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An Insightful View from Philosopher, Educationist and Entrepreneur Jimmy Teo

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In anything we do
For leisure & pleasure,
We must remember
That we can never be fully satisfied:
Defects will inevitably surface,
And people will vex us.

Nothing in this world is perfect,
Everything has a time-line, an expiry date;
We decide to either relish or perish
Through our thoughts & deeds.

The secret:
Take charge,
Change 'pressures' to 'pleasures'
Difficulties to opportunities.

Treat everyone with tenderness
Be considerate
Try not to inconvenience anyone where possible
Appreciate & compliment people's good works
Always willing to help, not willing to disrupt
No fear of hard work
Eager to smile & laugh -
Creating heaven on earth,
Not hell.

1409 hr/Sun/24.9.16/Bus 197 for Bedok Mall after church.

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Social and Racial Concerns in the Select Works of Richard Wright

Prof. C.N. Annadurai, M.A., M.Phil., (Ph.D.)

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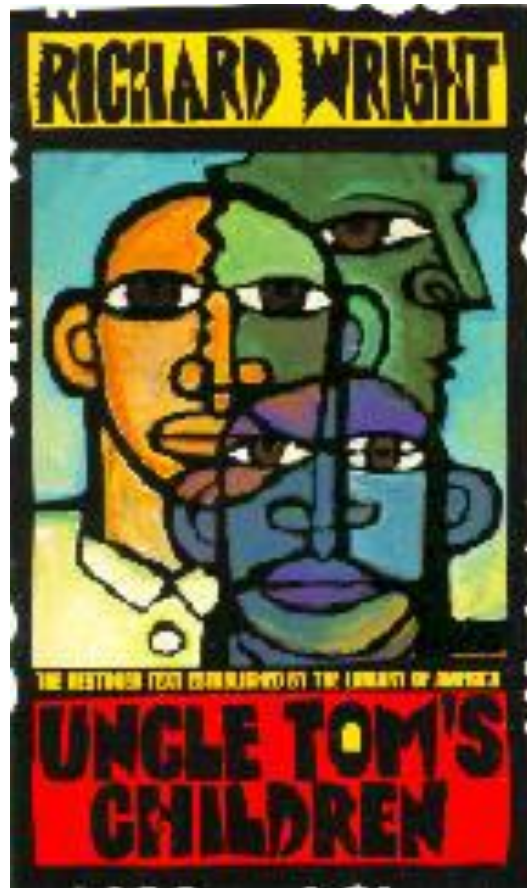
Abstract

Richard Wright was an influential Afro-American writer. His remarkable works serve as compelling socio-political documents on the lives and experiences of the black people in America. They bring out the inexplicable horrors of existing as black race in an environment of racism and segregation. His works vehemently attacked the white oppression and brought out its important impact on the psyche of the black people. They depicted the phase of suffering in the lives of black men and women in America before they earned their freedom and equality. The

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present article attempts to bring out the novelist's social and racial concerns for the black men and women by studying his works - Uncle Tom's Children (1938) and Native Son (1940)

Keywords

Richard Wright, Black people, black literature, African American literature, Uncle Tom's Children, Native Son

Introduction

Richard Wright was a highly talented short story writer, novelist, dramatist, and poet. He was born in Mississippi in 1908. He could not complete his education due to his father's desertion, family poverty and the oppressive climate of America. Wright developed his writing skills by reading the works of writers like Dostoyevsky, Mencken, Theodore Dreiser and Sinclair Lewis. Fed up with the life in the South, he moved to Chicago in 1927. It was the time of Great Depression. Wright struggled to live with his mother and brother by working in small jobs. He joined the Communist party and published articles, fictional works, and many poems in the newspapers managed by the party. His works earned his publicity as well his political hostility.

In 1946, Wright moved to France with his white wife and became an American expatriate. In France, he came into contact with famous existentialist writers like Camus and Sartre. He developed a good relationship with fellow expatriate writers like Himes and Baldwin. He was profoundly influenced by the works of Mencken, Gertrude, Stein, Sinclair Lewis, Proust, and Dostoevsky. As Alan Wald say, "Much of his (Richard Wright's) literature concerns racial themes, especially those involving the plight of African Americans during the late 19th to mid-20th centuries. Literary critics believe his work helped change race relations in the United States in the mid 20th century."

Uncle Tom's Children

Richard Wright's *Uncle Tom's Children* (1938) is a collection of six short stories. It deals with issues related to racism and violence in the South America, where the author grew up as a young man.

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The Ethics of Jim Crow is autobiographical, and it relates Wright's first experience of racism. He was playing a warring game with some white children. Unexpectedly, the game becomes his first experience of racism. At the workplace, he suffers racial bias and violence at the hands of his co-workers. He witnesses the sufferings and humiliations of black men and women due to subjugation and oppression everywhere.

The next story **Big Boy Leaves Home** narrates the shocking tale of violence of Big Boy, a black teenager and his friends Buck, Lester, and Bobo. When the friends are playing in a swimming pool of the whites, a white woman screams for help upon which his fiancée, an officer opens fire on the four black boys. Buck and Lester are killed in the firing. Big Boy snatches the Whiteman's gun and kills him. He hides in a kiln the whole night and flees to Chicago the next morning with the help of a black truck driver. When hiding in the hills, he witnesses his friend Bobo tarred and burnt alive by the white mob.

Down by the Riverside is set against a flood which threatens to kill Mann and his family. Mann manages to save his family members. He takes his heavily pregnant wife, his son and mother-in-law to the hospital in a stolen boat. The owner of the vessel, Mr. Heartfield, a Whiteman, sees Mann rowing his boat and fires Mann. Mann retaliates and kills Heartfield. The white man's son watches the incident from the window. The same day, Mann saves many lives in the hospital. He also saves the Heartfield's. When Mann searches for his family, Heartfield's son tells the soldiers that Mann killed his father. When soldiers try to arrest Mann, he attempts to flee from the place. The soldiers fire at him and he falls dead.

Long Black Song, the next tale happens in a remote farmhouse, where Sarah, a black woman, lives with her husband Silas and her child Ruth. She has an affair with a White salesperson who gives her a tape recorder to be sold to her husband next morning. When Silas returns from his work, he sees the tape recorder and begins to suspect Sarah's faithfulness. He whips Sarah and drives her away from the house. When the white sales person comes back the next day to convince him to buy the tape recorder, Silas shoots him down. The news of the killing of the white salesperson spreads like fire. Sarah takes her child and hides herself in the hills. The white mob kills Silas and burns down his hard-earned house and farm.

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Fire and Cloud is a tale about Taylor, a black preacher who tries to save his community from starvation. The white officers refuse him food and supplies. He has an affiliation with Communists and the mayor of the town. The communists persuade him to march against the white people. The white mayor and sheriff of the town ask him not to do so. Taylor has to tackle both sides and gain their support. He has to save the black people who rely on him. He has a meeting with his deacons to discuss the situation. Among his deacons, Smith had been conspiring against Taylor to usurp his place. Just then, a white mob pulls Taylor and his men out of the church and begins to beat them. The mob threatens Taylor not to march and then drives him away. After having experienced violence and oppression first-hand, Taylor decides to join hands with the communists and march against the whites. He symbolizes the whipping as fire and the crowd of black people as the cloud used by God to lead the Hebrews to the promised land of happiness.

Bright and Morning Star tells about Sue, a senior woman. Her sons Sug and Johnny work as organisers of the Communist party. At the beginning of the story, Sue waits for Johnny. Reva and Lem, Johnny's communist comrades, come to her house to inform Sue about the sheriff's warning of not to conduct secret meetings if they do not want to be caught. Johnny suspects foul play by some white communist members. He thinks they are informing the sheriff about the party meetings in Lem's house. Johnny goes to warn his black friends not to attend meetings in Lem's house to avoid being arrested. The sheriff comes to Sue's house, demands her to produce Johnny an inquiry. When Sue argues with him, he beats her down. Sue knows that Booker, a white member is a traitor. She hides a gun in a white sheet of paper and goes to woods to save Johnny. She sees the Sheriff torturing his son. When Booker appears on the spot, Sue shoots him. The sheriff and the other police officers kill both Johnny and Sue in turn. Before dying, Sue feels she has fulfilled her purpose. Maryemma Graham aptly remarks, "…Uncle Tom's Children (1938), short stories were powerful depictions of the racial climate in the American South…" (Maryemma Graham, P. 176)

Native Son

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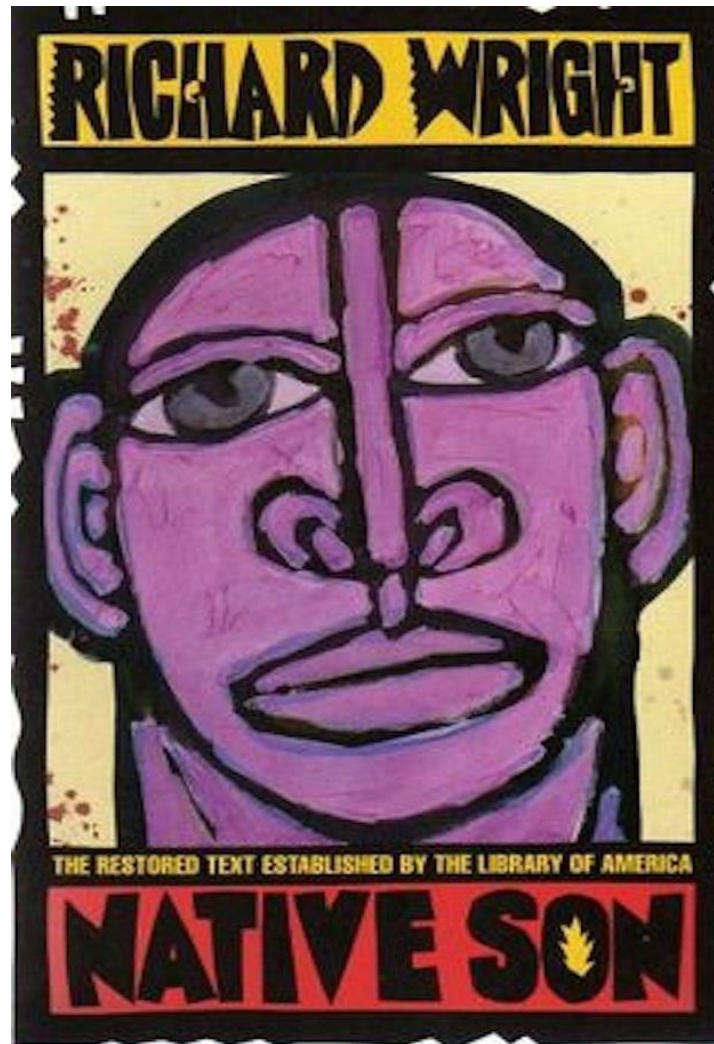
Richard Wright's first novel, *Native Son* has for its protagonist Bigger Thomas, a twenty-year-old youth who lives in the South Chicago. He is poor and illiterate. He is also courageous and defiant to white oppression. He lives in a small rat-infested hut in a cramped area designated for the black people. He is brought up in the harsh and oppressive climate of racism and violence. His psyche is imprinted with an indelible thought that he can never live a life that he wants. He believes he cannot control his life. He regrets as he has no option but to work in menial and low paying jobs under the white people. His mother urges him to work under Mr. Dalton, a wealthy and famous Whiteman who patronizes many black men. Bigger Thomas does not want to work under him. He resorts to robbing others with his black friends. Once they plan to rob a white man, but out of fear, they give up the attempt. As poverty begins to choke Thomas family, he joins Mr. Dalton, the landlord to work as his car driver.

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Mr. Dalton

Mr. Dalton patronizes the poor black people and helps them in all possible ways to calm his guilty conscience of exploiting the poor black people. This gesture of kindness had earned him the title of a generous philanthropist of the black community. On the first day of his duty as a car driver, Thomas is asked to take his daughter to a speech held at a university. Instead of going to the speech event, Mary, and her boyfriend Jan, order Thomas to take them to a restaurant in the South. Mary behaves arrogantly and violates the social norms which govern the segregation of white and black people. Mary and her white boyfriend Jan force Bigger Thomas to join them. Jan and Mary try to show their racial forbearance but things soon go out of control.

The Trio

The trio comprising a white couple and a black car driver reaches a restaurant. Jan and Mary order drinks and make Bigger a drink. Soon all the three are heavily drunk. Bigger takes the white couple around the town while they are having sex in the back seat. When Bigger reaches Mary's house, she could not even walk. So Thomas helps Mary up the stairs. But on seeing a white woman so close and under the influence of liquor, he loses control and begins to kiss Mary. Just then, Mrs. Dalton, the blind woman comes to check Mary's bedroom. When Bigger uses a pillow to press Mary's face down the bed to keep her silent, he kills her inadvertently. When Mrs. Dalton leaves, Bigger realizes his mistake. He does not know what to do for some time. He burns Mary's corpse in the furnace to remove the evidence of his crime. For some time, he evades capture using Mr. Dalton's hatred for the communists. Mr. Dalton believes the communists might have abducted his daughter. Jan, the communist supporter is suspected for Mary's sudden disappearance. Bigger continues to work under the Daltons as a real and innocent black worker.

Bigger

After Mary's death, Bigger feels superior and more defiant to the whites. At the suggestion of his girlfriend Bessie, he writes a ransom letter to the Daltons with the hope of making money. He signs his name as Red to arouse the Daltons hatred for communists. When Mary's bones are found in the furnace, Thomas' ransom game fails. Bigger is suspected of raping and murdering Mary. Bigger and Bessie hide in an empty building to avoid capture. Bigger

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thinks Bessie is weak-willed and will expose his crimes, so he rapes and kills her. After some days, Bigger is caught after a gunfight. The irate white community is mad at him. They want to be killed even before his trial. Bigger is imprisoned and waits for his fate. In the interim, the White mob devastates and levels the black community and kills many innocent black men and women.

In prison, Jan, Mary's boyfriend visits Bigger. He tells Bigger that he confesses that he violated the social norms and pushed Thomas into the unwanted suffering and imprisonment. He offers Thomas free legal support through his Max. For the first time, Bigger feels he is equal in status to the White men, Jan and Max. Max argues in the court of law to save Bigger's life. He says Bigger alone cannot be held responsible for his crimes and the racist and violent American society instigated Bigger to do the offence. Max remarks it is the virulent racism in the American culture that created Bigger and his crime. He suggests the racism in the society has to be eradicated to prevent Black people from committing such crimes. Though useful, Max's arguments fail to save Bigger from the death sentence.

Realism and Appeal

Thus, Wright presents the character of Bigger with astounding realism and appeal. He dissects Bigger's psyche which is torn between personal aspirations and oppressive racism. Through Bigger's portraiture, he attempts to bring out the devastating effects of racism on both white and black people. He shows Thomas as becoming a monster due to the racial segregation and the oppressive tendency of the white people. Bigger appears as a native son of the soil whose life is wrecked by the violent and racist American culture. Even "today, Native Son remains among the most important cultural and literary documents in America." (Wilfred D Samuels, P. 386) Thus, Richard Wright's novel, Native Son brings out the novelist's deep concern for his community and people.

Conclusion

Richard Wright is considered the most influential Afro-American writer of the 20th century. His work Uncle Tom's children speak about the horrors of black men being shot, tarred and burnt alive by the white mob. The stories in the book express the anguish and oppression

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suffered by black men and women under the Jim Crow Laws, which segregated the black people from the whites and prohibited them from participating in any activities involving the white people. No other African-American writer has brought out the sufferings of the Black population like Richard Wright.

Richard Wright's influence on American literature was far-reaching. His works present the themes of racism and the relationship between the oppressed and the oppressor in America. His novel Native Son was a huge success because of its genuine socio-racial for the black populace. As a critic, Irving Howe rightly points out, "The day Native Son appeared American culture was changed forever…it brought out into the open, as no one ever had before, the hatred, fear, and violence that have crippled and may yet destroy our culture."

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Breaking New Grounds in Contemporary Indian English Poetry: A Note

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

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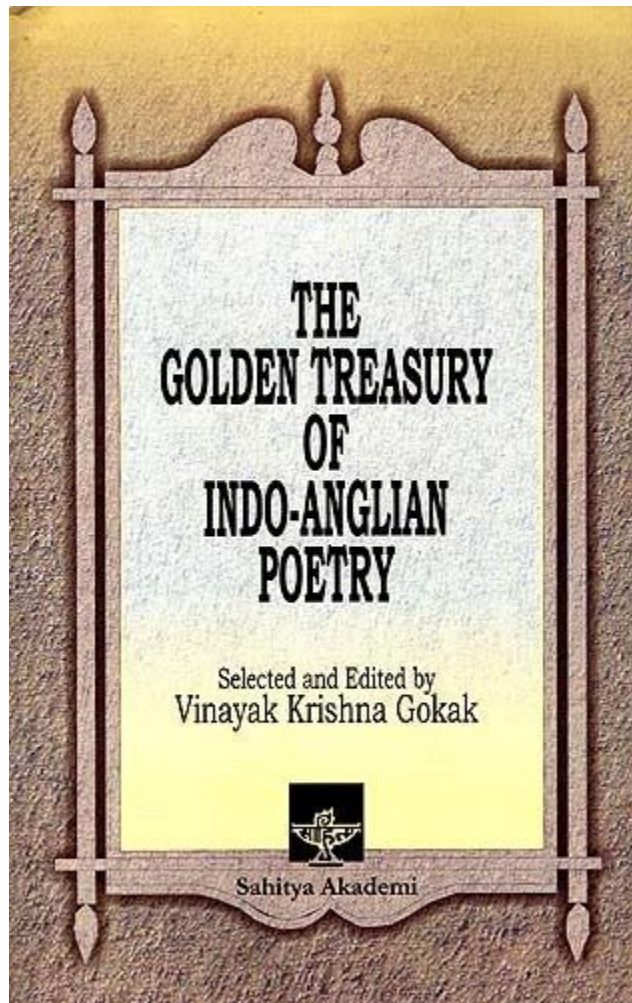
Abstract

India is a country which is known for its diversified culture, and many Indian writers tried their hands in the manipulation of English as a medium of expressions. Indian English poetry has become a part of process of modernization, but phrases, and expressions included in Indian poetry and fiction show Indian traditions as its ways of feelings. The treatment of

mythological themes and re-interpretation of Indian myths and philosophical ideas are nothing but a continuation of earlier traditions, but its modifications can experience in the hands of modern Indian writers. This paper throws light on the efforts of a few Indian poets in English who successfully gave a new dimension to poetry by writing on myths, legends, traditions, and politics.

Key words: Indian poetry in English, favorite themes, Departure from the Traditional Song of Praise, Revealing the Unquiet Mind, Quest for Cultural Moorings

Recent Indian Poetry in English

Recent Indian poetry in English is genuine for it is deeply felt and addressed to the whole community Indian situations form a vital part of it. The early romanticism and rapid narcissism of the early Indian poetry in English are now discarded in favour of poetry as 'criticism of life.' Recent Indian poetry in English tries hard and succeeds too in settling its roots and developing its artistic credo. It has successfully risen above 'decadent romanticism.' It has acquired new dimensions thanks to the efforts of a few significant Indian poets in English like Nissim Ezekiel, Kamala Das, Keik N. Daruwalla, Shiv K. Kumar, Jayanta Mahapatra, R. Parthasarathy and A.K. Ramanujan. These poets have given Indian poetry in English, a total habitation and made it acceptable to a larger public outside India, standing head and shoulders above a motley crowd of Indian versifiers in English.

Some Recent Favorite Themes

The deep-rooted superstitious and folk belief existing in Indian society turns out to be a favourite theme of recent poetry. Nissim Ezekiel is found handling this in the poem "Night of the Scorpion." Here the mother is stung, the nationalist and skeptical father tries 'every curse and blessing, powder, mixture, herb and hybrid as the swarm in to console her offering advice of a strongly ritualistic and faith healing kind. The mother's reaction to her suffering, 'Thank God, the scorpion picked on me / and spared my children,' ironically cancels out earlier responses, both primitive and sophisticated.

Shiv. K. Kumar comes out openly against rituals that overshadow Indian society. In 'Kali,' he says,

"If the way to create

is the way to kill

I have hoarded enough blood

In my doubt

For all the hyenas to suck form."

Departure from the Traditional Song of Praise

Similarly, A.K. Ramanujan makes a departure from the traditional song of praise for the full river in 'A River.' He takes what she sees as the villager's real experience. The river is beautiful when quite in summer but when it floods, it causes sufferings that are not at all poetic. The visitor to the village reports what happens, in incredibly simple language as the villagers would use. The poem ends with details about the twins, which the women would have borne, bringing the experience down to its straightforward and painful humanity. Indian English poets share the feelings of the ordinary citizens of the country concerning the major problems faced by their motherland. One such problem is 'brain-drain.' O.P. Bhatnagar examines the implication of the exodus of the Indian intellectuals to foreign lands and makes a fervent appeal to them to return home. The poet apply describes them in 'Look Homeward Angel':

"Their visions have been swingers,

By night-clubs and swingers,

Blondes and ballrooms their ethics

Performing cultural striptease

or waltzing national pride."

Seasonal Birds

These intellectuals are worse than migrating birds for the birds that fly away in winter because of trenchant, cold and return home at the turn of the season. But our intellectuals fail to escape the lure of gold and glamour and stay back. Thus, Bhatnagar ironically calls them 'angels.' Likewise, Shiv. K. Kumar comes heavily on the politicians who are unprincipled and

time-servers. In 'Epitaph on an Indian Politicians' Shiv K. Kumar gives a very daring portrayal of the politicians:

"Vasectomized of all genial urges

for love and beauty

he often crossed floors

as his wife leaped across beds".

Revealing the Unquiet Mind

In 'on Meeting a – Pedant,' Ezekiel says, 'words, looks gestures, everything betrays / the unquiet mind, the emptiness within' and it is this 'emptiness within' of the hollow men inhabiting the wasteland that catches the attention of contemporary Indian poets in English. In a sequence of poems called 'Poverty Poems,' Nissim Ezekiel highlights the problems of beggars. The picture of leper beggar at railway-stations and old woman stretching her hand for a coin as depicted in 'poverty poems -2', 'Poverty Poems -3' moves one's heart.

Creating and Using an Indian English Idiom – Quest for Cultural Moorings

Besides these contemporary problems, there is a vital problem - namely the problem of creating an Indian English idiom which haunts our poets. Some efforts have already been made in this direction and to some extent, Ezekiel, Daruwalla, and Parthasarathy have been successful. Ezekiel's 'Very Indian Poem in Indian English' and 'Good buy party for his Miss. Pushpa T.S', 'Dawualla's 'The Professor Condoles' and Parthasarathy's 'Incident at Ahemepore station are cases in point.

The quest for cultural moorings seems to be a major pre-occupation of the Indian poets, which 'they unwittingly share with Madhusudan Dutta, an earlier Indian poet in English. But the pervasive presence of this Conscious 'Indianness' without any trace of romantic nostalgia or exotic quaintness sets contemporary Indian poetry in English apart from the imitative mediocrity of much of this poetry in the nineteenth century.

Love and Sex

Indian poets in English are bold enough to speak of love and sex as inseparable part of life. Sex and sensuality are integral parts of life and as the Indian English poets have said, 'one has to affirm sensuality to accept art. Kamala Das in 'The Looking Glass' says that 'getting a man to love is easy' and to the union complete, the woman has to 'gift him all/gift him what makes you woman, the scent of long hair, the musk of Sweat between the breasts. The Warm shock of menstrual blood, and all your, endless female hunger. Shiv. K. Kumar's, 'The Sun Temple of Konark' catches the spirit of Kamasutra in verse:

"Rhythm and fire

This riotous sea of novels

Breasts and lips will never break

Into pre-verification

For the perfect logos

In the act of affirmation."

Sex Moves Centripetally Rather Than Centrifugally

Ezekiel rightly says in his 'Nudes,' 'Sex moves centripetally rather than centrifugally in an ever-narrowing circle and the participation remains only physical. Jayanta Mahapatra's 'The Whore house in a Calcutta street' describes a scene where a novice in the art of love making tries to learn something more about women while she does what she thinks proper to please you, the Sweet little things, she imagines.' Daruwalla describes what he calls his first experience of sex in a poem called 'You were the First'.

"Your were the first

It was from you I learnt

that stroke went parallel to the body

not vertical

like across

hammered down

on a grave."

No More Victorian Taboos

Surely, the readers have outgrown Victorian taboos, and our poets have broken now grounds. The Indian English poets write exclusively about their private lives and of the present day world. Ezekiel's 'Background Casually,' Shiv. K. Kumar's 'Broken Columns,' Parthasarathy's 'Rough Passage,' Ramanujan's 'Self-Portrait' and Kamala Das's 'An Introduction' are cases in point. What the Indian poets in English is a sense of tradition. Recently there has been an attempt to acclimatize indigenous tradition, and an attempt to assimilate the South Indian tradition into English and Parthasarathy's dialogue with his Tamil past in Rough Passages are efforts in this direction.

Deficient Use of Myths

The Indian poets in English are deficient in making use of myths. Kamala Das incidentally uses the myth of Radhakrishan in a poem called 'Radhakrishnan' and talks of Mira Bain 'Vrinda-Van' who relinquished the ties of marriage search of Lord Krishna, the eternal lover who is also the epitome of the fullest consciousness that a human can contemplate. These poets are also deficient in making use of new in ages. Shiv. K. Kumar whose power of making new imagery is to some extent satisfactory uses American imagery to describe the long hairs of Indian Women. Perhaps, he has in mind the American audience while employing such images. One happy thing about recent Indian poets in English is that they are not blindly imitating the Anglo-American. The situation of Indian poetry in English in the nineteen sixties, when our poets followed consciously or otherwise, either the genteel British or the Confessional Americans is no more. The poets have discovered their own voices and in a limited sense their idiom too. Recent Indian poetry in English is no longer the shadow. It has become the substance, and it is not an echo but a voice worth listening to. Like new literature in English written in various parts of the Globe, it has an acquired an identity of its own. It is not a myth but a district reality. It has come to stay with a firm hand.

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Hegemonic Femininity
Role of Rodabai (godmother) in Bapsi Sidhwa's *Ice Candy Man*

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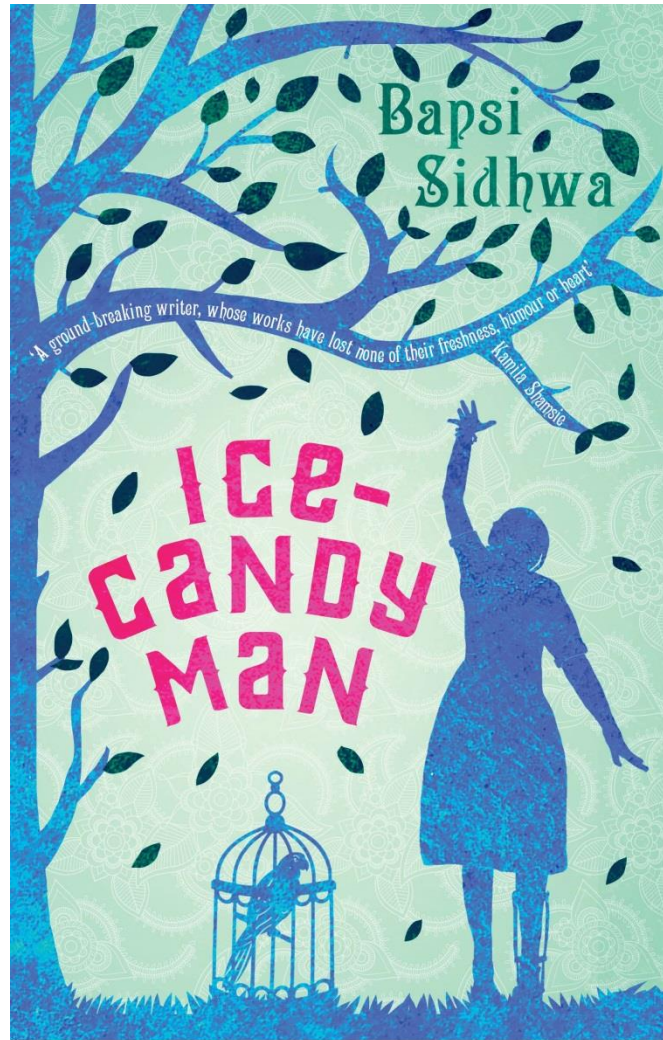
Abstract

This paper is about hegemonic feministic role in Bapsi Sidhwa's novel *Ice Candy Man*. Feminism is generally taken by Sidhwa regardless of its actual role in society. Women's behavior with other women is quite surprising, and mostly marginalization and victimization of various women is due to the other women. Women are more than victims and love to victimize

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both males and females. According to postcolonial feminist literary criticism, women are empowered by most of the postcolonial authors. They have been given special roles in society which challenge both genders. The study of the novel *Ice Candy Man* highlights the fact that Bapsi Sidhwa consciously or unconsciously is a great supporter of hegemonic femininity. So it will be unjust to say that only male members are blamed to be rude and cruel with women, however the women themselves are ever more involved in this hideous act of female suppression.

Key words: Feminism, marginalization, victimization, hegemony, suppression.

Introduction

Feminists thought that women are the most oppressed creature on this planet. They are considered marginalized, abused, physically and mentally weak and victimized by the dominant role of men of the society. In this context many writers wrote about the victimization and oppression of the women and raised voice for their due and undue rights such as Bapsi Sidhwa in her novel "Ice Candy Man", Virginia Woolf in "A Room for One's Own", Henrik Ibsen in "A Doll's House", Florence Claxton's "The Adventures of a Woman in Search of her Rights", Lillie Blake's "Are Women A Class?" and Margaret Atwood's "Surfacing". But in these feminist writings we can observe another very important issue which is ignored by many feminist authors and critics, that is the empowerment of women and their hegemonic role in society. This present paper will elaborate the role of feminist writers in expressing, awakening and rehabilitation of the female bodies through their fiction landmarks. It's the reality that many feminist writers advocated the rights of the women but never talk about their duties, described their victimization but never their cruelty, explained their weakness but never acknowledge their empowerment, exaggerated their miserable condition but very often their powerful impact and influence over male bodies such as social marginalization, no proper nouns, abusive language which is even not used by male and moral discouragement and at last but not least very rarely discussed the oppression and victimization of women by other women.

The same issue is seen in Bapsi Sidhwa's "Ice Candy Man" where most of the criticism is made about the cruelty of male members of the society like Ayah's abduction by Ice Candy Man

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and Mrs. Seth's scared life under the influence of her husband. One prominent aspect of this novel remained uncheck by most of the feminist critics that is Sidhwa's all-time favor for her female characters, award of proper nouns for only female protagonists, moral and social help, narrative power, social and familial strong connections, snubbing and humiliation of male characters, help to escape and survive at every moment of difficulty only for female characters. Sidhwa also showed a fight among male characters due to feminine beauty and made them restricted to revolve around attracted female body like a moth smoke and provided every chance to women to enjoy their seductive and attractive body gestures to attain different favors from men such as ice candies, dry fruit and 'paan' etc. for free every time. In this context the present paper will address the role of a central female character in "Ice Candy Man" Rodabai nick named godmother as courageous, influential, dominant, powerful, cruel and victimizer woman in this novel.

Character of Rodabai (godmother)

Bapsi Sidhwa's basic focus, in her novels, is to highlight the issues of the women in a male dominant society. Her unique way of portrayal of female characters makes her prominent in the literary world. She is admired due to her extraordinary technique of projection of women in a very real and convincing way that it will become easy for every reader to comprehend the described issues. Her all female characters possess a specific moral center and demand for their own earned and distinguished identity and recognition. One of these identity and status conscious ladies is Rodabai (godmother). She is the woman whom Sidhwa has used to challenge and revolt against the traditional patriarchal rules of society. After seeing the personality and social connections of Rodabai no one can claim that women are marginalized or oppressed in "Ice Candy Man". But the reality is that in this novel, almost all the characters either male or female are somehow affected, both are humiliated, abused, oppressed, murdered and marginalized.

Many feminist critics in this context like Madhupurana Mitra (2008), in her article in which she discussed Ayah's scene of the abduction, did not make commentary in a neutral way. She only addressed to the female issues regardless of men. She even didn't describe the incidents in which women oppressed and victimized the other women as well as men very cruelly. But after seeing the dealings and life style of Rodabai one must say that these female characters in

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"Ice Candy Man" are more than victims by all means. They have complete control over the society around them. A famous critic Kelist (2011) very interestingly elaborates that:

> Womenare not only victims in this novel but they have their own
> strong references and agencies of power to mend their own ways
> according their choice. All the female protagonists of this novel
> enjoy their femininity, charming body and influence over men.
> (p.69)

So in this way Rodabai has strong character and influential personality. Sidhwa empowers her to handle any situation without the help of any male member of the locality. She not only protects her own family women but also rescues other injured, oppressed and abducted women. She rebukes and snubs Ice Candy Man when he admits his mistake and promises to make every effort to provide happiness to his wife Ayah but Rodabai doesn't care for his emotions and feelings. She in extreme anger scolds Ice Candy Man in an abusive language while such rough language is not used by any man for any woman in the whole novel. Here Sidhwa portrays Ice Candy Man, a very submissive creature and Rodabai a dominant voice which represents the real mindset of Bapsi Sidhwa to show female strong enough to make men submissive.

Rodabai acts like any hero of the movie and plays vital role in successful escape of Ayah from Ice Candy Man's house who is legally her husband. Sihdhwa's choice of nick name for Rodabai also shows the importance of this character in novel as godmother (extreme motherhood) and she enjoys her role as mother. Stampfl (2010) describes the role Rodabai as mother in such a way that:

> Sidhwa makes her female characters empowered by providing
> them multi-layered and all-rounder roles. Her concept of
> mothering makes novel prominent and provides strength and
> empowerment to her female characters. Her mothering concept is
> universal not limited to any biological bound. This mothering
> concept is communal, societal and familial. This mothering
> concept makes the female united and strong in this novel. (p. 304)

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Sidhwa rewards Rodabai with exceptional qualities that make her a strong and influential woman in society. She is equipped and empowered with such exceptional characteristics that such qualities have not been seen in any male character in Sidhwa's any piece of writing. Rodabai's personality is well explained by Marwah (2008) in following words:

> "Rodabai (godmother) is a figure of stability, tradition and morality. She is someone who gives advice and who has connections all over Lahore. Godmother uses the power of her social standing to enforce traditions and the social hierarchy".
> (p. 63)

Rodabai not only enjoys the free and influential life style but also challenges the traditional norms of the society and doesn't confine herself to traditional feminist submission and to remain surrounded by four walls of the house. She is a source of inspiration and encouragement for the other female characters of the novel. Kleist (2011) throws light on this aspect in this way that Sidhwa empowers her female characters who have been challenging the traditional patriarchy and they prefer to rely upon their own familial connections and social values. Lenny's mother and aunt godmother enjoyed particular social status and influential impact on society. (p. 70)

Hegemonic and Cruel Nature of Women in *Ice Candy Man*

Sidhwa's female protagonists enjoy every favor in society and are being considered the most miserable creature of the society. There are two prominent women, Rodabai and Mucco (papo's mother), who are more than victims by all means and even made others victim in this novel. This is the other side of the picture presented by Sidhwa which is not unveiled by most of the critics. Rodabai uses her social influence and power not only to snub and humiliate the male members of the society but her sister also suffers a lot of living with her elder sister godmother. Her rough and snobbish attitude with her own sister shows the cruel and mean nature of so-called godmother. Same is the case with Mucco who very cruelly beats, abuses and tortures her innocent and very young daughter Papo. These incidents are the examples of marginalization, oppression, victimization and humiliation of the women not by men but only by women who

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consider themselves the torch bearer of women rights. Rodabai just makes publicity stunts when she talks about the survival and reconciliation of the oppressed women. She nicknamed her sister as slave-sister is in itself a shameful matter. As the name shows that the existence of her sister in her house is no more than a slave in a prison. Rodabai's relation and treatment with her sister is completely traditional one. She never uplifts her sister and always suppresses her personality and made her like a thing which has no life and emotions. Slave-sister at many times is humiliated and considered like a stranger in house and she spends her complete life alone in traditional family suppression not by any male member of family but by a female and elder sister. And her elder sister never considered her a family member. She is always treated as unwanted guest in her own sister's home. Rodabai scolds and abuses Ice Candy Man for his misconduct and misbehave with Ayah and also he is blamed to spoil the life of a woman. But when we see Rodabai's treatment with her own sister, who remains unmarried in the novel and serves her elder sister (godmother) as servant is very unjust and cruel. Slave-sister does not enjoy any freedom or liberty in her sister's home. She always remains under the strong influence of her own sister who takes from her all types of house hold tasks. She does not even allow thinking independently. Once, Rodabai arranges for a blood collection campaign camp for the victims of migration in Lahore. She asks students and other people to donate blood open heartedly. But when her own sister comes and wishes to donate blood for victims at that time Rodabai does not allow her to give even a single drop of blood for public welfare. She rather snubbed by her sister for her wish.

> She says to her sister that it is better for her to be away from such virtues which make her weak enough to handle her own affairs. She forbids her to donate blood for the injured while she encourages and motivates others to participate in this holy task. She further says that she can't afford her weak body at her home.
> (*Ice Candy Man, p. 204*)

This incident shows that slave-sister completely lives at the mercy of godmother. She remains slave in her own house in both ways physically as well as mentally. Her character exposes the true face of cruel society where oppression and violence is enjoyed by every

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powerful person either male or female. Rodabai's behavior with her younger sister is well described by Sen (1998) in such words that:

> Lenny's clever observant eyes could not be able to see the problems and issues in godmother's behavior and relationship with her sister, slavesister, which reinforces the hierarchies of master-slave dialectic. Her ill-treatment with her younger sister shows the worst example of women's oppression than men in Pakistani patriarchy. (p.203)

Conclusion

Bapsi Sidhwa has very craftily created her female characters which possess every sort of social face. The complete story of the novel "Ice Candy Man" revolves around the role and participation of women in society. She has intentionally infused in her female characters a rebellious and radical attitude and thought. In this novel, she very aptly highlights the problems of women and through the exaggeration and propagation of feminist issues she strengthens her female characters. Her attitude empowers her characters to challenge every just and unjust situation only at the name of female suppression and victimization. Dar (2013) in his article presents the analyses of the situation in this way that Sidhwa provides central focus and attention to her female characters and presents them role model for the other people of the society. While her male characters are projected as passive, submissive, scared and involved in violent acts and not in any positive activity. Sidhwa empowers her women to live and enjoy their lives according to their own will and choice (p. 02). After reviewing all the incidents of the novel related to empowerment of women and their hegemonic attitude especially related to the character of Rodabai it can be said that Sidhwa has intentionally promoted and highlighted the characters of Rodabai and Mucco along with the characters of Slavesister and Papo so that she can expose the oppression and suppression of female by another female. The said act makes this fact very clear that in this world, especially in a society described in "Ice Candy Man", the traditional concept, that only men are considered and labeled as suppressors and victimizers of women, is wrong because most of the times suppression and victimization of the women is done by other women. The issues become more complex with only female characters and their relationships which lead

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towards violence. Sometimes the violence against female by female is worst in comparison with all other types of violence.

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Practicing Collaborative Writing in L2 Classrooms: Techniques and Achievements

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Abstract

Teachers are often unwilling to do writing in L2 classrooms perhaps having a notion that it should be done individually and privately. However, if writing is incorporated in collaboration, it can facilitate the benefits of group activities in a mixed level L2 classroom. According to Vygotsky's theory of ZPD (Zone of Proximal Development) working in collaboration can provide the learners with an opportunity of working at a level which is slightly above their regular capacity. Moreover, working in a group consisting of members of mixed ability often boosts the achievements in the L2 classrooms in a non-threatening environment. The aim of this article is to suggest that if the collaborative writing activities are carefully designed and monitored, it can foster the way of enhancing the writing proficiency. The article considers some directions for incorporating collaborative writing in L2 classrooms through certain activities which avail learners with the opportunity to pool ideas and provide each other with feedback in an interactive way and thus paves the way of achieving the desired goal.

Keywords: Writing proficiency, ZPD, interaction, group work, pair work,L2 proficiency, low-proficiency L2 learners, high-proficiency L2 learners.

Introduction

Collaborative writing involves interacting in pairs or small groups on a writing task. When an individual writer composes with a certain reader in mind or seeking assistance from others at some stage of their writing can be said to engage in collaborative writing. So writing is no longer an individual activity but an interactive process through which social abilities of the learners are reinforced. To promote interaction in the writing class, collaboration has been

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suggested to be advantageous. The benefits of practicing collaborative writing in L2 classrooms have been investigated by several ELT practitioners. In university courses the use of collaborative tasks are very common as they are believed to reflect the team writing often undertaken in the real world (Strauss, 2001).

What is Collaborative Writing

Collaborative writing describes an activity where there is a shared and negotiated decision making process and a shared responsibility for the production of a single text. The joint production or the co-authoring of a text by two or more writers through connection, communication and cooperation is known as collaborative writing. Different definitions of collaborative writing have come into concern. According to Stillinger. et el. (as cited in Karell, 2002) collaborative writing is a piece of text where more than two writers are engaged with equal or unequal amount of contribution.

In an article on the technology and processes of collaborative writing, David Farkas (1991) offers four possible definitions useful in approaching collaboration through an analysis of processes. For his purposes, collaboration is:

• two or more people jointly composing the complete text of a document;

• two or more people contributing components to a document;

• one or more person modifying, by editing and/or reviewing, the document of one or more persons; and

• one person working interactively with one or more person and drafting a document based on the ideas of the person or persons.

Since the act of collaborative writing is related to collaborative authoring, it includes establishing an agenda or goal of the collaboration effort which require effective communication between the members of the writing group. The effective communication depends on identifying writing tasks properly along with distributing the tasks equally among the group members,

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tracking individual idea generation, defining rules for document management, identifying roles for group members, communicating ideas and managing conflicts.

Ede and Lunsford (1990) identify three distinguishing features of collaborative writing: (1) Substantive interaction in all stages of the writing process; (2) shared decision-making power over and responsibility for the text produced; and (3) the production of a single written document. From this point of view, collaborative writing is a distinct process and product. In the process the participants work in groups and interaction among the participants goes on throughout the whole writing process. They themselves can plan, generate ideas, edit and revise. This process is not merely an exchange of ideas but negotiations which often arise as a result of a struggle to create a shared understanding and shared expressions (Schrage, 1994). The product of the collaborative writing process is the jointly produced and shared text, a text that cannot easily be reduced to the separate input of individuals (Stahl, 2006).So the text is a joint production and the ownership of the text is shared by all the writers.

Based on the results of the study conducted by Ede and Lunsford (1985) seven organizational patterns for collaborative authoring were identified. These patterns are:

1. The team plans and outlines the task, then each writer prepares his/her part and the group compiles the individual parts, and revises the whole document as needed;

2. The team plans and outlines the writing task, then one member prepares a draft, the team edits and revises the draft;

3. One member of the team plans and writes a draft, the group revises the draft;

4. One person plans and writes the draft, then one or more members revises the draft without consulting the original authors;

5. The group plans and writes the draft, one or more members revise the draft without consulting the original authors;

6. One person assigns the tasks, each member completes the individual task, one person compiles and revises the document;

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7. One dictates, another transcribes and edits. Results from the study indicated that the percentage of writing groups that use these methods often or very often range from 3% (method 5) to 31% (method 3).

The Impact of Practicing Collaborative Writing in L2 Classrooms

In second language (L2) classrooms, the use of collaborative writing tasks has been relatively rare. In the 1980s and 1990s, the use of pair and group work in language classroom was initially started. According to interaction hypothesis of Long (1996) and communicative approaches to L2 instruction most of these peer activities were only about oral tasks rather than writing task. As informed by interaction hypothesis (Mackey & Gass,2006),by working in small group inside the L2 classroom the learners can engage themselves in negotiations of meaning which helps them to make their output comprehensible and more target-like. So, if the students of L2 classrooms are given the opportunity to practice collaborative writing, they can distribute information through discussions and debates. Collaborative writing not only helps them to learn bridging their ideas, but they get ample opportunities to negotiate the ideas. Hence, it creates room for their cognitive development. It should be noted that the outcome of a collaborative writing activity is not just the jointly produced text. It is also collective cognition, emerging when two or more people reach insights that neither could have reached alone, and that cannot be traced back to one individual's contribution (Stahl, 2006). In the context of L2 learning, it is cognition, related to language learning, for example, learning new vocabulary and improved ways of expressing ideas, gaining a greater understanding of certain grammatical conventions or greater control over the use of a particular grammatical structure.

Sociocultural Theory of Vygotsky

According to Vygotsky's (1978) sociocultural theory, all learning is fundamentally a social process, the result of interaction among humans in the social milieu. The main focus of this theory is on children's cognitive development. The Zone of Proximal Development (ZPD) is the best known Vygotskian concept. This concept is widely used to study children's cognitive development as it relates to education. We have tried to find out the connection between collaborative writing and Vygotsky's ZPD.

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According to the theory the child's cognitive development arises in social interaction with the more able member of the society. The more able member (expert) by providing the novice with the appropriate level of assistance stretches the novice beyond their current level towards their potential level of development. ZPD is the difference between what a learner can do without help or she can do with help. Vygotsky stated that a child follows an adult's example and gradually develops the ability to do certain tasks without help. ZPD is the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problems solving under adult guidance or in collaboration with more capable peers and thereby encouraging and advancing their individual learning. Skills and understandings contain within a child's ZPD are the ones that have not yet emerged but could emerged if the child engage in interactions with knowledgeable others (peers and others) or in other supportive contexts (such as make-belief play for preschool children). To successfully apply it in a classroom it is better to examine not only where a child is functioning now and where that child will be tomorrow but also how best to assist that child in mastering more advanced skills and concepts. This is where **Scaffolding** plays a great role.

Although Vygotsky himself didn't use this concept of Scaffolding, it was developed by other socio cultural theories applying Vygotsky's ZPD in educational concepts. Scaffolding is a process through which a teacher or more competent peer helps the student in his or her ZPD as necessary. It helps them understand how aiming instruction within a child's ZPD can promote the child's learning and development.

According to Vygotsky the most effective instruction is the kind that is aimed not the child's level of independent performance but is instead aimed within the ZPD. This instruction does more than increase a child's repertoire skills and understanding; it actually produces gains in child development. To aim instruction at child's ZPD, the teacher should know the child's current developmental level as well as what skill and concept will be developed next. To know these, the teacher needs to understand the developmental trajectories for these skills and concepts.

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Successful instruction within the child's ZPD also involves making sure that the child be eventually able to function independently at the same high level at which he or she was previously able to function with adult assistance. Once this is accomplished, the teacher can start aiming instruction at the new ZPD. For most children, the transition from assisted to independent learning is a gradual process that involves moving from using a great deal of assistance to slowly taking over until no assistance is needed. To facilitate this transition, the teacher needs to scaffold student learning by first designing and then following a plan for providing and withdrawing appropriate amounts of assistance at appropriate times.

Techniques and Achievements

Writing is both a process and a product. The writer imagines, organizes, drafts, edits, reads and re reads. This process of writing is often cyclical and sometimes disorderly. Ultimately what the audience sees is, whether it is an instructor or a wider audience, is a product – an essay, letter, story, or research report. In terms of collaborative writing, as the writing is done collaboratively, the planning of the whole process should be done in such a way that all the members of the writing team gets ample time for thinking, generating ideas, sharing , negotiating, writing and revising. Before moving on to the process of writing, the team members should plan properly as planning plays a very important role in any successful writing process. There are seven important steps that can be incorporated in the writing process:

- **Pick a Task:** Give students tasks which are difficult for them to accomplish alone.

If the students are given such tasks that they find challenging to complete alone, they will find it justified to take help from others and share their own ideas with them. Here Vygotsky's theory of ZPD can be applied properly where the less capable members of the team can get proper assistance from the more capable members of the team by positive interaction among them.

- **Choose Teams:** Let students choose their own team or make the selection in a planned manner.

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In case of choosing teams two things can be done: first, the students can be given chance to choose the members of their own teams. Here the students can be in comfortable surroundings where they can share their ideas or take assistance from others very easily. Second, the facilitator can select the members of the team in a very planned and constructive manner. Here the facilitator can make a perfect balance by keeping less capable and more capable members in a same team.

- **Spell out Expectations:** Make sure the students are clear about the requirements (e.g. deadline for drafts, delays in group work etc.)

The team members should be very clear about their goals and expectations from the very beginning. This will help the team members to plan their tasks accordingly.

- **Anticipate Troubles:** Make students prepared for the hazards they are going to face during the group activity.

The students should be aware of the possible difficulties that they might face during the group activity. This will help them fulfill their target and accomplish their goal in the predetermined time limit.

- **Consider Assessment:** Students need to know how they will be graded.

The facilitator should have a rubric and let the students clearly know how they will be graded. This will help them set up their goal and divide the tasks among the members of the group.

- **Feedback:** Students should be provided feedback both from the students and the peers.

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In case of giving feedback the teacher should be very constructive and positive. The peer feedback also helps the students to get new light in their thoughts and organize their work constructively.

- **Revising:** Student s should be given ample time to revise their work.

Revision can be done alone or the members of the other teams can assist each other in this regard.

The above mentioned steps can be successfully maintained if the students follow some techniques during the group activity. These techniques should serve to encourage brainstorming, drafting, writing, feedback, revising, and editing in a cyclical fashion. This will encourage the idea that learning to write is more than creating a final product; it is the learning of a series of skills leading to the product.

The whole writing process can be divided in three phases:

- Pre writing
- Writing
- Post Writing

- **Pre writing**

Pre writing includes some activities that make the students brainstorm and bring in their schemata into the thinking process which eventually enhance their ideas. Instructors often feel a tension between providing students a topic for writing and allowing students to formulate their own topics. Whichever the instructor decides upon, the students will have to come up with ideas to use in their assignment. These ideas will not come fully formed, so it is helpful to provide activities that allow them to "think on paper." In this way, they can develop their thoughts before spending time writing a more formal essay.

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Brainstorming: In collaborative writing the team members can list all the ideas they can think of related to a topic, either in writing or aloud, quickly and without much planning. If no topic is given, then the students can brainstorm possible topics. The students should be given ample time for this activity as the most obvious, and sometimes clichéd ideas, come early in the process. When they have time to get past these ideas, more sophisticated and original ideas often surface. From the list of brainstormed ideas or topics, students can choose those they are most interested in, or feel they can write proficiently about.

Mind mapping/Word mapping: Mind mapping orWord mapping is more visual than brainstorming that promotes vocabulary development. When students create word maps, they begin with an idea at the top or centre of a blank piece of paper. In terms of collaborative writing all the members of the group should be given equal opportunity to contribute to the ideas or words. The students think of related ideas or words and draw relationships with a series of boxes, circles and arrows.

Quick writing: Quick writing is where students begin with a topic, but then write rapidly about it. The student are usually given a time limit of 10 to 15 minutes, and are instructed not to erase or cross out text, to keep writing without stopping, and to just let the ideas and words come out without concern for spelling, grammar, or punctuation. In the case of collaborative writing the group members can do quick writing individually and then share their writings with each other and from that they can jot down the most constructive ideas from everyone's writing.

- **Writing:** This is the central part of the writing process where students prepare their drafts, get feedback and revise.

Drafting: After developing the topics and ideas the students write their first draft. In terms of collaborative writing the group members can divide the task of writing among themselves. Ample time should be given for the first draft, and students should be reminded that at this point they need to focus on the development of ideas and the organization of those ideas than the development of perfect grammar, punctuation, or spelling.

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Feedback: After the draft is handed in, the instructor can make comments, but only in keeping with the instructions given to students; make comments more on the ideas and the organization than on the grammar and spelling. At this point the instructor can also utilize peer feedback. Students exchange papers and provide each other with comments on the paper's contents.

Revising: After the students have received feedback; they can begin the process of receiving their papers. The students often mistake the idea of revision with "correcting mistakes"(Sommers,1980), so they should spend time talking about the process of reorganization, developing ideas, and so forth, as separate from editing for grammar and spelling.

Some Collaborative Writing Activities

There are various types of collaborative writing activities which can be done in the classroom. One type of activity can be the **time-honored circle writing** activity. In this writing process one student writes a line, then passes it on to another who writes the next line and so on. Sometimes in this type of writing activity the teacher needs to monitor whether the students are producing a coherent or cohesive outcome

Another activity can be **Genre Circle Writing**. This works beautifully with more advanced learners who have been learning about the features of different genres. Start by brainstorming different types of narrative genres, such as news article, romance, conversation, fairytale, sci-fi. Ask each student to choose a genre they would like to write in and ask them to think about the features of their genre, e.g. typical vocabulary and fixed expressions, register, word and sentence length. Put the students into groups of 5-6, then ask each of the to write the first paragraph of a narrative in their genre. After an agreed time limit they pass the papers clockwise, read the new story and write the next paragraph, but in their own genre, rather than following the original genre. Continue until the story reaches its originator, who writes the concluding paragraph. Some of the stories can then be read aloud and the students listening have

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to say what genre they think each paragraph is. These texts won't be any more coherent than the usual circle writing texts, but they are really good for raising awareness of genre.

Jigsaw writing is another way of structuring collaborative writing, so that the process is clearly defined. This works well with picture stories or cartoon strips. Put students into small groups and give each group one or two pictures from the sequence. They have to write a paragraph describing what is happening or happened in their picture(s), and should have a copy each. Incidentally, make sure everyone is using the same tense. Then regroup the students into larger groups so that there is someone in each group who has written about each of the pictures, and ask them to decide on the correct order of the pictures and make any changes necessary to turn their paragraphs into a coherent whole. Students can then read and compare the different versions.

If students are quite used to working together, and don't need quite so much structure, adding an element of competition can provide some fun and motivation. This activity also comes from Learner-based Teaching. Ask the class to choose a current event or issue. Then put them into small groups (3-4) and ask them to write a short article about it together. They should try to make the article as informative as possible. Once the groups have finished the articles are passed around. Each group should look for pieces of information or facts which their group did not remember. Students can then vote for the most informative (and best written) text.

- **Post Writing:** Post writing activities help students to polish their work. Many writers look at post writing and rewriting as where the real work of writing begins. Teaching the students post writing activities will encourage them to become writers and help them to gain confidence in their writing skills. There are some post writing activities which can be done collaboratively in the classroom:

1. Group Critiques

The students should be assigned in writing groups and edit each other's papers. The teacher needs to be specific on how he/she wants the groups to work. For example, one student

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may read his paper aloud and then have the other student comment on the positive aspects of the paper as well as share any areas he could improve on.

2. Line Editing

This type of post writing exercise is when the student looks for specific grammar and spelling mistakes in the paper. This is very effective in a partner situation, which allows students to focus on the paper in front of them and work silently. It also provides a fresh set of eyes for the paper.

3. Creating an Outline

In academic or research papers, writers often creates outline before writing. This can be done by having another student read the paper and creating an outline for the paper that the student has written. The students should compare the outlines to be sure that they match to correct any confusion that the other student may have experienced while reading the essay.

4. Peer Bragging

Partner up the students and tell them to choose a couple sentences from their essays that were difficult for them to write, explain how they wrote them ,and why they are correct.

5. Pairing Students

Pair students up If a student makes an error with, say, the passive voice. Look for a student who wrote good passive sentences. Match them up and have them write an essay together. Students are often better at explaining things to each other than you are.

6. Editing Rubric

Create an editing checklist for your students to follow while they are completing post writing activities. The whole class can be divided into several groups and each group changes their works with other for checking and this can help make the post-writing experience easier for the students to complete. Before the final draft is turned in for evaluation, students should read for mistakes in spelling, grammar, punctuation, and so forth. The groups can help each other to

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proofread and edit. Here the instructor should keep his/her involvement to a minimum. The teachers should not correct the students' draft by supplying all the correct forms.

Conclusion

For successful implementation of collaborative writing tasks in a L2 classroom certain issues need to be taken into consideration such as the nature of task, the L2 proficiency of the learners and the mode of communication(whether face to face or via computer-mediated interaction).In classes with learners of varying L2 proficiencies, practicing collaborative writing tasks may become a bit challenging because some tasks may not be suitable for low-proficiency L2 learners.L2 proficiency is a factor both for choosing the most appropriate collaborative writing tasks and assigning students to form pairs. If the low-proficiency L2 learners are paired with high-proficiency learners and the nature of the relationship formed by pairs of unequal proficiency is monitored (Aldosari,2008) then successful implementation of collaborative writing in a classroom of mixed L2 proficiencies is possible.

Collaborative writing tasks are supportive to language learning as they provide learners with opportunities both for language practice and to language. That is collaborative writing avails learners with opportunities to deliberate about their own and their peer's language use as they attempt to create meaning (Stroch, 2011).Deliberating about their own and their peer's language use is one of the ways to gain new knowledge about a language or consolidate existing L2 knowledge. Learners are involved in deliberating about their own and their peer's language use when they are writing individually but collaborative writing affords learners opportunities to pool their linguistic recourses when encountering problems. Hence collaboration leads to the production of more accurate texts and fosters language learning gains.

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Feministic Perspectives in *Storm in Chandigarh* and *Rich Like Us*

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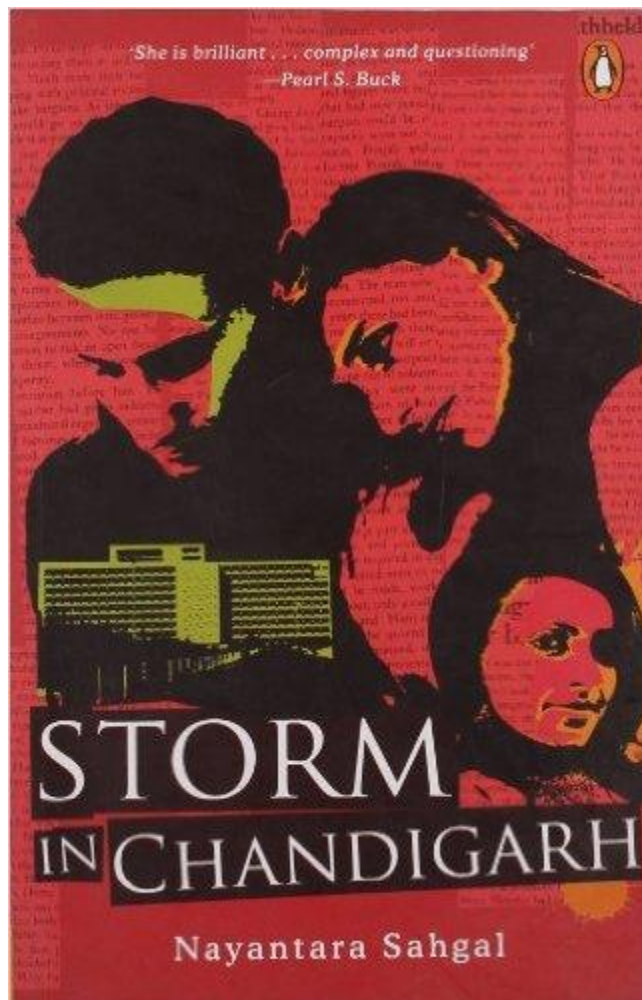
Abstract

Nayantara Sahgal is one of the distinguished Indo-English writers who write in the stream of national consciousness. The novels of Nayantara Sahgal deal with a wide array of themes ranging from personal quandary and problems, joys and sorrows, fulfilment and frustrations of female protagonists to the political upheavals that India has experienced since Independence. Her fiction is pre-occupied with the modern Indian woman's search for sexual freedom and self- realization. The paper titled "Feministic Perspectives in *Storm in Chandigarh*

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and *Rich Like Us*" deals with complex human relationships. It portrays the development of feminist consciousness, which is clearly apparent from the character analysis of three mismatched couples. The paper also deals with the problems that the contemporary women face in the society. It also concentrates on the two types of women. *Storm in Chandigarh* deals with marital as well as political crises. In this novel characters come close to each other but without any emotional attachment and sincerity. There is no sensitiveness or loyalty in their relationship; it is just for time being. In *Rich Like Us*, there is also a juxtaposition of two worlds, the personal world of man-woman relationship and the impersonal world of politics. It presents the problems that the contemporary women face in the society and in their struggle towards self- realization. Saroj in *Storm in Chandigarh* stands for the emerging woman of India who refuses to remain silent and submissive. Mona *in Rich Like Us* is a symbol of docile woman who remains suppressed till the end of her life.

Keywords: Nayantara Sahgal, *Storm in Chandigarh*, *Rich Like Us,* mismatched couples, marital as well as political crises, contemporary women, lack of loyalty.

Global Idea of Feminism

The global idea of feminism refers to the belief that men and women deserve equality in all opportunities, treatment, respect, and social rights. In general, feminists are people who try to acknowledge social inequality based on gender and stop it from continuing. Feminists point out that in most cultures throughout history men have received more opportunities than women. The term 'feminism' was derived from the Latin word 'Femina' meaning 'woman' and was first used with regard to the issues of equality and Women's Rights Movement.

Feminism is a collection of movements and ideologies which share a common stated aim: to define, establish, and defend equal political, economic, cultural, and social rights for women. This includes seeking to establish equal opportunities for women in education and employment. Feminism is a philosophy that fights against such definitions of masculine and feminine, and aims at placing women in a just perspective.

Nayantara Sahgal's Feminist Writing

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Nayantara Sahgal is also a successful figure of Feminist Writing. She beautifully probes the psyche of her women characters to reveal the trauma, insecurity and agony that lies beneath the gloss and glitter of modern life. She reveals her feminine sensibility more overtly in her choice of characters and concerns than in her style and language. She has tried to depict women suffering due to sexist bias in patriarchal society and she envisions a world which should be based on equality and harmony between the two sexes.

Nayantara Sahgal shows women suffering in marriage-life and then deciding to come out of the suffocating bondage by preferring for divorce. She depicts her women deciding to prefer divorce rather than live a stifling life of injustice and agony. Her women characters leave their husbands or break the marriage which does not allow them to be free and to live life in their own way. Sahgal's heroines represent the emergence of 'New Woman' in India. Quest for female identity and emotional fulfillment are the major motifs of her novels.

Sahgal, in her novels, presents three generations of married couples. The first generation of couples feels satisfied in seeking happiness within the precincts of their marriage. The wives in this group willingly or unwillingly accept a tradition-bound world where their entire devotion is directed to their husbands and families. In the second generation, the wife manages to escape out of the world of her husband when she feels it uncongenial to her. But she cannot think of a divorce, as the separation may cause a scandal. In the third generation, the wife expects her husband to get himself adjusted to her emotional world and when he does not, she hesitates not to step out of his world which happens to be narrow and unfamiliar to her.

Storm in Chandigarh

Sahgal's novel *Storm in Chandigarh* presents a scathing protest against the denial of freedom and individuality to woman. Sahgal's concept of a free woman transcends the limits of economic or social freedom. Through her novel, she tries to put forward the view that in the modern society, woman should not be seen in the stereotypical passive roles of a sex object or as the one who is fit only to manage home chores and children without any self identify of her own. For the smooth functioning of family and the society at large, woman needs to be seen as man's equal and honoured partner. In her novel, Nayantara Sahgal, "pleads for the new marital morality

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based on mutual trust, consideration, generosity and absence of pretence, selfishness and self-centredness" (Lone, 1).

Nayantara Sahgal though never claimed to be a feminist yet her *Storm in Chandigarh* portrays the development of feminist consciousness in her, which is clearly apparent from the character analysis of three mismatched couples- Vishal and Leela, Inder and Saroj, and Jit and Mara. Saroj, the chief protagonist a "…. bright girl with a college degree," (SIC 166) was born and brought up in a liberal atmosphere of prosperous family but she could not find the same atmosphere at her husband's home.

Theme of the Novel – Violence and Feminism

The theme of the novel is violence, not necessarily an obvious physical violence, but an invisible and the more subtle form of violence. Saroj's pre-marital relationship becomes the cause of failure of their marriage. Saroj, the female protagonist in the novel is married to Inder who runs the textile mills of Saroj's cousin Nikhil Ray's company in Chandigarh. There is no emotional communion between Saroj and Inder. In the novel, Saroj emerges as a victim of male tyranny and chauvinism. She fears rather than loves her husband.

Saroj

According to Inder, Saroj was just a wife to satisfy his physical needs and a mother to take care of the children. To Inder, "A wife was one half of an enterprise, the complement partner who presided over home and children and furthered her husband's career" (SIC 53). Inder treats his wife, Saroj, very callously. As a result of Inder's ill- treatment she feels unhappy and is unable to find reciprocal involvement in her marriage. He considers Saroj to be a wrong-doer. He snaps his emotional relations with her. He leaves her alone emotionally. Saroj feels much disturbed as her husband uses her as a tool to gratify his sexual lust.

Saroj's quest for communication and sharing naturally leads her towards Vishal, whom she finds more understanding and considerate. Saroj who longs for "the oxygen of understanding" (SIC 220) finds it in her friendship with Vishal Dubey, a liaison officer, who has come to settle the political problem between the Chief Ministers of Chandigarh and Haryana and

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develops a cordial relationship. Saroj who longs for "the oxygen of understanding" (SIC 220) finds it in her relationship with Dubey who instills in her the value of emancipation during the long walks together.Being attracted by Saroj's childlike innocence, Dubey draws himself emotionally close to her. She finds his company restful, soothing and comforting. He is her kind of person, a person who believes that the truth between two people reduces the heartbreak and a lot of loneliness of living.

Vishal

Sahgal portrays Vishal as a contrast to Inder. Undoubtedly Vishal is the author's own voice as Sahgal seems to support the issue of feminism through his character. He is introduced as a true counselor of Saroj. In Vishal's company she feels much relieved and relexed from the tension, suffocation and tiresome routine and repetition of life. He makes her aware about the new avenues of life. Whenever she feels herself trapped in the puzzles of life, Vishal's words encourages her to take further step. Coming under the influence of Dubey, Saroj begins to protest against Inder's authoritarian ways and consequently, she is manhandled and abused meanwhile. Saroj's bold reply "I like to talk to him, […]. He's a good man" (SIC193) infuriates Inder who thrashes her not only with words but also with blows. Saroj's turns a deaf ear to all her husband's frantic admonitions. Soon the situation worsens and Saroj decides to leave Inder's home forever asserting her individuality.

Ideal Relationship between a Man and a Woman

The ideal relationship between a man and a woman is exemplified by Vishal Dubey_ Saroj relationship in the novel. Through the character of Saroj, Sahgal evinces that women no longer would bear physical and mental cruelty and torture. Saroj, a mother of two and seven months pregnant, leaves her husband's home when he beats her for no reason, at least for no fault of her own. She raised her consciousness against her husband's tyranny, and protests, "That's humiliating like being at the mercy of a tyrant" (Singh,Kaptan 3). Her friend Vishal Dubey raises her self confidence and reveals new avenues of life before her and she takes a timely decision to walk out of marriage.

Mara

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The next female protagonist, Sahgal's typical modern girl, Mara, has been portrayed as a contrast to Saroj. Mara, up to some extent exposes the characteristics of 'Newly Born Woman'. Jit and Mara also suffer from a similar dilemma. They are a childless couple who suffer from emotional void in their life. Mara and Jit stand in sharp contrast to Saroj and Inder.

Jit is always in a state of readiness to dance to her tune. In spite of all his sincere efforts, Mara fails to have emotional satisfaction with Jit. She is torn between marriage and passion. Mara's problem is not physical but psychological. The search for communication makes Mara come towards Inder. In the initial period of their affair, both Inder and Mara experience fulfillment and happiness. For the first time, Inder realizes that love does not just mean sex rather it means involvement.

On the other hand, Mara in spite of having a loving and considerate husband in the being of Jit, gets drifted towards Inder because she wanted, best of both the worlds- the hardness of Inder and softness of Jit. Her arguments with Inder are really considerable. Their relationship comes to an end when the understanding dawns on Mara that there is some part of Inder which she could never fully know inspite of her best efforts. She makes Inder realize a bitter truth, "She is your wife all right and she has borne your children, but she is not your woman and you are not her man: she flies from you apparently in search of comfort you cannot give her" (SIC 109). By that time, Jit also realizes that there is something lacking in their relationship and makes an attempt to come closer to her. Jit helped Mara to come out of the emotional jungle by talking to her of an unhappy experience of his own. The realization makes them be reconciled and remain true to each other.

New Found Courage

In the end, Saroj emerges with a new found courage and plans to go with her children to New Delhi for her confinement at the suggestion of Dubey. Saroj leaves home with extreme reluctance when riots break out in Chandigarh. It is only for saving her children and the third expected child in the womb that Saroj decides to move to Delhi. By moving out of Inder's house, she moves out of the virtuous stereotype which consigns a woman to perpetual humiliation and denies her self- expression. Saroj leaves Inder apparently to start life afresh with Dubey who

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understands her delicate sentiments and emotional needs. Saroj stands for the emerging woman of India who refuses to remain silent and submissive like conventional 'Pativratas' in marriage.

Rich Like Us
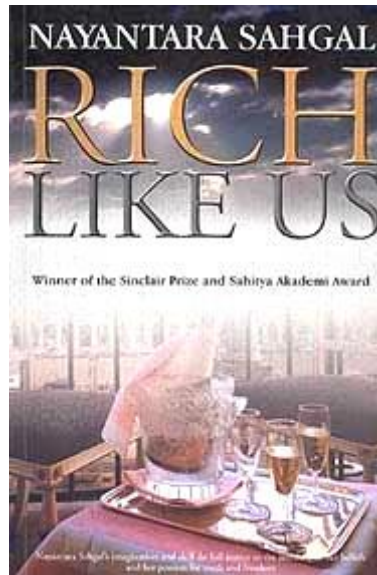
In *Rich Like Us*, Nayantara Sahgal renders a living picture of the oppressed, depressed and suppressed life of women in India. In this novel, there is also a juxtaposition of two worlds, the personal world of man-woman relationship and the impersonal world of politics. In this novel, she reflects the tension between the predicament of the contemporary Indian woman and the traditional Hindu culture. She studies the social forces working on the psychology of the Indian woman.

In *Rich Like Us*, Sahgal tries to make the narrative look more than merely a story of a woman by referring to Hinduism and Christianity and contemporary political scene. There are three women characters who dominate the plot of the novel. They are Rose, Mona and Sonali. These three women were of different nature and upbringing. However they were similar in one aspect, that is, their courage to face things. Sahgal presents man-woman relationship between Sonali and Ravi, Ram and Mona, Ram and Rose, Mona and Rose, Ram and Marcella, and Dev and Rose. Actually, love-hate relationship proposes human beings towards the doors of shameless compromise with the vigilant consciousness and severe compulsion.

Ram

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Ram is one of the chief characters, who take pride in possessing fanciful goods like European finery and imported goods. This taste has a symbolic reference to his character. He is extravagant even in possessing wives; in the place of one he has three. One from India (Mona), another from U.K (Rose), and another one from Europe (Marcella). When Rose seeks for a Divorce, he says that the Hindu marriage is sacred and it does not permit a divorce. It is ironical that despite his name being Ram, he violates the sanctity of the marriage by not being loyal to his wife. He lacks values and morals and has very trivial and superficial perceptions of things. He is not able to apply his discretion for good and bad.

Ram belongs to an orthodox Indian family. He has a wife Mona, who is a pious orthodox and purely Indian traditional and cultured lady. Mona is a wife to her husband. Here too the devotion of a wife towards her husband is that which keeps the family bond intact. She observes prayers, bhajans and fasting for the welfare and long life of Ram. Mona is the example of a typical Hindu woman who dares not raise a voice against any action of her husband. When Ram brings home his second wife, Rose, she does not utter a single word against his action but weeps in silence. In spite of raising her voice, she keeps a fast and holds prayers to thank God for his safe return:

Rose and Mona

The first one Rose remembered was the elaborate prayer chanted in thanks giving by Mona's priest for Ram's sake. And then Mona's voice instructing servants hurrying between kitchen and backyard, directing the feeding of beggar once a week, the voice of the mistress of the house, whoever else might be in it. The week had another day when the mistress fasted for her husband's long life and prosperity. And apart from Mona's fasts and prayers, there were Mona's loud insistent tears. (Chander 80)

Mona had delivered a male baby. When Dev was born, Ram was in England for business purpose. There he came in contact with a cockney English girl Rose. He brought her home and Rose lived in upstairs. Rose and Mona never met each other. Rose never interfered with Mona, though she ascertained her rights over Ram, as his wife. Rose could understand the feelings of Mona and felt pity for her and sometimes even guilty, for which she was not wholly responsible.

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She realized that, Ram had done a great mistake by marrying her, when Mona was already his wife and his son's mother. The only thing that she could not bear with was, Ram living with her as well as Mona. However, these two ladies kept going on a critical balance.

Mona and Rose are the co-wives of Ram. The two ladies, Mona and Rose become puppets in the hands of a man called, Ram. Ram, already married and with a newborn child in India, is found free to court Rose in England. Only when he is assured of her deep love for him, he announces that he is already married. He later goes to the extent of marrying Rose even though Mona, her first wife, is in the same house. In the license of husband, he played with their feelings and emotions according to his whims and fancies, unmindful of their self. However, they remain his wives, keeping the culture and at the same time guarding their individuality and dignity.

Mona, the legal wife of Ram, and the lady of the household was badly humiliated and hurt by her husband, a heartless male. Mona was very much shattered by the arrival of Ram with a second wife. Mona, for him is meant for looking after his son and house while Rose is to shower love and attention on him. The war between Rose and Mona is the reflection of India's trouble and turmoil that India went through during Quit India Movement and Partition.

Rose was an intruder, a usurper in Mona's home. She feels that Rose has taken her husband away from her. And the cold war goes between Rose and Mona. Rose could understand it as: "a natural enough reaction to an intruder, a usurper" (Gupta 178). When the conflict between Rose and Mona was at a high degree, there came Marcella like sprinkle of cold water on a hot glass. Ram spent more time with Marcella. He returned home late at nights. There was no communication between Ram and Rose for weeks, leave alone Mona.

Ram, Mona and Rose

Earlier Ram shows consideration to Mona though he had a second wife Rose, living upstairs. But now he was not even aware of Mona's existence. This type of treatment by a man was too much for a soft natured submissive wife like Mona. Mona, a victim of bigamy feels wretched and could not bear the sight of Rose in her home. Although initially Rose and Mona

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could not accept each other and Rose in her heart of hearts wished Mona dead, later we find that they accept each other as sisters and Rose saved her life when she tried to commit suicide:

> Mona sat cross-legged, her eyes closed, a band of flame advancing
> up her cotton sari, consuming it soundlessly while she submitted to
> the inevitable like a woman in disciplined child birth, her short
> agonized gasps barely audible. Rose dragged the cover off her bed
> with Kumar's help, wrapped it round Mona's struggling body and
> got her out of the room. (Chander 84)

After this incident Rose does not hate Mona, rather she sits "in front of her long delayed breakfast telling herself she was carrying fancy too far, only there was no denying that houses breathe in and out, sighs sink into the walls and walls exhale them" (RLU 175).This incident also changes Mona's attitude towards Rose. She starts appreciating her and welcomes her with her heart saying: "We are sisters" (RLU 175). They become good friends and mutually run the house and are living examples of two women being agonized by one man. Rose considers Dev, Mona's son, as her own and Dev too calls Mona Mama, and Rose Mummy.

Now Rose understands Mona and Mona understand Rose. The wall between them broke and they realize that they are two boats sailing but on the same river. Rose could feel what would have been Mona's feelings, when she came with Ram. Now Rose was on the position of Mona, due to Marcella's arrival in her life.

Mona was affected by cancer and she was awaiting death shortly. Ram never paid heed to Mona's sufferings in his 'Marcella fever'. Rose was the only agent of solace to Mona. When it was her last minutes of life, Mona deliberately passed on the anxieties of her motherliness on Dev, to Rose. She vested all her wishes and feelings into Rose. Mona now confides everything with Rose. While dying of cancer she asks Rose to take care of her son and daughter-in-law. Until her death she remained a devoted wife to Ram, though her heart made hardened into a stone by the treachery of Ram. To M.L. Malhotra: "If Nayantara's women characters have any passion, it is the longing to be free, freedom from all restraints in word and deed, being their

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monomania. One and all they want to be fully alive and themselves…. No taboos or inhibitions!" (Singh 68).

Relationship IS Bilateral

Nayantara Sahgal expresses her views that any relationship cannot be maintained by one person alone and that women need not make continuous sacrifices in order to please men or rather husbands. She admonishes that this is the high time for women to realize their rightful place in marriage and that both the partners stand on equal level in marriage. She also believes that if honesty and sincerity is significant in marriage, this is utmost important for a person to be true to oneself.

Thus, in Sahgal's novels, as the women's quest for identity and social conventions are at cross-roads, they have to face many problems, conflicts, frustrations and inner stress in their married lives through which the individuals mature and eventually find a stable identity of their own. Saroj in *Storm in Chandigarh* strives hard for constructive and meaningful relationship with their men demanding mutual understanding and involvement. Having failed in her attempts, as a liberated woman she flees from her bitter survival to better survival. Mona is a symbol of docile woman who remains suppressed till the end of her life. She never has the attitude to question if anything happens against her. She accepts whatever life has offered her. She never protests against her oppressor.

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Self-Realization in Upamanyu Chatterjee's
English August: An Indian Story

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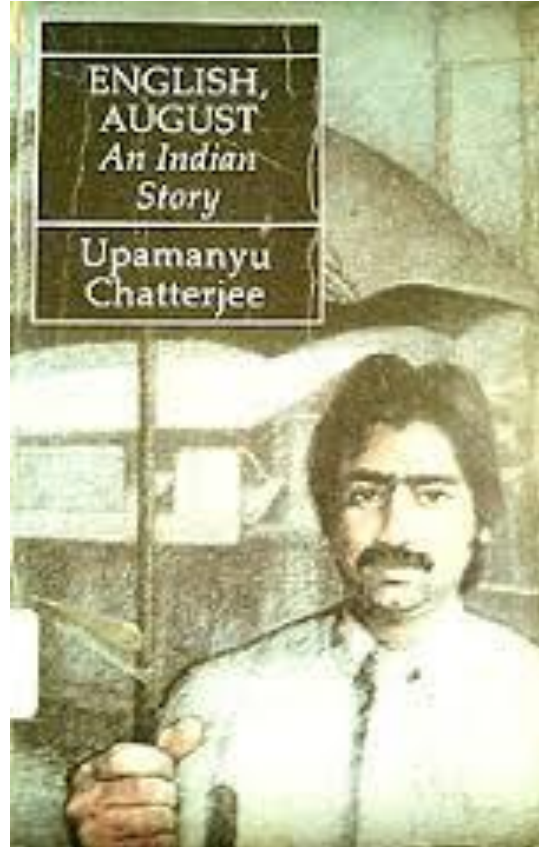
Abstract

Self-Realization is an expression used in discussions relating to spiritual matters, psychology, and in religions. Mortimer Adler as a critic defines self-realization as freedom from external coercion including cultural expectations, political and economic freedom from worldly attachments and desires, etc. Dictionaries define *self-realization* as "the realization or fulfilment of one's own potential or abilities" (http://www.dictionary.com/browse/self-realization?s=t)

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Upamanyu Chatterjee's *English August* (1988) carries a subtitle, *An Indian Story*. It clearly underlines the protagonist Agastya's hybridized position. The novel projects the troubled consciousness of Agastya and portrays the conflict within his fractured self. The conflict finally forces him to step out of his colonial self, his western education and training and discover himself through his own cultural moorings.

Keywords: Upamanyu Chatterjee, *English August: An Indian Story,* self-realization, modern youth.
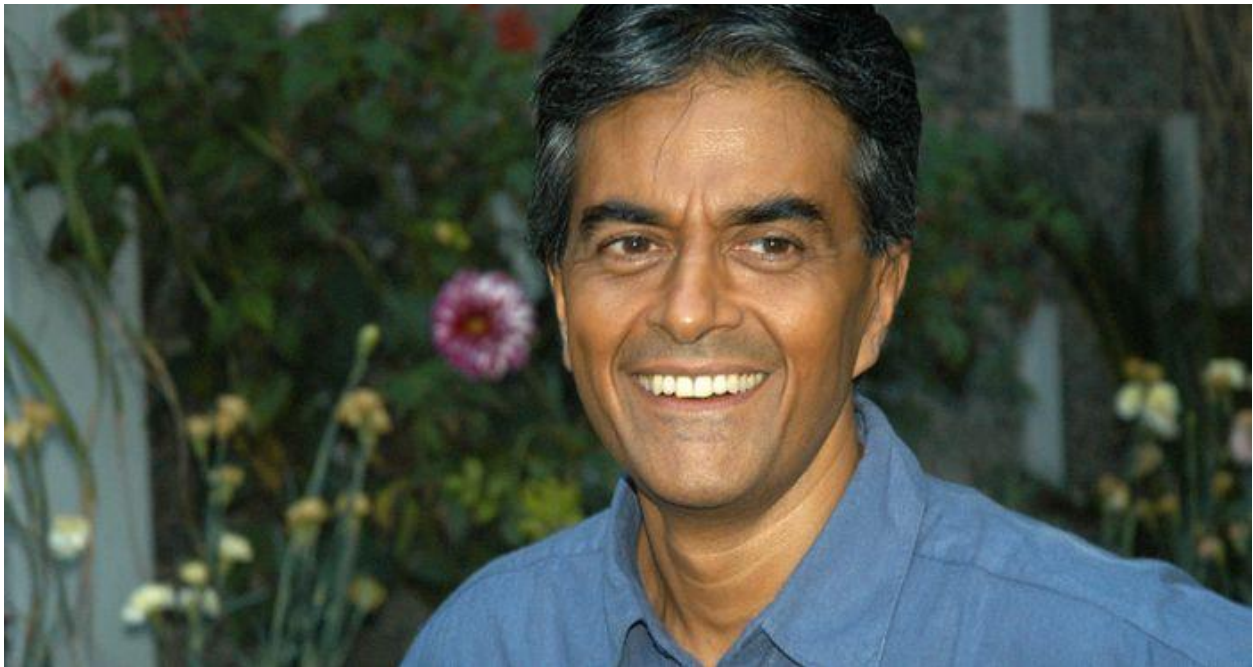
Upamanyu Chatterjee

Courtesy: http://alchetron.com/Upamanyu-Chatterjee-455208-W

Agastya, the Protagonist

Upamanyu Chatterjee made his debut as a novelist with his maiden novel, *English August: An Indian Story* in 1988. The novel also presents an inclusive guised profile of Agastya Sen, the IAS Officer on probation, posted at a Mofussil town Madna. Agastya Sen is a misfit in the Indian Administrative set-up. He belongs to the new generation, 'the generation of apes' (EAIS 280), 'the Cola generation' and 'the generation that doesn't oil its hair (EAIS 47). He is 'an absurd combination, a boarding-school-English-Literature education and an obscure name from Hindu myth' (EAIS 129). He is named after the great Hindu rishi, Agastya who stopped the

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Vindhyas from growing up and drank up the ocean. However, his conduct, words and deeds stand out in contrast to his mythical counterpart. From "'Agastya' he becomes 'August', 'Ogu' and 'the English type'". His school-friends call him 'last Englishman', 'hey English', 'hey Anglo' and even sometimes 'hello Mother Tongue' (EAIS 85). Agastya Sen is an offspring of mixed parentage His Bengali father, Madhusudan Sen is the Governor of West Bengal and his mother is a Goan Christian woman. This renders him a cultural mongrel.

A Conversation between Modern Youth

The novel opens with an informal conversation between Agastya, who is about to leave for Madna for his probationary period as an IAS officer, and Dhruvo, Agastya's friend who has been back from Yale University after his higher studies. Agastya's journey poses many questions; Dhruvo says, "What you do for sex and marijuana in Madna? (EAIS 3) Agastya finds himself trapped in a difficult situation like "the fallen Adam" (EAIS 5) in this place burning under boiling heat aggravated by mosquito menace. He feels a strange sense of desolation, alienation and frustration, for he thinks he is simply wasting his time.

Agastya suffers from lambent dullness and boredom. He considers himself as one "with no special attitude for anything," (EAIS 3) and thinks, "I should have been a photographer, or a maker of as films something like that, shallow and urban" (EAIS 13). He considers himself a misfit, anchorless, unbalanced and misplaced and does not seem to enjoy the role he has earned for himself by virtue of his competitive qualifications. Familiar to metropolitan life, he finds happiness in nothing and thinks of himself as misbegotten in a world which he does not seem to fit in. Agastya does not enjoy his new role and finds it difficult to get used to the working of his job and the place. He feels "emptier than usual" (EAIS 134) and thinks that he is wasting his time there. He suffers from strange loneliness whereas he had wished to be alone. He considers himself as one of the vanished in Madna. He relapses quite often into fantasy to escape from being "ravaged by mosquitoes with no electricity, with no sleep in a place he disliked, totally alone with a job that did not interest him, in murderous weather, and now feeling madly sexually aroused"(EAIS 92).

Agastya Sen's Official Status and Training

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In this novel, the young civil servant Agastya Sen is sent off for a year's training in district administration to a small and uneventful district town called Madna. Brought up in cosmopolitan cities like Calcutta and Delhi all his life, Agastya finds it difficult to adjust to the ambience in Madna. Agastya's friend Dhrubo comments, "I've a feeling, August, you're going to get hazaar… in Madna" (EAIS 123). This sets much of the tone of the novel as a marked pointer to the cultural confusion of Agastya. Agastya also recognizes the confusion: "Amazing mix, the English we speak…our accents are Indian, but we prefer August to Agastya" (EAIS 1).

Getting to Know Real World – Too Remote for Agastya

Agastya Sen who is more than a thousand kilometers away from Delhi and Calcutta does not share the social and cultural prescriptions in Madna. While in Madna, he used to think about his past life. He has been through the best education from boarding school in Darjeeling and St. Stephen's college, Delhi and now he is the IAS trainee. He is, now, disconnected from this academic tradition that made him competent enough to pass the UPSC examination. He receives informal education from his father and uncle through distant communication. But it is too inadequate to remove his disinterest in and aversion for job and place. Besides, he is cut off from any religious system so far and it causes his cultural estrangement that creates a feeling of social isolation in him. Nissim Ezekiel in his review of *English, August: An Indian Story* says, "It is Agastya's Darjeeling school that established his alienation, of which he remains conscious virtually throughout this Indian story" (qtd in Kadam.G 106).

Agastya Sen, sensitive, young, lover of music, with a public school education and Masters in English literature finds real India too remote either for his comprehension or active intervention. Delhi and Calcutta, the two metropolis are part of his past. Agastya Sen's public school education alienates him from his cultural heritage and his position as an IAS officer distances him from the masses.

Alienation

Agastya Sen is preoccupied with alienation because of his dislocation and displacement in Madna. His divided self is unable to hold communion with anything around him in the society in which he lives. Upamanyu Chatterjee problematizes Agastya Sen's alienation by making him

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an alienated hero. It is, therefore, intended to explore and explicate Agastya's psychograph in order to find out the causes of his sense of alienation.

Agastya Sen does not suffer from any financial concerns as he belongs to the well-to-do urbanized elite family. Besides, he has been selected for the most coveted job. His alienation seems to be related to his estrangement from the culture, society and his own self. He suffers from cultural alienation, social alienation and self-alienation. He suffers not only from outer but also from the inner problems caused by his dislocation and displacement to a rural town, Madna.

Complex Bureaucracy and Agastya Sen

Son of a Governor, Anglicized and megapolitan, Agastya Sen is introduced into the elite Indian Administrative Service when he is 23. Apparently Agastya Sen's is a success story. But he fails to become part of his new set up. He stands alone and detached and scans the whole bureaucratic structure with the objectivity of a man of science. India's complex bureaucracy is an unwieldy bequest of Raj and in spite of its Indianization, the bureaucracy in India continues to retain much of its imperial character. The bureaucrats exhibit the old accessories of importance like the "flashing orange light on the roof of the car" with technical attitudes like "If the country is moving it is because of us only" (EAIS 58). Self-importance is the norm rather than the exception, all in the name of maintaining the dignity of office. The reason for such self-importance "to be able play God" over thousands of kilometers (the administrative territory under one's control) is "not conducive to humility" (EAIS 39).

Extreme Points of Unreal Existence

Agastya Sen's first glimpse of Madna, a small provincial town in the South, where he is posted as a trainee, disturbs and unsettles him: "…cigarette-and-paan dhabas, disreputable food stalls, both lit by fierce kerosene lamps, cattle and clanging rickshaws on the road… he felt as if he was living someone else's life" (EAIS 5). Delhi and Madna seem to be "two extreme points of an unreal existence" (EAIS177) and naturally real India and those who rule it do not originally connect.

The Goal is to Put up an Image

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As soon as Agastya realizes that the system of Government is all about putting up an image. The image of the officer is all-important and he finds everyone in the elite circle vying with each other in trying to put up an image. If the SDM of Rameri, Mr. Menon's arrogance is widespread among IAS officers, there is Rajan with his 'egregious pomposity.' But then the yawning gap between their human, fallible, vulnerable and erring selves and their perfect public image is by his seniors. Srivastav, the District Collector of Madna cautions him, "As an IAS officer you can't mix with everybody. It's not a job…where what you do after office is entirely your own private business…" (EAIS 80), ironically the *Dainik* reports that the same Srivastav was having an extramarital affair with a female BDO of Nurana who later committed suicide. Agastya's identity is also super imposed in Madna. "…Mr.Sen, IAS?" "…IAS was always to be attached to his name; it almost became his surname" (EAIS 5). One also has to look like a bureaucrat: "…a bureaucrat ought to be soft and clean-shaven, bespectacled …" and Agastya's friend Dhrubo tells him, "…you don't look the role" (EAIS 3). Later, Agastya's efficiency as an officer is also attributed to his being as IAS. The residents of Jompanna where he is posted as a BDO say, "IAS after all" (EAIS 270). From dress to demeanour, style to functioning, an IAS Officer is expected to play a pre-defined role and play it to perfection.

The Urban-Rural Divide and Other Divisions

Agastya's sense of alienation deepens not finding a reasonable answer to the question that he is. He lacks a define sense of identity which comes from being rooted in one's culture. Here the notion of dislocation and identity are interconnected. Every human subject is necessarily "encultured" and an identity is constituted out of cultural experience. Agastya has no doubt that he is an Indian, a Bengali. But he is distanced from ties that bind-family, friends, history, and myths of the land. Brought up by surrogate parents in the absence of a mother, educated in a boarding school in Darjeeling when he paid occasional visits to his father, Agastya does not develop very strong family bonds. Home is not for him the place, which "is the reservoir of public myths and private memories" (qtd in Bhowmick 74). Here he does not get his education or training in the indigenous cultural texts, such as the Bhagavata, the Puranas or the Gita, English translation of the Ramayana is a mere literary curiosity for him and while at Madna when he reads a verse aloud from the Gita, "Strong men know not despair, Arjuna, for this wins neither heaven nor earth" his own voice sounds strange and unfamiliar (EAIS 195), he is unable

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to connect; does not feel connected and the words of the *Gita* do not register in his mind. He desperately feels the need for believing in something, "in anything beyond himself" (EAIS 273), but fails.

Agastya recalls that all the while Durga Puja meant "watching the women in eye blinding silk, and releasing balloons against the sky" (EAIS 163); faith for him has always been just festivity. Always desirous of being an Anglo with Keith or Allan for a name, with an ability to speak in English with their accent, Agastya fails to realize the mythical import in his name. And his name is anglicized from the name of a revered sage in the *Ramayana* to English August. Pultu kaku is anguished and angry when he hears the name August, he considers it as a "mimic" of "European Junkies". Agastya, August, Ogu, Mr. Sen IAS, his numerous "…names seemed like aliases, for his different lives" (EAIS 259).

The Plight of the Cola Generation

The novel however does not focus on Agastya's plight alone but on the plight of the entire "cola generation" who like Agastya suffer from a sense of in authenticity and dislocation. Agastya's childhood friend Dhrubo with a Ph.D from Yale is bothered about everything that doesn't hang together: "Yale and Durga Puja", listens to Keith Garrett Scott Joplin, sees a Herzog film or a Carlos Saura but says "it's unreal" (EAIS 153). His other friend Mahindra Bhatia, now a Forest officer in Madna, with his fascination for western lifestyle, is ready to contact AIDS simply because it is raging in America. Mere acquaintances while in college Agastya and Mahindra find themselves coming closer together with their feelings of alienation and dislocation in Madna. They are all hybrids and although their "hybridity delights", it rankles when it comes too close to "erasing comfortable boundaries" (qtd in Bhowmick 75).

An identity involves a continual interface and exchange of cultural performances that in turn produce a mutual and mutable recognition of cultural identity. Agastya tries to feel settled and assumes some kind of role to fit into the image of a bureaucrat. He has to act out the role of a bureaucrat. Consciously, he tries to sound arrogant, "Sir, my name is Sen, I am an IAS officer" (EAIS 85), while introducing himself to Mr. Bajai, the District Development Officer. He starts lying and says that he has done his B.A. from Cambridge, that his wife is a Norwegian Muslim while he is still unmarried. In time he learns to 'Scowl' like Srivastav donning what is termed as

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the official face, picks up a few officialease, learns to make "night halts", plays personality tricks even with a care-taker cook (EAIS 178). While posted as a BDO in Jompanna he seemingly tries to establish a purposeful dialogue with the intriguing parties and fails, learns to react to most topics in the Block Panchayat meetings with "competent bureaucratic vagueness" (Yes, I'll look into that…So make a note of that etc.) (EAIS 253) But finally he is unable to manage with the multiple roles that he is expected to play: the tentative and oppositional identities frustrate him and he makes a hasty retreat into his secret life. He longs "For privacy" "…Marijuana and nakedness, and soft, hopelessly incongruous music (Tagore or Chopin), and the thoughts that ferment in isolation" (P.26), a place where he could "fantasize without restraint" (EAIS 92).

Existential Conflict

His life at Madna can be attributed as existential conflict. In his three part model of the self, Jean Paul Sartre who is a critic describes the nature of such conflict resulting out of a disconnect between/among Being-for-itself which incorporates the self's action, will and idea; Being-for-others where the self constructs an image of itself as an object, as it is observes by everybody; Being-in-the-world which derives from the consciousness of the world as a sum total of possibilities. All these three are in constant conflict making Agastya confused over his identity.

Agastya's past does not integrate into his present. The dislocation between his present and past makes him restless. He thus seeks help in the psychedelic and unreal world of drugs. Time and again his mind goes back to his past and Madna, he longs for simple touches of his past. His only ambition while at Madna is to clutch the simple things associated with Pultukaku's house in Delhi, "Simple things, good food, a lawn shaded by neem, jacarnda and gulmohar trees…" (EAIS 147) He tries to receive his sense of belonging there. His Masters in English had not prepared him for the ground realities of the country. The world of ideas and the practical world seem to be wide apart and in perpetual conflict as Srivastav, another bureaucrat remarks, "That a young man in Azamganj should find it essential to study something as unnecessary as *Hamlet* that is absurd…" (EAIS 60) Chaucer and Swift become irrelevant while dealing with problems like scarcity of water in a drought prone area or solving the problem of a petitioner whose land is intrude by someone else or tackling problems like a police patil conniving for a

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murder (EAIS 18). The mixed nature of problems exasperates Agastya. Remembrances of things of past continue to mock him with images of lost worlds and "semblances of a pattern" (EAIS 20). But he realizes that perhaps he longs for the past just to escape an uncongenial present.

The only company Agastya keeps is of bureaucrats. R.N. Srivastav, the Collector and District Magistrate of Madna, and Dhiraj Kumar, SP of Madna are reasonably competent senior bureaucrats, the mentors of Agastya who explained him the details of the corrupt bureaucracy in India and the role of political bastards in it. Other buggers in bureaucracy such as Shankar, Govind Sathe, Mahendra Bhatia, Bajaj, Menon and Mohan Gandhi are all aliens for whom Madna-posting is a punishment. They teach Agastya nothing but pour oil on his troubled mind by compelling him to perform some unusual things that do not suit to his status. All of them are uninterested, lazy and incompetent. Agastya is always out boozing with them. He does not mind the business of the Monthly Review Meeting of Revenue Officers. He avoids deliberately listening to the Collector's 'an alien tongue on alien topics' (EAIS 41) and spends on hours writing letters to his father and uncle to Dhrubo and to Neera about his sense of dislocation. He leaves the meeting on the pretence of the call from SP and goes with Sathe to the Madna International and gets stunned at daytime.

Just Blame the Educational System!

Agastya's uncle, too, blames the educational system that does not improve Agastya's societal attitude. He is an intensely tempted by Western ideas, attitudes and English language. Agastya Sen believes in Mr. Sathe who says that each language is an entire culture and 'hazaar fucked' English makes him alienated from his native culture and cultural values. His existential dilemma is an outcome of his lack of societal responsibilities. He dislikes an imposed living, therefore, leads three lives in Madna: the official, the in official and secret life of jogging, boozing and masturbation in the Rest House. Often he thinks about his situation and job: "Why he wasn't setting down, whether his sense of dislocation was only temporary, or whether it was a warning it was a warning single" (EAIS 65).

Agastya fails to relate himself to the society represented by Madna District. He does not know even the real Madna beyond its offices. He does not find any force for trial development as

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for him inaction is better than action. Agastya does not think serious shrewdness of Indian Administrative Service. He cares neither for its dignity nor for its service. Even he does not believe in Kumar who says, "This is India, bhai, an independent country, and not Raj, we are servants of people (EAIS 23). Agastya does not keep his eyes and ears open to learn about the District Administration. He takes delight more in the *Bhagvadgita* and Marcus Aurelius's Meditations than the District Gazetteer, City Survey Manual and Manual of rules and standing Orders related to land Records Establishment. His lack of determination and competence excites him to write to his daddy and uncle about his wasting of time in Madna. Discontent and dissatisfaction make him suffer from lambent dullness as his innermost desire is "to lie in the winter sun on the roof of the house in Delhi, or that decaying mansion in behala, smoke read a little, listen to a little music, have sex with someone, anyone, who would not exist before and after the act, and work only so I can do all the rest" (EAIS 136).

Problems of Development

The protagonist becomes more active administrator when he is promoted as the Block Development Officer at Jompanna. He has to face many challenges in this drought-prone area like the acute shortage of water and mass illiteracy. However, he is favored by the Gods, despite his uneasy spirit. His encounter with the life of the tribal people touches him precisely because, as an IAS, he is open to human suffering. Agastya's friend Mohan has had both his arms cut off for sexual knowledge of a tribal woman. He sees the revenge on Mohan as "insane," and tries to encourage a rational approach to the problems of people whose lives are governed by instinct. The irony of his position is lost on him for his life has consisted in indulging every kind of physical instinct in the privacy of his own room, while meditating on the meaning of life.

However, instead of development, Agastya retreats from the problems of the tribals. He is not interested in 'skewed development of Jompanna' (EAIS 241). He brings only half his mind to work and his other silent. It is a beginning of his downward journey. He visits Chipanthi which has been the heart of the Naxalites. He enjoys the dance of the tribal women. Within two months, Agastya feels as restless as ever. He feels tired of journey after journey, experiences the sense of displacement at Madna, Jompanna, Gorapak, Chipanthi and Mariagarh.

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Inaction Better Than Action?

By the end of the novel, Agastya is permanently stoned with other strange bureaucrats in spite his promotion as the Assistant Collector of Koltanga. He assumes inaction better than action, avoids deploying prohibitive measures to control rural exploitation and leaves for Calcutta anticipating of a year's leave to discover his self. He reads Marcus Aurelius: "Today I have got myself out of all my perplexities; or rather, I have got perplexities out of myself-for they were not without, but within; they lay in many in my own outlook" (EAIS 288).

Agastya's story is unfinished. He reconsiders his idea of leaving covetous job for future prospects. Agastya Sen alienates from his job, society and culture, yet his alienation is not genuine. The freelance writer and critic, Geeta Doctor in her review of the novel says that Chatterjee succeeds "in making both August's alienation real and the atmosphere of Madna oppressive himself. It has such a feeling of truth that one cannot help but wonder, weather English August is not a thinly disguised autobiography after all" (qtd in Kadam.G 110).

The Novelist and the Protagonist

Agastya's wishes and environment has been fully worked out due to the emotional involvement of the novelist with his protagonist. The devastating effects of alienation are despair, boredom, disenchantment, the sense of meaninglessness of life. However, Agastya Sen's alienation does not seem convincing for how far it is deep-seated malady, a fad or a temporary posture is uncertain. It can be said that Agastya is a misplaced person who prefers the quest of personal happiness to social happiness as it has been the general tendency of his generation.

Agastya's sense of alienation is a product of his own consciousness which in part is linked to the process of his growing up, to his several weaknesses, hypocrisies and in part to his way of leading life on a superficial plane. Finally he had moved to a position of openness. He knows of himself and the world. He proposes to take a year off to discover himself.

Agastya's story is unfinished. He reconsiders his idea of leaving covetous job for future prospects. Agastya Sen alienates from his job, society and culture, yet his alienation is not genuine. Through the alienation Agastya realizes himself.

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Upamanyu Chatterjee has wonderfully portrayed the theme of self-realization in his novel *English August: An Indian Story*. In the novel, our exile-hero is not alienated from men and society. He is very much exists in the world of human beings. He wants to live life fully. He is alienated being; he is in fact seeking to conquer their selves. Returning to and going away from one's own culture or alien culture are of equal significance, though he is inconsequential in terms of a conscious realization of the self.

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Feminist Tamil Poets and Their Perspectives in Sri Lanka

Miss. Mathura Annalingam, B.A. in Translation Studies (Hons.)

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Abstract

Poetry is the most popular literary genre. It is admired and loved by women as poetry is a way of expressing women's feeling which is from their tender hearts. From ancient period, Tamil literature has the highest number of women poets in the world. It is amazing to see they were able to compose poems and attend assemblies of poets. They express their feelings in various ways.

We have what is called women's poetry in our times. Women engage in this creation of poetry based on feminism for two decades. There are many views about feminism in the short stories, novels and any other literary works. Comparatively, feminism is revealed in the poetry more frequently.

Feminism is a collection of movements and ideologies that share a common goal: to define, establish and achieve equal political, economic, cultural, personal and social rights for women.

Keywords: Sri Lanka Tamil women poets, feminism, socialist women, freedom

Feminism

Feminism is a theory of interdisciplinary nature for society. It is centred on three major combined issues: Context, experience and their struggles, Activities and wellbeing of women and Criticism regarding women.

In 18th century Elizabeth Abel, Mary Daly, Kate Millet, Juliet Mitchell and Mary Wollstone craft investigated about feminism in the literary field.

In Sri Lankan literature, Annar, Sangari, Auwai, Manohari, Sharmila, Seyyid, Kekirava Sahana, Sivaramani, and Kekirava Sulaiha engaged in literary writing.

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Gender difference, gender inequality, gender oppression, social location, liberation, violently oppressed, subordinate position are the key threads of their poetry.

Purpose of This Study

This qualitative study intends to analyse a selected few of the above mentioned women poets based on context, experience and their struggles.

Poetry, Poets and Women

A poet shares her experiences with others in the form of poetry by pouring out her emotions, which is intertwined with the real life. The nature of her experiences and the depth of her emotions determine the quality of the poetry. In that sense the poetry should be created in order to experience the reality of this world. The maximum utility of the poetry depends on its contents. Such usage is related to the type of feeling emerging from the poem. The poet's personality could be understood from her writing that deals with the well-being of the society. The poem should have substance that will benefit the society in the long run. According to Mathew Arnold, "poetry is a criticism of life at the bottom"

The perfect art of poetry helps to increase the happiness of the society, to liberate the oppressed and if it helps to know about the world around us, claimed Valdath Peter.

Feminist Movement in Sri Lanka

Standard of life of the women in Srilanka is very much improved. If that is so, the question arises whether it is necessary to have feminist movement? However during the last decades there have been many issues related to the women, Therefore the feeling for women's liberation has been felt in the recent times. This problem is noticed all over the world and therefore the international women's day is observed throughout the world to emphasise the importance of women rights.

In the system of open economy the women were used as cheap labour and this may be also one of the reasons for the rise of the feminist movement. Even in the ancient, middle and highly advanced modern literature like "Kavviya Sekaraya" in the preaching for the conduct of women has been mentioned in the following manner. Women have been advised to maintain the good qualities like chastity, sacrifice, modest, remaining in the house,

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confinement in the house and the following activities such as speaking a loudly, laughing a loudly, laziness, should be avoided.

In the Singhalese literature "Panchakalyani", it is mentioned about the beauty of woman and their good behaviour.

The women's rights mean not only the equal rights but also freedom to carry forward the struggle against male domination and paternal superiority.

The first women socialist women rights movement originated in 1978 in Sri Lanka.

Feminism as a Perspective

Feminism is also strongly present in the literary field particularly in poetry. Therefore the feminist views through the women poet's poetry are analysed here.

Feminism is a unique doctrine. Its influence is found in different fields of activities. It has developed as an interdisciplinary subject matter in the society. Because of this fact, it has attracted the attention of the scholars in the field of science of anthropology, Biology, Law, History, Literature, Psychology, Theology and etc. It is as approach to explain issues in these fields. There are two ways of looking at feminism. One is to expand their knowledge in their respective fields. The other is to critically understand the changing world.

Idea of generalizing by feminism is meant for human experience and broad outlook of the social life from a feminist point of view. It is centred on three ways.

1. The experience of the women in the society and situation is subjected to investigation as a main issue.
2. To view the mundane life on the basis of the well-being of the women in the social world.
3. To carry forward the criticism and the activities in respect of women to create a world of prospect for the women.

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Though women liberation is being achieved by accepting these three concepts, they developed into activist movements. This development has a long history. It is reshaped as a struggle for women's rights. It was aimed at liberating the women from the fetters in the society.

Even in the literary field, feminism has become influential perspective. In the beginning Elizabeth Abel, Mary Daly, Kate Millet, Juliet Mitchell and Mary Wellstone Craft did some research on feminism. By the end of the 18th century, Slogans about the women's rights have already started.

In the modern literature, Feminism was brought to lime light in the novels, short stories and poems. Nowadays, it has become the theme in the creation of literary works and its criticism. Creators of feminist literary works have been identified in Srilanka, Tamil Nadu, and their Diasporas'. If we consider the women poets in Srilanka, Sangari, Avvai and Penniya can be mentioned as exemplars.

It was preferable for them to expose the problems of women disappointment in their lives in poetry rather than in other creations like short stories novels etc.

(The Tamil poems discussed below were written by the poets in Tamil. These are translated and presented here by the author of this paper Mathura Annalingam.)

Although Freedom is Desired **by Sangari**

I longed to
Unfurl thousand wings
And fly in the sky

My Atma desired
To touch
The stars
The sun in the sky

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I thought

Of revolving unlimited

In the universe

Like the space Craft-Odys

I wished

All birds in the sky

Changed into my self

But

The iron ringlets

Chained to my feet

The grinder stone

The pot

The Thali like a fence

Have

Pressed me on to the gourd

And

Into the darkness of the underground

This poem by Sangari deals with freedom. Freedom is meant neither freedom from want, nor political freedom but freedom to women. Freedom, the bright light of humans is denied to woman. Here Sangari paints out the desires of the woman for freedom and explains how she is.

The position of woman in society must be taken into consideration when inferior. She is subservient to man and can't play a dominant part in society. Her natural place is "home" and not "office". Her duties are comforting the husband and bringing forth children. These appear well and good.

Based on this principle women are treated as second class citizens. Their desires to exalt themselves are dismissed. For example, a lady who was an aeronautical engineer was allowed to fly small planes but not big passenger planes. A qualified lady doctor was not allowed to perform certain operations. A ladt who topped the list in the competitive

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examination for administrative service was dropped on the ground as she couldn't ride a horse.

These are some of the ways by which even educated women were discriminated. In a so called democratic country like England women were given franchise only in 1928.
It was these sorts of treatment that prompt feminist writers to question the "freedom" enjoyed by women. This feminine movement cropped up throughout the world. Even Muslim women began to fight for their freedom. It was this movement that had made Sangari to voice her protest.

Sangari's imagery to fly up in the sky, touch the stars and sun and travel in the space craft shows the desires of the women to break the restrictions that stand in their way to freedom unlike in other societies. These restrictions are not explicit among the Tamils. The Tamils have very cunningly by bribing the women with gold and silk. They also have creation marriage rituals that keep them in slavery. Sangari speaks about the lion, the pot, the thail, which are really like fences that prevent a woman to "ask for more..." she must bonfire herself with the customs, traditions and conventions and voluntarily give up her desire for freedom.

The poet doesn't give any "remedy" for it. She ends the poem abruptly and it is left to the reader to interpret in his/her own way.

In their outlook **by Sangari**

To me

No face

No heart

No soul

In their out look

I have

Two breasts

Long hair

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Little wrist

Hugh thighs

Cooking

Preparing the bed

Bringing forth children

Being obedient

Are our duties

They speak

About chastity

And the rain that

Poured when ordered

Always look at my body

This is the custom

Of the husband

And the shopkeeper

In this poem Sangari gives the authentic speech of woman and being. One is able to understand female experience- the lustful look of man. This look really is a sexual expression. The poet Sankari shows the woman's awareness and the meaning of the opposite sex. This is a criticism of the men folk who pretend that they are pure, but in fact full of lust. Sangari is most stressful and skilful when she makes the woman say.

> I have
>
> Two breasts
>
> Long hair
>
> Little waist
>
> Huge thighs

These are the things a lustful man expects from a woman. The poet is not against sex as such. She is concerned with lust. That is why she speaks of perspectives. Man never thinks about the face, heart or the soul of a woman. To him a woman is a plaything. Sorrowfully

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Sangari paints the picture of the woman who in the eyes of the lustful man, is a symbol of sex.

But the poet is very clear in showing the irony on the part of this fistful man. He speaks loudly about chastity and purity, but he is ready at any moment to break these disciplines to enjoy sex. He cites examples from classical works like the Thirukural to prove that a pure woman could bring by command the rain by command, if she worships her husband, not the God.

It is clear that Sangari's writing mirrors her own life experiences. The final line is most stressful which stands:

> Always look at my body
>
> This is the custom
>
> Of husband and
>
> The shopkeeper

It is not ordinary "look" but "lustful". This makes the reader to think about Jesus Christ's saying.

> "Every time you look at a
>
> Woman with lust you commit
>
> Adultery"

Sangari brings in a homely truth that everyone with eyes is a sinner.

Today I am a big girl **by Sangari**

I'm a flower

Transformed into a stone

I'm the wind

Turned into a rock,

I'm water frozen into ice

Once I could

Leap and float

Roam and wander

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I was free

To stamp my foot

To shout aloud

Clap and laugh

And when provoked

To tear my exercise book

Then I could climb trees

Pluck mangoes

Join the children next door

In playing *Kiddi*

Or hide- and- seek

No one said anything

Today

I am a big girl

If I laugh aloud

I'll become

A stretched tobacco

Must me modest

Patient

Coyness

A female ornament

Talking

Smiling

Glancing

Dressing

And walking

Everything as per code

I'm now a stone

A rock

A block of ice

A woman

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It is a narrative by a feminine poet Sankari that tells the story of a girl who becomes a woman. As a small girl she had lot of freedom. Leaf, float, roam and wonder. The joys and delights of life are symbolised by stamping of foot, shouting aloud, climbing trees and playing hide and seek. Pout after attaining age that is becoming a big girl. She is subjectivity. She is expected to be modest patient and coy and maintain herself as a female ornament.

Sangari tells this story without any explanation in diction closest to ordinary speech with something in it. "I am a flower, transformed into a stone". It is up to the reader to decide what the something is, it is a handcuff but a golden hand huff. She is confined to a "Golden Imprisonment". The happy mood of the small girl is changed to a sad tone overnight. (Transformed into a stone) She has to conduct herself according to a code- the code of distinction.

The girl is no longer a play girl. She is a big girl now. She has no freedom to shout aloud, laugh, climb the trees and roam. She must behave herself. Any attempt to break these convene waif rules will be regard as a disgrace 4th of only to the girl but to family. Every community has its own priority and in the Tamil community. It is the girls who are oppressed or subjected to this sort of treatment.

This probably had an adverse effect on Sankari and made her to voice her strong protest against the oppressors. There is full of fire but she is very cool and calm and has succeeded in telling a natural, straight forward story in a modern way- using very simple blank verse.

This poem should be considered as keeping in mind the Tamil society before and after the rise of feminism. Before the rise of feminism those restrictions or forbidden things were regarded as "good" or necessary wills. They were in fact introduced by man with a definable purpose. A big girl was not considered a person but a marketable commoditise in the wedding market. Even a tiny black mark on her character would ruin her life and bring agony to the family. If we linger a little bit on this problem, it would dawn upon us that these restrictions were nicely introduced with maxims like "if laugh aloud you will become a stretched tobacco." These restrictions, definite served their purpose then.

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However with the rise of feminism the poets began to look at these restrictions outmoded, unnatural and psychologically oppressive. The poet Sangari feels that restrictions make life more difficult and limits the happiness of a big girl. The first monthly period is a natural state and is fashioned by God. The second period-big girl is fashioned by man to suit his whims and fancies. So this golden handcuff must be broken.

Constrains such as "don't do this, don't do that, etc." are man-made and these really constrain joy – simple joy of "talking, smiling, glancing and dressing". Sangari writes with bitterness and sore. The result of the sad situation according to Sangari is "rook". Her use of symbols is worthy of consideration. A flower laughs and moves but a stone or rock neither moves not laughs. The poem shows female anger. It should be noted that women's poetry must or needs to be read differently from men because they give their own experiences regarding sex, lust, child birth, and domestic cruelty. So, one should read Sangari's poem with "femaleness" in mind.

Voice of a friend **by Sangari**
Again and again
Confined kitchen
Slavery to be the fate
How long can we tolerate?

Don't be as timid as a deer
Don't move slowly as a swan
Rise up bravely
To win our rights
Don't allow the fences with thatched leaves
Around you
What more to be done
In the dark

The place of women in Tamil society is the kitchen. A woman is expected to be the cook of the family. The husband earns the money. His wife cooks and looks after the family.

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This is the normal accepted natural explanations of men. Usually this is normally accepted by women without protest.

Probably the poet is influenced by the woman's liberation front in the western countries. The first question asked by this movement was why should a woman do this unpaid work? So the poet expects that situation be changed.

> Don't be as timid as a deer
> Don't move slowly as a swan
> Rise up bravely
> To win our rights

Here, women are prevented through "don't do this", but in this poem asks women not to be timid as a deer and walk like a swan. Don't be passive, Awai asks the women to fight for the elimination of restrictions.

Penniya

In the poem of Penniya's "*Vathai Padalam*",

> Do you know?
> How many scratches are there?
> In my heart?
> Have you ever realized that?
> You are killing me
> For the sake of
> False prestige.

Through this poem, we identify men's cruelty on the women. These are every day happenings. Violence is there yet. Killings are there. When a tortoise is performing is it beneficial to be dumb rather than making huge cry. What is wrong? Penniya points out the problems of women.

Vijikala Puvanenthiran

Another poem presents the cruelty of men.

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In the poem of Vijikala Puvanenthiran's "Tortise",

Tortoise

I am tortoise

I am tortoise

At the time of my birth

To live in this manner

To protect my body

Placed me in the shell

Carrying the house

Wandering

(This is a) big burden to me

Like to walk

Without the shell

Conclusion

All these Sri Lankan women poets try to break the restriction imposed on women in the name of custom, tradition and religion. It is clear from these poems that the feminism has exerted its influence on Srilankan Tamil culture. This article is based on poems published in magazines which argue that feminism should be strengthened and feminism should be described and presented in its proper perspective.

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Earlier Works on Tense and Aspect in Manipuri (Meeteilon)

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Abstract

Meeteilon is a tenseless language. But the traditional grammarians like KalachandShastri, Nandalal Sharma and Dwijamani Dev claimed that Meeteilon has tense that each Present, Past and Future is further analyzed into four units: Indefinite, Continuous, Perfect and Perfect Continuous. They analysed the language on the framework of Sanskrit and English languages. This claim is challenged by modern linguists like Bhat and Ningomba (1997) and Madhubala (1979). They observed that Meeteilon shows two tense distinctions as future and non-future (both past and present). This claim is further challenged by linguists like Thoudam (1991) and Mahabir (1988) arguing that Manipuri verbs are not morphologically marked by tense. Thoudam (1988) observes that the tense system found in Greek, Sanskrit, Latin, etc., is not found in Manipuri language. Tense, in this language, is shown by adverbial time element, not by morphological markers on the verb.

Keywords: Meeteilon, Tense, Aspect, Past, Present, Future.

Introduction

In this paper, I will present a brief review on the earlier works of tense and aspect by KalachandShastri (1971), M.S.Ningomba (1992), Nandalal Sharma (1976), P.C.Thoudam (1991), Singh (2000), Chelliah (1997), D.N.S Bhatt and M.S. Ningomba (1997) and observed their different opinions. This work mainly involved translating their books which were written in Bengali script into English.

1. KalachandShastri (1971)

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KalachandShastri in his book *Manipuri VyakaranKaumudi* published in Bengali script classifies Meeteilon tenses as having Past, Present and Future which are further subdivided into various subclass as shown below with examples:

1.1. Present Tense (BartamanKal)

i) Present Indefinite: It expresses an action which is done at an unspecified time. *cai - caie, pai – paie, hai – haie* etc.

ii) Present Progressive: It expresses an action which is going on and not yet completed. *cari – cari, hairi – hairi, thək-li*

iii) Present Perfect: It expesses an action which has just completed. *carɛ – carɛ, pairɛ – pairɛ, hairɛ – hairɛ..*

iv) Present Continuous: It expresses an action which has started and going on till now from that time. *čari – čarək-li, thəkli-thəkləkli*

1.2. PastTense (Bhutkal

i) Past Indefinite: It shows the completion of an event at an unspecified time. Eg.*carəmmi[ca+rəm+mi], thəkləmmi [thək+ləm+mi]*

ii) Past Progressive: It shows that an event occurred in the past but it was not completed. Eg. *carəmli, thəkləmli.*

iii) Past Perfect: It expresses an action which is done in the past and has completed. Eg.*carəmle, thəklamle, hairəmle.*

iv) Past continuous: It expresses an action which went on from that time till another. Eg.*cakhi - cakhirəmmi, paikhi – paikhirəmmi*

1.3.Future Tense

i) Future Indefinite: It expresses an action which is going to happen at a coming time. Eg. *cagəni.*

ii) Future Progressive: It expresses an action which is going to happen and carried on continuously at a coming time.
Eg.*cadunəleigəni* - will keep on eating,
thaktunaleigəni - will keep on drinking.

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iii)   Future Perfect: It expresses an action which is certain to happen and completed at a coming time. Eg. *caragani, tʰəklagani.*

iv)   Future Continuous : It expresses an action which is going to be started and carried on continuously at a coming time. Eg. *cakhragani, cathakhragani.*

2. Nandalal Sharma (1976)

Sharma in his book *Meeteilon* which was published in Bengali script in 1976 claims Meeteilon as having the three types of tense: Present, Past and Future.

2.1. Present Tense (BartamanKal)

According to Sharma, the simple present indefinite tense gives rise to three forms of construction. They are:

1. Participial present indefinite – This form is produced by adding the finite verbal suffix -*i*to the verbal root or the affixed root. Eg.,*cai* [√*ca*, eat + *i*, finite verbal suffix] 'He eats.'

2. Infinitival present indefinite – This form is produced by adding the auxiliary finite verb -*ni*to the infinitive. The infinitive form is form by adding the infinitival infinite verbal suffix -*pa* to the verbal or affixed verbal root. *cabəni* [*cabə*, infinitive +*ni,* auxiliary finite verb; *cabə*, infinitive=√*ca*+*pa*, infinitival infinite verbal suffix] 'He eats.'

3. Interrogative present indefinite – This form is produced by adding the auxiliary finite verb –*ke, -no, -lə* to the infinitive or the affixed infinitive. *cabəge, cabəno,cabərə*[*cabəge/cabəno/cabərə= cabə*, infinitive+*ke/no/lə*, auxiliary finite verbs] 'Does he eat?'

2.2. Past Tense (Bhutkal)

The three forms of simple past indefinite tense is formed by adding –*khi*and -*lam* to the three forms of present indefinite constructions.

1. Participial past indefinite eg.,*cakhi, carəmmi* [√*ca*+*khi/lam*, past indefinite tense infixes +*i*, finite verbal suffix] 'He ate.'

2. Infinitival past indefinite eg.,*cakhibəni, cakhirəmni* [*cakhibə/carəmbə*, infinitives +*ni*, auxiliary finite verbs] 'He ate.'

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3. Interrogative past indefinite eg., *cakhibəge, carəmbəge, carəmbəno, cakhibəno* [*cakhibə/carəmbə*, infinitives+*ke/no/lə*, auxiliary infinitive verbs]

2.3. Future Tense (Bhavisyakal)

The simple future indefinite tense gives rise to two forms of future indefinite constructions.

1. Participial future indefinite – It is formed by adding *kəni* to the verbal root or the affixed verbal root. eg.,*cagəni* [√*ca*,eat+*kəni*, finite verbal suffix] 'He will eat.'

2. Interrogative future indefinite - It is formed by adding auxiliary finite verbs *ke*, *no, lə*, to the participial future indefinite forms.eg., *cagədrə* [cɑgəni, participial future indefinite +*ke/no/lə*, auxiliary finite verbs]'Will he eat?'

3. P.C.Thoudam (1991)

P.C.Thoudam in his book *Remedial Manipuri* which was published in Bengali script in 1991 claimed that Meeteilon does not have a Tense system like those found in Greek, Sanskrit and Latin languages. It is expressed through other words in Meeteilon.

Examples:

(1) ei ŋaraŋ   keitʰel   kai
     I   yesterday   market   go
     'I went to the market yesterday.'

(2) ei hɑojik   keitʰel   kai
     I   now   market   go
     'I go to the market now.'

(3) ei hayeŋ   keitʰel   kɑ-gəni
     I   tomorrow   market   go-FUT
     'I am going to the market tomorrow.'

In the examples given above the sentences are expressed in different forms of tenses. The sentence with *ŋaraŋ* shows that the event had occurred in the past, *haojik* expressed the occurrence of the sentence in present tense i.e. at the moment. And the sentence with *hayeŋ* shows that the event is going to happen in the coming time .i.e., it expressed the future time.

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Thoudam argued that while discussing tense and aspect, modality cannot be left out in Meeteilon. In the word *ca-sin-min-nə-khi-ru-nu-ko*, other than the root *ca*, the rest of the suffixes which gets attached to the root are all suffixes which expressed modality in Meeteilon. There are no tense or aspect markers here but it shows that the event had not occurred yet due to the presence of the suffix *–ru.*

According to Thoudam, Aspect in Meeteilon does not expressed time, rather it expresses Infinitive, Continuative, Completive, Non-realisation, Causation, etc. For example, the words *cai* 'eat', *cətli* 'going', *touwi* 'doing', are all in Infinitive aspect forms since it is not possible to say when the event of eating has started and how long it will continue. And in *cari* 'eating', *pairi* 'flying' etc., the event of eating is going on at the moment and it is not possible to say when it is going to be completed so it is said to be in Continuative aspect forms. And when the event is completed .i.e., *care* 'eaten', *toure* 'done', it is in the Completive aspect form. This shows the completion of an event which means that the work is done showing that it is Realised. In this way *cətke* 'will go', *cage* 'will eat' shows that the event has not occurred yet and may not occurred also, putting it in the Non Realised aspect state. If an event or action has been made to occurred it is referred to as Causation. Eg.*cahənle* 'made to eat'

The markers *–i, -li, -re, -ge, -le* which were earlier considered as tense markers are all aspect markers according to Thoudam.

According to Thoudam (1980) aspects in Meiteilon are classified into 7 different types. Theyare given with examples as follows-

3.1.Infinitive/habitual/stative/truth: *-i*

(4) əy   cak   cà-y(cà+i)
     i   rice   eat-infinitive
     'I eat rice.'

3.2.Continuative:*–li, -mi*

(5) əy   càk   cà-li
     i   rice   eat-continue
     'I am eating rice.'

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3.3.Completive: *-le, -me*
 (6) əy   càk   cà   le
      'I   rice   eat+completive (I ate rice)'

 (7) Root+Modality+Aspect+Aspect+Aspect
   cà +chən+həl+ləm+me
  'eat+in+causative+start+completive'

3.4.Realization: -lə
 (8) Root+Aspect+Aspect+Aspect+Aspect
     ca+həl+lək+lə +ge
     'eat+causation+start+realization+non-realization.'

3.5.Non-realization: *-ge, -ke, -gə-*
 (9) əy   càk   cà-ge
       I   eat   rice-non-realization
      'I will eat rice.'

 (10) əy cà gəni
       I eat-non-realization-copula
      'I will eat.'

3.6.Causative:-*hən-, -həl*
 (11)   əy-nə   ma-bu   càk   cà-hal-li
         I-by   him-to rice   eat+cause+continue'
         'I made him eat rice.'

3.7.Started earlier/in process: *-ləm-, -lək*
 (12) Root+Aspect+Aspect+Aspect
      cà+həl+lək+li
      'eat+causation+start+continue'

 [Here, -khi is used as definite/certainty modal
 e.g. Root+Aspect+Modality
     ca+hən+khi
     'eat+causation+definitive']

4. M.S.Ningomba (1992)

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M.S.Ningomba in his Bengali scripted book 'Meiteilonmit', classifies Meeteilon tense as having Future and Non Future tense which is further subclassified into past tense and present tense.

4.1. Future Tense: The suffix -*kani/-gani* is attached to any kinds of root.

> (13) əŋaŋ   ədu   lɑk-kani
>   child   DET   come-FUT
>   'The child will be coming.'

> (14) huinao   əsi   cɑo-gani
>   puppy   DET   big-FUT
>   'The puppy will grow bigger.'

4.2. Non Future tense: It is further classified into Past tense and Present tense according to the root in which it gets attached which may expressed process verb, action verb or stative verb.

4.2.1. Past Tense

(15) caoba-nə   tomba pʰu-i
      chaoba-NM   tomba   beat-PRES
      'Chaoba beats Tomba.'

(16) tomba   bol   kao-wi
      tomba   ball   kick-PRES
      'Tomba kicks the ball.'

(17) caobi-khoi   kombirei   sɑt-li
      chaobi-PL   kombirei   bloom-PRES
      'Kombirei blooms at Chaobi's place.'

In the above examples the action verbs in (15) and (16) i.e. *phu-i, kao-wi* and the process verb in (17) i.e., *sat-li* expresses that the work or action is performed before the time of speaking. Therefore the verbs in these sentences have been referred to as past tense verbs.

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4.2.2. Present Tense

(18) sumaŋ   əsi   pɑk-ii
      courtyard   DET   broad-PRES
      'This courtyard is quite broad.'

(19) pɑkʰəŋ   əsi   wɑŋ-ii
      bachelor   DET   tall-PRES
      'This young man is quite tall .'

(20) cu   əsi   tʰum-mii
      sugar DET   sweet-PRES
      'This sugarcane is sweet.'

   In the above examples, the verb expresses the character of a thing or a person. Such characteristics or features of a person or a thing remains the same at the time of speaking too. So, such types of tense is referred to as present tense.

4.2.2.1. Present Perfect

   In Present Perfect, the suffix *-le* has been attached to a root to express that a work is completed. The suffix *-le* changes into different forms as shown in the examples given below:

(21) leima   lairik   pɑ-rɛ
      leima   book   read-PRF
      'Leima read the book.'

(22) tʰabəlei   kəkciŋ   cət-le
      thabalei   kakching   go-PRF
      'Thabalei went to Kakching.'

(23) tomca   isei   ŋəŋ-ŋe
      tomcha   song   sing-PRF
      'Tomcha sings a song.'

4.2.2.2. Present Progressive

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In order to expressed that a work is going on and not completed yet a suffix *-li* is attached to a root. The suffix *-li* like the suffix *–le* has different forms.

(24) leima-khoi   kəkciŋ   cət-li
leima-PL   kakching   go-PRES
'Leima and party is going to Kakching.'

(25) makhoi   privɛte   təm-li
they   private   learn-PRES
'They are taking tuitions.'

(26) makhoi   cɑksəŋ-da   isiŋ   tʰək-ii

they   kitchen-LOC   water   drink-PRES

'They are drinking water in the kitchen.'

5. Chelliah (1997)

Chelliah (1997) has proposed that there is no tense marking in Meeteilon. The Meeteilon verb must minimally consist of a verb root and an inflectional suffix which can be one of two indicative markers: *-e* 'assertive' which marks an emphatic non-future declarative as shown in example (27a) and *-i* 'nonhypothetical' which marks a simple non-future as shown in example (27b) given below:

27(a) niŋthəw-tu-nə   jərnəl-tu   lan-mi-təgi   tok-hən-khi-rə-e
king-DDET-AGN   general-DDET   war-man-ABL   stop-CAUS-STILL-PRF-ASRT
'The king had the general dismissed from the army.'

(b) nupa-ti   ə-ŋɑŋ-pu   cəy-nə   phu-í
man-DLMT   ATT-small-PAT   stick-INST   beat-NHYP
'Only the man beat the child.'

The nonhypothetical functions like the English present tense to express a general statement of fact. (eg.,*Babies cry for two reasons*); a habitual or daily occurrence (eg., *He goes to*

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school.); a situation that exists at the moment of speaking (eg., *I have a dollar.*) or the equivalent of the English present perfect (eg., '*He has eaten.*')

(28) tomba-tu   yu-kə   thək-li-ne
      tomba-DDET   wine-UNANT   drink-PROG-SI
      'Tomba was drinking rice wine.'

The nonhypothetical and the progressive as shown in (27b) have similar allomorphs distinguished only by tone which speakers identify quite easily. The progressive has rising tone while the nonhypothetical has falling tone. Thus, for example, the progressive -*li* with the allomorphs -*li, -ri*, and -*mi* must be distinguished from the nonhypothetical-*í* with the allomorphs -*li, -ri,* and -*mi.*

Chelliah (1997) assumed that Meeteilon aspect consist of -*li* 'progressive', -*lə* 'prospective' and -*lə* 'perfect'. The progressive can indicate that an action is being carried out in the past (29), present (30), or future (31).

(29) əy-gi   phəmmuŋ-də   tum-mi-bədu   kəna-no
      I-GEN   bed-LOC   sleep-PROG-DCOMP   who-INQ
      'Who was it that was sleeping in my bed?'

(30) əŋaŋ-du   cɑk   cɑ-ri
      child-DDET   rice   eat-PROG
      'The child is eating.'

(31) sɑtrə-siŋ-nə   innə-gə-dəw-ri-bə-ni
      student-PL-CNTR   follow-POT-OBLG-PROG-NOM-COP
      'The students should be following the teachers.'

The prospective aspect -*lə* indicates an action viewed from the point of its initiation as given in example (32). It can be translated as 'was/is/will be going to V.'

(32)   məhɑk   əy-bu   ŋɑy-duna   ləy-rəm-lə-gə-ni

        he   I-PAT   wait-ING   be-EVD-PRO-POT-COP

        'He is probably going to be for me.'

The perfect indicates a completed action which has relevance at the time of speech. It can be differentiated from the homophonous prospective aspect marker in that the prospective aspect marker occurs before the mood markers whereas the perfect marker appears after the mood markers. The primary way to express past tense is -*le* which is composed of -*lə* 'perfect' and -*e* 'assertive'.

(33)   məhak   lɑk-le
      he   come-PRF
      'He came.'   Chelliah (1997) has not described aspects in Meiteilon in details.

However, she mentions

progressive -*li* and perfect –*lə,* aspects along with the following examples:

(34)   əŋəŋ-du   cɑk   cɑ-ri
     child -DDET   rice   eat –PROG
     'The child is eating.'

(35)   purəkmənkhre
     pu -lək   -mən   -khi   -lə   -e
     carry -DISTAL -EXCESS -STILL -PRF -ASRT
     'has carried too much from a distance'

6. D.N.S. Bhat and M.S.Ningomba (1997)

As pointed out in Bhatt and Ningomba (1997), Meeteilon does not appear to show many of the characteristics of mood prominent languages unlike the majority of Tibeto-Burman languages which are generally found to give greater prominence to mood than to tense and aspect. He proposed that the basic distinction among its verbal forms is temporal rather than modal. Its verbs show several aspectual distinction but only very few modal distinctions. Compared to tense and aspect, mood appears to be poorly grammaticalized.

6.1 Tense Distinction

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Bhatt and Ningomba (1997), assumed that tense distinction in Meeteilon is primarily between future and non-future which occurs not only in the indicative mood but also in negative, the distinction is retained in relative clauses, questions, exclamatory sentences, and also in certain adverbial constructions.

6.1.1. Future Indicative Suffix

The suffix used for denoting future indicative meaning is considered to be *gani* (which is *kani* after voiceless consonants) as shown in the examples given below:

(36) ey-nə   maŋon-da   cithi   əma   i-gəni
      I-NOM   he-LOC   letter   one   write-FU
      'I will write him a letter.'

(37) puŋ   məŋa-da   numit   thok-kəni
      hour   five-LOC   sun   rise-FU
      'The sunrise will occur at five O'clock.'

6.1.2. Non-future Indicative Suffix

The suffix used for denoting non-future indicative meaning in Meeteilon is -*li*.It has several alternants depending upon the sound which precedes it. It generally denotes past meaning in the case of dynamic verbs (actions and processes) and present meaning in the case of state verbs as shown in the examples given below:

(38) məhak-nə   tebəl-də   cəphu   khil-li
      he-NOM   table-LOC   POT   place-NFUT
      'He placed the pot on the table.'

(39) səm   phurit-tə   pək-i
      hair   shirt-LOC   stick-NFUT
      'The hair stuck to the shirt.'

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6.1.3 Negative Suffixes

Meeteilon makes use of two negative suffixes, namely *-loy* and *–de*, which has been describe as representing a future/non-future tense distinction in the negative. The following pairs of sentences exemplify the contrastive use of these two negative suffixes:

(40) məhak ləphoi-du   ca-roy
      he   banana-that eat-FNg
      'He will not eat that banana.'

(41) məhak ləphoi-du   ca-de
      he   banana-that eat-NFNg
      'He did not eat that banana.'

(42) məhak   lɑm-moy
      he   hungry-FNg
      'He will not be hungry.'

(42) məhak   lɑm-de
      he   hungry-NFNg
      'He is not hungry.'

6.2 Aspect Distinctions

Aspect distinctions are represented in Meeteilon by both suffixes as well prefixes. There are also certain verbal bases that can occur either as adverbials or as main verbs for denoting aspectual distinctions.

6.2.1. Perfect Suffix

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Meeteilon uses the suffix -*le* for denoting the notion of 'perfect'. This suffix indicates that a given event has been completed but its effect or relevance persists at the time of speaking (present) or at some other specified time (past or future).

(43)　məhak　bəjar-də　　cət-le

　　　he　　　market-LOC　go-PRF

　　　'He has gone to the market.'

6.2.2. Completive Suffix

Meeteilon uses a completive suffix in order to indicate that the event under consideration has been completed (or will be completed) before some other specified or unspecified event takes place, and further that no effect of the former persists. The completive suffix may denote future or past completions of events depending upon the suffixes with which it is associated. The following set of sentences exemplify the contrast between the non-future, perfect and completive (non-future) suffixes:

(44)　məhak-nə　Imphal-də-gi　　lak-i

　　　he-NOM　　Imphal-LOC-GEN　come-NFU

　　　'He came from Imphal.'

(45)　məhak-nə　imphal-də-gi　　lak-e

　　　he-NOM　　imphal-LOC-GEN　come-PRF

　　　'He has come from Imphal.' (and is still here)

(46)　məhak-nə　imphal-də-gi　　lak-əm-mi

　　　he-NOM　　imphal-LOC-GEN　come-COMPL-NFU

　　　'He had come from Imphal.' (and has gone somewhere else)

6.2.3 Durative Suffix

The suffix used for denoting durative meaning in Meeteilon is more like tense suffixes in that it generally occurs in the word-final position.

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(47) məhak   həytup   ca-ri

      he   apple   eat-DUR

      'He is eating an apple (now).'

(48) satrəsiŋ-nə   yam-nə   laŋ-ŋi

      students-NOM   much-ADV   noisy-DUR

      'The students are being very noisy.'

6.2.4 Progressive Suffix

There is a suffix *khi* 'progressive' used only with suffixes denoting future such as *gəni* 'future', *loy* 'future negative', *lu* 'imperative', *lo* 'persuasive', *hənu* 'prohibitive', *sənu* 'concessive' and *ge* 'desiderative'. Examples:

(49) məhak   hotel   əsi-də   cə-khi-gəni

      he   hotel   this-LOC   eat-PROG-FU

      'He will continue to eat in this hotel.'

(50) məhak   lak-tri-   phaw-bə   cə-khi-gənu

      he   come-NEG-NFU   -until-INF   eat-PROG-PROH

      'Do not start eating until he comes.'

(51) ey   ca-khi-ge

      I   eat-PROG-DES

      'I wish to continue to eat.'

6.2.5 Habitual Suffix

Meeteilon uses the suffix *gən* which may be followed by future, non-future, perfect and progressive suffixes in order to provide habitual meaning as shown in the examples given below:

(52) məhak   nuŋthin-də   ca-gəl-li

      he   afternoon-LOC   eat-HAB-NFUT

      'He usually dines in the afternoon.'

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(53) məhak   saw-gən-gəni

     he   angry-HAB-FU

     'He will usually be angry.'

(54) na-bə-də-gi   məhak   saw-gəl-le

     ill-INF-LOC-GEN   he   angry-HAB-PRF

     'He has been usually getting angry since his illness.'

(55) məhak   həwjik-su   saw-gəl-li

     He   now-also   angry-HAB-DUR

     'He is in the habit of being angry even now.'

6.2.6 Quantifier Suffix

     The suffix -*mən* is used in Meeteilon as a quantifier suffix. It also functions as an independent verb. As a suffix, it denotes that someone is doing something, or something is happening, for too long or for too many number of times. Examples:

(56) məhak-ki   yum   cakməl-le

     he-GEN   house   burn-much-PRF

     'His house has burnt too much.'

(57) phurit   əsi   əyŋon-də   cin-məl-li

     shirt   this I-LOC   tight-much-NFUT

     'This shirt is too tight for me.'

     Thus, as seen above in Bhatt and Ningomba (1997), a question has been raised as to whether the primary distinction between -*gəni* and -*li* occurring in the indicative mood is one of tense (future/non future) or of mood (realis/irrealis) and they have regarded it as one of tense because in most of the usages the two appear to have the function of denoting the relevant temporal distinction.

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Meeteilon differs from other Tibeto-Burman language like the neighbouring Mao Naga (Giridhar 1994), or Khezha (Kapfo 1993) in not showing a complex system of modal distinctions. It has very few suffixes that can be regarded as modal in their primary connotation. However, there are several verbal bases in this language which are used with the infinitive form of the main verb in order to denote the various epistemic and deontic modal distinctions.

7. Singh (2000)

According to Singh (2000), Tense is not so clear in Meeteilon like other languages and it is felt necessary to analyse in a different way. He claimed that it would be more feasible to discuss 'Aspects' instead of 'Tense' in Meeteilon.

7.1. MeeteilonAspects

Singh (2000)pointed out that Aspects is not concerned with relating the time of the situation to any other time point, but rather with the internal temporal constituency of the one situation. An event or a situation in Meeteilon can be divided into four units: the first is the simple habitual expression of the event, the second discusses about the event is going on; the third expresses the event is completed and the fourth talks about the event will be performed in the next moment. So, Aspects are divided into four types.

7.1.1. Simple Aspect

It expresses simple statement, habitual meaning and universal truth. The markers are *--y, -mi, -ni, -pi, -* and *-li* which occur under phonological conditions.

Examples

(58) ei cɑ thək-y
     I   tea drink-ASP
     'I drink tea.'

(59) nupamcɑ-si   həwnə   kəp-pi
      boy-DET   loudly   cry-ASP
      'The boy cries loudly.'

7.1.2. Progressive Aspect

It shows that the action is continuing. This is indicated by *–ri/-li*.

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Examples:

(60) john həujik ləyrik pɑ-ri

john now book read-ASP

'John is now reading.'

(61) nita ləy yek-li

nita picture draw-ASP

'Nita is painting.'

7.1.3. Perfect Aspect

This is denoted by the suffix *–re/-le* or *-khre*.

Examples:

(62) ey philəm ədu yeŋ-le

I film that see-ASP

'I have seen the film.'

(63) məhɑk komlə ədu cə-re

He orange that eat-ASP

'He has eaten the orange.'

The suffix *–khre* indicates certainty of the completion of an action, as in the following sentence:

(64) john hidɑk cɑ-khre

john medicine eat-CMPL

'John has taken the medicine.'

7.1.4. Unrealized Aspect

This is used for action which will take place in the near future. The

relevant aspect marker is *–gəni/-kəni*.

Examples:

(65) ɪmɑ kəythel cət-kəni

mother market go-ASP

'Mother will go to market.'

(66) məhɑk həyeŋ ciŋ kɑ-gəni

he tomorrow hill climb-ASP

'He will climb the hill tomorrow.'

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Conclusion

The different opinions of the Meeteilon grammarians regarding tense and aspect is seen clearly in this research paper by having a deep review on their works, with the earlier ones claiming to have tense contrary to the modern ones. It is interesting to see how Bhat and Ningomba (1997) considers Meeteilon having tenses namely, Past, Perfect and Future which is indicated by the suffixes –li, -le, -kəni respectively and the way how P.C.Thoudam (1991) arguing that Meeteilon does not have a tense system like those found in Greek, Latin and Sanskrit and thus claiming those markers to be aspect markers rather than tense. Yashawanta (1995) has also expressed the opinion that in Meeteilon aspect is more significant than tense. Interestingly, Chelliah.S.L.(1997) is also of the opinion that the language lacks Tense morphology altogether rather, temporal reference is marked through the use of a variety of moods/modal markers in combination with evidential and directional affixes.

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ABBRVIATION

ABL - Ablative   ACC- Accusative
ADJ - Adjective   ADV- Adverb
AGN - Agent   ASP - Aspect
ASRT - Assertive   ATT - Attributive
CAUS - Causative   CMPL - Complementizer
CNTR- Contrastive   COP - Copula
DAT - Dative   DCOMP - Determiner complimentizer
DET - Determiner   DDET - Distance determiner
DECL- Declarative   DEIC - Deictic
DES -Desiderative   DIR - Directional
DISTAL - Distal   DLMT - Delimitative
DO - Direct object   DUR - Durative
ERG - Ergative   EVD - Indirect evidence
EXCESS - V to excess   FUT - Future Tense
FNg - Future negative   GEN- Genitive
HAB - Habitual   ING - V-ing
INQ - Inquistive   LOC - Locative
Ng - Negative   NFNg- Non future negative
NFUT- Non future   NHYP - Nonhypothetical

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NOM - Nominative	NZR - Nominalizer
NPOT - Non potential	PAT -Patient
PL - Plural	PRES- Present
PRF - Perfective	POT - Potential
PRO – Prospective	PROG - Progressive
PROBH - Prohibitive	PROX - Proximal
PST -Past	SI - Shared information
STILL - Still	UNANT - Unanticipative

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Social Dimensions of Man in *Shahnameh* and *Mahabharata*

Faranak Siyanatand and Nasrin Mozafari
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Abstract

The beginning of human lives in human communities is inevitable because human's evolution would take place in these structures. People's Physical and psychological needs are born and grown in these social structures. If these relations and transactions were not complex, there would never be any goodness or evilness, and beauty or ugliness in human's life. That is why every aspect of human's life intertwined in human's societies. Society and human are in a two-sided relationship which remains together to show their both bright and dark sides. Firdausi's Shahnameh and Mahabharata are respectively two great ancient epics of Iran and India which each one according to the context of its society has its distinct characters. Although it goes without saying that human societies have different religions and beliefs, what the historical process will show is the progress of each of them which each religion aims to present a distinctive, unique pattern of human beings' prosperity and happiness. Society is the same as a live stream in which human beings are the connected drops of a river, and in a general overview all are moving to become the sea. The means of this movement are nothing except humans' unique social aspects. In this relation, Mahabharata and Shahnameh also have particular, vivid views which this study attempts to refer to some of these cases.

Keywords: Shahnameh, Mahabharata, human, society

Social Aspects of Humans in *Shahnameh*
Freedom

One of the human's dignity is his freedom and liberality. Liberality is one of the human's virtues, "in Shahnameh, freedom is considered as not being subordinate to anyone

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which is the same conception of liberty as in the ancient history. Iranians made their best efforts to be independent, that is, no other nation ordered or ruled over them. So individual liberty, as it was deemed in Greece, did not have any meaning to them. What was important was communal liberality and freedom, and the country was not subordinated to any other country. The Iranian nation called themselves free people. In Iran, "Anirany" meant being less freedom. "1

 The man's true freedom is seen in Rostam and its peak in the story of Rostam and Esfandiar. "If you look closely to the thoughts and ideas of one of the heroes of Shahnameh "Rostam," it could be clearly observable that to what great extent man's virtues and greatness of a perfect man were gathered in him. But the most visible and obvious attribute that Firdausi allocated to Rostam is his rebellion against kings' tyranny and oppression. This moral led Rostam to stand against any injustice and changed the present condition of his time to the best-desired one. Firdausi in the world of encomiasts' harmless flattery, subservience and servitude of Kings' tyrannies and shameful oppressions, was the preacher of self-esteem, courage, bravery and freedom that human dignity. "2

In the story of Rostam and Esfandiar, the primary cause of war is looking for freedom and liberality. "Rostam adheres to the regulations. He respects the laws, and he respects the king as the king. But for him one thing is above the law, and that is 'the humans' essence", that should not be undermined and blemished, if it was so, the life was going down to the degree of humiliation which can be worse than death .."3

Sarami also says:" declaration of human freedom and the efforts of its heroes to reach to this point was displayed in every part of Shahnameh and in the following verses:
I am created to be free; I am only the servant of my Creator
Who ordered you to restrict Rostam? Even the world cannot force me to be a slave."4

Firdausi's point of view, human beings are born to be free, and if they want to be slaves, it is better to die:

The best choice will be death

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If I suppose to be a slave." 5

Moderation

Moderation means avoiding extremes in anything, "Moderation is essential to healthy social and individual living." 6

The Holy Qur'an also invites people to be moderate as it orders the Holy Prophet to be moderate even in doing good things:

‏« و لاتَعجَل يَدَکَ مَغلُولَهً اِلی عُنُقِکَ و لَا تَبسُطهَا کُلَّ البَسطِ فَتَقعُدَ مَلُوماً مَّحسُوراً.‏

"Neither tightly close your hand in helping the needy nor open it too much since each one you do, it will cause you to regret. Try to be moderate in everything."7

The principle of moderation should prevail over throughout the human individual and social life. The policy of restraint/moderation must be considered in thought, word, and deed.

The origin of all human decisions is in his mind. If it is moderate, human's behavior will be direct and temperate too. If his thought is sick, the man cannot indeed behave in the right way.So this may lead to his failure, excesses or poverty in life. As it was mentioned, in all aspects of life both material and spiritual such as sleep and food, work and worship, the man should be moderate. Because man has both physical and mental needs and he must take advantage of both sides. The Holy Quran says:

‏« وَ ابتَغِ فِیَماءَ اتَنکَ اللهُ الدَّارَ الأخِرَةَ و لاتَنسَ نَصِیبَکَ مِنَ الدُّنیا. »‏

"In what God has given you, ask for the paradise and hereafter, meanwhile don't forget to enjoy the earthy world too."8

The real typical man is one who divides his life between the world and the Hereafter. He spends enough time for each to reach the salvation. Firdausi also highly emphasizes on the issue of moderation, His superior human is the one who is moderate in everything:

"Be moderate and live alive

Others will call you wise and sane ".9

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Human being should be moderate in every aspect of his life:

"If you need something

And if you have gold and silver and adorned horses

Spend your money appropriately

Neither too much nor too less".10

-Philanthropy

Historians and scholars **who** have researched **about** Iranian peoples' ethos, mentality and customs from the most ancient times**, all** approve the altruism and kindness of the Eastern nations, especially the Iranian nation. 11

Saheb-al-Zamani also talks about the perfect man's altruism: "The perfect man is not selfish, he is thinking about others welfare, he is sympathetic to the universe, he thinks he is in charge of the people, he feels a sense of duty and mission to guide, lead them. A perfect man wants people to become conscious, help others not to do wrong things, lead the immature ones to the maturity stage. He intends to familiarize the claimed leaders to their social responsibilities too." 12

"Forgive the poor people

Stay away from the evil and be afraid of it" 13

:

Firdausi emphasizes on altruism and helping subordinates

"Do not ask for too many things

Try to forget and donate what you have

Who has to hide his needs

The bad people cannot bother him

One who used all his wealth in vain

Now he stayed in pain and insane

One who has a good reputation but impecuniousness

He does not need any trader to help

Seeing orphans without any wealth

Seeing needy women with dead husbands

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<div align="center">
Without any money or job to afford their lives

Forgive them and grant what you can

Enlighten their lives and spirits."14
</div>

- Happiness

Imam Ali - peace be upon him - said:" Take advantages of time, before any sorrow chokes you up."15. Taking advantage of the blessings of the Almighty and enjoying life is a basic life principle which is emphasized many times. "Firdausi believes that being good and doing well are the only ways of redemption of the temptation of absurdity. He thinks that human beings are not being created to have a life of austerity. As far as he does not harm the essence of his well-being, he should enjoy the pleasures of this world."16 From Firdausi's view, "life is neither forsaking nor captive, life is something to be grabbed gratefully. So the war and banquet can be side by side. This idea cannot prevent one from being hardworking and diligent, and everyone does his work regarding this fact that life is not everlasting. This moment of opportunity may not happen another moment. "17 Chubineh also writes: "Man's life is his precious but limited capital, so he must do his best to get the greatest benefit of this limited, short capital both in this world and the Hereafter and reach the perfection."18 Firdausi's man prefers the happiness to the sadness:

<div align="center">
"Do not let anything except happiness influence in your heart

Do not let your soul be nest of suspicion"19
</div>

- Knowledgeable

Firdausi thinks that a wise man is a person who takes the utmost advantage of his time and opportunities:

"Do not worry about the sorrows

Your soul will be free of them all"20

Influenced by his stories, Firdausi adjusted his worldview consistent with the heroes and heroines of his book, Shahnameh. Like them, he believes that we should spend our life in a happy mood and do our best in the present moment and time. He believes that the best way to tolerate and defeat the world's harsh games such as being old, being ill and death is to be happy and enjoy the present moments:

<div align="center">
" Finally, we will be buried in the ground
</div>

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And our eyes should be closed

Let' help each other to be good

Let's do not give this earthly world to the bad ones." 21

"Cheer up one who takes a glass in his hand

Drink in the memory of the Unitarian kings "22

"According to Firdausi, the only thing that a dead person can leave in this world is his name and nothing else. A good reputation will remain if the man would rather have a normal happy human life. A person who bothered himself in the world –did not spend his life in happiness at the time that he could have been happy - is the same as one who did not let others enjoy their lives." 23

- **Effort**

Imam Ali - peace be upon him - said: "If you do your best to reach

Something, you will get either all or some part of it."24

"Patience against adversity in battles and resistance to solve the problems are the signs of maturity of the perfect man. The perfect man does not escape from the problems. He has fought to his last breath; he is not proud of his happiness. Meanwhile, he does not feel to be a failure at the time of depressions and sadness. In happiness, he thinks of hard times and vice versa. Suffering is the spice of life, and he tries to do his best to overcome any possible problem. He considers the patience principle as one of the leadership's pillars. He will not be disappointed in any way, try to improve and strive to make sure that his heart will be satisfied and in rest. "25 Firdausi emphasizes on human endeavor and effort too. Effort is the key to the success and the health of man's body and soul:

" Do not be lazy, take it away

Try to be active and do your best"26

"Being energetic makes a man the man

Being lazy makes him a jellyfish and a liar"27

-**Consultation**

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Consultation is critical in Islam, and the wise man is one who will consult with others in the works. The Holy Quran says: " they consult each other to do their jobs." 28

Following the Holy Quran commands, Firdausi emphasized the importance of this point:

"As a senior, try to do the best things

Consult the wise men in your problems" 29

One need only consults the wise men:

"Consult just the wise man

Follow the steps of the king"30

Imam Ali also bid:

» مَنِ استَبَدَّ بَرأيِهِ هلَکَ و مَن شاوَرَ الرِّجَالَ شارَکَها فی عُقُولِها «

An opinionated person will perish, and one who consults with qualified men will be shared in their knowledge."31 Consultation is one of the wise man's most famous works in Shahnameh.

-**Bravery**

One of Human's distinctive character is courage and virtue. Bravery is very significant, and God loves those who are brave:

» إنَّ اللهَ يُحبُّ الَّذينَ يُقاتِلُونَ فی سَبیلِهِ صَفّاً كَأَنَّهُم بُنیانٌ مَّرصُوصٌ. «

Of course, God loves those faithful people who help each other in jihad and fight as robust and stable as iron barriers. "32

Razmju introduces one of the heroes' good and social features: the spirit of chivalry and courage. He also says: "one of the heroes' moral characteristics is the feature of their generosity and bravery. So that in many cases they scarify their rights for others. Even in situations, they retaliate evil deeds with good ones. They show mercy and be compassionate to their enemies." 33

Firdausi praised the courage and bravery and considered them as the features of highly qualified people:

"Being brave is the sign of being clever

The brave one should be praised

Anyone who escapes from work

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He could not be a great fighter."34

"You must be brave to look for good reputations

There are many evil ones in this world."35

Kindness and Gentleness

Other characteristics of a highly qualified person are being calm and meek in word and

deed. Sometimes meek and gentle speech can work stronger than serious actions. Imam Ali bid:

«رُبَّ قَولٍ، أنفَذُ مِن صَولٍ.

Perhaps, the words can be more effective than the attack."36

Irritability cannot solve the problems, but it can cause a lot of troubles. Imam Ali bid:

" الحِدَّةُ ضَربٌ مِنَ الجُنُونِ، لِأَنَّ صاحِبَها يَندَمُ، فإن لُم يَندَم فَجُنُونُهُ مُستَحكَمُ

Irritability is a kind of madness because the irritable one will regret of his fierce reaction. If does

not feel sorrow, he will be mad inevitably. "37

Firdausi highly respected the people who did their best to be calm in every condition:

"One asked him who the most qualified one is

The answer was the calmest one."38

"The secret of being respected is patient

The hasty one will be contemplated."39

Human's Social Aspects in Mahabharata

-Moderation in Affairs

Moderation in affairs is essential in personal and social life. One of the most important issues that

Mahabharata emphasizes is about behaving moderately in every aspect of life: "All the people should

not be happy in their happy time or sad in their bad times, but they should thank God for whatever

the God grants them."40

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"In the happy time, a man should behave kindly. In the anger and grief time, he should be patient too. One who follow this command, he will never face any trouble."41

"The government and the monarchy should not be too harsh nor too kind, but just be moderate." 42

"One who is wise, he considers his goodness, advantageous, misery, comfort, and downfall. He becomes neither too much happy." 43

-Take Advantages of His Opportunity

Human life is like a river roaring through. Almighty God blessings men with abundant things to facilitate and satisfy his needs. He must do his best to use them in such a short life. He must not waste his time in sorrow. Best use of life and what God grants men are important points that reemphasized many times in Mahabharata. "Everyone who is sad, he is ignorant too. He just adds his soreness." 44

"Clever people do not pine for dead or living people."45

-Hope and Optimism

The most important motivation for living is hope. The man of Mahabharata is also hoping to the bounty of God. He does not be disappointed and will not stop trying: "Those whose trees of hope are not fruitful, and they are not knowledgeable, their hearts are in peace. "46
" The fruit of hope is good behavior. "47

- Be Patient in Doing Work

Human being is innately impatient, and this may be due to his restless soul and wandering mind to achieve his goals. On this ground, he considers to do the useful works as his aims and does his best greedily to reach them. The rush to achieve the desired aims is sometimes against him and lead him to ignore the analyzed results as accurately as possible. Finally, it takes him to repentance and regret. Mahabharata's demand of the human being is to be patient in all matters to

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reach his destiny. "He who does not rush in doing his affairs and things and get used to being patient in doing them, he will never regret. He must learn not to cry over spilled milk. "48

- **Humility**

Another aspect of the human social teachings is human's humility. Mahabharata emphasizes and recommends people to be humble." Be humble to everyone. Try to have this slogan: neither be wrathful and nor think that you are better than others." 49

"The way to Salvation is when you respect somebody, it will deeply be from the bottom of your heart not from duplicity. "50

- **Forgiveness**

Forgiveness is a sense of altruism and lack of worldly concerns. One of the Features of the transcendent man in Mahabharata is human's generosity, and the wise men consider it as a sign of chivalry. "Generosity put you in peace and also cause the individual's social relationships strengthen. The wise men will also encourage people to have this character."51

The saved person will be Generous. He will forgive and give everything enthusiastically.He will not be regretful after forgiving."52

Forgivers will go to the heaven: Generous man gives his best objects to others.

"And whatever the best you love and have at home, give it to the good people who will have good results. Whatever you forgive, you will get a lot of the same things again."53

-Good-Tempered and good Self

 Showing good-tempered and good self to people are the sign of wisdom and causes to soar the general population's kindness towards each other. This issue is one of the human's aspects which was also dealt with in Mahabharata." Benevolent and good-tempered means to be happy to see others' happiness, to be sad to see others 'sadness and to be satisfied with your fate and destiny.

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Good self-person be glad to see his relatives and friends wishes the best for those who help him."
4454

-Piety

Another human's aspect of the Mahabharata is related to restraint and self-control feature, overcoming over temptation, passion will lead to his redemption. Therefore, the wise man will try to overcome his temptation and control himself: "The origin of all worship and goodness depends on how the owner can control his passion and senses, so he cannot see or hear the unappropriated ones." 55

A self-controlled person has the following characters: "He is meek, patient, truthful, honest, righteous, tolerant and modest." 56

-Gaining People's Hearts

Another social aspect of man in Mahabharata is to gain people's hearts. The best thing a man can do to his fellow is to be kind and compassionate.In this way, he can go through the bottom of the people's hearts and capture their hearts and love. "In short, there is nothing in the world better than getting respect and helping and providing others' comfort and peace of mind.The richer you are, the better you can be in this respect." 57

Endeavor

In all parts of the Mahabharata, in the essence of endeavor gets blown in the human spirit and it recommends man not to be lazy. The real man is one whose slogan is to do your best and not to be lazy. The optimum requirement of achieving the goals depends on your efforts. With the efforts, you can overcome all of your difficulties: "Rajah and all the noblemen should do their best to the highest degree to reach their grand ambitions. In this way, the difficult tasks will become easy to solve." 58 A wise man never stops trying to make his efforts: "Although your fate is preplanned in advance, your efforts are prerequisites." 59

A wise man should have tasted the pain and suffer. He should not be a lazy one.60

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Contentment

Another significant issue in Mahabharata is about being contentment and adorn with this ornaments. A perfect man also should avoid greediness and be satisfied to what God bestows on him. He knows that greedy ones will go to the hell, so he is pleased with his day. "The real man is the one who controls his greediness." 61

Satisfaction will pass away all sadness

Some recommendations take away the wrong thinking and sadness: studying science, leaving the temptations and whim and accompanying the righteous people. Another important point is to leave everything and be satisfied with the least." 62

-Contentment Leads to Salvation

"Don not be each other's enemy. Try to love each other. Do not ask for others harm. Do not be greedy in this life. In this way, you can reach the salvation." 63

- Dignity and Freedom

A free man will keep his dignity. The most prominent features of a free man are his dignity and freedom. He is rebelliousness against looting and resists against any oppressions. A person is worthy of praise which has human's dignity, freedom and liberation are his motto, and never accepts any oppressions.

"I neither blindly obey anyone nor force someone to do the same." 64

"God created you so proudly that you should not blindly bow to anyone. "65

"The best comfort is freedom."66

- Good Words

A successful man should not only be good in his deed but also in his thoughts, words speech. He should not talk utter nonsense too. Troubles can gradually be faded and disappeared by good words:" Good words will help to solve the problems." 67

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-Asking for Advice

The principle of consultation is a prerequisite to achieving the desired results in life; this principle is one of human beings' social aspects too. Consultation means to ask for others ideas. The principle about something which help man to decide better and choose the proper solution. of consultation with knowledgeable and qualified people has also been emphasized repeatedly in the Mahabharata: "In the time of hardship, consult just with the wise ones.Listen to their recommendations and choose the best piece of advice." 68 The informed person never consults with ignorance:" The leaders have advised not to consult with fools."69

-Hospitality

Having good and respectable behavior and communicating appropriately with people and relatives are the other social and moral teachings of Mahabharata. It emphasized that the exalted people are those who respect and follow these recommendations. "And those who love their guests and serve and respect them …..... they will go to the Heaven." 70
"There is no guilty worse than disrespecting your guests." 71

- Reputation

One of the humanistic aspects of Mahabharata is to get a good reputation as a righteous man in a way that everyone tries to go ahead of others: " Dying with a good reputation is worth than thousands of years of living in misery." 72

A Reputable and Upright Man will Go to Heaven:

Whoever is killed in the war doing valiant acts and thus gets a reputation, it should not be right to cry for or say that he is dead. He does not need to be washed. It is not necessary to cook food for his soul's salvation either. Since undoubtedly he has an everlasting life in heaven." 73

-Goodness and Charity

Two topics of interest to the authors of the Mahabharata were kindness and charity and they emphasized on avoiding evil and oppressive behaviors very much. Kindness and charity will lead man to salvation. If Mahabharata's man have good deeds, he can evolve and save himself from reincarnation cycle.

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- **Good Deeds will Remain Forever:**

"Man's body is mortal, but his good works are immortal." 74

Doing Favors will Leave You in Peace:

Everyone who is good in his behaviors and does not intend to harm anyone, let him be far from grief and suffer in any way." 75

Forming Friendship with Righteous People

Another social - humanistic aspect that is emphasized in Mahabharata is about developing friendship with righteous people which has the good effect on man. Therefore, the Mahabharata's successful man always seeks to have good companions to improve his ethics too. "The elders have said to avoid talking to the bad people and serve the righteous." 76

The Wise Person is the One who Accompanies the Elders:

"Your mind will reach to its accomplishment after serving the gifted elders for many years and without doing so you cannot hope to receive anything." 77

Accompanying the Elders or the Righteous will Remove All Sorrows:

"Three things help to efface the crazy thoughts and sorrows. They are including: learning the the righteous people. Therefore, it   science and knowledge, leaving the whims and accompanying is better for a man to live in his loneliness and be satisfied with what he has already had." 78

Conclusion

The social aspect of human has particular importance both in Mahabharata and Shahnameh. They both considered man as a social being within the community who has involved in its affairs and relations. They both believed in human's origin beyond religion. Topics such as freedom, consultation, moderation, family relationship, happiness, work and good deeds and speech are repeatedly paid much attention to in both books. Although

Shahnameh refers more to the man's social presence, Mahabharata pays more attention to the social aspects of man in great details.

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Historical Development of the Malayalam Present Tense Marker '*Uṉṉu*'

Parvathy Prasad S., M.Phil.

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Abstract

Malayalam is a South Dravidian language. History of the Malayalam language starts with vaazappalli inscription written in 832 AD. The present paper is an attempt to find out the development of the present tense marker '*uṉṉu*' in Malayalam language.

Keywords: Malayalam, present tense marker, historical development.

Introduction

A comparative study of the various non-past tense forms in the Dravidian languages reveals that the formation of the present tense as distinct from the future tense is a later development in the family. The present tense suffixes in many of the languages are historically relatable to the future tense suffixes found in the same language or in the some other sister languages.

According to Keralapaanini, the Dravidian languages did not consider the present as a distinct time. In instances where Aryan languages use present tense, the Dravidian languages use future tense. The present form of the predicates is of later origin. (C J Roy, 1999).

Literature Review

Many scholars have different opinions about the development of Malayalam present tense marker '*uṉṉu*'. Some of these are given below.

Keralapaanini, a well-known Malayalam grammarian,stated that the present tense form which denotes the sense of some sort of continuous action, and this continuous action is attained

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in Tamil and Malayalam by the base *' ira'*. And he stated that *uṉṉu* in Malayalam is derived from *inRu*.

L.V. Ramaswami Iyer(1936)suggested that the present tense marker *unn* in modern Malayalam is developed from mid Tamil suffix -*ind*.According to him early west coast inscriptions forms with the present tense suffix ind, appears as in verbs like ceyyinda, kollindaavar, etc. This *ind* which changes to *iṉṉ* and finally *uṉṉ* in modern Malayalam according to the phonological rule of the Malayalam language.

ind> inn >unn

nd>nn due to the nasal assimilation

i> u, because of the harmonic sequence of vowels which is characteristic of Dravidian language is not popular in Malayalam. But this -*ind* form could not be found in any literary works available in Old Malayalam period.

V.I. Subramoniam, in his work *Present tense markers in Malayalam*, adopted three sets of present tense markers (Gopinathan Nair, 2008). They are

 (i) *unnu* and its variants.

unRu>unnu or untu>unnu

(ii) *InRu* and its variants, *inRu>intu>iṉṉu>inu*

(iii) *aaninRu*

According to him *aanin Ru* is a periphrastic time found easily in middle Tamil and also occurs only in the Kerala inscriptions. But there is no evidence for supporting this. Hence we may consider only the two markers *unnu* and *inRu*. He stated that the - *unnu* set and -/ *inRu* / set are found in varying degrees of frequencies in all texts except *Lilathilakam* and a few other early *manipravala* texts.

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In the spoken speech of some communities like ezhava/Tiyyas, the *uṉṉu* and *inRu* and their alternants are found (V.I. Subramoniam, 1974). In the speech of Muslims of North Malabar and Trivandrum a and i̥ which are derived from *unR* and *inR* are found.

In the literary text of *Krishnagatha*, only *unnu* is found predominantly. C. L. Antony (1969) in his book *Bhaasaapaaṭaṅṅal* stated that the possibility of *uṉṉu* in Modern Malayalam is directly derived from 'untu' by nasal assimilation. According to him the Malayalam present tense suffix 'unnu' is a direct consequences of nasal assimilation of the consonant cluster *intu.*

Caldwell suggested -indRu form as the proto form and iRu is the result of the process of denasalization. But he himself doubts this derivation since denazalisation is not common in Tamil. So, the argument is not sound. In Tamil there is a base KinR. Here K is the future marker in Old Tamil.   There are two forms in Tamil pookinraan and pookiraan. Here the possibility is ira>inra by the addition of nasal that is usual in Tamil like

muuru>muunru (three)

kuru>kunru (hill lock)

From this it is clear that reason for the presence of 'u' in *inRu* is the addition of the confrontational future maker 'u'. It has no relationship with future. So it will fit in perfectly with future.   So it will fit in perfectly with *ira*.   Gundert, Keralapanini and other grammarians have agreed to this possibility.

Historical Development of the Present Tense Marker *'uṉṉu'*

The history of present tense form in Malayalam can be traced through literary works of Old, Middle and Modern Malayalam.

Old Malayalam (800 – 1200)

In this period *-kinr* and *-inr* forms are widely used

For example,   vaaz-kinra   'living' (Tarisappalli inscription 1, AD 913)

Collu- kinra   'saying'(*Bhasakautilyam*, 12th century)

Ceyy-inra   'doing' (Perunna inscriptions, 11th century inscription)

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var-inra   'coming' (12th century inscription)

Early Middle Malayalam (1200- 1400)

-*inr, inn* and *-unr* were the present tense markers in this period.

For example: arul-inra   'saying'   (13th century inscriptions)

puneyinnu   'making'   (13th century paattu,tirunizamala)

ponn-unru   'rising'   (*Unniaccicaritam* ,14th century)

Middle Malayalam (1400-1600)

Present tense marker -*inn* and -*unn* were common in this period.

For example: araykkinnatu   'grinding'   (*alamkaarasamksheepam*, 15th century)

Cey-innitu   'doing'   (*kannasaraamayanam*, 15th century)

kollunnu   'killing'   (*krishipaattu*, 15th century)

tozunnu   'greeting'   (*krishnagatha*, 15th century)

Modern Malayalam (1600-present)

-*unnu* is the only present tense form preserved in modern period

For example   varunnu   'coming'

vitunnu   'leaving'

From the above examples it is clear that –*kinr* and-*inr* in Old Malayalam present tense markers change to –*inr*(loss of initial –k), *-unr* and –*inn* in Early Middle Malayalam period. And in Middle Malayalam period due to the nasal assimilation process- *inr>- inn* and *-unn* (i>u (due to the harmonic sequence of vowel.)

Conclusion

From the study it is clear that *inRu* is the proto form of the present tense marker which is common in both Tamil and Malayalam. These sister languages became separate from each other independently and Tamil retained the *-inRu* form. In Malayalam this *InRu* changes to *-innu* due

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to nasal assimilation and finally changes to *-uṉṉu*.(i>u). The chrono-isogloss of the development of *inRu* is as follows:

inRu- ancient period upto 12th century AD.

inRu/innu - medieval period from 13th century to 16th century

uṉṉu- later from the 17th century A.D.

In modern Malayam (both literary and colloquial), new forms are also used to indicate present tense 'u'

aaṉu, pooṉu,etc

But in literary and standard colloquial Malayalam, ,u' always freely alternates with *uṉṉu*. In spoken language 'u' are more frequent forms than the *uṉṉu* forms.

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Consequences of Family Disintegration in Judith Guest's
Ordinary People

Radhakrishnan, C., Ph.D. Research Scholar

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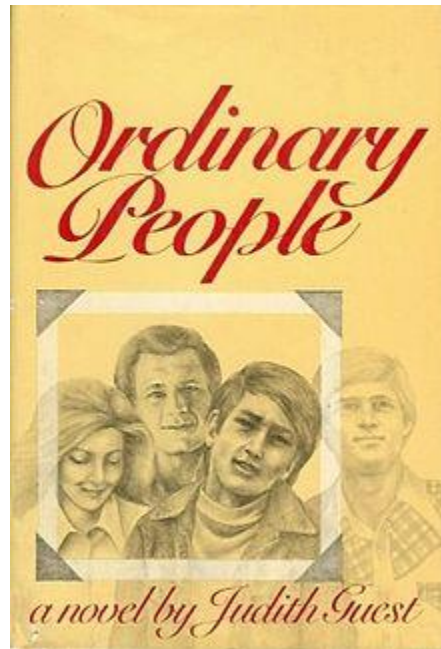
Abstract

This paper focuses on one failed family and its anxiety over the sudden death of a person and a suicide attempt of another one simultaneously. The primary focus is on growing children are increasingly more and more isolated from the family and other friends. The author portrays the one unsuccessful family unit and their inability to overcome their present problems among the members of the family. The events of the novel are strongly influenced by the past, notably the protagonist's brother's sudden demise in a boating accident. Each one of the family is worried about the past at the same time, and they have forgotten their present life because they are dwelling in the past. On the other hand, the lack of communication gap between the protagonist's father and mother's relationship make wider from the beginning to end of the novel. They fight more often internally but not openly at least through some words of argument. Their personal

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relationship is saying that they love each other but never sharing and showing in a better relationship. In the end, both the protagonist and his father have come closer, but his mother leaves them for an indefinite period. Both father and son do not know any reason for her leaving and the rest of the family shed tears at the end.

Keywords: pain, mental illness, struggle, alienation, death, suicide attempt

Introduction

Judith Guest is a screenwriter and novelist, her successful novel *Ordinary People* (1976) propelled her fame as a best-selling author. The movie based on the novel was an award-winning film directed by Robert Redford. *Second Heaven* (1982) is also much-admired more audience not like the first novel. These are merely set in contemporary middle-class suburbia. Judith Guest's introduces her characters especially troubled adolescence males as a central figure. The characters struggle with problems such as: suicide, depression, isolation, divorce, and child abuse. These similar themes reflect in her first two novels. Guest's *Ordinary People* begins with the bumper stickers as means of expressing what that principle can be for different people. When the novel begins, the protagonist is introduced as a high school student without guiding principle. He is simply lying on his bed in the morning, thoughts about the different things he has to complete. He is unable to move from the bed and is struggling to resume his life with family and other friends.

Sudden Death of the Protagonist's Brother

The novel *Ordinary People* begins with the protagonist, Conrad Jarrett who is released from his hospital stay due to his unsuccessful suicide attempt. His elder brother has died in a boating accident in which the incident happened in front of his eyes forces him to kill herself by slashing his wrist during shower. Later, his father has admitted to a hospital and rescued him. After his return from the hospital stay for around eight months treatment, Conrad recovers physically but not mentally. Still, Canard is grieving alone without sharing anyone in the family. In the morning hours itself, " he rolls onto his stomach, pulling the pillow tight around his head, blocking out the sharp arrows of the sun that pierce through the window" (Guest 02). He lies on the bed and thinking that morning is not the right time for him. His thinks that he does not have

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his guiding principle to follow. Due to his hospital visit, Conrad becomes junior at school and old friends are away from him. He has become a poor student at studies which is strongly influenced by the events of past. He does not do much school work properly. During his class hours, often Conrad begins daydreaming. When he is brought back to reality, his class teacher calls on him to comment on the lead character in Thomas Hardy's *Jude the Obscure* (1895). Then the teacher tells Conrad that she does not want to push himself. At the same time, Conrad realizes that what he needs is to be pushed by himself instead of others. However, Conrad is not a good conversationalist with the family to talk about this issue to them. But his eternal silence causes that he will never correct all his defects.

Back to school from the hospital, Conrad has struck between pressure and concern over his father's protectiveness and mother's lack of interest in her husband's behavior. Both are quite the opposite in their activities. Therefore, Conrad is willing to work at being a good swimmer again. But he quits school swim team because water and its waves remind him of the drowning of his brother's death often. This incident is seen throughout the academic circle is faced with crisis after crisis and gets emotional embarrassment in every day. So he does not enjoy his school choir too. Conrad's only hope is Jeannie, who is a new student at Lake Forest, becomes the close girlfriend of him. Another likable friend is Dr. Berger, a psychiatrist. At the request of his father Conrad has met the doctor who is affectionate and has a soft corner towards him. On the other hand, including his close friends, especially Stallman also is apparently cruel from the beginning of the novel, vulgar, and quite the opposite to Conrad. Once, Conrad is reading a newspaper that the shocking news about his hospital friend Karen Aldrich's suicide attempt. He happens to know she made her successful suicide attempt which ends up her fulfilling her intention. At home, his father worried too much about his son's different behavior and his mother's concern on husband's over protectiveness separate the entire family. Conrad's suicide attempt, enough from school swim team, a junior at the school, separation from old friends, poor performance at studies, the breakdown between the father and mother have happened because of the elder brother's death. This horrible incident brings a complete failure in Conrad's life with the family and other friends.

Calvin Jarrett's Over Protectiveness

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Calvin Jarrett, the protagonist's father, and his professional success has enabled the family to provide a very comfortable life to his wife and the beloved sons. Calvin himself has grown up in a Detroit orphanage home without knowing his role model as a father figure. But, now he is a real good father and well-wisher of the family, which for a long time is a source of great pride to him. His mother had died, and he became an orphan at the age of eleven; "Calvin has caught himself thinking about that lately, and wondering if all these years it is still in existence" (Guest 07). Calvin's struggle after the marriage life with a complete settlement is also not separated from him. During his early days, "there was no room for him in the apartment, no money: it was no neighborhood in which to bring up kids" (Guest 07). He hardly remembers his mother sending him gifts on his birthday, and on the occasions like Christmas. His mother rather visits Evangelical Home where Calvin spends his childhood days. Calvin becomes a tax attorney, husband, and a father of two sons. Being responsible as a father, he never ignored his family at any circumstances.

Calvin realizes that the father role is not a simple one. That is to mean minding manners, respecting those who are bigger or smaller than fathers. The reason for the absence of his father, if anyone should ask him, he always points out that he has no example to follow. But his two sons at present in the family are fortunate because he has a good father figure to follow. The sad incident happens to Jarrett's family is his elder son's sudden death. Later, it is followed by his younger one's suicide attempt. The two horrible incidents have haunted the entire family. Calvin spends much of his time alone instead of his family when he is grieving for his only son and wife's digression. The author has given that the clear picture of the father's role is a harsh and challenging one. Calvin's life in this novel before and after the marriage life is full of endless inner struggle. He will never stop worrying about his son and his abnormal behavior that is why her wife isolated from him, because she is not that type of character and nerve-racking about the past. Then, there is a gap between husband and wife relationship from the beginning to end.

Beth Jarrett

Beth Jarrett is the protagonist's mother, who spends most of her time playing golf with friends and working around the house. She is deeply troubled by the horrible incidents she has experienced with her two sons. At the same time, she wants to move on without dwelling on the

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past. But her husband's grieving attitude brings her into conflict with him. She utterly hates Calvin's over protectiveness of his son. Even both spouses are not in contact with each other even though they are living in the same house. The only reason is that Calvin often thinks about the past. She is not ready to remember or recall about the dead past. The one such example is clear from her son, saying that "she's not a worrier" (Guest 42). And also "my mother is a very private person, he says. We don't ride the same bus" (Guest 98). Conrad's reply to Dr. Berger expresses the apparent misunderstanding between son and mother's relationship. Beth says her husband that she does not understand at all, and does not want to live with the past hanging over her head.

However, Beth is interested in keeping up the appearance that all is well in the household, and her relatives. This is obvious that Beth's relationship with the family is a difficult one. Even when they disagree with going away for Christmas trip to London, Calvin insisted them not to travel during Christmas because of his son's poor mental and emotional state. This decision has caused tension in the family because Beth wanted to visit during vacation. Here, the protagonist's father and mother's mutual understanding and grief over son's death. At last, Beth has revealed the sources of his anxiety about the possible Christmas trip to London. Therefore, the final chapter of the novel focuses on Calvin, who has just been left by her wife. Beth does not say goodbye to the family; both of them have different expectations. They have been fighting for many days until Beth's departure; as a responsible father, husband, Calvin, who is always trying to mend everything. And slowly both father and son begin to put two and two together; it shows the meaningful father-son relationship. Finally, Beth tells them that she is leaving; the novel ends with another widening rift between the parents' relationship.

Conclusion

To conclude this paper, the author expresses this sort of soundless emotional anguish of the one failed family through this novel *Ordinary People*. The story ends in an inconclusive manner because of the endless struggle among the members of the family. The events of the story and its sad moments have disturbing implications in the characters lives, which show the absence of any one person in the household. The rest of the family is consistently scattered permanently.

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Tense Markers in Kannada Speaking Intellectual Disabled Children

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Abstract

In Indian setup there are a limited number of studies in language acquisition. The present study focuses on acquisition of tense form in Kannada speaking intellectual disabled children. In Indian context, the practice of speech language pathologists is dampened in the task of providing qualitative language assessment and therapy for children with delayed language development, due to the lack of data on language development in Kannada speaking intellectual disabled children. So establishing data base in this aspect will help SLPs in providing qualitative service. Detailed research on language acquisition in Kannada speaking intellectual disabled children will provide important information for assessment and intervention.

Keywords: language acquisition, acquisition of tense forms, intellectual disabled children, Kannada

Introduction

Language is a complex and dynamic system of conventional symbols that is used in various modes for thought and communication.

Contemporary views of human language hold that:

- Language evolves within specific historical, social, and cultural contexts;

- Language, as rule-governed behavior, is described by at least five parameters—phonologic, morphologic, syntactic, semantic, and pragmatic.

- Language learning and use are determined by the interaction of biological, cognitive, psychosocial, and environmental factors.

- Effective use of language for communication requires a broad understanding of human interaction including such associated factors as nonverbal cues, motivation, and sociocultural roles. (American Speech and Hearing Association, 1982)

Language, as rule-governed behavior, is described by at least five parameters-phonology, morphology, syntax, semantics, and pragmatics. Phonology is the study of how sounds are organized and used in natural languages. The phonological system of a language includes an inventory of sounds and their features, and. rules which specify how sounds interact with each other.

Morphology is the identification, analysis and description of the structure of a given language's morphemes and other linguistic units, such as root words, affixes, parts of speech, intonations and stresses, or implied context.

Syntax is the set of rules, principles, and processes that govern the structure of sentences in a given language, specifically word order. The term syntax is also used to refer to the study of such principles and processes. Semantics is the study of meaning. It focuses on the relation between signifiers, like words, phrases, signs, and symbols and what they stand for; their denotation. Pragmatics is language in use and the contexts in which it is used, including such matters as deixis, the taking of turns in conversation, text organization, presupposition, and implicatures.

Morpho-syntax is the study of grammatical categories or linguistic units that have both morphological and syntactic properties. Morpho syntax includes the set of rules that govern linguistic units whose properties are definable by both morphological and syntactic criteria. In grammar, tense is a category that expresses time reference. Tenses are usually manifested by the use of specific forms of verbs, particularly in their conjunction patterns. Basic tenses found in many languages include the past, present and future. Some languages have only two distinct tenses, such as past and non-past, or future and non-future. Tenses are in various languages are Present tense, Past tense, Present perfect, Past perfect, Future, Future perfect etc. Individual tense forms can serve multiple functions.

Review of Literature

Language is defined as a code whereby idea about the world is represented by a conservative system of signals for communication (Bloom & Lahey, 1974). Language set up with a set of symbols (codes), set of action (rules) which combine to form words phrases and sentence for the purpose of communication. The language components consist of phonology, morphology, syntax, semantics and pragmatics. Phonology belongs to the sound system of particular language mainly with production (Luck, 1991) morphology is the study of morphemes which can be described as the smallest units of speech that carries meaning (Luck, 1991) syntax refers to the order of arrangement of words .This arrangement reveals significant rapport within & between the sentences. Most syntactic research has focused on the relation expressed at the sentence level.

Tense marking is an important module of syntax. According to browns stages of language development tense development begins in stage 2 and continues well into the school age years .in fact the period of greatest acquisition is form 4 to 7 years (Brown, 1973) tense is a category that express time references basic tense found in many language includes the past, present and future tense.

Brown (1973) studied three children who were native speakers of American English. Brown's findings included the observation that the three children learned English morphemes in roughly the same order, although they did not acquire them at the same age. His investigations found striking similarities in the language learning behavior of the children. Brown felt that the similarity in the subjects' order of acquisition was particularly interesting because the pattern of development was clear despite the fact that the data were drawn from spontaneous speech. Brown when studying the emergence of a number of structures in English, found a consistent 'order of acquisition' and came up with 14 grammatical morphemes in English and the order in which the children acquired them.

Rutter and Buckley (1994) investigated the acquisition of grammar in children _ with Down syndrome, in particular to look at the production of morphological rules, and onset ages at which they are acquired in their language and suggested that once the children with Down syndrome

get going with the production of language, they in fact show a similar pattern as typically developing children in the early acquisition of grammar.

Rice and Wexler (1996) evaluated as candidate clinical markers, a set of morphemes that mark Tense. In English, this includes -*s* third person singular, -*ed* regular past, *BE*, and *DO in* children with Specific Language Impairment (SLI). The findings are discussed in terms of alternative accounts of the grammatical limitations of children with SLI and implications for clinical identification.

Paradis and Crago (2000) examined the children's use of tense morphology, temporal adverbials, agreement morphology, and distributional contingencies associated with finiteness and findings indicated that the use of Morphosyntax by children with SLI and by L2 children has significant similarities, although certain specific differences exist. Both the children with SLI and the L2 children demonstrate optional infinitive effects in their language use.

Tyler, Davies, Anokhina, Longworth and Randall (2002) studied Dissociations in Processing Past Tense Morphology: Neuropathology and Behavioral Studies and results reveals that the no fluent patients showed no priming for the regular past tense but significant priming for the irregulars (whereas controls show priming for both). In contrast, the HSE patients showed significantly impaired performance for the irregulars in an elicitation task. These patterns of behavioral data and neuropathology suggest that two separable but interdependent systems underlie processing of the regular and irregular past tense.

Ramsden, Botting and Faragher (2003) studied Psycholinguistic Markers for Specific Language Impairment (SLI)The results show that markers vary in accuracy, with sentence repetition (a previously unused marker) proving to be the most useful. This psycholinguistic marker shows high levels of sensitivity (90%), specificity (85%), and overall accuracy (88%), as well as being able to identify the majority of children whose current language status falls in the normal range despite a history of SLI.

Hadley and Short (2005) studied the onset of tense marking in children at risk for specific language impairment and found that all measures of onset were highly correlated with the traditional measures; however, children's progress toward mastery of grammatical tense marking

was best explained by the productivity of their tense marking systems. Finally, the onset measures imposing productivity requirements best differentiated children in the LA group from those in the AR-SLI group.

Paradis, Rice, Crago and Marquis (2008) reported the use and knowledge of tense-marking morphemes in English by first language (L1), second language (L2) and specifically language-impaired (SLI) children ,Results showed that the L2 children had a unique profile compared with their monolingual peers, which was better characterized by the Missing Surface Inflection Hypothesis. At the same time, results reinforce the assumption underlying the (Extended) Optional Infinitive profile that internal constraints on the acquisition of tense could be a component of L1 development, with and without SLI.

Gau, Spencer and Tomblin (2013) investigated the development of tense markers (e.g., past tense –ed) in children with cochlear implants (CIs) over a 3-year span and The findings suggested that despite the perceptual and processing constraints, children who received CIs may learn tense marking albeit with a delayed pattern.

Shah and Friedman (2015) observed the production of verb tense in sentences is more severely impaired than other functional categories in persons with agrammatic aphasia. Result reveals Tensed verbs were significantly more impaired than neutral (nonfinite) verbs, but there were no consistent differences between past, present, and future tenses. Overall, tense accuracy was mediated by task, such that picture description task was the most challenging.

Sudha (1981) used syntax screening test in Tamil for normal children in the age range 2 to 5 to report development data result indicated an increase in the overall performance of all the ten grammatical categories like negation tense, plurals, wh question that were observed as a function of age, significant difference between the performance of males and females on test were observed in all groups except in 3.6 to 4 years.

Subramanaiah (cited in Kathyayani, 1984) studied the development of morphological categories in Kannada in children between 6 to 8 years of age and reported that they used genders plurals and tense correctly.

Subbaro (1995) aimed at obtaining descriptive language Data in Kannada speaking intellectually disabled children and results revealed that the overall delay in language development there are differences among the MA matched normal and ID children. These differences are most easily noticeable in syntactic aspects as compared to phonological or semantic aspects. The tense markers present and past were used by large number of subjects in both groups .future/ habitual tense was mainly used by normal subjects.

George (2000) studied semantic and syntactic skill in 20 fluent Malayalam speaking LD children ranging in age from 6 to 15 years using Linguistic Profile test. Result showed that even though LD children have fluent speech they showed a lag in both syntax and semantics scores than that of normal .but as the age progresses LD scores also improved like normal.

Khansir (2008) analyzed the syntactic Errors in English committed by 100 B.Com second year students in several colleges of University of Mysore, India. An English grammar test based on the textbooks of the studied colleges and including areas like auxiliary verbs, passive and tenses was developed and used by the researcher. The study revealed that the areas of highest to lowest percentage of errors made by the sample were Tenses (39), use of Auxiliaries (33) and Passive Voice (28); and the major source of errors was learning strategies of the learners.

Shasthry (2010) reported a study on acquisition of tense markers in 5 to 8 years old Kundapura Kannada speaking typically developing children from her study of 30 children she reported that the frequency of occurrence of present tense markers were more when compared to other tense markers. There were dialectal variations which were frequently observed in present tense forms were simplifications of CVs was significant followed by vowel shortening, syntactic deviation and semantic deviations. She concluded that the result of the study is in agreement with Subbarao (1995) who reported that the usage of present tense markers were maximum in 4 to 6 year old normally developing children.

Madappa (2015) investigated the use of past tense markers, discourse markers and pronoun use in English L2 children using narrative discourse the study proves that there exists an order of acquisition in children and this is true across languages, irrespective of what the L1 is. The fact that 'and' being the only prominent discourse marker being used shows that the learner is not equipped with using discourse markers. These findings thus support the fundamental assumptions made by both the paradigms under study and are consistent with prior research and adds to already existing research in the area.

Murali and Kumaraswamy (2015) studied acquisition of tense markers in typically developing Malayalam speaking children and results indicated that highly significant scores among the tense markers across the age groups. The occurrence of simple future tense was less frequent when compared to other tense markers and also found that as the age increases the ability to use correct tense forms has been improved.

Common Present Tense Marker

The common present tense marker in Kannada is /-tt-/, and it occurs between verb stem and the PNG marker.

/ho:g/ — 'go' + /-tt-/ 'present' + /i:ni/

'1st p. sing' — /ho:gti:ni/ 'I go'.

/tago/ - 'take (for oneself)' + /-tt- + i:ni/

'1st p. sing' - /tagoti:ni/ 'I take (for myself)'

The *common past* tense form is /-id/, Examples:

/ma:d/ - 'make, do' — /ma:did - madde/ 'done'

/malag/ - 'sleep' - /malagid/ - 'slept'

There are *exceptions* in forming past tense, some examples are,

/tinn/ - 'eat' - /tind/ - 'ate'

/bi:l/ - 'fall' - /bidd/ - 'fell'

/so:l/ - 'lose' - /so:t/ - 'lost'

/koll/   - 'kill' - /kond/ - 'killed'

/sa:y/   - 'die' - /satt/ - 'died'

/bar/   - 'come' - /band/ - 'came'

/hor/   - 'carry' - /hott/ - 'carried'

/bid/   - 'leave' - /bitt/ - 'left'

/bari/ - 'write' - /bard/ - 'wrote'

Generally *regular future tense markers* are not found.   The verb /-iru/ is used as future/habitual tense marker. The future/habitual may mean 'will be' or 'be (always)'. Example:

/na:nu   iddi:ni - irti:ni/

1st sg pr present   future/habitual

Sometimes contingent form is used to indicate 'might (do something)',

Example:

/na:nu bande:nu/   'I might come'

/avanu   banda:nu/ 'he might come'

Need for the Study

In Indian context, the practice of speech language pathologists are dampened in the task of providing qualitative language assessment and therapy for children with delayed language development. Due to the lack of data on language development in Kannada speaking intellectual disabled children, so establishing data base in this aspect will help SLPs in providing a quality service. Keen and depth of research on language acquisition in Kannada speaking intellectual disabled children will provide important information for assessment and intervention.

Aim of the Study

The present study aimed to report the tenses markers in Kannada speaking intellectual disabled children with the mental age of 4-6 yrs compared with typically developing Children

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Methodology

Subject Selection

The present study included 30 children chronological age 11-18 years and mental age of 4-6 years as per the school records, diagnosed with intellectual disability according to DSM-IV and ICD-10 as participants of the study participants belonged to different age ranges with mental age between 4-6 years and 30 typical school going children as participants of the study.

All the participants had a verbal repertoire of two-word phrases and were monolingual speakers of Kannada. The clinical group children were receiving speech, language and psychological intervention at the time of testing.

Inclusion Criteria

- Mental Age range 4-6 years as per school records
- Children with Intellectual disability
- kannada as first language

Exclusion Criteria

- No significant hearing impairment.

Procedure

Conversational samples were video recorded in informal and naturally occurring play situations and subjected to analysis. Data collection was done in quiet situation with one to one interaction between subject and listener. The recording environment was a quiet room in the school building.

Results & Discussion

The aim of the present was to report the tense markers through language sample obtained on Conversational of Kannada speaking children with intellectual disability and compare type

and presence of tense markers age group, the obtained data was analyzed and results are discussed below.

S.NO	PARAMETERS	Typically developing Children N=30 (4-6 yrs)		Subjects with intellectual Disability N=30 (MA= 4-6yrs)	
			%		%
1	Present	30	100	30	83
2	Past	30	90	30	57
3	Future	30	100	30	57
4	Contingent forms	30	0	30	0

TABLE 1: Showing percentage value of Tenses in typically developing Children and subjects with Intellectual Disability.

Typically Developing Children

As seen from the above table it can be seen that the present tense /-tt-/ and future habitual /-iru/ was used by 100% of subject whereas past tense /-id-/ was used by 90% of subjects showing an increased number of subjects using this structure and contingent form was not by any of the subjects.

Subjects with Intellectual Disability

The above table reveals that present tense /-tt-/ was used by 83% subjects showing increased number of subjects using this structure, whereas past tense /-id-/ 57% and future habitual /-iru-/ 57% was used by less number of subjects as well as contingent form was not used by any of these subjects.

When we compare subjects with intellectual Disability and typically developing Children, Typically developing Children used present tense to full extent (100%). Whereas subjects with intellectual disability only 83% subjects used this structure. Past tense was used 90% of subject in typically developing Children and only 57% subjects with intellectual disability. Future habitual was used by 100% in reference group and 57% subjects used this structure. The contingent form was not used by any subjects in both groups.

Discussion

As you can see from the above result it is clear that the usage of tense markers increase with age. This is in accordance to Roopa (1980) as she says that developmentally 5 years old children were found to use more sentence structure than 4 years old children also the basic sentence structure used by children are similar to that used by adult also Wexler (1999) stated that tense grows like a boy grows undergoing a biologically regulated sequence of change just like difference are expected in rate of tense.

Summary and Conclusion

The need for providing quality language therapy to children with delayed language development is increasing in the Indian context. The practicing speech language pathologists are hampered in this task by the lack of data on language development in Indian languages in typically developing children. Such a data allows us in setting up of long term and short term language therapy goals suitable to the age/mental age. Further, the data of language development and performance in subjects with disorders is also lacking. This situation is observed across all Indian languages. A minor exception to this general rule is in Kannada language. Karanth (1990), Subbarao (1995), Chengappa (1998) and others have reported elaborate data of language delays and difference in subjects with intellectual disability, cerebral palsy and hearing disability.

The present study aimed to report the tenses markers in Kannada speaking children with intellectual disability in the mental age of 4-6 yrs compared with typically developing Children. Conversation samples were video recorded in informal and naturally occurring play situations and subjected to analysis. Data collection was done in quiet situation with one to one interaction between subject and listener. The recording environment was a quiet room in the school building.

Result indicated the usage of tense markers increase with age. This is in accordance to Roopa (1980) as she says that developmentally 5 years old children were found to use more sentence structure than 4 years old children also the basic sentence structure used by children are similar to that used by adult also Wexler (1999) stated that tense grows like a boy grows

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"Read-Like-a Writer" Approach to Teaching Writing

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Abstract

There is a widespread recognition that writing is a process which involves several steps in creating a piece of writing. According to Silva (1990, p. 15), the process-oriented approach needs step by step developments. As far as the researchers have concerned that reading and writing have a mutual relationship. Reading builds the diverse kinds of knowledge to write on; writing reinforces knowledge in a way that builds schemata to read with. Reading and writing interact with each other, possibly making use of same cognitive structure to create a text world (Kucer, 1985, p. 106). Many writing classes begin with the reading text, analyzing them, looking at them as models for writing as using them as a piece of communication to response. Reading plays a decisive role in the development of writing ability. So, reading appears to be as an essential pre-condition to produce a good writing. This study is a try to investigate that, Steve Peha's 'read-like-a-writer' approach may be essential for the Bangladeshi learners to teach integrated reading and writing courses. This study is based on original data regarding students' essay writings and the common problems in writing have been obtained by using document analysis and questionnaire responses.

Keywords: Teaching writing, Process approach, read-like-a writer approach, EFL.

Introduction

Unlike speaking, writing is not an innate skill or capacity. It is a technology that has to be learned (Tribble, 2003, p. 1). Students will have an organized, coherent and error-free writing in English has always been the lifelong dream and ambition of all EFL teachers. In EFL context like Bangladesh, students consider English is a subject, not a language. When students join in the university, they fail to show their expected competency in writing in English. Hedge (1998, quoted from Tuan, 2012, p. 1) declares that writing skill was often relegated to the 'status' of ' homework' due to the limitation of time and syllabus outcomes, thus having no effects on the

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possibility of the teacher's guide. Students' English proficiency is measured through written exam, and the students' spread a long time in English writing, this writing, in reality, is limited to some selected items to answer for instance paragraph, essay, and letter writing etc. For this reason, students sometimes try to memorize selected items collecting from popular notebook, another reason is that teachers always give feedback merely underlining the mistakes and errors hardly provide any constructive comment for the correct writings and sometimes they do not give any feedback regarding students' writings and the teachers are also traditionally preoccupied mostly with the dominant sense of grammatical accuracy rather than the development of ideas (Khan & Akhter, 2011, p. 6). Writing is to be learned not a reproduction of the teachers' examples. The teacher's role should be nondirective, facilitate, and they will assist the learners to express learners' meanings through an encouraging and supportive environment with minimum interference. Since the 1980s, there is a widespread recognition that writing is a process that involves several steps in creating a good piece of writing. According to Silva (1990, p. 15), the process-oriented approach needs step by step development, one of these is the integration of reading and writing. As far as it is known that reading and writing have a mutual effect. According to Kucher (1985) clarify that reading builds the knowledge of diverse kinds to write on or to employ in writing; writing reinforces knowledge in a way that builds schemata to read with (p.489). Reading and Writing communicate with each other and make the same cognitive structure to create a text world. So, an integrated skill in the classroom is an ideal environment to apply Steve Peha's "Read like a writer" as an integrated and parallel process of reading and writing.

This is an attempt to investigate that Steve Peha's ''read like a writer'' approach may be beneficial to EFL learners and thereby to bring off a better way to teach reading and writing courses through these questions:

1. What are the common problems students facing in the academic writing?
2. Will the application of Steve Peha's "Read like a writer" approach help students in writing through analyzing the reading activities in the pre-writing stage?

Literature Review

i. Writing

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Writing is a process, not a product. Also writing is a complex process of exploring writer's thoughts, discovering ideas and generating meaning (Flower and Hayes, 1981, p. 372). So, the writing process is a sharp tool to discover the meaning. A perfect piece of writing is enriched with thoughts and grammatical accuracy, as Nunan has confirmed; a complex, cognitive process that is required to sustain intellectual effort over a considerable period of time (1999, p.273).

ii. Influence of Reading on Writing

The influence of reading on writing is seen when a reader tries to discover the meaning of a written text by using the words. It is common to consider reading and writing as the parallel processes of composing meaning drawing from a common pool of cognitive and linguistic strategies (Kucher, 1985, p. 317). The correlation between reading and writing proves that writers must also be readers and reading is a function of learning to write. Reading increases learners' ability to write and also helps them understand the processes of writing (Brown 1987, p. 331), "by reading or studying a variety of relevant types of text, students can gain important insights both about how they should write and about subject matter that may become the topic of their writing."

For these reasons, reading plays an enabling role to develop writing ability and reading appears to be an essential pre-condition to produce a good writing.

iii. The Read-like a Writer Approach

According to Peha (2003, p.6), reading trait-based writing is a method for helping students to be strong writers because it explains the use of reading texts and also explains how writing works. The six characteristics most of the readers search for in any piece of writing are -- ideas (clarity, thought, support and detail), organization (internal structure), voice, word choice, sentence fluency (rhythm and flow) and conventions (mechanical correctness as well as the use of textual conventions) (Peha, 2003, p.6). The six-traits writing approach is based upon the philosophy of placing what can be gained by a reader from the writer's work.

Methodology

A. Survey Questionnaire and Participants

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A questionnaire was designed to assess responses to close-ended questions. It was used to determine the students' and teachers' perceptions, attitude, needs, and the suggestions to improve the teaching and learning of academic essay writing performance. The completed questionnaire was analyzed using table and graphs. For the easy reference, the data is presented in the table form and the frequency and performance have been used to describe the findings. Questionnaires were given to 40 (22 female and 18 male) first semester students from the department of English of a private university in Dhaka, Bangladesh in the 2014-2015 academic session. Corresponding questionnaires were given to six teachers (three male and three female) from the department. All these teachers have more than four years of teaching experience.

B. Instruments

Pretest

The pretest was administered in the first week of the semester. The students were asked to write on the same topic for ninety minutes in the class. The aim of the pretest was to find out the proficiency level in English of the students before the test.

Posttest

In the posttest, the students were asked to write an argumentative essay in ninety minutes after four weeks of learning essay writing. The purpose was to observe how the application of Steve Peha's 'read-like-a writer' approach helps students to improve their writing performance, and to what extent the use of this application is helpful in their writing.

Scoring

The course instructor was requested to evaluate 40 writing papers on each topic, i.e. 80 essays in all, employing the same essay writing rubric. There are the six elements from Steve Peha's approach: organization, idea, voice, word choice, sentence fluency, and convention. The voice criterion was omitted because it is very tough for the foreign language learners to recognize the author's voice. For that reason, the study considered only five criteria that are commonly mentioned in writing rubric 1) organization, 2) ideas, 3) word choice, 4) sentence

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fluency and 5) convention. After that, the course instructor evaluated the scripts for scoring. The evaluation process lasted more than one month.

C. Experimental Teaching

The course "Composition and Communication Skills" was taught to develop students' writing ability. The syllabus was designed to cover all the requirements of all types of academic essays. The main course book "Writing Skills Hand Book" published by Houghton Miffin, 4th ed. and "College Writing Skills" by John Langan, 7th ed. were followed and reading activities were added to help the students to increase their writing ability.

Steve Peha's 'read-like-a writer approach' was followed in teaching essay writing in the class. According to the criteria of the approach such as organization, ideas, word choice, sentence fluency and convention were taught in the class for writing exploration.

During eight weeks of learning, students were taught the general knowledge about essay writing such as an introduction to the essay, and six basic academic types of essays. The first chapter was well taken care of because this was orientation chapter in which students were taught what to do and how to do throughout the course. Then pretest was taken after the students were taught carefully about essay writing. And from the third week, the application of Steve Peha's 'read-like-a writer approach' was taught in the class. At the end of the course, post-test was taken.

Results and Discussions

A. Writing Test Results

Criteria based analysis of the writing tests

Sl no.	Criteria		Pretest	Posttest
1	Organization	Error in topic sentence	8(20%)	4(10%)
		Error in thesis statement	9(22.5%)	1(2.5%)
2	Ideas	Not having logical supporting details	9(22.5%)	1(2.5%)
		Cannot develop a	7(17.5%)	2(5%)

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		conclusion		
3	Word choice	Lack of vocabulary	15(37.5%)	7(17.5%)
		Lexical error	10(25%)	5(12.5%)
4	Sentence fluency	Do not have unity and coherence	13(32.5%)	7(17.5%)
		Limited variety of sentence	21(52.5%)	10(25%)
5	Convention	Error in grammar	20(50%)	11(27.5%)
		Misspelling , inappropriate punctuation and capitalization	22(55%)	8(20%)

Table: 1.Criteria Based Analysis of Pretest and Posttest

Analysis of Organization

In the pretest, eight students (20%) could not write the topic sentence properly, and nine students (22.5%) had the problem with thesis statement of the assigned topic. In the posttest, only 4 (10%) could not write the topic sentence, and 1(2.5%) could not write the thesis statement. It means that the students get a marginal improvement in the organization of the writing essay.

Analysis of Ideas

In the pretest, nine students (22.5%) did not have the supportive logic details in their essay writing and seven (17.5%) students could not develop a conclusion of a given topic. Nevertheless, students made a dramatic change in the posttest, only one student did not have the logical and supportive details, and two students could not narrow down the topic in the class.

Analysis of Word Choice

The ability to choose appropriate words in their writing in the pretest also indicated that students were not good to use the simple basic vocabulary that they already knew. So, they were not rich in vocabulary. 15 students they used the same vocabularies in their essay repeatedly. After eight weeks, it was possible to say that studying the application of Steve Peha's 'read-like-a writer' approach in learning writing in the posttest, only seven students used the simple vocabularies and for the lexical error. On the other hand, in the pretest, 10 students had lexical

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errors, such as, lack of exposure to the target language, code switching and the interference of L1. In the posttest, only five students had the problem.

In the posttest, students had some improvements in word choice for essay writing. It reveals that the application of 'read-like-a writer' works effectively in the integrated reading-writing classroom.

Analysis of Sentence Fluency

In the study of sentence fluency, 32.5% students did not have the unity among the sentences and had the unnatural linking. Also, 52.5% students did not have the ability to use varied sentence structure; instead they used basic, simple and short sentences that made their writing unsmooth and incoherent.

Again in the posttest, there were only seven students who did not know how to link the sentences. That means 6% (13%-7%) students whose mistakes decreased. For the limited variety of sentences, 10 students did not have the variety of sentences in their writing. So, the students who could merely use a limited range of sentences considerably decreased.

Analysis of Convention

Some of the students who had errors in grammar are high in the pretest; 20 students and also 22 students with the error in spelling, inappropriate punctuation, and capitalization.

In a nutshell, this analysis shows that in the pretest, the students seemed to struggle with their performances. The posttest scores indicate a significant change in the class. In the posttest, students had some improvements on the every criterion of a well formed essay from the perspective of Steve Peha's 'read like a writer' approach. Most of them wrote better in the posttest because they read more during the course.

B. Responses from Questionnaires

Importance of Writing

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Writing is one of the basic language skills. Question1. Why do you think writing is important? This question was asked to know the teachers' and students' perceptions to the importance of the academic essay writing (see Table 2).

Reasons	Students' responses Total check %		Teachers' responses Total check %	
Evaluate students' English proficiency	2	5%	1	16.6%
Be essential for the future careers	10	25%	2	33.3%
Assist other English skills	9	20.2%	2	33.3%
Improve knowledge application	3	7.5%	1	16.6%
Reinforce grammar and enrich vocabulary	15	37.5	2	33.3%

Table 2: Reasons why an academic writing is important.

Table 2 shows that most of the students, 37.5% believe that writing helps them to reinforce grammar and increase vocabulary and one-fourth of them (25%) realize for the future career. For the teachers, 33.3% of the teachers believe that writing reinforces grammar and vocabulary, and assists other skills. It is also essential for the future career. These are the three main reasons why writing is important.

Students' Frequency of Writing Practice

Question 2 aims at finding out how often students practice writing outside of the class. There are, however, certain purposes for which those students wrote in English at home. The information in table 3 below shows the percentages and frequency of the purposes the students write for:

Sl. No.	Purposes	Very often	Often	Sometimes	Total
I.	For Pleasure	0%	2.5%(1)	5%(2)	7.5%(3)
II.	To express your feelings/ emotions	0%	25%(10)	5%(2)	30%(12)

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III.	For correspondence	7.3%(3)	15%(6)	37.5(15)	50%(20)
IV.	To take part in some competitions	0%	0%	0%	0%
V.	To organize your work	0%	2.5%(1)	25%(10)	27.5%(11)
VI.	Another (Please Specify)	0%	0%	0%	0%

Table 3. Purpose and frequency of a non-academic writing

Table 3 indicates, 50% of the students, as it is clear in the table above, wrote in English frequently at home for the purpose of correspondence. 27.5% of the students write in English frequently to organize their work. 7.5% of the students write in English frequently for pleasure. 30% of the students write in English frequently to express their feelings or emotions. However, none of the students (0%) write in English to take part in some competitions or for other purposes.

The students primarily write in English in a non-academic setting for the purpose of correspondence, to organize their work. Pleasure and expression of emotions, which mainly associated with creative writing, are found less frequently in the non-academic writing. Thus, writing in English in non-academic setting serve as a transactional function.

Students' Abilities in Writing

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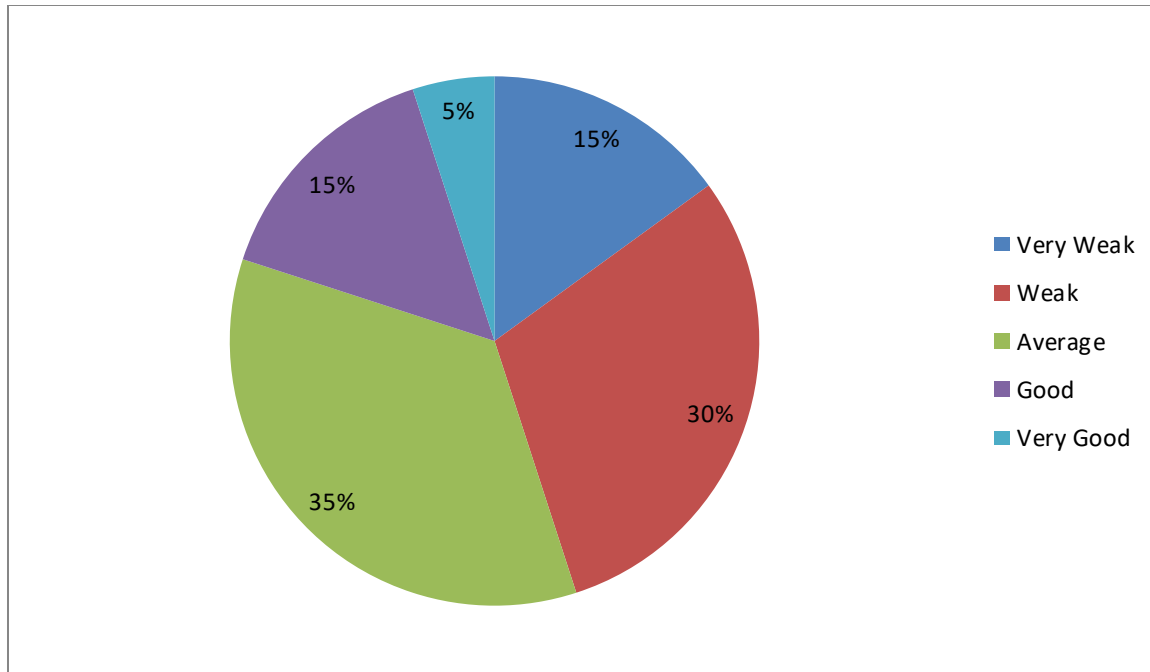
Figure 1.Difficulty level of essay writing

Figure 1 presents the findings for the teachers' perceptions of their students' proficiency in the academic writings based on their evaluation of students' class performance and written assignments. Teachers' perceived majority (40%) are average, a few (5%) are very good and the 2nd highest (30%) students are weak in every kind academic writings.

Criteria of a Well-formed Essay

Figure 2 is the answers to the question 4. The criteria of a well-formed essay and these measure how good an essay occurs.

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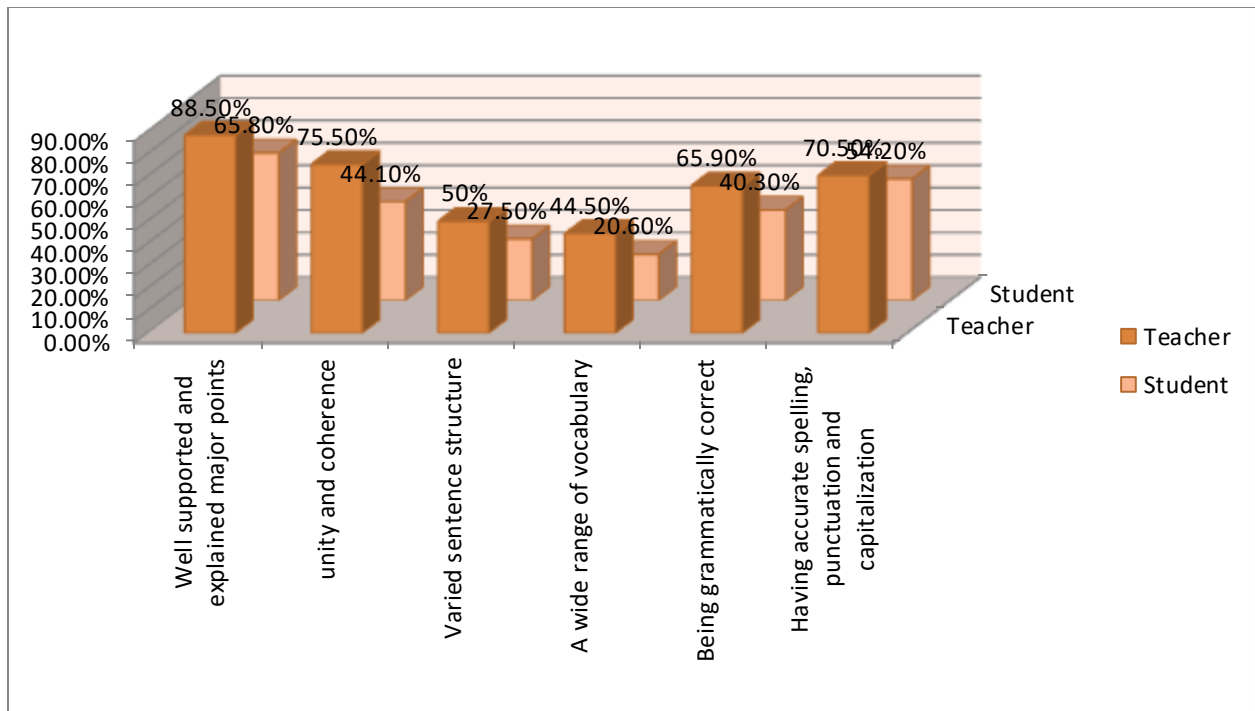
Figure: 2 Teachers' and students' responses to the criteria of a well-formed essay.

The teachers and students were asked to rank on the important aspects of the academic essay writing criterion that students should display in their essay writings. Six options were given to the teachers and students to list according to the importance.

'Well supported and explained major points' is considered the most important criterion of a well-formed essay (88.5% teachers and 65.8% students rank it the first). The second highest percentage of the teachers (75.5%) believes that 'unity and coherence' is important criterion should be displayed in students' essay and also 44.1% students think so. The third highest percentage of the teachers 70.5% and 54.2% students believe students' essay should be in correct spelling, punctuation, and capitalization. Then, 65.9% of the teachers and 40.3% students believe that students should present their essay with correct grammar.

Degree of Difficulties Encountered by the Students

Question 5 illustrated by Figure 3 helps to come up with the difficulties encountered by the students.

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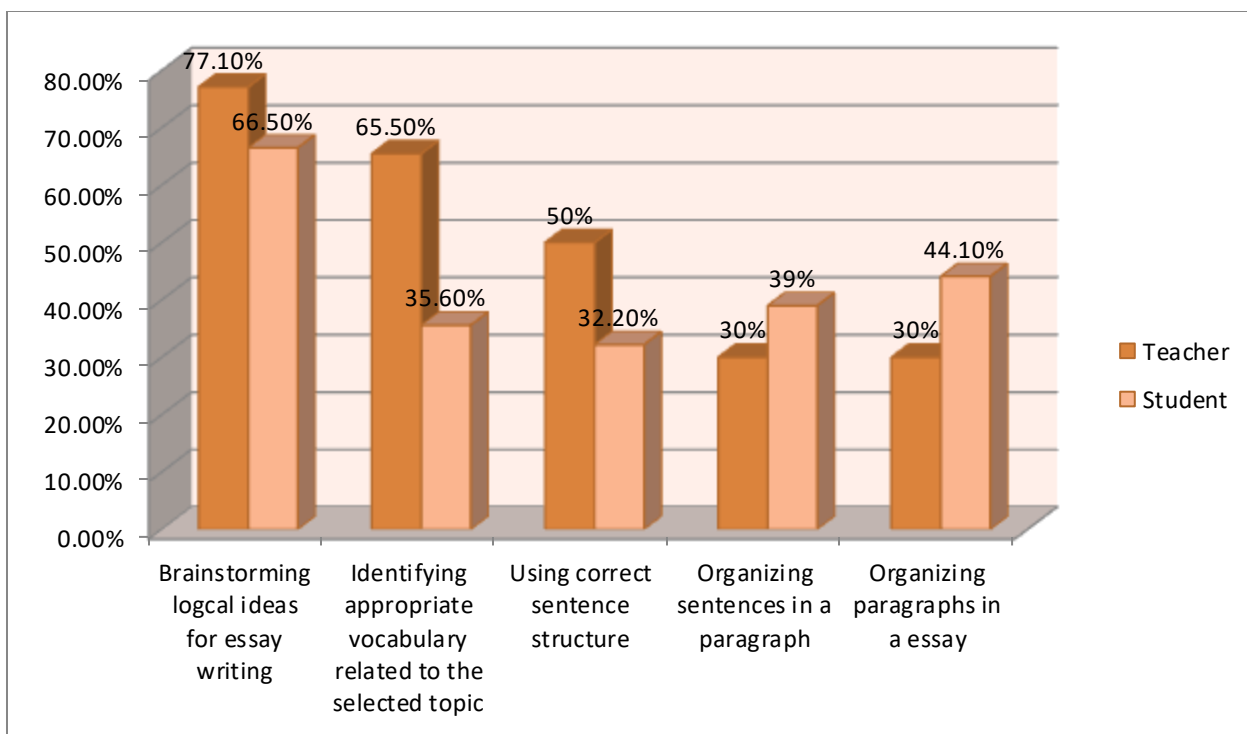
Figure 3: The degree difficulties responded by teachers and students in essay writing.

'Brainstorming logical ideas for essay writing' is considered the most difficult by 77.1% of the teachers and 66.5% of the students because at this stage, the students are supposed to generate ideas to convince their readers. The second highest percentages of teachers (65.5%) believe that identifying an appropriate vocabulary related to the selected topic and 35.6% students also think so. Then 50% of the teachers believe that using correct sentence structure also difficult for the students and 32.2% students also feel difficulties in essay writing. Students also face problem in organizing sentences in a paragraph and an essay.

Reasons Why the Students are not Good at Writing

Question 6 in Figure 4 aims to identify why students are not good at writing.

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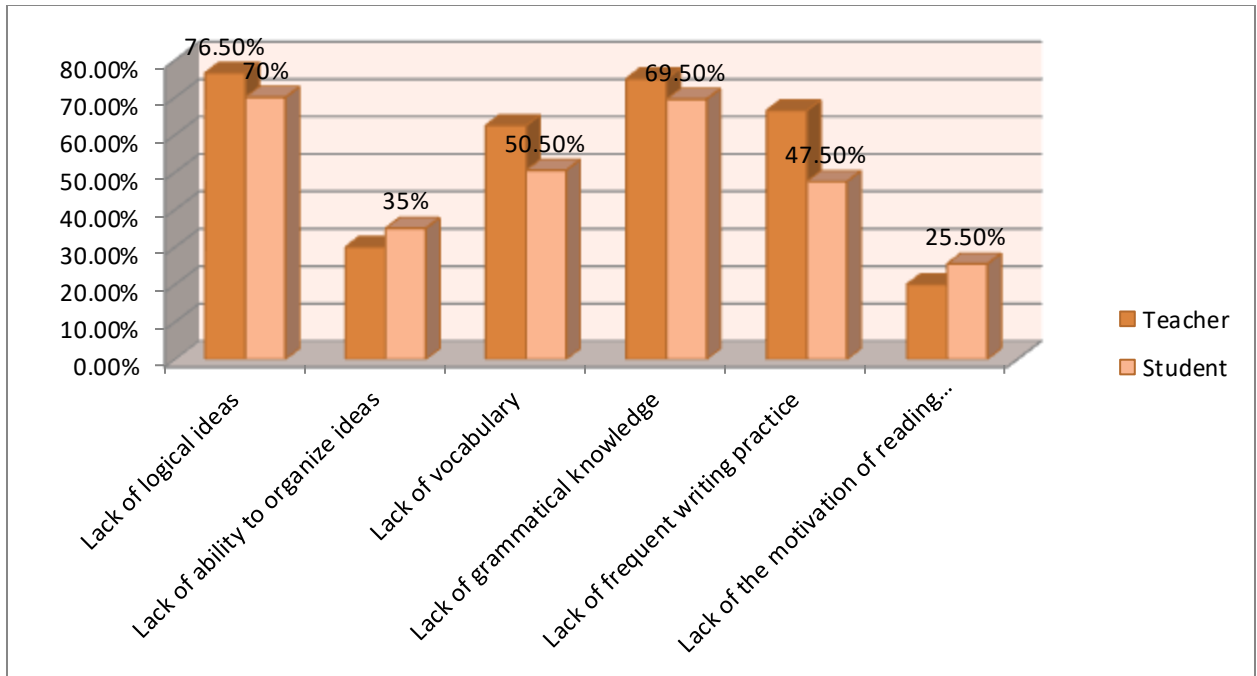
Figure 4: Reasons responded by the teachers and students why students are not good at essay writing.

'Lack of logical ideas,' 'lack of grammatical knowledge,' 'lack of vocabulary,' 'lack of frequent writing practice' and 'lack of motivation of reading English material' were considered the most common reasons for students' failure to gain competence in writing.

Suggestions to Improve the Teaching and Learning of Writing

Question 7 as shown in Figure 5 gives suggestions to improve students' writings

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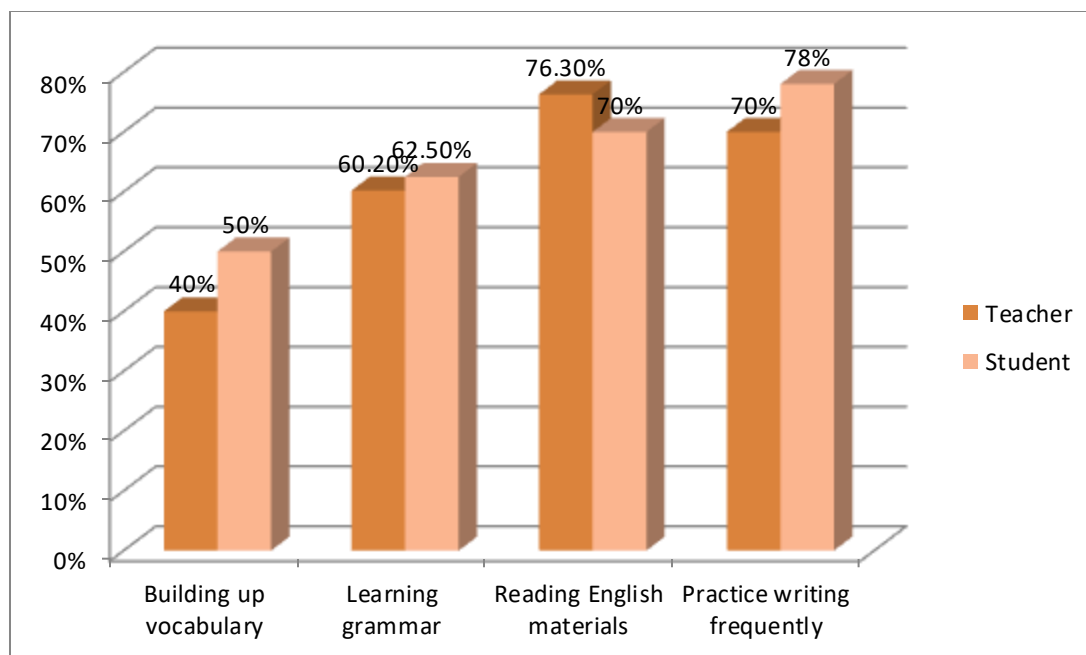
Figure 5: Suggestions to improve the teaching and learning of writing.

'Reading, English Materials' is recommended by 76.3% of the teachers and 70% of the students, because, teachers and students both feel, the usefulness of reading English helps the students to enrich their vocabulary and give ideas for writing.

'Practice writing frequently' is proposed by 70% of the teachers and 78% of the students as a way to improve students' papers. Teachers of the tertiary level may consider the self study, practicing writing by themselves outside of the class.

'Learning grammar' is supported by 60.2% of the teachers and by 62.5% students as the grammatical incompetence is considered the most common reason affecting the students' writings.

Suggestions to Teachers

Figure 6 proposes what the teachers should do to improve students' writing competence.

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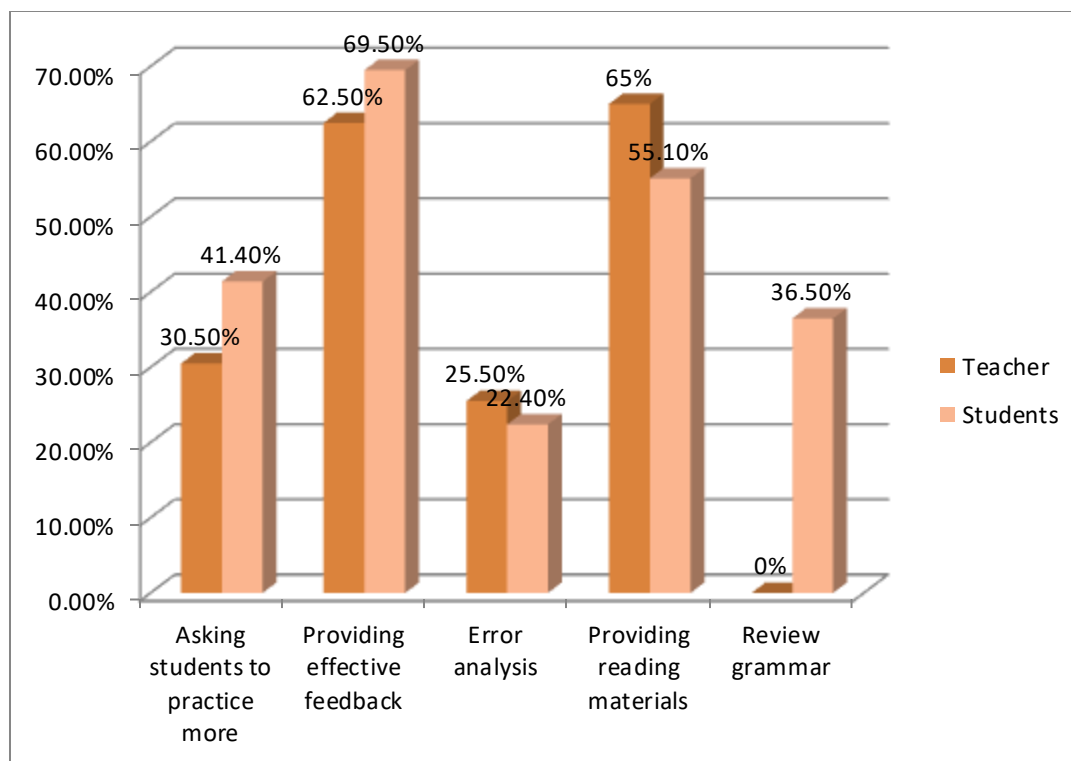
Figure 6: Teachers' and Students' suggestions to the teachers to improve their students' learning writing.

'Providing reading materials' is proposed by 65% of the teachers and 55.1% students to improve students' writings. Both the students and the teachers find the usefulness of analyzing the model essays to enhance their writing as students are the novice writers.

'Asking students to practice writing more' is recommended by 30.5% of the teachers and 41.4% of the students; as the students suggest this to compensate for their lack of skills for self-study.

'Providing effective feedback' is recommended by 62.5% of the teachers and 69.5% of the students. In giving feedback, teachers may explain why certain constructions are ungrammatical. Teachers should encourage their students to write by providing constructive comments and helpful criticism.

'Review grammar' is suggested by 36.5% of the students. However, none of the teachers propose it as for the tertiary level students reviewing grammar is their own duty.

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VI. Concluding Remarks

The conclusion is drawn from the writing test of the students and the questionnaire analysis of the teachers' and students' responses towards the problem facing the first year students of a private university of Bangladesh in writing essays. It shows that 'read-like-a writer' approach does not benefit students of higher level as much as it does with the students of the lower level. It is expected that this investigation will help the teachers to develop their teaching methods, aids and materials according to the students' needs. The major limitation of this study is, the research has been done in only one private university. If this survey can be done in more universities, then more reliable findings can be obtained. So, this study cannot be generalized to all the Bangladeshi tertiary level students.

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A Linguistic Approach to Evaluation of Technical Words among UG Third Year Students of Government Arts College in Coimbatore District, Tamilnadu

Shanmugam. P, Ph.D. Scholar & Dr. V. M. Subramanian

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Abstract

Technical writing requires clarity of expression and therefore simplicity of language. Technical words are an integral part of a discipline. The knowledge about them enriches and helps one to distinguish it among various disciplines of language. Writing, in a clear and concise manner makes not only understanding the text easier for the reader, but also makes his life as a writer of technical documentation easier .One of the good things about technical writing is that one really can learn to improve. This study is designed to investigate the perfection in usage of technical words like Native words, jargon words, business words, and scientific words among EFL learners' writing comprehension from a scheme of theoretical perspective. The sample consisted of 40 students studying in government arts college of Coimbatore. This article aims to provide a linguistic approach in technical words to improve writing skills of students.

Keywords: Technical words, elucidate, crumcy, production, disseminate, bestow , applied linguistics

Introduction

Writing is one of the language skills, which is considered a powerful mode of communication. Like speech, writing helps to produce the language. It is assumed that learners can express their thoughts through writing in an organized way. When we write, we go through a mental process which is more complex. We have to think, organize the idea, write, revise and edit to get a perfect writing and thus we can concentrate on language use more precisely. However, writing is considered much more challenging language skill to learn like speaking rather than listening and reading. Most of the learners need more time to acquire writing skill successfully.

There are some different approaches to teaching writing, which focus on writing from different perspectives. Among these methods, product and process oriented approaches are used

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extensively in teaching writing skill. However, these are genre approaches which have gained popularity in the last ten years. Creative writing is another method in teaching writing which is used in most of the English language classrooms in recent times. Good writing conveys a meaningful message and uses English well, but the message is more important than correct presentation. Technical words is a major concern for learners who have special purposes in language learning, surprisingly little is known about such vocabulary, largely because there are no well-established approaches for deciding. Which words are technical terms and which are not, and there are virtually no studies that compare the effectiveness of approaches, the major difficulty is that technical is a functional aspect of a word and thus the particular use of a word must be taken into account when deciding whether it is a technical term or not? But this research is to compare various approaches to identifying technical words. If we can say what words are technical in a particular discipline reliably, we can then begin to look at the role these words play in technical text and the demands they place on learners of English for special purposes. We can calculate how significant technical words might be, how often and with what density these words occur in the text, and how teachers and learners should deal with them.

Technical words are subject related, occur in specialist domains, and are part of a system of subject knowledge. Each of these features can provide a basis for the deliberate identification of terms.

The subject related aspect of technical words goes to the heart of what technical words are. The meanings of technical terms are closely associated with the particular subject area. The best way to determine this for any word is to use a rating scale to classify the words, according to how closely related they are to a particular subject area. (Baker, 1988; Farrell, 1990; Sutarsyah, 1994)

Aim and Objective

The aim of the study is to analyse the problems of writing English at the college level with particular reference to technical words in linguistics approaches.

Statement of the Problem

The study of student's errors is the part of the systematic study of the students' language. This is essential for pedagogical purposes. In error analysis, errors have a positive impact on evaluating the strategies adopted by the students. It is not indicative of their failure in mastering the

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language, but it reflects the drawbacks in the teaching-learning process. It also offers the teachers feedback on the effectiveness of the teaching materials as well as the teaching techniques. To the researcher, however, it is an evidence of (1) how language is learned (2) what strategies or procedure the students are employing in their learning process of the language.

Significance of the Study

The present study attempts to compare various approaches to identifying technical words. It calculates how large a technical word might be, how often and with what density these words occur in the text, and how teachers and learners should deal with them. The analysis is different from the previous studies which concentrate mainly on identification of errors, explanation of their sources and suggestions for pedagogy. It is felt that error analysis should have a more positive approach and suggest some specific programme for the teachers in the classroom. The analysis of errors of all types is linguistically significant, but for pedagogic purposes, one needs to be selective. Hence this investigation concentrates on specific areas of technical words in linguistics, which cause the greatest difficulty to the learners.

Methodology

The field of linguistics offers researchers with an adequate, good number of research methods out of which one can choose a method which suits his requirements in accordance with the nature of his study. The major goal of descriptive research is to describe events, phenomena and situations for analysing the complete data and identifying their technical words' values. The data have been used for describing the syntax. Since this is a brief study, only four categories of technical words have been taken for the analysis.

Technical words were collected as follows

1. **Business words**
    1. **Production**
    2. **Support**
2. **Native words**
    1. **Aptycock**
    2. **Clomph**
    3. **Crumpsy**
    4. **Crum-a-gracle**

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3. **Jargon words**
    1. **Cease**
    2. **Elucidate**
    3. **Envisage**
    4. **Boil the ocean**
    5. **Evince**
    6. **Think outside of the box**
    7. **Blue sky thinking**
    8. **In the near future**
    9. **Effect modification**
    10. **Disseminate**
    11. **Bestow**

4. **Scientific words**
    1. **Chemical**
    2. **Elomph**
    3. **Crumpsy**
    4. **Crum- a- gracle**

Limitation of the Study

The present study analyses the titles of technical words in English with limited samples. However, with the available sample the present study tries to understand the common pattern prevailing among different technical words.

Data Collection

This study chose 40 students of the third year English non-major students from Government Arts College at Coimbatore. The task given to the students was to write 20 technical words. It was scientific, jargon, native, and business words.

This study has been carried out in the following sequences

- Preparation of the questionnaire
- Selection of Informants
- Collection of data

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- Data analysis and processing

Data Analysis

Here the investigator analysed the errors collected from the learners. Sorted out various kinds of errors and explained the causes of such errors. Learners also commit errors when they pulled up predictions from their limited experience. Those are the common interlingual and developmental errors committed by the college students. The aim of teaching English at the end of the college courses expects that the learners should have sufficient knowledge of technical words, their uses and usage ways of expressing in the future time and their use in everyday real life situations.

To master any second language like English and to speak it meaningfully, grammatically and efficiently, originally and creatively a learner should have a clear knowledge of technical words and their uses and usage. Learners who wish to speak and write like educated and refined gentlemen should be willing to strain, learn, and acquire the knowledge of technical words. Their uses and usage discuss the sample of wrong answers. It would be appropriate, useful, and worth mentioning to have bird's eye view of the above mentioned aspects of the words and their usage.

Among the various category of words used in the evaluation, jargon words were eleven and maximum in number, native words and science words come next in number, i.e. four each and business words were the least among them, two only.

It was observed that both boys and girls did well with the business words. As boys stood on the middle level, the girls were in high level. The boys who gave correct business words and those who gave incorrect words, were almost equal in number coming to girls they showed high level, i.e. those who gave correct words were greater in number than those who gave incorrect words.

If taken the case of jargon words among the eleven of them, three of them showed average status or middle level among the students while two of them showed high and five of them showed low level of correctness. In the four native words, only one showed high level correctness while two were of middle and one very low level. Science words were almost responded to in a better level, i.e. two in middle and the other two in high level.

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Business Words

MIDDLE LEVEL					
S NO	BUSINESS WORDS				
		BOYS		GIRLS	
		C	IC	C	IC
1	PRODUCTION	7	8	10	5
2	SUPPORT	9	6	14	1
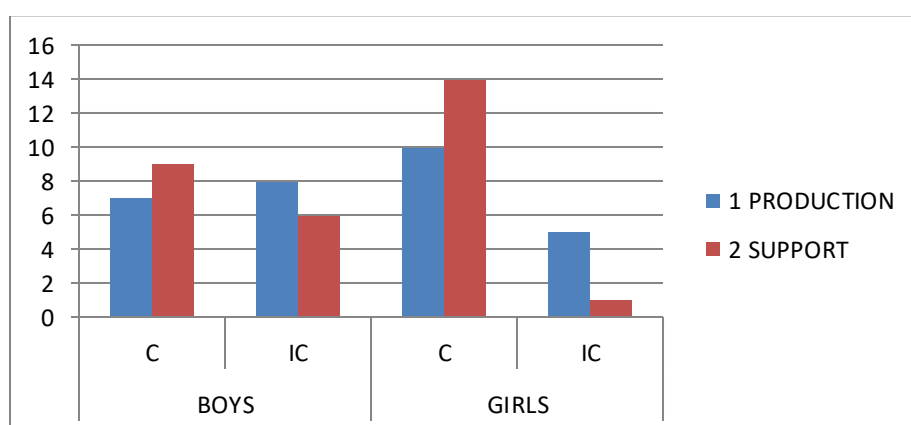
In the study conducted here, as we observe, the graphical representation of the business words shows that girls show higher percentage of correctness in both the words than that of boys. Almost half of the boys understood the word "production" and around that much of them went wrong. Among girls more than half, a higher number of them, understood the word, while only five of them made it incorrect. The next word "support" was better understood by boys than the previous word and a little more made it correct. Coming to girls all of them except one made it correct. So these two words stand in middle level.

Jargon Words

MIDDLE LEVEL					
S NO	JARGON WORDS				
		BOYS		GIRLS	
		C	IC	C	IC

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1	ENVISAGE	6	9	5	10	
2	EFFECT MODIFICATION	8	7	9	6	
3	DISSIMINATE	7	8	11	4	
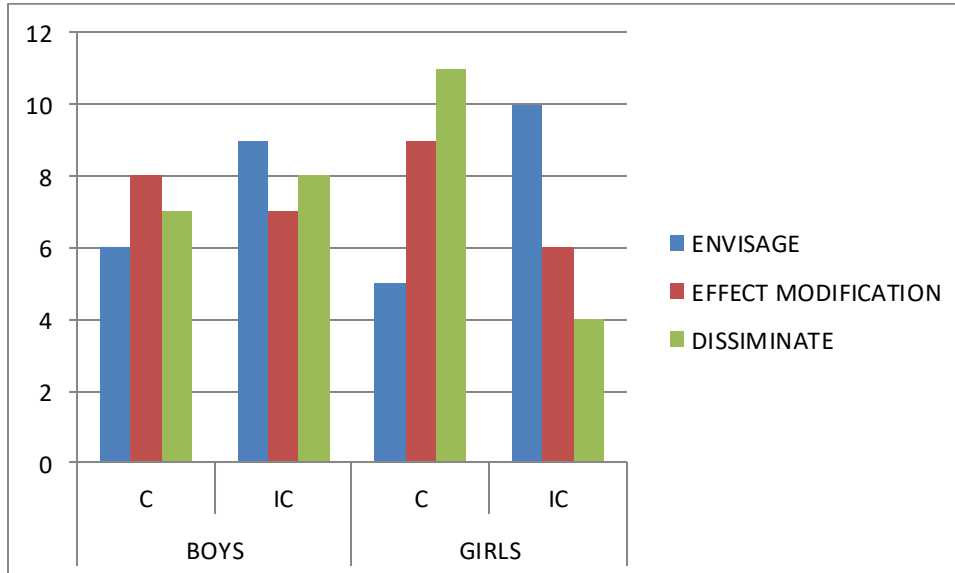
The jargon words showed a different status the word "Envisage" stand at a below average level for both boys and girls. The next "Effect modification" shows an average result, as almost half of the boys and also girls made it correct. "Disseminate" the third one show slight differences, while half of the boys made it incorrect, above an average number of girls made it correct. Thus generally these words stand in middle level.

Jargon Words

HIGH LEVEL					
S NO	JARGON WORDS				
		BOYS		GIRLS	
		C	IC	C	IC
1	BESTOW	13	2	12	3
2	IN THE NEAR OF THE FUTURE	11	4	13	2

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The graph shows a good result in the two jargon words "Bestow" and "in the near of the future," for more than half of both the boys and girls made them correct and these words show a higher level.

Jargon Words

LOW LEVEL					
S NO	JARGON WORDS				
		BOYS		GIRLS	
		C	IC	C	IC
1	CEASE	3	12	5	10
2	ELUCIDATE	2	13	2	13
3	BOIL THE OCEAN	1	14	0	15
4	EVINCE	4	11	2	13
5	THINK OUTSIDE OF THE BOX	0	15	2	13

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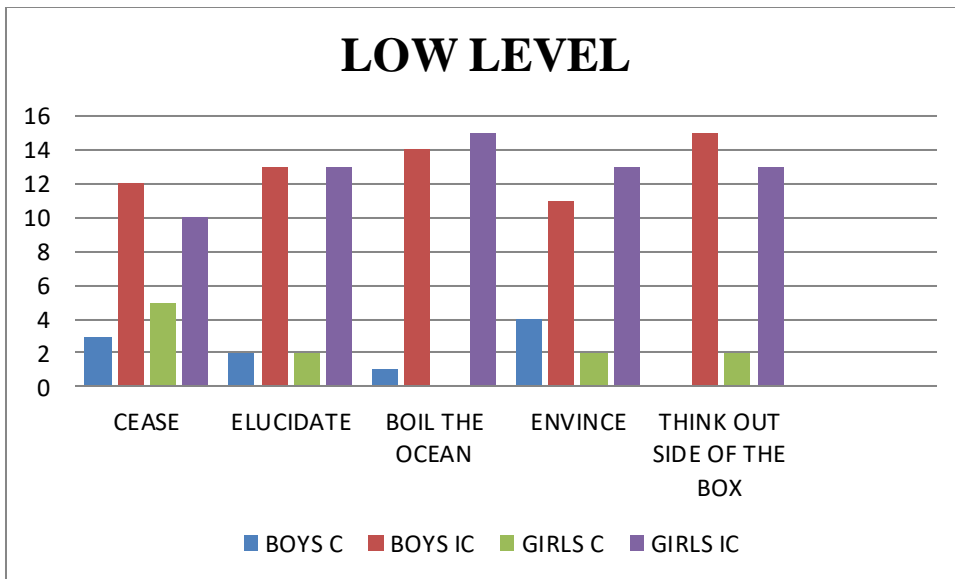
LOW LEVEL

The graph shows that five of the jargon words are in a low level, because all the boys and girls showed a low level of performance. A few of them below the average number made it correct.

Native Words

HIGH LEVEL					
S NO	NATIVE WORDS				
		BOYS		GIRLS	
		C	IC	C	IC
1	APTYCOCK	14	1	15	0

HIGH LEVEL

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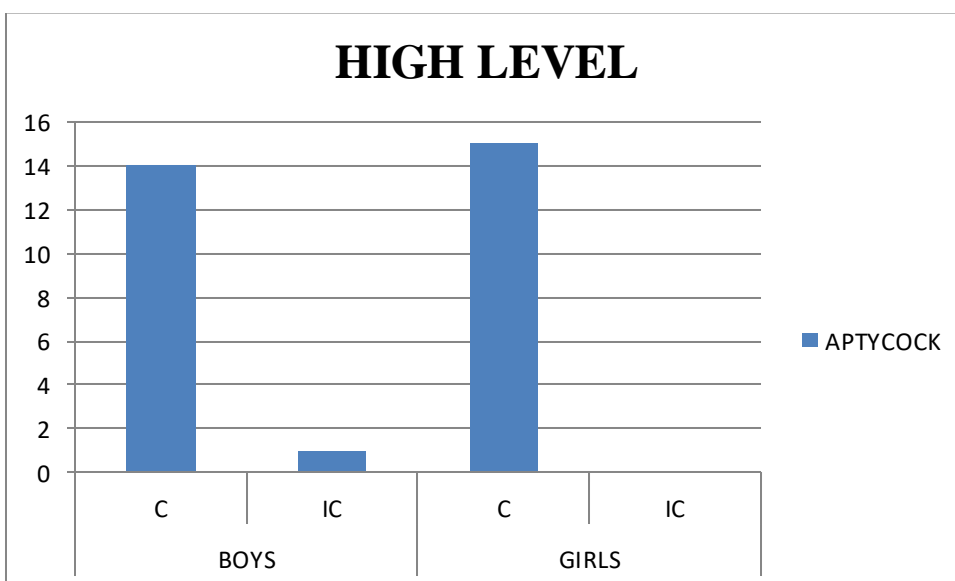
The graph shows a high level in the native word "Aptycock" for all the girls and boys except one made it correct.

Native Words

MIDDLE LEVEL					
S NO	NATIVE WORDS				
		BOYS		GIRLS	
		C	IC	C	IC
1	CLOMPH	7	8	9	6
2	CRUM A GRACLE	7	8	7	8
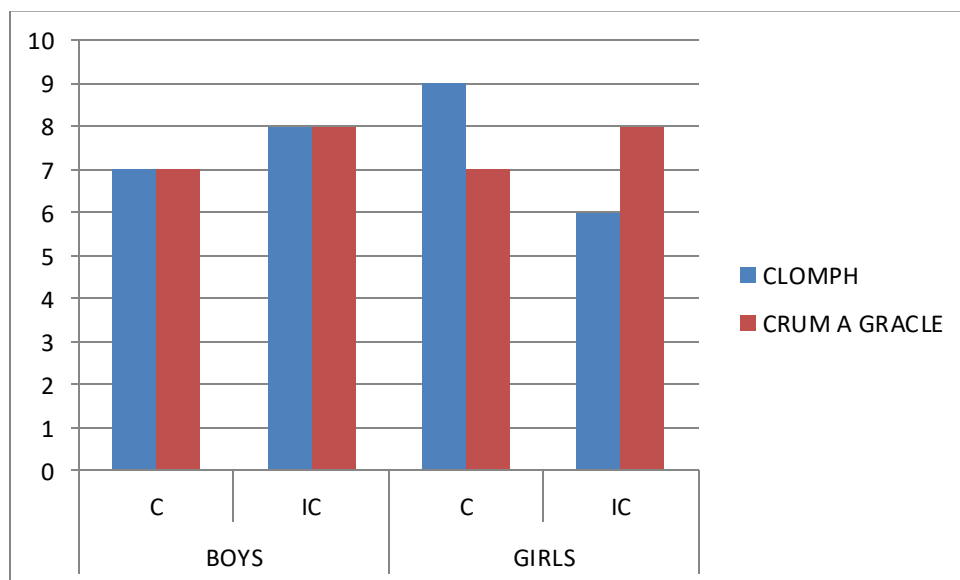
Both the boys and the girls made an average level of performance in the two native words "Clomph" and "Crum a gracle". Half of the boys and girls made it correct and these native words stand in a middle level.

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Native Words

LOW LEVEL					
S NO	NATIVE WORDS				
		BOYS		GIRLS	
		C	IC	C	IC
1	CRUMPSY	0	15	2	13
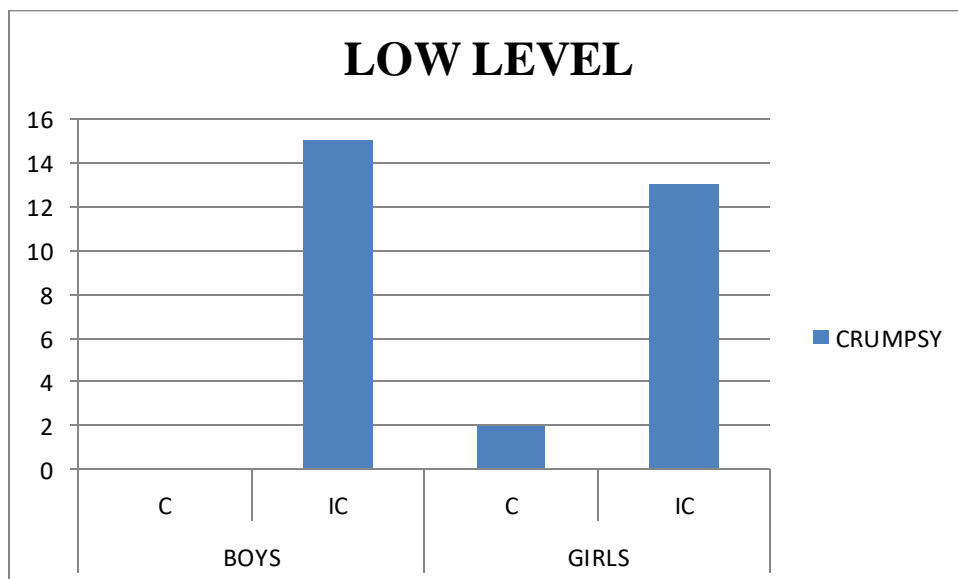
A very low level is shown in the graph for the native word "Crumpsy". All the boys and girls except two made it incorrect.

Scientific Words

MIDDLE LEVEL					
S NO	SCIENTIFIC WORDS				
		BOYS		GIRLS	
		C	IC	C	IC
1	CHEMICAL	11	4	13	2
2	EXPRIEMENT	10	5	12	3

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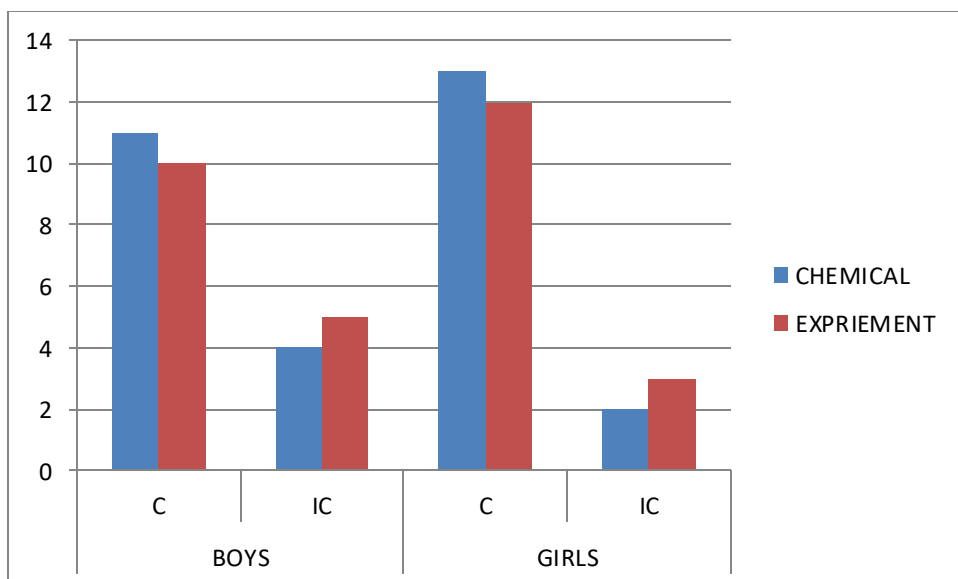
More than half of the boys and girls made the science words "Chemical" and "Experiment" correct and then these stands in a middle level.

Scientific Words

HIGH LEVEL					
S NO	SCIENTIFIC WORDS				
		BOYS		GIRLS	
		C	IC	C	IC
1	ENGERY	14	1	15	0
2	INNOVATIVE	13	2	12	3

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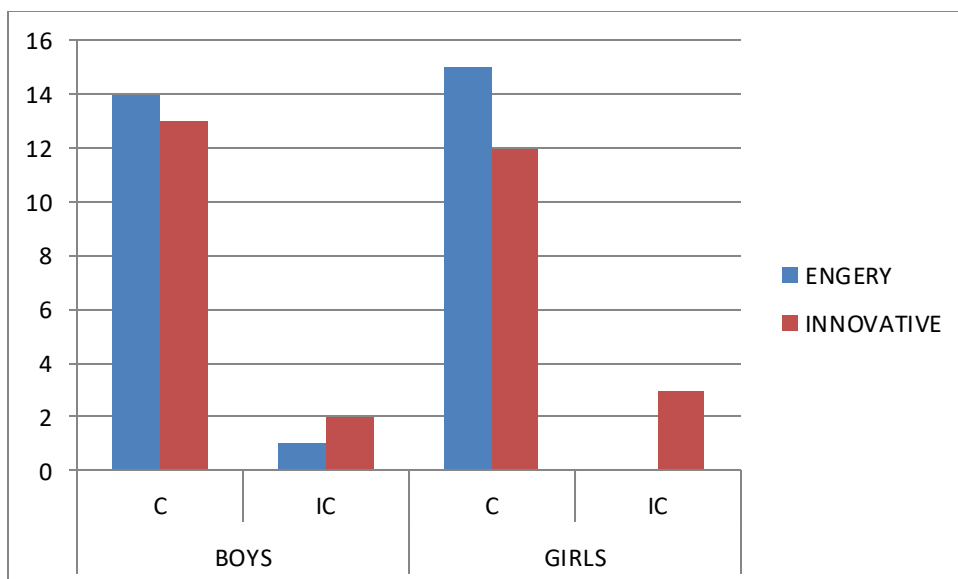
The two science words "Energy" and "Innovative" shows high level, as all the girls and boys except one made the word "Energy" correct. Two of the boys and three of the girls made the word "Innovative" incorrect. Percentage level of correctness is high for both the words.

Consolidated Table

This study chose 40 students of the third year English non-major students. The task given to the students was to write 20 technical words. It included scientific words, jargon words, native words and business words.

Technical words were collected as follows

S.No	TECHNICAL WORDS	BOYS		GIRLS	
	BUSINESS WORDS				
		C	IC	C	IC
1	PRODUCTION	7	8	10	5
2	SUPPORT	9	6	14	1
	CEASE	3	12	5	10
	JARGON WORDS				
3	ELUCIDATE	2	13	2	13
4	ENVISAGE	6	9	5	10

5	BOIL THE OCEAN	1	14	0	15
6	EVINCE	4	11	2	13
7	THIN OUTSIDE OF THE BOX	0	15	2	13
8	BLUE SKY THINKING	5	10	6	9
9	Soon	11	4	13	2
10	EFFECT MODIFICATION	8	7	9	6
11	DISSEMINATE	7	8	11	4
12	BESTOW	13	2	12	3
NATIVE WORDS					
13	APTYCOCK	14	1	15	0
14	CLOMPH	7	8	9	6
15	CRUMPSY	0	15	2	13
16	CRUM A GRACLE	7	8	7	8
SCIENTIFIC WORDS					
17	CHEMICAL	11	4	13	2
18	EXPERIMENT	10	5	12	3
19	ENERGY	14	1	15	0
20	INNOVATIVE	13	2	12	3

Conclusion

In the study conducted with the students of Government Arts College in Coimbatore district, it was observed that even though the students seemed to understand and often use words related to their studies, they showed a poor understanding of the majority of the jargon words. As an overall view, the students are almost on an average level. As the chosen students are from non-major English section, they are less exposed to such vocabulary and so they have to acquire sufficient knowledge of technical words. Undergoing proper training, vocabulary exercises and vast reading would help them to improve their performance.

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Working Memory in Monolingual Broca's Aphasia

Pooja, V., M.Sc. (Speech and Hearing)
H. N. Shilpashri, Ph.D.
Ananya Ajay, P., M.Sc. (Speech and Hearing)

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Abstract

A preserved working memory system is crucial for language processing and complex cognitive activities. Working memory ability of adults with aphasia has received a lot of attention in the literature in recent years. The purpose of this study was to measure the performance of adults with Broca's aphasia on listening span test in comparison with healthy elderly individuals. Ten (5 Male; 5 Female) monolingual (Kannada speakers) adults with Broca's aphasia and ten (5 Male; 5 Female) monolingual (Kannada speakers) healthy elderly individuals participated in this study. Participants completed the test tapping linguistic information measuring working memory ability. The findings highlighted the working memory in adults with Broca's aphasia.

Keywords: Broca's aphasia, monolingual, Kannada speakers, working memory.
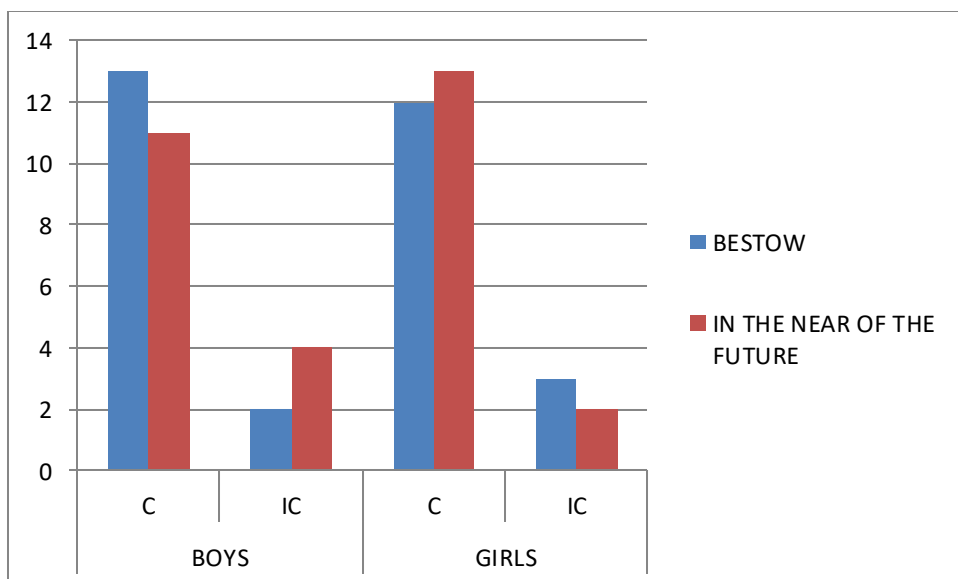
Introduction

Working memory (WM) is "a multicomponent system responsible for active maintenance of information in the face of ongoing processing and/or distraction" (Conway et al., 2005) which facilitates goal-directed behavior. Intact working memory (WM) effects have been found across a range of complex cognitive processes and language processing (Engle,2002; Wright & Shisler, 2005).

Theories of working memory have been proposed to account for linguistic presentations exhibited by adults with aphasia (e.g., Baddeley,1986; Caplan & Waters,1999a). Some researchers have explored the integrity of working memory in adults with aphasia. Caspari et al., (1998) administered a simplified version of the reading span task to 23 individuals spanning a

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broad range of aphasia types and severity levels. The authors concluded that "the ability of aphasic individuals to comprehend language is predictable from their working memory capacities." Friedmann and Gvion (2003) studied the relationship between verbal working memory and sentence comprehension in adults with conduction aphasia and agrammatic aphasia, and a normal group. Measures of working memory included several span measures: digit, word, nonword, a listening span task, and a 2-back task. The results of the study indicated that both aphasia groups presented with limited working memory abilities and performed poorly on sentence comprehension task. Wright et al. (2003) investigated working memory performance in adults with aphasia using Tompkins et al.'s (1994) listening span task. Participants included ten adults with fluent aphasia, ten adults with nonfluent aphasia, and 10 NI adults. All participants presented with good auditory comprehension ability, and aphasia severity was mild to moderate. The participants with aphasia made significantly more errors on the measure as compared to their normal counterparts.

Need

Results of the previous investigations indicate that individuals with aphasia have impaired working memory systems. Further, the working memory capacity deficit may contribute to the language processing difficulties of adults with aphasia. Evidence of improved language performance in individuals with aphasia given WM support is reported (Francis et al., 2003). Importantly, early identification of such deficits could play a crucial role in treatment for adults with aphasia. It has been suggested that there may be separate working memory abilities for different types of linguistic information. Understanding the theoretical basis of working memory is necessary for the measurement and treatment of working memory.

Aim

The purposes of this study were:

1. To measure working memory ability in Kannada speaking adults with Broca's Aphasia.
2. To compare the performance of adults with Broca's Aphasia with healthy elderly individuals on working memory.
3. To find gender differences if any.

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Method

Participants

Group-1 (G1) Reference group: Ten monolingual Kannada speaking healthy elderly individuals (5 Male; 5 Female) in the age range of 45 – 60 years (Mean age - 52.5) participated in this study. Participants were screened for speech, language, hearing, cognition, medical or neurological problem and vision by qualified professionals in the respective field. All participants completed 10th standard education.

Group-2 (G2) Clinical group: Ten monolingual Kannada speaking adults with Broca's aphasia (5 Male; 5 Female) in the age range of 45 – 60 (Mean age - 54.2) at the time of testing participated in this study. Years of education completed were 10th standard. All participants presented with unilateral left hemisphere damage subsequent to cerebrovascular accident (CVA). All participants presented with Broca's aphasia (mild form) as confirmed by clinical diagnosis and performance on the Western Aphasia Battery (Kannada version). Clinical criteria for participation included (a) no more than one stroke located in the left hemisphere, (b) at least 6 months post onset of the stroke, (c) pre-morbid right-handedness, and (d) no history of dementia or other neurological illness, (e) Hearing acuity within normal limits, and (f) normal or corrected visual acuity.

Research Design

A Standard group comparison design was used.

Materials

Working memory was assessed for listening span. The test composed of 10 syntactically correct simple five-word sentence each. Final words for each sentence were nouns.

Procedure

During the assessment phase, informed consent was obtained. Each participant was tested individually in a noise free room. The participants were instructed to listen to the sentences and

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to remember the final word in each sentence and to repeat back the word after the whole set was read.

Scoring

A score of '**1**' was assigned for each correct response, a score of '**0**' for each incorrect and no response.

Results and Discussion

The data obtained were subjected to statistical analysis using the SPSS-17 software. The statistical test used were Mann-Whitney U test and Independent sample t-test.

I. To check for the presence of gender effect on listening span test, Mann-Whitney U test was carried out. The analyses revealed that no significant differences at .05 level of significance were present among the genders in both the group. Hence, in the final analysis, data was combined.

Table 1: Performance of adults with Broca's aphasia and healthy elderly individuals on listening span test

Group	N	Mean	SD	Sig
Reference group	10	8.6	.85	2.02
Clinical group	10	2.0	.96	

Results in Table 1 indicates that normal elderly individuals had a mean value of 8.6, SD=.85. The performance of adults with Broca's aphasia showed mean=2.0, SD=.96. The performance between the two groups indicated significant differences at 0.05 level of significance. Adults with Broca's aphasia performed poorly on listening span in comparison with normal elderly individuals.

The results of the present study indicated that adults with Broca's aphasia performed poorly on listening span test of working memory as compared with healthy elderly individuals. These results are in support with the literature indicating that adults with aphasia present with a working memory deficit (Friedmann and Gvion, 2003; Wright et al. 2003). Results also indicated

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that there was no significant difference in performance among the genders in both the group. Thus, highlighting the importance of measurement of working memory and incorporating these parameters in clinical rehabilitation strategies for adults with aphasia.

Conclusion

Working memory (WM) is a concept that has proven extremely useful in the analysis of both normal and impaired memory functioning. Theories of working memory are evolving in response to empirical findings of working memory ability in adults with and without aphasia. Different type of processing can be differently be affected by WM. These studies are a step forward in addressing the treatment of working memory ability in clinical populations. The present study adds on to the existing research on the limitation of working memory in adults with aphasia.

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Collaborative Learning through Language Games in ESL Classroom

Sujay Kumar Saha & Dr. Smriti Singh
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Abstract

Today's students would become tomorrow's successful leaders. So they must develop 21st-century collaboration skills. Collaborative learning is the most efficient way to help students to attain these skills. Methods and approaches are changing day by day according to learners' need in the field of Teaching English as Second Language from traditional to communicative one. Nowadays collaborative learning approach is of increasing interest to English Language teachers. Collaborative learning can occur in the contemporary discussions of a small group, problem-solving activities, and face-to-face & virtual game settings. Collaborative learning through language games aims at developing collaborative skills, while also maintaining the individuality of learners. The target of collaborative learning is shifting from a mere teacher-student interaction to the role of peer relationship (Johnson, 1981) and implies learner-centered instruction. This paper tries to highlight how collaborating learning can be implemented in English as Second language classroom through language games. Language games provide context for learning and make it interesting for learners. The variety and intensity that games offer may lower anxiety (Richard-Amato, 1988) and encourage shyer students to take part (Uberman, 1998), especially when games are played in small groups. Language games help the learners not only to attain collaboration skills but also to develop language skills.

Keywords: Collaborative Learning, Language Games, Language skills.

Introduction

Language learning is hard work. The effort is required at every moment and must be maintained over an extended period. As we need meaningfulness in language learning and

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authentic use of the language, it is useful to follow and create many different techniques and procedures. These techniques have been transforming themselves from traditional to communicative one. Nowadays, collaborative learning approach is of increasing interest to English Language teachers. Collaborative learning is the most efficient way to help students attain collaborative skills to become a successful leader in the future while also maintaining the individuality of learners. Collaborative learning is shifting its aim from teacher-student interactions to the student to student interactions. Collaborative learning can occur in the contemporary discussions of a small group, problem-solving activities and face-to-face and virtual game settings. These games and especially language games are most suitable for teachers to use in ESL classroom. The author tries to look into theoretical perspectives of collaborative learning and games for language learning to highlight how collaborative learning can be implemented in ESL classroom through language games. Language games provide the context for learning and make it interesting for learners. Different kinds of games played in small groups help to lower anxiety level of the students and encourage shy learners to participate in it. Language games may help the learners not only to develop language skills but also to attain collaboration skills like active listening, respect, manners, positive attitude, and social awareness.

Literature Review

Using games is an effective way to improve students' social skills along with language skills, as highlighted by Wright, Betteridge, and Buckby (2006). They said in their book that games can be found to give practice in all the skills, in all the stages of the teaching and learning and for many types of communication. While playing language games, students have to know and clearly understand the rules of the games, and should be clear about what has been, is being and will be done or said, and what is more important, they have to take some actions – doing or saying something, to compete in the games. In doing so, they can practise their skills of listening, speaking, reading and writing comprehensively, and especially they get more practice in listening and speaking, which are poor in the traditional teaching method.Littlewood (1981) in his book proposed that through games, teachers should help learners go beyond the mastery of structures, to the point where they can use them to communicate meaning in real situations. Game playing is useful in developing students communicative ability in that it is a dynamic process of communication in which students as thinking beings, emotional beings, and

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communicators instead of knowledge receptacles, try to get their ideas, concepts, thoughts, emotions and feelings expressed, based on their life experiences.Shu-yun Yu (2005) conducted an experiment on some student divided as control and the experimental group over 18 weeks game based teaching to use it in a doctoral thesis. Data collected through grammar test and examinations, questionnaire and focus group interviews. Based on analysis of the data gathered through research he claimed that games as teaching – learning strategies create fun and a non-threatening learning environment, enhances communication and teamwork, encourages active participation and enables students to demonstrate and apply previously or newly acquired language skills in a real context. Taheri Marzieh (2014), based his research on 32 female students by using a homogenizing test and three vocabulary tests as instruments to find out the effect of using language games on vocabulary retention of Iranian elementary EFL learners. He found that students were unconsciously motivated towards cooperating and consulting to win against the other group. Even weak and shy students were also engaging themselves in the game without any fear of being punished by the teacher. These outcomes are highly valued by constructivist theorists, who believe that social interaction is critical to learning. But the drawback of his research is that he had chosen only female student as the experimental group. It does not mean that result of the experimental group of male and female will be the same. In a research paper, Valipour, Valehand Aidinlou, Nader Assadi (2014) investigated the effects of language games on English listening-speaking skills of Iranian pre-school EFL learners. They conducted pre-test followed by implementation of game-based language teaching and post-test at the end of teaching session on 38 male and female students of 6- 8 years age. The result showed that using language games in teaching English as a foreign language at pre-school level had a positive effect. He also claimed that the statistical population after being taught according to this technique had better performance in comparison with the earlier method of teaching. But his research lacks in showing of collaborative skill development among learners while participating in games.Furthermore, games can be used at any stage in a lesson: at the beginning to diagnose what the students can or cannot do; during the lesson for language practice purposes; or at the end as reinforcement and reward. Language games encourage the students to express their ideas for certain purpose and also collaborate with each other while actively participating in any game which creates a real life context to use language.

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Collaborative Learning

Collaborative learning (CL) approach is an umbrella term which includes lots of methods. As an educational approach to teaching and learning, CLinvolves groups of students working together to solve a problem, complete a task, or create a product. DavidNunansaid that collaborative learning is a model of language learning; it provides a class environment in which such needs can find a platform that is beneficial for both academic achievement and development learners' social and learning skills. Collaborative Learning is based on Vygotsky's sociocultural theory (SCT) which talks about learning as inherently a social process activated through the Zone of Proximal Development (ZPD) (Dillenbourg, 1999). Vygotsky's socio-cultural views have contributed significantly to social constructivist epistemology and highlight how learning is mediated following the context and experience with peers. Therefore, collaborative learning theory brings valuable perspectives to social aspects of language learning and must be considered in our work. A consistent thread of literature has been dedicated to game-based language learning. Much of this research is devoted to the implementation of collaborative learning through games in ESL classroom. Games – both virtual and face to face can be considered as a method through which collaborative learning takes place in ESL classroom, social interaction is likely and desirable.

A game is a learner-centered activity, governed by rules in which students have the leading roles, with teachers as facilitators.Games help learners in developing integrated language skills. By observation and discussion with teachers from vernacular medium school, the author has observed that a significant number of them underestimate games as an unserious activity just for relaxing and many of them do not try to use it in the classroom. They think that games resulted only in noise and entertained students. But there is a valid reason to paying attention to games and implementing it in the classroom since games create interest among learners to motivate them in teaching –learning the process and may have a significant role in improving second language acquisition.

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"Game is an activity carried out by co-operating or competing for
decision-makers, seeking to achieve, within a set of rules, their
objectives." (Rixon, 1981)."

"Games as a form of play governed by rules. They should be enjoyed
and fun. They are not just a diversion, a break from routine activities,
but a way of getting the learner to use the language in the course of the
game."(Byrne, 1995)."

Collaborative learning through games as a strategy in ESL classroom is considered as a learning-centered activity that gives students opportunity to train and use languages with a practical purpose and to use their creative skills in a joyful atmosphere.Some methodologists, for example, Richard and Rodgers, do not examine game as a method in language education, others think that game is just an additional device for building up the core skills in language learning at ESL classroom. In the present article, the author supports the idea that games have to be considered as a medium through which learner can learn collaboratively with peers in ESL classroom, and it should not be limited to primary level.

Games help a teacher to create contexts in which a learner can use language in a meaningful way by helping and supporting peers. While participating in any game, learners have to speak or write to express their point of view or give information and also have to understand what others are saying or have written. In this way, learner learns to collaborate with each other which help them to adjust themselves to others in the real social situation. Games are one of the best social skill training activities and also an active breaker. Many games provide repeated use of language forms. By making the language convey information and opinion, games provide the key feature of the drill with the opportunity to sense the working of language as living communication. The author agrees with Wright, Betteridge, and Buckby that language games can be regarded as central to a teacher's repertoire. They aren't for use solely on wet days and at the end of the term. Games give practice in all the skills (reading, writing, listening, speaking), in all the stages of teaching-learning process (presentation, repetition, recombination and free use of

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language) and for many types of communication tasks (encouraging, criticizing, agreeing, explaining, etc.).

The essential ingredient of a game is the challenge. The challenge is not synonymous with competition, but many of the games are competitive and need cooperation or teamwork to solve problems. There are different types of games are available for the teacher to use in ESL classroom. The teacher may use virtual games as well as face to face games in the classroom. Face to face games are like Guessing games, Picture Games, Sound Games, Mime, Fact-finding games, Debates, Jigsaw games, Think-pair-share, Role Plays. This kind of game gives an opportunity to the learner to develop language skills as well as students' social skills, especially in group work. Through games, the teacher can maintain some features of collaborative learning while implementing in ESL classroom. Learner's presence in Peer groups while participating in any game, profoundly influence the socialization process in young adolescents. As a result cooperation among friends and classmate becomes essential to the healthy development of the young learner. Using a variety of collaborative learning technique like language games provides teachers with a way to capitalize on the social needs of learners. Besides being instructional sound, collaborative learning through language games gives a learner an academic context for peer group interaction. Here is one sample game to use in ESL classroom.

Sample Game

Title: Reading Quiz

Level: Pre- intermediate plus

Time: 30 – 45 Minutes

Skills: reading, listening

Material - choose a text from textbook or collect a passage from any source.

Procedure

- Divide the class into groups and Mark the groups as ABCD or 1234.
- Give a reading material to every group.
- Ask them to read it carefully within given time limit.

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- Ask each group to frame some questions based on their comprehension by discussing with each other among the group members within given time limit.

- Teacher will draw a table on the board to give points to each group

- Now group A will ask their question to group B If B is not able to answer or pass it then it goes to Group C and this process continues.

- For asking a question they will get 1 and for not answering or passing, 1 point will be deducted.

- Highest scorer group will be the winner.

The Benefits of Using Games in ESL classroom

1. Games are learner-centered activity which helps to create a meaningful context for language use.

2. It increases learning motivation among students

3. It reduces learners' anxiety to participate in teaching-learning process actively and also encourage a shy student to participate

4. It is kind of activity which helps to develop integrated language skills.

5. It creates a cooperative learning environment in ESL classroom.

6. It helps students to make and sustain the effort of learning.

7. It can be regarded as a welcome break from the usual routine of the language class.

8. It provides language practice in the various skill-speaking, writing, listening and reading.

9. It encourages students to interact and communicate.

10. It helps to promote communicative competence.

Conclusion

It is observed that games of different kinds seem to be joyful, creative, and entertaining not only to young learners but also to the teenage students. Games can be used for pedagogical aims in learning the English language too. Games - both virtual and face to face help learner to develop language skills as well as social skills for collaboration with each other by creating interest in the student and motivate them to participate actively in the teaching-learning process.

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Games also lend themselves well to revision exercises helping learners recall material in a pleasant, entertaining way. The author tries to highlight that game – both face to face and virtual has to be considered and explored not as an additional device but as a primary strategy in language education both for children and adults. It maintains learners` interest, and motivation facilitates the process of teaching and learning and converts language education into real intellectual and emotional experience developing student personality and helps to develop social collaboration skills. Therefore game should not be regarded as a marginal activity filling in odd moments when the teacher and class have nothing better to do. Games ought to be at the heart of teaching the English language; games should be incorporated in every stage of a lesson, provided that teacher should choose game carefully according to learners need and learning level and execute in the classroom with proper preparation. The author is planning to do further research on game-based language learning in ESL classroom.

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Phonological and Semantic Analysis of Malayalam Astrological Terms

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Abstract

The present paper entitled 'Phonological and Semantic analysis of Malayalam Astrological terms' discussed the Phonological and Semantic aspects of astrological terms in Malayalam. Astrological terms are linguistic signs representing a concept as well as an image. Majority of the technical terms are derived from Sanskrit. All terms have diverse linguistic and cultural origin. So this leads the researcher to take this aspect in terms of Linguistics, because linguistics is a science and through this scientific study of language, language of astrology can be studied. Aim and Objectives of this study is the collection and the phonological and semantic analysis of commonly used astrological terms in Malayalam.

Keywords: Malayalam astrological terms, phonological, semantic analysis,
Attam, Avittam, Baadha Raasi, Bharaṇi,Borrowing,Devaguru, Dhaṉavaan,, Karthika, Kumbham, Lagnadhipan, Loan words, Meedam, Raasi, Ravidasha, Tadbhava words, Tatsama terms, Tithi, Trikoṇaraashi.

1.0 Introduction

There are thousands of words that are common to both Malayalam and Sanskrit with some minor differences. It is customary in such cases for many scholars and common people to assume that these words are Sanskrit in origin and are borrowed in Malayalam. This paper describes the phonological and semantic analysis of astrological terms in Malayalam in detail. It is customary in such cases for many scholars and common people to assume that these words are Sanskrit in origin and are borrowed in Malayalam. In this study may helps to prove that most of the 'Malayalam Astrological Terms' are borrowed from Sanskrit. Astrological terms are divided in to two types for convenient to understand. They are Pure astrological terms and other astrological terms. Pure astrological terms may be classified in to two. They are Nakshathra (Star) and Raasi (Zodiac). They are abbreviated as 'NK', 'RS' and

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'OT'. Nakshathras (Stars), Raasi and the other Astrological terms are listed below.Here, two types of classification under astrological terms are to be done. They are

1.   **Phonological Classification**
2.   **Semantic Classification**

2.0 Phonological Classifications

2.1 Pure Astrological Terms

The word 'Term' is defined by denoting an idea or a concept. A single word may be embodying many terms. (Raveendran, Meena – 2008)

Astrological terms are linguistic signs representing a concept as well as an image.

2.1.1 Nakshathras (Stars)

It is derived from the root 'naksh' meaning 'to approach'. The 'thra' means 'instrument'. Thus nakshathra is a means of connecting with the cosmic power and extending the human mind to the cosmic mind.In general this word means star. Nakshatra or star is the shining object which serves as a distinguishing and demarking point of the side boundaries of the orbit of the planet while constellation is the zone of 13 degrees and 20 minutes demarcated by the star and through which the planet move . (N, E. Muthuswamy. -2006)

In this way there are 27 constellations in the zodiac of 360 degrees. But at times an additional constellations /abijit/ is considered as 28th constellations. The concept of star in the Indian system of astrology are called constellation. (Muthuswami, N. E. - 1998). The List of Nakshathra is given bellow:

2.1.1.1. Names of Stars

No	Malayalam Name	Sanskrit Name
1	/aśvati/	/aśvini̱/
2	/bharaṇi/	/bharaṇi/
3	/kārttika/	/kr̥ttika/

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4	/ rōhiṇi /	/rōhiṇi/
5	/makayiram/ or /makīram/	/mṛgaśiirṣā/
6	/ tiruvātira /	/ārdram/
7	/puṇartam/	/puṇarvasu/
8	/pūyam/	/pūsya/
9	/āyilyam/	/āślēṣa/
10	/makam/	/makha/
11	/pūram/	/pūrvaphalguṇi/
12	/uttRam/	/uttarphalguṇi/
13	/attam/	/hasta/
14	/cittira/	/citRa/
15	/cōti/	/svāti/
16	/viśākham/	/viśākha/
17	/aṉilam/	/aṉurādha/
18	/tṛkkēṭṭa/	/jyēṣṭa/
19	/mūlam/	/mūla/
20	/pūrāṭam/	/pūrvāṣāḍha/
21	/utRāṭam/	/uttarāṣāḍha/
22	/tiruvōṇam/	/sRāvaṇa/
23	/aviṭṭam/	/daṉiṣṭa/
24	/catayam/	/śataka/
25	/pūruruṭṭāti/	/purvabhadrapāda/
26	/uttṛṭṭāti/	/uttarabhadrapāda/
27	/rēvati/	/rēvati/
28	/ abhijit/	/ abhijit/

Table 1.

2.1.1.2 Phonology of Astrological Terms

Phonology of Astrological Terms consists of Phonology of Nakshathras and Raasis.

2.1.1.3 Phonology of Nakshatharas

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Here, separate charts of Vowels and Consonants are given below.

2.1.1.4 Vowels

	Front	**Central**	**Back**
High	i, ī		u, ū
Mid	ē		ō
Low		a ā	

Table. 2

2.1.1.5 Consonants

		Bilabial	**Labio dentals**	**Dental**	**Alveolar**	**Retroflex**	**Palatal**	**Velar**	**Glottal**
Plosive /stop	vl	P		t		ṭ	c	k	
	Vl as p							kh	
	vd						j		
	Vd as p	Bh							

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				ś	h	
Fricative					ś	h
Trills			R			
Flap			r			
Nasal	M	n̠		ṇ		
Lateral			L			
Approximant			l̠			
Semi vowel		v			y	

Table.3

2.1.2 Raasi

Signs (zodiacal signs) or Raasis are the most important components of astrology. There are 12 Raasis (signs) in the astrological parlance. The zodiac of 360 degrees is divided into 12 signs. So each sign measure 30 degrees. Every point in each sign has numerous characteristics which express themselves in the natives born on each signs. So also when a planet during its transit, touches a point in these signs its characteristics find way in the native. [N, E. Muthuswamy. -2006]

2.1.2.1 Names of Raasi or Months

Malayalam	Sanskrit	English
/mēṭam/	/mēṣa/	Aries
/iṭavam/	/vṛṣabha/	Taurus
/mithuṉam/	/midhuṉa/	Gemini

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/karkkiṭakam/	/karkkiṭaka/	cancer
/ciṅṅam/	/simha/	Leo
/kaṇṇi/	/kaṉya/	Virgo
/tulām/	/tulā/	Libra
/vṛścikam/	/vṛścika/	Scorpio
/dhaṉu/	/dhaṉus/	Sagittarius
/makaram/	/makara/	Capricorn
/kumbham/	/kumbha/	Aquarius
/miiṉam/	/miiṉa/	Pisces

Table. 4

2.1.2.2 Phonology of Raasi

Phonology of Astrological terms consists of Phonology of Nakshathras and Raasis. Here, separate charts of Vowels and Consonants are given bellow.

2.1.2.3 Vowels

	Front	Central	Back

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High	i, ī		u
Mid	ē		
Low		a, ā	

Table. 5

2.1.2.4 Consonants

		Bilabial	Labiodental	Dental	Alveolar	Retroflex	Palatal	Velar	Glottal
Plosive/ stop	vl			t		ṭ	c	k	
	Vl asp			th					
	vd								
	Vd asp	Bh		dh					
Fricative							ś		

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Trill					ṛ		
Flap				r			
Nasal	m		n̠				ń
Lateral				L			
Appro-ximant							
Semi vowel		v					

Table. 6

2.2 Other Astrological Terms

Other Astrological Terms are those terms which are used in astrology and having meaning in other situations. Here, terms collected are simple and compound respectively.

2.2.1 Names of Other Astrological Terms

Names of other astrological terms are given bellow.

2.2.1.1 Loan Words (Tatsama Terms)

/ā dirajj ū /	/rāhudaśa/
/ā gn̠ēyarāśi/	/rajju /
/ādiguru/	/rajōgun̠arāśi /
/ādilaghu/	/rāśiraśmi/
/antardaśa/	/ravidaśa/

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/bādhārāśi/	/rōgarāśi /
/bādhakarāśi/	/sātwikarāśi /
/bhāvātbhāvam/	/samadaśa/
/bhagavān/	/samhārarāśi/
/bhūmirāśi/	/śaṉidaśa/
/bhūmitatwarāśi/	/śaṉihōra/
/bhūtarāśi/	/sankhāyōgam/
/cakRadasākālam /	/santaṉatitthi/
/cakRapōja/	/śarabhayōgam/
/candradaśa/	/śaradāyōgam/
/candragati /	/śaśayōgam/
/candrahōra/	/śaśimangaḷayōgam/
/candrarāśi/	/śatRupīḍāyōgam/
/caradaśa/	/śītaraśmiyōgam/
/cararāśi /	/simharāśi /
/caturdaśi /	/śirōrajjū/
/caturtthī /	/śiṣṭadaśa/
/dagdhātithi/	/stthirarāśi/
/dagdharāśi/	/stthitirāśi /
/daṇḍāntadōṣaśānti /	/stirarāśi /
/daśa/	/śūdRarāśi/
/daśāsandhi/	/śūladaśa /
/dēvaguru/	/śūṉyarāśi/
/dhaṉavān/	/śūṉyatithi /
/dwāparayugarāśi/	/tāmbūlarāśi/
/dwārāśi/	/tāradēvata/
/dwitīyarajjudōṣam /	/tāmasarāśi /
/dwitīyarajju/	/tiryangmukharāśi /
/grahāyus/	/tithi/
/grahadaśa /	/tithidēvata/
/grahapati /	/trikōṇadaśa/
/grahapīḍa /	/trikōṇarāśi /

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/gurudaśa/	/trisphuṭadaśa/
/guruhōra/	/trisphuṭadaśa/
/indrāgni/	/tritīyarajju /
/indraguru/	/tyājyatithi/
/kālamrityu/	/tyājyarāśi /
/kaṣṭarāśi /	/ūrdhwamukharāṣi /
/kēndrātipati/	/ubhayarāśi/
/kēndradaśa/	/ubhayōdayarāśi/
/kētu/	/uccarāśi /
/kētudaśa/	/udakarāśi/
/kharayōni /	/ulkādaśa /
/klībārāśi/	/variyatithi/
/kujadaśa/	/varṣadaśa /
/lagnādhipati /	/varṣagrahasiddhi/
/lagnacandrika/	/vāstupuruṣaśayanastthiti/
/lagnadaśa /	/vāyutatthwarāsi /
/lagnasuddhi /	/viṣamarāśi /
/madhyamarajju/	/vṛddhitithi/
/madhyarāśi/	/vṛṣayōni /
/madhyāyus /	/yōginidaśā/
/māndi/	/yugarāśi /
/mārakadaśa/	/yugatithi/
/nakṣatRadaśa/	/yugmarāśi/
/nakṣatRadīrata/	/parāśarahōra/

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/n̪akṣatRayōn̪i /	/parīgha/
/n̪avamī /	/phaladīpika/
/n̪īlarāśi/	/pralayarāśi/
/n̪irjalarasi	/praśn̪akRiya/
/pādarajju/	/puruṣarāśi/
/pakṣiyōn̪irāśi/	/pancabhōtarāśi/

Table. 7

2.2.1.2 Phonology of Other Astrological Terms

Phonology of other Astrological terms consists of Phonology of Nakshathras and Raasis. Here, separate charts of Vowels and Consonants are given bellow.

2.2.1.3 Vowels

	Front	Central	Back
High	i, ī		u, ū
Mid	ē		ō
Low		a, ā	

Table. 8

2.2.1.4 Consonants

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		Bilabial	Labiodental	Dental	Alveolar	Retroflex	Palatal	Velar	Glottal
Plosive/stop	vl	p		t		ṭ	c	k	
	Vl asp	ph		th					
	Vd	b		d		ḍ	j	g	
	Vd asp	bh		dh				gh	
Fricative					s	ṣ	ś	h	
Trill					R				
Flap					r				
Nasal		m		n̲	n	ṇ			
Lateral					l				
Approximant									
Semi Vowel			v				y		

Table. 9

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3.0 Distribution of the Vowel Phonemes in Nakshathras, Raasis and Other Astrological Terms

Five vowel phonemes /a/, /e/, /i/, /o/, and /u/ have been found in the Astrological terminology. All Astrological terms are divided in to three types for convenient to understand. They are Pure astrological terms and other astrological terms. Pure astrological terms are terms which are included in the daily process of astrological interpretations and other astrological terms are terms which are related with astrology which are not frequently used and are technical terms in the astrology. All these three categories of astrology terms are interpreted separately and vowels and consonant lists, of all the three type were given in separate tables. The short vowel phonemes found in the Nakshathra are /i/, /u/, and /a/. For Rasi /i/,/u/, and /a/.

And for Other Astrological terms are /i/, /u/ and /a/. Long vowel phonemes present for Nakshathra are /ī/, /ā/, /ū/, /ō/ and /ē/. For Raasi /ī/, /ē/ and /ā/. And for other Astrological Terms are /ī/, /ū/, /ō/, /ē/ and /ā/ respectively. But in the vowel phoneme description some short and long vowel sounds are missing in the pure astrological terms such as stars and Raasis. After the complete analysis of stars, Raasis and other astrological terms it is observed that the short vowel phonemes /o/ and /e/ are missing in all of the three main terminological categories. Stars and other astrological terms have all the long vowel phonemes /ī/, /ē/, /ā/, /ū/ and /ō/ are present. And in Raasis, the long vowel phonemes present are /ī/, /ē/ and /ā/. Here, the long vowel phonemes /ō/ and /ū/ are absent respectively

Here, pure astrological terms are abbreviated as 'PT', Nakshathras are abbreviates as 'NK', Raasis are abbreviated as 'RS' and other astrological terms as 'OT' respectively. Following are the descriptions of the various vowel phonemes along with their occurrences at the various positions in all the three main astrological terms.

4.0 Short and Long Vowel Phoneme List of Nakshathras ('NK'), Raasis ('RS'), and Other Astrological Terms ('OT')

Pure Astrological Terms ('PT')

Nakshathras ('NK')

Short vowels list	→	**[i, a, u]**
Long vowel list	→	**[ā, ū, ō, ē, ī]**

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Rasis ('RS')

Short vowels list	→	**[i, a, u]**
Long vowel list	→	**[ī, ā, ē]**

Other Astrological Terms ('OT')

Short vowels list	→	**[i, a, u]**
Long vowel list	→	**[ā, ē, ū, ō, ī]**

4.1 Vowels

Vowels are sounds in which there are no obstruction to flow of air as it passes from larynx to lips.

4.1.1 Short Vowels

There are only three short vowels. They are **[i, a, u]**

4.1.1.1 Word Initial Position

Here, Nakshathra has no front high vowel sound /i/ in the word initial position.

/n̠akṣatra/	**[a, u]**
/rāśi/	**[i, a, u]**

Other astrological terms ('OT')	**[i, a, u]**

/ i /	Nil	(NK)
	/iṭavam/	(RS)
	/indrāg̠ni/	(OT)
/ a /	/ɑśvati/	(NK)
	Nil	(RS)
	/antardaśa/	(OT)
/ u /	/uttRam/	(NK)
	Nil	(RS)
	/uccarāśi /	(OT)

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4.1.1.2 Word Medial Position

/n̠akṣatra/		[i, a, u]
/rāśi/		[i, a, u]
Other astrological terms ('OT')		[i, a, u]

/i/	/āyilyam/	(NK)
	/karkkiṭakam/	(RS)
	/rāśiraśmi/	(OT)
/a/	/pun̠artam/	(NK)
	/mēṭam/	(RS)
	/grahadaśa /	(OT)
/u/	/ tiruvātira /	(NK)
	/kumbham/	(RS)
	/guruhōra/	(OT)

4.1.1.3 Word Final Position

Here, Nakshathra has no back high vowel sound /u/ and Raasi has no central low vowel sound /a/ in the word final positions.

/n̠akṣatra/		[i, a]
/rāśi/		[i, u]
Other astrological terms ('OT')		[i, a, u]

/i/	/ rōhin̠i /	(NK)
	/kan̠n̠i/	(RS)
	/daśāsandhi/	(OT)
/a/	/tr̥kkēṭṭa/	(NK)
	Nil	(RS)
	/kētudaśa/	(OT)

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/u/	Nil	(NK)
	/dha<u>n</u>u/	(RS)
	/indraguru/	(OT)

4.1.2 Long Vowels

4.1.2.1 Word Initial Position

For Raasis the long vowel sound /ā/ and for Nakshathras the long vowel sound /ū/ and for all three categories as Nakshathra, Raasis and other Astrological Terms the long vowel sounds /ī/ , /ē/ and /ō/ sounds are absent in the initial position.

/<u>n</u>akṣatra/	[ā]
/rāśi/	Nil
Other astrological terms ('OT')	[ā, ū]

/aa/	/āyilyam/	(NK)
	Nil	(RS)
	/āg<u>n</u>ēyarāśi/	(OT)

/uu/	Nil	(NK)
	---	(RS)
	/ūrdhwamukharāṣi /	(OT)

4.1.2.2 Word Medial Position

Here, for Raasis the long vowel sounds /ū/ and /ō/ in the word medial positions are absent.

/<u>n</u>akṣatra/	[ā, ū, ī, ē, ō]
/rāśi/	[ā, ī, ē]
Other Astrological Terms ('OT')	[ā, ū, ī, ē, ō]

/aa/	/uttRāṭam/	(NK)

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| | /tulām/ | (RS) |
| | /bhāvātbhāvam/ | (OT) |

/uu/	/pūrāṭam/	(NK)
	---------	(RS)
	/bhūtarāśi/	(OT)
/ii/	/makīram/	(NK)
	/mīṉam	(RS)
	/dwitī yarajjū/	(OT)

/ee/	/rēvati/	(NK)
	/mēṭam/	(RS)
	/kēndrātipati/	(OT)

/oo/	/tiruvōṇam/	(NK)
	-------	(RS)
	/danḍāntadōṣaśānti /	(OT)

4.1.2.3 Word Final Position

For Nakshathra and Rasi, there are no long vowel sounds in the word final position and for Other Astrological Terms the long vowel sounds /ā/, /ū/ and /ī/ are present in the above stated positions. The long vowel which are absent in the all Nakshathra, Rasi and Other Astrological Terms are /ō/ and /ē/. And that for Nakshthra and Rasi are /ī/, /ū/ and /ā/ respectively.

/ṉakṣatra/   **[Nil]**

/rāśi/   **[Nil]**

Other Astrological Terms ('OT')   **[ā, ū, ī]**

/aa/	Nil	(NK)
	Nil	(RS)
	/grahapīḍā /	(OT)

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/uu/	Nil	(NK)
	------	(RS)
	/ā dirajjū /	(OT)

/ ii/	Nil	(NK)
	Nil	(RS)
	/caturdaśi /	(OT)

/ee/	Nil	(NK)
	Nil	(RS)
	Nil	(OT)

/oo/	Nil	(NK)
	---------	(RS)
	Nil	(OT)

4.2 Consonants

Consonants are speech sounds during the articulation of which there is an obstruction. It also occurs in word initial, medial and final positions.

Pure Astrological Terms

Nakshathra

Stops

There are ten stops sounds. They are **[/P/, /bh, / t/, / d/, / ṭ/, / c/, / j/, /k/, and the aspirated /bh/, /kh/**

Fricatives

There are four Fricativessounds. They are **[/ h/, / ś/]**

Flap

There is only one Flap sound. It is **[/r/]**

Trill

There is trill sound **[/R/]**

Nasal

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There are four Nasal sounds. They are   [/m/, / n̠/, and /ṇ/]

Lateral

There are two Lateral sounds. They are   [/l/,]

Approximant

There is only one Approximant sound   [/l̠/]

Semivowel

There are two Semivowel sounds. They are **[/v/, /y/]**

/rāśi/

Stops

There are eight stops sounds. They are   [/bh/, / k/, /ṭ/, / c/, /th/, /t/, /dh/]

Fricatives

There are four Fricativessounds. They are   [/ś/]

Trill

There is trill sound   [/ṛ/]

Flap

There is only one Flap sound   /r/

Lateral

There is only one Lateral sound   /l/

Nasal

There are four Nasal sounds. They are   [/m/, /n̠/, /ń/,]

Approximant

Nil

Semivowel

There are two Semivowel sounds. They are   [/v/]

4.3 Other Astrological Terms ('OT')

Stops

There are eleven stops sounds   **[/p/, /ph/,/b/, /bh/, /t/, /th/, /d/, /dh/ /ṭ/, /ḍ/, /c/, /j/, /k/, /g/ /gh/]**

Fricatives

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There are four Fricativessounds. They are   [/s/, /ś/, /ṣ/, /h/]

Trill

There is trill sound   [/R/]

Flap

There is only one Flap sound.   [/r/]

Lateral

There is only one Lateral sound.   /l/

Nasal

There are four Nasal sounds. They are   [/m/, /n̲/, /n/, /ṇ/]

Approximant

Nil

Semivowels

There are two Semivowel sounds. They are   [/v/,/y/]

4.3.1 Word Initial Position

The consonants present in all Nakshathra, Raasi and Other Astrological Terms are /t/, /c/, /k/, /v/ and /m/. The consonants absent in all Nakshathra, Raasi and Other Astrological Terms are /n/, /ṇ/, /ḷ/, / h/, /ṣ/, / j/, / ṭ/ and /R/. The consonants which are absent in Nakshathras and Raasis are /g/, /s/, / ś/, /y/, /l/, and /l̤/. The consonant sounds which are absent in the Raasis only are /r/, /b/ and /p/ and that for Nakshathra is /d/ sound respectively.

Nakshathra   [/P/, /b/, / t/, / c /, /k/, /r/, /v/ and /m/]

/rāśi/   [/m/, /k/, /c/, /t/,/v/, /dh/]

Other astrological terms   [/b/, /c/, /d/, /g/, /k/, /l/, /m/, /n̲/, /p/, /r/, /ś/,

/s/, /t/, /v/, /y/]

/P/   /puṇartam/   (NK)

            ---   (RS)

            /pakṣiyō̲nirāśi/   (OT)

/b/   /bharaṇi/   (NK)

            -----   (RS)

            /bādhārāśi/   (OT)

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/ t/	/ tiruvātira/	(NK)
	/tulām/	(RS)
	/tyājyarāśi /	(OT)
/ d/	--------	(NK)
	/dhan̲u/	(RS)
	/dagdharāśi/	(OT)
/ c/	/cittira/	(NK)
	/cińńam/	(RS)
	/cakRadasa /	(OT)
/k/	/kārttika/	(NK)
	/karkkiṭakam/	(RS)
	/kētudaśa/	(OT)
/ g/	-------	(NK)
	----	(RS)
	/guruhōra/	(OT)
/s/	-----	(NK)
	----	(RS)
	/sātwikarāśi /	(OT)
/ ś/	------	(NK)
	------	(RS)
	/śaśayōgam/	(OT)
/r/	/ rōhiṇi /	(NK)
	-------	(RS)
	/rāśiraśmi/	(OT)
/v	/viśākham/	(NK)
	/vṛścikam/	(RS)
	/vāyutatthwarāsi /	(OT)
/y/	-------	(NK)
	-----	(RS)
	/yugmarāśi/	(OT)

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/l/	-------	(NK)
	-----	(RS)
	/lagn̄ādhipati/	(OT)
/ḻ/	------	(NK)
	------	(RS)
/m/	/makam/	(NK)
	/mēṭam/	(RS)
	/madhyamarajju/	(OT)
/ṉ/	------	(NK)
	-----	(RS)
	/ṉakṣatRadaśa/	(OT)

4.3.2 Word Medial Position

The consonants which are present in all the Nakshathras, Raasis and Other Astrological Terms are /b/, /t/, /R/, /k/, /ṉ/, r/, /l/, **/v/,** and/ś/. The consonant which are absent in the Nakshathras and Raasis are /n/, /g/, /p/, /s/, /ḷ/, /ṣ/and /ḍ/. The consonant sound which is absent in Nakshathras only is /c/ and the same that of Raasis are /y/, /n/, /j/, /d/, /m/ and /ṇ/. And consonant sounds which are absent in Raasi and other astrological terms and Nakshathra and other astrological terms are /ŋ́/, /ḻ/ respectively.

/ṉakṣatRa/	(NK)	[/b/, / t/, / R/,/ ṭ/ , / j/, /k/, /h/, / ś/, /r/, /v/, /y/, /l/, /ḷ/, / ṉ/, and /ṇ/]
/rāśi/	(RS)	[/t/, /v/, /ṉ/, /k/, /m/, /r/, /c/, /ṭ/, /ń/, g/,/l/, /ś/,/bh/ /dh/,]
Other Astrological Terms	(**'OT'**)	[/p/, /bh/,/b/, /t/, /d/,/dh/, /R/, /ṭ/, /ḍ/, /c/, /j/, /k/,/kh/ /g/,/gh/,/s/, /ś/, /ṣ/, /h/, /r/, /l//v/,/y/, /m/, /ṉ/, /n/, /ṇ/]
/p/	------	(NK)

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	-----	(RS)
	/cakRapōja/	(OT)
/bh/	/ abhijit/	(NK)
	/kumbham/	(RS)
	/klĭbārāśi/	(OT)
/ t/	/cōti/	(NK)
	/karkkiṭakam/	(RS)
	/bhūmitatwarāśi/	(OT)
/ R/	/uttRam/	(NK)
	/vṛścikam/	(RS)
	/śūdRarāśi/	(OT)
,/ ṭ/	/ aviṭṭam	(NK)
	/mēṭam/	(RS)
/śiṣṭadaśa/		(OT)
/m/	-----	(NK)
	/kumbham/	(RS)
	/bhūmirāśi/	(OT)
/dh/	-------	(NK)
	/midhuṉam/	(RS)
	/ādilaghu/	(OT)
/ḍ/	--------	(NK)
	------	(RS)
	/śatRupīḍāyōgam/	(OT)
/ j/	/ abhijit/	(NK)
	------	(RS)
	/śirōrajjū/	(OT)

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/k	/makayiram/	(NK)
	/karkkiṭakam/	(RS)
	/bādhakarāśi /	(OT)
/g/	-------	(NK)
	-----	(RS)
	/ādiguru/	(OT)
/c/	-------	(NK)
	/vṛścikam/	(RS)
	/uccarāśi /	(OT)
/ h/	/ rōhiṇi /	(NK)
	------	(RS)
	/candrahōra/	(OT)
/s/	------	(NK)
	-----	(RS)
	/daśāsandhi/	(OT)
/ṣ/	------	(NK)
	----	(RS)
	/danḍāntadōṣaśānti/	(OT)
/ ś/	/aśvati/	(NK)
	/vṛścikam/	(RS)
	/śaśimangaḷayōgam/	(OT)
/r/,	/kārttika/	(NK)
	/karkkiṭakam/	(RS)
	/caradaśa/	(OT)
/v/	/ tiruvātira/	(NK)
	/iṭavam/	(RS)
	/dēvaguru/	(OT)
/y/	/āyilyam/	(NK)
	--------	(RS)
	/āgṉēyarāśi/	(OT)
/l/	/mūlam/	(NK)
	/tulām/	(RS)
	/ādilaghu/	(OT)

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/ḷ/	-------	(NK)
	------	(RS)
	/śaśimangaḷayōgam/	(OT)
/ḻ/	/aniḻam /	(NK)
	------	(RS)
	----	(OT)

/ ṉ/	/aniḻam/	(NK)
	/kaṉṉi/	(RS)
	/indrāgṉi/	(OT)

| /n/ | ------ | (NK) |
| | ----- | (RS) |
/sankhāyōgam/ (OT)

/ṇ/	puṇartam/	(NK)
	-----	(RS)
	/rajōguṇarāśi /	(OT)

/ṅ/	------	(NK)
	/ciṅṅam/	(RS)
	Nil	(OT)

4.3.3 Word Final Position

The consonant /t/ has no terms for rāsis and Other Astrological terms.

| **/ṉakṣatRa/** | **(NK)** | **[/m/, /t/]** |
| **/rāśi/** | **(RS)** | **[/m/]** |

| **Other Astrological Terms** | **('OT')** | **[/m/]** |

| /m/ | /catayam/ | (NK) |
| | /mēṭam/ | (RS) |

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	/iṭavam/	(RS)
	/śaśimangaḷayōgam/	(OT)
	/śaśayōgam/	(OT)
	/śītaraśmiyōgam/	(OT)
/t/	/ abhijit/	(NK)
	-----	(RS)
	------	(OT)

5.0 Gemination

Gemination is nothing but the long consonants. The long consonants occur only medial position.

[tt, kk, ṭṭ, dd, ṉṉ, jj, cc, ḍḍ, yy]

/ṉakṣatRa/	**(NK)**	[tt, kk, ṭṭ]
/rāśi/	**(RS)**	[ṉṉ, kk]

Other Astrological Terms	**('OT')**	[tt, dd, jj, cc, kk, ṭṭ, ḍḍ, yy]

/tt/	/attam/	(NK)
	----	(RS)
	/vaśyaporuttam /	(OT)
/kk/	/tṛkkēṭṭa/	(NK)
	/kaṉṉi/	(RS)
	/jalacaradrē kkāṇam/	(OT)
/ṭṭ/	/uttRaṭṭāti/	(NK)
	-------	(RS)
	/pratiṣṭṭarāśi/	(OT)
/dd/	------	(NK)
	----	(RS)
	/lagṉasuddhi /	(OT)

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/n̠n̠/	-----	(NK)
	/karkkiṭakam/	(RS)
	-----	(OT)

/jj/	--------	(NK)
	-------	(RS)
	/dwitīyarajju /	(OT)

/ cc/	-----	(NK)
	-----	(RS)
	/uccarāśi /	(OT)

/ḍḍ/	------	(NK)
	-----	(RS)
	/guruśukramouḍḍyyam/	(OT)
/yy/	------	(NK)
	-----	(RS)
	/tyājyyarāśi /	(OT)

6.0 Consonant cluster

When two or more consonants occur together, they are called a consonant cluster. "Cluster" means "group."

6.1 Clusters of Two Consonants

6.1.1 Consonant Clusters Occurring Initially   (-C1-C2)

/tr/	/tṛkkēṭṭa/	(NK)	18th **Star**
/vR/	/vṛścikam/	(RS)	8th Raasi
/gr/	/grahabalam/	(OT)	'Planet strength'

6.1.2 Consonant Clusters Occurring Medially   (-C1-C2)

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/śv/	/aśvati/	(NK)	'1st Star'
/rk/	/karkkiṭakam/	(RS)	'4th Raasi'
/gr/	/bādhāgraham/	(OT)	'Planet of obstruction'

6.1.3 Consonant Clusters Occurring Finally   (-C1-C2)

Nil   (NK)

Nil   (RS)

Nil   (OT)

7.0 Syllable

In a linguistic system the smallest distinctive sound unit is the phoneme. Phonemes combine to form the next higher unit of expression called syllable. A syllable consists of one or more phonemes and a word is made up of one or more syllables.

A syllable is a unit consisting of one vowel or syllabic consonants, which may be preceded or followed by a consonant or consonants. Syllables generally classified in to Open Syllable and Closed Syllable.

7.1 Open Syllables

If a syllable ends in a vowel, it is known as Open syllable.

/cōti/	(NK)	15th Star
/kaṉṉi/	(RS)	Raasi
/ubhayarāśi/	(OT)	pair, couple, common
		signs

7.2 Closed Syllable

If a syllable ends in a consonant, it is known as closed syllable.

/m/	/uttRāṭam/	(NK)	star
/m/	/āyilyam/	(NK)	star
/m/	/mithuṉam/	(RS)	star
/m/	/mēṭam/	(RS)	star
/m/	/gowrīyōgam/	(OT)	'A configuration in which Moon is

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posited in exaltation, own house, angles

or trines with the aspect of Jupiter.'

/n/   /ādityan/   (OT)   'Sun'

8.0 Syllabic Structure

After analyzing the data collected from various source, it has been identified that Malayalam astrological terms have monosyllabic, disyllabic, and trisyllabic and poly syllabic types of words. The structure of a syllable can be shown by mentioning the vowels and consonants that constitute it. The nucleus (vowel) is represented by the symbol 'V' and the marginal element (consonant) is represented by the letter 'C'

8.1 Monosyllabic

Nil   (NK)

Nil   (RS)

VVC /oam/   (OT)   'The beginning sound
                                 of mantras'

8.2 Disyllabic

CVCVC   /makam/   (NK)   10th Srar

CVCV   /dhanu/   (RS)   9th Raasi

CVCV   /śani /   (OT)   'Synonym for Saturn'

CVCV   /titthi/   (OT)   'A time concept in
                                       Indian Astrology'

8.3 Trisyllabic

VCCVCV   /aśvati/   (NK)   star

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| VCVCVC | /iṭavam/ | (RS) | Raasi |

CVVCV/kētu/ (OT) Flag, Southern node, aShadow planet. In English it is called ragon's tail'

8.4 Polysyllabic

CVCVCVVCVCV	/ tiruvātira /	(NK)	6th Star
CVVCVCVCCVCV	/pūruruṭṭati/	(NK)	25th Star
CVCCCVCVCVC	/karkkiṭakam/	(RS)	4th Raasi
CCVCCVCVC	/vṛścikam/	(RS)	8th Raasi
CVCCCVCVVCV	/candrarāśi/	(OT)	'Signs related to Moon'
VCVCVCVCCVC	/udayalagnam /	(OT)	'Rising sign'
CVVCVCCVCVC	/tāragraham/	(OT)	'Planets other than sun and moon'

CVCVCVVCVCVVCVVCVC   /dhanamālikāyōgam/
'A configuration in which allthe seven planets occupy 2 to 8 houses."

9 Semantic Classifications

9.1 Classification of Pure Astrological Terms Based on Meaning

Based on meaning of specifics, Pure Astrological terms are classified in to five.

1) Terms Beginning with Personal Names

1. Male Name

2. Female Name

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2) Terms Beginning with Names of Objects

3) Terms Beginning with Names of Animals and Birds

4) Terms Beginning with Names of Colour

5) Terms Beginning with Names of Planets

6) Terms Beginning with Names of Nature

7) Terms beginning with Names of Body Parts

8) Terms beginning with Numerals

9) Miscellaneous

9.1.1 Personal Names

9.1.1.1 Female Names

/aśvati/

/kārttika/

/rōhiṇi /

/rēvati/

9.1.1.2 Male Names

/ abhijit/

9.1.2 Names of Objects

/ɓharaṇi/

/kumbham/

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/dha<u>n</u>u/

9.1.3 Names Beginning with Numerals

Nil

9.1.4 Names of Festivals

/attam/

/tiruvō<u>n</u>am/

/pūram/

9.1.5 Miscellaneous

/makayiram/

/ tiruvātira /

/pu<u>n</u>artam/

/pūyam/

/āyilyam/

/makam/

/uttRam/

/cittira/

/cōti/

/viśākham/

/a<u>nil</u>am/

/mūlam/

/pūrāṭam/

/uttRāṭam/

/aviṭṭam/

/catayam/

/pūruruṭṭāti/

/uttRaṭṭāti/

/mēṭam/

/iṭavam/

/mithu<u>n</u>am/

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/karkkiṭakam/

/cińńam/

/ka<u>n</u>ni/

/tulām/

/vṛścikam/

/makaram/

/mii<u>n</u>am/

10 Classification of Loan Words (Tatsama Terms) in Other Astrological Terms Based on Meaning

Based on meaning of specifics, Other Astrological terms are **classified in to nine.**

10.1 Terms Beginning with Personal Names

10.1.1 Male Names

/dēvaguru/

/indrāg<u>n</u>i/

/indraguru/

/parāśarahōra/

/puruṣarāśi/

/ravidaśa/

/śaśimangaḷayōgam/

10.1.2 Female Names

/śaradāyōgam/

/śītaraśmiyōgam/

/tāradēvata/

10.2 Terms Beginning with Names of Objects

/cakRadasāKālam/

/cakRapōja/

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10. 3 Terms Beginning with Name of Animals and birds

/pakṣiyōn̠irāśi/

/simharāśi /

10. 4 Terms Beginning with Name of colour

/n̠īlarāśi/

10.5 Terms Beginning with Name of Planets

/bhūmirāśi/

/bhūmitatwarāśi/

/candradaśa/

/candragati /

/candrahōra/

/candrarāśi/

/kētu/

/kētudaśa/

/rāhudaśa/

/śan̠idaśa/

/śan̠ihōra/

10.6 Terms Beginning with Name of Nature

/āgn̠ēyarāśi/

/bhūtarāśi/

/pralayarāśi/

/vāyutatthwarāsi /

10. 7 Terms Beginning with Names of Body Parts

/śirōrajju/

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10. 8 Terms Beginning with Numerals

10.8.1 /ādi-/ 'One' / 'First'

/ādirajju /

/ādiguru/

/ādilaghu/

10.8.2 /dwit-/ 'Two'/ 'Second'

/dwitīyarajjuyōgam /

/dwitīyarajju/

10.8.3 /tri-/ 'three' / 'Third'

/trikōṇadaśa/

/trikōṇarāśi /

/trisphuṭadaśa/

/trisphuṭadaśa/

/tritīyarajju /

10. 8. 4 /catur-/ 'Four' / 'Fourth'

/caturdaśi /

/caturtthi/

10. 8. 5 /pañca-/ 'Five' / 'Fifth'

/pancabhōtarāśi/

10. 8. 6 /nava-/ 'Nine' / 'Nineth'

/ṉavamī /

10.9 Miscellaneous

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/antarrdaśa/

/bādhakarāśi/

/bādhārāśi/

/bhagavān/

/bhāvātbhāvam/

/caradaśa/

/cararāśi /

/dagdharāśi/

/dagdhātithi/

/daṇḍāntadōṣaśānti /

/daśa/

/daśāsandhi/

/dhanavān/

/dwāparayugarāśi/

/dwārāśi/

/grahadaśa/

/grahapati/

/grahapīḍa/

/grahāyus/

/kālamṛtyu/

/kaṣṭarāśi /

/kēndradaśa/

/kēndrātipati/

/kharayōni /

/klībārāśi/

/lagnacandrika/

/lagnadaśa /

/lagnādhipati /

/lagnasuddhi /

/madhyamarajju/

/madhyarāśi/

/madhyāyus /

/māndi/

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/mārakadaśa/

/nakṣatRadaśa/

/nakṣatRadīrata/

/nakṣatRayōni /

/nirjalarasi

/pādarajju/

/parīgha/

/phaladīpika/

/praśnakRiya/

/rajju /

/rajōgunarāśi /

 /rāśiraśmi/

/rōgarāśi /

/samadaśa/

/samhārarāśi/

/sankhāyōgam/

/santānatitthi/

/śarabhayōgam/

/śaśayōgam/

/śatRupīḍāyōgam/

/sātwikarāśi /

/śiṣṭadaśa/

/strīrāśi /

/stthirarāśi/

/stthitirāśi /

/śūdRarāśi/

/śūladaśa /

/śūnyarāśi/

/śūnyatithi /

/tāmasarāśi /

/tāmbūlarāśi/

/tiryangmukharāśi /

/tithi/

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/tyājyarāśi /

/tyājyatithi/

/ubhayarāśi/

/ubhayōdayarāśi/

/uccarāśi /

/udakarāśi/

/ulkādaśa /

/ūrdhwamukharāṣi /

/variyatithi/

/varṣadaṣa /

/varṣagrahasiddhi/

/vāstupuruṣaśayanastthiti/

/viṣhamarāśi /

/vriddhitithi/

/vriṣayōṇi /

/yōgiṇidaśā/

/yugarāśi /

/yugatithi/

/yugmarāśi/

11. Phonological Changes in Tatsama Loans

Analytical studies of Astrological terms in Tatsama and Tatbhava, we can formulate some of the following rules.

11.1 Nominal Stems

Nominal Stems undergo certain changes before the Malayalam Suffixes are added.Since Malayalam doesnot follow the Sanskrit gender system, but follows the natural gender, words of masculine gender in Sanskrit, which are only neuter gender naturally, take the suffix, /-m/ [Nambudiri,. -1972]

Examples are given bellow.

/viśākham/   <   /viśākha/

/makaram/   <   /makara/

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/tulām/	<	/tulā/
/uccakēndram/	<	/uccakēndra/
/uccanīcam/	<	/uccanīca/
/udararōgam/	<	/udararōga/
/ēkādhipatyam/	<	/ēkādhipatya/
/nakṣhtRathithibalam/	<	/nakṣhtRathithibala/

11.2 **Masculine Sanskrit Nouns** with a word stem ending in a short /a/ take the ending /an/ in the nominative singular in Malayalam.

Examples are given bellow.

/bhāvādipan/	<	/bhāvādipa/
/guḷikan/	<	/guḷika/
/ādityan/	<	/āditya/
/indran /	<	/indra /
/kālapuruṣhan /	<	/kālapuruṣha /
/kujan/	<	/kuja/
/lagnēśan/	<	/lagnēśa/
/mātRukārakan/	<	/mātRukāraka/
/vyayādhipan/	<	/vyayādhipa/
/nakṣatRadhipan/	<	/nakṣatRadhipa/

12 Phonological Changes in Tadbhava Loans

(a) **/s/ > /c/**

/simha/ > /cińńam/
/svāti/ > /cōti/

(b) **/s/ > /t/**

/śri/ > /siri/ > /tiri/ or /tiru/

/sRāvaṇa/ > /tiruvōṇam/

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(c) /s/ is dropped in words in the beginning and middle, and in the beginning of conjuct consonants.

Eg: /daṉiṣṭṭa/   >   /aviṭṭam/

/hasta/   >   /attam/

(d) Indo-Aryan **ḍh > ṭ** (Godavarma, K. – 1946)

Eg: /pūrvāṣāḍham/   >   /pūraṭm/

(e)   ṛ   > t

/ṛṣabha/   >   /iṭavam/

(f)   ḍ> t

/uttaraprōṣṭhapadā/   >   /uttṛttāti

(g)   bh> v

/ṛṣabha/   >   /iṭavam/

(h)   S → Y
/āsilisa/   >   /āyiliyam/

(a)   /ś/   >   /c/

/śataka/   >   /catayam/

(b)   /ṣ/   >   /ṭ/

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/mēṣa/ > /mēṭam/

/vṛṣabha/ > /iṭavam/

(c)   ḍ > ḷ

/guḍika/ > / guḷikan/

(d)   g > k

/mṛgasira/ > /makayiram

(e)   Va > ō

pkt . /śāvaṇa/ > /ōṇam/

13 Dropping

(f)   /ś/

/śravaṇa/ > /āvaṇa/ > /ōṇa/
/śraviṣṭa/ > /aviṭṭam/

(g)   /h/

/hasta/ > /attam/

(h)   /y/
/kanya/ > /kanni/

14 Elision of Vowel

(a)   I

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/āyiliyam/ > /āyilyam/

(b)   j > c

/jyēṣṭa/ > /cēṭṭa/

(c)   vā > ō

/svāti/ > /cōti/

(d)   st > tt

/hasta/ > /attam/

(e)   kh > k

/makha/ > /makam/

(f)   ḍ > ḻ

/vyāḍa/ > /vyāḻam/

15 Assimilation

Nasal + Stop   >   Nasal + Nasal
ńg>   ńń

Sińgha > cińńam

Sanskrit compounds are borrowed directly into Malayalam as in the case of 'Candrakkala', or both members are borrowed separately and combined, in which case the Malayalam Sandhi will prevail as in 'candrakkala'.(P, M. Joseph. -1979)

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Some of the Sanskrit Loan words in Malayalam have come through Prakrit. (Godavarma,K.-1946)

As per as Dr. Godaverma's assumption, a few examples are given bellow.

Sanskrit	Parakrit	Malayalam
/simha/	/singha/	/cińńam/
/mṛgaśiras/	/magasira/	/makayiram/
/śrī/	/siri/	/tiri/ or /tiru/ , /tṛ/
/āśleṣa/	/āsilisa/	/āyilyam/

Table. 11

Conclusion

The present study on 'Phonological and Semantic analysis of Malayalam Astrological terms' is an attempt to collect all the Malayalam terms in Astrology and study all these words in linguistic perspectives such as phonological and semantic. There were no such studies of this kind published yet. Lots of studies were done by scholars in different universities all over the world on Astrological terms, and it is meant for only astrological interpretation of the corresponding words. All these studies emphasized only the astrological concepts. And of course lots of linguistic studies are done by different scholars in the world on word levels, place names, toponomy, terms, etc. So there was no such study on astrological terms in linguistic perspectives.

In data collection procedures all the primary and secondary data are collected from different astrological texts, various encyclopedias, lexicon, dictionaries, some personal interviews and internet. At first, the data are arranged in English alphabetical order in order to avoid confusion.

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Total astrological words selected were two thousand three hundred and sixty four. So it was clear that a Malayalee astrologer may use these words during their astrological predictions. But no astrologer can use these words frequently. So another task is to find out frequently used astrological words from these total astrological words. Field study is essential for that aspect. So for this purpose, Carried out extensive field study and took certain recordings of some of the astrologers work in tapes and interviews.

For this study, two thousand one hundred and ten frequently used terms were taken into consideration. It was found that some terms are strictly used only in Astrology and some terms related to astrology are used in different areas. So strictly used astrological terms are named as 'Pure Astrological Terms' and this category consists of 'Nakshathras' and 'Rasis'. Second one was named as 'Other Astrological Terms'. And the third category was 'Astrology Related Terms'. This was used in astrology and other social situations as well. Here, in this study the analysis of Pure Astrological Terms and Other Astrological Terms.

For example, the constellations such as
Nakshatram or /n̪akṣatram/ ' stars'

/kārttika/	3rd Naskshathram
/rōhiṇi /	4rth Nakshathram

Raasis or /rāśi/ 'Zodiac'

/kumbham/	11th Raasi
/makaram/	10th Raasi

Other Astrological Terms

/bādhārāśi/	/ bādha/	'torment' or possession by spirits'
	/ rāśi/	'multitude' or 'heap' or 'zodiac'
/rāhudaśa/	/rāhu/	'Period of shadow planet
/rāśiyādipa/	/rāśyadipan/	'Lord of rasi'

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Astrology Related Terms

/ākāśasōtRam/	'One type of link between /ārōḍa/ and Ascendant'.
/āmātyakārakan/	'The planet with the second highest degree in the birth charts'.
/grahapīḍha/	'The difficulties caused by planet'.
/yōgam/	'Combination of planets'
/tithi/	'Name of day'

The following terms are astrology related terms which are frequently used in other situations.

/ṉiicam/	'Cruel'
/ṉidrāvastha/	'Sleeping state'
/kāvu/	'Small wood of trees attached to a house'
/sarpakkāvu/	'Small wood of trees attached to a house deity as Snake'

/kāvu/ and /sarpakkāvu/ are terms used in temple customized situations, which are related to worshipping Snakes as God. These words are not pure astrological terms these words were related to astrology and frequently used in some other circumstances. But most of the terms have strictly their Sanskrit origin and some Malayalam terms were identified during the study. Those words are,

/oḻivu/	'Remedy'

Here, the term /oḻivu/ is a Malayalam noun having different contextual meaning as 'holiday', 'leisure', 'leaving', 'method and 'remedy'. Astrologically, /oḻivu/ means 'remedy'. Astrologers are frequently using this word for 'Pariharam' (remedy) in their predictions. But

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the terms /kāvu/ (Small wood of trees attached to a house), /sarpakkāvu/ (Small wood of trees attached to a house were deity as snake), /kaḷari/ 'Training ground for martial arts', /kaḷarippayattu/ 'the training of martial art and Kalarimoorthi /kaḷari mōrtti/ 'The deities of kalari' are not pure astrological words, these words are somehow related to astrology and most probably related to other circumstances and situations.

After the preliminary study of these words, selected linguistic principles were applied. Linguistic analysis of all these words includes studies in Phonological and Semantic levels. The phonological level analysis of astrological terms includes descriptions and distributions of the vowels and consonant sounds, syllabic structure and cluster formation. (Prabodhachandran Nair, V. R. – 1972)

In semantic analysis, astrological terms such as terms beginning with Personal Names which include Male and Female Names, and the terms which begin with Names of objects, Names of Animals and birds, Names of colours, Names of Planets, Names of Nature, Names of body parts, numerals and miscellaneous items are given.

Those words which are in Sanskrit language have been transliterated to Malayalam. The original Sanskrit word in Devanagari scripts is translated to English and then transliterated. While transliterating Sanskrit words into Malayalam, at times two spellings for the same word have become inevitable such as muhurtha and muhoortha.

The Malayalam Tatbhava and Tatsama terms are emphasized in the linguistic analysis. This is intended to help everybody to be familiar with the correct pronunciation of the word. However the structures of overall alphabetization of the words have been based on the standard Phonological principles. In this study, the word analyses were done in a comparative manner.

A scientific research into the genesis of Indian astrological thoughts would convince us that our seers of yore must have keenly observed the human experiences over thousands of years. They must have analyzed them incisively to unearth the laws of nature shaping them. That effort could have enabled them to find some common factors influencing those human experiences. It was easy for them to conclude, then, that such underlying forces influencing

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and determining human experiences could not be due to some terrestrial factors alone. They could infer that forces acting from somewhere beyond had a definite say on matters and manners of the earth. They concluded that the forces that regulate the movement and cycles of heavenly bodies must have much influence over these terrestrial affairs. The planets were the catalysts of this extra earthly principle; they codified these causes and effects. Astrological science is the sum total of these codified causes and effects. It is the result of meditative intelligence and extra sensorial experience of great seers, unattainable and unimaginable to the contemporary elite, advocating a materialistic base for the study of this science and treating astrology as a system of mere fortune telling. Time has no conceivable beginning and end, like space. It is the space which regulates the idea of time. (N, E. Muthuswamy. – 2006)

Majority of the technical terms are derived from Sanskrit. All the terms have diverse linguistic and cultural origin. This study investigated the structure of Malayalam astrological terms and the proliferation of Sanskrit and other languages' influence in the formation of Malayalam astrological terminology. (Raja, Kunjunni. K. -1992)

The study deals with the adoption of the different structural forms for the pattern of Malayalam astrological words have been put under. Most of the astrological works are done during the Aryan era. So the majority of the words are from Sanskrit. Here, the researcher studied and analyzed the Malayalam astrological terms and, the changes and influence between Sanskrit and Malayalam terms.

At first the basic and pure frequently used Astrological terms are selected for linguistic analysis. That is, the Nakshathras and Raasis. Analysis is done in the phonological and semantic levels. There are total of twenty eight stars and twelve Raasi's are there. After the detailed analysis of all the twenty eight Nakshathras, / abhijit/, /rōhiṇi/, /rēvati/ and /ɓharaṇi/ Nakshathras has no linguistic change in the above told analytical levels. Nakshathras like /aśvati/ in Malayalam has /aśviṉi/ in Sanskrit Language is concern. And like ways /attam/in Malayalam has /hasta/ for Sanskrit language and same as Malayalam Nakshathram /cōti/ has /svāti/ in Sanskrit language as well.

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In the Phonological analysis, discussed the distribution of the vowels and consonants in the collected astrological terms. In Nakshathras terminology, three are three short vowel phonemes /a/, /i/ and /u/. The long vowel phonemes /ā/, /ē/, /ī/, /ō / and /ū/ are found. And in the case of consonants, following are the distributions of the various consonant phonemes in the various positions found in the astrological terms under present study. They are /bh/, /c/, /h/, /j/, /k/, /kh/, /l̲/ /l/, /m/, /ṇ/,/n̲/, /p/, /r/, /R/, /ś/, /t/, /ṭ/,/v/, /y/. This is a vast analysis for detecting these segmental phonemes in initial, medial and final positions among the astrological terms. After studies the astrological terms it was found that terms having word initial positional vowels and consonants are /a/, /u/ /ā/, /t/, /p/, /bh/, /c/, /k/, /m/, /r/ and /v/ . Terms having word medial positional vowels and consonants are /i/, /a/, /u/, /ā/, /ē/, /ī/, /ō/, /ū/, /b/, /h/, /j/, /k/,/l/,/n̲/ /ṇ/, /r/,/R/, /ś/, /t/, /ṭ/, /v/, /y/, and /l̲/ .Terms having word final positional consonants are /m/and /t/ and all others are Vowel ending.

For Raasi, the long and short vowels are /a/, /ā/, /ē, /i/, /ii, /u/. And consonants are /bh/, /c/, /dh/, /k/, /l/, /m/, /ṅ/, /n̲/, /r/, /ṛ/, /ś/, /t/, /ṭ/, /th/ and /v/. Short vowels in the medial positions are /a/, /i/, /u/ and final positions are /i/ and /u/ and in word initial position only /i/. Long vowels are /ā/, /ē/ and /ii/ which occure word medial positions only. And for consonants in the initial positions are /m/, /k/, /c/, /t/, /v/, /dh/, medial and final positions are /th/, /v/, /n̲/, /k/, /m/, /r/, /c/, /ṭ/, /ṅ/, /l/, /ś/, /bh/ and /m/ respectively.

And for Other Astrological Terms the long and short Vowels are /a/, /ā/,/ē/, /i/, /ii/, /u/. And Consonants are /b/, /bh/, /c/, /d/, /ḍ/, /dh/, /g/, /gh/, /h/, /j/, /k/, /l/, /m/, /ṇ/ /n/, /n̲/, /p/, /ph/, /r/, /R/, /s/, /ś/, /ṣ/, /t/, /ṭ/, /th/, /v/ and /y/.

The long and short vowels in the initial, medial and final positions of Other Astrological Terms are /ā/, /ū/], [/ā/,/ī/ and /ē/, /ā/, /ū/ and /ī/ and for short vowels /i/, /a/ and /u/, /i/, /a/ and /u/ and for final position /i/, /a/ and /u/ respectively. For consonants in the initial, medial and final positions are /b/, /c/, /d/, /g/, /k/, /l/,/m/, /n̲/, /p/, /r/, /ś/, /s/, /t/, /v/and /y/, /p/, /bh/,/b/, /t/, /d/,/dh/, /R/, /ṭ/, /ḍ/, /c/, /j/, /k/,/kh/ /g/,/gh/, /s/, /ś/, /ṣ/, /h/, /r/, /l/v/,/y/, /m/, /n̲/, /n/, /ṇ/ and /m/ respectively.

The Gemination of Consonants or the long consonants occur only medial position. Consonant Clusters are /tt/,/ dd/, /pp/,/ jj/, /vv/, /nn̲/, /cc/, /ṇṇ/,, /kk/,/ ss/, /yy/,/ ṭṭ/, /ḍḍ/, /l̲l̲/.

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Then the clusters and then the syllabic structures of mono, disyllabic, trisyllabic and poly syllabic words were discussed in detail.

The Tatbhava and Tatsana word list and examples are given. And the rules for the combinations in the Tatbhava and Tatsama terms are emphasized. Malayalam has appropriated a large number of Sanskrit words as Dravidianized derivative ie, Tadbhavas in the early period, and directly as Tatsamas without much change during the middle and later periods. Tadbhava forms predominate in the early literature, later Tatsama forms became numerous.

For Semantic Classification, the analyses are done on the basis of meaning of specifics, they are of Personal Names, Names of Objects, and Name begins with Numerals, Name of Festivals and Miscellaneous. Personal Names are classified in to Male names and Female names. Four female Personal names are noticed. They are /aśvati/, /kārttika/, / rōhiṇi / and /rēvati/. Only one male Personal name was identified /abhijit/. Names of Objects noticed are three; they are /bharaṇi/, /kumbham/ and /dhaṉu/.

Terms begin with Numerals are identified. They are for the numerals of three /trikōṇadaśa/, /trikōṇarāśi /, /trisphuṭadaśa/, /tritīyarajju/, and for the Numeral two, /dwitīyarajju/. Name of Festivals are /attam/, /tiruvōṇam/ and /pūram/. Some terms are included in the miscellaneous category such as /makayiram/, / tiruvātira /, /puṇartam/, /pūyam/, /āyilyam/, /makam/, /uttRam/, /cittira/, /cōti/, /viśākham/, /aṉilam/, etc.

Studies on Raasi reveals that 7 Sanskrit Loan words with minor changes, they are, /mithuṉam/, / karkkiṭakam// tulām/, /vRiścikam/, /makaram/ , /kumbham/ and /miiṉam / are there. As per Kunjunni Raja's suggestion, it was clear that, the minor changes in the form of Tatsama Loan words, since Malayalam does not follow the Sanskrit gender system, but follows the natural gender, words of Masculine gender in Sanskrit , which are only neuter gender naturally takes the suffix /-m/ (Kunjunni Raja, K. -1958). Derived from Sanskrit words of Raasi consists of 5 numbers, they are /mēṭam/,   /iṭavam/ /ciṅṅam/, /kaṉni / and /dhaṉu /. After the classification, a detailed description of the Derived Terms is done with examples and etymological assistance.

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These studies are done in the Tatsama terms in Other Astrological Terms.   Other Astrological Terms are the third category under Analysis. The total Other Astrological Terms are listed around 134. Based on meaning of specifics, Other Astrological Terms are classified in to 9. They are , terms begins with Personal Names of Male and Female are 10 in number, Terms begins with Names of Objects are 2, Name of Animals and Birds are two, Term begins with Name of Colour is only One. Terms begins with Names of Planets are of 11 number, Terms begins with Names of Nature are of 4, Terms begins with Name of Body part is only 1, Terms begins with Numerals are 6 in numbers and the last classification is Miscellaneous, and they are 85. Simple Loan words in other Astrological Terms are 9 in number.

In Phonological changes, Tatsama Loans are given after the analytical studies of Astrological Terms in Tatsama and Tatbhava and some rules were derived from this study. First rule is about Nominal Stems before Malayalam Suffixes are added because, Malayalam does not follow the Sanskrit gender system, because they take only neuter gender naturally by adding the suffix /-m/

/am/ < /a/.

Example: /viśakham/ < /viśakha/

 Second Rule is Masculine Sanskrit Nouns ending in a short /a/ take the ending /an/ in the Nominative Singular in Malayalam.

/an/ < /a/.

Example: /guḷikan/   <   /guḷika/

After this, Phonological changes in Tadbhava Loans are given, they are, /s/ > /c/, /s/ > /t/, Indo Aryan /ḍh/ > /ṭ/ , /d/ > /t/, /bh/ > /v/.

/ś/   > /c/   /śataka/   >   /catayam/

/ṣ/ > /ṭ/   /mēṣa/   >   /mēṭam/

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ḍ > ḷ	/guḍika/	>	/ guḷikan/

g > k	/mṛgasira/	>	/makayiram And

j > c	/jyēṣṭa/ > /cēṭṭa/

vā > ō	/svāti/ > /cōti/

st > tt	/hasta/ > /attam/

kh > k	/makha/ > /makam/

And **for Dropping,** the following sounds are present.

/ś/	/śraviṣṭa/	>	/aviṭṭam/

/h/	/hasta/	>	/attam/

/y/	/kanya/	>	/kanni/

/I/	/āyiliyam/	>	/āyilyam/

In Assimilation

Nasal + stop > nasal+ nasal (Subramoniam, V. I. – 1972)

ṅg> ṅṅ

Siṅgha > ciṅṅam

With the spread of education and expansion of communication the contents and types of various studies have undergone a vast change. In this age of specialization specialists are contributing every day, funds of new information to their specialized studies. This is the age of science and scientific knowledge and it has progressed by leaps and bounds. Indian astrology is a neglected subject. It is vast, deep, rich, and useful to mankind like any other

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subject and when it is related to any other kind of subject it will be a tremendous source of knowledge treasure.

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Struggle between Humans and Wild Creatures in Ruskin Bond's Selected Short Stories

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Ruskin Bond

Ruskin Bond. (2012). FamousAuthors.org. Retrieved 04:07, October 1, 2016 from http://www.famousauthors.org/ruskin-bond

Abstract

Humans belong to the earth in much the same way as animals and plants belong. The relationship between animals and humans show that they are interrelated. The present day world is a world of advancements, hi-tech technology and incredible scientific growth and development. People live a mechanical life which has turned them blind toward nature and natural surroundings. In the present scenario, some writers have made themselves necessary to the human heart. Ruskin Bond is one such writer whose dominant theme is ecology and

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environment. He always emphasizes on the friendly relationship between humans and non-humans as both are interdependent. Bond skillfully handles the issues on man's harmony with his environment including animals. In his stories, he describes this passion for pets and animals and related adventures. He equates animals with human beings and gives a graphic description of wildlife in his stories. Ruskin not only brings man into a close relationship with animals but also shows how sometimes people are being affected by wild creatures.

The present paper attempts to analyze the conflicts faced by the humans and wild animals for their survival.

Keywords: Ruskin Bond, Humans and wild animals, Wild Life, Theme of struggle to survive in the selected short stories.

Ruskin Bond

Ruskin Bond is born on 19 May 1934. He is an Indian author of British descent. The Indian Council for Child education recognized his pioneering role in the growth of children's literature in India and awarded him the Sahitya Akademi award in 1992 for Our Trees Still Grow in Dehra. He has also awarded the Padma Shiri in 1999 and Padma Bhusan in 2014. He now lives with his adopted family in Landour near Mussoorie.

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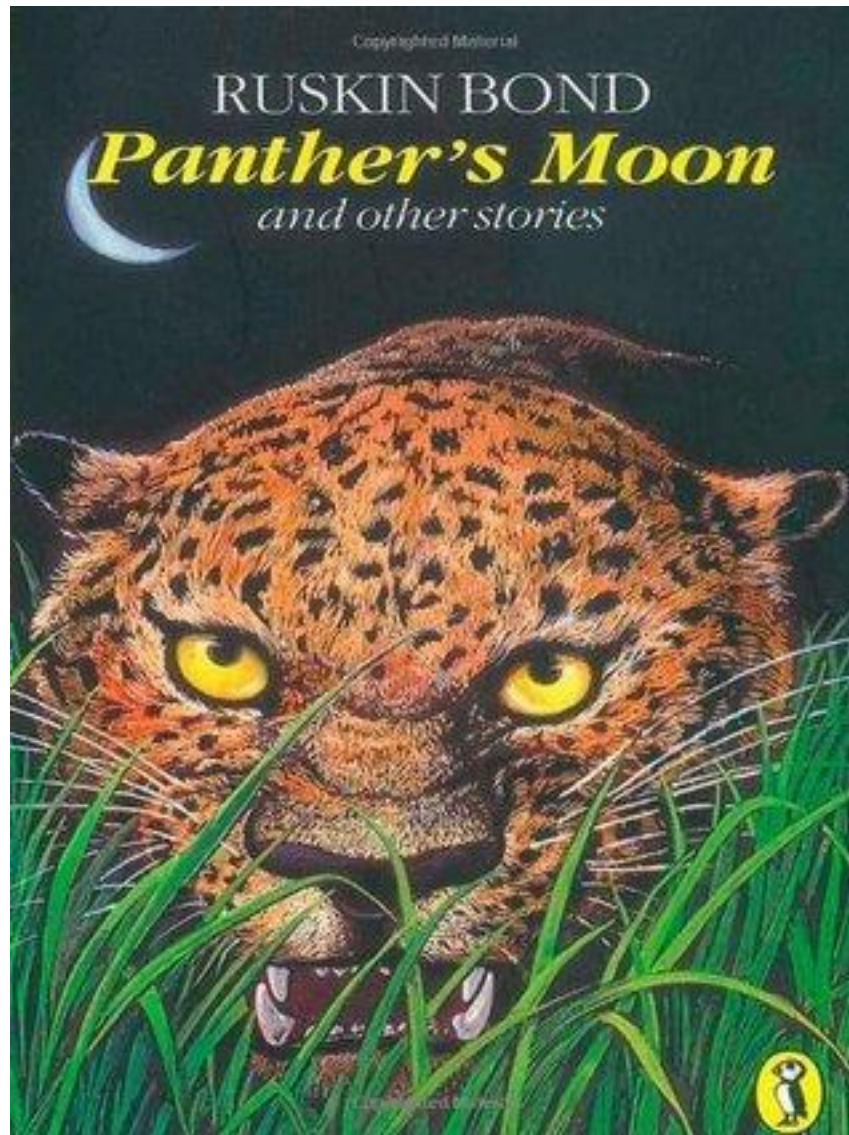
Panther's Moon and Other Stories

Ruskin Bond's *Panther's Moon and Other Stories* comprises ten stories. It describes the relationship between humans and wild creatures and their struggle for their existence. The protagonists of these stories have tender feelings for animals and wildlife. The stories also effectively show the aggressive attitude of animals that fight for food and with their opponents for their existence. Living in the hills, or near the vast forests or the sea makes one easier to engage with the natural world. Ruskin Bond is very close to nature as he spends most of his life in the hills. The man who is a 'minority' in the world of animals has been persecuting animals more than expressing love and showing care towards them being a supreme creature among them all. These days one can learn about conflicts between men and animals entering into the human

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zone as there are shortages of space for them. The great epics of Ramayana and Mahabharatha have provided infinite space for animals. Even in Panchatantra a classic of India of 5th century BC by Vishnusharma is full of animal characters.

The Wildlife

Bond's observation of the wildlife is evident in many of his descriptions about them. Even in animal society, there are fights and harmonious relationships. The life of the wild animals makes one astonish as their world is different. Animal's world is a world of innocence. They do not harm humans unless and until their anger is induced. Animals hunt other animals for their livelihood. But man kills them for other reasons. Not all the people have this attitude towards animals. Like the human characters in Ruskin Bond, some people love animals.

The Tiger in the Tunnel

The first story titled The Tiger in the Tunnel illustrates about a central character who is a watchman and his experience with a tiger hiding in a tunnel. The theme of the sense of duty is aptly brought out in the story through Baldeo, the watchman at a wayside signal shop. He is a responsible man who fulfills his duties towards his family as well as his shop. The theme of the sense of responsibility is aptly brought out in the story through Baldeo, the watchman at a wayside signal stop. He is a responsible man, who fulfills his duties towards his family as well as his job. For the welfare of his family, Baldeo takes up the job of watchman unmindful of having to stay away from home and family, near a dense and wild forest. As far as his job is concerned, Baldeo never shirks his duty. Even in the dead of night, extreme cold and prowling wild animals, Baldeo leaves the warmth of his bed to proceed towards the station for his nightly errand. It is in the course of doing his duty that he encounters the ferocious man-eater tiger. He fights valiantly but loses his life. Thus, he diligently performs his duty so that others may be safe. The axe becomes a symbol of commitment to duty and a symbol of man's constant war against forces of nature. Baldeo shows great courage and determination in his fight with the man-eater tiger. As soon as Baldeo realizes that the tiger is heading towards him, he prepares to attack, with his axe in hand. Though the chances are slim for Baldeo, he decides firmly not to give in. He fights bravely, giving the tiger a deathly blow on its shoulder, wounding it severely. He dies a brave man, fighting till his last breath.

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The tiger roaring with pain now sprang upon Baldeo, bringing him down and then

tearing at his broken body. It was all over in a few minutes. (7)

His axe gives him courage, and it is only when he loses it, does he fall prey to the tiger.
Tembu, his son, realized that his father was death, grieved for his death, and returned to the
tunnel to light the signal lamp.

The Monkeys

Another story **The Monkeys** portrays a monkey who never forgives the woman who grows
Dahlias. The narrator of the story stays in a cottage where Miss.Fairchild once lives with her
dogs. Colonel Fanshawe tells the narrator that Fairchild is killed by the monkeys who spoil her
garden full of dahlias. He says:

… Well, Miss Fairchild fairly loathed those monkeys. She was very keen on her

dahlias-grew some prize specimens- but the monkeys would come at night, dig up

the plants, and eat the dahlia bulbs. (14)

Miss Fairchild sets her dog to chase the animals away. But it ends in vain. She becomes
furious and shoots one of the monkeys dead. As soon as the narrator hears this, he takes pity on
the animal considering them as humans. He is shocked to hear that the animals also kill the lady.
It shows that even animals have the power to take revenge against people.

Grandpa Fights An Ostrich

Grandpa Fights An Ostrich narrates the story of the grandfather who had his memorable
encounter with the Ostrich when he was working in the Indian railway. One day grandfather
accompanied by his dog made a journey on foot. Suddenly he was attacked by an Ostrich. It
kicked him and tried to tear him into pieces.

Altering course a little, I rushed for the nearest clump of bushes where,

gasping for breath, I waited for my pursuer. The great bird was almost

immediately upon me, and a strange encounter commenced.(21)

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The grandfather struggled for his survival and finally his dog saved him. This story shows the ferocious attitude of an Ostrich and love which is shown by the dog to its master.

Panther's Moon

In the story, **Panther's Moon,** the presence of a man-eater in the forest becomes a battle for the survival for a young boy Bisnu. The panther emerges a personal adversary because Bisnu is unable to attend the school and is confronted with the possibility of failing in the final examinations. He determines to continue his schooling and ultimately succeed in forcing the animal to change the territory. The character of Bisnu displays his tremendous courage and presence of mind. The description of animal's encounter with humans is very exciting and thrilling. Bond portrays the man-eater as a villain who kills innocent people brutally:

No one likes that old villain. He must have been a man-eater himself in some previous existence!(35)

Eyes of the Cat

Eyes of the Cat deals with the story of a young school girl named Kiran who transforms into a tawny leopard to avenge the wrongs done to her by her teacher. From the beginning of the narrative, it becomes evident that it is Kiran's poverty which makes her the target of her teacher's relentless bullying, taunting her because of her inability to attend the tuition. Kiran's transformation into the leopard as well as her character contrast with Madam is both highly symbolic and fraught with irony. Even as a young girl – as certainly as she is as a leopard – Kiran is completely and utterly at home in the wilderness of the mountains; even though her friends seem somewhat nervous, she exhibits no fear or apprehension of wandering alone along the forest's desolate paths. Madam, on the other hand, appears to be relatively well-off than Kiran. She runs a private academy for girls, and even the club with which she has her affiliation is named the "Kitten Club. Kitten' stands for harmlessness, innocence, and gentleness whereas Kiran is the 'Leopard,' the far more menacing and dangerous member of the same cat family. Also, Madam herself, in all her harshness and scornfulness towards the girls of her academy, can hardly be termed a kitten. The description of the leopard waiting at Madam's doorstep is also ironic for it is described as sitting silently:

"waiting with all the patience of an obedient schoolgirl" (75)

After all the insults and hurt inflicted on her, the only occasion Kiran chooses to display obedience and patience towards her teacher is when she is finally able to exact her vengeance:

When Madam saw the leopard on her steps, she dropped her handbag and opened her mouth to scream; but her voice would not materialize. Nor would her tongue ever be used again, either to savour chicken biryani or to pour scorn upon her pupils, for the leopard had sprung at her throat, broken her neck, and dragged her into the bushes." (75)

The Leopard

In another story "**The Leopard**," a village boy wanders all by himself in the forest without any defense. He unconsciously becomes friendly with a beast. He enjoys the presence of the beast crouching at the bank of the river, and in return, the animal also likes his presence. Both are confident about each other, but the boy is scared of the men who may come any day with the gun to shoot it:

I thought no more of the men. My attitude towards them was similar to that of the denizens of the forest. These were people unpredictable, and to be avoided if possible". (84)

This mutual distrust of the outsider is shared by the beast and the boy, who is critical about the deception of human beings. Ruskin Bond's honest opinion is that wild animals are not an object of entertainment or amusement. They deserve the equal right to lead a free and happy life like human beings. The concluding line in the story, "The Leopard," is a quotation from D.H. Lawrence:

"There was room in the world for a mountain lion and me." (87)

summarize the theme of the story. The villagers live in harmony with nature and believe in peaceful co-existence with the jungle, its trees, and animals. They do not interfere with each other's life. But only when the man crosses this boundary and tries to kill the Leopard, the

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trouble starts. The wounded Leopard starts attacking the animals and the people in the village, for its survival.

Grandpa Tickles a Tiger

Grandpa Tickles a Tiger is a touching story of an animal lover, Ruskin Bond's grandfather, who bought a tiger–cub home. At first, Timothy, as the grandmother of the author named it, was friendly and loved amusements. But when he was about six months old, he became less friendly, and when grandfather thought that Timothy had become dangerous, he took him to the nearby Lucknow zoo:

> …when Timothy was about six months old a change came over him; he grew steadily less friendly. (92)

When grandfather visited the Zoo, he stroked the tiger's forehead and tickled his ear. It was only later that he came to know that Timothy had died two months ago of pneumonia. But the tiger was still licking grandfather's arm, as he could see the love in his eyes.

The Eyes of the Eagle

The Eyes of the Eagle portrays the story of Little Jai with his dog Motu, guards his grandfather's flock in the Tung meadows, high up on the Himalayan range. But on the prowl is a mighty golden eagle, with its powerful beak and talons, ready to prey on the lambs. Motu is injured by the wild bird when he saves the lamb from the bird. Grandfather cleans and applies a paste made of herbs. Finally, Jai chased the bird away with the help of his villagers. Ruskin Bond describes the bird:

> The golden eagle stood almost as tall as Jai. Its wings were still outspread. It's fierce eyes seemed to be looking through and through the boy.(107)

Tiger, Tiger Burning Bright

Tiger, Tiger Burning Bright is an interesting story about the future of wildlife in India. It describes a sturdy old tiger that lives on its own near a village in the foothills of the Himalayas, and the villagers and the tiger respect each other's territory. When everything is dry due to the late arrival of monsoon rains and due to the breaking out of the fire in the forest the tiger remains hungry for quite some time and then it makes the buffaloes of villagers its food. Since the

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villagers are concerned about their survival they kill the tiger by cleverly trapping him.If the tiger is slightly wounded, it falls in the Ganges and floats to the opposite bank where he seeks refuge in a befitting manner. The villagers feel sorry for the tiger in his absence because he is a dignified creature which symbolizes harmony of creation and offers protection to the green forest from those who cut off trees and therefore **Tiger Tiger Burning Bright** is an emblem of grace that preserves wildlife:

> The tiger is the very soul of India, and when the last tiger has gone, so would the soul of the country. (117)

A Crow for all Seasons

The story **A Crow for all Seasons** is a compelling account of a crow, which befools human beings. The Crow also accepts the truth that people are necessary for their existence and thus the fact regarding the interdependence of nature is emphasized here. "**A Crow for All Seasons**," is also a satire on the indifference of humans regarding birds and beasts and this truth is revealed through a crow named Speedy who lives in a bungalow inhabited by the Colonel, his wife, their son, and junior sahib. Speedy thinks that Junior Sahib is inferior to crows because he does not earn his living but takes food three times a day and is a burden on his relatives. The Colonel and his wife give Speedy waste food and allow him to eat from the trash bin. Junior Sahib is cruel and objects his presence. He always tries to make him fly away. When junior sahib shoots Speedy's cousin, Speedy becomes furious, and he with the entire Crow community pecks and claws him whenever he comes out of the house. Junior Sahib has an anxious collapse, and the colonel takes him to the hills for recovery. When Speedy appears on the verandah of the rest house, junior Sahib starts behaving strangely and imagines himself to be a Crow. The story ends happily when the family returns home, and Junior Sahib starts feeding the crows every day. "**A Crow for All Seasons**" is a satire on the inhuman attitude of the human beings regarding animals. Human beings are intimately associated with animals and the world of nature.

Focus on Relationship between Animals and Humans

All these stories clearly state the various kinds of relationships between the humans and animals. In Ruskin Bond's stories where animals are the antagonists of humans, either animals struggle to survive, or people upset the ecological balance by an intrusion into the world of

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animals. His stories lay emphasis on saving wild animals in this world. Ruskin Bond's perception about wildlife is that raptorial animals are part of the duality of nature; therefore, one must protect them and let them live on earth. In the hills, life is risky because one has to face the constant threat of wild animals. Ruskin Bond's honest opinion is that wild animals are not an object of entertainment or amusement. They deserve the equal right to lead a free and happy life like human beings.

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Aims and Objectives of Teaching English

G. Vetriselvi, M.A., M.Phil., B.Ed.

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Abstract

The teaching of any subject becomes much useful and more systematic only when the teacher is fully aware of the aims and values of instruction of that subject since the core principle of any teaching is "know what you do and only do what you know." Hence it is essential to understand the aims and values of the teaching of English.

Key words: Aims, Objectives, Principles, Values, Comprehend

Aims of Teaching English in India

In India English now exists as a second language and it should be taught as a language and not as literature. The aim of teaching English in India is to help students to acquire a practical command of English i.e. students should be able to understand spoken English, speak English, read English and write English. Thus these are the four primary aims of teaching English.

According to Thompson and Wyatt (1952) the four specific aims of teaching English are:

(i)   To understand spoken English.

(ii)   To speak English.

(iii)   To understand written English.

(iv)   To write English.

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(i)To Understand Spoken English

The student should be able to understand spoken English requisite in ordinary conversation, exchange of greetings, receiving orders and directions, listening to lectures, talks, etc.

Competence can be achieved if we give opportunities to our students to listen to English News, Conversation, the narration of the short story, TED talks, etc.

(ii) To Speak English

To speak English, a student is required to produce sounds with proper stress and intonation. Speech occupies a distinctive position in bearing a language and is the base for all language learning. We expect our students to talk fluently in English. This ability to speak English is required in colleges to communicate with the persons.

(iii) To Understand Written English

We expect our students to be able to understand the written English in books, magazines, newspapers, etc. It is also expected that he or she will be able to take on English as the medium of instruction and examinations in his or her studies. At present our students are not able to comprehend materials published in English. Recognition vocabulary of students should be increased to enable them to read English with comprehension.

iv) To Write English

Writing English is in no way less than speaking English. In teaching English, we aim at enabling our students to write in English simple letters, application, description and accounts of events. Such ability is required in offices. It is also needed in schools and colleges for taking notes of lectures delivered in English.

All the four aims are equally important.

Objectives of Teaching English at College Level

(i)   To be able to speak English fluently and accurately.

(ii)   To think in English and then speak.

(iii)   To be able to talk in English.

(iv)   To be able to compose freely and independently in speech and writing.

(v)   To be able to read books with understanding.

(vi)   To acquire a vocabulary of 2500 words.

(vii)   Ability to use reference material such as encyclopedia, dictionary, etc.

Objectives of Teaching English

Dr. B.S. Bloom (1956) has defined educational goals as, "the desired goal or outcome at which instruction is aimed." The objectives of a topic in English help in realizing some general objectives of teaching English.

Characteristics of Good Objectives

The features of real goals are:

(i) It should be specific and accurate.

(ii) It should be achievable.

(iii) It should be based on psychological principles.

(iv) It should be for the development of the students.

(v) It should be for changing or modifying student's behavior.

(vi) It should be real in ordinary circumstances.

(vii) It should be regarding change expected in the pupil and not as duties of the teacher.

Thompson and Wyatt (1952) rightly remarked that "It is necessary that the Indian pupil should not only understand English when it is spoken or written, but also he should himself be able to speak and write it."

Four Fold Objectives of Language Teaching

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These four-fold Objectives of language teaching can be drawn from aspects of language. The four aspects of language are:

(i) Semantic—related to understanding,

(ii) Phonetic—deals with sound, spelling, pronunciation,

(iii) Graphic—related to writing, and

(iv) Phonetic-cum-Graphic—dealing with reading.

Thus we find the four objectives of teaching English are:

To Teach Pupils

(i) To hear and understand spoken English,

(ii) To understand what they read in English,

(iii) To speak in English,

(iv) To write in English.

Of these, the (i) and (ii) objectives concern to passive command over the language, and the objectives (iii) and (iv) relate to active command over the language.
"Reading will render later progress in speech and writing, the ultimate use of language becomes more accurate." (Thompson and Wyatt, 1952)

Abilities to be Developed by Four-fold Objectives

The following four skills are developed:

(i) Listening,

(ii) Reading,

(iii) Speaking, and

(iv) Writing.

(i)   Ability to Understand English

It includes the following:

(a)   Ability to draw meaning from what is heard.

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(b)   Ability to respond in action as a reaction to hearing.

(ii)   Ability to Read English

(a)   Ability to read simple prose, poetry, story, articles with comprehension.

(b)   Ability to read a simple sentence with understanding.

(c)   Ability to read aloud without losing the sequence of thoughts.

(iii)   Ability to Speak English

(a)   Ability to pronounce with right intonation and stress.

(b)   Ability to respond to speech as a reaction to hearing.

(iv)   Ability to Write English

(a)   Ability to spell words correctly.

(b)   Ability to use appropriate vocabulary in the right place.

(c)   Ability to build sentences without grammatical error and

(d)   Ability to write down passages clearly in an exact language with pertinent to the topic.

English is very rich in scientific and technical knowledge, and so the knowledge of English is the only means of preventing our seclusion from the world. We cannot think of taking India into the 21st century without capitalizing on English. Thus the aims and objectives of teaching English are essential for the function of teaching English to enable our students to understand English when read or spoken and to express their thoughts and opinions in writing or speech.

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