachers and working conditions which may differ from one teacher to another that's why cannot be generalized.

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3. Along with the questionnaire as data collection instrument, in addition personal observation is also used to give the final interpretation and results.

Methodology

For this study descriptive research design was selected as descriptive study is also defined as a survey research. So to conduct the survey and to determine perceptions of participants towards CALL, a questionnaire is used and the results of this questionnaire are analyzed qualitatively and quantitatively. 30 EFL teachers working at tertiary level in different government and semi-government institutions of Faisalabad region were selected as participants of the study. 15 of the participants were female and 15 of them were male and they are teaching at different tertiary levels as intermediate, Graduation and M.A classes. There were 18 questions in the questionnaire which included likert-scale and dichotomy scale having close ended options.

The first part of the questionnaire was generally set to know about the personal details of the respondent. Q.1 to Q.7 was close ended and were arranged to know about the competence level of the teachers and availability of the resources. Q.8 to Q.13 was designed to know about the classroom conditions and teachers perceptions towards CALL and likert scale was applied there. Q.14 was generally designed to know the effectiveness of using CALL in EFL classes and from Q.15 to Q.18 implementation of CALL and the role of relevant authorities to implement successful CALL in our language classrooms is being asked.

Data Analysis and Results

In this analysis part of the data gathered through the questionnaire a mixed approach is used as the percentages are given and the numeric show the respondents' perceptions and efficacy of Computer Assisted Language Learning in EFL classes, and descriptive analysis through qualitative study also lead us to give a specific conclusion to the topic. The results of these data are illustrated through tables.

Q.1) Have you ever attended any training course, workshop or seminar on using computers?

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GENDER	YES	NO	TOTAL PARTICIPANTS
Male	53.4% (8)	46.6% (7)	100% (15)
Female	66.7% (10)	33.3% (5)	100% (15)

Q.2) Do you have computer at your home?

GENDER	YES	NO	TOTAL PARTICIPANTS
Male	80% (12)	20% (3)	100% (15)
Female	100% (15)	0% (0)	100% (15)

Q.3) Do you have internet access at your computer?

GENDER	YES	NO	TOTAL PARTICIPANTS
Male	80% (12)	20% (3)	100% (15)
Female	86.7% (13)	13.3% (2)	100% (15)

Q: 4). Do you teach your English class with the help of computer or any other technological device?

GENDER	YES	NO	TOTAL PARTICIPANTS

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Male	26.7% (4)	73.3%(11)	100% (15)
Female	46.7% (7)	53.3% (8)	100% (15)

Q: 5) Are you familiar with the term (CALL) computer Assisted Language Learning?

GENDER	YES	NO	TOTAL PARTICIPANTS
Male	40% (6)	60% (9)	100% (15)
Female	40% (6)	60% (9)	100% (15)

Q: 6) Being teacher are you interested in CALL (Computer Assisted Language Learning)?

GENDER	YES	NO	TOTAL PARTICIPANTS
Male	93.3% 9(14)	6.6%(1)	100% (15)
Female	93.3% (14)	6.6%(1)	100% (15)

Q: 7). Have you tried to develop your Computer competency level professionally?

GENDER	YES	NO	TOTAL PARTICIPANTS
Male	53.3% (8)	46.7% (7)	100% (15)

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Female	46.7% (7)	53.3% (8)	100% (15)

Through these findings we can indicate that almost 90% of the respondents are having computer facility in their homes and 83% of them both male and female were having internet facility at their computers, 26.7% of the male participants and 46.7% of the female respondents were using computers or some other technological device like multimedia or projectors.40% of the participants both male and female were familiar with the term CALL and 60% of them were not aware of the productivity of CALL in the language classes.93% of the total respondents were interested in using CALL as a study tool in their classes and almost 50% of them have also tried to develop their CALL competency level professionally.

In the next part of the questionnaire from Q.8 to Q.13 where classroom conditions and the perceptions of EFL teachers towards CALL was being asked, the response can be shown through a table.

Strongly disagree 1		Disagree 2		Neither agree nor Disagree 3		Agree 4		Strongly agree 5	
Sr#.	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Q.8	0%	0%	0%	0%	0%	13.3%	66.7%	60%	33.3%	26.6%
Q.9	0%	0%	13.3%	13.3%	13.3%	20%	53.3%	46.7%	20%	20%
Q.10	0%	0%	6.7%	6.7%	6.7%	20%	60%	60%	26.7%	13.3%
Q.11	0%	0%	0%	0%	6.7%	0%	53.3%	73.3%	40%	26.7%
Q.12	13.3%	0%	0%	0%	20%	20%	53.3%	53.3%	13.3%	26.7%
Q.13	0%	0%	0%	0%	20%	26.7%	60%	60%	20%	13.3%

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According to the participants' response it can be concluded that 93.3% of the total respondents supported the view that using computers in a language class is more enjoyable. 70% of the participants were either strongly agree or agree that they need a computer always in their language class to teach the students. 16.7% of them were neither agree nor disagree and 13.3% disagreed this viewpoint. In the questionnaire a general type of question was asked from the participants to have an idea that which aspects of the language are appropriate for CALL and it was analyzed through data that almost every aspect of language are considered appropriate for the efficacy of CALL in the language classrooms.

Items	Male	Female
Grammar		
Comprehension		
Pronunciation		
Vocabulary teaching		
Presentation skills		
Four skills of language		
Teaching with games		

Participants were asked in the questionnaire from Q.15 to Q.18 about the specific role played by the relevant authorities to implement CALL in our language classes and the response is shown through this table.

	Strongly disagree 1		Disagree 2		Neither agree nor Disagree 3		Agree 4		Strongly agree 5	
Sr#.	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Q.15	0%	0%	20%	13.3%	20%	6.7%	40%	73.3%	20%	6.7%
Q.16	13.3	20%	53.3%	46.7%	20%	13.3%	13.3%	13.3%	0%	6.7%

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| Q.17 | 46.7% | 20% | 46.7% | 20% | 33.3% | 20% | 13.3% | 13.3% | 0% | 6.7% |
| Q.18 | 0% | 0% | 6.7% | 0% | 6.7% | 0% | 60% | 26.7% | 46.7% | 73.3% |

Conclusion

In this study, 30 EFL tertiary level teachers were administered a questionnaire in order to reveal their perceptions towards CALL, advantages and disadvantages of CALL as a study tool and the problems faced by these teachers while conducting activities in their language classes through CALL. This survey at a diminutive level exposed the fact that teachers are having facilities of computer assisted learning at their homes and at a lesser scale in their respective institutions. They are interested in opting new methodologies in their classes and are interested in effective implementation of CALL in their classes. In this way certain recommendations can be followed as:

❖   Availability of CALL materials through the relevant authorities.

❖   Teachers should be trained.

❖   Setting up language classes in the computer labs.

❖   There should be change in curriculum as a due place be given to CALL activities in the classes.

❖   Decreasing the size of crowded classes.

❖   Setting up a support center and the provision of more financial budget for CALL.

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The Phenomena of Languages: Death vs. Revival

Talal Musaed Alghizzi
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There is no such thing as an ugly language. Today I hear every language as if it were the only one, and when I hear of one that is dying, it overwhelms me as though it were the death of the earth.

Elias Canetti

Introduction

Language has always been considered the hallmark of humanity and the prime reason for mankind's dominance. Its characteristics and the processes of its acquisition are the kinds of attributes - perhaps the most important ones - that distinguish humans from all the other species. For some Africans, a newly born infant is a "kintu", a "thing" but not yet a "muntu", a "person" since only when children start learning the language are they regarded as being human (Fromkin, Rodman, and Hyams, 2007, p. 3). However, there are "700" other reasons that point to the significance of human languages. The most significant are the personal enhancement and the enjoyment that people have from studying and learning them (UK Subject Centre for Languages, as cited in Gallagher-Brett, 2005, p. 2). For linguists, analysing languages in literature (i.e., "poetry, ritual speech, and word structure") is important because such languages in context are the best records for the "nature of human cognition" as well as the "collective intellectual achievements of…culture(s), offering unique perspectives on the human condition(s)" (Fromkin, et al., 2007, p. 486).

Linguistic analyses have focused on different areas, one of which is language change. The study of language change is often termed "historical linguistics" and it has increasingly spread "over a wide range of areas", which consequently has produced a desultory and a contradictory literature. In other words, scholars, sociolinguists and psycholinguists, for example, have examined language changes from an angle suitable only for their own fields but not for those of others. In the last twenty-eight or so years, scholars have changed their perspectives towards the types of issues which they have to address when documenting any language change. Traditionally, they were "concerned with reconstructing the earliest possible stages", and describing phonetic changes, that is sounds. Little else, such as changes in syntax, semantics, pidgins, and creoles, dead/dying languages, or even "sociolinguistic and psycholinguistics factors which underlie many alternations" was of interest to them (Aitchison, 1994, p. ix). Nowadays, however, these previously ignored topics have become the focus of many analyses.

Also, in the nineteenth century, linguists had the belief that languages were similar to species (humans, plants, and animals) in the sense that they went through a predictable "life-cycle" process (Hock and Joseph, 1996, p. 446): "birth, infancy, maturation, then gradual decay and death" (Aitchison, 1994, p. 197). It was stated by Bopp (1827, as cited ibid) that "languages are to be considered organic natural bodies, which are formed according to fixed laws, develop as possessing

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an inner principle of life, and gradually die out because they not understand themselves any longer, and therefore cast off or mutilate their members or forms". In the twentieth century, linguists do not endorse this simple metaphorical belief although languages do sometimes die out. Examining current thinking regarding languages is the focus of the discussion below.

According to the *Ethnologue Languages of the World* (2011), there are "over 6,909 known living languages" and every 14 days a language dies out (National Geographic, 2012). Crystal (2000, p. 20) believes that these languages can be categorized in relation to the level of existence safety into "five levels". First, there are "viable languages", which have many widespread native speakers; these will thrive for a long time. Second are "viable but small languages", with an estimated population of "1,000" native speakers in isolated communities or "internal organization" but with profound appreciation of their languages as the "marker(s) of" their identities. Also, there are "endangered languages" which are not used by many people, but have "growth in community support", and adequate circumstances. These make survival a possibility. Finally, there are the "nearly extinct languages" which are spoken only by limited number of elderly native speakers.

Language Death and Revival

Apart from these levels of existence safety, there are two phenomena that have been addressed thoroughly by linguists (i.e., language death and revival). As regards language death, although the two terms: dead and extinct, have been used by most linguists interchangeably, others still make distinctions between them. In Crystal's article (1999, p. 56) and Hock and Joseph's book (1996, p. 446), both terms refer to "when the last person who speaks (a language) dies". Fromkin, et al. (2007, p. 486) stated that "a language dies and becomes extinct when no children learn it". Trask - with a broader definition (1996, p. 329) - maintained that in linguistics, a language is considered to be dead/extinct "when it no longer has native speakers…(and the fact that) in some cases,…(it) may continue to find some use as a ceremonial, literary, scholarly, or, most especially, religious language". For instance, despite having various, evolved descendants, Latin, a theoretically "dead" language, survived by only being used in scientific writings of scholars in Europe and as a religious language in the Roman Catholic Church. Remarkably, some of that church's "clergy learned to speak it". In addition, in the sixteenth century, the ancient Egyptian language, Coptic, was overwhelmed by Arabic and ceased to be a living language. However, it is still being used as "a liturgical language by African Christians today" (ibid).

On the other hand, Aitchison (1994) disagrees with Trask's last point, believing that Latin is a dead language but not an extinct one since it changed its name and appearance through its descendants: "French, Spanish, Italian, and Sardinian". Thus, he maintained that the term extinct must only be used to allude to the tragic event of "total disappearance or a language" (p. 197). Similarly, Shahriar (2011, p. 1) endorses Aitchison distinction but prefers the definition of an extinct language to be: "no longer has any speakers, … although it is known to have been spoken by people in the past, (but) modern scholarship cannot reconstruct it to the point that it is possible to write in it or translate into it with confidence".

The following are some of the extinct languages of Europe and Asia:

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Language Name	Alternate Names	Families	Parent Subgroup	Brief Description	Linguist List Status:
Tangut (China)	Hsi-hsia; Xixia; Tanguhti	Sino-Tibetan	Tangut-Qiang (Tanq)	It was the official language of the Tangut empire (known in Tibetan as Mi-Nyag). In the 11th century, it broke free of the Chinese Song dynasty and was destroyed by the Mongols in 1227. The last text dates from 1502, so the language continued to be used after the destruction of the Tangut state. It had its own script, despite using the Tibetan script occasionally. It died in 16th centuries AD.	Extinct
Aequian (Italy)	---	Indo-European (Indo-Germanische, Indo-Hittite)	Umbrian (umbr)	An ancient language of the Alban hills of East-central Italy near Rome. The Aequi lived in this area at least as early as the 5th century BC, but after the second Samnite war in 304 BC, they were conquered by the Romans and Latinized. Very few texts exist.	Extinct

(Adapted from Ethnologue Languages of the World, 2011, & The Linguist List, 2012)

Types of Death

Furthermore, scholars have identified four major types of language death (Fromkin, et al., 2007, p. 486).

First, there is the "bottom-to-top language death". This phrase is applicable for describing languages whose survival has been confined only to special contexts (e.g. religion, science, etc.) as is the case in the previously mentioned example: Latin.

Second, there is "sudden language death". This happens when all of the native speakers are killed, either by natural phenomena such as hurricanes, volcanoes, earthquakes, etc., or by more powerful neighbours. For example, in the nineteenth century, the Yahi - Native Americans in California - were massacred by the white settlers who colonized their land. Sixteen Yahis who fled into the desert and died from cold, hunger and disease, and only one survived, but eventually died with no language except his/her mother tongue. Also, when the British occupied the island of Tasmania in 1803, the occupying officials regarded the indigenous population as obstacles to the Britons' schemes of settlement. Consequently, British soldiers were permitted to shoot Tasmanians upon sight. In 1980, only 200 remained alive, but they were held captive in a concentration camp where medical care and adequate food were not available. Similar to the Yahis, the last imprisoned women died old, knowing no word of English (Trask, 1996, p. 324).

Third, there is the "radical language death". This occurs abruptly when the speakers of less prestigious languages decide to completely stop conversing in their native language - between themselves and to their children - favouring, though reluctantly, the other, dominant one. The adoption of the dominant

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language is regarded as a survival technique occasioned by their not wanting to be identified as natives, especially in countries where natives of minority languages are under "the threat of political, (educational) repressions, or even genocide". Unfortunately, when their children grow up not hearing the native language of their parents in their environment, that language will vanish as soon as the last one of the native speakers dies.

A dramatic example of this can be found in the history of the United States of America. After the World War I, American officials, national teachers' organizations, and others in power prohibited the use of any languages besides English in schools (i.e., the languages of children who migrated from non-English-speaking countries). An even earlier instance of this same practice began in the mid-eighteenth century and lasted until the early part of the twentieth century when indigenous Native American children in government schools were forced to abandon their native languages and culture.

The rationale for this practice was that abandoning their native tongues would make it much easier for the children to be assimilated into the English-speaking majority' (Hock and Joseph, 1996, pp. 447-448). Consequently, as in the case of "Cherokee" children, their percentage of being 75% bilingual dropped to 5%. This is currently the case, regardless of there being "22,000" native speakers, since the Cherokee language is currently threatened by the fact that the tribe's youth are generally not interested in acquiring their native tongue (Redish, 2001, p. 1).

Fourth, there is the term used to describe the long process some languages take in becoming extinct: "gradual". This lengthy progression of some minority languages is the opposite of the aforementioned type in the sense that it is not sudden; instead, native speakers slowly but willingly abandon their native languages for sake of more prestigious ones. In each generation, the number of children learning their parents' native languages dwindles until it reaches the point where there are no more learners. It is then that these native languages are termed "dead". For example, in 1995, there were only five native speakers of the Livonian language, which is/was spoken in the village of Kurzeme in Latvia country located in the Baltic region of Northern Europe. Also, in 2003, there were just four speakers of Baldemu, the language of a village in the Diamare Division in the north of Cameroon. Both of these languages are nearly extinct because the speakers of the former shifted to Russian, whereas the latter began using Fulfulde, the two dominant languages (Ethnologue Languages of the World, 2011).

Two Possible Scenarios for the Gradual Disappearance

However, it is worth mentioning that there are two possible scenarios for the gradual disappearance of minority languages. The first is "language suicide" (Eckert et al., 2004,p. 107). This phrase is applicable to describe what commonly occurs between two languages which are "fairly similar to one another" (Aitchison, 1994, p. 198). In this situation, it is easy and common for the less prestigious languages to have a tremendous borrowing (i.e., in syntax, phonetics and lexicons) from the ones with greater social approval and from which they have been derived. These kinds of borrowings may lead to the entire effacement of the less prestigious language in the long run.

The best examples which may illustrate the aforementioned points are the ones of two developing languages: pidgins and creoles vis-à-vis the dominant languages. It is more likely for pidgins - "a simple form of a language especially English, Portuguese or Dutch, with a limited number of words

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(sounds and syntactic structures), that are used together with words from a local language" (Oxford Advanced Learner's Dictionary, 2010, p. 1105) - to disappear or to expand and eventually evolve into a totally different language and then become "the mother tongue of a speech community" (i.e., creole) (Aitchison, 1994, p. 190). This process of expansion is a consequence of the massive borrowing from the prestigious languages and is called "decreolization/relexifiction" (Trask, 1996, pp. 319-327).

For example, the approximately "1,500" residents in a Guyanan village called Bushlot who are of East Indian origin and whose parents were brought from India as labourers in the 19[th] century, have developed the English pidgin their parents learned from African field-hand workers to what is known today as "Guyanan Creole". This creole is currently in the gradual process of decreolization. Despite the fluctuations between the usage of the two words that begin infinitives, "fi/fu", or "tu" - similar in position and meaning to the English "to" - as in "Tshap no noo wa fu/tu du" translated as "the fellow didn't know what to do", the predominance of 'tu' is increasingly evident. Nonetheless, the usage of 'tu' has gone through three stages, according to the types of verbs that it comes with. The first stage is using it after ordinary verbs: "ron:(run), kom: (come), and wok: (work)" as in: "jan wok tu mek moni" translated as (John works to make money). The second stage only appears after "desiderative verbs"; expressing wanting or a desire: "Jan won tu mek moni": (John wants to make money). Finally, it has been found in usages with "inceptive verbs", such as "start and begin": "Jan staat tu mek moni" translated as (John started to make money) (Adapted examples from Bickerton, 1971, as cited in Aitchison, 1994, p. 199).

The second scenario is "language murder" (Eckert et al., 2004, p. 107). It occurs between languages which are different and whose native speakers are in close contact with one another; one of these two languages will gradually disappear. For example, the "500 or so" speakers of Kwegu language - also the name of the village - who live along the bank of the Omo River in Ethiopia, have only one source of income and that is bee-keeping. The honey made is sold almost exclusively to their powerful neighbours: the Mursi and Bodi. For business and survival purposes, Kwegu become bilingual in those languages since they are "socially and economically useful", but the Mursi and Bodi usually see no advantage in learning Kwegu. This is not the only reason for the decrease in the number of Kwegu native speakers; there's also the fact that their male Mursi and Bodi neighbours can marry Kwegu girls and male Kwegus cannot marry females of those tribes. In spite of the fact that the first generation of these mixed marriages yield fluent bilinguals in both languages, the next generation becomes less proficient in the dying language: Kwegu (Dimmendaal, 1989, as quoted in Aitchison, 1994, p. 204).

Revitalization versus Revival

With respect to the revival of a dead language, some linguists draw distinctions between the former term and "revitalization". Language revival is defined as "the resurrection of a dead language", whereas revitalization is "the rescue of a dying language" (Redish, 2001, p. 2). The latter is observable in the case of Guatemala's dying language: Uspanteko. Stan McMillen of SIL, who lived there for years and speaks the language, stated that it has been being actively revitalized and its usage promoted by enthusiasts and by the Mayan Academy. The language will be broadcast on radio soon; in addition, the "3,000" remaining native speakers are passing on the language to their children as their native language, rather than teaching them the official government language, which is Spanish (as quoted in Grimes, 1971-2000, p.218).

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The definitions of a dead language have been diversified in the sense that what a dead language is for a group of linguists might not be so for others as in the case of Latin, since those others could argue that it is religiously and scientifically still active. Nonetheless, one common characteristic between all dead languages is that none of them produces native speakers. Also, there is the issue of maintaining how successful a revival is. For example, enthusiasts for two languages that "died out" in the 18th century, Manx and Cornish in the British Isles, and for Indian Sanskrit, which has been rapidly dying since the 1970s, have been trying to revive them. For Redish (2001) and Hock and Joseph (1996), the revival is partially successful since some of those enthusiasts have learnt it as a second language. But, for Trask (1996) it is a total failure because there are no native speakers.

The only celebrated example whose successful revival all of the above mentioned linguists have agreed on is Modern Hebrew. Although it has been used in modern times as the language of scripture, rituals, etc., its use as a spoken medium died out centuries ago (Janson, 2002). The language has undergone two attempts at revival. The first one, in the 19th and 20th centuries, was by Zionist movement members who wanted to stress the Semitic identity of the Jewish people by calling for the use of Hebrew as the maker of their identity. This attempt was only partially successful because few people stated speaking the language. In fact some Jewish groups refused to learn it and asserted that Yiddish should instead be the language of Jewish identity. The second attempt was after establishing the country of Israel in Palestine. This attempt is regarded as having been successful, not only because Jews speaking different languages became bilingual but also since their children became native speakers of the language.

Conclusion

Upon consideration, it is obvious after discussing the two phenomena of languages, death and revival, that the reasons behind their existence are either the appearance or the lack of political or cultural repressions, globalization and economic integration, relating language to identity, and the dominance of some languages over less prestigious ones. Nonetheless, can the extinction of some languages in coming century be expected? A realistic answer would be yes. The reasons for this are not driven from the "Darwinian position" endorsed by some linguists, where language death is viewed as a natural development (Hock and Joseph, 1996, p. 451), or even questioning the creditability and the effectiveness of interventionists' contributions to the survival of endangered ones. Instead it is because of the size of the problem that dying languages face. It is a fact that "half" of the total number of world languages is currently labeled endangered (Crystal, 1999, p. 56), and trying to revitalize them would be trying to hold back the tide, attempting the impossible.

The process of revitalization requires a combination of effort, time, and money, often a great amount of each one. Each endangered language demands the dedication of a group of linguists, which could be an issue because there are not enough of them for all the endangered languages. These linguists would be required to do the arduous tasks of analyzing a language's structures, vocabulary, sounds, etc. That analysis would consume a lot of time, but would destiny allow native speakers to transmit their language to their children or witness the application of these analyses in schools? That would be most unlikely in all the cases concerned. For instance, in 1995, Bruce Connell was visiting Mambilla in Cameroon doing fieldwork. There, he met Bogon, the only surviving native speaker of the Kasabe language. Because of a time issue, Bruce had to travel back to his country, but he returned after a year. Nevertheless, by then Bogon was dead, and the language disappeared forever (ibid). Also, financing a

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linguist to analyse one particular language would cost almost "$100,000" a year. So, calculate how much this would cost if a language were being analysed by a number of linguists over three-to-four years (ibid). Moreover, there are many endangered languages. Therefore, I would say that the death of some of these is inevitable; linguists have to accept that at least a few languages are destined for extinction. This would be especially the case if they do not contribute to the construction of their native speakers' identities and/or if those speakers themselves question their languages' usefulness.

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Emphasizing English Language Skills –
A Part of Providing Quality Education in Rural Areas

Dr. C. Muralidara Kannan

Abstract

The days have gone by when every organization, be it social or individual, governmental or non-governmental, educational or industrial, focused its attention only on urban regions in rendering their quality service, extending their helping hand in creating an awareness and any other programmes and schemes of development. The present century has been witnessing a sea-change and all the organizations, irrespective of their status, support from internal and external sources and other factors, focus their attention on the uplift of rural areas. The much-sought after society building sector—Education—has also joined this main stream of its powerful flow on the quality education offered to rural stakeholders. Institutes of higher education, viz., colleges, universities and deemed universities, have a greater responsibility towards this goal. Hence, providing quality education to the rural students could be the best way for each institute of higher learning to contribute their best for the overall development of our nation.

There are so many ways to provide quality education to the rural students in a college. They could be curricular, co-curricular, extra-curricular, social awareness programmes; psychological well-being through personality development programmes; vocational and other special skills training sessions, etc. Of these, emphasizing the acquisition of English language skills is the most important one as it turns out to be the primary requirement for the better and suitable employability of the students.

The potential profile of any institution is rightly gauged by its track of placement record. Thus, in addition to their students' subject knowledge, analytical bent, creative skills, competitive spirit, a major thrust has to be given to their English language skills. Better English skills can be equated to better placement.

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Hence, this article makes an attempt to give a brief discussion on the importance of emphasizing English language skills to the rural students at the portals of higher education.

Introduction

The writer considers the topic as a vital issue. He reflected on it in terms of certain fundamental interrogatives like, *What is it that this article should look at?, Who is the target group?, By whom will it be attained?, In what manner, why and what could be the benefit?* The answers to these questions have formed the discussions of this article and they have sprung from his long-standing experience as a teacher of English language and by virtue of his continuous reading of books and journals on English Language Teaching and Learning.

The Issue

Emphasizing English language skills to the rural students will certainly contribute to quality educational service. This is the issue placed for discussion. Teaching as well as learning of English language and the skills thereof are already in practice in the rural and urban regions of our country for quite a long time. But how serious is the pursuit of this process? How effective the programmes are? What is the real output especially among our educated (graduated and graduating) rural youth? How many of them could be suitably and gainfully employed? Answers to all these questions are not very encouraging. Hence, it is right time to think of an effective way that can accommodate all possible resources and lay an **emphasis** on the imparting of English Language Skills to the rural students which, in turn, would undoubtedly pave its way to quality education at the portals of higher education.

The People

To this issue in our focus, the people concerned are the rural students and the teachers in the institutions of higher learning which are situated in rural areas; or in some cases the urban suburban institutes where a considerable number of rural students are admitted for various undergraduate programmes. In addition to these two main groups of the teacher and the taught, there are the other groups/individuals like administrators, policy makers, and experts drawn from

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the industries and corporate world who may also have their say either directly and indirectly. All these eventually work for the main target group: the rural students in institutions of higher learning.

Understanding the importance of the growing need for acquiring English language skills, especially for the rural students, the educational administrators and policy makers should readily green flag such of the programmes/crash courses/bridge courses/seminars/symposia/workshops, etc. Then, the experienced teachers, trainers, and subject experts in co-ordination and co-operation with others concerned should work together, chart out a plan of action and carry out the same focusing on the requirements of the main stakeholder: the rural learners. All these will require collective effort— team work. Team work works in language learning also and so it should be emphasized in processes that focus on enabling rural students to acquire English language skills.

The Ways and Means

With the advent of IT (Information Technology) and internet resources, and in addition to the existing human ware of teacher and trainer resources, one cannot suggest a single foolproof method or even just a few methods to enable rural students to acquire English. As a matter of fact, a successful, open-minded and accommodative team of teachers/trainers of English language skills would certainly accept a kind of all pervasive or an eclectic method--a method that envelopes or takes hold of all the existing means and methods. For, there are plenty of resources to teach and learn English language skills. First of all, the teacher should gauge the students in matters of his/her social and parental status, previous knowledge, his or her level of understanding, aptitude and motivation for language learning, memory power and above all his or her bent for acquiring the four basic skills like listening, speaking, reading, and writing in English.

Of the four basic skills, only the latter two are given importance both at the school and collegiate level. Quite recently, a changing trend in being observed in imparting the first two skills: listening and speaking, the much neglected skills amongst our rural students. Any kind of dyadic communication could effectively take place only when the listening and speaking skills

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gain prominence, be it social, official or personal communication. The rural students, having had their twelve years of education through their mother tongue/vernacular, find it very difficult to cope with the college teaching which is done through English language. Some of them may think that these skills could be acquired by them overnight, by some magic. They are indeed misled and their pursuit turns vain. On the other hand, their parents cherish higher hopes for them and expect that their children would pick up these skills by and by as they graduate from the college. But, quite contrary to their expectation, the children draw more or less a complete blank.

Under these circumstances, the role of an English teacher at the portals of higher education is extremely significant. We do speak of quality quite often, but how many of us think that this particular area of imparting good language skills also contributes its own mite to quality education. A teacher is said to be a huge water tank in the process of disseminating knowledge and skills to his/her students. An English teacher/trainer is more so. This water tank has to flow and irrigate, in particular, the barren as well as unattended lands—the students of rural areas. Only then, it can be vouchsafed that quality teaching has taken place. The trainers in the British Council have a similar view and opine that there is a need, in India, for everyone (from the poorest people in the villages) to learn and use English.

The teachers' in institutes of higher learning, in the process of emphasizing English skills for the rural students, may face several problems and practical difficulties in imparting such skills. One of the major drawbacks is the mother tongue influence of the students in their English learning. It is not rigidly advised that our English teachers and trainers have to turn high puritans in using English language alone in their classroom, training and language laboratory sessions. When their mother tongue facilitates their skills acquisition, it is not a great fault on the part of the teacher or the trainer to use the mother tongue/vernacular to reach his/her students. The point is that it can be sparingly used. At the same time, encouraging and empowering the English language teacher/trainer to use as much as English possible in his/her teaching will certainly lead to a better communicative performance in their learners.

Any such programme drafted at the institutes of higher learning can be taught or trained in addition to the regular hours spent in English as a separate subject, since English as a subject

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encompasses other items in its agenda like prose, poetry, one-act plays, etc. The emphasis given to the language skills is more functional and it calls for a special approach from the teachers and the taught. It has already been stated that the field of IT (Information Technology) has emerged as a handy tool for learning anything and everything under the sun. And learning English language skills is no exception to this. There are many teacher- and learner-friendly programmes and software. The teacher has to be receptive in the first place and has to consider IT as a boon. If the teachers, especially the orthodox and traditional teachers of English language understand the situation, they will see a useful companion in the computers.

The Fruit

If the team of teachers and trainers understand the reality as discussed above, they will certainly be doing yeoman service in emphasizing English language skills to the rural students in various parts of our country. They would help the rural students to improve their employability. If the institutions want to enhance their profile of placement, particularly their rural students, it is to English skills they have to turn their attention. The rural students are adept in their arithmetic and mathematic skills, they have very good exposure to international scenario by way of reading newspapers and watching TV programmes, but what they lack is communicative skill. They can communicate well in their regional language, but they are tongue-tied when it comes to English language. Their better employability is based on their better English skills.

Conclusion

Hence, at the portals of higher education, let us work together to see that the most downtrodden amongst our students—the rural youth—establish their right to learn the basic skills of English language in addition to his or her learning of the other subjects. Uplifting the rural youth is a good step for the national uplift. Even some of the outreach programmes can have a module on emphasizing English language skills to the rural folk. A step taken in this line by the educators at the institutes of higher learning will surely be the right step in providing quality education to the rural students.

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Gender and Careful Linguistic Behaviour

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Introduction

In sociolinguistic research, the topic of gender difference in accordance with language use has thrown light on a number of social, cultural and psychological aspects of both groups in every community. In Pakistan, this sociolinguistic aspect of language use also needs to be studied critically for the equal rights and security of women identity. This will investigate the variation of some sociolinguistic features by examining them within the language of both genders in order to determine whether there are differences according to speech style in terms of degree of 'carefulness'.

The research is closely related to some of the fundamental issues of gender differences in language use. Gender differences can be understood by the analysis of language in the context of general behaviour.

Gender differences, in the context of sociolinguistics, have been studied in great detail over the past few decades. There are mainly two significant approaches which provide direction in this research area. The dominance approach suggests that males have a dominating role from the beginning and females have a subordinating role and their language use represents the same identification indeed. The difference approach is based on the argument that men and women belong to different subcultures and there is an essential difference in their social and psychological hierarchy. However, the gender difference through language use is very important to study the sociolinguistic and cultural aspects of every community as it personifies the general tendency of male and female behaviour.

Objectives

1. The study aims to observe variation of some sociolinguistic features by examining them within the language of both genders in order to determine whether there are differences according to speech style in terms of degree of 'carefulness'.

2. The study aims at finding out the frequencies of those words which are casually used by both genders to see difference in using specific sociolinguistic feature i.e.

hypercorrect grammar, hedges, use of modal verbs, special linking words in Urdu language and the words spoken in Italics (Intensifiers).

Research Questions

This study was designed to find out the answers to two major research questions:

(i) Is there any significance difference between the usage of hedges, hypercorrect grammar, modal verbs, words spoken in Italics and special linking words with reference to Urdu language between both genders during conversation?

(ii) Is there any significance difference in using the correct and hypercorrect grammar in both genders? Moreover this variation will be observed at inter speaker and intra speaker levels?

Although the issue of gender difference in language use is not new to the world, however, it is an important discussion in present times. This is because the emergence of group identity of females as a significant separate culture in all societies has added their importance to the community. This distinction can be observed in Pakistan as well. This difference cannot be overlooked and needs to be studied in detail as it has not yet been explored much from this perspective.

Despite the enormous information about the ways in which both groups have different style of language use, it is difficult to find out valid constraints on gender difference with reference to careful linguistic use. It is mostly a complex mixture of social and psychological aspects. There are a number of variables like education, age, economic condition and social status which may affect. This study aims at finding out this difference with a special context i.e. the link between gender and careful language use in Pakistani community.

Research Design

To make it a significant contribution in the field of sociolinguistic research with reference to local community, a multidimensional research design has been formulated with specific tools and techniques. Data for this study has been taken from multimedia resources. Twelve television programs based on talk shows and panel discussions were recorded as input data.

Data is analyzed both qualitatively and quantitatively by categorizing under different heads to facilitate the process of analysis. Linguistic variables during communication are categorized based on Hedge use; modal verbs and use of hypercorrect grammar. These

features were analyzed to examine the frequency of difference between males and females for the usage of these categories. The input TV recordings were taken from different Pakistani channels. It was ensured that issues covered on these talk shows involve social, political, economic and educational aspects of life so that the frequency of difference could also be studied through a comparative analysis. Talk shows and panel discussions have been chosen to acquire a formal domain of language use. Informal domain such as home, family and sports were not being included.

Population

This study is based on conversational analysis. That's why the people who participated in panel discussions and live talk shows were the target population for this purpose. Moreover, in this circle of population, it is easy to find out variety of social, political and economic background. It was necessary to include maximum diversity.

Sample

The purposive sampling technique was used and only those participants were selected who were related to the media group that owned the recording. It was ensured that equal proportion of males and females participants was present in the samples.

Instruments

The observation technique was used as an instrument for data collection. Therefore, tape recordings were used. This type of observation is called concealed observation. In concealed observation participants are not aware of being observed.

Collection of Data

Data for the study was collected from television programs. In total, ten television programs, based on talk shows and discussion panels, were selected to generate data for the research. To find out variety of speakers having different kind of socio-cultural background, these programs remained very much important throughout the research. It was manageable to find out maximum three males and three females with sufficient part of conversation within these programs. It was easily possible to find out required frequencies and percentages of each linguistic variable.

In the beginning, it was examined that these talk shows and panel discussions cover a variety of domains pertaining to the social, political, economic, educational and religious aspects of life so that the frequencies of various linguistic variables in different speakers could also be studied through a comparative analysis.

However, since in Pakistani media mostly talk shows and discussion panels have very formal and serious pattern of conversation. So, all the data, gathered for the present research contained the formal domain of language use. Informal domains, such as home, family and sports, were not included.

Variables

Independent variable was gender which was measured on nominal scale. Nominal variables are assigned unique but arbitrary values. Huizingh (2007) said that nominal scale applies when a property is not quantifiable but can only be identified. Examples include properties like hair colour, brand of tennis racket, gender, and blood group.

Other five linguistic variables, given below, were dependent variables on ratio scale.

1)   Hypercorrect grammar

2)   Hedges

3)   Special linking words (Urdu language)

4)   Intensifiers (Urdu language)

5)   Modal verbs

"The ratio scale possesses all the properties of the interval scale and in addition has a natural zero point. Consequently, not only the differences between the numbers on the scale have a real and consistent meaning, but this also applies to the ratio between two numbers. Examples of yardstick are lengths, widths, distances, sums of money and numbers."(Huizingh, 2007)

Chi-Square Test

With the help of chi-square test, it is easy to determine whether the observed frequencies in different categories of a variable match with the expected frequencies (Huizingh, 2007). In this study, the test was used to find out whether two variables were having the differences. The test was performed with the 'Nonmetric Tests' command which was meant to test the distribution of each variable. This test can be used to determine whether

various categories of a variable contain equal numbers of cases. Hence, it helped to find out the differences in frequencies of each linguistic variable in accordance with their usage.

Transcription of Data

Since no standard symbols are available for the transcription of Urdu data but linguistic variants have been written in bold and transliteration of a material has been done. Moreover the study is only relevant with lexical items of conversation instead of paralinguistic items. It is comparative study for finding out differences in frequencies of linguistic items.

Quantitative Analysis

Section I

Summary of All Clips with All Linguistic Variables

Linguistic variables	Male 1	Male 2	Male 3	Female 1	Female 2	Female 3
Hypercorrect	3	2	2	6	4	4
Hedges	2	2	2	4	4	4
Special linking words	3	2	3	6	5	5
Words spoken in Italics	3	3	3	4	5	3
Modal verbs	2	2	2	4	3	6

Note: M1=First male, M2=Second male, M3=Third male, F1=First female, F2=Second female, F3=Third female

Table 6 reflects that on average, M1 has done three times hypercorrect grammar and the usage of modal verb is two times, M2 has done two times hypercorrect grammar on average and the usage of hedges are also two times only, M3 has used three times on average special linking words and same times used those words being spoken in Italics. F1 has done on average six times hypercorrect grammar, six times used special linking words on average and the frequency of the rest of linguistic variables remained four times for each. F2 has used three times modal verbs and five times special linking words. F3 has used significant numbers of the usage of modal verbs whereas hedges have also been used four times on average.

Table

Statistical Comparison of Both Genders with Reference to All Linguistic Variables under Observation

	Male		Female		$\div^2$ value	p-value
	f	%	f	%		
Hypercorrect	7	13	14	32	7.09	0.131
Hedges	6	14	12	22		
Special linking						
words	8	18	16	30		
Speak in Italics	7	16	13	24		
Modal verbs	6	14	10	19		

Note: M1=First male, M2=Second male, M3=Third male, F1=First female, F2=Second female, F3=Third female

Chi square test shows that the ratio of using hypercorrect grammar of males is 13 % and females is 32%, at least one and a half time greater than males'. Likewise, the ratio of using hedges is 14% of males and 22% of females. The ratio of males in using special linking words with reference to Urdu language is less than the ratio of females for using these particular particles. The ratio of using words spoken in Italics of males is not equal to females' ratio for using these words. Males also tend to use less modal verbs as compared to females. Their percentage of using them is 14 % and females use them with 19%.

As we know that with the help of chi square test, it is easy to determine whether the observed frequencies in different categories of a variable match with the expected frequencies or not. (Huizingh, 2007) In this research, the test was used to find out whether two variables were having the differences. The chi square test performed with the Nonmetric Tests command which was meant to test the distribution of each variable. This test can be used to determine whether various categories of a variable contain equal numbers of cases. So it

helped to find out the differences in frequencies of each linguistic variable in accordance with their usage.

The statistical analysis of all above linguistic variables shows some meaningful differences of using these variables with reference to both genders. It is not statistical difference as word count analysis is difficult to have large data for counting frequencies. Conversational analysis is delimited on required words, phrases and sentences. Whereas, it is needed for statistical difference a huge data based on lot of numbers and their multiplication. The differences of percentages and graphical representation of data provides enough evidence for the difference.

Graphical Representation of Linguistic Variables Taken for analysis

Figure 1
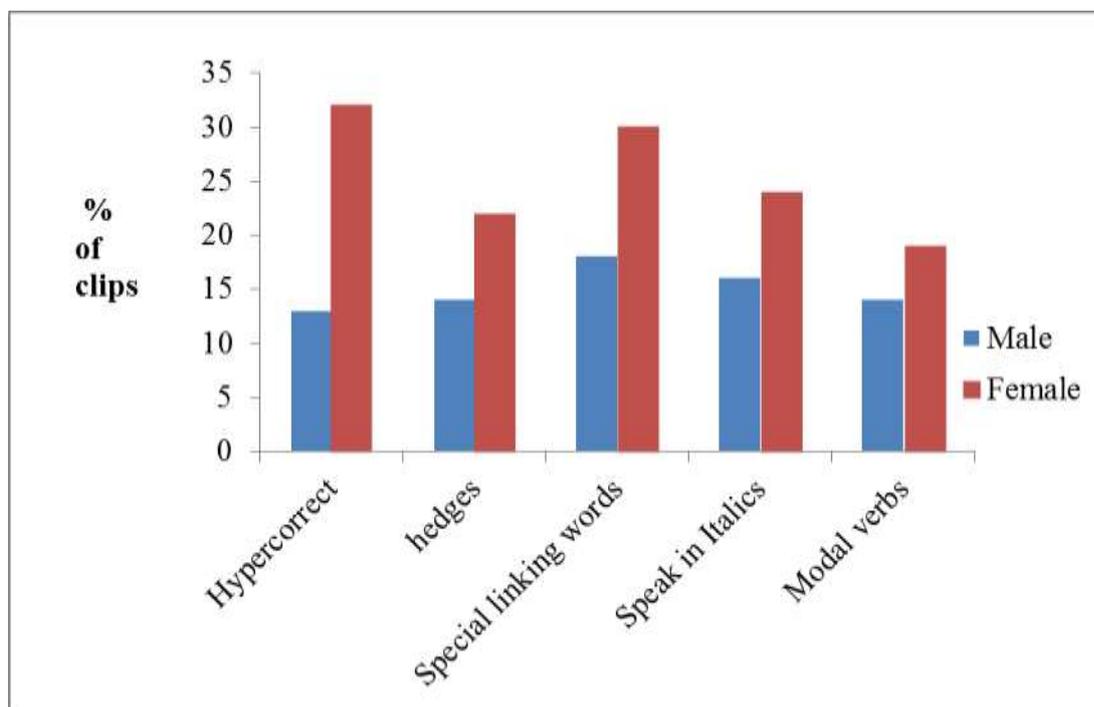
On x- axis, those linguistic variables have been written, which used for finding out the variation in both genders. On y-axis, percentages of clips have been shown.

Quantitative Analysis

Section II

Table

Summary of Twelve Clips of the Usage of 'Hypercorrect Grammar' of Both Genders

Hypercorrect Grammar	M1	M2	M3	F1	F2	F3
1	0	0	0	1	3	2
2	0	1	3	2	3	2
3	1	1	3	6	4	5
4	2	1	3	6		
5	2	3	3			
6	3	3	3			
7	3					
8	3					

Note: M1=First male, M2=Second male, M3=Third male, F1=First female, F2=Second female, F3=Third female

Eight clips have been taken for hypercorrect grammar analysis, in which if we see table1, M1 has used one time hypercorrect grammar in three clips, two times in four clips, two times in five clips, three times in six clips and three times also in seven and eight clips . M2 has used one time in two clips and three times in seven clips. Likewise, M3 has used three times on average. If we see F1 then hypercorrect grammar has been used one time in one clip, two times in two clips, six times in three clips and six times in four clips. F2 has done three times in one clip and three times in two clips and four times in three clips. F3 has used two times in one clip, two times in two clips and five times in three clips. So, on average, if we see according to these clips, females tend to do more hypercorrect grammar during cross-cultural communication.

Table

Summary of Eight Clips of the Usage of 'Correct Grammar' of Both Genders

Correct Grammar	M1	M2	M3	F1	F2	F3
1	3	4	3	2	1	2
2	5	4	3	2	2	3
3	5	5	4	3	2	3
4	6	5	4	3	3	3
5	6	5	5	3		3
6		6	5	4	3	
7			5			
8						

Note: M1=First male, M2=Second male, M3=Third male, F1=First female, F2=Second female, F3=Third female

Eight clips have been taken for the analysis of correct grammar. In which M1 has used three times in one clip, five times in two clips and six times in five clips. M2 has used four times in clip one, five times in three clips and six times in six clips. M3 has done three times in one clip, four times in four clips and five times in seven clips. In opposite case, F1 has done two times in one clip, three times in three clips and four times in six clips. F2 has done two times in two clips, three times in four clips and three times in six clips. F3 has done two times in one clip, three times in two clips and three times in five clips. It shows that women are less frequent in using correct forms of grammar regarding those particular variables taken for observation

Table

Summary of All Clips with Hypercorrect and Correct Grammar Usage of Both Genders

	M1	M2	M3	F1	F2	F3
Hypercorrect Grammar						
	3	2	1.75	6.125	4.5	3
Correct Grammar	5.375	4.5	4.25	2.75	2.75	2.5

Table 3 shows that on average, M1 has used three times hypercorrect grammar whereas five times correct form of grammar, M2 has used two times on average hypercorrect form of grammar and four times correct form of grammar and M3 has used on average only one time hypercorrect form of grammar and four times correct form of grammar. On other part, F1 has used on average six times hypercorrect form of grammar and two times correct form of grammar, F2 has used on average four times hypercorrect form of grammar and two times correct form of grammar, and F3 has used three times hypercorrect form of grammar and two times correct form of grammar.

Table

Statistical Comparison of Both Genders with Reference to Hypercorrect Grammar

Usage and Correct Grammar Usage

	Male		Female		$\div^2$ value	p-value
	F	%	F	%		
Hypercorrect Grammar					3.95	0.047
	7	35	14	64		
Correct Grammar	14	65	8	36		

Table 4 shows the chi square value of using hypercorrect and correct grammar with intra speaker and inter speaker variation. The value of chi square (p=0.047) shows the significant difference between using hypercorrect grammar in both genders. If we examine this calculation with simple percentages of both genders values, it seems that 35% males are

using hypercorrect grammar and 65% males are using correct grammar with those particular words taken for analysis, females tend to use quite opposite direction. They use 64% hypercorrect grammar and 36% correct grammar.

Evidence also shows that there is found difference not only in inter speaker cross cultural communication, but significant difference is also found across the intra speaker variation. Male tend to use correct grammar more as compared to hypercorrect grammar and females tend to use less frequently correct forms of grammar in relevant society.

Figure 2
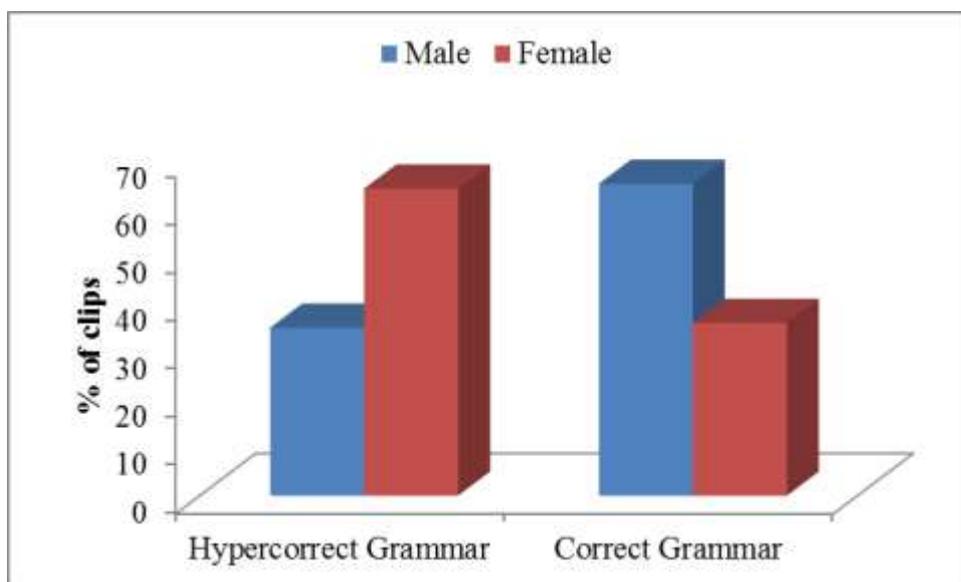
On x- axis, those linguistic variables have been written, which are used for finding out the variation in both genders in order to find out the difference between the usage of hypercorrect and correct use of grammar. On y-axis, percentages of clips have been shown.

The quantitative analysis was aimed at enlisting the frequencies of under examined linguistic variables and finding out whether the differences in frequencies exist and with what proportions. The overall aim was to find out the phenomenon or degree of carefulness in language use. The qualitative analysis was discussed in the context and function of linguistic variables. It also examined the linguistic variation with respect to gender dialogues and their feelings. It examined the special usage of Urdu language words to distinguish between the genders. In short, the social role and linguistic behaviour of genders were investigated.

To some extent, this study achieved these objectives but language is a dynamic phenomenon. It is not possible to provide definite answers. Apart from gender, there are a

number of social, psychological and economic factors that are involved in the phenomenon. These all are sometimes working as an independent phenomenon. Sometimes they act as a mutually connected phenomenon. This study assists in understanding the phenomenon of careful linguistic use of the relevant community in Urdu language. Quantitative analysis was proved to be a successful way to measure the word frequencies of Urdu language speakers.

Qualitative analysis proved more appropriate to address questions, such as the speaker is using which variable at what time with which frequency and why. Both methods have clearly defined the language change phenomenon, with special reference to gender. Language change is a process which exists in every society and every culture. So the present study is a fine contribution in this context.

Differences in Women's and Men's Language

Data was analyzed under SPSS. Chi-squared test was used to convert the simple means into percentage value.

Linguistic variables	Male %	Female %
Hypercorrect	13	32
hedges	14	22
Special linking words	18	30
Speak in Italics	16	24
Modal verbs	14	19

Total eight clips were taken for analysis containing approximately 40 minutes. Every speaker has an average seven to eight minutes to speak, so the required words were taken through word count analysis. After counting the words, mean of every speaker relevant to every linguistic variable had been taken. But the objective was not limited to these lines. Chi-squared test was applied on each category and the difference was found.

Unfortunately, significant different of one hypothesis was not found as the dataset was not large enough. The data based on conversation is difficult to find out in large sizes. However, the actual purpose behind these variables was to find out the degree of carefulness in women's linguistic behaviour.

Accordingly, there was meaningful difference in using these linguistic variables. The percentage of using all these linguistic variables was higher in women language use as stated above. According to this corpus, women were using 32 % of hypercorrect grammar whereas men were using 13 %. Women were using 22 % hedges and men were 14 % hedges. Women were using 30% special linking words of Urdu language and men were using 18 %. Women were using the words spoken in Italics 24 % and men were using 16 %. Women were using modal verbs 19 % and men are using 14 %.

A qualitative inquiry was also done into the related process of language variation with respect to gender and language change. An effort was made to see that in which conditions or circumstances speakers are changing linguistic variables and using some variables with low or high frequency.

Women's Carefulness in Language Use

In the considered community, women language use was more careful than men. They were using hypercorrect grammar more frequently. In under-examined grammatical particles, this is the elimination of glottal sound after some consonants due to more conscious and careful linguistic behaviour of females. It is observed that when they are in any kind of emotional state in cross cultural communication like anger or despair, they use hypercorrect forms more often. This is the phonological variation. So there can be a number of other factors involved in phonological variation as women have high pitch than men. It is observed that if any consonant sound of b, r, and n comes before glottal /h/ sound, they are observed to skip the glottal sound in Urdu language. In normal emotional state or relaxed mood they do not do so more frequently. So, particularly, with this reference, this study shows that speaker's emotional state sometimes has visible impact on language in peripheral manner. It is also noted that this linguistic change is not seen as a diachronic change in Urdu language. Speakers are using both forms of these grammatical particles with glottal sound and without glottal sound. Only variation is found and this variation is found with significant difference on both inter speaker and intra speaker level.

According to Meyerhoff (2006), the linguistic variation is quite predictable and depends entirely on the immediate linguistic context in which variants occur. The same speaker will sometimes use one variant and sometimes the other variant. The same speaker may even alternate in different sentences. Since 1960s, Sociolinguists have observed considerable evidence showing that speaker variability can be constrained by non-linguistic

factors as well as by linguistic factors. However, it was argued by Meyerhoff (2006) "No social or contextual constraint determines where you will hear one form rather than another 100 per cent of the time. However, they will tell you how likely you are to hear different forms in different contexts and with different speakers. The difference is probabilistic."

Another important result is that the elements of language change and gender correlate and there is further research required in this area. According to Trudgill (1986, p 79), "The men have a great many expressions peculiar to them which the women understand but never pronounce themselves. On the other hand, the women have words and phrases which the men use, or they would be laughed to scorn. Thus it happens that in their conversations it often seems as if the women had another language than the men." Furthermore, "The geographical, ethnic group and social class varieties are at least partly, the result of social distance, while sex varieties are the result of social differences."

According to this study, as far as women language use is concerned, it is comparatively more careful than men. Their language is representation of their general behaviour. Although, significant difference is not found due to small corpus but there was statistical difference with reference to four categories of linguistic variables. These are hedges, special linking words in Urdu language, words spoken in Italics ad modal verbs. In case of the usage of hypercorrect grammar showed striking results.

Linguistic variable	Male		Female		χ^2 value	p-value
	f	%	f	%		
Hypercorrect Grammar					3.95	0.047
	7	35	14	64		
Correct Grammar	14	65	8	36		

In the fourth category of linguistic variable, hypercorrect grammar, it is clearly noted that the difference is significant. Not only there is significant difference in the use of hypercorrect grammar in males and females, there is significant difference in using hypercorrect grammar and correct grammar which shows the intra speaker variation. Women used 64 % hypercorrect grammar and 36 % correct grammar on average and men used 35 % hypercorrect grammar and 65 % correct grammar on average. The value of chi-squared

(p=0.047) shows the significance difference between using hypercorrect grammar in both genders.

The linguistic variables chosen for the research have been further eliminated by specific number of words or phrases. These words have necessary functions in Urdu language.

Women's Linguistic Behaviour is parallel to Their General Behaviour

To analyze the data, main course was speakers' conversation. As conversation is very vague term for data analysis quantitatively so it would be more appropriate to say that conversation is based on speech units. Every speech unit has some utterances and those utterances have been analyzed separately to find out the frequencies of proposed linguistic variables. An utterance has an exact definition to refer to the whole linguistic production of each person (Bayer, 2000). It has the single function in a conversation during each turn, in a single sound, in a word, in a phrase, in a sentence, or even in a series of sentences.

Other studies have shown that women tend to use the standard language more than men do. Climate (1997) believes that females generally use speech to develop and maintain relationships. They use language to achieve intimacy. Tannen (1990) states that women speak and hear a language of connection and intimacy, while men speak and hear a language of status and independence.

Hypercorrect grammar is the term which non-standard usage that results from the over application of a perceived rule of grammar or a usage prescription. A speaker or writer who produces a hypercorrection generally believes that the form is correct through misunderstanding of these rules often combined with a desire to seem formal or educated. Linguistic hypercorrection occurs when a real or imagined grammatical rule is applied in an appropriate context. In this study, there is a significant difference between the uses of hypercorrect grammar of selected words taken from Urdu language.

The chi-squared value (p=0.47) shows this significant difference. Women use 64% hypercorrect grammar and 36 % correct grammar. Overall, men in this corpus use 35 % hypercorrect grammar and 65% correct grammar. Hence, we can say that there is also significant difference in the use of hypercorrect grammar and correct grammar.

Contribution of This Study

Language use and gender has become a universal, obvious and frequently observable phenomenon on international and national level but limited work has been done in Pakistan to fully explore the processes of language variation according to gender role. With particular reference to Urdu language wide-ranging efforts are needed to work in this area. The study investigates these phenomena and provides an insight into these processes from linguistic and social role of gender perspectives.

This study is likely to contribute to the following distinct areas:

Providing valuable understanding of the language use processes involved in linguistic variation and the role of gender in using Urdu language. Language change is also a burning issue regarding sociolinguistic studies. The process of language change through gender is considerable element of this study. With reference to this study, it is noticeable that the glottal sound /h/ performs as phonological linguistic variable. Two variants of this variable are being used by Urdu speakers.

(h) = /h/, / Φ/

It will help in understanding of different behavior of males and females towards using some linguistic item in different way. For example, the qualitative data analysis shows some important findings regarding the issue. During the intensity of emotions, women seem to pronounce hypercorrect forms of grammars with reference to those particular particles taken from the corpus. Women are considered more emotional than men according to some psychological studies. And their language reflects their emotional state.

The study will add to research methodology in Pakistan in the field of language use and language variation with reference to gender. For example, the research provides far-reaching information in conducting research design to analyze the conversation with modern techniques of content analysis and SPSS. So, it is proved as a better specimen to observe the recorded data under qualitative and quantitative approach.

Recommendations

To understand the mechanism of linguistic use and gender, language change and language variation in Pakistan with particular reference to gender further investigation is needed. The present study has raised a number of issues which need further exploration. One consideration for further research could be to work on the gender language use in other

domains of social life. The present research has focused on the formal domains of language use. Informal domains of language such as family, home and friends, need to be explored.

Apart from the domains studied in this work, a wide range of other parameters such as professional, economic background, family background, social class, ethnic identity etc need to be considered as they play a very significant role in the process of language maintenance and variation. Therefore, it should be studied in the context of language change & variation and the role of gender in this regard.

This work has explored how far television reflects the process of language variation in accordance with gender and other related processes. Another area of further research could be related to the study of how these phenomena are reflected in live talk and conversation. Moreover, written corpus can also be studied. Print media such as newspaper and magazines can also be interesting areas of investigation for future research in this regard. For example, daily conversation reflects the actual usage of language.

Any change or variation in language through various factors and the impact of an assortment of factors should be quantified and then explained with in-depth description. As words are not only the words spoken by speakers, they are in fact the representative of different social and psychological backgrounds. Through conversation analysis, the process of language change, language variation, language hybridization, borrowed words in language and many other areas with the influence of gender can be studied and analyzed for language planning and language development.

There are still many dimensions that are unexplored and require further research. For instance, it is necessary to explore what are the linguistic and socio-cultural implications of language change and variation with reference to gender use in advertisement on both the electronic and print media. Another area of further research could be related to the study of implication of language change and gender in the pedagogical context of Pakistan. There is also need to address how these processes can be exploited to devise an approach to teaching and learning of language in Pakistan.

Conclusion

It is not possible to give final answers to the research questions raised at the beginning of this research. However, this work provides an insight into wide-spread areas of language differences with respect to gender usage and language variation. It is noted that linguistic variation has been observed with synchronic change and on the both inter speaker and intra

speaker variation levels. Significant findings emerged as a result. Firstly, the research establishes the statement that female speakers are more careful than male in using different linguistic variables. Secondly, with reference to the use of hypercorrect grammar, female speakers use it more frequently in their language due to their more careful and conscious behaviour towards language use. Apart from assessing the careful behaviour, it is essential to quote the linguistic variation in using particular linguistic items of hypercorrect grammar.

The glottal sound /h/ is being eliminated in Urdu language if it occurs after three consonant sounds i.e. /r/, /b/ and /n/. The interpretation and analysis procedures involved in the study also make it evident that linguistic use and linguistic variation are very much relevant to the gender. In our community, these dimensions are interrelated to a great extent and strongly reflect upon each other. Language change is a continuous and on-going process. Therefore, it is interesting to study this area for further planning and development of language.

It is expected that this work will not only help in understanding the process of language differences and language variation with respect to gender role but also will open new dimensions in this area of exploration. It will provide more awareness of the use of Urdu language in Pakistani community and its change and variation in terms of its speaker's usage. It will also contribute towards efforts for the planning and development of Urdu language.

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Evolution of Human Language –
A Biolinguistic, Biosemiotic and Neurobiological Perspective

Mohammad Nehal and Mohammad Afzal

Abstract

An attempt is made here to approach the origin and evolution of human language from the foundational perspective of the faculty of language as a species specific attribute, found nowhere else in the animal kingdom. The rebirth of cognitive psychology started with Noam Chomsky as a major development in attempting a scientific basis of the understanding of language with a major empirical basis in neurobiology and neuroethology. While the study of language still remains a challenging area for philosophical and methodological debate, it enlightens many new areas of cognitive psychology and sets many new neuroscientific agenda for future research.

The biolinguistic, biosemiotic and neurobiological perspective focuses the origin of language problem as a working programme to find fruitful answers to many questions in neurology and attempts solutions to correct many language disorders in clinical practice.

Introduction

Despite a number of theories and approaches proposed to explain the origin of language in humans (Afzal et al 2007, Nehal and Afzal 2012) the basis of language generation and development in human remains a mystery (Smith and Kirby 2008). Tremendous advancements in the field of neurology, psychology, developmental genetics, computer science and engineering have addressed different fields of language and communication research and many questions of biology, psychology and medicine are being solved (Christiansen and Kirby 2003).

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However, a comprehensive theory of evolutionary linguistics still remains to be attempted (Witzanky 2011). It appears that language research provides a crucial juncture for many fields to explore the brain functioning itself and the complex interface of gene, brain, behavior and language axis is involved, having an evolutionary course of making the genetic tool kit and hence meet with the functional and developmental requirements to fulfill this important task in an effective manner (Margoliash and Nisbaum 2009).

Until a unanimous theory of language is developed, the epistemological and methodological issues will continue to surface for a complete deciphering of the linguistic code (Mondal 2012). This paper will address these issues through three approaches – a biolinguistic, biosemiotic and neurobiological perspective of language structure which can shade some new light on nature and method of language study itself.

Biolinguistics

The main concern of language as an internal faculty of the organism to respond to the challenges of the environment, as are the genetic, immunological and behavioral outputs, is considered a primary faculty which helps in adaptation to the environment. Hence it is an internal trait which led Chomsky (1957) to consider it as language organ and Pinker (1994) to consider it as innate core and basic to evolutionary development.

The biolinguistic approach is a great success as the developments in genes, developmental pathway and behavioral disorders led biologists to search the language roots in evolutionary past, hence proto-language, fossil language, language genealogies and many approaches in language study emerge and the main engine for language research in biolinguistics is provided by Chomsky's generative grammar (1965) which, though powerful, has still many limitations.

(i) The genetic constraints of evolution predate the evolution of language and all animals despite the sharing of genes couldn't develop language.
(ii) The computer simulation studies suggest that cultural evolution is far more effective in language evolution than biological adaptation (Berwick 2009).

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(iii) The universal grammar might have originated as a complex organ like visual system through Baldwin effect (1896, 1897). The Baldwin effect has been called organic selection, which explains callus and sterna of ostrich. The characters more used are genetically assimilated and inherited.

(iv) Simulation studies by Christiansen et al (2002) have addressed this question. In one experiment, learners of language who are biased toward learning a language, differentially reproduce and language learning is internalized in the genome. However this is unlike the visual system, as the visual environment is less changing while the language environment is changing fast.

(v) Under rapid linguistic change, genes can't evolve fast enough, to keep pace with the moving target.

(vi) Coevolution of gene and language can also occur, simulation studies further show that gene-language change can occur only if genetic pressure is extreme or coevolution can occur only if language is entirely genetically coded. This is not possible.

(vii) On these grounds, universal grammar couldn't have evolved on evolutionary grounds. Only cultural evolution can explain it.

Biosemiotics

A very different approach to evolution has been suggested by biosemioticians, the importance of which has attracted attention of a number of serious scholars of linguistics. We have here a powerful group of scholars who have argued for a primary vesus secondary organizer module of language. Marcello Barbieri (2010) has tried to resolve the conflict between Thomas Sebeok and Noam Chomsky in biosemiotics. He first traced the similarities between the two scholars thus –

a) Language has biological roots.
b) Language is a faculty, a modeling system.
c) Recursion is the basis of generating unlimited number of structures from a finite set of elements.
d) Innate faculty to acquire language lies within a few years.

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However the difference is centered around the cognitive development and the brain – wiring which is prolonged in human ontogenesis unlike the case in other mammals viz. embryogenic, foetal, infant and child development which has prolonged span and in the heterochrony of '*cerebra bifida*', the development of brain is followed by the development of language (though only after birth).

The biosemiotics of language is an extension of the famous semiotic theory having an innovative attempt toward science of semiotics itself, from –zoosemiotics (including animal life), to life and code semiosis which are extenstive and it is essentially triadic (observer-object-interpretant, Pierce 1906), instead of Saussure's diadic form (1916). Chomsky similarly had major innovation in the study of linguistics viz. he replaced behaviorism of Skinner (1959) with modern cognitive base, introduced innate and generative type of universal grammar (1959) and a common program of the principles called minimalist programme (1995).

While Sebeok (1979, 1991) placed interpretation as the chief feature of language, Chomsky placed syntax as governing the meaning with simplicity and economy of words, a principle to be discovered like principle of least action in physics or periodic table in chemistry.

Modern linguistics separates so-called external language (E. Language) and internal language (I.Language). The former has two components – the phonetic one (to receive and produce sound) to cognitive system (gives meaning to it), to which a third is added, i.e., syntax which is a processing system evolved only among humans. Hauser et al (2002) gave twofold classification thus – FLB (broad sense) and FLNS (narrow sense) which is syntax alone. In bio-semiotics the animal perceives the world through a subjective environment 'unwelt' which is species specific. This unwelt is perceived by 'innenwelt' (Uexkull 1909) which is primary modeling system. Thus, animals and man have similar primary modeling system, but not language (Lotman 1991), human language is the result of a later evolutionary addition, the secondary modeling system (this is so to say the FLN of Chomsky, though more evolved one).

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The biosemiotic approach to the evolution of language has been perfected by Marcello Barbie (2003), as a system of organic code which evolved in the living world since the first cell evolved. The ribo-world is the unique prebiotic world that had a trinity of genotype, phenotype and ribotype. This starts in the beginning with genetic code as a pure code (code semiosis) and later on as interpretative code (hermeneutic semiosis). Semiosis is the production of signs and meaning with independence between them (there is no necessary link between the two).

A semiotic system is a system of two independent worlds connected by the convention of code. Hence semiotics has three entities – the sign, the meaning and the code. Furthermore, there is a code maker (agent) which makes all these three.

In the primitive world before cell, there were only molecules and bondmakers (agent) that joined molecule by chemical bonds, there being a template and making of the copies of nucleic acids. Proteins couldn't be made by copying and required four types of molecules, the DNA, a carrier of genetic information (a messenger RNA), a peptide bond maker (a piece of ribosomal RNA) and molecules that carry both the nucleotides and amino acids (transfer RNA), the remarkable feature of protein makers was that there had to be a strict correspondence between genes and proteins and the evolution of translational apparatus had to go hand in hand with the evolution of genetic code.

Protein synthesis then arose due to integration of two distinct processes – the code itself and the template – dependant peptide maker or a codemaker. The ribosoids provided this codemaker and are the oldest of the phylogenetic molecules; the genes, proteins and ribosoids are all manufactured molecules, only ribosoids are makers of these molecules; cells have thus three types of entities – genotype, phenotype and ribotype (codemaker). Thus cell is a true semiotic system and code semiosis is a reality. From this, Barbieri (2003, 2006) concludes that organic code or code semiosis has three features – a) organic codes exist by the presence of adaptors and are universal (b) the presence of two or more organic codes show context – dependant behavior of cells and there is no need of interpretation at the cellular level (hence two types of biosemiosis – one depends upon coding and one depends on interpretation) and, finally, c) in a new great step of macroevolution, the appearance of new organic codes took place.

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The biosemiotic approach thus sees the evolution of language as precise and devoid of any interpretation and the syntax, if any, has to be based on organic codes rather than requiring more universal laws of Chomsky ala periodic table, or principles of least action.

Code Model of the Origin of Language

In the first step, the code model of the origin of language has been developed by anthropologists and semioticians identifying three features of signs (languages) – a) sign is an icon of object, viz., a tree, mountain, etc b) the sign is an index associated with an object, viz., cloud with rain and c) sign is a symbol; a flag of a country where no physical link exists between the two. While animal communication is solely based on icons and indexes, human language is based on symbols (Deacon 1997). Hence animals have no symbols.

Sign

This is because animals have only one modeling system, which is also found in humans. This modeling system is based on building a mental world out of a real world, and the Natural selection is a process which helps animals to reduce the gap of reality. Animals are able to do it by icons and indexes because they represent physical properties; they do not use symbols as symbols are arbitrary and increase distance from reality. This is the base of so-called primary modeling system. However, man has a secondary modeling system too which is based on symbols.

Pedogenesis and Late Embryonic Period

This second system is the result of man being a juvenile ape (fetalization theory of Louis Bolk 1926). Animals have developed embryonic life such as pedogenesis, neoteny and pedomorphosis. While humans have horizontal line of sight while standing erect, primates can look around while walking on all four (Gould 1977). The Evo-devo approach is called for (Kanopka and Geshwind 2010) as bigger brains, flat faces, reduced body hair and upright postures are all present in foetal stages of all primates but extension of these features in the post-uterine period is only a human feature. Hence for language no new genes are required for the larger size of human brain, only late embryonic period is enough for the brain

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development. Man in fact needs twenty one months of intrauterine life for development of complete size of the brain, so this large brain development outside uterus is an innovation to escape the limited uterus size and narrow space of the birth canal. New brain – wring is thus the basis of language development in man. This brain wiring is subject to environmental interaction between child and other individuals and hence language could develop only among humans.

Marcello further cites the example of *Cardia bifida* in the development of two hearts in a single circulatory system in a developing embryo, as the two primordial diverticula coming together beside the gut, fail to fuse due to physical separation, say by means of a flap of an object, and form two hearts epigenetically. In case of language too, animal genes (similar with man) are epigenetically regulated to provide language development (no new genes are required).

Postnatal Development and Language

Jean Piaget's (1954, 1960) postnatal development of cognitive abilities (object, space, time, causality, number, word) has four elaborate stages, viz., – sensory motor, preoperational, operational and formal. No new neural connections are formed in all these periods – only intensity of the wiring tends to decrease. The brain ignores most incoming signals, but it allows human interactions that take place in first few years of postnatal development. The wiring of nervous system is achieved by an overproduction of neurons followed by elimination of those which don't come in contact with nerve growth factors (Changeaux 1983, Edelman 1987). The programmed cell death (apoptosis) is activated by molecules of death – however in case of language, not internal growth factors are required, only external factors of the human interactions are enough. Thus the genes of language are the same as genes of modeling system in animals but here the codemaker is not individual brain but the community of interacting brains (so-called distributed language, Cowley 2007).

Conclusions Relating to Code Origin of Language

A few conclusions are reached here for the code origin of language –

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(i) Origin of language was due to a small set of new codes (foundation).

(ii) Evolution of language was due to appearance of other codes at various stages of development and finally the foundational codes were strongly conserved and remain as the language faculty of all human beings.

Neurolinguistic View of Language

Evolutionary inquiry on generation of language as listed above lack a further mechanistic component of language to be studied empirically, particularly in case of syntax which is related with subdomain of language. Neuroanatomic and neurophysiological research is concerned with language processing, finding neuronal pathways and their local circuits from infrastructures of speech and language. This includes mapping from gene to brain circuit to linguistic phenotype at the level of computational operations.

Science of Comparative Ethology

The science of comparative ethology has a working programme on the communication and cognition research. In language processing, what factors of non human species can be taken as conserved? This requires language processing (viz., phonology, syntax, semantics) to be decomposed into more elementary operations viz. concatenation, labeling and constituent construction.

There are two different foundational perspectives on language as a computational system for communication versus language as a system for optimizing communication.

Language is used for communication- but not necessarily optimally designed for this purpose. The optimal path is, psychologically speaking, more concerned with combining constituent thoughts, generating new internal representation (Chomsky, 2000). These are the so-called two aspects of language not yet understood properly.

In genetics, linguistic behavior has a gene – brain behavior linkage, which has been elaborated as mapping from genetics to neural circuitry to computational neuroscience to language processing (David Poeppel 2011). Much progress has been made in this regard.

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This in the past years required a threefold approach a) the functional anatomy of language, b) physiological data on timing, and finally c) the analytic relation of the language and neurobiology, the so called granularity mismatch problem.

The division of brain into Broca's area in the left inferior frontal lobe and Wernicke's area in the posterior superior temporal lobe has been associated respectively with production (syntactic aspects of language) and perception (meaning) of the signal. This was reflexive, as held earlier, now only it is taken as there being internal representation/computations as 'mental operation' (data generated through fMRI, PET, EEG, MEG etc point out that there are many more cortical and sub-cortical regions beyond the left and right hemispheres implicated in various tasks).

Some interesting features are noted here.

a) **Information Processing**

There is a dual stream of information processing (Poeppel and Hickok 2004). For speech recognition, acoustic signals are initially analyzed in the dorsal and posterior superior temporal gyrus and superior temporal sulcus. These initial stages of perceptual analysis are computed bilaterally in the superior temporal cortex (Binder et al, 2000), there being computational specialization between the two (timing properties).

From this two streams originate: a) A ventral pathway (superior temporal sulcus, anterior temporal lobe, middle temporal gyrus, inferior temporal sulcus and inferior temporal gyrus), this stream gives sensory/phonological representation to lexical or conceptual representation (i.e., from sound to meaning). b) A dorsal pathway include Sylvian pareitotemporal area, inferior frontal gyrus, and anterior insular premotor cortex provide substrate for mapping from sensory/phonological representation to articulatory motor representation. The early analysis is bilateral (ventral one is more bilateral) and dorsal pathway is more left – lateralized. (There are further many fine grained subdivisions).

Here it may be noted that these regions are not given to entire syntax phonology, rather to distributed elements – the base of recognizing words, words to phrases and phrases

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to sentences. Processing is further related to cognitive domains and spatially decomposed into sub routines.

b) **Time Resolution Processing**

There has been extensive behavioral and neurophysiological research during last ten years, that show that processing happens on multiple time scales concurrently, as asymmetric sampling times (AST) as high rate (25-50 Hz) and at lower rate (below 8 Hz). This allows processor to analyze lexical information at one scale and rapid phonemic information at the other. Genetically, selective dysfunction of the circuit for slow sampling induces dyslexia, leading phonological representation poorly mapped to othrography, and poor reading performance. Similarly optogenetic techniques (Sohal et al 2009) show that cell types can regulate gamma band activity and sensory processing important for speech recognition and hence provide a basis for processing linguistic representation of particular grain size (segmental information).

c) **Granularity Mismatch Problem**

A major problem of cognitive neuroscience is the relationship between alphabets of neuroscience (viz. neuron, synapse, oscillation, long term potential) and alphabet of language viz. syllables, noun phrase, question formation, etc. this is not an easy question to be answered. In linguistics, language has the adult speaker/listener with acquisition of language as fine-grained trait whereas in neurobiology, the real phenomena are to find where lies the actual syntax. This is a granularity mismatch problem.

Linking these two areas requires computational analysis. This requires a task, a way for word recognition and mapping it into circuits that can be related to nervous tissues. This reduction is still not easy, for we do not know if a syllable maps on a dendrite, neuron, assemble, cortical column or some assembly of parts. An important concept is concatenation (like X and Y generate X-Y) or linearization and how is it linked to mind or the circuitry, underlying the gamma band which is related to speech.

This type of correlation between neurobiology and language comprehension provides a tool to approach genetic and evolutionary study of language which can further lead us to

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explain bigger categories as syntax or even communication. Such concepts as concatenation and rapid sampling can also give us tools for computational routine aberration to language pathology which can lead us to a better use of language related disorders. The task is to decipher appropriate computations and granularity to approach the issue for evolutionary, genetic or epigenetic explanations as suggested by biolinguistic or biosemiotic approach.

Conclusion

There are, thus, three aspects in evolutionary linguistics to which the common points of language research (however diverse these three adaptive systems be), are linked (Simon and Kirby 2003); the evolutionary wherewithal (the toolkit), the language learning (infant stages) and the cultural transmission (necessary for social interaction). The complexity of language structure and function is based on the triad of time scale which is hallmark of language faculty among humans. A universal theme to unite all these three approaches has been attempted by universal generative grammar approach and explained by game theory (Nowak et. al. 2001), but its existence or acquisition in developing individual is still debatable. At present therefore, there is no consensus of a universal grammar or an interactive approach.

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George Bernard Shaw as an Unknown Novelist

P. Satyanarayana, M.A., M. Phil., Ph.D., PGDTE
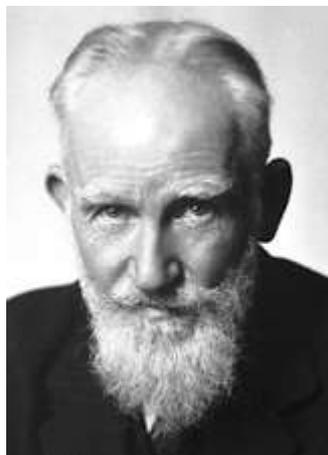
G. B. Shaw
Courtesy: www.nobelprize.org

Abstract

This paper presents G. B. Shaw as a novelist which is not known to many readers. His early writing was novel writing. It paved a good path for the development of Shaw's skills in writing his plays of ideas. His novels are the roots for his off-shoot plays. His five novels are 'Immaturity' (1879), 'The Irrational Knot' (1880), 'Love Among the Artists' (1881), 'Cashel Byron's Profession'(1882) and 'An Unsocial Socialist'(1883). They are full of biting satire and carping criticism of all the ugly aspects of Victorian life.

Keywords: Pugilist, socialism, capitalism, motifs, carping criticism, salutary and grovel.

Introduction

G. B. Shaw, a prolific dramatist, came to the theatre with a moral purpose. He used drama for the purpose of bettering the lot of humanity. His plays sparkle with his brilliant wit. His humour is dry and intellectual. His characters are products of social forces. He was a skilled dramatic craftsman. But his novels have not received adequate attention till now. Historians of fiction hardly took notice of them. Therefore, it is salutary to attempt a critical review of the five novels of Shaw.

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Shaw's novels are very green things. They are very carefully written. They were written according to a definite plan. 'Five pages a day and one novel a year', says Bernard Shaw himself. They were all written in Shaw's early London years when he was still struggling to stand on his own feet. He wrote five novels. He began a sixth novel in 1888 but left it unfinished. He received rejection slips from all the publishers to whom he sent the five novels, one after the other. The social revival of 1880's gave birth to a number of propaganda magazines. Then Shaw became an ardent Socialist. So those magazines received his novels as worthy material, and Shaw's novels were serialized in them in the reverse order of their composition.

G. B. Shaw's Novels

Immaturity (1879) is the first novel of Shaw. It is true to its title, betrays the novelist's own immaturity and inexperience. Robert Smith, the hero of this novel, resembles the young Shaw in many respects. He is shy, self-conscious, and ill at ease with the women he comes across. He has read a great deal and is critical of people and events. As a clerk in a carpet company, he lives in private lodgings, when he meets Harriet Russell, the self-supporting milliner. He is rather enamoured of this new woman. But, in course of time, she marries a painter, who is "altogether different from the Pale Scholar". Smith leaves the carpet company on a point of self-respect, becomes the private secretary of an idle member of parliament, whose daughter, an incorrigible flirt, enchants him for a while. In the end, he meets Harriet to learn from her that he is only a boy -"Just a bad case of immaturity". The plot of this novel is not coherent and the interest is not quite sustained. But there are many amusing portraits of the Victorians types. Also there are many purposive discussions on marriage, art, music, literature and education.

The Irrational Knot

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THE IRRATIONAL KNOT

SHAW, BERNARD, 1856-1950
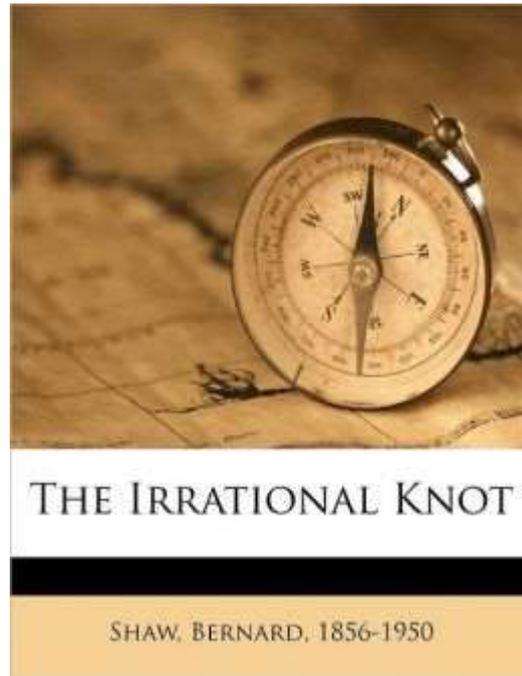
Soon after finishing his first novel, Shaw joined the debating club called the Zetetic Society where he learned to speak and argue, to be rational and practical. These attempts of Shaw are clearly seen in his second novel, "The Irrational Knot" (1880). This novel shows marked improvement in plot-construction, characterisation and in maintaining a balance between narrative and dialogue. The hero of this novel is an electrical engineer, Edward Connolly, who is rational and critical to the bone. He comes into contact with Marian Lind, an upper middle class girl, with all the inhibitions of her class. But these were only latent. When Connolly stabilises his position by the invention of the electro-motor, he marries Marian, facing a great deal of opposition from her father's side. But soon he discovers that she is not quite the sort of woman he took her to be, and realises that an ordinary working girl would have shared his tastes and interests much better than Marian. She also feels unhappy with the intellectual machine she had married and so she links with Sholto Douglas, a conceited young poet of her own class though she rejected his proposal on two occasions earlier, she elopes with him to New York when a suitable opportunity arises. Now Connolly applauds her grit in running away and wants to make things easy for her by seeking for divorce. But Marian is not happy with Sholto. He was jealous of her and suspects her too often even during their voyage. On hearing that Connolly was seeking for divorce, Sholto quarrels with Marian and they part on bad terms in New York. She lives in some poor lodgings and cables the news to her cousin in London. Connolly guesses the hardships of a woman in a city, goes to New York and offers to take her back without any fuss. But she would not return since she was already with child.

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Shaw dovetailed skilfully into this main story, the story of Connolly's sister, Susanna and Marian's cousin, Marmaduke. Susanna earns her livelihood independently by acting in operas and ballets. She attracts Marmaduke. They live together as man and wife, without any formal ceremony of marriage, and they have a daughter also. But, Susanna becomes an incurable-dipsomaniac. Consequently her reputation on the stage suffers. When reconciliation with Marmaduke is found to be impossible, she leaves for the United States to accept a long standing theatrical engagement. She is a failure on the American stage; she begins to sink day by day and dies in the same lodging where Marian also lives, a few days after Marian's arrival. Later, Marmaduke consents to marry according to the wishes of his parents. Shaw claimed that the morality in this novel is original. He also claimed that he had anticipated the morality of Isben's "A Doll's House" in this novel.

Love among the Artists
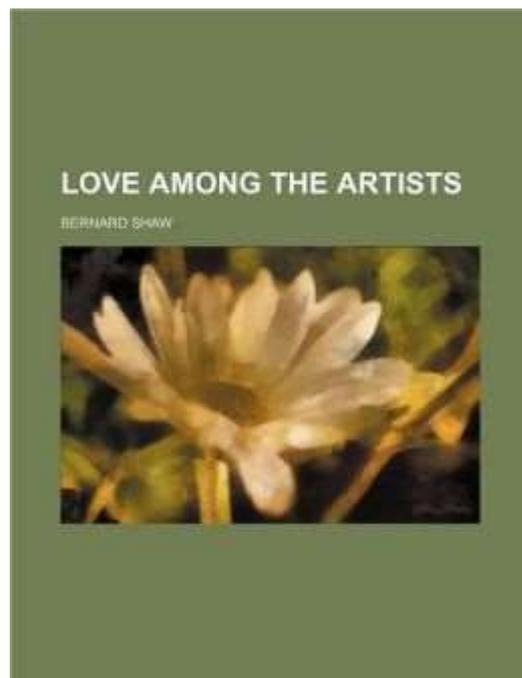
The third novel "Love among the Artists" (1881) was interrupted by an attack of small-pox which made Shaw grow his famous beard. It is the story of two artists, a Welsh Composer, Owen Jack and an actress, Magdalen Brailsford who had to struggle hard against a Philistine public and the tyranny of a family of prudes respectively, to pursue their vocations independently. These two are contrasted against the Pseudo-painter, Adrian Herbert, and the commercial-souled, Polish pianist, Aurelie. Love inevitably plays a prominent part and there are mutual attractions and repulsions. In the end, however, the genuine artist remains un-

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married. This novel anticipates the motifs of "Candida", "Man and Superman" and "Pygmalion". Like a flower girl of the play 'Pygmalion', Madge takes lessons in elocution from Jack and becomes a first-rate actress.

Cashel Byron's Profession
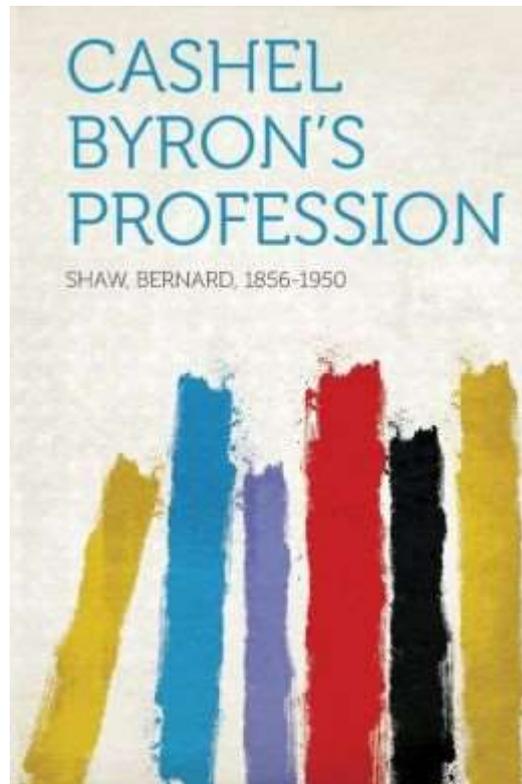
"Cashel Byron's Profession" (1882), the fourth novel, was the most popular of Shaw's novels. This is the story of an actress's son, Cashel Byron who becomes a famous pugilist. He gradually works his way to Lydia Carew, the orphan owner of a large estate, with whom he falls in love. She is also in love with him. But his status is believed to be inferior compared to hers. Besides, he is engaged in a questionable occupation. These two complications keep the lovers apart for some time. They are getting over the dramatic appearance of Cashel's mother who announces that Cashel is the sole heir to a big fortune. Cashel marries Lydia and forsakes pugilism for politics. Another most thrilling event in the novel is the actual wrestling contest at the Agricultural Hall between Cashel Byron and another champion, paradise. This is described in detail and was thoroughly enjoyed by the readers of the novel. It has autobiographical significance. Shaw practised boxing in his younger days. What is this – Is paradise - name of a boxer in the novel?

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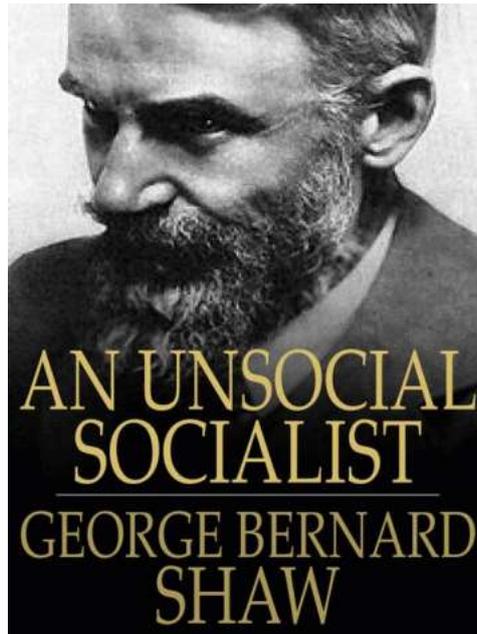
In the last novel, "An Unsocial Socialist" (1883), Shaw points out his new faith, Socialism. He had been converted to it just then by Henry George and Karl Marx. The hero of this novel Sidney Trefusis is the son of a capitalist. Educated in Cambridge, he presently understands that "Property is theft". He preaches this with unabated passion and exposes the villainies of capitalism. He marries an intensely passionate girl of his own class, Hetty, but after a short period refuses to live with her on the plea that, in her bewitching presence, he cannot carry on his work of serving the cause of the workers. In his wanderings, he comes across a few aristocratic college girls with whom he flirts. His wife learns about this and hazards a journey to see him in biting cold. He pacifies her and sends her back. But she contracts high fever of which she dies shortly after her return home. The pompous funeral arranged by her wealthy and snobbish father, and his typically bourgeois reactions, are nauseous and intolerable to Sidney. Hence he boycotts the funeral, but erects a humble and cheap memorial which wounds the vanity of his father-in-law. But in course of time they are reconciled. Sidney takes a lead in the labour movements and dedicates his life to the amelioration of the condition of the workers. He gains a variety of experiences. He marries a second time a very clever and quick-witted girl and a cousin of his first wife, Agathawylil.

Everything in this novel - story, plot, and characterisation - is subordinate to the preaching of socialism. The title is appropriate because the hero is unsocial in his behaviour even towards his closest relatives. In his novel we have a clue to Shaw's change-over to play-writing. Shaw visualised a bright future for the artist in a socialist state in this novel where the

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hero declares: "Art arises when men rise and grovels when men grovel". With the raising of living standards of the people, it is possible to improve the lot of the artists. Finally, Shaw brings forth the idea of a socialist state as a remedy for all the ills of the world. This theme of the novel later developed in the play "***The Apple Cart***" of Shaw.

Conclusion

All the above ***five*** novels were written in the prime of Shaw's youth-between his twenty-second and twenty-seventh years. The subjects which interested him most at the time – marriage, the place of artists in society and the reorganisation of the society, found expression in them. We find traces of Shaw in almost all the heroes. Shaw also portrays the new women in Harriet Russell, Agathawylil, etc. There is in the novels a lot of 'theatrical' element which Shows that they are 'a preparation for the plays". Dialogue and discussion take the place of narration and description more and more as we proceed from earlier to the later novels.

All the novels were written in conformity with the Victorian novel. But they were full of biting satire and carping criticism of all the ugly aspects of Victorian life. They were daring exposures of the villainies of capitalism that partly explains why the novels were rejected by the publishers. Though the novels were rejected, they gave Shaw a good training in the art of writing, in inventing stories, in constructing plots and in creating characters. This training was responsible for Shaw's extraordinary output. The playwright is not an isolated phenomenon or a sudden off shoot but quite a logical and natural growth.

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Role of Communication in the Improvement of One's Personality

Dr. Prabha Parmar, M.A., Ph.D. (English)

On Personality

To improve personality, it is important to know something about it. Basically, the personality is the way of thinking, feeling and behaviour that make a person different. Everyone in this world wants to be attractive. It is a myth that if you are good looking, only then you have a good personality. In fact, more than 70% of one's success and happiness will be a result of how well you interact with the world. Finally, it is your personality that determines whether people are attracted to, or shy away from you. When we say that someone has a 'good personality' we mean that they are likeable, interesting and pleasant to be with.

Personality Can Be Developed

If one wants to add attraction in his/her personality s/he should have to develop it. While talking about the need of personality development, the first thing which clicks into our mind is to face the interviews. To get the real success in them one should have an impressive personality with confidence, to cast an everlasting impression in the mind of a panel. Secondly, the need of personality development arises in creating tight bonds in society. As all of us know that the man is a social animal, so if we want to have good social interactions and relations, personality plays a vital role. Our good personality is the true reflection of our good attitude, kindness, compassion, patience, perseverance, courage, honesty, determination, enthusiasm, logical sense, admitting own mistake and correcting it, self-confidence, gratitude and many other valuable human qualities. Thirdly, in this highly civilized and competitive world, if one wants to survive, can she/he survive without developing his/her personality? The answer to this simple question is- 'No'. We can't even think of such a thing. How can it be possible if we want to live well in this world?

Personality Defined

As all of us know that personality is the sum total of one's physical self, energy self, mental self, intellectual self and spiritual self. The physical self relates to our senses, we can get it by proper nourishment and growth of body; the energy self relates to metabolism and the gross manifestations of energy; the mental self is related to stress and psychology and for it calmness and concentration of mind is a must; the intellectual self indicates the understanding power and thinking power of a person; last, but not least the spiritual self is the one that keeps one happy in all kinds of circumstances, and guards the spirit of man from breaking and splintering. Thus the

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word 'personality' comes from the Latin word 'Persona'; the meaning of the word is an actor's mask. Just as a person can play the role of an actor in any play, in the same manner every person in the world is wearing a mask on his/her face and they act their parts in their lives. Shakespeare himself said in his poem *The Seven Ages of Man*:

> "All the world's a stage,
>
> And all the men and women merely players,
>
> They have their exits and entrances,
>
> And one man in his time plays many parts,
>
> His acts being seven ages."

Two Phases of Life

Everyone has two phases of life: - 1) Inner self and 2) Outer self. So, for improving our personalities we have, to spend time on some self-improvement efforts. For such improvement, or to get perfection in all these selves, self-effort is the only key.

A person should follow some tips to improve his/her personality, like having a friendly connection with all; be a leader and guide; be positive always; carry an opinion; and other common tips:

> Be a good listener.
>
> Read more and more increase your interests.
>
> Carry an opinion.
>
> Show sincerity when connecting with people.
>
> Be yourself.
>
> Have a positive attitude.
>
> Be fun loving and see the humorous side of life.
>
> Be helpful.
>
> Have integrity and give respect to others.
>
> Be a good Conversationalist.

The last point, to be a good conversationalist, is a very important point to improve one's personality.

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Functions of Communication

In the absence of communication, human beings will have to exist as lone individuals, never benefiting from the sharing of emotions, experiences, knowledge etc. that could be gained only through connection with others; that involves the transfer or exchange of ideas, information and understanding between individuals. It can be defined as: "Communication is not merely a transmission of meaning from one agent to another through sounds and symbols. It establishes the fact that there is a system of language commonly owned, perceived and recognized for communication by the members of a community."1

Personality and Communication

It is true that there are many factors that contribute to the development and shaping of a personality, like heredity, environment, child rearing, gender differences and in some cases some unique situations. Some genetically inherited physical and mental capabilities have an impact on how others see you and, subsequently, how you see yourself. Environment affects acquisition of values, beliefs and expectations due to socialization, and interaction with others. Gender differences encourage children, preparing them for their future in jobs fitting their gender Good rapport with others as children grow, will enable them to receive messages from caregivers and other adults as to what is appropriate for them to do in life. When children have been abused during childhood or experienced some horrifying, life-threatening event, or witnessed a tragic event which could leave mental scars that make one be fearful, less trusting, less confident and so on. If a person wants to remove the evil effects of these experiences, she/he has to communicate, get counseling, and meet with people who could encourage, uplift the spirit and bring healing into their lives.

Conversation

Communication including conversation is an important step in developing one's personality. Conversation can often be the making or breaking point resulting in either solidifying a bond with new people, or putting them off in an uneasy uncomfortable awkward position; and one would walk away from there, wanting to slap oneself.

Deliberate Transfer of Knowledge

Communication is a deliberate transfer of knowledge. It can be called a very dynamic process to interact with the internal or the external world. Every moment of life people are communicating either verbally or nonverbally. It has been assumed that facial language contributes 55% of total communication, 38 % paralinguistic and 7% spoken language. Now effectiveness of language must not be concentrated upon only in the case of spoken language. All of the extent and behavior style of our communication determines one's personality. Personality is the sum of total of the ways in which an individual reacts to and with others. Personality means a dynamic concept of describing the growth and development of a person's whole

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psychological system. Every time people are interacting with an outsider, and his/her interior attitude or state of mind is continuously being reflected.

So, communication is a medium upon which anyone's personality is reflected. Communication really matters for improving the personality. Anyone who can express his feelings and emotions, address real output of what remains inside his brain, can develop a personality by himself to get appreciation and encouragement from others. But some people lack this potential to interact with others, and so they face problems of double personality. Inside they are one person and outside they are communicating or interacting totally differently. One's attitude, behavior and personality can be noticed and evaluated by the communication skills he/she possesses.

Personality Development

It is not wrong to say that if one wants to develop his personality, he has to develop his communication skills first, because if one cannot express one's views to others, it is not possible for anyone to understand one and one's talent. If you have talent or experience, `you have to tell others and without communication it cannot be done.

Personality development is the developing a personality cult so as to create a strong positive impression about self with the targeted group, or in general; and more pertinent aspect of such personality are to maintain and prove in a long run. If one wants to take hold of the benefits of social environment; to develop oneself; to influence others and to get promotions in one's work place, one has to develop one's communication skills. This is what a North Carolina state university sponsored study had to say about the importance of communication in work place:

> "Communication skills were considered more important than either technical knowledge...or computer skills."2

Only the development of one's skill can develop one's personality. With the help of communication now anybody can develop a winning personality and change his or her future.

In every aspect of our life, a good personality holds a great value. Whether you are a budding professional, an established career person, or perhaps a home-maker, it is something that will help you develop and maintain solid relationships with others.

Oral Expression

One of the key facets of personality development is communication. This is the ability of a person to effectively communicate verbally. Some people are gifted with verbal communication skills, while others are simply too shy and unsure of their abilities to even want to try. Speech is important in so many ways; be it at home, at school, or at the workplace, one needs to be able to articulate well the thoughts and ideas one has. In personality development, the

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importance of speech is summed up into two parts: to gain positive perception from others, and to put our thoughts and ideas in the form of oral expression.

It is, without doubt, very difficult to improve our personality if we cannot even verbalize what it is we want to say. If we hesitate to speak for fear of being misjudged by others, if we are too shy to open our mouth in a gathering, it will really be difficult for us to develop our personality, life and future.

Part of our development is derived from what we learn from others, but if we have poor oral communication skills and do not want to improve it, then we are blocking the doors our own growth. Being able to express ourselves through speech is essential for building relationships with people, but if we continue to hold ourselves back and decline all kinds of opportunities to improve, then no development will be seen.

It is said 'where there is a will, there is a way'. There is always a way around a problem, and if speech is something you are finding hard to deal with, you should not worry as there is a way to solve this. By following some tips you can achieve your goal to communicate effectively by these means of communication. By following these, you can kill two birds with a single stone: Improve your speech and develop your personality.

Some Steps Suggested

First of all, one should be confident about oneself. One needs to believe that one is capable of expressing oneself. Secondly, use polite speech and good body language. Now this is something other people miss out on; the words one uses and one's body language will show the type of person one is. So this is something one should be careful about. Thirdly, one must modulate one's voice and should not speak either too fast, or too slow. Voice quality, along with body language and content, always plays a very crucial role on how people will perceive one when one speaks.

Personality development is a broad field and if one really wants to win it, one has to address all the aspects related to it. Communication is one of the many areas that should be given sufficient attention, because without it, people's perception of a person and that person's ability to express himself/herself would be deeply affected.

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Communicative English in Teaching-Learning Process: A Critical Analysis

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Abstract

The aspiration for accomplished communication has brought an enviable demand for teaching English across the globe. People want to develop their command over English. Students want to master English to a high level of accuracy and fluency. The demand for appropriate teaching medium has turned out to be mandatory. Until now, different mediums and approaches have been used for teaching English in the classroom. There are many varying opinions with regard to the issues i.e. which medium is more effective in teaching English as a foreign language in classroom. Moreover, the most important issue is how to teach English in our classrooms. At present Communicative Language teaching is the call of the hour as it has been continuously adopted by textbooks and curriculum in different levels of education. Therefore, the author has very minutely emphasised the teaching of English through skill-based pedagogy.

Keywords: Lingua franca, Chunk, Language Commission, Internationalisation.

Minimum Working Knowledge

The importance of English is felt globally nowadays. But, in Indian context it is less used as a lingua franca. It is really felt that English is to be taught principally as language. Most of our students need only a communicative or working knowledge of English because they only need to express themselves clearly in English. For this reason they do not prefer to read English Literature as its function is somewhat different from that of knowing the language. English Literature should be read by choice by those who have the special liking for it. Indeed the study of literature is an advantage for the person who knows the language.

Official Position of English

The post–independent India has laid some major steps in strengthening the position of English. In this connection I would like to quote the documentation prepared by the then *Official Language Commission* (1956),

"Since we need knowledge of English for different purposes, the content and character of that knowledge as well as the method of imparting it has to undergo a change. English has to be taught hereafter, principally as a language of comprehension rather than as literary language so as to develop, in the student learning it, a faculty for comprehending writings in the English language, more especially those relating to the subject matter of their specialized fields of studies. No doubt, to a limited extent a capacity for expression would also accrue and may usefully be cultivated along with the faculty of comprehension; however the change in the character and knowledge of English apposite to our requirements thereafter, as distinguished from the past is clear enough. The requirements of knowledge for comprehending English is mainly a matter of understanding the basic grammar and structure of language and thereafter, principally, a question of widening the vocabulary in the desired direction. A perception of the literary beauties of Shelley's lyrics and of Shakespeare's poetic imagery is not strictly related to the requirements of the case …There will be full-fledged faculty available in our universities for the specialized study of the English language and literature in the same way in which there would be such faculty for other important languages and literature. The special requirements must not, however, determine the general position in the educational system" (Kohli, 6)

For Purposes of Communication in Selected Fields

Most of the people in India need English for communication purposes in the fields like business, administration, judiciary, media, medicine, science, technology and above all teaching etc. So, we have to improve the language skills like speaking, listening, reading and writing as much as we can. This is very much clear that English needs to be taught as language of utility but not for literary application to a great majority of our students.

The Importance of Learning English as Language

English is one of the world's most acclimatized languages. It has obtained its position in international, social, cultural as well as political activities. English strives as the standard language nowadays. It invites people sharing from the present to the future, from local to global, from country to continent etc. In today's hi-tech business world English is no longer regarded as a foreign language. It is the global means of communications. Officially, English has got special status among more than two billion speakers. Therefore, English is called the lingua franca. Thus we can state the importance as follows.

i. English is used as an international language.
ii. English is used as a library language.
iii. English is used as a link language in communication.

English for Technology

In this cutting-age of technology, communication and entertainment have been given much emphasis. The phone call has been replaced by the text message and the letter has been transformed into an e-mail, cable TV gives us hundreds of channels at a time and movies on demand and the Internet provides unlimited and unregulated information at the click of a button. In this high-tech and fast-paced world where we are inundated with choice, few of us take time to slow down and sit down to absorb a piece of literature without relying on shallow, uninfected communication and read mostly for short bursts pieces of information.

The Goal for Teaching English as a Language

The demands as well as justification for making students learn English as a language for many practical uses and benefits. Its opportunities can open doors to higher socio-economic status and improved quality of life. It is apt to justify that "The fact that English is particularly rich in literary text. If students are to derive the practical benefits that come with learning English, we must ensure that they can use the language effectively. They must, in other words, acquire the language skills required, to be able to communicate through English" (I.E, v). Hence, we can achieve our goal for teaching English only by developing language skills.

Internationalisation and English

A close scrutiny and survey reveals the fact that "With the increasing 'internationalisation', English has become a global resource or rather a global lingua franca. According to an estimate by the British Council, there are 800 million speakers of English worldwide, out of which, a staggering 450 million are non-native speakers .This research affirms that in today's world, no country can stake its claim on English. So, unlike in the past, English does not belong to a particular society or community. The concept of global or world language, stress on the fact that English is the possession of any country that uses it" (Chaudhary, 2009)

The Cultural Fashion of Teaching English

Culture and language are like the two sides of a coin. English language introduces us to the civilization of another country. Through this language it is possible to share and communicate the wisdom, philosophy, science and technology etc. Our national consciousness was accelerated by the writings of Rousseau, Lincoln, and Burke. Through English, Tagore, Gandhi and Nehru have also been able to communicate our real aspirations to the whole World. Therefore, it is befitting to say that our cultural fashion is to be prioritized in giving place to the language as a medium for transferring our superb thoughts and intelligence.

Current practices in using English as the medium of instruction and where does it lead?

i) **School level English**

A new learner finds English as a new language. Teacher teaches it as per the fixed syllabi prescribed by the board or council. The number of classes is fixed in the time-table. The text book is the main source and means of learning in the class-rooms.

ii) **English studied as second language**

In a country like India, where diversity exists in culture as well as languages spoken, most of the High Schools deliver the subjects in regional language. English is learnt as the second language. English is taught as any other subject again in a regional language. This aspect restricts the thinking process only to the vicinity of the regional languages. The terminology of second language also

reduces the priority of teaching and learning in English. Surveys indicate a high failure rate in the subject called Second Language that is English. Also educators feel the quality of English usage becomes degraded. Some state that even those students who pass the subject do not know reading, writing and speaking English properly.

iii) Regional language to English as medium of instruction is not a smooth transition

It is a widely prevalent truth of learning that during teaching – learning process the regional language interrupts as well as helps to a great extent to learn English. Mostly, the teachers and the learners receive their understanding through the sheer intervention of the regional language.

A survey has been made taking 1000 students of different classes of Kalinga Polytechnic, Bhubaneswar, which reveals the demand of learning English with the help of regional language. This observation is based on the fact that 64% of students are of the opinion that regional language is not the right way to have an understanding of the English language. And 28% of students give their positive response accepting regional language as the means of learning English, whereas the rest 8% of students remain indifferent in their opinion either positively or negatively.

iv) Understanding still difficult

In spite of the use of the regional language as a means of teaching English to help the learners understand, the subject is still very difficult for the learners, since they have not learnt English from kinder garden class. The original thought and objective of the author remain hidden. It is due to the rendering of the thoughts of the author in the regional language (most of the time the teacher is not able to do that very well). Therefore, it still seems to be hard for the students to understand English language.

v) Can there be ease in usage?

Though it has been a tough task, still there are simple ways to learn English through the adoption of the methods of communicative approach. The correct understanding of the original thought is possible not only by the so-called structural idiomatic usage of the language, but by the communicative means.

Can there be Changes?

Certainly by adding the changes to the existing pattern of teaching, one can easily bring about a great transformation. It is possible if the language teachers adhere to the principles of the new methods such as audio-visual aids, modern pedagogy; teaching through smart classes etc. to convey the meaning to the learner through simple, relevant and useful words and phrases.

Using Communicative English as Method of Instruction

In the class rooms, the teaching and the learning processes ought to be in the form of highly intelligible systems. The original text and its real meaning need to be explained using the communicative approach. Both teacher and learner should try to elucidate the original thoughts using modern technology. The methods of instructions will be of much significance while using communicative English.

The Possible Benefits

There has been a lot of discussion about the acceptance of English as a medium of instruction at different levels of study. In my opinion English should be taught as a compulsory subject at the school level. By virtue of the usage of communicative English as a method in the process of teaching-learning, it will be most useful in bringing many benefits and results to the learners as well as to the society at large. Our students need to know English to pursue higher education. A big chunk of students opt to study medicine, engineering, management and many other professional courses which are of great demand these days. So, English has to be offered not only as subject but also as the good medium of instruction. There has been a trend to teach the English language in many countries of the world. So the significance of English has been felt internationally. In addition to it, the real knowledge of English will benefit students in getting job anywhere across the globe.

To conclude, keeping the utmost attention to the need-based achievement, one ought to be in touch with English. English is very much associated with better education, better opportunities, inter-regional mobility, communication and higher social status. English has become a pervasive presence in the social matrix of India. Hence, we need to be updated with the acquisition of vocabulary to learn, or to make others learn the English lessons through the formalities of language learning which will really enrich our knowledge of English, as well as gain a real understanding of the English language. Therefore, it will be good to teach English as a simple language of communication.

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The Importance of Language is the Expression of Culture

Dr. R. Raja

Culture: State of Inwardness

Culture is the state of inwardness concerned with the attainment of higher ideals like simple living and high thinking. It is impossible to study the English Language by dissociating it from the culture from which it grew. Only when a culture grows and displays a fine state of living, in that atmosphere of idealism and nobility a language grows.

Indispensability of Language to Express Culture

A culture grows when it manifests a disposition to enable one to live better. Language is a primary channel through which cultural concepts, ideas and practices are floated. Mere ideas exist in a vacuum if there is no language to express. It is here the indispensability of language comes in the expression of culture. No culture can be expressed without the instrument of language.

Finer Culture, Finer Language

In fact, there is a connection between life, literature, and language. Finer life shows finer culture to express a finer culture a finer language is required. The language must be equally suitable for the expression of noble ideas. Expression of life is closely associated with expression of language. A cultural experience to be valued must be expressed in a noble medium of language.

For example, such ideas are given in the following manner:

1.   People must live within limits and restrictions.

2.   Freedom does not mean doing as one likes.

3.   Freedom does not mean irresponsibility.

4.   A mature freedom arises only when there is a principle of self-restraint. Without self-control social control is impossible.

5.   The individual must live nobly. So that the society is inspired by the individual and society draws norms for culture from such ideas of self-restraint.

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6.   If the individual does not behave properly the society cannot be good. For a society to be good the individual must be good.

Self-control as the Basis for Social Control

It is a two way expression of two different principles converging to the same point. Self-control is the basis of social control. If the individual does not behave in a dignified way how can we expect the society to have dignity?

The greatest sign of culture is avoidance of anger and adoption of self-control. It is said that anger destroys three forth of man's energy. Shelly said once, "The secret of all moral is love; love is the centre and circumference of everything" (12). It is love that unites the entire world as one family. This is an idea which is pervasively found in all the writings of Swami Vivekananda. Love unites as many people as possible more effectively than anger. Anger divides individuals. Anger divides nations. It is the root cause of all human tragedy. That is why it is stated in the preliminary paragraph that people must live within limits and restrictions having self-control as base structure and social control as super structure and love as the means to attain the goal.

Bearing and Forbearing

Bearing and forbearing are two marks of great culture. The first noun 'bearing' shows dignified aristocratic behaviour and conduct and the second noun 'forbearance' or 'forbearing' shows self-restraint and self-control. A dignified man shrinks or refrains from indulging in acts of violence. A dignified man does not choose harsh words. He applies the gentle method of love to correct people and lead them to virtuous behaviour.

Importance of Language Use

So much has been said in this essay about culture. Can we say it without the use of language? W.B. Yeats had of the opinion that language was the antenna of civilization. We can say language is the blood corpuscle of the human system. The importance of language in expression of culture is what has been emphasized in this essay.

Some examples are given to prove that without the use of language as a medium of expression culture cannot flourish. For example, Carlyle once said, "Virtue is its own reward"

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(142). It is a marvellous expression of a wonderful ethical idea. What it means is that virtue does not require external appreciation from anyone to be virtuous and is itself a rewarding experience. By being virtuous one is in a state of joy and bliss. Carlyle puts the whole idea in a pithy compressed form.

Another illustration is taken from Edmund Burke. Burke makes a reference to this idea that Britain forgot revenue and pursued trade when he reviews the history of relationship between Britain and American colony. As long as this practice continued, there was no problem between America and Britain. But Britain thought of revenue taxation and Americans opposed it. By trade both Britain and America gained mutually but by the idea of the revenue tax America became the looser, Britain became the gainer. This now proves a viable cultural idea that by mutual beneficial trades both countries had a cordial relationship.

Small Minds and Noble Minds

Now this follows a famous utterance of Edmund Burke "Great empires and little minds go ill together" (82). What is implied is that great empires can be managed only by great minds and not by poor minds.

Wordsworth in a similar way brings out a new form of ethics from nature as a source of moral inspiration. "One impulse from vernal wood can teach me more of good and evil than all the sages can" (Blach, 221). It is now clearly established that mere sermonising is treated as a mental activity whereas nature moves humans to a greater state of moral idealism and nobility.

Dr. Johnson once said, "We are perpetually moralists, but we are geometricians only by chance" (*The Works of the Poets*..., 54). He even went to the extent of saying that "He that thinks reasonably must think morally" (*Preface to Shakespeare*, 14).

What Do These Examples Prove? Medium and Matter

Now all these examples go to prove that without the medium of language as a tool for powerful expression no culture can be expressed. No ethical idea can be made clear and explicit. The purity of the language is involved in the expression of culture. If the medium is not pure and noble it is impossible to express marvellous cultural ideas in a simple intelligible

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way. On the one hand language is based upon clarity and intelligibility in communication and on the other hand very grand cultural ideas wait to be expressed through the instrument of language.

The relationship between language and culture is like the relationship between the body and the soul; one is inseparable from the other. Both medium and matter must be expressed as far as possible in a very elevated manner.

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Remedial Writing Instruction for Primary School Students with Difficulties in Tamil Language

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Abstract

Remedial writing instruction is part of a larger basic skills academic re-education program focused on students who did not benefit from conventional strategies or procedures.

The present study uses an exploratory-cum-one shot pre-test post-test non-experimental design comprising of non-equivalent groups for initial development and try-out of a need based remedial instruction program on 17 students from 5 government schools randomly identified as falling below a set cut-off score on a criterion referenced Tamil writing assessment device.

The 12-week teaching program spread across 36 sessions of 45-minute duration each for 3 days a week, was carried out using an assortment of individual as well as small group based strategies, techniques and activities drawn from several sources, but based on a discernible 4-tier interventional model. It involved (i) direct skills based instruction on identified individual skill deficits; (ii) teaching the generic structure, semantics, grammar and organization of writing; (iii) promoting self management strategies for writing; and, (iv) use of technology-assisted procedures for writing.

Results indicate the possibility of developing a comprehensive remedial teaching package program for improving Tamil writing in primary school children and demonstrates significant gains between their pre to post test writing scores (p: <0.001). Admittedly, the rather inferior research design used in this study precludes sufficient external validity and wide spread applications of the results in classroom settings across the country. Nonetheless, it paves the way for a need to undertake more intensive, highly focused and case-controlled studies on writing intervention strategies on several other Indian languages for benefit of such students in our country.

Introduction

Writing is an important foundation skill for success in school. It is a complex form of communication involving a process that covers organization and structuring of sentences,

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use of correct grammar, punctuations and spelling. As a skill to be mastered by every student, it involves handwriting or keyboarding when digital personal devices are used. Unfortunately, many students show difficulties in written language production. They may lack knowledge of the writing processes, employ deficient strategies for organization, planning, goal implementation and self-regulation (Grigorenko, Mambrino & Preiss, 2012).

Some common errors in writing seen in primary school children involve use of faulty grammar, inclusion of unwanted space between alphabets, words or sentences, illegible handwriting, letter-word substitutions, improper arrangement of letters or words, spelling mistakes, disproportional alignment of written matter, etc. (Harris, McKenzie, Fitzsimmons & Turbill, 2009; Boscolo, 2008; Liow & Lee, 2004). Suat (2008) classified writing errors of young children as grammatical and semantic errors. Examples of grammatical errors are missing subject, active-passive disagreement among verbs, missing adverbial clause of place, etc. Semantic errors are in the form of use of unnecessary, conflicting or confusing words, using incorrect idioms and proverbs etc.

Although assessment, identification and listing of writing errors for a particular language in primary school children constitutes an independent ongoing area of research, simultaneous work on evolving remedial writing teaching techniques is also a growing concern. There are several well prepared and copyrighted 'remedial writing instruction programs' available (Taft & Mason, 2010; Tandy & Howell, 2008; Graham & Harris, 1999). In a related study, writing intervention strategies of instruction, summarization, peer assistance, setting product goals, word processing, sentence combining, inquiry, pre-writing activities, process writing approach, study of models and grammar instruction were used on young school children with some measure of success (Graham & Perin, 2007). Graham, Harris & Larsen (2001) highlighted six principles to be considered when planning, preparing and programming for remedial writing instruction. They are: (a) providing effective writing instruction; (b) tailoring instructions to meet individual needs; (c) intervening early; (d) expecting that each child will learn to write; (e) identifying and addressing roadblocks to writing; and, (f) employing technologies.

Indian Studies

In the Indian scene, some researchers have targeted the natural writing errors in native children in their own languages or in English as second language (Paparagudu, 2006; Venkatesha, 2005; Hegde, 1998; Thimmappa, 1998). There are hardly studies on writing remediation. By following trends in the west (Jeong-Bae, 2008; Warschauer & Healey, 1998), Shamir & Johnson (2012) used 'Computer Assisted Language Learning' (CALL) techniques for teaching 'English as Foreign Language' (EFL) or 'English as Second Language' (ESL) for school students with some measure of success. Another approach tried by Das (2002) successfully used 'Mastery Learning Strategies' (MSL) (Bloom, 1976) by providing corrective feedback information and promoting writing in children. The specific techniques envisaged in this program for achieving optimum writing

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effectiveness (Kulik, Kulik & Bangert-Downs, 1990) include group study, tutorial help, text books, workbooks and programmed instruction, audiovisual methods and academic games.   Raghavan (2001) developed a remedial instruction program to target spelling mistakes, illegible hand writing, irregular slant, proportion, alignment and forms of letters among normal as well as children with writing problems. Others have used assistive technology (Reddy et al. 2001), models and examples (Naik, 1999), multimedia based modular approaches (Reddy, Lokanatha & Ramar, 1998), stop-start strategies (Prasad, 1997), teaching aids (Sharma, 1997), concept attainment models (Srivastava, 1996) and/or Programmed Instruction Materials (Bhatia & Kusum, 1995) in varying combinations to achieve different levels or degrees of success with assorted groups of children.

Study on Tamil

Notwithstanding all these, research exploration pertaining to writing Tamil by children from primary school grades is not yet begun in the Indian scenario. Further, a comprehensive package of remedial writing instruction is unavailable. In the background of these facts and spurred on by the need, rationale and justification emerging thereof, the present study was undertaken with the aim:

(i)   to develop a comprehensive remedial teaching package program for improving Tamil writing in primary school children.

(ii)   to evaluate the efficacy of the developed remedial teaching package program for improving Tamil writing on a select sample of primary school children.

Method

The present study makes a combined use of an exploratory-cum one shot pre-test post-test non-experimental design comprising of non-equivalent groups.

(a)   Operational Definitions

The key term used in this study is remedial teaching package program intended for improving Tamil writing in primary school children. Remedial writing instruction forms part of a larger basic skills academic re-education program focused on students who did not benefit from conventional pedagogical assistance, strategies or procedures. A small group of children in every class are unlikely to benefit from regular modes or content of instruction targeted toward the whole class. Hence, they may require an additional level-appropriate developmental education, basic skills education, compensatory education, or academic upgrading before addressing the sequences of an increasingly advanced course content to realize their level of full competency. Such strategies and procedures need to be characteristically individualized or carried out in small groups. It should be made

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systematic, sequential, customized, purposeful, procedural, flexible, matched to learner speed, activity based, cost effective and eliminative of barriers in terms of time and space. There is a clear distinction to be made between remedial teaching and coaching, as the latter involves a repetition of lessons already offered before (re-teaching).

(b)   Procedure

The study was completed in two phases. Based on an exhaustive review of literature, a comprehensive catalog of available writing remediation strategies, techniques, procedures, aids and activities was prepared in first phase. Following this exercise and based on factors like convenience, economy of time, portability, availability and urgency, a short listed pragmatic remedial teaching package for improving Tamil writing on a select sample of primary school children was deduced for final try-out and field testing.

In the second phase, field testing or final try-out of the developed remedial teaching package for improving Tamil writing was carried out by recruiting 17 subjects for the experimental sample by roping students in class, three under five government schools in Coimbatore, Tamil Nadu, from those falling below a set cut-off score of 4 out of 40 (10 %) on a criterion referenced 'Tamil Writing Assessment Device' (TWAD) exclusively developed for this purpose. This need-based diagnostic device comprising of test items was drawn from the text books in Tamil language for class one in primary schools prescribed by the Government of Tamil Nadu. The FIVE competency areas covered for assessment in this tool were: (a) Completion of Vowel and Consonant Sequences; (b) Formation of words which begin with given letter; (c) Making meaningful words; d) Supplying required personal information; and, (e) Construction of sentence. Recording of observed reactions and parent ratings were carried out with prior permission, informed consent and open knowledge of the respondents by respecting the ethical issues and guidelines as enshrined in official documents for such practices. The details of sample selection and characteristics are given in Tables 1 & 2. **Please see at the end of the paper.**

(c)   Tools

The data collection instruments used in this study included (a) Demographic Data Form; (b) Tamil Writing Assessment Device; (c) Teacher Interview Format; (d) Student Records; (e) Direct Observation; and (f) Writing Evaluation Scale.

The *Demographic Data Form* was prepared to collect details on or about the child and teacher participants in the study including their personal information, school and home. The *Tamil Writing Assessment Device* was essentially a criterion referenced tool to ensure recruitment of subjects into the treatment group. A 2-week test-retest reliability check exercise for this tool on a sample of 20 students measured a co-efficient ratio of r: 0.921.

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The *Teacher Interview Format* was essentially an open ended discussion arrangement to elicit suggestions from teacher educators, text book writers and teaching faculty at the District Institute of Education and Training, Coimbatore, on the possible remedial techniques, activities or teaching aids that can be put into use for enhancing Tamil writing competencies in the affected children.

Additionally, *Student Records* in the form of examination scripts, copywriting, black board copying, submitted assignments, and home assignment work books, formal or informal class tests were perused, both, before and after the intervention program. Further, *Direct Observation Techniques* were also used to enlist the pre-test, post-test common writing errors committed by the students in the experimental group. Eventually, a formal *Writing Evaluation Scale,* another need-based summarizing instrument was developed and used for listing the various types and/or frequency of the observed writing errors. The pre and post therapy errors were eventually subjected to statistical analysis in terms of frequency counts and percentages.

(d)   Remedial Writing Instruction Program

Broadly, the remedial writing instruction program envisaged in this study can be conceptualized as a four tier model focusing on (i) direct skills based instruction, based on identified individual skill deficits; (ii) teaching the generic structure, semantics, grammar and organization of writing; (iii) promoting self awareness strategies for writing; and, (iv) use of technology assisted writing procedures. While many institutions offer writing intervention programs; they seldom encompass or provide opportunity by genuinely addressing all these four needed aspects to maximally exploit the true potential of individual children with such problems. The overall long term goal for any such program must be to teach the student to internalize what is being taught and reach a level of independent mastery. The locus of control should not and cannot be an externally school or teacher driven, but an internal self-driven child controlled activity.

The first tier of the intervention program used in this study drawn from several sources (Boyle & Scanlon, 2010; Chapman & King, 2006; Graham, 2006; Berninger, Mizokawa & Bragg, 1991) recognizes that there are **idiosyncratic individualized writing skill sets** unique to each child that need to be explicitly identified, addressed and directly corrected. For example, there are recognizable visual, auditory, kinesthetic or tactile learners which have to be used for individual learners. Likewise, there are learners who process information sequentially while others do it simultaneously. The sequential learner progresses well if the teaching or learning units for writing are arranged as micro units successively, and presented to the student. A mismatch between learner preferences and the teaching strategy has often become the source leading to poor learning in students (Graham et al. 2012).

In the ongoing school curriculum systems in our country, there are discrete and often demarcated compartments of reading-writing activities. For example, the language

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teacher or curriculum stands alone and apart from the science teacher in owing responsibility for improving the students writing competencies. In actuality, this can be never so. The science teacher can and must incorporate the study of morphology into science lessons or can and must apply syllable division rules and phonetic analysis to help students decode a vocabulary word in science class. As students appreciate the connectedness of specific isolated skills to content areas across subjects, the remediation process becomes increasingly meaningful and more easily internalized.

The second tier involved procedures for *teaching a structure to organize, retain, comprehend and express information*. The aspects of writing that get under this category include handwriting, spelling, punctuations, text structure, sentence cohesion or structure and vocabulary. For example, one research-proven structure is for students to use a graphic organizer to take notes or as a pre-writing step to organize an essay. It helps students understand how they learn and what tools they can use to maximize their strengths to compensate for their weaknesses. The third tier includes the inculcating of *self awareness and use of self regulation strategies* as exemplified by the 'Self Regulated Strategy Development' (Lane et al. 2008; 2009; Graham & Harris, 2000; Englert, et al. 1991).

In actuality, the three tiers are interconnected and overlapping. For example, students with significant fine motor deficits can be negatively affected in their written output. Similarly, the student needs to have an awareness of when and how s/he can bypass a strategy. The last tier is to focus on use of *technology assisted procedures,* such as, word processors, palm tops, digital personal devices, keyboarding, computer aided spell check programs, word prediction programs, grammar and style checkers, multimedia applications, power point presentations, voice activated programs, speech synthesizers and voice recorders. An assortment of remedial writing instruction techniques, aids and activities drawn from several sources is given (Table 4). **Please see below at the end of the paper.**

The remedial writing instruction program in this study was implemented by the first investigator over a period of 12-weeks spread across 36 sessions of 45-minute duration each for 3 days a week. The sessions were conducted based on individual as well as small group activities. The ground level *strategies* covered the use of enriched environmental stimulation through providing ample opportunities for writing, daily record keeping and creating a literate classroom atmosphere. Among the *techniques* used as part of this program were reinforcement, group discussion, guided practice, activity scheduling, home assignments, brain storming, and management through self observation, self recording or self instruction. More specifically, related *activities* included writing readiness exercises, air writing, grip or grasp training, posture training, writing to dictation, copying geometric shapes, written text from board or computer screen, tracing, cutting, pasting, poster preparation and displays. The various *teaching aids* used during the remedial writing instruction program included the use of ergonomically designed

grippers, black boards, processors, voice recorders, word or spelling lists, dictionaries, pictionaries and thesaurus, pens, pencils, paint materials, crayons, etc (Table 4).

Results & Discussion

The results of ground level experience gathered in this study suggest the possibility for developing a comprehensive remedial teaching package program for improving Tamil writing in primary school children. The tentative indications are that the program must be envisaged as falling under the discussed FOUR tiers covering FOUR components, viz., strategies, techniques, activities and teaching aids. The goal must be to view writing as a process involving development of self awareness. It must attempt to incorporate teaching aids or preferably the contemporary digital paraphernalia for fostering writing competencies for young children. Results on evaluation of the remedial writing instruction program evidenced significant gains in the measured pre and post test writing raw scores as well as percentage scores of children in the experimental group (T: 3.833; Df: 31; SED: 1.539; p: <0.001). Although, admittedly, the present study has made use of a rather inferior research design which precludes sufficient external validity and generalization of its efficacy in classroom settings across the country, it paves way for the need to undertake more intensive, highly focused and case controlled studies on writing intervention strategies on Indian languages for the benefit of such students in our country.

The comprehensive listing of an assortment of remedial writing instruction techniques, aids and activities involving provisions for ***plentiful opportunities for writing and a literate classroom atmosphere*** by means of activities like journal keeping, generating stories based on personal experiences and writing reports for sharing in collaboration with one another have been severally emphasized (Behrman, 2002). Additionally, techniques like ***teacher modeling, peer group teaching, discussion and guided practice***, providing temporary supports that help scaffolding their learning to write, using word banks, spelling lists, pictionaries and planning sheets as incorporated in this study are reaffirmed. The interventional setting allowing participants to engage in brainstorming, talk with one other about what they were doing and share their writings in the class either orally or through their written materials is an evocative strategy. Wherever necessary, it is recognized by this study that information has to be supplemented by use of conventional skills instruction, providing ***personalized one-to-one assistance*** explicitly and systematically for students who need to be taught phonemic awareness, semantic webbing, generating and organizing writing content using text structure (story, grammar), spelling, and phonics skills (Gipps, Mc Callum & Hargreaves, 2000).

The student's written works being prominently displayed, the classroom walls being adorned with word lists and packed with lots of reading-writing materials has proved to be a useful adjunct. Further, home assignments on writing were given, a ***non-threatening parent-teacher conference*** held periodically to discuss the writing difficulties experienced by the children. Of course, handwriting was also given attention with stress on punctuation

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and spacing between words, paragraphs and text (Berninger et al. 1997). Adopting few strategies advocated under 'Self-Regulated Strategy Development Model' (Harris & Graham, 1996), an important ingredient in this remedial writing program was the use of *self-management techniques*, such as, self-instructions, goal setting, self-observation, self-monitoring, self-recording, self-reinforcement and self-evaluation (Englert, et al. 1991). Self-management techniques facilitate independence by systematically fading reliance on external controls like instruction, feedback or praise through shifting control to the child (Smith & Fowler, 1984). Self-management is defined herein as 'the personal and systematic applications of behavior change strategies that result in the desired modification of one's own behavior' (Cooper, Heron & Heward, 1987, p. 517). Research has shown that changes in behaviors achieved through self-management training are maintained over periods of time and across instructional settings even when there are no trained service providers (Gardner et al. 1983).

Although not used extensively in this study, the *use of technological tools* for writing, such as, word processors, palm tops, digital personal devices, keyboarding skills, computer aided spelling check programs, word prediction programs, grammar and style checkers, multimedia applications, power point presentations, voice activated programs, speech synthesizers and voice recorders have been severally recommended (King, 2005; MacArthur, 1999; 1996; Graham & MacArthur, 1988). Such devices help students in doing away with tedium of recopying, enable them to display their writing on screen in a wide range of fonts, sizes and formats while their typing provide them an interesting alternative option to use their fine motor skills (Bangert-Downs, 1993).

However, *idiosyncratic remediation strategies* for few children with particular written language problems were given by way of writing readiness exercises, air writing, use of the vertical plane (chalkboard), simultaneous verbal cues, reinforcement with tactile input, instructions and practice using appropriate pencil grip, formation of symbol skills, copying of geometric shapes, practice to increase fluency and direct instruction to improve writing organization. Writing was rehearsed as a process with communicative intent involving planning, drafting, revision, and editing for the reader as an audience. Emphasis was placed on short assignments, with minimum stress on speed or time, grading for content of work and then on quality, avoiding negative reinforcement, using oral exams and allowing oral presentations from the student, and giving tests in untimed conditions. *Reward rather than punishment techniques* like impositions for faulty spelling or staying after class hours were preferred and implemented throughout the program. On the whole, the tenor for implementation of this writing remediation program was success oriented than inducing failures or fear of success (Graham & Harris, 1994; 1988).

Compensatory mechanisms were used by way of task analysis, task slicing, or dividing the writing task into smaller units and performing each subtask independently. This helped students from being intimidated by the prospect of having to write large texts or passages. Several copying activities in this writing remediation program covered copying

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from one book to another, copying print or non-print materials, copying on a board or from board to book. Both, ruled and un-ruled paper were used although the format for writing was left optional - the one most comfortable for a given student. Of course, as in English, there is no cursive format in Tamil. *Notes taking* activities were regularly practiced since many were found to be slow and inefficient in that task. A special focus was paid to *spelling learning and correction strategies*. Even if these pupils spell correctly on a weekly spelling test, they falter during a composition wherein they may simplify their word usage. They need to be taught on how to pre-organize before writing (or typing) a draft. Another step would be to go back and work on fixing misspelled words. Many times, the spell checker on a computer may not help the student because the misspelled word is not close enough to the correct one. In such situations, they were taught to develop strong phonetic analysis skills to spell words phonetically or according to their sound (Jones & Christensen, 1999).

A common complaint of the students was that their hand gets tired when writing. This was noticed to be due to a variety of factors, such as, inappropriate grip, tight pencil grip or inefficient tripod hold or sitting writing posture. In few cases, ergonomically efficient grippers had to be supplied to enhance their efficiency of pencil grasp. In two cases with writer's cramp, *behavior therapy techniques* based on supinated writing combined with local muscle relaxation procedures was used although they were excluded from the final sample. However, in general, activities to help the student manipulate and relax muscles in the writing hand were routinely practiced, such as, rubbing palms of hands together, shaking hands slightly though firmly or clasping hands together and stretching upwards. The initial stress on writing for such children were on content and mechanics of writing rather than quality or neatness, since many of them could not simultaneously work or focus on both (Richards, 2005).

In sum, teaching students with writing difficulties is a complex activity. There can be no single program to address the needs of all students. It can and must vary according to their age, grade, developmental levels as well as the language under focus for a given child or groups of children. Even as this study has explored the possibility of developing a comprehensive remedial teaching package program for improving Tamil writing in primary school children, it paves way for a need to undertake more intensive, highly focused and case controlled studies on writing intervention strategies on several other Indian languages for the benefit of such students in our country. Effective teaching for writing requires specific training and the knowledge to integrate elements of varying programs to build an educational intervention package that is most appropriate for an individual student. As teachers, one should never lose sight of the end goal: to empower young children with writing skills and strategies to function independently in the world and to be happy, productive members of society.

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Table 1: Details of the Schools & Sample

SNo	School	Student Strength	Present	Absent	CWSN	Intervention Cases
1.	1	39	33	6	0	5
2.	2	25	19	6	0	5
3.	3	35	31	4	0	2
4.	4	16	11	5	1 (P.H)	1
5.	5	18	12	6	1 (M.R)	4
	Total	133	106	27	2	17

Table 2: Details of 3rd standard falling under critical scores

SNo	School	Standard	Boys	Girls	Total	Rural / Urban
1.	1	3	5	0	5	Rural
2.	2	3	3	2	5	Rural
3.	3	3	2	0	2	Rural
4.	4	3	1	0	1	Rural
5.	5	3	4	0	4	Rural
	Total		15	2	17	

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Table 3: Pre and Post Test Writing Individual Scores for Interventional Group

Student Code	Scores		Percentage		Improvement Percent
	Pre-Test	*Post-Test*	*Pre-Test*	*Post-Test*	
1	3	12	7.5	30	22.512
2	0	5	0	12.5	12.55
3	2	4	5	10	54
4	2	1	5	2.5	2.51↓
5	1	4	2.5	10	7.45
6	3	13	7.5	32.5	2135
7	1	4	2.5	10	7.45
8	0	4	0	10	140
9	2	8	5	20	15
10	1	8	2.5	20	17.5
11	3	27	7.5	67.5	60
12	4	5	10	12.5	2.5
13	2	3	5	7.5	2.5
14	0	9	0	22.5	22.5
15	0	7	0	17.5	17.5
16	0	3	0	7.5	7.5
17	0	4	0	10	10
Total	24	121	-	-	-
Mean	1.41	7.31	-	-	-
SD	1.33	6.20	-	-	-
Total	17 Students in below 10% group on Standard I Diagnostic Test				

(Unpaired T Test: 3.833; df: 31; SED: 1.539; p: 0.0006)

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Table 4: Assortment of Remedial Writing Instruction Strategies, Techniques, Aids & Activities

Snos	Domain	Strategies	Techniques	Aids & Activities
1.	*Individual Related*	*Enriched Environment Stimulation*	*Opportunity Training*	*Record keeping & diary writing*
			Creating a literate classroom atmosphere	*Setting classroom library*
			Journal Keeping	*Hanging spelling lists*
		Ensuing Writing Readiness	*Training on Prewriting Skills*	*Cutting, Pasting & Origami*
			Guided Practice	*Air Writing*
			Prehension/Grasp Training	*Board Writing, Use of Ergonomically Designed Grippers*
			Supinated Writing	*Hand-Wrist Exercises, Grasp-Grip Exercises & Posture Training*
		Imitation	*Teacher Modeling*	*Copying Geometric Shapes, 3-Dimensional Figures*
			Peer Group Teaching	*Tracing & Shadowing*
		Foster Creativity	*Brain Storming*	*Story writing*
			Group Discussion	*Designing pictionaries, posters & displays*
			Word building & Scrabble games	*Drawing Non-print Symbols*
			Solving cross word puzzles	*Free-Hand Drawing*
			Spell checkers, Dictionary search Thesaurus Use	*Preparing word bank & work sheets*
		Operant Conditioning	*Rehearsal, Reinforcement, Task Analysis,*	*Home Assignments*
			Prompting (Physical-Verbal),Fading	
			Activity Scheduling, Cueing	
2.	*Writing Related*	*Dictation*	*Phonemic Awareness*	*Phoneme-Grapheme Correspondence*
		Copying Text from Board/Computer Screen	*Semantic Webbing*	*Correct Spelling Recognition*

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		Peer Group Correction	Grammar Correction	Paragraphing
		Paraphrasing	Spelling Learning	Notes Taking
		Drafting	Phonic Skills	Summarization
		Revising	Calligraphy	Cursive Writing
		Editing	Punctuation	Spacing (between words, paragraphs & text)
3.	Self Management	Self Reinforcement	Self instruction	Relaxation Training
		Self Observation	Goal setting	Palm-Finger Muscle Relaxation
		Self evaluation	Self monitoring	Feedback
		Self Assessment	Self recording	Non threatening Parent Teacher Conferences
4.	Technology Assisted	Keyboarding	Word Processing	Palmtops & Laptops, Multimedia, Power point preparations
		Browsing		Internet use
		Software or Hardware Assisted	Digital Personal Devices	Voice activated programs, Speech synthesizers
				Word prediction programs, Grammar checkers, Voice recorders

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Power for Women
Poems of Adrienne Cecile Rich

Selvalakshmi. S. and Dr. Girija Rajaram

Adrienne Cecile Rich and Her Works

Adrienne Cecile Rich
Courtesy: www.poetryfoundation.org

Adrienne Cecile Rich (May 16, 1929 – March 27, 2012) was an American poet, essayist and feminist. Prominently, Adrienne Rich is the one out of hundreds of woman straining for justice. She was called "one of the most widely read and influential poets of the second half of the 20th century", and was credited with bringing "the oppression of women and lesbians to the forefront of poetic discourse."

Adrienne's first collection of poetry, *A Change of World*, was selected by the senior poet W. H. Auden for the Yale Series of Younger Poets Award; she went on to write the introduction to the published volume. Rich famously declined the National

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Medal of Arts, protesting the United States House of Representatives and Speaker Gingrich's vote to end funding for the National Endowment for the Arts.

A New Definiton for Woman
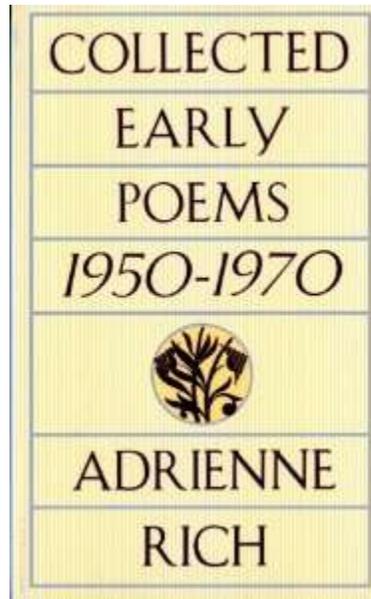
Rich gradually forges a new definition for woman's power in her poetry. In Patriarchal systems, public forms of power are taboo for women. Therefore, only the most extraordinary woman breaks through the "male monopoly of formal overt power".

Adrienne Rich is a major figure in the recent history of American poetry and a frequent contributor to the magazine The Nation. In addition to twenty-two poems she had contributed fifty years for writing. She had written essays and reviewed for magazine; a remark in her review is on John Berryman's 77 Dream songs could serve as self-analysis "One is conscious, as in few other poets, of a steely thread of strength running through the dislocation and the ruin".

Translations **and** *Song* **– Speaker of the Poem**

In the poems "Translations" and "Song", Rich pictures the real condition of women in the patriarchal society. She is the speaker in the poems. In "Translations" she

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talks about the pitiable condition of woman who suffers mentally because of her husband. In "Song" she discusses about the loneliness of a woman. When both the women are compared there is lot of difference. The first one suffers till the end but the second comes out of the suffering and becomes the role model to all the women of the world.

In the poem "Translations" the author asks to the world to show a woman of her age or a younger person. She will be able to identify the woman easily with words like "enemy, oven, sorrow" which is enough for her to confirm that she is woman of her time. All the human beings will eagerly look from someone to show love on them. Woman may face lot of disturbance because of the extent love showed on her. The love makes her a slave to the society.

Woman in the Male-Dominated Society

Rich explains the wretched condition of a woman in the male dominated society as,

> "We've trained it like ivy to our walls
> baked it like bread in our ovens
> worn it like lead on our ankles
> watched it through binoculars as if
> it were a helicopter
> bringing food to our famine
> or the satellite
> of a hostile power.(Translations)

Rich says woman of her sort used to do all the household duties like stirring rice, ironing a skirt and typing a manuscript till dawn. All these works are considered as the works of a woman which is meant only for her. Woman's good heart doesn't think that she has been cheated with full of love and care for her family she practices to do all the heavy works.

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Life as Making a Phone Call

The author describes the life of working woman by her realistic words, "trying to make a call from a phone booth", she is making the call to her husband but her pathetic condition under the male dominated society is pictured very well by Rich,

> The phone rings endlessly
> in a man's bedroom
> She hears him telling someone else
> Never mind. She'll get tired. (Translations)

A lovable woman who thinks about her husband is broken into pieces by these words. Woman won't consider another woman as her enemy but she thinks another woman as an enemy because of a man. The poet says the woman's life is put into sorrow only because of her innocence she must have fought for her rights like a strong pillar. Rich brings a different view in the poem "Song" in overcoming loneliness and with that she informs how strong a woman wants to be in patriarchal society.

Song – Loneliness on a Daily Basis

The poem "Song" reflects out suffering of woman out of loneliness and the poem is about the personal experience of Rich. She experiences the loneliness on a daily basis, but she does not see their loneliness as a negative in her. She accepts the loneliness which she is undergoing and compares it with airplane, flying across the rocks. The image of a plane is used because it will ride lonely in an empty airspace with nothing in sight for miles except for a rocky mountains.

Loneliness of an Inanimate Object

Adrienne compares her loneliness with an object rather than another person or even with an animal that actually has feelings. The image of an inanimate object to explain loneliness works well in the readers' mind. The author declares so many people

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in the world become like a rocky mountain. She uses the situation to bring out the positive attitude within her. She says the plane might feel isolated and alone in the sky, but its mission combined with the magical atmosphere marks its incredible journey. The poet wants all the women must be firm in reaching their destination. They should not give up at any cost.

Psychic Horizon

The most powerful words of the poet are scattered right through the poem which establishes a psychic horizon in which the tone manages to be both conversational and oracular; in which the reader can feel solitary and communal by these lines,

> You want to ask, am I lonely?
> Well, of course, lonely
> as a woman driving across country
> day after day, leaving behind
> mile after mile
> little towns she might have stopped
> and lived and died in, lonely(Song)

An Exclusive Feminine Point of View – A Universal Womanhood

In speaking of an exclusive feminine point of view, the author promotes the idea of a universal womanhood cutting across all barriers of age, income, class, race and other divisive factors. The poet being the feminist tries to picture the woman strongly. She uses the image of a woman; she is across the country as a measure of her loneliness to a human who is driven out of the country. The woman is stopping in town on the way but she is not staying long enough to get to know people or meet friends. Instead, she sees different things every day and meets new people. This presents a powerful image of the author's loneliness. The woman is still continuing her journey to reach the target. These places represent decisions she could have made, but have forgone in order to search for better things, perhaps see the world.

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Lonely – All Alone in the City

The writer explores a person being the only one in a house or in an entire city that is awake. The lines

> If I'm lonely
>
> it must be the loneliness
>
> of waking first,of breathing
>
> dawn's first cold breath on the city
>
> of being the one awake
>
> in a house wrapped in sleep(Song)

There is obvious loneliness shown these lines. The author is completely alone while all are sleeping in the house. Most humans generally need to interact with other humans in order to exist here the poet feels very lonely because there is no one to communicate with her. The poet provides images that explored and pointed out her loneliness in the first three stanzas. She brings an empowered woman in her last stanza.

Change of Tone

In the fourth and final stanza, the poet changes her tone. The theme is the same; it is about her loneliness, having lost her husband. In the fourth stanza the poet uses images like rowboat and burning wood which shows more of a sense of power rather than loneliness, by the lines,

> If I'm lonely
>
> its with the rowboat ice-fast on the shore
>
> in the last red light of the year
>
> that knows what it is, that knows it's neither
>
> ice nor mud nor winter light
>
> but wood, with a gift for burning (Song)

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Viewing Loneliness in a Positive Way

The author proves herself by seeing her loneliness in positive way. She is beginning to be empowered. The images of a rowboat rowing quickly along the shore, and wood burning are the images of power finally show she is ready to face the loneliness. The poet's loneliness was still there but isn't lost and she begins to start her life and feel better after her loss. The poet makes the poem to have a positive end.

To Conclude – Two Kinds of Woman in the Same Person

In these two poems "Translations" and "Song", the poet brings both kinds of woman. The first poem pictures how a woman can be exploited in many ways at home and also in the public. The second poem pictures the same woman can be powerful to overcome the hurdles and to be an empowered. It is appreciable to notice the same writer, Adrienne Rich, picturing a woman who is not only exploited at home but also in the society. At the same time she is skillful in picturing a woman who is more powerful to fayour ce the world. When a woman realizes her power she will do tremendous things.

Adrienne Rich wants the entire woman in the world to be an empowered woman by her own will power. When an empowered woman is broken down into pieces due to critical situations she can rebuild her from the same pieces and she could face the world stronger than ever. Thus, Adrienne makes herself as an example to all women calling upon them to self-empower themselves.

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Subversion of Identity in Margaret Atwood's *The Robber Bride*

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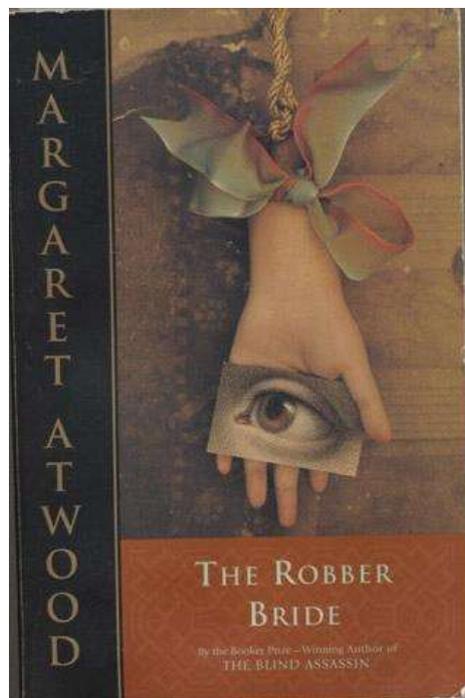
The Robber Bride

Margaret Atwood's novel *The Robber Bride* (1993) is a postmodern work of fiction which explores and unravels gender as a socio-cultural construct. It deals with how society and culture imprison both men and women into constructed stereotypes of masculinity and femininity attributing both men and women gender specific traits. The novel not only questions essentialist notion of gender identities as fixed and stable but also challenges the differences attributed to men and women owing to their biological sex. These biological differences in sex construct the gap between men and women's position in patriarchal society- exalting men's status and marginalizing women.

Grimm's Fairy Tale - The Robber Bridegroom

The novel is the reversed version of *Grimms' Fairy Tale's The Robber Bridegroom.* The title is subverted by Atwood to *The Robber Bride* to elucidate and prove the hollowness, artificiality and instability of gender identity. *Grimm's Fairy Tale - The*

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Robber Bridegroom is about a robber who was a 'man-eater' and trapped women in the name of marriage and murdered them to consume their flesh. In her novel Atwood constructs female character- Zenia as a robber bride, a 'man-eater' and a trickster who embodies and represents the traits not only of femininity but also those that are exclusively associated with masculinity. The trickster figure can be defined in literature and legend usually as, "a male, (who) crosses boundaries, disrupts the social order, and embodies contradiction. He is a shape-changer and a liar" (Stein 143). It is emphasized through the character of Zenia that, "the contradictions within the construct of the body, contradictions so acute that they may well make it impossible for anyone to be the sexed woman of conventional representation" (Hite 123). It is through the character of Zenia, that gender identity comes out to be a "dynamic matrix of interrelated, often contradictory, experiences, strategies, styles and attributions mediated by cultures and one's specific history, forming a network that cannot be separated meaningfully into discrete entities or ordered into a hierarchy" (Garland Thompson 284).

Margaret Atwood
Courtesy: www.poetryfoundation.org

Zenia as Represented by Atwood

Zenia is represented by Atwood as a woman who changes her gender identity according to the type of person she encounters and intends to exploit. Knowing the weaknesses of all three women characters, she projects herself as oppressed and physically abused before Tony, as a cancer patient before Charis and as a religious

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hybrid before Roz to evoke their sense of pity and sympathy and to exploit the same to her own advantage. Thus Zenia's character of displaying co-existence of both masculinity and femininity i.e. , "deft shifting among gender roles" is an example of Atwood's deconstruction and subversion of gender (Sheckels and Sweeney). According to Bouson, Zenia not only "embodies the repressed pasts of the three women who all have survived painful childhood traumas, but also buried aspects of their identities" (19). She proves to be a deceiver and liar but also acts as a trickster which "robs" the three women "of their illusory sense of self coherence" and so called stable identity (Bouson 19).

Performing Feminine Identity

All three women characters Tony, Charis and Rose learn to perform their feminine identity under the influence of their family and other patriarchal institutions like school, college and church. Millett explains the formative influence of family as:

> The chief contribution of the family in patriarchy is the socialization of the young (largely through the example and admonition of their parents) into patriarchal ideology's prescribed attitudes toward the categories of role, temperament and status. Although slight differences of definition depend here upon the parents' grasp of cultural values, the general effect of uniformity is achieved, to be further reinforced through peers, school, media, and other learning sources, formal and informal. (35)

Role of Family

Therefore it is family that propagates the accepted norms and patterns of femininity which every woman in society is expected to follow. Women abiding the dictated norms of femininity are treated as normal otherwise their normality, sanity and even womanhood is put to question by society.

Tony's Identity

Tony's identity as woman is shown to be dormant and crippled owing to the constant marital conflict between her parents. The family trauma and tussle ultimately casts a negative influence and results in her suppressed and dormant sexual identity. Tony is defined to be "disguised as herself, one of the most successful disguises" (*TRB*122).

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Growing up in a home which confines her in the ambience of conflict and discord among her parents, Tony becomes quite practical and tolerant in many ways. Her mother not only detests her father, but also the whole Canadian Culture and finds difficult to come terms with it. She excuses the flat accent of her husband but the same accent is checked and corrected in Tony, being a girl, "Don't talk like that! She hisses at Tony. She means the accent. Flat she calls it …. So Tony is a foreigner, to her own mother, and to her father also, because she talks the same way he does, she is -and he has made this clear- not a boy" (*TRB* 145).

Tony is defined as "odd" by the girls at McClung Hall as she "did not go out on dates; she did not have anybody to go with. Therefore to fight against this oddity of hers she is dressed "like a doll" against her dislike, as it is considered abnormal for her to refuse indulging into things that are set as appropriate feminine traits (*TRB* 115). Even her friend West's extra concern is "found… alarming by her. It is described as, "Tony couldn't have handled a date with anyone, much less West. She couldn't have handled the implication, or the hope. Hope of that kind might unbalance her. She didn't want to get involved with anyone, underlined, full stop" (*TRB* 123).

Identity of Charis

Like Tony, Charis's (original name Karen) identity too is constructed under the influence of family and other social institutions. She is single- handedly brought up by her maniac mother due to her father's death before her birth. Her insane mother's torture teaches her to "smil[ing] even when she didn't feel like it"(*TRB* 234). During her childhood until her puberty, she is sexually exploited and raped by her Uncle Vern and is never believed by her aunt who calls her "A liar"…. "like her mother " (*TRB* 261).

The sexual exploitation of Charis has a devastating effect on her body and mind. In order to escape the physical and sexual affliction and trauma she constructs her new identity named as 'Charis', " He (Uncle Vern) splits her in two right up the middle and her skin comes open like the dry skin of the cocoon, and Charis flies out." She is powerless in fighting off her uncle's harassment, and ruptures and dissociates herself from her body, splitting herself into two fragments, one that is physical, weak and at the mercy of her uncle's lust and other one is a virtual body, her aster projection, created by her thoughts in a state of extreme depression and powerlessness and is defined as:

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the feather, light as air. There is no pain in it at all… What she sees is a small pale girl, her face contorted and streaming, nose and eyes wet as if she is drowning – gasping for air, going under again, gasping. On top of her is a dark mass, worrying at her, like an animal eating another animal. (*TRB* 262).

Beauvoir explains this dissociation of identity as:

Fated as she is to be the passive prey of man, the girl asserts her right to liberty even to the extent of undergoing pain and disgust… she is above all sadistic: as independent subject, she lashes, flouts, tortures this dependent flesh , this flesh condemned to the submission she detests - without wishing however, to disassociate herself from it. (377)

This new constructed identity is named as Charis which is "a less damaged version of herself" (Vickroy 59). Her weaker part i.e. Karen is suppressed and subdued only to emerge at times of extreme depression and helplessness. Charis is strong enough only "to keep her [self] alive" (263TRB) not to fight against her passivity and subordination imposed by patriarchal society that confines her to the gendered space.

Identity of Roz

The third woman character of the novel and friend of Tony and Charis is Roz who is born to Catholic mother and Jewish father. Roz's identity is constructed under the cumulative influence of gender as well as racial segregation that leads to her suffering and marginalization not only because of her sex, but also because of her skin colour. She suffers both gender and cultural bias and also the religious strife - between her catholic and Jewish identity, "Whereas once Roz was not Catholic enough, now she isn't Jewish enough. She is an oddity, hybrid, a strange half person" (*TRB* 344). The feminine identity is imparted to Roz by her mother, who herself is portrayed as imbibing and following all the norms of womanhood of patriarchal society. Beauvoir explains:

Mother saddles her child with her own destiny… even a generous mother, who sincerely seeks her child's welfare, will as a rule think that it is wiser to make a 'true woman' of her, since society will more readily accept her if this is done…the treasures of feminine wisdom are poured into her ears,

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feminine virtues are urged upon her, she is taught cooking, sewing, housekeeping along with care of her person, charm and modesty. (309)

Femininity is associated with being "saint" (*TRB* 319) which is despised by Roz, "If Roz' mother was a saint, Roz did not especially want to be one" (*TRB* 319). After returning from war her father dominates and overpowers all, "filling the kitchen with is bulk, his loud voice his multilayered smell; filling the house with it, filling up all the space" so that both her mother and she herself are "pushed off to the edge" so that almost no space is left for them. Her mother, "who is so unbending, bends" before her father, "she abdicates" (*TRB* 332). For all the decisions she says, "Ask your father". Roz detests her mother's abdication before her father. Holding her mother being herself responsible for her subordination she justifies her exploitation thinking that her father's attitude "serves her right" (*TRB* 333). Despite her husband's infidelity, Roz's mother, passively forgives him, accepting her fate without any protest

Role of Religion

A very large part is "played by religion in the life of woman". As in "Western religions God the father is a man, …Christ is still more definitely a man of flesh and blood … angels have no sex, according to theologians; but they have masculine names and appear as good looking young men. God's representatives on earth: the Pope, the Bishop, the Priest who says Mass… - all these are men.

Catholic View

The catholic religion among others exerts a most confused influence upon the young girl… Mary Magdalene lies at Christ's feet, washing them with her tears and drying them with the hair of her head, her woman's long hair" (Beauvoir 317). In the novel the inferiority and silence of women is compared to Virgin Mary. Roz contemplates about the position of Virgin Mary with God:

who sat on the left hand of God? There must have been someone because God had a left hand as well as a right hand and nothing about it could possibly be bad because God was perfect, and Roz couldn't see that side being left empty(And where was the Virgin Mary in all this) (*TRB* 327)?

Greer comments:

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The Church also acknowledged one head, *a locum tenens* for God Himself. The man was the soul, and the woman the body: the man was the mind and the woman the heart; the man was the will and the woman the passions. Boys learnt their male role from father and girls their female role from their mother. (246-47)

Computing perfection with God and hence man, Roz well establishes man as representative of God and woman as representing Virgin Mary. This is shown through her mother who, "looks at Roz's father mutely, the same kind of mushy cow-eyed look the Virgin Mary gives the baby Jesus or the holy spirit in the pictures; she dishes up his food and sets the plate before him as its some kind of offering" (*TRB* 332). Roz's painful hybrid identity is pacified by her mother's comment, who says that, "religion didn't matter so much in a man" (*TRB* 322).

Privileging Son over Daughter

Roz's father's attitude of privileging son over daughter becomes quite apparent when he tries to compensate his desire of having son by treating Roz as a son, "You'll be my right hand man, he would tell her." (*TRB* 306). Here Roz denies being:

A son. She didn't want to be a man at all, right hand or otherwise. Such a strain, being one, from what she could see; such a pretence of dignity to maintain. She could never get away with her witless frivolity act if she were a man. But then, if she were one she might not need it. (*TRB* 306)

Concurrent Subversion of Identity

It is seen that all the three women characters in the novel display subversion of identity, deconstructing and subverting the stereotypes of gender. According to Judith Butler gender identity is explained to be a performance that is reiteratively done which is "at once a reenactment and re-experiencing a set of meanings already socially established" (*Gender Trouble* 140). These repetitions are unstable and produce different meanings under different context and times resulting in the subversion of dominant norms.

Butler's argues in this context as, "if the rules governing signification not only restrict, but enable the assertion of alternative domains of cultural possibility, i.e. new

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possibilities for gender, that contest the rigid codes of hierarchical binarisms then it is only within the practices of repetitive signifying that a subversion of identity becomes possible (145).

Negating Expectations of Patriarchal Ideology

Tony not only subverts gender norms of ideal feminine image, she also negates the social and cultural expectations of patriarchal ideology, by opting History and War as subjects for her study and career. In the gendered society, the subjects too are gendered - the career in war and history are pre-labeled as masculine and women are discouraged from pursuing their career in the same. Millett reveals that:

> Patriarchy enforces a temperamental balance of personality traits between the sexes, its educational institutions, segregated or co-educational, accept a cultural programming toward the generally operative division between "masculine" and "feminine" subject matter, assigning the humanities and certain social sciences (at least in their lower or marginal branches) to the female- and science and technology, the professions, business and engineering to the male. (42)

Tony's interest in something as morose and morbid as war is forbidden not only by men but her women friends Charis and Roz, also discourage her in spending, "so much of her time on something as negative as war" (*TRB* 25). "Male historians think she's invading their territory and should leave their spears, arrows, catapults, lances, swords, guns, planes and bombs alone. They think she should be writing social history, such as who ate what and when, or Life in feudal family." Not only males but female historians too encourage and strengthen gender role stereotyping. Though few in number they all, "think the same thing but for different reasons. They think she ought to be studying birth; not death, and certainly not battle plans. Not routes and debacles, not carnages, not slaughters" (*TRB* 21, 22).

The Modern History professor, despite being a man "is more interested in economics than he is in bloodshed" and instructs Tony that war is not "an appropriate subjects for girls" (*TRB* 169). Tony being a history professor too finds, "As a rule her (own) students are mostly men: not a lot of women find themselves deeply attracted to

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such courses as Late Medieval Tactical Blunders or Military History as Artefact" (*TRB* 23).

Thus Tony believes and proves that though "Women are not usually called upon to commit such cold- blooded acts(like men) but this does not mean they are incapable of them" (*TRB* 405). Tony as a history professor "unflinchingly investigates the atrocities and cruelties of history which proves that gender roles are artificially designed and constructed to confine and restrict women to the gendered spaces" (Vickroy 56).

Like Tony, Roz too suffers in opting her father's business: being a businesswoman instead of businessman. Whereas Roz has grown up thinking "business was something mysterious, something way beyond her, something her father did behind closed doors. Something only fathers did, that girls were forever too dull-witted to understand." But when she handles the business she finds that she could "do it better. Better than most. Most of the time" (*TRB* 93).

Being a businesswoman Roz suffers from the behaviour of woman employees of office. Whereas the domination and superiority of men is easily accepted by both men and women, woman's domination is not easily digested by people, particularly women. Roz cites the example that, "If she were a man she could get away with a brief nod; but she is not a man, and she knows a whole lot better than to try acting like one" (*TRB* 88). She further comments:

> It's complicated being a woman boss. Women don't look at you and think Boss. They look at you and think *Woman* as, in *Just another one, like me, and where does she gets off?* None of their sexy little tricks work on you, and none of yours work on them; big blue eyes are no advantage. .. Whereas the same very women would fetch and carry for a man boots, no question… bring his slippers in her mouth, overtime no problem. (*TRB* 88-89)

Deconstruction of the Myth of Sexual Passivity

The myth of women's sexual passivity and inferiority is deconstructed in the novel through Roz's multiple "love affair(s), or rather… sex affair(s)" where for her "the sex was great and it was "something she was good at."

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Tony's childlike appearance and her dress is described as having purchased from "children's section at Eaton's" and is explained by Murray as, "at least in part, a refusal to take on the dress codes of the adult world, and with it the world of gendered sexuality." Tony not only refuses to be assimilated into feminine stereotype of gender but also subverts other things associated with feminine image of society, "She is not shown to be specially attractive to men, and does not enter into the illusory magic of make-up, feeling that" (1V). "Lipstick is alarming on her… With her big glasses and her big eyes behind them and her too skinny neck, the effect is street urchin crossed with newly hatched bird" (*TRB* 17).

Simone de Beauvoir claims that:

> The social significance of the toilette allows women to express, by her way of dressing, her attitude towards society. If she is submissive to the established order, she will assume a discreet and stylish personality. Here there many possible nuances: she can present herself as fragile, childlike, mysterious, frank, austere, gay, sedate, rather bold, demure. Or if, on the contrary, she scorns the conventions, she will make it evident by her originality. (*The Second Sex* 547)

Therefore women can refuse to be assimilated into the conventions of feminine norms "by an audacity of dress that emphasizes her nature as sexual object, therefore her dependence" (Beauvoir 547).

Stereotyping Gender Role

Along with gender role stereotyping the novel also examines how sex role stereotyping subjugates and confines women to their bodies as sexual objects and commodities. Atwood deconstructs this myth to show that both gender and sexuality is socio-culturally constructed. Gender identities are proved to be fluid and unstable where "femininity and masculinity are not essential universal categories but discursive constructions" therefore "the cultural construction of subjectivity per se" is concerned with "a range of possible masculinities and femininities" (Barker 25).

This is displayed efficiently by Tony, who under the influence of Zenia overcomes her childlike and sexually cold temperament and becomes sexually free and

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independent. She is inspired by Zenia's boldness to face the truth of her emotions for West which she had long suppressed.

Charis, due to her sexual exploitation by her uncle in her childhood, finds it almost impossible to enter into sexual relation with any man. But in order to discard the traditional myth prevalent in society that women's "anatomy compels her to remain clumsy and impotent like a eunuch" (Beauvour 398), leaving her passive and sexless, Charis, "slept with several (men)" as "she didn't want to be considered uptight or selfish about her body, and she's even lived with one man, although it hadn't lasted. He ended by calling her a frigid bitch, as if she was doing him some injury or other" (*TRB* 209). Charis's sexual frigidity is explained to be the outcome of her childhood sexual abuse, not the result of her biological identity. On being called as "frigid bitch" by men, she questions herself "Hadn't she been affectionate enough. Hadn't she nodded her head when he talked, hadn't she cooked the meals and laid herself down compliantly whenever he wanted her to, hadn't she washed the sheets afterwards, hadn't she tended him? She was not an ungiving person" (*TRB* 209). Beauvoir discloses the reason of sexual frigidity of women to be "resentment" (413).

Charis's boyfriend Billy represents the common perception of society about women being sexless. According to Irigaray, "Female sexuality has always been conceptualized on the basis of masculine parameters" (23). Billy finds the 'abnormality' of Charis as normal. "He thought women were like that: without urges, without needs. He didn't pester her about it, he didn't question her, he didn't try to fix her, as the other men had done- tinkering away at her as if she was a lawnmower" (*TRB* 209). Her own experience during her physical relation with Billy was like:

> she felt…like a trampoline with someone jumping up and down on it… as it was she merely detached herself, floated her spirit off to one side filled herself with another essence – *apple*, *plum*- until he had finished and it was safe to re-enter her body…Once in a while she cried, which Billy seemed to find normal. Her tears had to do nothing with Billy. (*TRB* 208)

On learning about Zenia's concept of sex as "fun" Charis is amazed, as according to her knowledge women are as sexually naïve and sexless, and her own experience with

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sex "was either nothing or it was painful, or it was overwhelming, it put you at risk" (*TRB* 426).

Luce Irigaray explains the reason behind the sexually passive identity of women to be the mistaken belief of men, "Feminine pleasure has to remain inarticulate in language, in its own language…And so what is most strictly forbidden to women today is that they should attempt to express their own pleasure" (77).

Kate Millett explicates the sexual dominance of men and subordination and passivity of women i.e. ""sexual behaviour" is almost entirely the product of learning"… as the "product of a long series of learned responses - response to the patterns and attitudes, even as to the subject of sexual choice, which are set up for us by our social environment" (32).

Imposed Passive Sex Role

Mitch's imposed passive sex role on Roz is performed by her to maintain the myth of sexual inferiority of women. Roz describes, "Mitch would never have forgiven her if she'd jumped on him in public, or even given him a big smooch during the kiss- the-bride routine. He'd made it clear by then that there were jumpers and jumpees, kissers and kisses, and he was to be the former and she the later" (*TRB* 312). Beauvoir highlights man's perception of woman's sexuality, "that she should be in no way independent, even in her longing for him". And woman is "obliged to offer man the myth of her submission, because he insists upon domination…. Since she can only *be* not *act*" (397, 381).

Subversion of the Belief of Women's Passivity

Atwood subverts the belief of women's passivity by giving power to Tony in reversing the name of her husband from Stewart to 'West' (*TRB* 14). By reversing the hands and letters- from right to left, Tony constructs her own language. By doing this she not only rejects the Patriarchal language but also laws of patriarchy. Irigaray argues, "Women, by writing in a language… resists the dichotomies founded in an order, a grammar of gender" (Parsons 91).

Reversion of Gender Stereotypes

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In the novel not only names, but gender stereotypes are reversed as well. West, as opposed to the stereotype of hegemonic masculinity, displays femininity and appears more "frangible" and "subject to breakage" than Tony (*TRB* 9). He is dumped and ditched by Zenia twice and projected as "poor-angel; man-like" depending on both Zenia and Tony for his survival. Tony's friends Charis and Roz "make him nervous" (*TRB* 168). He is seen as "a baby" who is "incapable of handling practical issues of life," and is "fond of sacrificial gestures" and is so vulnerable and delicate that Zenia is afraid of "getting him dirty" (*TRB* 173).

Judging from the socio-cultural parameters of gender ideology, all the traits embodied by West can be stereotyped as feminine. He is shown as so vulnerable that "one contemptuous flick of her (Zenia's) hand could splatter him all over the sidewalk" (*TRB* 173) certifying that not only can men befool women, "women can make fools of men … even if they weren't fool to begin with" (*TRB* 175). Zenia exploits West as well as Tony, blackmailing her for money and also snatching West from her after her marriage. Whereas later on Tony is able to "reconnect with the regenerative powers", West is left desolated and frail , " West's desolation is palpable. It envelops him like a cloud of midges…It's as if he is blind" (*TRB* 175-176).

Zenia challenges West's sexuality and strength and defeats him on sexual grounds proving his masculinity and virility as powerless in comparison to her feminine sexuality. She traps West by concocting a story of her as sexually frigid owing to her "sexually abused… childhood, by a Greek Orthodox Priest" and "challenge[s]" him to "Warm up the ice maiden". She even tells him that, "she was faking orgasm to please him" (*TRB* 406, 407).

Zenia defines sex as, "a huge plum pudding, a confection of rich delights" and discards West as sexually "boring" (*TRB* 407). Whereas Billy is sexually dominant, he is shown to be depending on Charis for his survival. Charis not only supports Billy financially, but also lends him moral support "his very existence depends on her" (*TRB* 210). "She understood his emotions which came at her in a deluge- watery chaotic, a melancholy blue in colour, like a great wave of tear. He was so lost, so wounded, how could she refuse to offer him whatever comfort she had" (*TRB* 214)? This dependency of Billy on Charis subverts the myth of masculinity as independent, active and supporting.

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Mitch's hegemonic masculinity is challenged by Zenia who leaves him weak and powerless. Deconstructing the concept of women as oppressed and men as oppressor, she leaves Mitch helpless and powerless before herself. Mitch is "not used to getting dumped, to being betrayed, because it never happened to him before" (*TRB* 376). After being deserted by Zenia, Mitch is also not forgiven by Roz, "she's always depended on him, not to lose his nerve. But now there is a crack in him, like a crack in glass; a little heat and he will shatter. But why should it be Roz's job to sweep up?" She tells him, "you can't treat me like a rest stop",… "not any more"(*TRB* 379, 380). Mitch is so much devastated by Zenia that at last he commits suicide.

Zenia embodies the traits of both the sexes, performing both masculinity and femininity quite dexterously according the victims she encounters. She is explained to be "on no side but her own" (*TRB* 185) and performs both as oppressor and oppressed as and when required.

Dissolution of Gender Boundaries

Through the character of Zenia Atwood dissolves gender boundaries as well as gendered spaces proving it to be porous and fluid. As a women character she narrates her past life history, and manipulates it to evoke admiration or pity of the listener. To Tony she presents herself as positive shadow, with her sexually exploited childhood at the hands of her Russian mother who sold her in prostitution when she was just five, "It must have started when I was five, six, earlier may be. Really I can't remember a time when I didn't have some man's hands in my pants" (*TRB* 164). Despite her sufferings she comes out to be an independent woman with "a touching gallantry, a steely courage in the face of adverse destiny" (*TRB* 167). Thus Zenia represents herself as an epitome of identity free from the shackles and fetters of gender and sex role stereotypes and is imitated by all the three friends.

Roz and Zenia

Roz gets the strength from Zenia, to discover the power she already had, that helps and prepares her in the upbringing of her children which is free from constraints of gender stereotyping. Roz tells herself:

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You are woman, with a man inside watching a woman. You are your own
voyeur. The Zenia's of this world have studied this situation and turned it
to their own advantage; they haven't let themselves be moulded into male
fantasies, they have done it themselves. They have slipped sideways into
dreams, the dreams of women too, because women are fantasies for other
women. Just as they are for men. (*TRB* 392)

A Fair Glittering Edge

The daughters of Charis and Roz are described as "have [ing] a fair glittering edge
to them. None of them is what you would call self-effacing. All three would be at home
on horses, riding astride, hair flying scouring the plains, giving no quarter" (*TRB* 402).
All three daughters are constructed as independent and active betraying the feminine ideal
of culture and society. Tony perceives the:

Confidence, their straight ahead level gazes, their humorous but
remorseless mouth. They have none of the timidity that used to be so built
in for women. She hopes they will gallop through the world in style, more
style than she herself has been able to scrape together… and the twins
have become so gigantic; gigantic and also careless. Tony is slightly afraid
of them. They might step on her by mistake. (*TRB* 402)

Roz's daughters Paula and Erin change the gender of all the characters of their
story books from male to female: "They decided that all the characters in every story had
to be female. Winnie the pooh was female, Piglet was female, Peter rabbit was female. If
Roz slipped up and said, "he" they would correct her: She! She! They would insist. All of
their stuffed animals were female too." On being questioned by Roz about their calling of
stuffed animals as female, they answered, "Can't you see?" This perception of the twin
daughters is explained by Roz as "simply the lack of penises, on the stuffed animals"
(*TRB* 293).

From the *The Robber Bridegroom* to *The Robber Bride*

According to Freud and other gender theorists masculinity and power is linked
with having the symbol of power i.e. penis and women is represented as lack, because of
not having penis. The twin daughters' link femininity with the absence of penis on their

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soft toys but absence of penis is not associated with the absence of power. The twin daughters' not only change the gender of the male characters to female, "opt[ing] for women in every single role", but also the title too, i.e., from the *The Robber Bridegroom* to *The Robber bride*. They also argued, "For the control of story- change the ending mom! Make them go back! I don't like this part" (*TRB* 293). Hence they tend to deconstruct the myths, traditional and stereotype of gender promoted through the work of art by criticizing it and replacing it with women characters.

Roz brings up her daughters against the accepted ideal of femininity with the belief that, "girls should not be given the idea that being pretty is the only thing that counts- and that other people's opinions of how they ought to arrange their bodies are more important than their own"(*TRB* 356). Whereas Roz daughters are independent, strong and active, enjoying the violent ending of the stories claiming, "somebody had to be boiled", her son Larry didn't like, "violent stories", as they gave him, "nightmares" (294TRB). This reflects the total reversal of his gender roles as, "masculine behaviour" is believed to "spring from a root of possible violence" and to be women is to be "weak, futile and docile" (Beauvoir 354, 359).

Portrayal of Gay, Homo- and Hetero-Sexuality and Role of Patriarchy

Roz's son Larry and her assistant Boyce are presented as gay. Boyce's himself reveals his identity to Roz at the very beginning, "I am gay as a grig, but I won't embarrass you in public. My straight act is impeccable" (*TRB* 90). Here being 'straight' is mentioned as an 'act' rather than biological trait. This reflects the theory of gender given by Judith Butler who assertively describes gender as "a corporeal s t y l e, an 'act,' as it were, which is both intentional and performative", where "'performative' itself carries the double-meaning of 'dramatic' and 'non-referential' " (*Performative Acts* 521-22) and can be defined as, "that discursive practice which enacts or produce that which it names" (*Bodies That Matter* 13).

The comment of Rachel Alsop is quite apt in this regard, "By appropriating the symbols of masculinity and exaggerating them macho/gay men are exposing the artificiality of normative heterosexual masculinity. What gay men's looks suggest can be even more 'masculine' than their heterosexual counterparts, thus challenging claims that only heterosexual men are real" (148). Thus Boyce's both the identities -of gay and

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straight as performance undermines "heterosexism and homophobia at the heart of hegemonic masculinity" (Alsop, Fitzsimons and Lennon 132). Like any woman he even is good at "mother[ing] and tak[ing] care of her[Roz]"(*TRB* 89). It is explained that as long as he 'performs' his gender identity well it is not possible to make out whether he is gay or straight, whether "he hates women"…or "he wants to be one" (*TRB* 90).

Therefore according to Butler, "Gender is a set of free- floating attributes … constituting the identity it is purported to be… It is always a doing, though not a doing by a subject who might be said to pre-exist the deed."(24-25).

Homosexuality like heterosexuality is shown to be artificially constructed. Roz "sometimes thinks he's a surrogate son; on the other hand, he might be a surrogate daughter" (*TRB* 89) who is successful in "bring[ing] out the lady in her" (90). Similarly Zenia's identity too is put to question because of her performance of both masculinity and femininity. Boyce questions if, "she was really a woman. It could be a man in a dress" (*TRB* 436). Thus Butler states:

> The construction of coherence conceals the gender discontinuities that run rampant within heterosexual, bisexual, and gay and lesbian contexts in which gender does not necessarily follow from sex, and desire, or sexuality generally does not seem to follow from gender- indeed where none of these dimensions of significant corporeality express or reflect one another. (*Gender Trouble* 135-36)

The gay relation of Boyce and Larry is accepted by Roz's daughters quite easily while she herself needs sometime to accept this relation. This is due to the fact that homosexuality is considered as biological anomaly; an "arrest of development" by the society that ostracizes homosexuals as abnormal (Beauvoir 426). On the same account Larry is blackmailed by Zenia.

Thus patriarchal ideology privileging heterosexuality victimizes not only women but men. Hornacek reveals that the patriarchal system is equally exploitative for men and they not only "benefit from patriarchy but are also hurt by it" (qtd. in Hooks 74).

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Therefore "rigid sex roles" have been identified as "the primary source of their [men's] victimization" (Hooks 80). Gay sexuality is presented by Atwood as normal, and not a biological abnormality asserting that "the fences so firmly in place around the gender corrals are just a bunch of rusty old wire" (*TRB* 454). Describing sexuality as a discursive construction, Parsons argues that "Sexuality of the body thus cannot be abstracted from its actual situation in history, since it has no meaning apart from the ways in which it is defined within particular discursive practices"(72).

Atwood's Women Characters - Atwood Subverts and Destabilizes Gender Categories

Atwood enables her women characters to explore and discover the truth of their existence and identity by breaking silence, subverting their identity and expressing themselves in their own language. Cixous argues that in order to liberate themselves from patriarchal ideology, woman needs to reject male, rule- bound language by having their own female discourse, "Woman must write herself: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies"(334). She further suggests that, "only when women inhabit their bodies fully and write from them can they produce a female language and female texts capable of challenging historical and political constructions, of subverting the dominant linguistic order, and of representing themselves"(Davies 59). Therefore by adopting 'ecriture feminine' or feminine writing, "women can struggle to undermine the dominant phallogocentric logic, split open the closure of binary opposition and revel in the pleasure of open-ended reality" (Moi 106).

Tony's left hand becomes her strength which is treated as wrong by others. It is by reversing hands and letters that she creates her own language and a powerful identity which is quite contrary to her real identity. She claims, "despite its good performance her left hand was scorned, but her right hand was bribed and encouraged"… but "tony continued to write left handed" (*TRB* 138). By reversing hands and letters she rejects patriarchal language and creates her own language, "this was her language, so its rules and regularities were at her mercy" (*TRB* 116). Thus "writing is precisely *the very possibility of change,* the space that can serve as a springboard for subversive thought, the precursory movement of a transformation of social and cultural structures"(Cixous 337).

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Like Tony, Charis too is able to reunite with her disjointed identity Karen and is able to confront the truth of her suppressed identity by identifying herself with Zenia. Zenia, on entering in her life as helpless, emaciated cancer patient merges first with Karen and then with Charis, finally returning her words to Charis. For Charis words are described as, "pictures"… and then "screams and moans, and then the smell of rotting meat, and of burning, flesh, and then physical pain" (*TRB* 64). Thus Charis finds her voice, "seize[s] the occasion to speak" (Cixous 338) and becomes "who she is " (*TRB* 50).

Roz too is projected as passive and silent to the subordination of her husband Mitch enduring all without protest. She suffers from the disintegration of her identity shifting and changing names, from "Roz Greenwood to Roz Grunwald and later to Roz Andrews after her marriage with Mitch." The changing of names decipher "Roz's transformations and her upward mobility" along with "her insecurities, for everyone of her identities is shadowed by the others" (Howells 95). In order to adjust and adapt herself to her displaced identity and passivity under patriarchy she "learned to keep her big fat mouth shut" (301), there was "no room… for a yes or no"(301*TRB*). Under the influence of Zenia she learns a new language i.e. "adds layers of language to herself, sticking them on like, like posters on a fence" (345) and is able to fight back her husband's exploitation.

All the three friends Roz, Tony and Charis are able to fight against their artificially constructed gender identity by subverting and destabilizing the constructed gendered space by encountering their suppressed identities in the reflection of Zenia; who transcends the boundaries of socially constructed gendered space and lives a life free from all restraints. It is dealt efficiently in the novel that along with femininity, masculinity too is performative and power is linked with one's sex rather it can be displayed by person of either sex. According to Somacarrera, "For Atwood and Foucault power is unstable because it is diffused throughout all social relations rather than being imposed from above" (44-45). Atwood herself questions the reality of power as, "power after all is not real, not really there: people give it to each other" (*Power Politics* 16).

Thus we see that Atwood subverts and destabilizes gender categories as discursively constructed in society and culture. By subverting gender boundaries Atwood

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liberates not only her women characters but men characters too from the imprisonment of gender stereotypes.

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Art and the Artist in Hemingway's *To Have and Have Not*

Dr. Shikha, M.A., M.Phil., Ph.D.

Ernest Hemingway 1899-1961
Courtesy: www.americanlegends.com

The Legend of Hemingway and Its Impact on the Study of Hemingway Novels

The problem with Hemingway critics is their obsession with the legend of "Hemingway the blowhard, of Hemingway posturing with movie queens, bullfighters, and big fish, or of Hemingway the hard drinker who made pompous male pronouncements in men's magazines" (Benson 47).

This larger-than-life image, which Hemingway so assiduously cultivated and which the critics so stubbornly pursued has led to serious distortions in the study of the novelist's art and vision. This preoccupation with the writer's life has led to the extreme narrowing of the critical focus on the writer's work. He has been dubbed as an 'unintellectual' writer whose writing is marked by conspicuous absence of any idea, or any trace of commitment of any kind, or any objective concern with the historical, cultural and social issues.

If we can forget the man and more so the legend that surrounds him and just concentrate on his writings without the aid of extra-literary disciplines we shall discover the

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full canvas and complexity of Hemingway's values and vision as a writer.   Once this task is accomplished we shall find that Hemingway was a liberal and committed humanist who over and over again projected in his fiction the humanist ideal of secular and liberal values. It is here that we find the golden streak of his fiction which is central to the understanding of his vision both as man and writer.

Honesty and Integrity

Honesty and integrity are the two cornerstones of Hemingway's code of artistic integrity, which emerges most clearly through his ironic, sometimes satirical portraits of the fake artists in a number of his works. He values the honest rendering of authentic life experiences and any one failing to observe this norm becomes an object of his ridicule. The way he rails at Andersons' pomposity and artificiality in language and life in the *Torrents of Spring* is a sure proof of his commitment to the values of truth, honesty and integrity both in life and art.

Hemingway's devastating and satirical portrayal of phoney artists such as Cohn in *The Sun Also Rises*, Roger *in Islands in the Stream*, Laughton and Gordon in *To Have and Have Not* provides us the key to the understanding of the versatility, maturity and wholesome aspect of his art.   For Hemingway, the "only test was that everything he put down had to be honest" (Garnett 10) and this conviction precluded any sort of commitment to a particular political or social or economic ideology. For him, man was central and anything that caused suffering to him or stifled his conscience was anathema. It is here that we find Hemingway's strong aversion to politicians and disinclination to join any `ism'.   He was independent of any ideology or politics.

Non-Ideological and Apolitical Stance

Hemingway's non-ideological and apolitical stance was at variance with the stance taken by the majority of writers in the 30's when to be a leftist was a craze, rather, a mania. The literary atmosphere of the 30's was saturated with the outpourings of all kinds of literature of social commitment. It was Hemingway's disinclination of being uncommitted to the leftist political agenda in the 30's that invited strong denunciation from the writers as well as the critics. Stanley Cooper rightly observes:

 His increasingly public persona and the subject matter of his books

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convinced many that Hemingway was interested only in his own pleasure and amusements. With the American economy in shambles and the social fabric seemingly about to tear apart, many critics believed that Hemingway's interests – bullfighting, big game hunting and marlin fishing – were escapist and elitist. Millions were out of work in his country, and he was going on safari in Africa. Basic social and political questions were being debated and he was condemning the decadence of the Spanish bullfight. (49)

To Have and Have Not
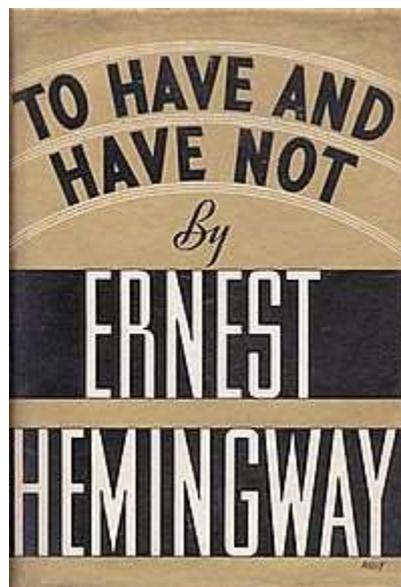
Most of the criticism of Hemingway was based on political grounds and came mainly from so-called Leftist critics. Then appeared *To Have and Have Not* and praise started pouring in from these very quarters for Hemingway's treatment of the devastating impact of Depression and his sympathetic attitude towards the Republicans in the Spanish Civil War. They saw in these works Hemingway's actual conversion to communism but they were surely mistaken, because these works are not the statement of his political views or ideas; but they show his concern with the suffering humanity at large in these harrowing times. For Hemingway, commitment to art was far more important than commitment to a particular ideology and the basis was his strong belief that politics, political ideologies, government and economic systems are all transitory; what is permanent is art. In *Green Hills of Africa* he wrote: "A thousand years makes economics silly and a work of art endures forever, but it is

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very difficult and now it is not fashionable" (109). Hemingway believed that art was the only part of any civilization that could remain alive and vital for generations to come.

Thus, to judge art and the artist by contemporary, political and social standards is to be short-sighted and false. There are always good writers and bad writers. *To Have and Have Not* can profitably be read, apart from its social theme, as Hemingway's statement of his strong aversion to everything that is fake and phoney in art.

Gordon the Author

It is through Gordon, the writer with so called leftist leanings that Hemingway brings out vividly and forcefully, the corrupting and corroding effect of commitment to a particular political ideology on the work of a writer. Gordon has written three books dealing with social issues and the latest book he is wring is about the strike in a textile factory. Hemingway tells us that art influenced by a particular cause or ideology tends to degenerate into a kind of formula writing. The following dialogue between Gordon and Spellman, a lousy young man, makes this point clear:

'What are you doing now ?'" Gordon asked.

'Not much.' said Spellman. 'I get around a little. I'm taking

it sort of easy now. Are you writing a new book?'

'Yes. About half done.'

'That's great.' said Spellman. 'What's it about ?'

'A strike in a textile plant'

`That's marvellous', said Spellman. 'You know I'm a sucker for

anything on the social conflict'.

'What ?'

`I love it', said Spellman. `I go for it above anything else.

You're absolutely the best of the lot. Listen, has it got a beautiful

Jewish agitator in it?"

`Why?', asked Richard Gordon, suspiciously.

'It's a part for Sylvia Sidney. I'm in love with her. Want to

see her picture?"

(*THHN* 141)

Deft Use of Irony

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It is, indeed, Hemingway's deft use of irony in bringing Gordon and Spellman together in the bar. It is through this direct conversation between the writer and his self-proclaimed `fan' that we come to know not only about the fake artistic standards of Gordon, the Leftist writer but also the kind of readers his works attract. Spellman is a rich spoilt brat for whom Gordon's books are just as good as drinks, or marijuana, or Sydney's picture which provide him a good form of entertainment. Gordon is in for big blow at the hands of a real communist who tells the writer that his books are just "shit". Both these judgments are a sad commentary on Gordon's integrity as a writer—the rich, the haves whom he denounces like his works and the have-nots whose cause he champions consider them to be `shit.'

For Hemingway, dishonesty and falsity in rendering experiences in art are the cardinal sins that a writer can commit and this is exactly what Gordon does, and he does it because he is capable of doing only this. Gordon does not know the difference between reality and perception, thus leading him to his naive, rather insipid, presentation of social issues in his works. He writes on social themes because it is fashionable to do so and not because he understands the complex issues involved therein. This is nowhere more evident than his perceived impression about Marie Morgan.

Marie Morgan – Stereotyped Freudian Interpretation

Marie is in bad shape mentally and physically, as she is coming home from Sheriff's office where she was briefed about Harry's mortal wounding. But for Gordon, she epitomises what a lady of her age and background can do. He has never known her, never met her, never talked to her, but he claims to possess the whole inner life of that type of woman. He constructs a stereotyped Freudian interpretation of Marie as the slovenly, frigid, middle class house wife belonging to the working class, in whom her husband has lost interest since a long time ago.

Gordon's Relationship with Helen, His Wife

Hemingway, through ironic juxtaposition reveals Gordon's "lack of perception as artist and his selfish use of human beings." (Wylder 114). As against her perceived frigidity, Marie enjoys vigorous and mutually satisfying sex life with her husband, Harry. Gordon's preconceived and misconceived notions about Marie's type of women from the class he is

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"supposedly" fighting for, become evident in Gordon's real life relationship with his wife, Helen.

Hemingway is at pains to show Gordon's false leanings towards Leftism through Marie and Helen, both of whom belong to working class. Gordon's affair with Mrs. Bradley also shows his hypocrisy both as a writer and as a man. Helen's father was an Irish boiler maker and a good union man. When Helen objects to her husband's affair with Mrs. Bradley, he calls her a slut and disparages her father. As a writer, Gordon is supposed to sympathise with ordinary, working class people, but he is just a wastrel who has strayed into the realms of art.

In Hemingway's artistic credo, a good writer is basically a good man, but Gordon is just the opposite. He is both a bad writer and a bad man. There can be no more insulting words than what Helen says of him as a man and as a writer: "No, not all right. All wrong and wrong again. If you were just a good writer, I could stand on the rest of it maybe. But I've seen you bitter, jealous, changing your politics to suit the fashion, sucking up to people's faces and talking about them behind their backs." (*THHN* 138).

Gordon's Nemesis – Mrs. Bradlay

Gordon's nemesis is sure to come very soon and he receives it at the hands of the rich lady, Mrs. Bradlay, who had interested him "both as a woman and as a social consciousness." (*THHN* 105). Mrs. Bradlay was a rich amoral lady whose hobby was to collect writers and their books as exhibition objects. So, Gordon was merely a collector's item in her gallery of writers like him.

Gordon becomes cold and frigid on seeing Tommy, Mrs. Bradlay's husband during their sex act and gets his `reward' in the form of stinging slaps across his face from none other than Mrs. Bradley. "In the darkness he had felt the slap across his face that lighted flashes of light in his eyeballs. Then there was another slap, across his mouth this time. 'So that's the kind of man you are', she had said to him. 'I thought you were a man of the world. Get out of here'. (*THHN* 140) The `leftist' is wronged by the `rich' and that provides him another subject matter for his next book.

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Decent Writer, But Morally Dead Man

That Gordon is a decadent writer and a morally `dead' man becomes crystal clear from the foregoing analysis. What also becomes more clear and evidenced is Hemingway's strong belief and faith in the honest rendering of authentic life experiences in the works of art. What passes under the garb of ideology at a particular period in the name of art is anathema to Hemingway for whom politics and ideologies are fleeting, temporary and inconsequential, whereas art is abiding and permanent. Hemingway's works are strong testimony to his strong aversion to thuggery in the name of art resorted to by writers like Gordon and Cohn and Roger and Harry.

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Nursery Rhymes as an Effective Instructional Material for Young Language Learners

Shwetha. R., M.A., M.Phil. Candidate

Definition of Nursery Rhymes

> There is a certain age at which a child looks at you in all earnestness and delivers a long, pleased speech with all the true inflections of spoken English, but with not one recognizable syllable. There is no way you can tell the child that if language had been a melody, he had mastered it and done well, but that since it was in fact a sense, he had botched it utterly. (Dillard, 1988, 106)

The gentle tune of *Twinkle, Twinkle, Little Star* brings back nostalgic feelings even for adults. Nursery Rhymes are often defined as "A short, rhymed poem or tale for children", and are considered as traditional songs for young children in Britain and many other English speaking countries. Though the tradition of nursery rhymes as a primary source for teaching English language to children began as early as in the seventeenth century, its influence upon English language teaching remains pivotal.

Teaching Methods and Nursery Rhymes

Throughout the twentieth century, History of English language teaching saw the rise and fall of a variety of language teaching methods. Changes in approach and methods of teaching English have been an outcome of a transition of ideas as to the kind of proficiency the learners need. Hence, the reformers in the 20[th] century differentiated between the methods of teaching language based on the objectives of language teaching, theory of language, theory of language learning, syllabus, Role of teachers, learner roles and the role of instructional material. Any method used in a language teaching class must also ensure proper selection of instructional material, to help the young learner achieve the kind of proficiency aimed at.

> Language acquisition occurs when comprehension of real messages occurs, and when the acquirer is not 'on the defensive'... Language acquisition does

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not require extensive use of conscious grammatical rules, and does not require tedious drill. It does not occur overnight, however. Real language acquisition develops slowly, and speaking skills emerge significantly later than listening skills, even when conditions are perfect. The best methods are therefore those that supply 'comprehensible input' in low anxiety situations, containing messages that students really want to hear. These methods do not force early production in the second language, but allow students to produce when they are 'ready', recognizing that improvement comes from supplying communicative and comprehensible input, and not from forcing and correcting production." (Krashen, 1981, 202)

Importance of Interaction in Language Learning

David Vale in his book *Teaching Children English,* stresses the importance of interaction and activity-based approaches within the language classroom as it offers much towards the overall needs of children. He points out that by integrating such approaches children study activities which have practical educational value, and are motivated in what they are studying. He also emphasizes that children should be introduced to a wide range of the language items that makes it meaningful and understandable. It is also to be noted that children should not be introduced to the English language in an artificially pre-determined, strenuous sequence of grammatical structures or functions.

Nursery Rhymes as Resourceful Instructional Material

Nursery rhymes have always remained a resourceful instructional material for this purpose. No matter how old one is, or how learned he is, it is fascinating to note that the nursery rhymes we learn as children remain fresh in our minds, even as we age. This is because of the foundation it lays in minds, of the language that we use almost every day. Though its didactic value is vast, the part played by nursery rhymes in forming the basis for language learning is integral. It's even more interesting to know how children acquire English as a second language through such nursery rhymes. This is so because, rhymes are one of the most enthralling and culturally rich resources that can easily be used in a language classroom, and it offers a change from droning classroom activities.

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It is also a valuable resource to develop student's basic abilities in language learning such as Listening, Speaking and Reading. They can also be used to teach various important structural aspects of the language such as sentence patterns, vocabulary, pronunciation, rhythm, adjectives, and adverbs. Learning English through rhymes also provides a non-threatening atmosphere for students, who usually find it intimidating to speak English in any formal setting. Important features of the language such as stress, rhythm, intonation are also presented through nursery rhymes; thus, through using them, the language which is broken into a series of structural units, is learnt.

Main Functions of Nursery Rhymes in Language Learning

The main functions of the nursery rhymes in a language learning context can be pointed out as follows:

1. Phonemic awareness
2. Developing the vocabulary
3. Inductive learning of Grammar
4. Developing auditory skills in the language learner.

Use of Nursery Rhymes in Language Learning Class

To understand how nursery rhymes help in language acquisition, it is important to note how they are taught. The teacher selects the rhymes, appropriate to the age group it aims at. After the rhymes are selected, the teacher recites the rhymes with actions, to the eager set of listeners. The students remain silent and listen attentively when the teacher recites the rhyme. After repeating the rhyme for a couple of times the students are made to sing along with the teacher.

Though the student will not be able to memorize the whole rhyme at once, they attempt to utter a few words that they have memorized. The teacher also helps the students, by prompting, as they try. Through this method the young learner is able to repeat the rhyme many times till it is unconsciously internalized in their memory, laying the foundation for language acquisition.

Internalizing Basic Grammatical Structures

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Meaning plays an integral role in teaching grammar. Thus, it is necessary to learn any grammar point in context. Rhymes must be selected and taught effectively for the young learner to learn grammar efficiently. Nursery rhymes are used to both present and practice grammar.

Since rhymes are repeated numerous times, comprehended, and considered, they act as an efficient tool for internalising specific grammatical structures. The patterns in nursery rhymes usually consist of simple grammatical items such as noun, verb, adjectives, phrase structures etc. Through repeating and trying to understand the nursery rhyme taught, the grammatical structures become more deeply internalized. Grammar is instilled in to the young minds through the sentence patterns, tense and other such grammatical units found in the rhyme.

Though young learners do not realise the importance or the need for grammar in a language, its foundations are unconsciously internalised in their learning patterns.

Phonemic Awareness

The importance of learning the sounds of language in any successful language acquisition was established only during the late years of the nineteenth century. Many reformers such as Wilhelm Vietor, Henry Sweet and others in the nineteenth century shared beliefs about the principles on which a new approach to teaching foreign languages should be based. They believed that the spoken language was pivotal and phonetics should be applied to teaching any new language.

Phonemic awareness or phonological awareness can be defined as the awareness that language is made up of various sounds, and establishing the importance of these sounds in formation of syllables, words, and sentences. Many speech language pathologists have explained the importance of phonemic awareness in an educational setting. It is essential to lay the foundation for spelling and reading abilities in a learner. Many researchers have also stressed that children with weak phonological skills have weak reading skills.

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Nursery rhymes play a very important role in developing phonemic awareness in kindergarten students. By spending most of their time listening and reciting rhymes, they are unconsciously listening to how sounds of the language are incorporated within words and sentences.

When a teacher teaches a nursery rhyme, she exaggerates and stresses on the rhyming words. When the rhyme is finished, it is noticed that children learn words that rhyme, faster. Once these rhyming words are learnt by the students the teacher then prompts the student to produce new words with the same rhyming scheme by prompting the beginning phoneme.

Development of Vocabulary

Nursery rhymes are composed of fantastic and charming stories, vibrant language and colourful characters. These rhymes have caught the mind's eye of children and fascinated them for centuries. Children are also introduced to a fantasy world that helps them expand their horizons of imagination. As seen earlier, nursery rhymes are taught to children with actions, performed by the instructor. The teacher performs different actions to help children in learning the word and the rhyme better. By actions children learn the meaning of a word through association of actions. Nursery rhymes are often recited by the teacher in the class to an eager set of young learners and when the teacher recites it, she does so using various gestures and actions to enhance children to understand better.

Theory of Total Physical Response

James Asher's Theory of Total physical response, often termed as TPR, is a language teaching method built around this co-ordination of speech and action. It focuses mainly on learning a language through physical (motor) activity. James Asher's theory is similar to Krashen's hypotheses about how comprehensible input and stress reduction plays important role in any successful language acquisition. Many linguists have agreed that the right hemisphere of the brain receives signals and then transfers it to the left hemisphere which helps in incorporating the signals and helps in the production of the language.

Based on this theory one can understand how through actions the student guesses the meaning of what the word stands for. Typically, a nursery rhyme consists of easy to understand vocabulary plus a catchy rhyme. This allows children to learn to sing the rhyme

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easily, and because of this particular aspect nursery rhymes are more often used as a means to assist young children build their vocabulary.

Substituting New Words for Known Words

Nursery rhymes also help in expanding the student's vocabulary by introducing them to newer words that can be substituted for normal words used in day to day conversations. The young language learners' vocabulary is also built through the understanding of words used in the rhyme.

With the development of science and technology, Nursery rhymes and the themes that are dealt with in it, has also developed. Rhymes are made colourful and entertaining with multimedia visualisations, gripping the young learner's attention both visually and auditory. It consists of vividly coloured cartoons, animatedly singing and dancing the rhyme, entrancing the interests of the young language learner. Many linguists have theorised how "Motivation" plays an integral part in any successful language learning. The same way young English language learner should be motivated in learning it. Nursery rhymes cater to this need by regulating their motivation; and also performing the entertaining role to keep the learner's attention intact.

To Conclude

Nursery rhymes have always proven to be one of the best ways to teach a language to young learners, as they convey a lot to learn, keeping the learner's attention intact. A young learner loves to play with colours, catchy rhyme and gripping music. Nursery rhymes are a perfect combination of all these.

With the advent of science and technology, and ever-changing learner's needs, new instructional materials are introduced every day. Though use of Nursery Rhymes as instructional material has reduced considerably, it will always remain one of the best, entertaining, educating sources of language learning.

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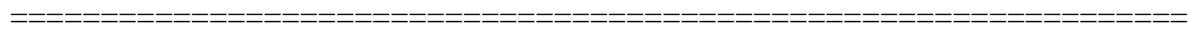
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Biological Basis of Language Revisited:
A Review of Steven Pinker's *The Language Instinct* (1994)
USA: William Morrow and Company

Sweta Sinha, Ph.D.
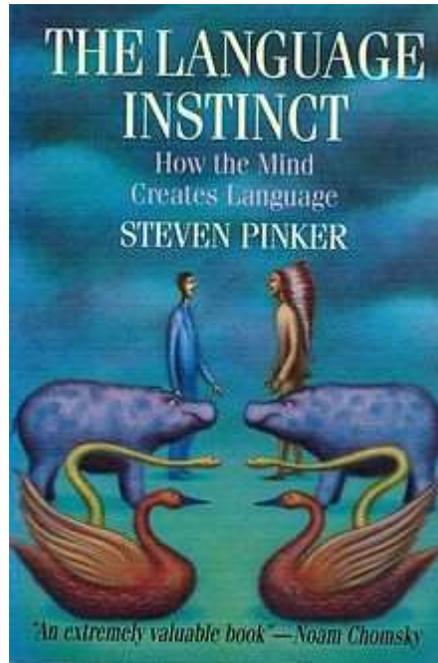
Abstract

The processes of origin/ evolution of language have been a subject of debate for several decades. It has been with man long before the invention of writing though its importance has been widely underestimated. The article reviews Steven Pinker's "The Language Instinct" (1994) in light of the existing debate. Through his book Pinker tried to claim that if two people come in contact then language is bound to develop. The faculty of language is not just a product of cultural influence but it has a strong and verifiable biological basis. Sympathizing with the Chomskyan perspective of Universal Grammar Pinker claims that human mind has its own language 'mentalese' which acts as an interface between the spoken form of language and the mental lexicon. The book makes an interesting reading offering evidential support for the claims that Pinker makes in the book.

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Biological Basis of Language Revisited: A Review of Steven Pinker's *The Language Instinct*

The Faculty of Language

The origin of the faculty of language in humans has always been a subject of great debate for centuries. The fact that it is unique to humans (not considering the communication system in primates, ants and honey bees to be equivalent to that of a human language) has always created a sense of awe and inquisitiveness around this subject. Various approaches have been modeled so far in an attempt to describe the acquisition of language which occurs so effortlessly in humans especially the first language (L1). The fact that there was language long before writing evolved is widely underestimated by literate investigators. Language was already high defined biological product, complete in all sense, long before writing was invented.

Biological Basis of Language

The approach which has gained the maximum popularity and has been the subject of constant debate, discussion and research is the one propounding the biological basis of language. This approach refutes the claims made by the "Standard Social Science Model" (Barkow, Cosmides & Tooby 1992) which advocates the role of surrounding culture in the acquisition of language.

The Language Instinct

Courtesy: http://en.wikipedia.org/wiki/Steven_Pinker

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Steven Pinker is a linguistics professor at Harvard University and is known worldwide for his work with language. *The Language Instinct* offers Steven Pinker's thesis and research on how language and communication is an instinct native to all humans. The most interesting central topics discussed in this book are how language is an instinct and how children develop language and grammar skills, the idea of a "Universal Grammar" and what it says about language and the mind, and how language and thought are not the same. Pinker's book on how language is learned, how it works, changes and is ultimately a basic human instinct, is informative and interesting the whole way through.

Language – A Complex Specialized Skill

Pinker believes that language is a complex, specialized skill which develops in children spontaneously and is evolutionary in nature. He introduces the topic aptly with the following lines:

> "Imagine that you are watching a nature documentary. The video shows the usual gorgeous footage of animals in their natural habitats. But the voiceover reports some troubling facts. Dolphins do not execute their swimming strokes properly. White-crowned sparrows carelessly debase their calls. . . . Who is this announcer, anyway?" (p.370)

Pinker advocates the instinctive nature of language just like Darwin who was the first one to make a claim in this direction. (Darwin 1871, 1896)

We Just Cannot Help It

Language is unique and innate to humans. Focusing on the universality of language he says the children learn the complex language without any formal education and they keep reinventing the language not because it is required but because they just cannot help it. The faculty of language is as innate as the process of sucking in the newborns. We humans are simply born with this. The children are capable of understanding the complexity of language and also to construct normal sentences without any effort.

Mental Faculty – Construct the Utterances in the Mind

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In such a case language is then a mental faculty and one constructs the utterances in the mind. Now the question is whether language determines thought or thoughts determine the language or do we have a separate language to think altogether. Pinker calls such a language as "mentalese". Discarding the linguistic determinism theories (Sapir 1921, Whorf 1956) Pinker argues that if languages determine our thoughts then why at times we feel that there is a difference between what we "wanted to say" and "what we actually said", why at times we fail to get exact words to describe what goes exactly in our mind. Pinker points out the lack of objective evidence for such a belief.

In order to prove his point Pinker cites the examples of languageless adults and human babies. We should give a thought as to how they manage to think without any language. He argues saying: "infants come equipped with these skills; they do not learn them by listening to their parent's speech" (pg. 267).

Physical Symbol System Hypothesis

Pinker comes up with a theory of thinking called "the physical symbol system hypothesis" or the "computational" or the "representational" theory of mind. Cognitive scientists and psycholinguists are trying to figure out what kind of representations and processors are present in the brain. Any particular thought in our head embraces a vast amount of information but when it comes to communication attention spans are short and mouths are slow. Only a fraction of the message gets encoded in the form of words. Thus people do not seem to think in their respective language, they think in the language of thought. But in such a case mentalese must be richer than other languages in some ways and simpler in others. Knowing a language is nothing but to know how to translate mentalese into strings of words and vice-versa.

How Language Works

After the first three introductory chapters Pinker in his fourth chapter "How Language Works" he focuses on the design features of language and language grammar. Differing from Chomsky's deep and surface structures Pinker tries to establish his claims. The two most important design features of language are: it helps to convey a concept from mind to mind virtually spontaneously and it makes infinite use of finite medium. We use a code to translate

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between orders of words and combinations of thought. This code or set of rules is called generative grammar (Chomsky 1957) The way language works is that each person's brain contains a lexicon of words and the concepts they stand for (a mental dictionary) and a set of rules that combine the words to convey relationships among concepts (a mental grammar). So then, what are the design features of grammar? Grammar is nothing but: the infinite use of finite medium (distinguishes human brain from other artificial language devices) and it is a code that is autonomous from cognition (grammar teaches us to arrange words in a sentence but at times we can understand even the ungrammatical sentences).

In Disagreement with the Chomskyan Position

According to Chomsky (Chomsky 1957) words of a language are acquired in the form of categories and language is made up of phrase structures (PS). The insights behind the UG are much more interesting because they are about living minds and not dead tongues (Chomsky 1968). The principles and parameters of PS specify only what kinds of ingredients may go into a phrase in what order. They do not spell out any particular phrase. An auxiliary is a kind of function word that comes at the periphery of the sentence trees.

Pinker does not agree with Chomsky at the point that deep structure is obligatory and that it is universal across all human languages. Every structure indeed has two levels where the deep structure is defined by the super rules and it acts as the interface between the mental dictionary and phrase structure. In the surface structure, the position from which the phrase was moved contains an inaudible symbol that was left behind by the movement transformation called a "trace". Because of it, the surface structure contains the information needed to recover the meaning of the sentence; the original deep structure which was used only to plug in the right sets of words from the lexicon plays no role.

World of Words

Taking the readers to the level of words Pinker correctly claims that the world of words is as fascinating as the world of syntax. People must have a mental rule for generating new words from the old words and this area is specifically an exhaustively dealt with in morphology. The output of one morphological rule can be the input for the other morphological rule. But such

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rules are applied only in case of regular words whose origin and use is rule based. In case of irregular words which do not follow a set rule, they are stored on brain as mental lexicons and they act as stems and not roots for the morphological processes.

According to Pinker a word being a linguistic object built out of parts by the rules of morphology behaves as the indivisible, smallest unit with respect to the rules of syntax- a syntactic atom. Also words are a string of linguistic stuff that are arbitrarily associated with a particular meaning one item from the long list we call mental dictionary.

Shifting between Various Organizational Levels

Pinker keeps the reader shifting between the various organizational levels of language. Immediately after discussing the words he starts discussing sounds which actually are the constituent elements of words. He says that phonetic perception is like a sixth sense which is actually manifested in the form of language and that speech is illusional because of the absence of any visible physical boundary. Thus speech perception is another biological miracle which makes the language instinct. It is possible because of the duality of patterning of language. (Hockett1968). The sound segments are processed in a way to produce a sequence which is both meaningful and can also be easily pronounced. Discussing about the biological basis of language Pinker gives an account of the organs involved in the process like: vocal cords, lungs, larynx, tongue, lips etc.

An inventory of phonemes is the thing that gives a language its characteristic sound pattern even n a speech stream that contains no real words. Phonemes are not assembled in a one dimensional pattern but like a tree. Onsets and rimes not only define the possible sounds of a language; they are pieces of word- sounds that are most salient to people. Onsets and rimes make syllables. Syllables are collected into rhythmic groups called feet and they are further classified as strong (s) and weak (w).

Phonological rules apply to the phonemes in a sequential manner. But the rules "see" features not phonemes and they adjust features not phonemes. if sound waves are at the bottom of the hierarchy from sound to phonemes to words and so on then we can say that human speech perception works from the top down rather than just from the bottom up direction.

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Talking Heads

The seventh chapter "Talking Heads" discusses the organization of sentence in a language. How do we understand a particular utterance in the form of a sentence? According to Pinker, the first step is to "parse" it. The mental program that analyzes sentence structure during language comprehension is called the parser. The parser analyzes each element of the construction and categorizes it into phrases or parts of phrases. This rule determines if a phrase is an NP or a VP or any other type of phrase and then accordingly the comprehension of the complete utterance occurs. A parser also enables the movement of phrases. Words can also help by suggesting to the parser exactly which other words they tend to appear with inside a given kind of phrase. During the span of words between the moved phrase and the trace people must hold the phrase in memory. Connecting phrases with traces is a hairy computational operation. The parser, while holding the phrase in mind, must constantly be checking for the trace. There is no way of predicting how far down in the sentence the trace will appear. In case of phrases which restricts the movement of elements the parser skips looking for a trace. Such restrictions can turn some phrases into "islands" from which no words can escape. Parsing is actually the first step in understanding a sentence. But there is much more to understanding a sentence than parsing it. The act of communicating actually relies on a mutual expectation of cooperation between speaker and listener.

Sentence Order

Most languages have SVO or SOV order, fewer have VSO; VOS and OVS are rare and OSV may be non-existent. The largest number of universals involves implications: if a language has X it will also have Y. Universal implications are found in all aspects of language. When linguists talk about gadgets of language, they do not talk about the correlations among all linguistic items. Differences among languages, like differences among species, are the effects of three processes acting over the long span of time- mutation (linguistic innovation); genetic inheritance (the ability to learn) and isolation (migration or social barrier). Languages are spoken by the children who learn them. Languages disappear by the destruction of habitats of their speakers. Just as we cannot preserve every species on earth we cannot and should not preserve

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language but then a language is a medium from which a culture's verse, literature and song can never be extricated.

The Baby Born Talking - Describes Heaven

In the chapter "The Baby Born Talking - Describes Heaven" Pinker tries to draw attention on the systematic nature of errors that occur in a child's speech. Most children do not begin to talk until they are a year old, do not combine words until they are one and a half, and do not converse in fluent grammatical sentences until they are two or three. All infants come into the world with linguistic skills.

Babies continue to learn the sounds of their language throughout the first year. By six months, they are beginning to lump together the distinct sounds that that their language collapses into a single phoneme. During the first year, babies also get their speech production system geared up. Shortly before their first birthday, babies begin to understand words and around that birthday they start to produce them. Words are usually produced in isolation; this one word stage can last from two months to a year. Around eighteen months, language takes off. Vocabulary growth jumps to the new-word-every-two-hours minimum rate that the child will maintain through adolescence. And syntax begins with strings of the minimum length that allows it: two.

Roles of Errors

The errors children do make are rarely random garbage. Often the errors follow the logic of grammar so beautifully that the puzzle is not why the children make the errors, but why they sound like errors to adult ears at all. So why do children make this kind of errors? There is a simple explanation. Since irregular forms have to be memorized and memory is fallible. The three year old is a grammatical genius- master of most constructions, obeying rules far more often than flouting them, obeying language universals, erring in sensible adult like ways and avoiding many kinds of errors altogether.

Language Senescence

Acquisition of language normally is guaranteed for children up to the age of six, is steadily compromised from then until shortly after puberty and is rare thereafter. Even if there is

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some utility to our learning a second language as adults, the critical period for language acquisition may have evolved as part of a larger fact of life: the increasing feebleness and vulnerability that biologists call "senescence".

So far Pinker has been trying to establish the biological basis of language drawing analogies from other biological processes. Now the big question that looms at this stage is that if language is a biological faculty then it must have a biological centre as well which can be physically perceived in the form of genes. Pinker tries to answer this question in the tenth chapter of his book "Language Organs and Grammar Genes". He tries to put forward the evidences which could show that there are genes that build parts of brain that control grammar.

Lateralization, Neural Network

Neuroscientists have actually seen language in action in the left hemisphere. Aphasic's brain almost always show lesions in the left hemisphere. A patient with a sleeping right hemisphere can talk but a patient with a sleeping left hemisphere cannot. What exactly is engaging in the left hemisphere? Bellugi's findings (Bellugi 1967) show that language whether by ear and mouth or by eye and hand is controlled by the left hemisphere. The left hemisphere must be handling the abstract rules and trees underlying language, the grammar and the dictionary and the anatomy of words. Gazzaniga's coworkers found that all areas that have been implicated in language are adjacent in one continuous territory. This region of the cortex, the left perisylvian region can be considered to be the language organ. (Gazzaniga 1970)

Pinker himself talks about neural network or the neural gates which act in the same way as the logic gates- AND, OR and NOT. The neural networks are neural gates that compute the logical relations. All genes are made up of sequences of bases arranged in a DNA molecule and the structure of DNA is affected by proteins which are the transcription factors. So now we can define a grammar gene- "grammar genes would be stretches of DNA that code for proteins or trigger the transcription of proteins in certain times and places in the brain that guide, attract or glue neurons into networks that, in combination with the synaptic turning that takes place during learning are necessary to compute the solution to some grammatical problem."

Genetic Variation

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When we talk of genes, we must also pay some attention to genetic variation. No two human beings are genetically identical; after all, it is this genetic variation that has led to evolution. If this is the case and if there are language genes then normal human beings have to be innately different from each other and they should have different language instincts. But this is not the case actually. The differences are minor and quantitative without any major qualitative difference. The difference ranges within a narrow range. These variations are microscopic. This is governed by natural selection. That variation is there for a purpose: by shuffling the genes each generation, lineages of organisms can stay one step ahead of the microscopic, rapidly evolving disease parasites that fine-tune themselves to infiltrate the chemical environments of their hosts.

Human Language versus Animal Communication System

Human language is different from other modes of animal communication system. Even the seat of human language in brain is special. Language could have arisen and probably did arise, in a similar way: by revamping of primate brain circuits that originally had no role in vocal communication and by the addition of some new ones. Chomsky, according to Pinker was too flip when he dismissed natural selection as having no substance, as nothing more than a belief that there is some naturalistic explanation for a trait. In fact it is not so easy to show that a trait is a product of selection. The trait has to be hereditary. It has to enhance the probability of reproduction of the organism relative to organisms without the trait, in an environment like the ones its ancestors lived in. There has to have been a sufficiently long lineage of similar organisms in the past. And because natural selection has no foresight, each intermediate stage in the evolution of an organ must have conferred some reproductive advantage on its possessor.

Environment – Not the Sole Governing Factor

Pinker sums up his book by going back to the same claim that he made at the outset of the book that the environment should not be considered as the sole governing factor behind the development of language faculty. He, however, does not rule out its role completely but he tries to establish that heredity too has a major role in the development of language. We are endowed with a mental grammar which is highly complex. Learning would be impossible unless there is a

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common underlying rule over which the language is built. That is the Universal Grammar. Pinker tries to sum up the claims of Evolutionary Psychology in the following points:

- Language has its own intricate mental software and there is a universal design to the rest of human minds,
- "Learning" cannot be possible without some innate mechanism,
- Learning is accomplished by different modules each keyed to the peculiar logic and laws of one domain,
- The biological systems have developed owing to natural selection and not by accidents and
- "Culture' too plays an important role whereby people get an access to shared knowledge.

Universal and Mental Computation

Language instinct is universal. Languages can be mutually unintelligible but under the surface structure they have a common Universal Grammar. Children learn by generalized role models. They learn by drawing similarities. The sense of similarity must be innate. For language acquisition, what is the innate similarity space that allows children to generalize from sentences in their parents' speech to the similar sentences that define the rest of English?

There must be some kind of mental computation that helps the child to draw similarities. This sense of similarity is computed by the Universal Grammar built into the learning mechanisms. According to language instinct a mind has adapted computational modules rather than the blank slate or the lump of wax. Language instinct takes into account the commonalities among all normal people. It does not think about the differences between them. So, environment is important. In the same way heredity too is important.

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Asif Currimbhoy's *The Clock* as a Social Commentary

VandanaBeniwal, M.A. (English), Pre-Ph.D., NET

Drama: Splendid and Supreme Art

Of all the literary forms, drama is the most splendid and influential one as it appeals to all our senses. It is a visual art and an effective medium of communication through which the whole saga of human life can be illustrated in a better way. It not only presents the moral, political, ethical, philosophical, and religious conditions of the human society all over the world, but also takes a deep insight into the consciousness and sub-consciousness of human mind and represents man's joys, sorrows, conflicts, hopes and visions with great beauty. Bharatmuni in *Natyashashtra* states: "Theater is life. There is no art, no craft, no learning, no yoga, no action, which cannot be seen in it (qtd. in Adya 35).

Currimbhoy: India's First Authentic Voice in Drama

Asif Currimbhoy (born 1928) emerged as a notable Indian English Playwright in the post-independence period. Faubian Bowers commented about him that he is "India's first authentic voice in the theatre" (7). He is a social dramatist. He has 30 plays to his credit which cover a wide range of themes from history and politics, society and religion, art and metaphysics. His plays are necessarily "emotional reaction"(Baratham39) to what he feels and sees around him. As a dramatist he deals with the contemporary world of changing values. His plays represent and make an appeal to all humanity .He presents life as it is, not as something it should be.

The Clock

The Clock (1993), a one-act play by Asif Currimbhoy, covers a vast range of social issues. It is a mirror to contemporary life with all its concomitant frustration, isolation, helplessness, materialism, lust, loneliness and moral degradation. *The Clock* portrays the travails of Henry, a salesman or a tired salesman to be exact. It is also apparent on a bigger scale that this

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play is a social commentary. It touches all the problems brought on by wealth and success in our culture. The play is an exposure of middle-class delusions.

Henry Finding His Place under the Sun

Henry is the product of modern materialistic society. He lives in a competitive world where his only worry is "deadlines, quotas and bigger and better sales" (Currimbhoy16). His only desire is to be successful as success matters a lot in this world. Here, business, money and sales represent the accepted norms of social values. Like Willy Loman, Henry is just one example out of thousands and millions of those who try to find their place under the sun – the sun which is always hidden behind the confusing set of material values. Business success and the number of zeroes on the bankcheque of the professionals are the only parameters that determine the success of a man in today's world. For that reason everybody is after the "pot of gold at the end of the rainbow" (Currimbhoy 24).

A Representative of Modern Man

Henry is a true representative of modern man. He lives a drab, purposeless and meaningless life. He is tired of his dull routine, of "getting up, dressing, going to work, returning home, going to sleep….sorta purposeless" (Currimbhoy 17). It is New Year eve and his birthday. Instead of celebrating, all he concerns is that he "must sell 5000 worth before midnight or nothing at all" (Currimbhoy 27). His wife, Mary, also wants him to be successful like his friend Joe and earn more and more money.

Under the strain of the sales targets, Henry has lost even the track of time. He finds a solution of his problems in wine and he is not ready to change himself even at the risk of life. He is fed up with his job as a salesman. He says that "last twenty years of service as a salesman. But the sum total is that I am fed up . . . right upto here [he indicates his throat forcefully] (Currimbhoy15).

Disturbed Human Mind

The Clock describes the disturbed human mind and the consequent frustrations of a salesman who has resigned his job. Every now and then, Henry gets lost in his own thoughts

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even in the presence of others. His mind keeps wandering all the time-nursing old grievances and thinking of the past stupid mistakes. He finds nothing to look forward to. He has lost ambition and hope and looks older and more tired before time.

Loss of Innocence

The materialistic attitude of modern man marred the innocence of his relationships with others. He suffers from isolation. Henry belongs to a lower middle class family and his job matters a lot for him and his family. Henry decides to resign as he can't continue his job. He does not discuss with his wife, Mary, while taking such a serious decision. He prefers flipping a coin to discussion with her. He informs her only after resigning. It shows the communication gap between husband and wife. Mary blames Henry of not thinking about her, about her wishes. But she, herself, is not concerned with the pressure under which Henry works. She wants him to be successful at any cost. She forces him to meet the targets and continue the job. Neither does she respect his decision, nor bothers about the tension he undergoes in his job as a salesman. She compels Henry to ask his friend, Joe for help. After Joe's visit she says that "He looks quite prosperous. Why can't you be like him?" (Currimbhoy 23).

Soft Targets of Patriarchal Society

Women are the soft targets in this patriarchal society. As in the play itself, Henry blames Mary for everything wrong that is happening with them. He makes Mary responsible for his unfinished university education because he had to look after his pregnant wife at that time. Mary was responsible for this unwanted pregnancy-he thinks. Mary earns extra penny by doing odd jobs. She does not think about her pride in doing so. But Henry, as he is a man, and therefore his pride matters a lot. He hesitates to ask even his old friend for help. For Henry, the pride of others and especially that of a woman does not matter. Rather even at a time, when his family is in a tight position, he gives Joe an impression of prosperity just to satisfy his sense of pride. The economical condition of Henry does not allow him to move out of the locality but even for it, he blames Mary. The condition of Mary which shows the predicament of modern woman reveals what Simone de Beauvoir says in her seminal work *The Second Sex*, "One is not born rather becomes a woman"(267).

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Money-minded Modern Society

People have become completely money minded in modern society. Joe and Henry were once good friends and neighbours but now time and distance have increased differences in their status. They meet after years and when they meet they start talking about money matters. Henry is in tight situation and Joe can help him but Henry does not tell him about it as there is no intimacy left between them. Henry pretends to be happy and satisfied withlife and when Mary asks Joe for help, he replies that "it's simple because he's successful and I ain't. That's why!" (Currimbhoy 25) and when Henry asks for help he gets none.

Children – A Burden for Henry

Henry's innocent children also become a victim of his frustration. Henry returns from office and in place of spending a good time with his kids, he finds them a nuisance. He cannot control himself and give them a hard hit when they quarrel. His responsibility towards his children becomes a burden for him.

Henry, the symbol of modern man finds himself trapped in the web of life. He finds life "a one way street with neat little blocks sliced up in years", and "the gutter waters flow all the way" (Currimbhoy14). Like Jimmy Porter of *Look Back in Anger*, he feels disgusted with everything – his wife, life, children, job and even his ordinary name 'Henry'. He is sick of it all and wants some way out.

Devaluation of Moral Values

The fall and devaluation of moral values in the modern society find a presentation in the present play. Commercialism and materialism are eating into the moral fibre of our society like a cancerous virus. Sexual exploitation, adultery and lust have become common things. Women are not safe at work places. Jean, young girl-secretary in Henry's office tells him that the boss made a comment at her the other day. Henry, a 45-years old man, who is enough to be her father, commits adultery in thoughts. The Boss crosses all the limits. He has rapist's intentions for Jean and wants Henry to help him in this matter. The Boss is rich and for that reason he is important. The honour of a girl values nothing before money. As Henry says: "We must all sell, sell and

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sell" (Currimbhoy41), modern man sells not only merchandise but also his character for materialistic gains.

Symbolic Significance

The title of the play *The Clock* has a symbolic significance which showsthe condition of modern man. He is bombarded from all sides to become successful which means to be rich and powerful. Time passes and he feels more pressurized by the burden of his responsibilities. Henry looks, again and again, at the wall clock because he has a target to be achieved before twelve at midnight. No one can stop the hands of the clock. The tick-tock of the bell is like the "harnessing bell" of the horse that reminds the traveler to go ahead because there are "miles to go" before he sleeps (Frost 63-65).

Therefore, the play presents a true picture of modern society where money dominates moral values and man dominates woman indicating that materialism has corrupted man completely. Man has turned a worshipper of mammon. Society, friends, family, children and even his own 'self' are not his own due to his materialistic attitude. And this reality of the modern 'waste-land' has been presented honestly by Currimbhoy in the present play.

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Effect of Bilingualism on Speech in Noise Perception in Young Adults

Ms. Vineetha C .V.
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Ms. Sudha P Nair

Structured Abstract

Introduction: Although speech is typically well understood under quiet conditions and low task demands, many environmental factors such as noise and reverberation negatively affect speech understanding (Crandell & Smaldino, 2000; Nabelek & Mason, 1981).

These factors are present to some degree in the listening environments encountered in everyday life and it masks the speech signal by obscuring the less intense portions of the signal, resulting in a reduction in the redundancy of acoustic and linguistic cues in speech (Helfer & Wilbur, 1990). This effect increases as the signal to noise ratio (SNR) decreases (Miller, Heise, & Lichten, 1951). In addition, other factors, including cognitive demand (Luce, Feustel, & Pisoni, 1983), and listener- or speaker-related variables such as language background may also affect speech understanding even in quiet, and can combine with environmental factors to further degrade the speech understanding (Helfer & Huntley, 1991; Nabelek, 1988; Newman & Hochberg, 1983; Takata & Nabelek, 1990).

There is strong evidence that bilinguals have a deficit in speech perception for their second language compared with monolingual speakers under unfavourable listening conditions, despite performing similarly to monolingual speakers under quiet conditions. This deficit persists for speakers highly proficient in their second language and is greater in those who learned the language later in life. Bilingual (BL) listeners typically achieve a similar level of recognition of their second language (L2) in quiet relative to monolingual (ML) listeners. Under degraded listening conditions, both BL and ML listeners' speech recognition deteriorates. However, when perceiving L2 stimuli, BLs are disproportionately more affected by noise compared to MLs of that language (Cooke, Garcia Lecumberri, & Barker, 2008; Garcia Lecumberri & Cooke, 2006; Kang, 1998).

Need for the Study: Most of the studies which have considered the language variables affecting speech in noise perception have considered bilingual language acquisition. In addition, only few studies of speech perception by bilingual listeners have carefully controlled for second language proficiency and even fewer have presented speech in everyday listening environments that contain noise and reverberation. Furthermore, only limited numbers of studies have considered the effects of variables pertaining to language background on the perception of speech in noise in adults especially in Indian languages.

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Aim and Objectives: The purpose of this study was to assess the effect of language proficiency in bilinguals on speech perception in noise in varying signal-to- noise ratio (SNRs).

Method: A total of 20 normal hearing Kannada- English bilinguals between age ranges of 18 to 25 years participated in the present study. The subjects were divided into two groups based on their language proficiency according to international second language proficiency rating scale (Wylie, 2006). Group 1consisted 10 bilinguals who achieved a score of 1 (Basic transactional proficiency) and Group 2 consisted of 10 bilinguals with a score of 4 (Vocational proficiency). Participants had normal hearing sensitivity defined by pure-tone thresholds of 20 dBHL or better at octave frequencies from 250 Hz through 8000 Hz in both the ears and none of the participants had any difficulty in speech recognition in quiet.

Speech perception ability in noise was assessed using Speech-in-Noise Test (SPIN) administered at 4 different SNRs. The stimuli used for SPIN test included 35words in which 7 words were practice items in both Kannada and English respectively. The words were selected based on high frequency occurrence and familiarity rating by 5 Kannada-English speakers. These words were digitally recorded in a sound treated room on to a DELL Inspiron N4010 laptop via a Logitech MPW 21 microphone and using the PRAAT software at a sampling frequency of 44100 Hz. Four-talker babble was used to generate words with 4 different SNRs using Mat lab software 7.10 version, which yielded a total of 4wordlists each with 7words.

The first list had a SNR of +5dB and the second, third and fourth list had SNR of 0dB, -10dB, -20dB respectively. The test was carried out in a sound treated room suite with ambient noise levels within permissible limits (re: ANSI, 1991, as cited in Wilber, 1994). The SPIN test was administered binaurally via TDH 39 headphones in pseudo random order using GSI-61 Audiometer, and DELL Inspiron N4010 laptop. The presentation level was set to MCL.

The listeners were instructed to listen to the words carefully and repeat the words they perceived. Prior to actual testing, the listener was familiarized with the task and stimuli by making them listen to several trials passively. The test was administered in both languages for both the groups. Each correctly repeated word was awarded one point for a total possible score of 28 points. The percentage of correctly repeated words was calculated for each list.

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The obtained data was subjected to descriptive statistics to obtain the mean and standard deviation and inferential statistics to obtain the significance levels.

Results and Discussion: The mean recognition scores for group 1in kannada SPIN test at SNR5, SNR0, SNR-10 and SNR-20 were100%,95,71%,95.71%and54.28% respectively. For group 2 at SNR 5, SNR 0, SNR -10 it achieved a score of 100% and for SNR -20 it was 54.92%.In contrast for English SPIN test both groups achieved mean recognition score of 100% at SNR5, 0, and -10.At SNR -20 reduction in scores were seen for both the groups (Group 1-74.28% and Group 2 -77.78%) Thus, maximum recognition scores were obtained at SNR 5 and minimum scores obtained at SNR-20 in both the groups for both English and Kannada. In other words, the recognition scores reduce with reduction in the SNR.

The result of the present study is well in accordance with previously reported literature, which has demonstrated that speech recognition scores decreases as the SNR decreases (Miller, Heise, & Lichten, 1951). To estimate the statistical significance among the two groups, Independent samples'' test was carried out and mean scores were compared between and within the groups across different SNRs. The results revealed that there was no statistically significant difference between the groups for both Kannada and English SPIN test at all the SNRs (SNR 0 (t=0.081>0.05), SNR -10 (t=0.081>0.05), SNR-20 (t=0.962>0.05) for Kannada and SNR -20 (t=0.663>0.05) for English). The results also indicated that there were no differences in the recognition scores within the groups for SNR -20 for both Kannada and English SPIN tests though, both groups performed poorer in Kannada SPIN TEST. Hence the findings revealed that both the groups performed better in their second language compared to the first language, these results are in contradiction to the previous findings (Cooke, Garcia Lecumberri, & Barker, 2008).

Summary and Conclusion: The results of the present study did not reveal any observable differences for speech in noise perception between two groups of bilinguals. These findings are not in consonance with the previous findings which report degraded speech in noise perception in bilinguals compared to monolinguals. These differences in the findings can be attributed to differences in the type of bilingual group, type of the stimuli and different language combinations considered in the study compared to previous studies. This cautions

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further research in the particular domain using different types of speech stimuli and language combinations to find the speech in noise perception skills in bilinguals.

Introduction

Speech perception involves the mapping of speech acoustic signals on to linguistic messages (e.g., phonemes, distinctive features, syllables, words, phrases etc). Although speech is typically well understood under quiet conditions and low task demands, many environmental factors such as noise and reverberation negatively affect speech understanding (Crandell & Smaldino, 2000; Nabelek & Mason, 1981). Both noise and reverberation are present to some degree in the listening environments encountered in everyday life (Helfer & Wilbur, 1990).

Reverberation refers to the persistence of a sound in an enclosed environment. It is measured in reverberation time (RT), the time required for a sound pressure wave of a specific frequency to decay by 60 dB after the signal ceases. Speech perception tends to deteriorate as RT increases (e.g., Moncur & Dirks, 1967; Steinberg, 1929). When noise is present in an acoustic environment, it masks the speech signal by obscuring the less intense portions of the signal (Helfer & Wilbur, 1990).

The result is a reduction in the redundancy of acoustic and linguistic cues in speech, an effect that increases as the signal to noise ratio (SNR) decreases. That is, performance on speech-perception tasks tends to deteriorate as the SNR decreases (e.g., Miller,Heise, & Lichten, 1951).

Although both noise and reverberation can degrade a speech signal in isolation, these distortions often occur simultaneously and, together, are more detrimental than the sum of the component distortions (Nabelek, 1988) Hochberg, 1983; Takata & Nabelek, 1990).The documentation of language background variables is of particular importance; these variables may include language history (age of onset of acquisition), percentage of language use for both languages, language competency in both languages, language stability (the extent to which proficiency is changing) for both languages, and contexts of language use in both languages (Grosjean, 1997;). van Hapsburg & Pena, 2002

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Language factors that could account for the decreased speech- recognition performance of bilingual listeners in their second language have been suggested (Flege, 1995; Mayo et al., 1997). Reasons for these performance decrements has been attributed to a number of factors, including degree of exposure to the language, age of second-language acquisition and adversity of the listening environment. For example, Florentine (1985b) found that while non-native listeners' ability to understand English speech in noise improved as their exposure to the language increased, only two non-native listeners with exposure to English since infancy performed like native listeners, when assessed with the Speech Perception in Noise (SPIN) test (Bilger et al. 1984, Kalikow et al. 1977).

These findings are suggestive of the existence of other factors that could account for reduced speech-in-noise performance in bilinguals, such as the complexities involved in the management of two languages. In the bilingual speech recognition process, phonological input is believed to spread activation to phonologically-similar lexical candidates of both the target language and the non-target language. This cross-language activation then generates cross-language competition, which is thought to cause a slowing of their cognition process (Colomé, 2001).

There is strong evidence that bilinguals have a deficit in speech perception for their second language compared with monolingual speakers under unfavourable listening conditions, despite performing similarly to monolingual speakers under quiet conditions. This deficit persists for speakers highly proficient in their second language and is greater in those who learned the language later in life. Bilingual (BL) listeners typically achieve a similar level of recognition of their second language (L2) in quiet relative to monolingual (ML) listeners.

Under degraded listening conditions, both BL and ML listeners' speech recognition deteriorates. However, when perceiving L2 stimuli, BLs are disproportionately more affected by noise compared to MLs of that language (Cooke, Garcia Lecumberri, & Barker, 2008; Garcia Lecumberri & Cooke, 2006; Kang, 1998).

Need for the Study

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From the above literature, it is clear that the language background has an effect on speech in noise perception. Most of the studies which have considered the language variables affecting speech in noise perception have considered bilingual language acquisition. In addition, only few studies of speech perception by bilingual listeners have carefully controlled for second language proficiency and even fewer have presented speech in everyday listening environments that contain noise and reverberation. Furthermore, only limited numbers of studies have considered the effects of variables pertaining to language background on the perception of speech in noise in adults especially in Indian languages.

Aim of the study

The purpose of this study was to assess the effect of language proficiency in bilinguals on speech perception in noise in varying signal-to- noise ratio (SNRs).

Method

A total of 20 normal hearing Kannada-English bilinguals between age ranges of 18 to 25 years participated in the present study. The subjects were divided into two groups based on their language proficiency according to international second language proficiency rating scale (Wylie, 2006). Group 1consisted 10 bilinguals who achieved a score of 1 (Basic transactional proficiency) and Group 2 consisted of 10 bilinguals with a score of 4 (Vocational proficiency).

Participants had normal hearing sensitivity defined by pure-tone thresholds of 20 dBHL or better at octave frequencies from 250 Hz through 8000 Hz in both the ears and none of the participants had any difficulty in speech recognition in quiet. Speech perception ability in noise was assessed using Speech-in-Noise Test (SPIN) administered at 4 different SNRs. The stimuli used for SPIN test included 35words in which 7 words were practice items in both Kannada and English respectively.

The words were selected based on high frequency occurrence and familiarity rating by 5 Kannada-English speakers. These words were digitally recorded in a sound treated room on to a DELL Inspiron N4010 laptop via a Logitech MPW 21 microphone and using the PRAAT

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software at a sampling frequency of 44100 Hz. Four-talker babble was used to generate words with 4 different SNRs using Mat lab software 7.10 version, which yielded a total of 4 wordlists each with 7words. The first list had a SNR of +5dB and the second, third and fourth list had SNR of 0dB, -10dB, -20dB respectively.

The test was carried out in a sound treated room suite with ambient noise levels within permissible limits (re: ANSI, 1991, as cited in Wilber, 1994). The SPIN test was administered binaurally via TDH 39 headphones in pseudo random order using GSI-61 Audiometer, and DELL Inspiron N4010 laptop. The presentation level was set to MCL. The listeners were instructed to listen to the words carefully and repeat the words they perceived. Prior to actual testing, the listener was familiarized with the task and stimuli by making them listen to several trials passively. The test was administered in both languages for both the groups.
Each correctly repeated word was awarded one point for a total possible score of 28 points. The percentage of correctly repeated words was calculated for each list. The obtained data was subjected to descriptive statistics to obtain the mean and standard deviation and inferential statistics to obtain the significance levels.

Results and discussion

The task performed in both Kannada and English SPIN test at different SNR's by the two different levels of bilinguals (ie. group 1 and group 2) were subjected to statistical analysis. The mean recognition scores are shown in table 1. In Kannada SPIN test Group 1 achieved a score of 100%, 95.71%, 95.71% and 54.28% at SNR5, SNR0, SNR-10, and SNR -20 respectively. Whereas for group 2 at SNR 5, SNR 0, and SNR 10 it achieved a score of 100% and for SNR -20 it was 54.92%.

In contrast, for English SPIN test both groups achieved mean recognition score of 100% at SNR5, 0, and -10. At SNR -20 reduction in scores were seen for both the groups that is (Group 1-74.28% and Group 2 -77.78%) Thus, maximum recognition scores were obtained at SNR 5 and minimum scores obtained at SNR-20 in both the groups for both English and Kannada.

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Table: 1 Mean recognition scores of group 1 and 2 in both Kannada and English SPIN test.

	SNR 5	SNR 0	SNR -10	SNR-20
Kan Group-1	100	95.71	95.71	54.28
Group2	100	100	100	54.92
Eng Group1	100	100	100	74.28
Group 2	100	100	100	77.78

Graph: 1 Mean recognition scores at different SNR's in Kannada SPIN test.

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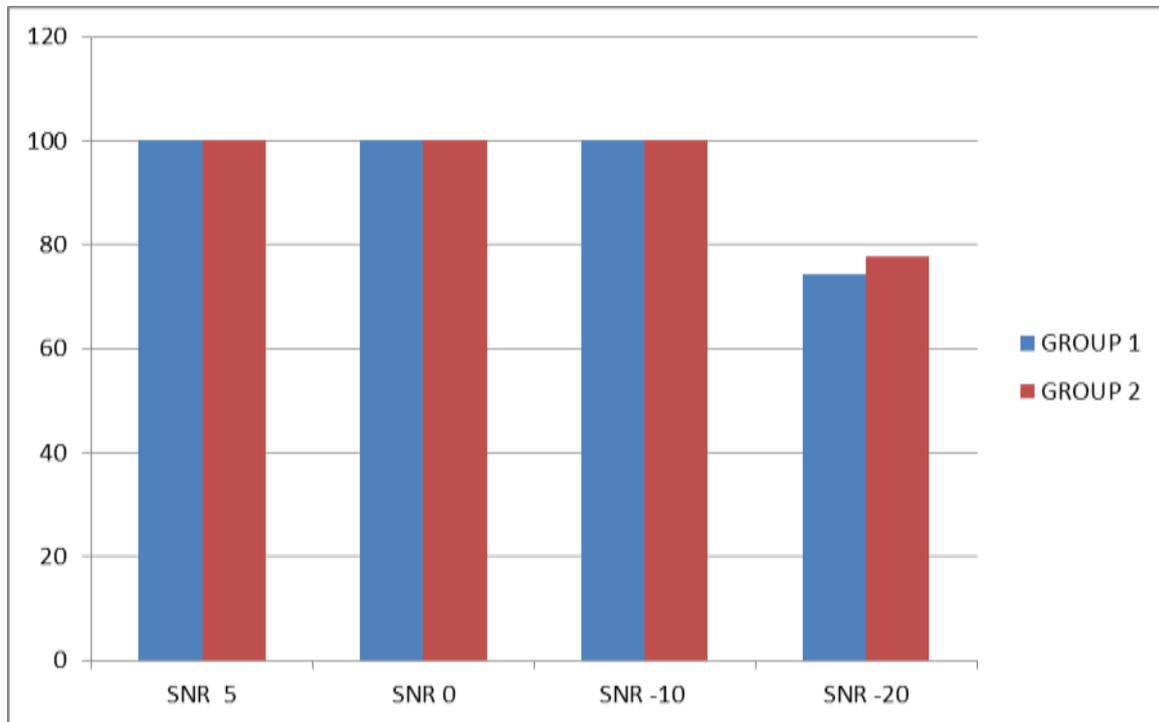
Graph: 2 Mean recognition scores at different SNR's in English SPIN test.
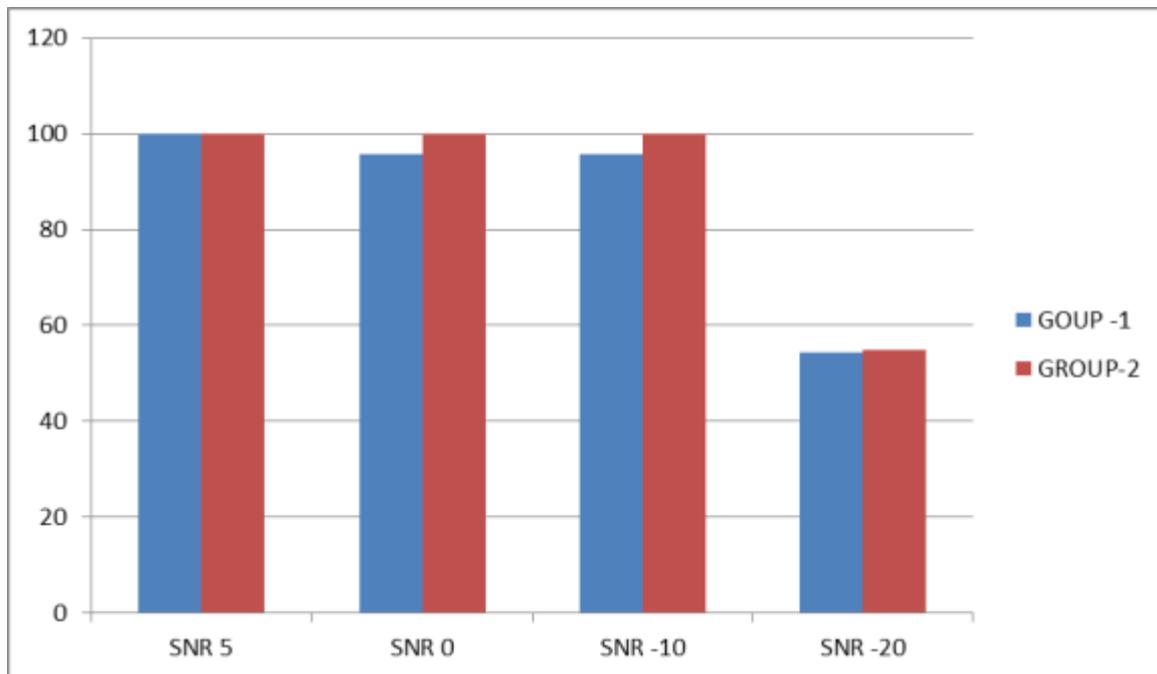
As it can be evidenced from Graph 1 and 2 maximum recognition scores were obtained at SNR 5 and minimum scores obtained at SNR-20 in both the groups for both English and Kannada SPIN test. In other words the recognition scores reduce with reduction in the SNR. The result of the present study is well in accordance with previously reported literature, which has demonstrated that speech recognition scores decreases as the SNR decreases (Miller, Heise, & Lichten, 1951).

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Graph: 3 The Mean scores at SNR-20 in both Kannada and English SPIN test.
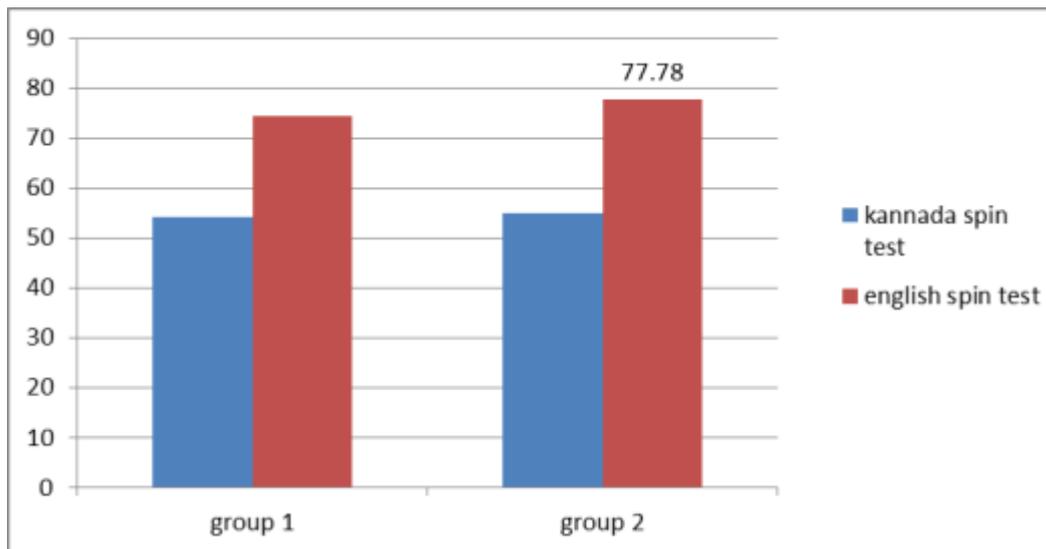
As the above graph 3 depicts there is a decreased mean recognition scores at SNR-20 and also significant difference in mean recognition scores in the groups for both Kannada and English SPIN test.

To estimate the statistical significance among the two groups, Independent samples 't' test was carried out and means scores were compared between and within the groups across different SNRs. The results revealed that there was no statistically significant difference between the groups for both Kannada and English SPIN test at all the SNRs(SNR 0(t=0.081>0.05),SNR -10 (t=0.081>0.05), SNR -20 (t=0.962>0.05) for Kannada and SNR -20 (t=0.663>0.05) for English, as depicted in table 2 and 3.

Table: 2 Results of 't' test for Kannada SPIN test.

	SNR0	SNR-10	SNR-20
't'	-1.858	-1.858	-.050
df	17	17	17
significance	0.81	0.81	0.96

Table: 3 Results of 't' test for English SPIN test.

	SNR -20
't'	-0.433

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df	17
significance	0.670

As it can be evidenced from table 1, the mean recognition scores were 100% at SNR 5 in Kannada, similarly at SNR 5, 0, and -10 for English SPIN test. Hence the significance could not be assessed.

The results also indicated that there were no differences in the recognition scores within the groups for SNR -20 for both Kannada and English SPIN tests though, both groups performed poorer in Kannada SPIN TEST. Hence the findings revealed that both the groups performed better in their second language compared to the first language, these results are in contradiction to the previous findings (Cooke, Garcia Lecumberri, & Barker, 2008).

Summary and conclusion

The results of the present study did not reveal any observable differences for speech in noise perception between two groups of bilinguals. These findings are not in consonance with the previous findings which report degraded speech in noise perception in bilinguals compared to monolinguals. These differences in the findings can be attributed to differences in the type of bilingual group, type of the stimuli and different language combinations considered in the study compared to previous studies. This cautions further research in the particular domain using different types of speech stimuli and language combinations to find the speech in noise perception skills in bilinguals.

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Different View Points on Princess Diana's Death

Don Jacobs

Princess Diana
Courtesy: www.biographyonline.net

Different View Points on Princess Diana's Death

This article is a semi-review of the analysis of the speeches "delivered" by four different sources. Below are my thoughts of the four views separately. My views are based on my interpretation of what I read in the texts.

All speech is delivered with some purpose. The status of the speaker, the state of his or her audience, content, and the manner of delivery, including sentence and word choice, all somehow relate to the purpose of speech.

Princess Diana was a well-known personality and her untimely death in a motor accident stirred the hearts of millions around the world.

Eulogy

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www.dictionary.com defines eulogy as "a formal speech or piece of writing praising a person or thing, esp[ecially] a person who has recently died." Not all the four sources that I deal with may not be directly considered as an eulogy. Two of these are reports, one on TV and another on the Internet as part of an encyclopedia.

BBC

The first of the four views discussed in the book is the view presented on BBC, the local news broadcasting. They presented basic information of how it happened and the background information. They also provide the commentary of those who were close to her and the reaction of the public.

(http://news.bbc.co.uk/onthisday/hi/dates/stories/august/31/newsid_2510000/2510615.stm

http://news.bbc.co.uk/2/hi/uk_news/6175119.stm)

The speaker is the news station and their political views and limitations are stretched to the fullest in almost everything they review. That includes this as well. They focus on the main incidents happenings, not getting into the controversial details present at the moment.

The audience is worldwide and it could be anyone who can understand the topic and what has happened. The audience there can be from as young as an 8 year old to a 90 year old or even older. The audience however must have an in depth knowledge and desire or interest in the topic that is the death of Princess Diana.

Now the main purpose of this news report is to alert the public of the tragedy and what is being done about it. The purpose is not to go into detail of everything real and assumptions being made. That is saved for a little later after the tragedy has ended and the audience has calmed down.

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Queen Elizabeth's Televised Speech

Queen Elizabeth II
Courtesy: www.biography.com

Queen Elizabeth talked about the loss of Princess Diana three days after her accident. I assume the time had come for her to recompose her stature as the queen to a point where she can lead help those watching her for guidance. During her speech she was very weary and tired and depressed looking to some degree. http://www.youtube.com/watch?v=y7cYjOssB5Q

During her speech she only focused on the good things of Diana as expected and she reminded everyone once again of her life accomplishments. She also expressed her emotions towards Diana in a positive manner and her desire to honor her and her deeds and to encourage others to do the same. She also expressed her grief to all the families who were affected.

Queen Elizabeth's audience was like the first one, all over the world, and very similar. But, unlike BBC, what was different about her speech was that the audience valued her word more than BBC's report and had more respect for her.

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The purpose of the Queen's speech was to assure, comfort, and express her feelings and sum up the feelings of others in a positive manner to encourage those who watch her or look to her for leadership. That purpose was filled in the most complete form possible if you ask me.

Earl Spencer's Eulogy for Diana

Earl was Diana's brother and his eulogy was presented to a worldwide audience. He talked about his sister, her disabilities, her works, and life accomplishments. More importantly, her true or inner personality and her securities and insecurities, her being or soul.

http://www.americanrhetoric.com/speeches/9thearlspencerdianaeulogy.htm

Earl, being her brother, had a personnel relationship with her and shared the experiences he had with her over the years for himself and on behalf of the family. He was emotional in his speech and showed the deep and sentimental nature of their relationship.

The audience was, as I said above for other speeches, an international audience; they were viewing the ceremony from all around the world through TV and radio broadcasts. More important is the fact that the audience has known of the tragedy for some time and has had some time to cope with it. The audience is watching to show their respects for Princess Diana.

The point of the Eulogy was to remind everyone of the true Diana and this was accomplished. Through this eulogy those watching had a glimpse of Diana again in a sense and were encouraged to remember her in a way she could be honored, rather than mourning her death. There was also a suggestion to not idolize her but rather look at what she has done and build off of it.

Wikipedia Entry for Princess Diana

Wikipedia has an entry of their take on the story. But it is not necessarily their view point but rather all the information they could get that was credited to some degree. Wikipedia is

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known for having a lot of information. At first it was all questioned but in today's world a lot of work has been put in to it to fix that by review and sourcing all the information. Point is that they have given all the details of what happened, the controversy of how it happened and the background story. They also have information on the current news about the subject.
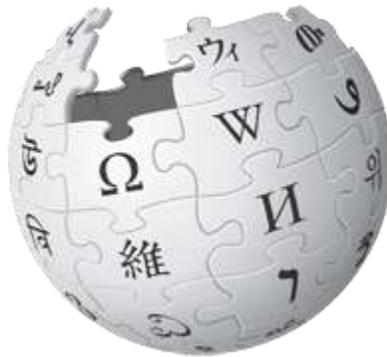
Wikipedia

http://en.wikipedia.org/wiki/Death_of_Diana,_Princess_of_Wales

The speaker is, well, a collective identity and long term collection of news that always has room to grow. Because of this all the information is presented, good and bad. And the information has been checked multiple times for error.

The audience of this is unique because it was meant for everyone but in reality the users of the information are those seeking it. To be more specific, the users are those searching for answers and details that are not just the good and 'safe' but the ugly truth itself. But know that there isn't much ugly truth.

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Neologisms in Urdu
A Linguistic Investigation of Urdu Media

Mohsin Khan

Abstract

Scientific-technical revolution, development of mass media, impetuous development of social life resulted in appearance of an enormous amount of new words and meanings. It resulted in so-called "neologism". Neologism is an important morphological process to produce new words in a language. It is used as one of the ways to generate new words and word forms in the language. Neologisms are especially useful in identifying inventions, new phenomena, or old idea, which have taken on a new cultural context. The present paper will discuss the process of neologisms in Urdu media.

Keywords: Word-formation, Neologism, Coinage, Society and Media, Word-formation processes.

1.1 Introduction

The speakers of a language can coin new words according to their needs with the help of already existing words or word-forming elements in the language. The amount of newly generated information that we utilize in our daily lives far surpasses the accumulative amount of information that we produced in past generations. Therefore, we need to create or coin a huge number of new labels and names for everything new that has come into existence in recent times.

Languages as social phenomena have ceaseless links with other languages and cultures. When civilizations and cultures interact with native languages, they exercise considerable impact on the languages in various ways. These interactions, sometimes, result in showing up new kind of morphological and syntactical structures.

Urdu is also one of the languages that absorbed many foreign elements due to various socio-linguistic backgrounds. The outcome of this interaction enables speakers to create new expressions in the language and these newly coined expressions often become popular and used by the way of mass media as well as electronic media. Media plays an important role to introduce these newly coined words. After being introduced, these words or word

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combinations become the accepted part of the language if generally used by the public even rejected by its opponents.

1.2 Methodology

Creating new words is especially reflected in language as needs of society in terms of new concepts, constantly arising from the development of science, technology, culture, public relations, etc. Neologisms reflect the socio-cultural situation in Urdu media too. In this way to identify the neologisms and its process, the data was taken from the leading Indian Urdu newspapers "Rashtriya Sahara" and "Inquilab".

1.3 Neologisms and Linguistics

A *neologism*, from Greek *neo* 'new' + *logos* 'word', is a newly coined word that may be in the process of entering common use, but has not yet been accepted into mainstream language. Neologisms are often directly attributable to a specific person, publication, period, or event. According to *Oxford English Dictionary* the term *neologism* was first used in print in 1772, and thus, is arguably a neologism itself.

The main purposes of neologisms in the light of linguistic observation are to update the existing lexicons and dictionaries with the newly coined words, and the analysis and description of the neologisms themselves in terms of distribution over word-classes, statistics on derivational methods, statistics on loan words origination etc.

Neologism as a linguistic phenomenon can be seen from different aspects: time (synchronic), geographical, social and communicative. Thus neologism is

"...a unit of the lexicon, a word, a word element or phrase, whose meaning, or whose signifier-signified relationship, presupposing an effective function in a specific model of communication, was not previously materialized as a linguistic form in the immediately preceding stage of the lexicon of the language. This novelty, which is observed in relation to a precise and empirical definition of the lexicon, corresponds normally to a specific feeling in speakers. According to the model of the lexicon chosen, the neologism will be perceived as belonging to the language in general or only to one of its special usages; or as belonging to a subject-specific usage which may be specialized or general" (Rey, 1995,77).

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Neologisms can be either loan words in the form of direct loans and loan translations, or newly coined terms, either morphologically new words or by giving existing words a new semantic content. For the individual, some words may be unknown without necessarily being neologisms. A special term that the interpreter does not understand is not automatically a neologism. It is a part of the linguistic competence and general knowledge of the interpreter that s/he is able to determine whether a term is "new" or just unknown to him/herself. Neologisms have to become generally known to the public through their usage in a specific context. (Banjar, 2011)

According to Crystal (1992), Neologism can be defined as the creation of new lexical items as a response to changed circumstances in the external world, which achieves some currency within a speech community at a particular time. The newly coined words convey the idea of novelty to a certain extent. New words in the language are constantly entering the lexicon to describe new concepts and technologies and what they mean to us. Conversely, older words continually fall out of use as they decrease in cultural significance.

Neologisms form a highly relevant linguistic category for many reasons. They are elements that make a language living and dynamic rather than dead, they are indicative of language change, they form a serious obstacle in computational analysis and translation, and they help to show productive morphology of a language (Janssen, 2011).

Neologisms or coinage is one of the processes of creating new words. In the media journalists often coin new expressions with the help of different word formation processes (compounding, shortening, hybridization, claque and affixation etc). People try to outdo each other with more attractive and unique expressions to name their products, which results that these trademarks names are adopted by the common person and become "everyday words of language" (Yule 2006, 53).

1.4 Neologisms and Society

Neologisms tend to occur more often in cultures that are changing rapidly and also in situations where there is easy and fast propagation of information. The new terms are often created by combining existing words or by giving words new and unique suffixes or prefixes.

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After being coined, a newly coined word invariably undergoes scrutiny by the society and by language experts to determine its suitability to the concerned language. Many of newly coined words are accepted very easily where as some are rejected. Non-experts who dislike the neologism sometimes also use this argument, deriding the neologism as "abuse and ignorance of the language." Some neologisms, especially those dealing with sensitive subjects, are often objected to on the grounds that they obscure the issue being discussed, and that a such word's novelty often leads a discussion away from the root issue and onto a sidetrack about the meaning of the neologism itself. Proponents of a neologism see it as being useful, and also helping the language to grow and change; often they perceive these words as being a fun and creative way to play with a language. In addition, the semantic precision of most neologisms, along with what is usually a straightforward syntax, often makes them easier to grasp by people who are not native speakers of the language (Banjar, 2011).

Neologisms are accepted as parts of the language. Other times, however, they disappear from common use just as readily as they appeared. Whether a neologism continues as part of the language depends on many factors, probably the most important of which is acceptance by the public. If a newly coined word continues to use by the masses, it always eventually sheds its status as a neologism and enters the language even over the rejection of its opponents.

1.5 Neologisms and Media

A neologism can be a brand new word gaining usage in a language, or a new meaning for a word already in existence. Such a term isn't typically in common use, but may become so if it is used often. Neologisms can come from a variety of places and might be gleaned from scientific or technical language, come from other languages, be derived by putting two words together, or they may be solely invented.

Language specialists suggest new words often migrate into a language most with great cultural changes or with the integration of two cultures that speak two different languages. Arguably, things like social media may also have great influence on what new words could become part of a language.

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Neologisms are especially useful in identifying inventions, new phenomena, or old idea which has taken on a new cultural context. Neologisms often become popular by way of mass media, the internet, or word of mouth. Every word in a language was, at some time, a neologism, though most of these ceased to be such through time and acceptance.

Neologisms are central for innovation, and that journalism is central for introducing them, using the following intuitive arguments:

-innovation is the introduction of something new;

-in order to introduce something, it needs to be communicated;

-communication requires shared language;

-new things need new words or word combinations to be a part of the language;

-the news makes/spreads the new words to us so that the new things can be included in our language, discussed and introduced;

-therefore: Journalism enables society to discuss new things and introduce innovations.

Media introduces language for how innovation happens. Therefore, innovation journalism enables society to discuss innovation processes, which can affect the rate of innovation even more than the journalism about the innovations themselves.

1.6 Classification of Coinages in Urdu Media

New words in the language are created with a variety of morphological processes there are some common processes, which are extensively used to create new words. In this paper, I have tried to classify the various processes, which are used to coin new words in the Urdu media.

1.6.1 Hybridization

Among many features of languages, hybridization is a very common phenomenon in bilingual or multilingual communities. Hybridization can be simply defined as the mixing of words and phrases of two different codes or languages. It plays an important role in the language variation and change. It is also used in Urdu media to create new words. Here are some examples of hybridized expressions coined in Urdu media.

- saibar mujrim   cyber-criminal   (Nov, 04, 12 Inquilab)
- aitimi hathiyar   atomic weapon   (Dec, 12, 12 Sahara)

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• kisaan union	farmers union	(Dec, 12, 12 Sahara)
• jame parternership	Comprehensive partnership	(Dec, 11, 12 Sahara)
• gosht suplayar	meat supplier	(Dec, 18, 12 Sahara)
• tol vasuli	toll collection	(Nov, 28, 12 Sahara)
• sigret noshi	smoking	(Nov, 27, 12 Sahara)
• sher bazaar	share market	(Nov, 27, 12 Sahara)
• baik sawaar	bike rider	(Oct, 07, 12 Sahara)
• khalai mission	space mission	(Nov, 20, 12 Sahara)
• film saaz	film maker	(Nov, 28, 12 Sahara)
• shadi haal	marriage hall	(Dec, 14, 12 Sahara)
• urdu akedemi	Urdu academy	(Dec, 11, 12 Sahara)
• sikyaorti daste	security troops	(Nov, 22, 12 Sahara)

The above examples reflect the innovations specific to the Urdu media, which is the result of English impact on Urdu. These coinages can be regarded as deviation with reference to the norms of classical Urdu.

1.6.2 Loan translation or Calque

Sometimes new words are coined with the help of loan translation or loan words. Loan translation or calque is a process of translating the components of a word or phrase from another language to create new words in the target language. Crystal (1997) defines calque as "a type of borrowing where morphemic constituents of the borrowed word are translated item by item into equivalent morphemes in the new language. Here are some examples of loan translation used in Urdu media.

• kala bazaari	black marketing	(Nov, 15, 12 Sahara)
• mahi parvari	fishery	(Nov, 01, 12 Sahara)
• sabz inqilaab	green revolution	(Jan, 06, 12 Sahara)

In the above examples *kalabazaari* and *sabz inqilaab* are the translated forms of original English words *black-marketing* and *green revolution* where as *mahi parvari* is the translated form of original Hindi word *machhli paalan*.

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1.6.3 *Compounding*

Compounding is a common morphological operation, which is extensively used as one of the various ways to generate words and word forms. According to Toman (1992) a compound is a morphological complex word containing at least two elements, which can otherwise occur as free form i.e., as independent word. In case of Urdu, compounds are formed from a variety of sources such as Perso-Arabic, Indic as well as English. Here are some compounds used in Urdu media today.

- aag zani   conflict   (Nov, 04, 12 Inquilab)
- muslim kush   anti Muslim   (Nov, 08, 12 Sahara)
- jhola chhap   quack   (Nov, 09, 12 Sahara)
- chhota haathi   small elephant   (Nov, 08, 12 Sahara)
- khud sozi   self burning   (Nov, 28, 12 Sahara)
- chiragh khana   light house   (Dec, 14, 12 Sahara)

1.6.4 *Affixation*

Affixation is the morphological process whereby an affix is attached to a root or stem, It is a very common morphological process, which is productively used to coin new word in the language. The two primary kinds of affixation are *prefixation* (the addition of a prefix) and *suffixation* (the addition of a suffix). Here the examples of affixation in Urdu media can be cited from bollywood movie names and T.V programmes as well.

I. Suffixation

- zaiqe baaz   a good cook   (T.V show, Starplus)
- hunar baaz   skilful / talented   (T.V show, Likfe OK)

ishq zaade   a person who is

madly in love   (Hindi movie)

II. Prefixation

- be khwabi   dreem less   (Dec, 13, 12 Sahara)

1.7 Conclusion

To conclude the discussion we can say that neologism or coining new words is an important tool to study the variation or change in the language. We often coin new words to describe new ideas and things, but also when no word currently in existence can accurately express our sentiments. The interaction of the different people speaking various languages

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especially in bilingual or multilingual communities is resulting in the formation of new vocabulary. These new words are created from a variety of sources and might be gleaned from scientific or technical languages, come from other languages in the form of borrowing (direct words or translated forms) or they may be solely invented.

After the coinage, sometimes these new words become the accepted part of the language or disappear from common use just as readily as they appear. The acceptance by the public is most important factor of a neologism for being a part of the language. If its speakers continuously use a newly coined word, it gradually enters the language even over the rejection of its opponents.

The role of media is very important to introduce these new words in the language; a new word is popular by way of media because media introduces these words. Journalists often coin new expressions to make news interesting and effective which sometimes results the coinage and if these newly coined words are accepted by the masses, they become the part of the language.

In case of Urdu like other languages, it also permits neologism. Media is allowed to create new words for new expressions, new names for the products, technology and medicine can create for new ideas and techniques, and writers are allowed to neologies to convey the new ideas but finally in that of the many neologisms created, adapted, mutilated, very few survive.

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Writing is an Individual Activity

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Introduction

Writing is one of the most significant human activities. Writing allows us to communicate, either at a distant place or at a distant time. In writing, we can record our own memory. Writing comes last in learning the four language skills, LSRW. However writing has its own place, its own ability and its own importance in the general scheme of learning language skills.

Learning Writing

No one invented the art of writing just as no one invented the art of speech. But both are the results of a long period of endeavours. In the earliest stage, learning writing involved low level skills like learning to write with fingers on sand. Then writing moved to the next stage with iron needles on the palm leaves. The credit goes to John Gutenberg who invented the printing machine and paved the way for the development of writing on paper.

Definition of the Word *Writing*

The word *write* comes from Indo-European root 'wrid'-tear, scratch. In Greek 'rhine' means file, rasp. Early Indo-European writing meant 'searching marks' on the surface. The oldest English form 'writan' means score, draw and later, write.

Writing has three basic methods. Writing is a completely new phenomenon. Writing is borrowed from one language and applied to a new language. Later on a new script has been developed, not as a new phenomenon, but as a new form of writing.

History of Writing

The earliest writing was invented by the Sumarians in Mesopotamia about five thousand years ago. Again, a thousand and five hundred years later, the Chinese invented writing. The last invention of writing was two thousand years ago by the Mayans in Meso-America. Some scholars claim that the Egyptians and Indus valley people also invented writing.

Although the invention of writing was not common, the borrowing of writing from one culture by another was common among countries. The Egyptians were inspired by the early Mesopotamian writing. The Egyptians developed a writing system for their language. The

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Etruscans in Italy borrowed the Greek alphabet. The Roman alphabet spread all over the world and many languages used it.

Writing is an Individual Activity

In writing, different structures are used, but writing is an individual activity. Writing English helps us to improve occupational and personal writing skills. Raimes (1983) suggests that writing makes the learners experience a new way of learning. While writing the text a learner uses the knowledge of the language he has already gained, and he or she is able to use the vocabulary and new and old information. Penny (1996) says, 'The objective of writing in a foreign language is to get learners acquire the abilities and skills they need' (162).

Elements of the Writing Process

In writing, the individual composes hidden thoughts, often in privacy and reduces the thoughts to writing. Writing is an individual effort and work, and it must follow the rules. In writing, the discrete nature of linguistic signs should be appreciated consciously. The learner must recognize the structure of each word, dissect it and reproduce it in alphabetical symbols which he must have studied and memorized before. This preparedness is needed to put words in sequence to form a sentence. (Thirumalai 1977)

We need to recognize that since writing is governed by rules of grammar, we may commit more errors in writing. Errors in speaking may be considered somewhat transitory since we do not often tend to have any record of it. On the other hand, writing creates a record and our errors are easily recognized. Writing is the expression of the mind of the writer. Most writers write when they have some inner feelings related to their own self, or someone else, or surroundings, or the political and economic situation of the state, and such.

Conclusion

Writing is a significant activity of human beings. In writing a writer records his memory. Writing is the result of a long period of endeavour. In the beginning writing was borrowed from one language by another language and later on a new script was invented. The Roman alphabet spread all over the world. The individual composes his or her thoughts in privacy and reduces his or her thought to writing. Thus writing is an individual endeavour.

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