LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

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A Study of Jhumpa Lahiri's *The Namesake*

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Abstract

In Indian English fiction women are usually presented as passive, submissive, and docile. The traditional, patriarchal society is largely responsible for this. But when these women shift to an overseas country, they face some different kinds of problems. While men in foreign countries, apart from all the problems regarding dislocation, can somehow console themselves by the dream to fulfill which they have gone there; the women, specially the homemakers, find nothing to clutch upon. They suffer heavily from rootlessness, nostalgia, and identity crisis. This paper is therefore a study of some of these female characters from *The Namesake*, where we shall try to focus on how they assimilate themselves in a foreign nation and finally find out a new identity.

Keywords: Jhumpa Lahiri, *The Namesake,* Diaspora, identity crisis, women.

Introduction

Name is a very essential part of our identity. It is the name which identifies and differentiates one from other at the initial level. In the words of Hamid Farahmandian et al, "Names we are given by our parents help shape our identity and sense of belonging." (953). Thus, name undoubtedly plays a vital role in our life. However, the main theme of *The Namesake* by Jhumpa Lahiri is also the name that is given to a person, its meaningfulness, the culture it carries with it, the effect that it leaves upon somebody when its meaning is something undesirable and how all these things together contribute to develop the identity of the character.

Gogol Ganguli, the son of Ashoke and Ashima Ganguli, the main protagonist of the novel, was named after the famous Russian author Nikolai Gogol, a name which does not apparently have any meaning and the whole story revolves around his life, his growing up in Boston, the mental tensions and traumas and his struggle to find out his identity in a very confusing state of mind. Being raised up in a Bengali atmosphere at home, surrounded by the American atmosphere outside home and having a name which is neither Bengali nor American and which is not even a name but a surname, Gogol finds it really difficult to cope up with his name from the very childhood and this affected his psyche a lot to assert his

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identity. The cultural conflicts, language and the problems regarding manners and values, all of which together constitute a state of in-betweenness among every Indian diasporic to America, tormented Gogol too. But when the question comes to the identity of Indian Diasporic women, the situation becomes more acute. Their sense of belongingness, isolation, dislocation, mental conflicts and nostalgia are totally different from that of men. They face completely different sets of problems while asserting their identities and finding a place in a foreign land where everybody and everything is different from what they are habituated to see. Therefore, this paper will examine the female characters in *The Namesake*, with special emphasis on Ashima Ganguli, Moshumi and Sonia and thereby try to analyse these characters' mentality, attitudes and how they respond to their diasporic situations in America.

The word "Diaspora" comes from Greek "Diaspeirein" which means to disperse or to spread. Ancient Greeks used Diaspeirein to refer to the people who immigrated to a new land with the aim of colonization or to spread their empire. But today, as Md. Abdul Jabbar Sk mentions, "The term Diaspora is now a very popular term, thanks to globalization" (432). Oxford Advanced Learner's Dictionary defines it as "…diaspora refers to the movement of people from any nation or group away from their own country" (421). So today, simply diasporics refer to the people who leave their motherland and settle down in another territory, due to some reason, where they face difficulty in accepting the foreign culture and lifestyle by discarding his own; which eventually leads to homesickness, feeling of rootlessness and identity crisis. They can neither embrace the new culture where they are now, nor can they reject the culture which they nourished so far. Indian diaspora in the U.S.A. it is said, "[it] was mostly for a better life" (Macwan, 46).

In the 1990s the rapid growth of the IT sector and the economic development in the U.S.A. attracted a large number of Indians to immigrate and settle there. This was the same reason for what Mr. Ashoke Ganguli, father of Gogol, decided to move to America, who in the words of Spivak can also be categorized as one of the "professional Indians" who "went to the United States, as part of the brain drain" (61). However, this kind of displacement which is not only of location but also of language, habits and cultural roots create a kind of in-betweenness among the diasporics which gradually triggers the feeling of isolation, nostalgia, and mental trauma. The feeling of homelessness is a major problem that every diasporic subject experiences. They cannot adapt themselves to the new land while they long for the land which has also undergone changes till they left it.

Salman Rushdie for this reason says that in Diaspora there is always a longing for "the lost origin" and "imaginary homelands" (10). And all these exotic things together arise among the readers the kind of interest which makes diaspora one of the favourite topics in the field of literature in recent years. The authors of diasporic writings try "to represent these feelings in diverse ways in diverse writings all over the world" (Macwan 45).

"The element of homesickness, longing and a quest for identity or roots mark the Diaspora fiction" (Macwan 46). Jhumpa Lahiri, being the child of Bengali parents, born in

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England and raised in America, is well-aware of these feelings and that is why she depicts the characters of the protagonists so beautifully and realistically in her works. Hamid Farahmandian et al. say, "She attempts to cope with psyche of her characters, to examine, psychologically the difficulties and obstacles of people" (953). But when the point comes to the difficulties faced by the diasporic women especially the homemakers, in comparison to the men, the analysis takes a different turn.

Indian society is typically patriarchal; and though Lahiri grew up amid a modern western society, the Indian social customs were well imbibed in her mind, which may have affected her in a way that in many of her works the main protagonists are male and even if there is a female protagonist, Lahiri had created a male character equally strong and important to stand by her side. "The Interpreter of Maladies", one of her famous short stories, for example, when starts, it looks like the story is about the exotic vacation of Das family at Puri and Mrs. Das is surely the main character. But as the story proceeds and we reach the end we find Mr. Kapashi to emerge as equally important to Mrs. Das and he eventually occupies the position of the main protagonist, and nothing can justify it properly than the title itself.

Our present point of discussion, *The Namesake* is also not an exception where the whole story revolves around Gogol, the hero. And though some scholars consider Ashima, Gogol's mother, to be the main character, Lahiri's own confession is enough to nullify the argument when she says, "I wanted to write about a pet name/good name distinction for a long time." Women always remain as a passive, submissive and confused character in Lahiri's discourses. Just like "Sexy" where Miranda, the confused lady, although the main protagonist cannot be discussed independently without referring to Dev; in this novel, Ashima's character can also not be evaluated without talking about her submissive attitude and confused behavior that we find in the novel.

Several studies have been done on *The Namesake*, the first novel by Jhumpa Lahiri, most of which focuses on Gogol, and his life struggle in Diasporic situations, while very few works have tried to focus on the lives of the women and their activities in this novel.

This paper therefore will try to explore the traumas and difficulties in the lives of the female characters like Ashima and will also try to analyse Lahiri's discourse about how she handles and differentiates between the experiences of first generation diasporic woman, that is Ashima and the second generation diasporic women like Moushumi and Sonia.

The Namesake: A Tale of Indian Women in Diaspora

The most prominent female character in *The Namesake* is undoubtedly Ashima Ganguli mother of the main protagonist Gogol Ganguli. Hamid Farahmandian et al. say, "Name defines who you are and who you will be, most of the names not only a name, it was a good wish from parents." (955). That is why, perhaps, Ashima was destined to be displaced and uprooted, whose name, justifiably means no boundary or the existence across borders.

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However, this shift did not bring any "good" to her life. She suffered heavily due to identity crisis.

Diasporic identity, as suggested by Homi K. Bhabha, is a kind of impure identity rather than fixed identity. Dual or hybrid nature of identity constructs an identity crisis in one's creating home of familiarity in the overseas countries. The novel opens with Ashima, during her pregnancy preparing her favourite Indian snacks of puffed rice and enjoys it. She loves to wear traditional sari even at home and upon being asked to remove her silk sari and put on a knee high gown at the hospital she feels embarrassed. Like a traditional Bengali wife, she does not call her husband by his name- "She has adopted his surname but refuses, for propriety's sake, to utter his first. It's not the type of thing Bengali wives do" (Lahiri 1). She faithfully maintains her Bengali appearance by wearing "the cavalcade of matrimonial bracelets on both her arms: iron, gold, coral, conch." (Lahiri 2). While in labour she calculates the Indian time in her watch rather than American and she cherishes reading Bengali "Desh" magazine with texts written in Bengali script. These are the ways in which she recreates her past. Ashima is reluctant to forsake her values that she learnt in her land of origin. "The printed pages of Bengali type, slightly rough to the touch, are a perpetual comfort to her." (Lahiri 3).

The norms of the Indian patriarchal society which always provide a lower position to female gender and make them submissive is well applied in her life also and this is manifested by her recollection that before her marriage with Mr. Ashoke the two previous expected grooms, one of whom was a widower with four children and the other one with physical disabilities, rejected her rather than the opposite. And even after her betrothal with Ashoke nobody asked her whether she wanted to leave India or not. Going to America, for her, was like performing a duty towards her husband and family. And all these things were embedded in her mind in such a way that never a doubt appeared in her mind. She was torn apart between her duty and her unconscious will to retain her Indianness.

As Wieviorker states, when a diasporic subject is "constantly rejected or interiorized while only wanting to be included, socially or culturally, …and are demonized under the argument of a supposed cultural difference" then her feeling of embarrassment "leads to a self-definition and behaviours based on this culture…" (72). But in case of Ashima she neither wanted to be included in American culture nor her American surrounding provided her the space. Therefore, she grips on her own Indian culture and ideology. Along with her husband she tries to recreate a mini Bengal in the foreign land of America. At home they eat Bengali food and speak in Bengali. They used to meet Bengali people there and often threw parties to enjoy some time together in a Bengali ambiance. They used to perform pujas at home and called Brahmins for the rituals. To the children Ashima told the Indian mythological stories and about festivals like Durga Puja. In spite of all these, she suffered a lot physically and mentally. The feeling of being rootless devastated her. The house where she lived had three apartments and the climate always remained extreme both in summer and in winter- "The apartment is drafty during winter, and in summer, intolerably hot" (Lahiri

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14). She often yearns for her days in Calcutta with her parents, siblings, grandparents, friends, and kin when she compares her life in America which is completely unknown with no friend or acquaintance to sit and talk along. She finds it extremely difficult to assimilate herself to American culture. She dislikes chicken here because Americans eat chicken with its skin. She is always reminded of her Hindu culture and her elders' prohibition of eating beef. She does not dare to speak to the lady next to her during her first pregnancy; and for her living alone with her children at home in a foreign land with nobody to stand by her was a horrible though- "On more than one occasion [Ashoke] has come home from the university to find her morose, in bed, reading her parents' letters" (Lahiri 16). To her, living in a foreign land is like a "life-long pregnancy- a perpetual wait, a constant burden, a continuous feeling out of sort" (Lahiri 23). But as she did not want to "offend Ashoke, or worry her parents", she "kept her disappointment to herself" (Lahiri 18). She gets mentally disturbed regarding Gogol's divorce with Moushumi and the biggest shock comes to her when husband Ashoke suddenly dies. "Ashima feels lonely, suddenly, horribly, permanently alone…" (Lahiri 133). However, after stay in America for almost thirty-five years even her memories of Calcutta had faded a lot. She does not find Calcutta to be familiar anymore, while in America she has made herself habituated quite a lot and has even made some friends along with getting a job at the library. So her decision to stay six months in America and six months in Calcutta, towards the end of the novel, gives us a positive connotation that she may have succeeded in finding a dual kind of identity to assert as an Indian diasporic in America.

Apart from Ashima, the two other diasporic female characters in *The Namesake* are Moushumi, the divorced wife of Gogol and Sonia, Ashima's daughter. While Ashima is a first generation diasporic, Moushumi and Sonia are the second generation. Naturally the approaches towards their culture of origin are also completely different from each other. While the first generation diasporic has first handedly experienced the two cultures, the second generation diasporics have learnt about their origin through stories only and thus they consider America to be their home by heart.

According to Hiral Macwan, "Diaspora writers concentrate on generational differences in exploring how new and old Diasporas relate to their land of origin and the host culture. Often their major concerns in works are split and flowing nature of individual identities." (46). And this is well represented in Jhumpa Lahiri's narration also where she says, "I think that for immigrants, the challenges of exile, the loneliness, the constant sense of alienation, the knowledge of and longing for her lost world, are more explicit and distressing than for her children." Moushumi does not like Bengali gatherings at all. Her stay in Britain, America and France did not allow her to pin down her identity at a fixed culture. Her sense of identity is rather fluid. She is so much used to the Western culture that she hardly finds any sense of attachment to her Bengali origin. Unlike Ashima, she was reluctant to take her husband's surname and she had also an attitude of being an independent woman which is very rare in first generation diasporic women like Ashima. Therefore, Barnali Dutta says, "Moushumi… can be viewed from the point of transnationalism". (5). Sonia, on the other hand, though got Bengali orientation at home, she also fails to connect her identity to India

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only on the basis of stories of Durga Puja and practices at home. She, like her brother, prefers American food rather than the traditional Bengali foods and therefore when she, along with her parents visits Calcutta, she feels alienated and odd. She also thinks America to be her native home rather than India and thus feels comfortable while amid American culture and lifestyle.

Conclusion

According to H.M. Tomlinson, "The right good book is always a book of travel; it is about a life's journey." In this paper, we have tried to go through and analyse the lives of the three women characters in *The Namesake* with different sets of mind and approaches to different cultures. While Moushumi's sense of belongingness is fluid and Sonia also prefers her American identity, Ashima, towards the end of the novel, somehow succeeds in developing a dual identity with mixed characteristics from both the lands. She gradually learns to adjust in the foreign land with the foreign cultures and this gets reflected when she however accepts her daughter's relationship with her non-Indian fiancé. The characters are portrayed beautifully and realistically and Jhumpa Lahiri is quite successful as an objective narrator to present the situations of Indian women in Diaspora and eventually how they come over all their traumas and problems of displacement and ultimately assert their identity positively and confidently.

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Exploring Ready-to-Use Innovative Instructional Materials: From Newspapers to Question Papers

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Abstract

The teachers of English are always in search of instructional materials (IMs) suitable to the needs of their learners. The experts in the field have discussed different facets of materials development for Teaching English Language and Literature (TELL). They have sought our attention towards one of the major trends in materials design, i.e. availability of sourcebooks. Though teachers have a choice for classroom activities, the materials available in the market appear inadequate to the needs of their learners. To overcome the limitations of available IMs, in the era of emphasis on the use of ICT tools, this article attempts to explore ready-to-use innovative IMs like newspapers in English and Indian languages, note-books, T-shirts, wrappers and question papers. The article divided into two main sections – innovative materials for teaching and innovative materials for testing - tries to make a point that availability of ready-to-use *teacher-proof* materials negates the need to separately design IMs for TELL in Indian classrooms. The state and central textbook preparation boards encourage teachers to use supplementary materials in their classrooms situations. This article is an effort to support teachers and learners for self-initiative to go beyond the prescribed IMs to cater to their pedagogical needs.

Keywords: Innovative Instructional materials, newspapers, note-books, question papers, TELL

Introduction

Materials development has always been a key component in English Language Teaching (ELT) across the world. In the ELT documents series of British Council, we come across a book *Projects in Materials Design* (1980), a collection of articles in which authors engaged in different projects in Hawaii, Hong Kong, Indonesia, Mexico, Saudi Arabia, Tanzania, Tunisia, the UK and Venezuela share their experiences of producing, adapting and using English for specific purposes (ESP) materials (also see Tomlinson, 2008). Reporting the origins and developments of the field

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of materials development, Tomlinson (2012) has reviewed the literature on the evaluation, adaptation, production and exploitation of learning materials for English.

The teachers of English in India are always in search of innovative materials suitable to the needs of their learners. There are studies on the use of innovative materials for every aspect of language teaching – Spoken English (Chaudhary, 1996), distance education (Pillai, 1996), science and technology (Narayanaswami, 1996), to name a few. Pointing out the advantages of using authentic materials in the language classroom, Saraswathi (1996) provides samples of non-pedagogic materials like jokes, advertisements, greeting cards, visiting cards, name boards in shops and wrapper labels (medicine). In his doctoral research, Sharma (2006) focusses on developing need-based materials for first year BA class of 'Functional English' course. Chauhan (2008) deals with advertisements in teaching English grammar in tribal classrooms. Kushwaha (2008) shows how language learning tasks can be developed by making use of supplementary materials like medicine labels, old railway timetables and newspapers. Jadhav (2011) develops support materials to teach English through use of cartoons, newspaper middles, crossword puzzles, anecdotes, proverbs, etc. In Patil, et al. (2012) we come across use of innovative materials like greeting cards, English songs and newspapers for teaching of English. Das (2015) suggests some useful activities to develop grammar and vocabulary (synonyms and spelling) of the learners using user manual of a cell phone (Nokia 3220) as a resource for imparting language lessons in the classrooms Brahmadevara (2015)shares some creative strategies of language teaching in her empirical research dealing with various activities designed through brochures.

In the twentieth century, Indian teachers of English had to rely mainly on the ELT books written by non-Indian writers, for instance, Morgan and Rinvolucri (1986) and Sanderson (1999) published by Oxford University Press (OUP) and Cambridge University Press (CUP) respectively. However, the sourcebooks for teachers of English in India were made available in the first decade of twenty-first century by Kudchedkar (2002), Tickoo (2003) and Saraswathi (2004), to name a few. Ramadevi (2002) deals with the importance and role of IMs (here textbooks) and insists on producing *teacher-proof* materials to safeguard students from bad teaching and bad teachers (p. 205). In his sourcebook for teachers and teacher-trainers, Tickoo (2003) comments on the teachers' reliance on textbooks and provides criteria for assessing textbooks and use of non-print teaching-learning materials. Saraswathi (2004) not only deals with the criteria for evaluating teaching materials but also provides sample examples of using non-pedagogic materials for ELT. Besides, commenting on the recent trends in materials design, she mentions that materials designers have come up with the notion of 'sourcebook' instead of a 'coursebook' (p. 121).

In the studies reviewed above, language activities designed are based on the variety of available materials whereas the present study focuses on ready-to-use innovative IMs. Newspapers in English being one of the over explored materials for TELL, this article tries to underscore the

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importance of newspapers in Indian languages as a reliable source of ELT materials in Indian contexts. Just like the newspapers in English and Indian languages, note-books are a rich source of IMs. This article attempts to explore the feasibility of using note-books as flexi-materials for TELL at all the levels of education. This article is divided into two main sections – innovative materials for teaching and innovative materials for testing. The first section considers newspapers in English and Indian languages, note-books and T-shirts while the second section focuses on using wrappers, cartoons and question papers as IMs. Thus, the article tries to make a point that availability of ready-to-use *teacher-proof* materials negates the need to separately design IMs for TELL in Indian classrooms.

Section I – Innovative Materials for Teaching
A) Newspapers in English
a) IMs for the teaching of vocabulary and grammar

Newspapers in English can be authentic materials to teach English in India. Sedlatschek (2009) has studied extensively vocabulary and grammar of Indian English found in Indian newspapers in English. Besides, Tasildar (2019) and Parhi (2019) have explored the potential of Indian newspapers to teach English in Indian classrooms. Apart from the regularly published crossword puzzles, daily and weekly columns in English language newspapers in India like *The Times of India* (*TOI*), *The Hindu* and *The Tribune*, to name a few, offer a lot of ready-to-use IMs for TELL. The following columns WHATZIT and SCRAMBLE appear daily in the *TOI*.
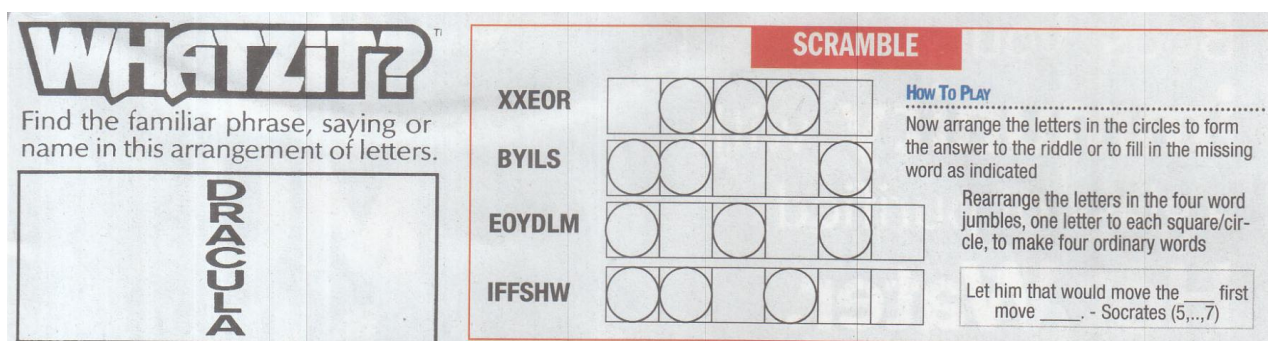
(June 27, 2020, *TOI*, *Pune Times*, p. 15)

The weekly column 'Know your English' (KYE) by S. Upendran in *The Hindu* is a treasure for vocabulary development. It deals with almost every aspect of vocabulary and grammar like words often confused, pronunciation of words and difference between use and usage. The teachers may visit the English and Foreign Languages University (EFLU) website for the previous columns of KYE. Similarly, the columns 'Roots' and 'Lexicon' from *The Tribune* are also worth exploring.

b) Newspapers for note-making

Short forms are integral to note-making (see Tasildar, 2015). The use of short forms, one of the sub-skills of note-making, saves time and space. Warsi (2017) has expressed concern over

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use of abbreviations in texting while Nair and Shinde-Gole (2020) have discussed the impact of short forms used by students in answer sheets. News headlines, feature articles and advertisements in Indian newspapers in English also provide ample ready-to-use materials for one of the sub-skills of note-making - use of short forms in the following ways.

i) Short forms used in newspaper headlines -
   1. Ash, daughter test –ve, home (July 28, 2020, *TOI*, Pune, p. 1)
   2. Kerala CM's ex-secy quizzed (July 28, 2020, *TOI*, Pune, p. 1)
   3. 1L cases each in AP, K'taka; nat'l toll 33k (July 28, 2020, *TOI*, Pune, p. 1)
   4. Oz 1st in world to make Google, FB pay for news (Aug 1, 2020, *TOI*, Pune, p. 1)
   5. We must stand up to China: Fgn min (Aug 2, 2020, *STOI*, Pune, p. 1)

ii) The competition organized by newspapers –

(December 19, 2019, *TOI,* Pune*,* p. 19)

iii) Articles in newspapers -

Task: The students can be asked to read the following short forms from the article by Nair, Ardhra and Shinde-Gole, Swati (2020) 'Leetspeak Creeps into Answer Sheets' in *TOI,* Pune dated January 21, 2020, p. 4 and write at least **ten** more such short forms which are found in the writing of their classmates.

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SHRINKING WORDS

U	You	**Gng**	Going
Gd	Good	**Ryt**	Right
Pics	Pictures	**Wr**	Where
Omg	Oh my God	**Dn**	Then/Than
C	See	**2maro**	Tomorrow
Coz	Because	**2nte**	Tonight
Asap	As soon as possible	**NC**	No comments
Thanx	Thanks	**YR**	Your or You are
Bcoz	Because	**W8**	Wait
2wards	Towards	**Plz**	Please
Ppl	People	**B4**	Before
		Ez	Easy

(January 21, 2020, *TOI,* Pune*,* p. 4)

B) Newspapers in Indian Languages

Through the examples above mentioned we know how rich Indian newspapers in English are vis-à-vis TELL. Along with crossword puzzles in English, newspapers in Indian languages also provide ready-to-use IMs for the teachers of English. Some examples from a Marathi daily – *Sakal* have been considered here. The newspaper caters to needs of both the learners and teachers of English. *Sakal* regularly includes English vocabulary development activities for primary school learners in its weekly supplement *Balmitra* (Friend of Children) for about a decade. In addition, *Ingraji shika* (Learn English) by Barge Shailesh, a weekly feature (appearing on every Thursday), provides a whole range of language activities like asking questions (August 6, 2020, *Sakal*, Pune,

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p. 9), Past in the Past (June 25, 2020, *Sakal*, Pune, Nagar Today, p. 4) and complete the following sentences (May 28, 2020, *Sakal*, Pune, Nagar Today, p. 2), to cite a few. Furthermore, there are regular columns related to classroom activities.The following activity by Bedre (2016) is for class four.

Word Formation

इंग्रजी
शिल्पा बेद्रे

Fill in suitable letter to form words :

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F  l  o     e  r        u  t        o  w  n
w     i  t  e     L  i  f        f     n
F  s  h  a  e     o  p  l  a        e
   m  b  r     l        a  z  e        r  a
p     t  c     m  b     e     g  i  e
s     i  l  e  t     i  g  e
e  l  e     h  a  t  m     u        e
t     u  k  s     r  e     m
t     r  t     i  s  e  s  w     e  t
s     a  r     n  e  r
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(Nov 29, 2016, *Sakal*, Pune, Nagar Today, p. 2)

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Apart from support for vocabulary development and grammar, the ready-to-use IMs in *Sakal* are useful in developing reference skills. The column 'Referring to a dictionary' by Pradhan (2016) is given below.

Referring to a dictionary

(Sept 09, 2016, *Sakal*, Nagar Today p.2)

These newspaper articles are not only useful as classroom activities but instructions in regional language can help teachers to consider these activities for home work as well. Two instances related to paragraph writing (Arrange the sentence in proper order) by Pradhan (2016) and exercises on homographs by Barge (2017) are on the next page.

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The newspaper clippings contain Marathi and English text. Left clipping:

इंग्रजी
डॉ. उमेश दे. प्रधान

वाक्याचा क्रम
ARRANGE THE SENTENCE IN PROPER ORDER

प्रणव धनयायला निघाला Vegetable Biryani, पण ती कशी करायची ते त्याला समजत नव्हते. कारण काय तर कृतीसाठी दिलेली वाक्ये योग्य क्रमात नव्हतीच. खालील वाक्ये योग्य order मध्ये लावून तुम्ही प्रणवला मदत करा.

- Prepare Vegetable Biryani in 12 minutes.
- Wash and soak 250 gm of Basmati rice for 15-20 minutes, then drain the water.
- Warm further at 100% power for another 1-2 minutes and serve.
- In a micro wave safe bowl add 2.5 cups of water (650 ml).
- Garnish with cashew nuts, raisins, chopped coriander and mint leaves.
- Stir occasionally.
- Cook covered bowl in the microwave at 100% power/high for 10-12 minutes.
- Curd, the entire contents of Vegetarian Biryani Mix, soaked rice, 250gm. of chopped Vegetables like potato, green peas, carrot and French beans and 2 tsps. Ghee.
- Mix well.

Right clipping:

सकाळ edu प्राइम
इयत्ता ८ वी

इंग्रजी
शैलेश बर्गे

HOMOGRAPHS

Dear friends, today we will learn something really interesting. Read the following sentences first.

I like to **read** story books. I have **read** many story books so far.

I am sure you have noticed the two bold words in the above sentences. Do they have same spellings? Yes!
But, do they have same pronounciation? No!
The first read rhymes with lead (read-lead) and the second read rhymes with bed (red-bed). Such pairs are called Homographs. Interesting, Right?

In Homograph, two words are spelt the same but have different pronounciations and meanings.

Now here is an activity for you. Read the following sentences and write each of them in correct box and complete the sentences. Study the example first.
1) It was ------ mistake.   One -------- is equal to 60 seconds.
2) The -------- was bleeding.   The wire was -------- around the rod.
3) We use scissors to -------- paper.   -------- drops are salty.
4) The visitors enjoyed the --------.   The waves always -------- the ship.
5) The soldier didn't ------- the king. He used his -------- to shot the arrow.

bow
wound
tear
minute
buffet

Don't forgot : Homographs are the words that have same spelling, but different pronounciation.
Now find out the rhyming words for all of them.
For ex : read-lead, red-bed, and all other words.

(Aug 19, 2016, *Sakal*, Pune, Nagar Today, p.2)   (Jan 14, 2017, *Sakal,* Pune, Nagar Today, p.2)

C) IMs for English for Specific Purpose (ESP) courses

We generally prefer texts prescribed for particular classes by the school board or a university to teach a unit. Texts recommended for some lower classes can be useful for higher classes as well. For instance, the book *Go Grammar 7* by Vidyarthi and Anand (2009-10) used for class 7 in Central Board for Secondary Education (CBSE) affiliated schools can be useful in teaching figures of speech, especially simile to the students of BSc or MSc (Zoology), an ESP course. Take a look at the task given below.

Task: Complete the following sentences with words from the help box.

March hare, mole, church mouse, coot, elephant

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1. When she saw our wealth, her eyes became as big as an_____.
2. Look at that wrestler's head. He is as bald as a _____.
3. He will not be able to find us. He is as blind as a _____without his glasses.
4. Sometimes my daughter behaves as mad as _____.
5. After she lost all her money in Las Vegas, she became as poor as a _____.

[Source: Vidyarthi and Anand, 2009-10, pp. 25-26).

Similarly, a literary work can also be effectively used to teach communication skills in any ESP course. For instance, in a course on 'English for Tourism' an extract from Chapter 5 (pp. 61-66) of *The Guide* by R. K. Narayan (1958, rpt 2015) serves the purpose.

D) Note-books as flexi materials

Note-books are printed in different sizes but there are no separate note-books for different classes or levels like note-books for primary students or college students. This makes it easy to use them as ELT materials for every level of education. The inside cover pages (front and back) are printed with some general information useful for students. This information includes crossword puzzles, tips for examination, jokes, etc. Some examples for all levels of education are given below.

i)   *Primary level*

Match the animals to their young ones

1.	Whale calf	a.	crocklet
2.	Kangaroo	b.	foal
3.	Horse	c.	joey
4.	Crocodile	d.	cow
5.	Cheetah	e.	calf
6.	Deer	f.	infant
7.	Camel	g.	cub
8.	Ape	h.	fawn

Answers:
1. d, 2. c, 3. b, 4. a, 5. g, 6. h, 7. e, 8. f

C/S/CO

(Source: Classmate notebook inside back cover page)

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ii) *School level*

Formats for time-table and bio-data are provided in note-books. For completion type activity at the school level the teachers may ask the learners to fill in the bio-data in their note-books. An example on 'Riddles' is given at the end of this section [see Complementary IMs b)].

iii) *College level*

Just like the inside cover pages (front and back), pages in the initial and end part of the note-book also provide useful IMs. This information itself becomes ELT materials to provide definitions of some terms, etymological sources of popular words, develop vocabulary, reading and writing skills. The following page from a note-book can be used to acquaint English language learners with the definition of portmanteau. In such a case there would be no need for a teacher to insist learners to refer to a dictionary for meanings.

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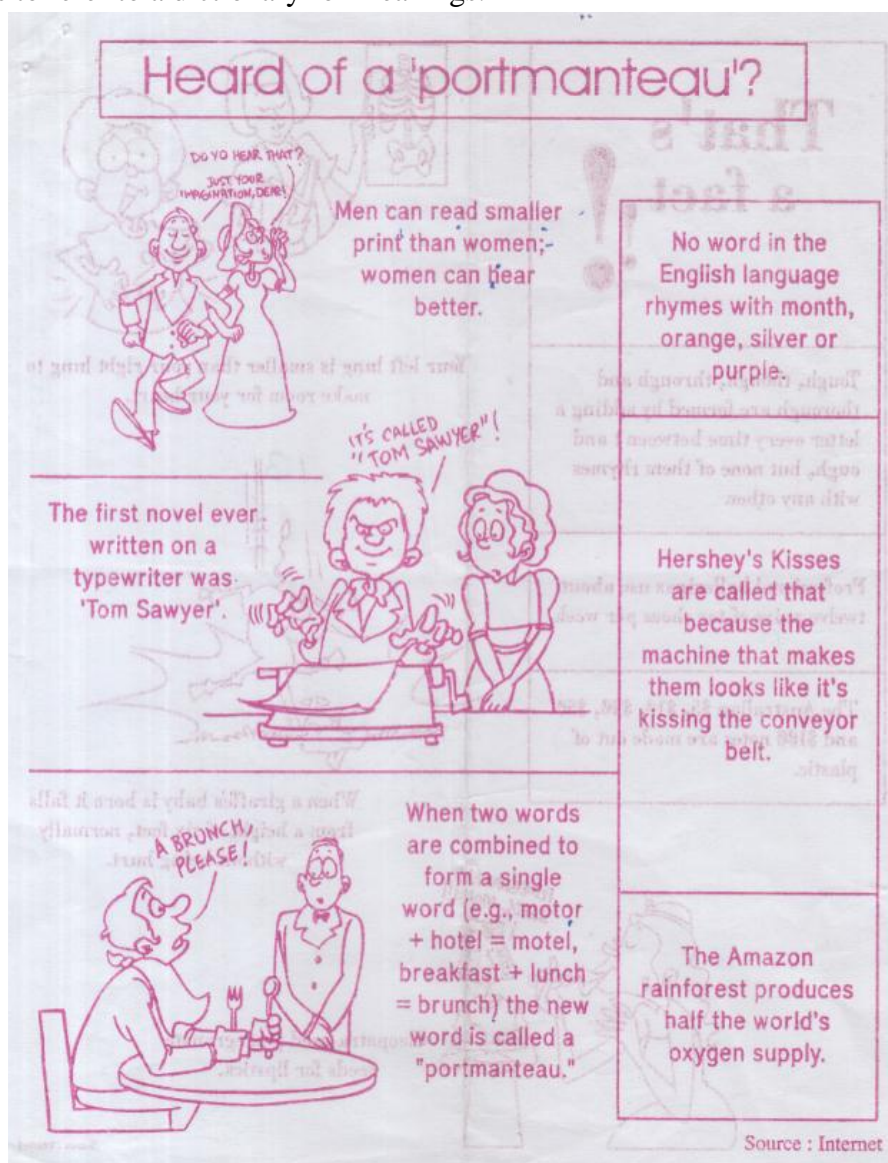
E) Quotes on T-shirts

The teachers of English at school or college may plan to celebrate T-shirt day when the students are not supposed to wear school uniform. If it is possible for most of the students to wear T-shirts teachers can teach English language with the help of funny quotes on the T-shirts. The variety in materials may be a challenging one. Teachers may get T-shirt quotes in English newspapers as well. The two quotes on the T-shirts in the following pictures can help teachers to illustrate the structures of imperative sentence and comparative sentence and for an exercise on punctuation.

| *T-shirt A* | *T-shirt B* |

(Source: https://www.wish.com/)   (Source: https://tantratshirts.com/)
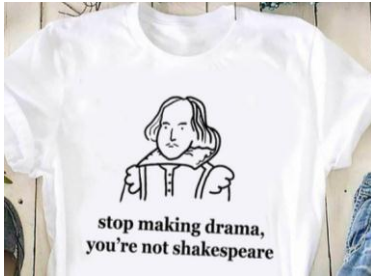
Complementary IMs

The ready-to-use IMs are complementary in nature. See the following examples.

a) The IMs in Marathi and English newspapers complement each other by providing the necessary context. The cartoon in Marathi daily – *Sakal*, uses the term 'clean chit' (with connotative meaning) in Devanagari script with reference to the political context and the entry in KYE in *The Hindu* provides meaning of the term 'clean chit'.

(May 3, 2018, *Sakal,* Pune, p. 8)

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KNOW YOUR ENGLISH

Know your English

S. UPENDRAN

APRIL 01, 2013 21:52 IST
UPDATED: APRIL 01, 2013 21:52 IST

What is the meaning of 'clean chit'?

(Prashant Kumar, Buxar)

Whenever a politician is accused of some wrongdoing, a committee is usually set up to look into the matter. After a lengthy process, the individual accused of taking a bribe or favouring some member of the family, is given a 'clean chit'. In India, the expression is used to mean 'cleared of any wrongdoing'. Native speakers of **English** prefer to use 'clean sheet', instead.

A person who has a 'clean sheet' at the workplace has an impeccable track record. No one can point a finger at him and accuse him of any wrongdoing. The term is also used in sports.

b) Similarly, note-books provide answers to the questions in text-books. In the example given on the next page a text-book page on 'Riddles' contains an instruction to collect more riddles.

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8. Listen and answer :

Riddles

- What gets wetter the more it dries ?
  : A towel.

- What grows bigger the more you take from it ?
  : A hole.

- What is found in the middle of both America and Australia ?
  : The letter 'r'.

- What goes up but never comes down ?
  : Your age.

- What travels round the world but stays in a corner ?
  : A stamp.

- What can be right, but never wrong ?
  : An angle.

- Where do geologists go for entertainment ?
  : To rock concerts.

> Encourage students to collect more riddles, especially those based on word play. Display selected riddles in the classroom.

UNIT 1   19

* This page, picked up from the waste paper, is from the book for English medium schools produced by *Balbharati* (Maharashtra State Bureau of Textbook Production and Curriculum Research, Pune).

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The students can find riddles in their note-books. See the following inside back cover page of a note-book.

RIDDLES

1) I am something that is known all over the world, and I have a name of three letters. Strangely enough, when two of my letters are taken away. I still have the same name. What am I?

2) I am something that has a head and a tail, but nobody. What am I?

3) You can hang me on the wall, but if you take my down, you can't hang me up again. What am I?

4) What has fur like a dog, four legs like a dog, two ears like a dog, looks exactly like a dog, but isn't a dog ?

5) Once upon a time there was a king. Set before him were three glasses. Two of them were filled with water. Two of them were filled with water. The other one was empty. What was the king's name?

1) Ten 2) A Coin 3) Wallpaper 4) A picture of a dog 5) Philip (fill up) the Third

(Source: Rajashree notebook inside back cover page)

Section II – Innovative Materials for Testing

The ready-to-use innovative IMs are not only useful for teaching but also for testing. The following examples from wrappers, brochures, cartoons, jokes, newspaper headlines and previous question papers show how these IMs can be used for testing. At present, the constraints of space prevents the teachers (paper setters) from using such IMs in question papers. If used judiciously, these IMs can not only make question papers interesting but also relate the formative and summative assessments to real-life situations.

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i)   Wrappers

Question: Identify the type of sentences used on the wrapper of Swastik Poha.

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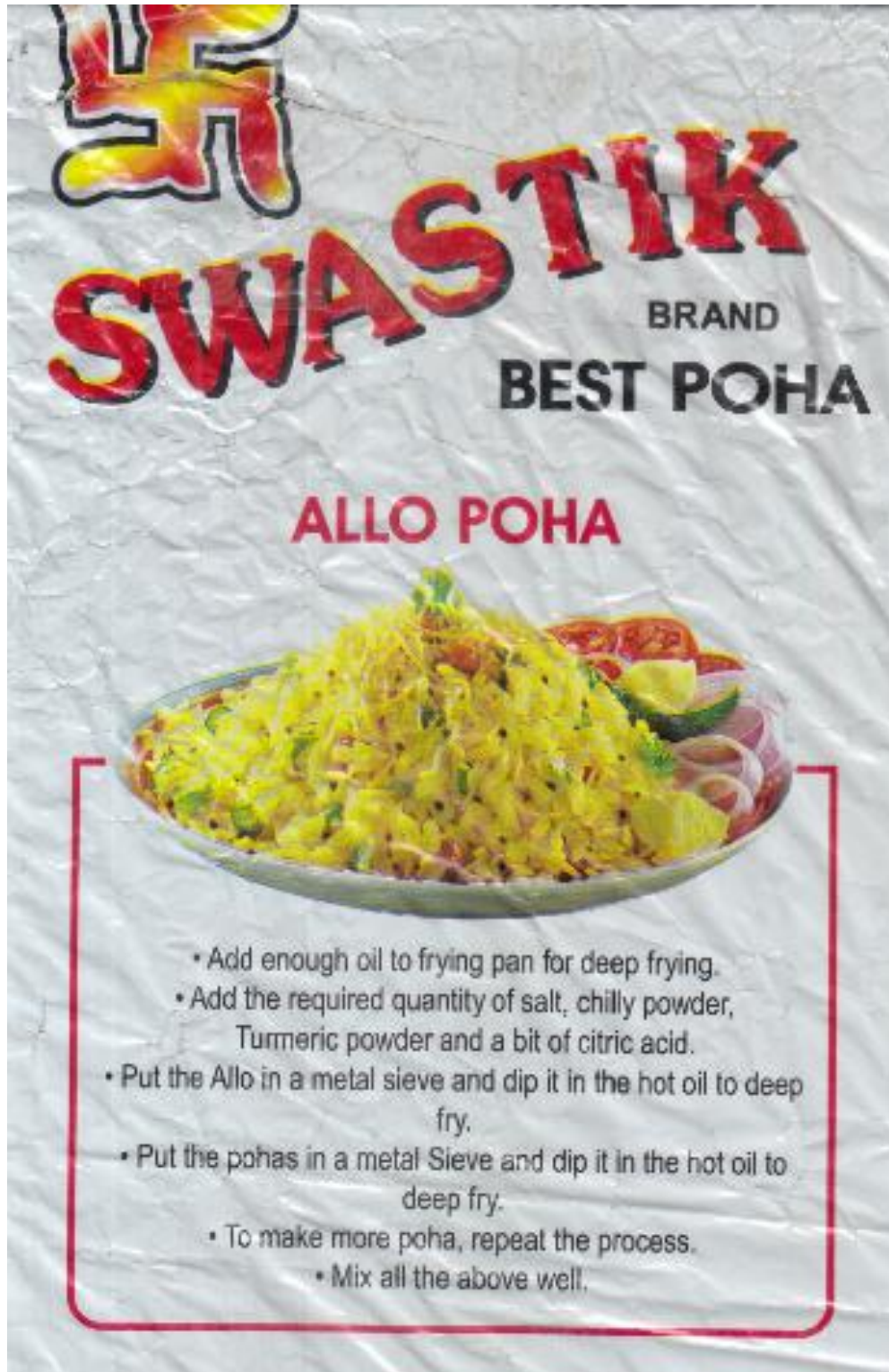
ii)   Brochures

Question: Imagine yourself as the principal / librarian of your school.

Read the following order form and complete the pro-forma given below it.

ORDER FORM

Dear Principal / Librarian,

Please find attached a list of all *Karadi Class Packs*. The titles have been divided according to their suitability for use in a typical classroom. This division is only a suggestion.
If required, you may use the books for other classes as well.

We are very pleased to offer you a **10% discount** on the total if you order 2 or 3 class packs (assorted titles) and a **20% discount** if you order 4 or more class packs (assorted titles).

Please indicate the titles and the number of packs you require on the order form and complete the pro-forma. To receive your books quickly, you may please calculate the amount after discount and issue a demand draft or at-par cheque for the net amount favouring *Karadi Tales Company Pvt. Ltd.* (payable at Chennai).

Please send us the order form and DD/cheque by courier. We shall courier the books to you at our cost. Your order will be processed within 10 days of realizing the DD/cheque. If you do not receive your books, please contact Mr. V. Devanath at devanath.v@karaditales.com.

Thank you,

Karadi Tales Company
3A Dev Regency, 11 First Main Road,
Gandhinagar, Adyar, Chennai 600 020
Ph: 044 42054243

PRO-FORMA

Customer's Name: _____

Address: _____

Phone: _____

Email: _____

Payment: ☐ Demand Draft   ☐ Cheque

Name of Bank: _____

Number of DD/cheque: _____

Date of DD/cheque: _____

Amount: Rs. _____

Signature: _____

Karadi Class Packs Order Form

Karadi Class Packs - Product Information

S.No.	Title - Author/Narrator	Price 20 copies*	Price 40 copies*	Qty	Total
		Tick the appropriate box			
	STANDARDS 1, 2 AND 3				
1.	Little Vinayak - Shobha Viswanath/ Vidya Balan (Book + CD)	☐ Rs. 1500	☐ Rs. 2800		
2.	The Lizard's Tail - Shobha Viswanath/ Vidya Balan (Book + CD)	☐ Rs. 1500	☐ Rs. 2800		
	STANDARDS 3 AND 4				
3.	The Foolish Lion - Shobha Viswanath/ Naseeruddin Shah (Book + CD)	☐ Rs. 1200	☐ Rs. 1950		
4.	The Crows and The Serpent - Shobha Viswanath/ Naseeruddin Shah (Book + CD)	☐ Rs. 1200	☐ Rs. 1950		
5.	The Monkey and The Crocodile - Shobha Viswanath/ Naseeruddin Shah (Book + CD)	☐ Rs. 1200	☐ Rs. 1950		
6.	The Four Friends - Shobha Viswanath/ Saeed Jaffrey (Book + CD)	☐ Rs. 1200	☐ Rs. 1950		
7.	The Musical Donkey - Shobha Viswanath/ Saeed Jaffrey (Book + CD)	☐ Rs. 1200	☐ Rs. 1950		
	STANDARDS 4 AND 5				
8.	The Blue Jackal - Shobha Viswanath/ Naseeruddin Shah (Book + CD)	☐ Rs. 1200	☐ Rs. 1950		

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iii)   Cartoons

Questions:

   a) Differentiate between words often confused – porn and prone in Fig. 1.

Fig. 1 (Aug 29, 2019, *TOI*, Pune, p. 9)

   b) Identify and label parts of speech of the words fast, fasting and faster in Fig. 2.
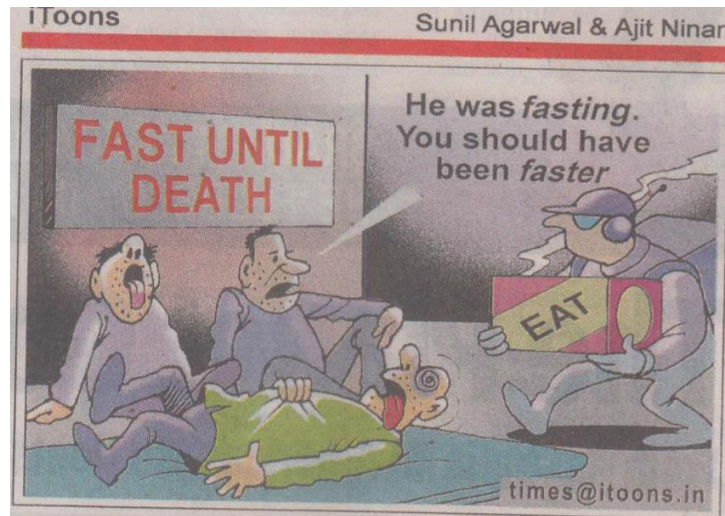
Fig. 2 (Sept 21, 2019, *TOI*, Pune, p.13)

iv)   Jokes in Indian language newspapers

Question: Read the humour in the column *Hasara* WhatsApp from the weekly supplement (published on every Sunday) *Saptrang* (Seven colours) of Marathi newspaper - *Sakal*, Pune (June 3, 2018, p. 12) given below and write the meanings of homophones in the space provided. One example has been given for you.

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बायको हुशारच असते, हे समस्त नवरेमंडळी जाहिरपणे मान्य करत नसली तरी मनातून ही वस्तुस्थिती ही मंडळी जाणून असतात. खासकरून कुठल्या शब्दाचा अर्थ कसा घ्यायचा हे बायकोला नेमकं कळत असतं. वाचाच मग 'सेल' या शब्दाचा इतरांनी स्पष्ट केलेला अर्थ आणि बायकोनं सांगितलेला अर्थ :-

बायॉलॉजीच्या शिक्षकांनी शिकवलं :
सेल म्हणजे 'शरीरातील पेशी'
फिजिक्सच्या शिक्षकांनी शिकवलं :
सेल म्हणजे 'बॅटरी'
इकॉनॉमिक्सच्या शिक्षकांनी शिकवलं :
सेल म्हणजे 'विक्री'
हिस्ट्रीच्या शिक्षकांनी शिकवलं :
सेल म्हणजे 'जेल'
इंग्लिशच्या शिक्षकांनी शिकवलं :
सेल म्हणजे 'मोबाइल'
ज्या शाळेत पाच शिक्षकांतच एकमत नाही अशा शाळेत शिकून पुढं काय होणार, असा विचार करून शिक्षणच सोडून दिलं...
आणि
खरं ज्ञान तेव्हा मिळालं, जेव्हा बायकोनं सांगितलं :
सेल म्हणजे 'डिस्काउंट'!!

(June 3, 2018, *Sakal*, *Saptrang, Hasara* WhatsApp, Pune, p. 12)

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In this humour in Marathi language different meanings of the word /sel/ as told by teachers of different subjects are given. The humour ends with meaning of the word /seil/ interpreted by the wife.

'Cell' as taught by the Biology teacher = _____

'Cell' as taught by the Physics teacher =_____

'Sale' as taught by the Economics teacher = _____

'Cell' as taught by the History teacher = _____

'Cell' as taught by the English teacher = _____

'Sale' as told by the Wife   = **____Discount_____**

v)   Newspaper headlines

The newspaper headlines also provide ample ready-to-use materials for testing meanings of words, spellings, number (singular-plural), etc.

Question: Spot the errors in the following newspaper headlines.

VIJAYAWADA

Enlist unemployed, Raghuveera tells Youth Congress leaders

SPECIAL CORRESPONDENT

VIJAYAWADA:, MARCH 25, 2016 00:00 IST
UPDATED: MARCH 25, 2016 05:49 IST

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Karnata bypolls | Live updates: 6% polling in first two hours

The Hindu Net Desk

BENGALURU, NOVEMBER 03, 2018 07:33 IST
UPDATED: NOVEMBER 03, 2018 12:23 IST

THE TIMES OF INDIA

Jaspal Rana was shortlisted but one criteria was not fulfilled: Anju Bobby George

TIMESOFINDIA.COM | Aug 18, 2019, 11.44 PM IST

Mysuru student, 25, shot dead in California

Sudent, 25, shot dead in California

(Nov 30, 2019, *TOI,* Pune, pp. 1 and 14)

PMC to redraw cotainment zone map after Unlock phase 1 ends

(June 27, 2020, *TOI*, Pune, p.2)

vi)   Question papers

Question papers in English language (not essentially of English language) of previous examinations can also be used for a question on identification of errors. The following example illustrates how a question paper on 'Material Production and Testing' can be used as authentic materials for testing (for more examples see Tasildar, 2017).

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Question: Punctuate the following question paper.

POTTI SREERAMULU TELUGU UNIVERSITY
HYDERABAD

M.A ENGLISH LANGUAGE TEACHING (DISTANCE EDUCATION)
SECOND YEAR ANNUAL EXAMINATIONS – MAY, 2012

PAPER – 4 : MATERIAL PRODUCTION AND TESTING

Time : 3 hrs.   Marks: 100

Note :   **Attempt Any FIVE questions**
                All questions carry equal marks.

1. Define testing and different approaches to language testing design, also list a few ways of testing?

2. What are the trends and developments in ESP now and mention its types. Also describe the characteristics of an ESP course?

3. Give a note on the language issues in ESP. Describe intensive and extensive course.

4. What is meant by material adaptation? Describe various types of techniques a teacher could use for in a class?

5. What is material evaluation? State its tips and points to be considered while conducting an evaluation?

6. What is E-learning? State its importance; advantages and disadvantages in the present times?

7. Give an account of classroom dynamics in large classes; also state the recipe for success in such a large class.

8. Define classroom dynamics.

9. Describe different types of tests? Its limitations in testing, also explain the terms formative and summative tests?

Conclusion

The teachers of English at all the levels of education have experienced that the commercially produced ELT materials prove inadequate to the needs of their learners. No school educational board or university at the state or central level prohibits teachers from exploring IMs.

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Just like the current textbooks, this article supports teachers and learners for self-initiative to go beyond the prescribed IMs to cater to their pedagogical needs. The features of ready-to-use innovative IMs are summed up here.

Firstly, ready-to-use IMs can save time of teachers and learners as there is no need to separately design / compile their own IMs but to consider already available IMs in their teaching contexts. Secondly, practising teachers in search of IMs suitable for their classrooms may easily locate these innovative IMs. Newspapers, note-books and question papers with errors are easily available. However, the teachers should have an eye for the materials to be used from other sources like old books. Moreover, materials once spotted can be useful for years. Thirdly, these IMs are complementary in nature. Fourthly, one of the important advantages of using such IMs is that for riddles and vocabulary activities in newspapers and note-books answers are provided on the same page. The learners may also enjoy the thrill of searching answers. Fifthly, different competitions in newspapers related to vocabulary may motivate learners to develop their vocabulary as well as reading skills. Sixthly, the teachers may involve learners in materials production by asking them to collect such materials. As the teachers and learners are materials developers, they may not have the feeling that IMs have been imposed by the any board or university. Seventhly, these IMs apart from connecting learners to the real-life situations, can create and sustain their interest. Furthermore, they may experience that the joy of self-discovery is more rewarding. Eighthly, in this era of online teaching, these portable IMs can be very useful in remote areas with issues of network connectivity. Finally, the teachers can establish connection between the objectives of teaching, the IMs and fulfilment of objectives through testing, as IMs translate the objectives into learning outcomes. Thus, the ready-to-use innovative IMs are more advantages than the traditional IMs.

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References

5 Abbreviations help you win BIG! (2019, Dec 19). *The Times of India (TOI)*, Pune, p. 19.

Adhwaryu, Sandeep. (2019, Aug 29). K'nataka Accident Prone Area. TOI Line of No Control [Cartoon].Pune: *TOI*, p. 9.

Agarwal, Sunil and Ajit Ninan. (2019, Sept 21). Fast Until Death. iToons [Cartoon]. Pune: *TOI*, p. 13.

Barge, Shailesh. (2017, Jan 14). Homographs. Pune: *Sakal,* Nagar Today, p. 2.

_____. (2020, Aug 6). Asking questions. Pune: *Sakal*, p. 9.

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Kate Grenville's *The Secret River* as Contextualizing Historical Experience in Australia

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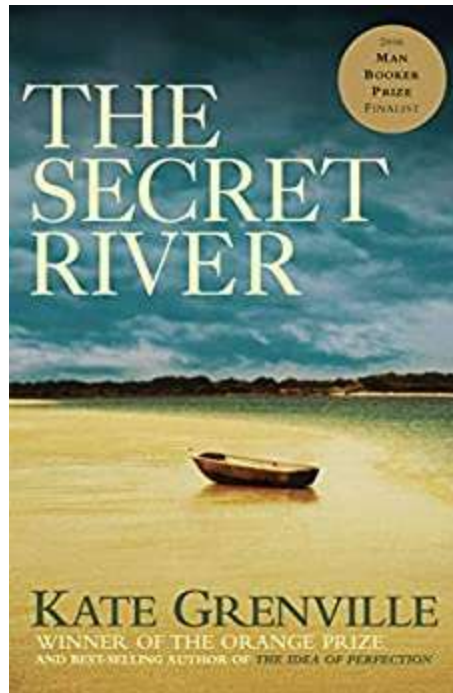
Courtesy: https://www.amazon.com/Secret-River-Kate-Grenville-ebook/dp/B003F8S740/ref=sr_1_1?dchild=1&keywords=of+Kate+Grenville+The+Secret+River&qid=1602965991&s=books&sr=1-1

Abstract

This paper attempts how human beings understand their land in a select novel of Kate Grenville, namely, *The Secret River*. Her novels present different aspects of understanding the land. The researcher has tried to describe Grenville's *The Secret River* in various positions, especially nationalism, colonialism, and transnationalism. The novel ultimately fits a post-colonial framework though all the ideologies are present too. The paper first attempts to study the various perspectives that surround the broad area of Australian settlements and

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literature. Of these the most dominating ideology is nationalism which is present in all her novels.

Keywords: Kate Grenville, *The Secret River,* Journey, Colonialism, Post-Colonial, Transnationalism, Nationalism, Negotiation.

Introduction

Kate Grenville
Courtesy: https://literature.britishcouncil.org/writer/kate-grenville

Kate Grenville is one of the most eminent and celebrated Australian novelists. She is famous for her historical novels. She was born in a domicile which was replenished with books in Sydney in 1950. She was deeply stimulated by her father's gift for storytelling. From her childhood, she knew that she wanted to be a writer. She majored in English literature at the University of Sydney.

Kate Grenville locates her novels in Eighteenth and Nineteenth centuries before the advent of the ideology of stolen generation (the Aboriginal people forcibly removed from their families as children between the 1900s and the 1960s, to be brought up by white foster families or in institutions, definition in https://www.google.com/search?q=stolen+generation+definition&rlz=1C1CHBF_enUS794US795&oq=stolen+generation&aqs=chrome.1.69i57j0j46j0l5.4914j0j15&sourceid=chrome&ie=UTF-8). Her novels describe the pioneering movements of the European settlers in Australia and New Zealand. These books encouraged writers to negotiate with indigenous peoples all over the land. In each of her novels, Grenville makes an attempt to understand the psyche of European settlers and indigenous peoples.

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In 2010, she was awarded an Honorary Doctorate of Letters from the University of New South Wales. Her novels are based on significant historical events or era backdrop to the story. Characters may be fictional or historical or a mix of both. Most historical novels conform fairly closely to the conventions of Romance than Realism, although there have been exceptions to this rule, notably in Tolstoy's *War and Peace* (1869). (Kate Grenvill.com)

In the early part of the twentieth century, European nations controlled much of the earth's surface. The changes they made in the political and cultural landscape of the world, for good or ill remain to this day. (*Colonialism: A primary source Analysis* 6)

Australia is a very large continent, with a large selection of land formations. In a great deal of Australia, there are sizzling deserts. Another part of Australia is covered in thick rainforests. In these places there are many Aborigines living today. Some Aborigines live in the cities and have become entirely updated. Most Aborigines live in the desert part of Australia, which covers much of Western Australia, Northern Territory, South Australia, and part of Queensland. There, it is burning hot in the day and freezing cold at night. They have become accustomed to this, wearing little or no clothes in the day and fur blankets at night. (*World history* 8)

The nation is a territorial community of nativity. (*Nationalism 7)* One is born into a land. "The significance attributed to this biological fact of birth into historically evolving, territorial structure of the cultural community of the nation is why the nation is one among a number of forms of kinship. It differs from other forms of kinship such as the family because of the centrality of territory. It differs from other national societies such as a tribe, city-state, or various 'ethnic groups' not merely by the greater area of its territory, but also because of its relatively uniform culture that provides permanency, that is, continuation over time" (*Nationalism* 7).

The Europeans history of New Zealand can be located within a second phase of imperial expansion. Nearly three centuries after the establishment of European hegemony in the Atlantic with the colonization of the Americas, neo-Europe's were transplanted to the Pacific to produce new nations and political forms through landscape. (*A Concise History of Australia* 22)

Colonialism is the extension of a country's rule to lands beyond its own borders. These "New" lands established by the parent country called colonies. The colonies may be either settler colonies, to which colonists move permanently, or dependencies, which are governed by a parent country but to which a few colonists actually move. (*Colonialism* 5)

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During the nineteenth century and well into the twentieth, the sentiment of colonial nationalism served the desire to mark Australia off from Britain and Europe. Then, as the last imperial ties were, severed, even that way of distinguishing the child from the parent lost meaning. In its place arose the idea of Australia as a destination from all-comers from every part of the world, which served the multicultural attitudes that formed in the closing decades of the twentieth century. (*History of Australia* 3)

Postcolonial Issues in Australian Literature by Nathanael O' Reilly presents thirteen essays that address the numerous ways in which Australian literature is postcolonial and can be read using postcolonial reading strategies. The collection addresses a wide variety of Australian texts produced from the colonial period to the present, including works by Henry Lawson, Miles Franklin, Patrick White, Xavier Herbert, David Malouf, Peter Carey, Rodney Hall, Andrew McGahan, Elizabeth Jolly, Judith Wright, Kate Grenville, Janette Turner Hospital, Melissa Lukashenka, Kim Scott, and Alexis Wright. The chapters focus on works by Indigenous authors and writers of European descent, and examine specifically postcolonial issues, including hybridity, first contact, resistance, appropriation, race relations, language usage, indignity, immigration/invasion, land rights and ownership, national identity, marginalization, mapping, naming, mimicry, the role of historical narratives, settler guilt and denial, and anxieties regarding belonging.

Transnationalism is an old phenomenon but a relatively new type of enquiry. Even before nation-states existed, communal boundaries had been traversed by both material and ideas, mobility, trade and communication are the conduits of transnationalism, enabling flows of people goods, skills, diseases, lifestyles and beliefs, as well as fostering common interests among people in different locations. Human communities, including modern nation-states, exist because of the physical boundaries of Geography, ecology, and biology, as well as the intangible boundaries of culture and national history. (*A Higher Authority Indigenous Transnationalism and Australia* 2)

The Aborigines initially came to Australia around 40,000 years ago. Some historians and anthropologists think it may have been as many as 120,000 years ago. Many thousands of years ago, the sea level was much lower than it is currently. When sea levels dropped, the ocean distances between Southeast Asia and Australia shrank greatly. People may have first come to Australia by boat from other parts of Southeast Asia during one of these periods. The Aborigines' culture and ways of living changed very little in all those thousands of years. Dutch, Spanish, French, and British ships sailed into Australian waters in the 16th and 17th centuries. This changed the lives of the Aborigines forever.

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The Aborigines had no scheme of money. They did not have the European belief that an individual might buy a division of the humanity and would then have the right to do with it as he or she liked and could utilize it to make money. By distinction, white culture was based on the system of free endeavor, or entrepreneurship, in which a human being could keep for them whatever they had acquired by hard effort or good fate. (*History of Australia* 50)

The whites also established a system called Welfare homes for the uneducated, uncivilized Aboriginals children. The aim of the home is to make the children civilized and educated, but in reality, the main idea of the institution is to wash away the blackness out of white Australia because in 1910 Australia was highly populated by the aborigines. The half-caste children were born to an aborigine mother and a white father. These children were taken away by force by the white authorities from their aborigine mother.

The aborigine mothers were against this concept. So, they demanded that they didn't want their children to be educated and they were happy with what they were. But the white blamed them that the aborigines aren't good enough to look after the child and that is why the children were taken away by force by the white authorities. Children were trained in domestic duties, so that they can become domestic servants to white families because cheap labor was the aim of the white family, hence they preferred small aboriginal children.

The physical journey involves sufferings because of the bad weather conditions and the existence of the 'others' whose culture and lifestyle are strange and aloof to the traveler or the migrant. It also involves happiness when he/she gets the acquaintance of the 'other' once they understand their tradition and behavior. Whites feel free and believe that they will lead a peaceful and successful life in Australia.

Kate Grenville's novels focus on journeys that lead individuals from ignorance to knowledge, knowledge about self and the landscapes. Physical journey of travelling through Australia landscapes signifies emotions, psychological journey into the 'the self'. 'Journeys' become an important theme in Kate's fiction.

The physical journeys through the Australian landscape symbolize the psychological journey into her characters' 'selves'. The journeys end in epiphany or discovery that leads to the negotiation and finally the acceptance and assertion of both the 'self' and the 'other'.

The paper attempts to read Kate Grenville's *The Secret River* as a journey of negotiation where people understand, accept the complexities and pluralities of their own

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existence, the existence of 'others' and thereby their existence as a nation. Grenville's novels focus on how an individual's journey reflects the nation's journey.

The Secret River

The novel *The Secret River* deals with a convict settlement of Australia. William Thornhill, the protagonist, identifies the land to settle down. Once again, the land becomes the source of power. Kate Grenville projects how the human will go in search of land to establish his identity.

The *Secret River* tells the story of William Thornhill, an insolvent impoverished protagonist who works as a beginner to Mr. Middleton, a waterman on the Thames. He spends seven years as an apprentice, shipping the gentry from one side to the other. He abominates the gentry and repudiates their superior ways. He feels sad for his lower social position. Yet, he continues to work as an apprentice to Mr. Middleton because of his love for Sal, the daughter of Mr. Middleton, and also due to his poverty-stricken family condition. He works himself into the ground in an effort to gain the security that he will marry Sal and once he gets married to her, he can come into the control of Mr. Middleton.

One fine day, they get married, and he becomes a master of his own boat which was a wedding present from Mr. Middleton. William feels happy that he has left the dire poverty of his childhood behind. However, tragedy soon strikes their joyful, peaceful life. A month long cold freezes the Thames. So, William cannot work as a waterman. Mrs. Middleton capitulates to a fever and he dies. Hence Sal and William are left penniless. The bailiffs remove the house on Swan Lane and the boats.

William then works as a waterman for another master. He doesn't earn enough money to support his family and he is forced to steal. His family would starve without the goods he steals from the top. Unfortunately, he is caught when he is trying to steal a delivery of Brazil wood and he is sentenced to death. It is because of Sal's efforts his death sentence is commuted to the extradition to the convict settlement in Australia.

Sal and their elder son Willie are allowed to go to Australia. On their way to Australia, Sal gives birth to a baby boy named Dick. In Sydney, William works as a waterman in the harbor and employs his old tricks to fly off rum from the barrels in order to run his family. Sal opens a little bar called the Pickled Herring. After twelve months in the colony William gets his ticket of leave and he decided to leave his job before they caught him stealing. He goes to work for Thomas Blackwood, an acquaintance from London, who owns boats, and he plies the trade between Sydney and the settlements along the Hawkesbury River.

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On his first voyage to the Hawkesbury, William is greatly surprised by the beauty of the vast, rich, resourceful land and names the land as "Thornhill's Point". He decides to claim the land one day and have a secure, happy life for his family. He also meets a cunning, cruel, mean-mouthed settler Smasher Sullivan on his first voyage to Hawkesbury who behaves so violently with the Aborigines. Blackwood intensely dislikes him and disagrees with his racial hatred of the Aborigine.

Thomas Blackwood has learned to respect the Aborigines and treat them as equal. He advocates living in peaceful co-existence based on his philosophy of give a little/ take a little. Blackwood then resolves to retire to his land and sell his own boat to William. William and Willie take up the trade and rowing up and down the river along the Hawkesbury, transporting goods from the harbor and earn a good living for the family. Then William informs his wish to settle in Thornhill's Point to Sal.

At first Sal resists his will because she wants to go back to London once they earn enough money. Eventually, Sal agrees to his decision by giving him five years and they move to Thornhill's Point. However, in reality, William deceives her by saying that they will go back to London once they earn enough money. He actually doesn't want to return to London because he had a bad character in London as a thief and a convict.

From the first day of their advent to "Thornhill's Point", William begins having a series of problems with the Aborigines. A clan of Aborigines who lives near the land of Thornhill opposed William's possession of the land. Thornhills are bothered and worried about the intrusion of the Aborigines to their land. The aborigines unknowingly and innocently strip the corn patch of William. William fights with the Aborigine at the corn patch, hurting women and firing a shot. The Aborigines retaliate by igniting the corn patch. Sal insists on leaving the land, but Thornhill was adamant in his decision and does not want to give away his desire and ambition to become a rich, respected man in the society.

In the midst of all, William notices smoke from another settlement where Saggity, a cruel person like Smasher Sullivan lives. William rushes to Saggity's place to help him Saggity has been speared by the Aborigines and he dies. His death becomes a war cry for the settlers in Australia. A group of settlers led by Smasher Sullivan accede to get rid of the involvement of the Aborigines to their land. Thornhill is not a cruel man and he does have an understanding of the Aborigine's humanity, their lifestyle and their innocence. However, he assents to participate in attach because he wants Sal to stay on Thornhill's Point.

The battle with the Aborigines is bloodstained and sanguinary, with children and women clubbed to death. Whisker Harry, the chief of the Aborigines spears Smasher and in

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turn William shoots Whisker Harry. Then the Aborigines hide behind the trees and no longer bother the settlers along the Hawkesbury. Finally, William becomes a wealthy landowner and trader. He constructs a grand stone house on Thornhill's Point and the new settlers regard him a member of Australia's new gentry. After the bloody dispersal of the Aborigines, his young son Dick leaves him to live with Thames Blackwood. Dick can't accept his father's participation in the slaughter and he never speaks to William again. Thornhill says to Sarah:

It was easy to wish to belong in this house, number 31, Swan Lane. Even the name of the street was sweet. He could imagine how he would grow into himself in the warmth of such a home. It was not just the generous slab of bread, spread with good tasty dripping: it was the feeling of having a place. Swan Lane and the rooms within it were part of Sal's very being, he could see, in a way no place had ever been part of his. (17)

In these lines Kate Grenville shows the contrast between the lifestyle of Sal and William. William Thornhill is deprived of all the pleasures including the basics such as food and shelter; in contrast Sal is blessed with a sweet Swan Lane. William Thornhill dreams of a place with all comforts similar to Swan Lane which cannot be taken from him by anyone at any time. The love which he has for this to even more than the love which he had for Sal. Grenville describes the emotions of Thornhill:

He had a sudden dizzying understanding of the way men were ranged on top of each other, all the way from the Thornhill to the bottom up to the King, or God, at the top, each man higher than one, lower than the other. (26)

William Thornhill respects Mr. Middleton being a great businessman with a sweet house and sufficient food. He does not like his lowly position. He craves to be in a high position. Therefore, he violently attracts the opportunity to create a new life in Australia. He enjoys the feeling of no longer being at the bottom rung of the society. Grenville describes the feelings of the blacks (aborigines):

There were no signs that the blacks felt that the place belonged to them. They had no fences that said this is mine. No house that said this is our home. There were no fields or flocks that said we have put the labour of our hands into this place. (93)

The scene evoked by Kate Grenville here talks about the community of blacks to lose their position in the world hierarchy as they had no concept of owning land. The white man who understood the power of land negotiates with land and establishes his status quo.

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The aborigines were more attached to their land. They lived as one with the land. William Thornhill realizes his statement that Aborigine is a lazy nomad. The love of aborigine shows the nativity of the land, at the same time shows understanding of the society. It shows the acceptance of the new land.

Sal notices difference between each and everything that she could see. She struggles a lot to get used to different types of trees and she feels tried to look at things. This also shows the avoidance of Sal and acceptance of William Thornhill of the land.

The conflict with the whites and the Aborigines is for Land. Both the races are hurt in the process. Kate Grenville's novels present the "worldviews" presenting the human involvement the land and the pain it brings.

Conclusion

In the novel *The Secret River*, Kate Grenville attempts to study the nuances of feelings in the minds of people who migrate to a new land. She studies how people understood the new land, how they tried to learn its customs, language, culture and how they tried to belong to this new land and how they ultimately settled down. Kate Grenville explores the human settlement experiences in Australia. Her interview with Ramona Koval calls the novel The *Secret River* as "a tale that seeks to gain advantage point from which to view Australia's European settlement" ("Biography").

Kate Grenville is engaged with the lives of convicts and free Immigrants. These lives are part of her writing. The aborigines picked up English quietly but did not pick up the cultures of Europeans. For example, the aborigine had culture in which individual competition, individual striving, individual ownership were not part of their worldview, and they were unable to understand the way settlers marked out a bit of land for themselves individually, put a fence around it and called it theirs. The settlers, likewise, just could not understand that the Aborigines had just as a great sense of territory as they themselves did, but they didn't need to build fence of a house or a road to have that. So, it was a tragic inability to communicate across a gulf of culture. Hence, the settlers regarded the aborigines as nonhuman. There was a barrier to understand. Kate Grenville's research into this part of human history makes her understand the European mind. Kate Grenville describes the fear built up in the minds of Europeans whether they were going to be scalped or going to be eaten or whether the children would be killed. ("Biography")

Kate Grenville's stories are imaginations of what the white settlers might have felt and experienced. Kate Grenville calls it "the white settler response" ("Biography"). She says that she cannot imagine the aboriginal response. Her works are the responses of the European

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settlers. She realizes that there are no winners in human history. Everything is about the choices that people make in their lives. Her works stand outside polarised conflicts and do no project the whites as good and blacks as bad.

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A Cross-Sectional Study of Comparing Diadochokinesis Parameters Between Normals and Post-Mandibulectomy

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Abstract

Background and Aim: Oral cancer has been the second most common cancer in India. Mandibular cancer has been in raise due to the use of tobacco-related products. The influence of mandibular cancer before and after surgery has not been studied much. Hence, the current study aimed to evaluate the effect of mandibulectomy on mandibular stability through the assessment of diadochokinetic measurement. **Materials and Methods:** Thirty-nine subjects served as participants for the present study. Out of which, 30 normal (group 1) and 9 individuals of the mandibular lesion (group 2) as a clinical group. Study material included rapid repetition of bilabial /pa/, alveolar /ta/, velar /ka/ and /pataka/ sequence for 6 seconds duration. Three trials have been obtained from all participants. Data were analyzed using Praat software and an independent t-test and paired t-test was used for statistical analysis. **Results:** Results showed a reduced SMR rate as compared to the control group in the postoperative condition. AMR rate of only /pa/ syllable was found to be statistically significant at a lower rate in post-operative conditions. The acoustic parameters of syllable duration, inter syllable duration, and peak intensity of each consonant /p/, /t/, and /k/ did not vary across groups. **Conclusion:** The study indicated that the mandibular stability was found to be reduced following mandibulectomy. The reduced AMR rate of /pa/confirmed the effect of mandibular surgery on the production of anteriorly positioned speech sounds. The present study stresses the importance of incorporating the DDK parameters in speech assessment to understand mandibular stability.

Keywords: Mandibulectomy, DDK, speech motor coordination

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Introduction

Diadochokinetic rate (DDK) measurements reflect the motor speech coordination and also raising and lowering of the mandible or protrusion and retracting the tongue. [1] It provides information on speed, accuracy, and continuity measures of speech production. [2].

DDK measurements are carried out by rapid repetition of syllables bilabial /pa/, alveolar /ta/, and velar /ka/ and /pataka/. Studies have reported that DDK provides information on variation observed in mandibular stability.[3] The mandibular lesions can contribute to anatomical changes thus affecting mandibular stability.

Need for the Study

There has been a very limited study on DDK rates in individuals who have mandibular cancer or the individuals who underwent mandibulectomy. There is a need to carry out a longitudinal study by comparing the performance of speech motor control mechanisms before and after they undergo mandibulectomy. There is also a dearth in studies comparing the normative group with mandibular lesions for understanding the effect of lesion on motor speech coordination. A comparison of a normative group with individuals who have undergone mandibulectomy can also assist the speech pathologists and surgeons in providing knowledge of the mandibular stability of patients.

Aim of the Study

The present study focusses on finding out how much does the motor speech ability gets varied in a group of individuals after mandibulectomy before and after the surgery.

Objectives of the Study

To investigate the variation in verbal diadochokinetic rates between

1) Preoperative condition of individuals with mandibular cancer and normative group
2) Postoperative condition of individuals after mandibulectomy and normative group
3) Preoperative condition of individuals with mandibular cancer and post-operative condition of individuals after mandibulectomy

It is hypothesized that the individuals' post mandibulectomy will have a reduced rate as compared to the preoperative condition and normative group.

Method

The participants of the study were all native speakers of Kannada, from Bangalore, Karnataka. The participants were grouped into 2, control group and clinical group. Control Group

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included 30 normal individuals (15 males, 15 females) with age ranging from 25 to 70 years, with no oro maxillofacial deformities, the second group was the clinical group which comprised of 9 patients (5 females, 4 males).

Sample Size Estimation

Based on the hospital registry since the survival rate of the mandibular cancers after mandibulectomy without recurrence is comparatively lesser than the individuals with mandibular lesions, purposive sampling was adopted for selection of patients. All the individuals who approached to the hospitals with mandibular cancer and who survived healthy without any recurrence after 3 months post operatively was considered for the study.

Study Duration

The study duration of 1 year 6 months were considered for data collection, January 2019 to June 2020.

Study Design

Cross-sectional study design

Ethical Consideration

The current study obtained permission from the hospital's ethical committee with an approval number CIEC/OB06/2019.

Informed Consent

An informed consent form was taken from the participants before carrying out speech recording [Appendix - 1].

Participant Selection Criteria

The following inclusion and exclusion criteria were adopted for the selection of the participants in the clinical group for the study,

Inclusion Criteria
1) Individuals in whom the diagnosis of cancer of mandible has been confirmed based on their clinical and histopathological findings
2) No history of hearing loss
3) Not received any treatment for any other oral cancer lesion
4) Proficiency to speak in Kannada
5) Individuals who had not received any speech therapy post-oral surgery included in the present study.

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Exclusion Criteria
1) Patient with
2) Recurrence of oral cancer
3) Extensive lesion in the oral cavity affecting the function of articulators other than the maxilla and mandible.
4) Impaired Neurological function / cognitive function.
5) Auditory comprehension deficit
6) History of hearing loss and visual impairment were excluded from the study.

Based on the inclusion and exclusion criteria 9 patients were recruited for the current study [Table – 1].

PROCEDURE
Patients were made to sit at a 90-degree angle with back support at their most comfortable seating posture. The mouth to microphone distance was maintained at 10 cm distance by holding the recorder in hand after measuring the distance with a ruler.

The speech recording was done on two occasions for the clinical population.
1)   Occasion 1: 1 or 2 days before surgery
2)   Occasion 2: 2 to 3 months after surgery.

The speech samples were recorded at a sampling rate of 44,100 Hz and with 16-bit quantization. All performances were recorded in Sony ICD-PX240 MP3 Digital voice IC recorder. The device has a built-in microphone and is monaural. The noise cut feature is present with a frequency response between 75 to 15,000 Hz, this filter setting allows for better speech recording.

The participants were oriented about the study and informed consent was taken. They were instructed to repeat the monosyllabic sequences bilabial /pa/, alveolar /ta/ and velar /ka/ and the trisyllabic sequence /pataka/ as fast as possible for at least 6 s. A trial run was done to make them understand the instructions and follow the procedure. The count-by-time method was used during the first 5 s of the sequence. [4,5]

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SL. No.	Name of Patients	Age/ Gender	Type of mandibular lesions	Type of mandibulectomy & reconstruction
1	RJH	67years/M	Mucoepidermoid carcinoma on right retromolar area, anteroposteriorly extending from distal side to retromolar T4aN0M0	Right marginal mandibulectomy
2	AFJ	45 years/F	Well defined solid cystic lesion in the left retromandibular as well as around the ramus of the mandible T4aN2aM0	Left segmental mandibulectomy and parotidectomy
3	PR	54 years/M	Right submandibular lesion – metastasis, Ca Buccal mucosa T2N1M0	WLE and right hemi mandibulectomy and reconstruction with PMMC
4	TJS	40 years/F	Lesion encasing ramus of mandible with associated erosion of mandible infiltrating to the right masseter muscle T4aN1M0	Wide excision, total parotidectomy, and segmental mandibulectomy and free flap reconstruction.
5	KBJ	63 years/M	Left lower alveolus proliferative growth in left the last molar. T4aN0M0	Segmental mandibulectomy and left SND and left SOHND and left infrahyoid flap reconstruction.
6.	MJM	58 years/F	Ulcers proliferative growth left retromolar trigone extending to the left buccal mucosa T2N0M0	Left marginal mandibulectomy and WLE and reconstruction with infrahyoid flap
7.	SHV	64 years/M	Proliferative growth in right RMT and lower GBS and buccal mucosa T4aN1M0	Right mandibulectomy and right superior alveolectomy, reconstruction with PMMC.
8.	GWR	60 years/F	Ca right buccal mucosa, gingiva buccal sulcus, and retromolar area T4aN2cMx	Right segmental mandibulectomy with reconstruction with PMMC harvested from the parasternal area
9.	SHD	65 years/F	Proliferative growth in RMT and buccal mucosa and lower GBS	Right hemi mandibulectomy with PMMC reconstruction

Table 1: Description of mandibular lesions and type of mandibulectomy and reconstruction.

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Data Collection

Data was collected on a one-to-one basis in a quiet room which was specially designed for recording with no echo formation. The noise in the room was monitored with the help of a VU meter of Praat software.

All participants had to do perform the DDK tasks for 3 trials and the average of 3 trials during this maximum performance task was used in the statistical analysis. The participants were instructed to take in a deep breath and repeat syllables each syllable (/pa/, /ta/ & /ka/) without interruption for approximating the production of the sequence of /papapa/ or /tatata/or /kakaka/ or /pataka/.

Analysis

The recorded DDK samples were then digitalized as sound files ready to be analyzed using the PRAAT software. The premier software tool, Praat, Version 6.0.21, developed by Paul Boersma & David Weenink, 2016 was used for the analysis [6].

DDK productions were acoustically measured using Praat with the rationale that it provides an acoustic index of the speed of articulatory movement and positioning [7].

The following are the parameters considered for acoustic analysis of DDK

a) DDK Rate

To obtain the DDK rate, the number of syllables was counted by manually counting the number of peaks in the intensity waveform and obtaining information on the duration of production from the x-axis of the spectrograph (Fig 1).

The DDK Rate was calculated by using the following formula,
DDK rate = Total number of syllables produced in 5 seconds

The unit of measurement will be the number of syllables per second. This provided the value of the DDK rate.

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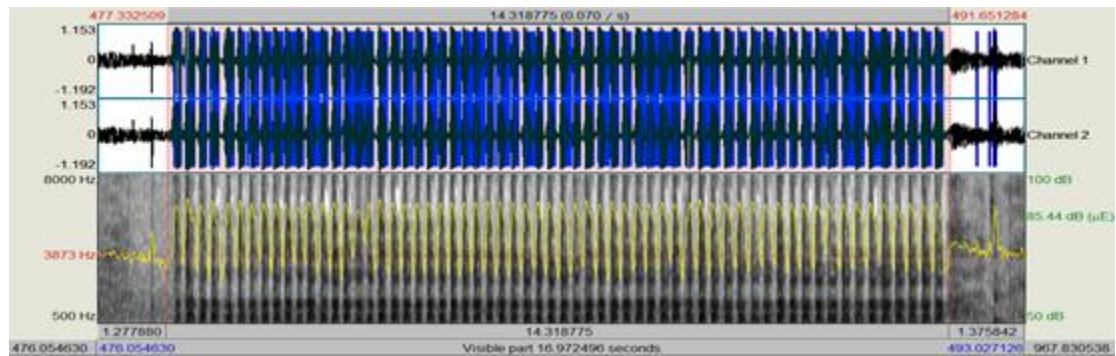<43-58>

Figure 1: The image represents intensity peaks of /ka/ which is yellow, each peak represented the production of /ka/. The time is represented in the x-axis of the spectrograph.

For calculating the Sequential Motion Rate (SMR) rate, the number of all the syllables /pataka/were counted together. Figure 2 indicates image of /pataka/ sequence. Hence the value of SMR was noted as the number of syllables per second. Each peak was identified as the production of one syllable

SMR Rate = Total number of syllables produced in 5 seconds
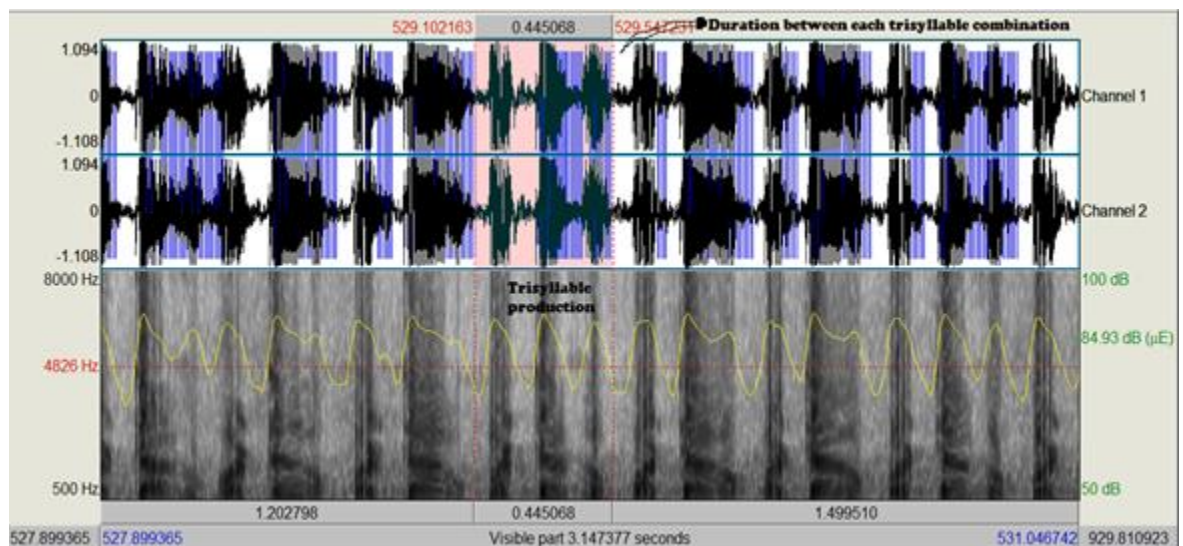
Figure 2: This image represents the production of /pataka/ by a participant.

b) **Consonant Vowel (CV) Syllable Duration (SD)**

The CV syllable duration was measured considering the burst onset and the end of the vocalic nucleus (Fig. 3). The CV syllables were taken from the beginning of the signal, the middle portion of the signal, and the end of the signal. All the three-syllable durations were averaged to finalize the CV syllable duration.

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Figure 3. This figure indicates the selection of CV syllable /ka/ for identifying each syllable duration.

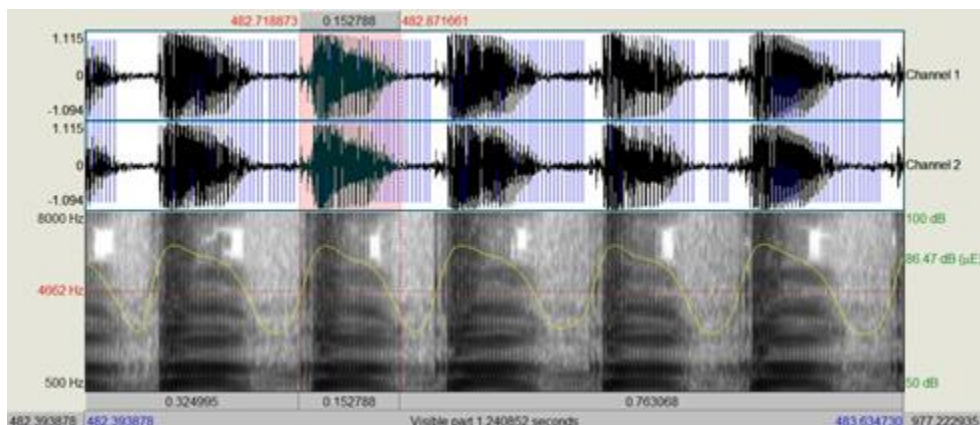For each executable DDK speech sample, consonant-vowel syllable duration of the initial, medial, and final segments of the signal were selected and the average of these 3 durations was calculated to reach into final calculation of CV syllable duration. This was calculated for /pa/ /ta/ and /ka/.

c) **Inter Syllabic Duration (ISD)**

For all CV syllables to generate temporal and intensity parameters instantly the average period between the CV syllables was measured between the voicing offsets of the syllables, i.e., between the negative slopes at the end of the syllables at the points crossing the threshold (Fig 4).
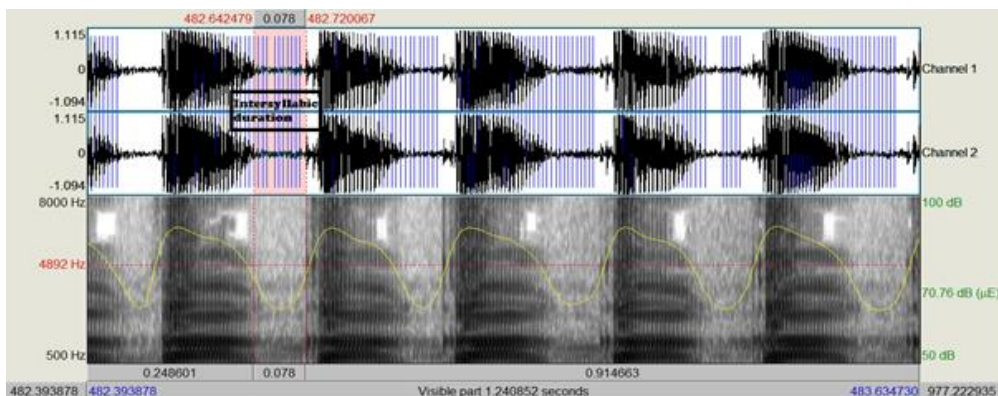
Figure 4. The highlighted portion of this image indicates the intersyllabic duration.

The intersyllabic duration of initial, medial and final segment portions of the signal were calculated and the average of these 3 values was taken as the final product of intersyllabic duration. This was calculated for /pa/, /ta/, and /ka/ speech segments.

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d)   Peak Intensity (PI) measurement of /pa/, /ta/ and /ka/

The peak intensity of each consonant was calculated by selecting only the consonant part without vowel and analyzing its respective intensity contour. The peak intensity of each consonant was measured (Fig 5).

Figure 5: The image represents the selection of /k/ potion of the signal and Praat information of maximum intensity obtained for this signal.
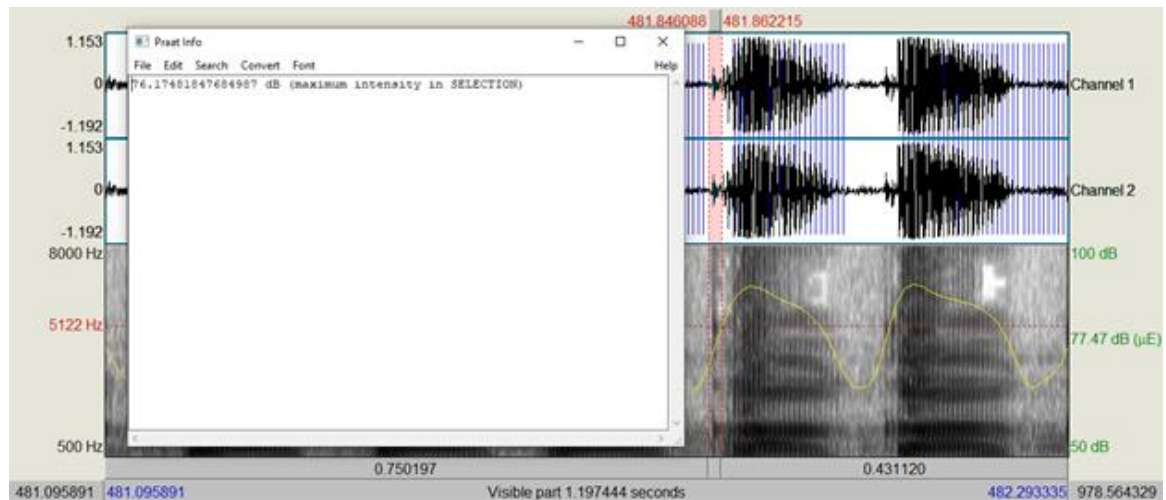
Statistical Analysis

The mean and standard deviation were computed for all the raw data obtained from the study. Statistical analysis was carried out by using SPSS 20 package. The following statistical application was computed:

- An independent sample t-test was used for comparison of values obtained for normative group vs clinical group in the preoperative condition and normative group vs clinical group in post-operative condition.
- A paired t-test was used for comparing values obtained for the preoperative condition and post-operative condition of a clinical group.

Results

Overall, a corpus of 360 trials of syllable sequences was analyzed which included the normative group, pre and post-operative conditions of a clinical group. These syllable sequences were analyzed for understanding variation in DDK rate (AMR & SMR), CV syllable duration, Intersyllabic duration, and Peak intensity measurement of bilabial /pa/, alveolar /ta/, and velar/ka/.

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DDK Rate

AMR & SMR

The result of AMR of /pa/, /ta/, and /ka/ revealed that the AMR rate was the number of syllables produced was higher in the normative group as compared to pre and post-operative condition of a clinical group. Among the pre and post-operative conditions, the number of syllables of /pa/ and /ka/ produced among post-operative conditions was slightly reduced than preoperative conditions. There was a slight increase in the number of /ta/ syllables produced by the clinical group in preoperative conditions than post-operative conditions. Statistical analysis indicated there was a statistically significant reduction (*P* 0.003) found only in AMR of /pa/ in post-operative condition as compared to the normative group and preoperative condition. (Table 2.)

The SMR values were observed to be greater among the normative group as compared to the clinical group. Though there was a reduction in the number of syllables per second in the post-operative condition of the clinical group as compared to their preoperative condition and normal group. This difference was found to be statistically significant (*P* 0.002) only between normative and post-operative conditions. (Table 2)

Syllables	Control Group	Clinical Group						Control group Vs Occasion 1	Control group Vs Occasion 2	Occasion 1 Vs Occasion 2
	Normal		Pre-Operative Condition (Occasion 1)		Post-Operative Condition (Occasion 2)			p-value	p-value	p-value
	Mean	SD	Mean	SD	Mean	SD				
/pa/	5.54	0.52	5.00	0.70	4.86	0.31		0.083	**0.003**	0.305
/ta/	5.57	0.87	4.64	0.40	5.12	0.75		0.204	0.096	0.706
/ka/	5.18	0.70	5.00	0.70	4.72	0.70		0.855	0.215	0.339
/pataka/	7.93	1.033	7.40	1.342	6.20	0.447		0.364	**0.002**	0.109

Table 2: AMR & SMR values obtained among normative, pre-operative and post-operative group

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CV Syllable Duration, Peak Intensity, and Inter-syllable Duration

The finding of the study revealed that the syllable duration, peak intensity, and inter-syllable duration of /pa/, /ta/, and /ka/ were not significantly different between the groups. This reflected that the normative group and clinical group did not differ in terms of syllable duration, peak intensity, and inter syllable duration during the production of each syllable (Table 3, Table 4, and Table 5).

Syllables	Control Group		Clinical Group				Control group Vs Occasion 1	Control group Vs Occasion 2	Occasion 1 Vs Occasion 2
	Normal (Group 1)		Pre-Operative Condition (Occasion 1)		Post- Operative Condition (Occasion 2)		p-value	p-value	p-value
	Mean	SD	Mean	SD	Mean	SD			
/pa/	0.126	0.011	0.116	0.018	0.144	0.018	0.169	0.143	0.200
/ta/	0.138	0.028	0.136	0.015	0.136	0.023	0.518	0.706	0.807
/ka/	0.146	0.029	0.150	0.045	0.142	0.013	0.498	0.773	0.683

Table 3: Syllable duration (SD) of /p/, /t/ and /k/ obtained across groups

Syllables	Control Group		Clinical Group				Control group Vs Occasion 1	Control group Vs Occasion 2	Occasion 1 Vs Occasion 2
	Normal Group PI (dB)		Pre-Operative Condition (Occasion 1)		Post- Operative Condition (Occasion 2)		p-value	p-value	p-value
	Mean	SD	Mean	SD	Mean	SD			
/pa/	88.14	2.18	87.73	4.62	88.82	1.44	0.791	0.612	0.707
/ta/	86.92	2.80	88.69	1.56	89.03	1.77	0.166	0.169	0.992
/ka/	87.65	2.67	88.83	1.40	88.49	2.03	0.299	0.530	0.692

Table 4: Peak Intensity (PI) of CV syllable duration obtained for syllables across groups.

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Syllables	Control Group	Clinical Group				Control group Vs Occasion 1	Control group Vs Occasion 2	Occasion 1 Vs Occasion 2
Syllables	Normal		Pre-Operative (Occasion 1)		Post-Operative (Occasion 2)		p-value	p-value	p-value
	Mean	SD	Mean	SD	Mean	SD			
/pa/	0.048	0.022	0.062	0.013	0.040	0.014	0.818	0.551	0.195
/ta/	0.033	0.013	0.046	0.015	0.038	0.008	0.153	0.369	0.587
/ka/	0.036	0.015	0.044	0.013	0.040	0.012	0.857	0.668	0.621

Table 5: Inter Syllabic Duration (ISD) obtained between single syllabic productions obtained for control and clinical group.

Discussion

The reduction in AMR measurement of /pa/ syllables in the postoperative group indicated reduced movement of jaw. This can be attributed due to the effect of the impairment in base of speech production i.e., the mandible. Studies have reported that the oral-DDK reflects neuromotor maturation and integration of the orofacial structures involved in speech, for instance, tongue and lips.[7,8,9] Thus reduced alternative and repeated movement of /pa/ indicates reduced rate and range of movement of the mandible in the postoperative group as an effect mandibulectomy. This finding was in line with findings stated that deficits in oro motor musculature will be reflected in the reduced speed of movement of articulators. [10]

Literature reported that the greatest concentration of cortical bone within-corpus of the mandible is located anteriorly, hence the general effects of jaw loading during speech will be during the production of anterior sounds [12]. This could be one reason for obtaining a statistically significant reduction of AMR of /pa/ in our study findings. Hence, anteriorly produced /pa/ is more affected than posteriorly produced /ta/ and /ka/.

Overall deduction in AMR values of /pa/, /ta/ and /ka/ in post mandibulectomy group suggest an abnormality of DDK rates indicating, an oral motor deficit that occurred due to oral

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cancer resection of the mandible. This supports the finding of literature that revealed that reduced DDK can occur due to organic articulation defects. [11,2]

The change in SMR values across all control and clinical groups indicates that there is a change in speech motor functioning due to mandibular lesions as well as due to mandibulectomy. Studies have reported that change in speech motor functioning is reflected in changes in DDK values. [13] A reduced SMR value reflects reduced coordinated movement of lip, tongue, velum, and jaw. This reflects a deficiency in the temporal integration of speech structures during the sequential movement of articulators [14,3] in post mandibulectomy condition.

The values of syllable duration, peak intensity of CV syllable and inter syllable duration does not differ across control and clinical group. This finding was in agreement with literature which stated that the temporal regularity of DDK was not impaired due to mandibular lesions or mandibulectomy. [15]

Conclusion

The study was aimed at identifying the changes that occur in speech motor mechanisms in individuals with mandibular lesions and those who have undergone mandibulectomy surgery as compared to normals. The findings of the study revealed that the acoustic parameters of DDK, such as syllable duration, the peak intensity of CV syllable, and inter syllabic duration did not differ. These results indicate that influence of mandibular lesions and its surgical removal has only minimal influence on temporal parameters and intensity of single syllables.

However, the SMR rate among individuals who underwent mandibulectomy was found to be significantly reduced as compared to the normative group. Hence it can be concluded that the speech motor mechanism for coordinated movement of articulators was reduced significantly indicating there can be a delay in articulatory movements post mandibulectomy which can affect the speech production of individuals post mandibulectomy. This reflects that the mandibular stability is at risk for individuals post mandibulectomy.

The main strength of the study is that the speech motor coordination was studied by analyzing the intensity and temporal parameters of DDK. Another strength is that the study population included the same group of individuals before and after surgery, which revealed a relevant data on how the mandibular cancer lesions can affect the speech motor coordination. The limitation was that the affected population varied in terms of the type of lesions and type of surgery. This study opens the way for carrying out a similar study in a larger group of individuals who have similar lesions and have undergone a single type of mandibulectomy.

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The clinical implications of the study are to incorporate DDK measurement in the daily practice of assessment of speech impairment in oral cancer patients. This will serve as a diagnostic index of speech impairment for detecting a change in speech motor functioning during the assessment of speech in oral cancer patients. This study also urges speech and swallowing pathologists to incorporate speech tasks for including speech motor coordination tasks while providing speech therapy to oral cancer patients for improving their speech motor control mechanism.

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A Cross-Sectional Study of Comparing Diadochokinesis Parameters Between Normals and Post-Mandibulectomy

<43-58>

APPENDIX – 1
Informed consent form

Name: Age/ Sex:

Address: Ph. No.

Address of the principal investigator:

Oral cancer is one of the most common cancers seen in India. The presence of cancer in the oral cavity can have an impact on speech production. Cancer on lower jaw can affect the speech clarity and integrity. We are helping you to deal with cancer and effect it can have on your life. Hence, we are studying the effect of cancer in the lower jaw as well as effect of surgery for removal of cancerous cell in lower and upper jaw in relation to speech production.

Your participation in the speech recording can help us to identify your speech characteristics that need improvement. This will also help us in counselling and providing effective speech therapy to you as well as to other patients. However, your participation does not affect your relation with the doctor or hospital. If you are willing to participate please fill in your name below and sign.

I,_____, the undersigned person having read and understood the study information sheet on my free will & volition give my informed consent to include myself / my family member in the study titled 'A cross-sectional study of comparing diadochokinesis parameters between normals and post mandibulectomy.

I have been explained about the need for the study in the language (Kannada) which I understand. I am aware about the tasks that I will have to perform for the study. I am also aware that I reserve my right to withdraw from this study at any stage. I understood that the assessment will be done free of cost and there will not be any compensation that will be provided for the same. I clearly understand that my recorded speech sample will be not be used for any other purpose other than the purpose mentioned above.

Signature of the participant   Signature of the guardian

Signature of the investigator

Date:

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Drishti from Mahabharata

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Abstract

In Tamil there is a proverb "*KALLADI PATTALUM KANNADI PADAKUDATHU*", which means throwing stone attack harms the body but evil eye causes severe worse damage to growth. *Kannadi padakudathu* means evil eye should not fall on us. This evil eye is called as Drishti. Some people are of the opinion that this Drishti is generally a "Superstitious" phenomenon. At the same time many people are of the opinion that Drishti will bring severe damage, so that we have to do Drishti *parikaram* to avoid bad eye vision. Even in Hindi it is called as "Nazar" and say "Nazar laga" when they feel they got an evil eye on them. The babies below 5–6 years of age are protected from "Drishti" with great care by mothers. Mothers place a small black dot on child's both cheeks to drive away this "Evil eye" or "drishti" or "Nazar". This perception is not limited to Telugu or Tamil people, but it is present all over India in general.

People assume that this Drishti creates a variety of problems such as depression, unclear thinking or malfunction of an organ which lead to even further difficulties such as addiction, financial problems, or chest pain. It is believed that the targets are usually people who entertain negative personality traits such as anger, hatred, jealousy, lust, greed etc. It is believed that when people are jealous at our growth in life, at our prosperity, our good looks, they do not have to physically abuse us or make us realize their enmity outwardly, but their subconscious mind gives negative radiation towards us and spoils our growth.

This paper presents how the "Drishti" plays a major role in Kurukshetra war. In Kurukshetra war, by Sanjaya's Divya-Drishti, **Dhritarashtra** came to know from Sanjaya that the Kaurava's army was the largest army when compared with the Pandava's army. Also, the Kaurava's Commander-in-chiefs were very brave and unbeatable commanders. The initial war strategy and military formation of Kauravas were extremely good. These things made **Dhritarashtra** felt very proud of his son's army and this excess of love and pride damaged the growth of his children. The love and pride of **Dhritarashtra** made a parental "Drishti" to Kauravas which made severe damages and at last they were defeated and all his sons including Duriyodhana were killed.

Keywords: Mahabharata, Kauravas, Pandavas, Kurukshetra War, Divya-Drishti, Drishti Pariharam, Veda Vyasa, Lord Krishna.

1. Introduction

Mahabharata is one of the two major Hindu epics of an ancient India, and the other being Ramayana. Mahabharata deals with an account of the life and deeds of several generations of a ruling dynasty called the Guru/Kuru clan. The Kuru Kingdom was divided into two and **Dhritarashtra** was the King of the Kuru Kingdom with its capital at Hastinapur. Dhritarashtra was born blind. The sons of Dhritarashtra were called Kauravas. Yudhishthira and his brothers were called as Pandavas and their capital was Indraprastha.

The main story revolves around the two branches of a family. In the childhood period of the children there was no hatred among them. They lived together and enjoyed the fraternity well. Duriyothanan, the eldest son of Kauravas envied and had a fear that will rule their kingdom later after the death of his father **Dhritarashtra** - a blind man the younger brother of Pandu. Yudhishthira, and his brothers were son of Pandu. So, Duriyothanan attempted very many ways to kill Pandavas. Shakuni stood firmly to support Duriyothanan and took the active role against the Pandavas.

Shakuni also known as Saubala, as an extremely high intelligent, crafty and devious man and brother of Gandhari and hence he is the maternal uncle for Duriyodhana. Shakuni was one of the greatest illusionists. Shakuni is considered as the unparalleled villain in Mahabharata, causes the deaths of thousands and lakhs of deaths, taking vengeance in the greatest Kurukshetra war. Kanthari begot one hundred sons to Thiruthirastra. They are called Gowravas. Kunthi gave birth to five sons to Pandu the younger brother of Thiruthirastra. They are called the Pandavas.

The wicked seed was already with Duriyothanan and he developed hatred against the cousins Pandavas. The Kurukshetra war was a war inbetween the Kauravas, led by Duriyodhana and their cousins, the Pandavas, led by Yudhisthira for the kingdom of Hastinapura. It involved several ancient kingdoms participating as allies of the rival groups. Central to the epic is an account of a war that took place between two rival families belonging to this guru clan. The Kurukshetra war was considered to be the most devastating and grand battle in ancient Indian epics. The Kurukshetra War ran for for 18 days. It is also called the Mahabharata War. It was a war described in the Hindu epic between Pandavas and Kauravas.

2. Divya-Drishti was a Boon to Sanjaya by Veda Vyasa on the Request of Dhritarashtra:

Sanjaya was the son of Gavalyagana and Sanjaya was a Sanskrit name which means victory. Sanjaya was a charioteer and adviser of Dhritarashtra, the King of Hastinapur. A loyal, humble and devoted man was Sanjaya. The king Dhritarastra wanted to see the warfare by sitting at Hastinapura. Dhritarashtra approached Veda Vyasa and Dhritarashtra requested Veda Vyasa to grant Sanjaya divine vision so that Dhritarashtra could see the war. Dhritarashtra asked that the boon Divya-Drishti to be given to Sanjaya, his charioteer. Sanjaya with the boon of Divya-Drishti described the day by day battle.

Sanjay, through his divine vision, which he was blessed with by his guru Maharishi Ved Vyas, had the knowledge of everything that was happening during the battle. Sanjay acted as the 'eyes' for the blind king Dhritarashtra for warfare. Sanjay was blessed with **Divya-Drishti** by

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Vyasa. He could see the events taking place at a faraway place in real time. It is more or less live telecast of today's cricket or football match.

The war of Mahabharata is structured in the form of a dialogue between the King Dhritarashtra (who was born blind) and Sanjaya having a divine vision, known as Divya-Drishti. Sanjaya narrates each incident of the Kurukshetra War from the beginning. In the beginning, Sanjaya gave a description of the various continents of the Earth, the other planets, and focuses on the Indian Subcontinent, then gave an elaborate list of hundreds of kingdoms, tribes, provinces, cities, towns, villages, rivers, mountains, forests, etc. of the (ancient) Indian Subcontinent (Bharata Varsha). He also explained the military formations adopted by each side.

3. Kurukshetra War Strategy [6, 7]:

Sanjaya explained the war strategy of Mahabharat war which was taken place at Kurukshetra which was shown in Table-1. He also explained the military formation of Kauravas army and it was better than Pandavas army in all aspects.

KAURAVAS ARMY	PANDAVAS ARMY
Overlord: **Duriyodhana**	**Overlord:** **Yudhisthira.**
Commander-in-chief: Bhishma Drona Karna Shalya	**Commander-in-chief:** Dhrishtadyumana
Divisional Commanders: Jeyadratha Kripa Kritavarma Bhurishravas Bahlika Bhagadatta Sudakshina	**Divisional Commanders:** Drupada Virata Abhimanyu Satyaki Shikandi Nakul Sahadeva
Strategist: Shakuni	**Strategist:** Krishna
Strength	**Strength**
11 Akshauhinis 2,40,570 Chariots and chariot-riders. 2,40,570 Elephants and Elephant-riders. 7,21,710 Horses and Horse-riders.	7 Akshauhinis 1,53,090 Chariots and chariot-riders. 1,53,090 Elephants and Elephant-riders. 4,59,270 Horses and Horse-riders.

| 1,202,850 Infantry. | 765,450 Infantry. |
| (Total 2,405,700 Soldiers). | (Total 1,530,900 Soldiers). |

Table-1: War Strategy between Army of Kauravas and Army of Pandavas in Kurukshetra War ([6, 7]).

4. The King Dhritarashtra Parental Drishti gave Downfall to Kauravas Army

For Kauravas army, Bhishma was the first Commander – in - Chief. He was a great warrior and was trained by Lord Vishnu's incarnation Parshuram in warfare. No one in this world can defeat him in war. The second Commander – in - Chief for Kauravas was **Drona.** Drona was a brahmin, and the **Guru of both the Pandav's and Kauravs.** He was also a student of Parshuram, and nearly if not equally as powerful as Bhishma. No one in this world can defeat him in war. The third is the Commander – in - Chief **Karna.** Karna was the great friend of the Kauravas and considered to be **one of the world's greatest archers.** He was considered to be the best archer and he can defeat Arjuna. Interestingly, he too was a student of Parshuram. Karna was born to the Pandava's mother Kunti before her marriage but was abandoned in a river and raised by charioteers.

Very important thing which was noticed by Dhritarashtra was the Kauravas army had got Centralized power system. The Kuru clan was considered as the greatest empire of the time, whereas the Pandavas had no wealth. No power of their own.

The Kauravas army of 11 Akshauhinis is formed by the kingdom of Hastinapura, whereas Pandava Army was a coalition of 7 Akshauhinis.

1 Akshauhini was a regiment which comprised of:

➢ 65,610 horsemen (cavalry).
➢ 21,870 chariots.
➢ 21,870 elephants.
➢ 109,305 foot soldiers (infantry).

Dhritarashtra felt pride towards **Duriyodhana.** Thus, the Divya-Drishti was converted as Parental Drishti to Duriyodhana because of love and pride. This was the main reason for the downfall of Duriyodhana (Kauravas). This Drishti made severe damages to Kauravas and atlast they were defeated and all Dhritarashtra sons including Duriyodhana were killed.

The battle raged for 18 days. The army totalled 18 *akshauhinis*, 7 on the Panadavas side and 11 on the Kauravas side (1 *akshauhini* = 21,870 chariots + 21,870 elephants + 65,610 horses + 109,350 soldiers on foot). Casualties on both sides were high. After 18 days the Pandavas had won the war. Duryodhan and all of the Kauravas had died. The now-dead Karna was revealed to be a son of Kunti's before her marriage to Pandu, and thus, the eldest Pandava and the rightful

heir to the throne. The grand old grandfather, Bheeshma, their teacher Drona were dead. In about 18 days, the entire country lost almost three generations of its men.

6. What is Drishti? And Drishti Pariharam [10, 11, 12]

The word drishti is not new to us Indians. "Dishti" is the slang word for "Drushti" which means "Eye Vision" in Telugu or "Bad eye vision" in Tamil and this evil eye is assumed to lead to heart-burning because of jealousy. In order to avoid Drishti, Drishti pariharam is performed by Hindus all over India as ritual. Drishti pariharam is a ritual performed in southern states. When a person has done some remarkable achievements, it is believed that slowly Drishti eye falls on him and damages his growth, it is believed. To avoid this Drishti, ritual is performed as Drishti pariharam. Drishti Dosha was performed to remove negative thoughts of others. It is believed that Drishti creates negative vibrations to our body. Salt, lemon, coconuts, and chilli are meant to absorb vibrations. Hence, people rotate along with these things around their body and this is assumed to absorb all the vibrations.

7. Drishti is Real - One School of Thought

The word drishti is not new to us Indians. It is called the evil eyes or evil sight [13, 14]. The drishti is caused by the negative and evil thoughts that will generate negative vibrations towards us by other people. Drishiti parikaram can be done on Thursdays, Sundays, on Pournami and Amavasi day. In Tamil Nadu and in many southern states of India mothers or grandmothers perform a ritual called as 'suthi podrathu' wherein she makes any family member or even all members of a family to sit or stand. Mostly it is done by elderly people. They use red chillies, camphor and they used to rotate this to the person from forehead to feet thrice and in reverse. "Arathi" with turmeric water, with which we welcome home the newly married couple/VIP and after every auspicious function at home is also some sort of suttippodal. **(Fig.1)** They burn this outside the house. It is believed that the evil eye has gone after this. It is also done with big pumpkins **(Fig.2)**. You might have seen the pumpkin in street end which has been broken after construction of new house. It is also the act of "thristi kallikrathu".

When red chilli and salt burn with crackling noise, the grandma makes a comment "see, how much of evil eye on my dear child?". Then siren sounds all clear and household comes back to normalcy. What I have described is something basic and many grandmothers perform with some variations.

Fig.1: Arathi with Betal leaf and Camphor.   Fig.2: Pumpkin with Burning Camphor.

Coconuts are usually an offering to God and are present at almost every Hindu temple and during ceremonies. Lemons with chillies are supposed to ward off the evil eye. If you are in India, you will see a lot of these dangling behind trucks for Drishti Dosha. **Tanjore Paintings** Kan Drishti Ganapathi was used in houses as Drishti Pariharam. Many people believe that the **high quality traditional artwork of Tanjore painting** divert the evil eye vision.

8. Drishti is Superstitious – Second School of Thought

Usually, Religion and Science are considered as opposite poles. Religions and Drishti are based on 'beliefs', because most of the claims cannot be backed by facts. 'Science' as basic knowledge, source of information and foundation of systems. Science is not about your beliefs; it is about the facts. Man is a logical animal programmed and they are expecting answer for everything. For every act he wants to know why, and it is a good method. They are thinking that these are all superstitions. Similarly, they are thinking that Drishti and Drishti pariharam are all superstitions and they won't believe. Science disproves it, for the very simple reason that the eye doesn't emit anything: not light, not laser beams, not evil intent. The eye is a *passive* receptor of light. A **superstition** is a belief and practice resulting from ignorance, fear of the unknown, trust in magic. Drishti is also a superstitious phenomenon and there is no scientific proof in it.

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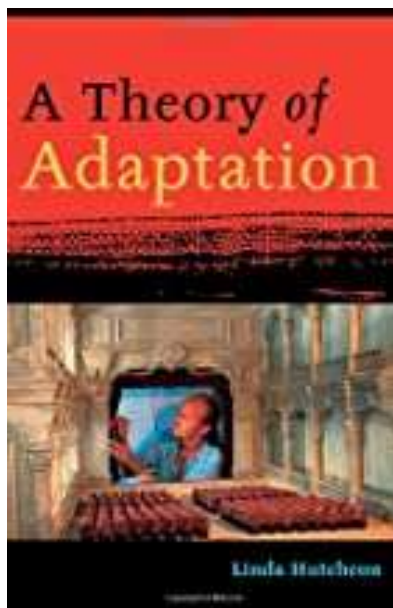26) Dr RD Vijay Sekar, Constitutional Law, Vijay Law Series, Vijay Publication, 2008

An Appeal of Adaptation in Postmodern Age: A Brief Introduction to Linda Hutcheon's *A Theory of Adaptation*

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Courtesy: https://www.amazon.com

Abstract

Storytelling is the process of sharing ideas and teachings across cultures. Common themes can be spread through cultural traditions as showing (theatre, film, television) and telling (novels, books, radio). These stories and lessons have been repeated again and again, yet at present, they have found a place in our culture. This adjustment becomes possible only because of the process of adaptation. Adaptation is not new; authors, artists, architects, playwrights, composers, choreographers, and designers have been adapting material since the beginning of civilizations. However, this does not mean this old practice is unable to provide new information to the modern generation. There occur some questions surrounding adaptations, how does an adaptation become topical in current circumstances? Which form is appropriate to adapt to literature? Are there some materials that are not adaptable? What is the need of adaptation? The purpose of this article is to throw light on the hidden corners of the book *A Theory of Adaptation* and summarise the content in brief to provide a reliable introduction of adaptation. I also want to examine the importance of adaptation, how it appeals to the new era and can make room in the digital world of entertainment.

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Keywords: Linda Hutcheon, *A Theory of Adaptation*, Source text, fidelity, coding, decoding, transformation.

Introduction

Linda Hutcheon, an Emeritus University Professor, is working in the field of literary theory and criticism, opera, and Canadian studies. She is especially known for her influential theories of postmodernism. Hutcheon's writings show a special interest in three aesthetic micro-practices as irony, parody, and adaptation. More than the other forms she discussed Hutcheon sees irony as particularly significant to Canadian Identity. Some of her notable works are *Irony's Edge, A Theory of Parody, The Politics of Postmodernism*, and *A Theory of Adaptation.*

Hutcheon coined the term "historio-graphic meta-fiction" in the late 1980s to describe those literary texts that assert an interpretation of the past but are also intensely self-reflexive. It explores three domains as fiction, history, and theory. The term historio-graphic meta-fiction combines the literary devices of meta-fiction with historical fiction. It is closely related to postmodern literature.

Within the introduction of the book *A Theory of Adaptation*, she states that it is not a series of case studies but rather a comparative analysis of adaptation, examining a variety of genres such as literature, film, theatre, opera, television, video games, and interactive websites. (Ahmed, 3) All genres have a common habit of the process of adaptation, and all reveal information about how it functions. I will discuss it in the next segments of the paper.

Beginning to Theorise Adaptation

In the introductory chapter of *A Theory of Adaptation* Hutcheon shares the information of Victorians' habit of adapting everything, painting, poetry, story, art, music, etc. It can be learned from the Victorian history of adaptation that film adaptation did not begin with the birth of film, but grew out of Victorian inter-art adaptations and inter-medical technologies. (Floyd, 2018) With adaptations of Victorian art, authors and adapters are providing to readers or audiences a chance to re-evaluate the nineteenth-century art techniques that have impacted over modern culture. The Victorian adapters not only borrowed the works contemporaries but also of different periods and other cultures, including the Judeo-Christian Bible, Greek literature, medieval art and poetry, Arthurian legend, ballads of Robin Hood and other British folklore and Shakespearean plays. In the postmodern era, Hutcheon notes that all modern ways like radio, television, and mobile as well as theme parks, video games, and amusement parks can count as adaptations. (Hutcheon, 5)

In the opening lines of the first chapter, Hutcheon mentioned the Rabindranath Tagore's quote: "Cinema is still playing second fiddle to literature," (Hutcheon, 1) written in a letter in 1929. According to him, the cinema should set its roots on new ground to grow and develop independently. He felt the need of emancipating it from this bondage of literature. From the silent era to the present digital platform, Tagore's works have been reshaped and represented again and again with the requirements of contemporary taste. Tagore's analytical perspective both explored the positive and negative aspects of the emerging medium.

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It must have been almost impossible to be a writer in the 20th century in any part of the world without including in the new emerging narrative form known as cinema or "motion pictures." Indian writers like Munshi Premchand found cinema interesting not as an art form but as a medium to deliver a message to many people at one time. Tagore never criticized any film based on his work and never the other films of his time. His opinions about cinema are obscured by arrogant and prejudiced icon phobic critics. His comments about this new art form were never systematically articulated in any essay or article but found in some letters and other reliable records of personal conversations.

Tagore was the first person who discussed overall all areas related to literature, philosophy, politics, cinema, and art in general. There occurs all the time the discussion about talking about his contemporary influence on cinema but forgotten his contributions and impact on it. Very few discuss his involvement and contribution to the growth and development of Indian cinema. When films first came to India, Tagore was in his mid-30s and by the time talkies arrived, Tagore was in the twilight years of his life. (Narang, 7) Many may be unknown to this fact that Tagore not only directed but also played a role and selected the cast of a film from Shantiniketan. That film titled 'Natir Puja,' was released at Chitra Talkies on 14 March 1931; however, unfortunately, prints of the film were destroyed in a fire at New Theatres. Tagore also wrote the script of, *Child* that never released. Shoma A. Chatterji says, "Tagore was perhaps the first Indian to theorize cinema." (Sarkar, 6)

May your wish come true

Lost images be held in captivity

The shadow, dismembered from the body

May arrive and in hand with light

At your celebration of vision. (Sarkar, 1)

Tagore felt the flow of images should be used to communicate without words. He wrote in a letter to Muarai Bhaduri in 1929, "The cinema (chhayachitra) is still enslaved to literature and conveyed his belief that one-day cinema will emerge as an independent medium, beyond taking inspiration from literature, and evolve its own language." (Sarkar, 1) Though not in a very systematic manner, he formed his discourses on the signs and symbols used in cinema, which was turning out to the manifestation of a collective dream.

In the next lines, Hutcheon discusses the views of Novelist John North, about the scriptwriting who says that "writing a screenplay is a labour to simplify the heavy plot of a novel." (Hutcheon, 1) North specially aims the Victorian novels where plot, subplots, main characters, and secondary characters create a complicated patchwork. Writing a screenplay, it is important to make the story simple. So, some chopping and clearance are required. But it should not affect the main plot of the novel. The content of the screenplay should have been intellectual and should contain all these things. The film conveys messages by images and uses few words to spread the emotions. It has less confusion, little use of irony, and has stability. North also mentions that he cares more about words than images. Words are precious in

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themselves. But also says that images of film convey more information that words can only approach to accurate.

Familiarity and Contempt

Hutcheon says that adaptations are not new to our time rather Shakespeare transferred popular cultural stories from "page to stage" and made easily available to the common audience. (Hutcheon, 2) Aeschylus (ancient Greek tragedian) and Racine (French dramatist) and Goethe (German verse dramatist) and Lorenzo Da Ponte (Opera librettist) also adapted popular stories in new forms. Walter Benjamin truly says that "storytelling is always the art of repeating stories." (Hutcheon, 2) It is not a new one that writers respond to one another's work, transforming the ideas and themes, and using or adapting a particular narrative structure for their purpose. Hutcheon remarks that "Art is derived from other art; stories are born of other stories." (Hutcheon, 2) In the view of film semiotic Christian Metz, cinema "tells us continuous stories; it 'says' things that could be conveyed also in the language of words, yet it says them differently. There is a reason for the possibility as well as for the necessity of adaptation." (Hutcheon, 3)

In both academic criticism and journalistic observation, it has been declared that contemporary popular adaptations are secondary, mimetic, "belated, middlebrow, or culturally inferior." (Hutcheon, 2) There also occurs more moralistic words used to attack film adaptation of literature: tampering, interference, violation, betrayal, infidelity, and impurity. The shift from the literature to the visualization has been called "a wilfully inferior form of cognition." (Hutcheon, 3) From the view of Virginia Woolf, a film is a "parasite" and literature its "prey" and "victim." According to her cinema already visual by nature, it cannot afford to literalize the metaphors of the poets. Woolf three decades earlier had written "Imitation as essential for the arts," with a scathing admonition against cinematic adaptations of literature and declared, cinema has to find its own stylistic and narrative voice to fully deserve the label of new art.

In the spring of 1926, when films were silent, Woolf found herself captivated by the seventh art and penned an essay "The Cinema" later published with the title "The Movies and Reality." She begins with a reserved meditation on the nature of moving images. She predicted that cinema had the potential to develop independently: "cinema has within its grasp innumerable symbols for emotions that have so far failed to find expression' in words."(Hutcheon, 3) Robert Stam writes that for some people, literature will always have determinative superiority over any adaptation of it because of its seniority as an art form. But this tendency develops the feelings of *iconophobia* (the suspicion of the visual) and *logophilia* (love of the word as sacred). (Hutcheon, 4) Iconophobia or the literally fear of icons refers to an aversion to images, especially religious icons. After all these explanations, Hutcheon asks some questions that if adaptations are inferior and secondary creations why they are so omnipresent in our culture and increasing in numbers? And what is the reason that eighty-five per cent of all Oscar-winning movies are adaptations? She answers herself and says adaptations provide a kind of pleasure that comes from repetition with varieties, from the comfort of ritual with the spiciness of wonders. Experiencing the adaptation, recognition and remembrance wake up this pleasure.

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At the beginning of the Hollywood cinema, literature was the source of scriptwriting. Black and white films, silent films, and later talkies relied on adaptations from popular novels, short stories, and drama. John Ellis called this term "tried and tested" or "tried and trusted." (Hutcheon, 5) But it is also true that adaptation is not only a matter of risk avoidance but there is money to be made. A best-selling book can be sold in a million readers; a successful Broadway play can be seen by one to eight million people but a movie or television adaptation can find an audience of more millions. In the postmodern time, there are more variations of adaptations in the forms of sequels, prequels, director's cut DVDs and spin-offs, videogames, and franchise. But appropriate adaptation can be acceptable if a highly regarded play like Romeo and Juliet adapt into a respected high art form, like an opera or a ballet. It should not be ruined to adapt to a movie, especially like Baz Luhrmann's *William Shakespeare's Romeo + Juliet*. If an adaptation is understood as "lowering" a story response is possibly be negative.

Hutcheon discusses ahead that all adapters from different fields of art treat the same story with different modes of expression and shape it according to their art form. But the basic tools are the same to create a story or recreate that old one: actualize or concretize ideas; simplify selections and amplify it; make analogies or equality; aim can be a critique or respect to the source. Adaptations are similar to parodies. Both have a visible and defining relationship to original texts called "sources." But different in a way that adaptations openly announce their defining relationship with source and parodies do not.

The book moves on to discuss monographs in six chapters: *What* form adapts, *Who* adapts, *Why* adapts, *How* audiences receive adaptations, and *Where* and *When* adapts. The flow of these chapters is elegant in that Hutcheon discusses the diversity of the often confusing topics of the adaptation.

1. What (Form): *What is the form?*

In this chapter, Hutcheon discusses different forms of narration that adaptation operates. There are three forms of story engagement: telling, showing, and interacting. Although, she focuses to define three modes or forms of engagement, she also discusses which mode or medium is appropriate to transfer from the original form. In this respect, W.J.T. Mitchell writes, "The medium does not lie between sender and receiver; it includes and constitutes them." (Hutcheon, 34) Mitchell aims to show how media should be addressed rather than simply understood. On the one hand, let the dual communicative and spatial meaning of the term "addressing emerge." And on the other hand, underline the reciprocity of media as environments and of society as a complex system. Hutcheon's emphasis on adaptation also means that the social and communication dimensions of media are important too. Some critics write, "each medium, according to the ways in which it exploits, combines and multiplies the 'familiar' materials of expression- rhythm, movement, gesture, music, speech, image, writing- each medium…possesses its own communicational energetic." (Hutcheon, 34) Every medium includes and involves the known forms of expression like music, movement, gestures, tone, speech, image, and writing and yield its communicative ability. Like painting or poetry, each medium has its specific quality and these define what the particular form of art can express and how it can express it. Each medium has its advantages and its limitations and to express his feeling, idea, vision, each kind of artist exploits both to the fullest.

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When adaptation changes modes of engagement and shifts media, especially from the printed page to stage then it finds itself tangled in a labyrinthine of the medium specification. The page-to-performance adaptation is difficult and the same is obviously in reverse. It is the negative terminal of loss that makes afraid about the film adaptation. Sometimes what is meant is simply the lack of scope: of length, of growth of detail, of commentary. In this negative discourse of loss, performance media is said to be linguistic or narrative subtlety. Gotthold Ephraim Lessing has insisted, "Literature was an art of time, whereas painting was an art of space, but performance on stage or screen manages to be both." (Hutcheon, 35) According to Hutcheon, it is opera that has been singled out as particularly guilty on both the loss of quality and quantity counts, given its extremes of compression; it takes much longer to sing than to say a line of text and much read one. Adaptations are least involved in these debates when there is no change of medium or mode of engagement: comic strip versions of other comic strips or film remakes do not necessarily raise these particular issues of specificity. This is the main purpose of this chapter to discuss the 'what' is adaptable or what its form should be. 'What' means looking for a suitable form of adaptation of different media forms that can convey the message appropriately to the audience. By asking 'what' one can analyse the manner that messages are conveyed in particular adaptations. When a change of medium does occur in an adaptation, it invokes the history of doubts and debates related to the arts and of media. This concept received one of its most influential articulations Lessing's "Essay on the Limits of Painting and Poetry" called Laocoon. He formulates the fundamental difference between painting, sculpture, and poetry. In his view painting has figures and colours to fill the blank space, on the other hand, poetry employs articulate sound in time. Thus "painting can imitate actions, but only by the way of indication and through the means of bodies." (Uechi, 265) It is important to understand first the nature and action of all these three modes of engagement of adaptations:

1.1. Telling ⟵⟶ *Showing:* Mostly discussed adaptations are adapted from telling to the showing mode or print to performance. It is Hollywood or Bollywood, the films of the classical era were adaptations based on written stories. But it is also true that in postmodern time the flourishing "novelization" industry also cannot be ignored. Novelization is a term or a novel that adapts the concept from another medium, such as film, TV series, comic book or video game. One of the first talking movies to be novelized was King Kong. (*Novelization*) The novelizations of Star Wars, Alien, and Star Track: The Motion Picture sold millions of copies. The readers of earlier popular "cineromanzi" (or film photo novel) "fotoromanzi," (photonovel) now developed the interest in these novels. (Hutcheon, 38) Only the problem is again of size or scale.

Again, aim turns towards the first discussion, from telling to the showing mode. In a real sense, every live stage performance of a play script could theoretically be considered an adaptation. The text of the play does not need to explain an actor about the gestures, expressions, and tones of voice to use in converting written words into performing dialogues; it is up to the director or actor to make the text real and to interpret and then recreate it for the stage.

The most familiar phenomenon of the adaptation in print to performance is novels. Novels contain much information that can be immediately translated into action or gesture on

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stage or screen. Shifting from telling to showing, an adaptation must dramatize with description, narration and represented thoughts those can be transcoded into speech, actions, sounds and visual images. Conflicting and ideological variations between characters should visible and audible. In the process of dramatization, it is important to re-organize and refocusing of themes, characters and plot. Because of the required changes, the epistolary novel would seem to present difficulties for dramatization. When theorists talk of adaptation from print to performance media, the emphasis is usually on the visual, on the move from imagination to actual ocular (viewable) perception. But the aural is also important just like the visual to this move. First, there are many dialogues spoken in films; then there are the various soundtracks like voice-overs, music and noise to intermingle. For the adapter, music in film "functions as an emulsifier that allows you to dissolve a certain emotion and take it in a certain direction," (Hutcheon, 41) as sound editor Walter Murch says.

Adapting a novel into a radio play brings the importance of the aural to the front. But the question arises that is the aural everything in this case? The aural issue common to all dramatizations come into play because each character or voice must be distinguishable, there cannot be too many in numbers. The word we read from the novel and directly interpreted by the mind, but it comes with different experience when characters are moved around, re-contextualized the story by different voices. These changes of aural adaptation give a sense of the linguistic texture of a novel with its associative range and narrative rhythm. Here, as in all radio plays, music and sound effects are added to the verbal text to assist the imagination of the listener.

During the adaptations of the ballet, stage not only adds a visual dimension but also subtracts the verbal or musical. The adaptation of a novel or short story to the dramatic stage also involves the visual dimension, as well as the verbal. But in ballet, the audience expects not only about the engagement of voice but also dance, appearance and directly visualized moves from the imagination.

1.2. Showing ◀▶ *Showing:* Showing to showing modes of adaptations are not new to introduce. Stories those have been adapted in one performance medium have also been adapted to other performance media: from movies to movies or movies to stage musicals and even adapted stage musicals turns back into films again. Both cinema and television are similar in many forms. Hutcheon asks the question of what happens when an artificial performance form like an opera or a musical is adapted to the screen. She answers by herself that there seem to be two possible ways to proceed. First, the artifice can be credited and cinematic realism sacrificed, or 'naturalized' the artifice. "Television shares with cinema many of the same naturalistic conventions and also the same transcoding issues when it comes to adaptation."(Hutcheon, 47) However, it is good to know that in a television series there is more time available and less need for compression of the adapted text. In contrast, the novel takes its time to describe places and characters and biographical information about relationships to set up the different worlds of the two protagonists; the television does it immediately and effectively.

1.3. Interacting ◀▶ *Telling or Showing:* The formal and hermeneutic complexity of the relationship between the telling and the showing modes have been explored with certain the

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shift of level, the stability of plot and type of engagement of participatory that is reader or audience. But in the games, there is none of the films' security that the protagonist will conquer; and new suspense occurs playing the game again and again. The plot of the game does not be stable. This kind of insecurity or tension is part of the pleasure for the player. But interactivity makes for different formal techniques: the sense of coherence, a situation created by the player within a game space, suspense or condition is not just imagined but also directly experienced by the player in it. It will be also said that game programming has an even more goal-directed logic than film. Digital games may draw on televisual, photographic, and cinematic devices, tropes and associations, but they always have their logic.

2. Who (Adapter): *Who is the adapter?*

The adapter or adaptor is a person who adapts from original content and transfers that into a new form with a new interpretation. He must provide some additional information and deduct unnecessary details. Adapter and an author can be the same person or can be different. Film and television are complicated media to understand from this point of view. Who is the adapter, the often underrated screenwriter that "creates or writes, a film's plot, characters, dialogue, and theme" (Hutcheon, 81) or the music director or composer? He or she can hold authority on a script's 'authorship.' Their name does not usually come to mind as a primary adapter, although he or she creates the music that evokes emotions or provokes reactions in the audience. And also directs our interpretation of different characters, as solo violins for sweet innocence or a snarling bass clarinet to make us comfortable around ambivalent characters.

There arises a question about the actors, can they be considered as adapters? In the stage works, the performers or actors are the ones who give material existence to the adaptation. Although having to follow the screenplay, some actors admit that they seek background and take inspiration from the adapted text, especially if the characters they are to play are well-known literary ones.

There is also the question about the director. Peter Wollen has argued that the director as an author is never just another adapter: "The director has not subordinated himself to another author; his source is only a pretext, which provides catalysts, scenes which use his own preoccupations to produce a radically new work." (Hutcheon, 81)

There is yet another rarely considered candidate for the role of the adapter: the film and television editor, whose craft is "mostly unimagined and certainly overlooked."(Hutcheon, 82) The editor sees the work and edits it in a new shape that no one else can do. The list of candidates could go long and artist, screenwriter, composer, designer, cinematographer, actor, an editor can be considered the primary adapter of a film or television production.

Adaptation for performance on stage can be complex similar to this process. But, unlike the structuring interfere of the film editor, it is the director who is held even more responsible for the form and impact of the whole performance. It is also true that in stage productions like cinema, the characteristic of preoccupations, tastes, tendencies and stylistic trademarks of the director becomes identifiable among the audience. Perhaps, all kinds of director should be considered at least potential adapters: "The adapted text, therefore, is not something to be

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reproduced, but rather something to be interpreted and recreated, in a new medium."(Hutcheon, 84)

3. Why (Motives): Why should adapt?

Finding a large number of adaptations in all medium today, many artists appear to take on this dual responsibility: to adapt another work and to make of it a self-possessed creation. When filmmakers and their scriptwriters adapt literary works, in particular, profoundly moralistic rhetoric often greets their endeavours. In Robert Stam's vivid terms: "*infidelity* resonates with overtones of Victorian prudishness; *betrayal* evokes ethical disloyalty; *deformation* implies aesthetic disgust; *violation* calls to mind sexual violence; vulgarization conjures up class degradation; *desecration* intimates a kind of religious sacrilege toward the 'sacred word.'"(Hutcheon, 85) But the more important questions are that: Why would anyone willingly enter this moralistic fray and become an adapter? What motivates inspire the adapters to adapt known contents knowing that their efforts will be compared to already imagined versions of people's minds? Why would they risk censure for money-making opportunism? There can be few attractions and reasons:

3.1. The Economic Lures

Adaptation is considered as secondary creativity by many theorists, but it provides a new product with new interpretation also. So the adapter keeps the complete authority over the ownership of adapted material and pretends it as the original. This authorship helps him or her gain profit from the reproduction of adapted product in the form of videogames, the Internet or DVDs. Some screenwriters claim, "An adaptation is an original screenplay and, as such, is the sole property of the screenwriter" (Hutcheon, 87) and thus a source of financial gain.

A special kind of fan following also lures the directors to take risks for financial profit. Franchise, sequels and remakes target the special audience and provide a big amount of money. And to make sure the success of the film, the star system activates to glamourize it. But in this process of big money, big star and big director, the screenwriter becomes a secondary figure.

There is another economic lure is that the fee for novels into film adaptation is small because of the already made versions of that novel into films. Only well-known writers can make money because studios realize the name alone will sell the movie. It is no surprise that economic motivation affects all stages of the adaptation process.

3.2. The Legal Constraints

The legal constraints or condensation in considering an adaptation, adapters may think the financial attractions are more than worries about legality. If it is true then adapters are "raiders"- "they don't copy, they steal what they want and leave the rest," (Hutcheon, 88) so, adaptation may have legal consequences.

But it can also be thinkable that adaptations are not just medium to fulfil the desire of profit for capitalist; they are also controlled by the law, for they constitute a threat to the ownership of cultural and intellectual property. This is why contracts attempt to absolve publishers or studios of any legal consequences of an adaptation. Parodies have legal access to

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an additional argument that adaptations cannot invoke as adaptations: the right to comment critically on prior work.

3.3. Cultural Capital

Cultural capital preserves a system of social separation based on cultural differences. Without that system, society just can be relying on economic status or traditional ideas of 'class.' It functions as a social- relation within a system of exchange and includes all of the materials and symbolic goods like collected cultural knowledge, social status and power. Financial capital can be measured in numbers or some other monetary metric but cultural capital is not easy so. It measured by how much value society places on non-financial assets. In the postmodern age, when supposedly distinctions between highbrow, middlebrow and popular culture have collapsed, the cultural prestige attached to Shakespeare, residual now though it may be, has undergone a recuperative transformation. Shakespearean cultural capital now moves freely from investment to investment, from one culture arena to another, in a search for renewed value. There are three forms of cultural capital as:

i. Objectified cultural capital

This is materially reflected in cultural goods. It is accumulated in different forms such as in the form of books, paintings, musical instruments, collections, antiques, luxury homes and different kinds of living goods. It is generally handed down in the form of material.

ii. Embodied cultural capital

Thinking, action, attitudes, and value orientations are reflected in this capital, which expresses themselves as taste, comportment, courtesy, table manners and rules about goods, decent behaviour in specific situations.

iii. Institutionalized cultural capital

It can be seen in school diplomas, certificates, advancement papers, honours, fellowships, and academic titles.

3.4. Personal and Political Motives

Hutcheon argues that finding out why we create adaptations are diverse and can include economics, the building of culture, personal interests, homage, sheer entertainment, and social commentary. The reasons behind adaptation should be considered seriously by adaptation theory, even if this means rethinking the role of intentionality in our critical thinking about art in general. Perhaps, "original" art, must be closely considered by scholars and audiences to uncover the layers that may exist in the representing of a story. Reasons for creating art are almost as important as the art itself, it can be personal or political. Personal interest inspires the adapter to take more liberty in imagination and creativity. Political reasons are the demand of circumstances, situation and time.

4. How (Audiences): *How appeals to audience?*

Watching a film in theatre gives an experience like a soccer game in the stadium while reading books is a meditative and private act; reader sat down in peace to read and ignore the

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rest of the world. It is up to the people what they like to receive and how they feel pleasure, in watching movies or reading stories.

The creation and reception of adaptations are necessarily together, the only commercial reason is not sufficient to discuss. Audiences react in different ways to different media because of social and material differences. The possible response of the target audience to a story always has been a great concern of the adapters. Radio, television and film have genuinely increased more opportunities of the audience to stories and ability to understand them. Arguably, these media have also increased appetite with delight in stories. But what is the real source of the pleasure derived from experiencing adaptations as adaptations?

The appeal of adaptations for audiences lies in their mixture of repetition and difference, of familiarity and newness. Adaptation as repetition is not a postponement of pleasure; it is in itself a pleasure. It is just like the process when a child's delight in hearing the same nursery rhymes or reading the same books over and over. Like a ritual, this kind of repetition brings comfort, and understanding, and the confidence that comes with the sense of knowing what is about to happen next. Another given name for adaptation audience is obviously, *fans* and the community they belong is consciously developed by adapters.

There is an inter-textual pleasure in the adaptation that is called *elitist* and *enriching*. (Hutcheon, 117) Like classical imitation, adaptation appeals to the "intellectual and aesthetic pleasure," of understanding the possible meanings of text to inter-textual echoing. In contrast to this elitist appeal of adaptation drives not only commercialization of adaptation but also its role in education. As noted earlier, *teachers* and *students* provide one of the largest audiences for adaptations.

Adults are also an important audience. Their taste and understanding are different from children. It is 'censor' adaptations that decide that some adapting products are appropriate for children and others not. It is also possible that they can change the stories in the process of adapting them to make them appropriate for a different audience.

Adaptations of books are often considered educationally important for *children*. With entertainment, some films or stage versions might provide them with a taste of reading the book. This is what novelist Philip Pullman calls the "worthiness argument." (Hutcheon, 118)

Novelizations of films, including 'junior' novelizations for younger viewers, are also often seen as having a kind of educational or curiosity-value. Fans of films enjoy their novelizations because of their desires to look into the characters' thought processes and more details about their background. And after all, it is well to write that adaptations have come under the reviews not only of moneymakers but also of the censors. For they too have audiences in mind. There are two types of audience:

4.1. Knowing Audience

If someone is familiar with the adapted text, preferably will be called 'knowing.' The term 'knowing' suggests being savvy and street-smart, as well as knowledgeable, and more democratizing kind of straightforward awareness of the adaptation's enriching. Known adaptations function similarly to genres: they set up audience expectations through a set of

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norms that guide their encounter with the adapting work that they are experiencing. One such kind is context-in cultural, social, intellectual, and aesthetic terms. Unlike plagiarism or even parody, adaptation usually signals its identity overtly. Often for legal reasons, an adaptation will be announced publically on what it 'based on' or 'adapted from' which work.

There are also other dimensions to this "knowingness" of the audience, the form of the adaptation and the expectations created by it. Readers have different expectations than do spectators at a play or film or interactive participants in the new media. Showing mode is different from telling like it is different from interacting. Differently knowing audiences bring different information to their interpretations of adaptations. There are still other aspects to this knowingness to be considered in theorizing about the product and process of adaptation. If the audience knows that a certain director or actor has made other films of a particular kind that inter-textual knowledge too might well impinge on their interpretation of the adaptation they are watching.

4.2. Unknowing Audience

When films are based on a novel, it is also possible that people may not be aware of the source or plot. The audience who do not know what they are experiencing is an adaptation and thus simply experience the adaptation as any other work can be called "unknowing audience." According to Hutcheon, an important component to the success of adaptation entails how much audience members know about the adapted work. She suggests that the best-case scenario is for an adapter to appeal to these multiple levels of awareness about the work's status as an adaptation. However, because unknowing audience experiences the adaptation as an original work, adapters may find reaching the unknowing audience an easier task than connecting to knowing audience. The unknowing audience also can be proved 'prejudiced,' 'judgemental' or 'logophilia' free critics of an adaptation. Unlike, knowing audience, an unknown audience lacks preconceived ideas about the story of its conception.

5. Where 6. When (Contexts): *Where or place, when or time?*

Hutcheon discusses the relative importance of the context of adaptation in terms of time, space, place, gender, politics, race, and culture. She believes that these decisions are temporally dependent but external cultural contexts govern how the adapter will present the work to an audience.

5.6.1. The Vastness of Context

An adaptation is always framed in a context - a time and a place, a society, and a culture. It does not exist in a vacuum. Many adapters deal with this reality of reception by updating the time of the story in an attempt to find contemporary resonance for their audiences. This means not only that change is necessary but there will also be multiple possible causes of change in the process of adaptation. This context is vast and variegated. The materiality of adaptation involves the medium and mode of engagement: the style of printing, size of a television screen, kind of platform on that a game is played, all are parts of the context of reception and creation. Max Horkheimer and Theodor Adorno famously argued, in *Dialectic of Enlightenment*, that the sound film had blurred the difference between reality and its representation, leaving "no room for imagination or reflection on the part of the audience."(Hutcheon, 143)

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Context includes elements of presentation and reception, such as the amount and kind of 'hype' an adaptation gets: its advertising, press, coverage, and reviews. The celebrity status of the director or actors is also an important element of its reception context. Whether an adapted story is told, shown or interacted with, it always happens in a particular time and space in society. Nations and the media are not the only relevant contexts to be considered. Time, often very short stretches of it, can change the context even within the same place and culture.

5.6.2. Transcultural Adaptation

Adapting from one culture to another is nothing new as the Romans adapted Greek theatre and also others. But in recent years 'cultural globalization' has increased the attention paid to such transfers specifically. Often, a change of language is involved and also a change of place or time. It seems logical that time and place shifts should bring about alterations in cultural associations. However, there is no guarantee that adapters will necessarily take into account cultural changes that may have occurred over time.

Transcultural adaptations often mean changes in racial and gender politics. Sometimes adapters purge an earlier text of elements that their particular cultures in time or place might find difficult to understand or controversial. At other times, it is also possible that the adaptation 'de-represses' an earlier adapted text's politics. Even within a single culture, the changes can be so great that they can be considered transcultural, on a micro-rather than macro-level. Of course, the politics of transcultural adaptations can shift in unpredictable directions too.

5.6.3. Indigenization

The adapter works in one context, but the meaning established within that frame of reference by him or her can change over time. The context of reception is just as important as the context of creation when it comes to adapting. Adapting across cultures is not simply a matter of translating words. For audiences experiencing an adaptation in the showing or interacting modes, cultural and social meaning has to be conveyed and adapted to a new environment through 'language body.' The intercultural is 'inter-gestural:' the visual is as important as the aural. Shifting from a telling mode to a performance, "differences of philosophy, religion, national culture, gender or race can create gaps that need filling by dramaturgical considerations that are as likely to be kinetic and physical as linguistic." (*Translating Theatre*) Facial expressions, dress and gestures take their place along with architecture and sets to convey cultural information that is both probable and an "index of the ideologies, values and conventions by which audience experience and predicate activity." (Hutcheon, 150)

When stories travel and adapted in the way across media, time and place end up bringing together what Edward Said called different "processes of representation and institutionalization."(Hutcheon, 150) According to Said, ideas or theories that travel involve four elements: a set of initial circumstances, a distance traversed, a set of conditions of acceptance and a transformation of the idea in its new time and place. Adaptations too constitute transformations of previous works in new ground and something new hybrid results.

Susan Stanford Friedman has used the anthropological term 'indigenization' to refer to intercultural encounter and accommodation. In political discourse, indigenization is used

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within a national setting to refer to the forming of a national discourse different from the dominant. In a religious context, as in mission church discourse, it refers to nativism of church and decontextualized Christianity. But the advantage of the more general anthropological usage in thinking about adaptation is that: people pick and choose what they want to transplant to their soil. Adapters of travelling stories exert power over what they adapt.

6. Treating Adaptations as Adaptations

When work is called an adaptation it openly announces its overt relationship to another work or works. This is why adaptation studies are often considered as comparative studies. To interpret an adaptation as *an adaptation* is in a sense to treat it not a 'work' but a 'text' a plural "stereophony of echoes, citations, references," as Rolland Barthes called. (Hutcheon, 6)

According to its dictionary meaning 'to adapt' is to adjust, to alter, to make suitable. This can be done in any number of ways:

1. Adaptation as product: As a formal entity or product, an adaptation is an announced and extensive transposition of a particular work or works. This 'transcoding' can involve a shift of medium or genre or a change of frame and context. Telling the same story from a different point of view can create a manifestly different interpretation. Transposition can also mean a shift in ontology from the real to the fictional, from a historical account or biography to a fictional narrative or drama.

2. Adaptation as process: As a process of creation, the act of adaptation involves both reinterpretation and recreation; this has been called both appropriation and salvaging. African films are the adaptations of traditional oral stories those work in a way of preserving the rich heritage in visual mode.

3. Third, seen from the perspective of its *process of reception*, adaptation is a form of intertextuality. Audience experience adaptations as palimpsests through their memory of other works that resonate through repetition with variation. (Hutcheon, 8)

In short, adaptation can be described as the following:

- An acknowledged transposition of a recognizable other work or works.
- A creative and an interpretive act of appropriation/ salvaging.
- An extended intertextual engagement with the adapted work. Therefore, an adaptation is a derivation that is not derivative; a second work without being secondary. It is its own palimpsest thing. (Hutcheon, 9))

Hutcheon says that she does not concentrate on the one particular aspect of 'fidelity' or 'judgement' and the relationship between adapted text and adaptation. It means that there appears to be little need to engage directly in the constant debate over borrowing versus intersection versus transformation, analogy versus commentary versus transposition, using the source as raw material versus reinterpretation of the core narrative structure versus a literal translation.

About fidelity Hutcheon says that adapters aim is simply a reproduction of the adapted text. Adaptation is repetition but repetition without replication. There are many different

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possible intentions behind the act of adaptation: the urge to consume or erase the memory of the adapted text or the desire to pay tribute by copying. Adaptations such as film remakes can even be seen as mixed in intent: 'contested homage,' envious and worshipful at the same time.

7. Exactly what gets adapted and How

Most theories of adaptation assume that the story is the common denominator, the core of what is transposed across different media and genres. Each medium deals with the story formally in different ways. Hutcheon calls them different modes of engagement- narrating (telling), performing (showing), and interacting.

In adapting the story, the argument of *equivalence* goes in different sign systems for the various elements of the story: its theme, events, world, characters, motivations, points of view, consequences, contexts, symbols, imagery, and so on. Equivalence has been considered on one side and *gain and loss* on the other side. Both concepts are contradictory to each other and are quite known in the field of translation and imitation studies. Achieving complete equivalence in transformation is impossible because of a divergent linguistic pattern among languages and different modes of presentation. There are four types of equivalence have been discussed: Linguistic equivalence, paradigmatic equivalence, stylistic equivalence and textual or syntagmatic equivalence.

Film adaptations play the role of free translation with communicating with not only language but gestures, movements, sounds and pauses. But there are also many examples of the book to the film adaptations that disappointed viewers because the film "did not capture the spirit of the book." Eugene Nida developed his theory, 'functional equivalence' or 'dynamic equivalence.' Dynamic equivalence focus on conveying the message of a text in terms that a new recipient audience can understand. It may be applied to adaptations of different types of text, such as a book to film adaptations and can provide a satisfactory adaptation to both fans of original texts and casual movie lovers.

According to the theorists, it is fateful that during adapting a text into the film something will loss and something will gain. Two different modes have a different structure of the presentation and to explain the thoughts and expressions of the creator. If there would occur change into their forms and shapes and forms it would vanish the real position of the source. Adaptations are often compared to translations because of its nature of acknowledging and extended reworking of other texts, if there is no literal translation then there can be no literal adaptation also. The study of both has suffered dominance of "normative and source-oriented approach." (Hutcheon, 16) Transposition to another medium or even moving within the same one always means change or in the language of new media 'reformatting.' And there will always be both gains and loses. It is important to remember that in most concepts of translation the source text is granted an axiomatic primary and authority and the rhetoric of comparison has most often been that of *faithfulness* and *equivalence*.

Two different cultures are different from their languages, idioms, traditions and other rituals those are no familiar with people of each other socially. Adaptation will be unable to understand if there is not completely study done by the adapter and transforms into his or her

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social biases and culture. So, adapted work cannot be completely a copy work but a creative secondary activity.

8. Double vision: *defining adaptation:* Hutcheon discusses adaptation in two ways with detail: as a product and as a process.

1. Adaptation as a product: As a product, adaptation cannot remain entirely *faithful* to its original text otherwise questions of plagiarism arise. Adaptation must differ enough from the original text while still maintaining the source's fundamental ideas. Hutcheon compares adaptation to language, stating that translations can never be literal because they are taken out of the context of their original language and therefore the primary source has authority and authenticity. Walter Benjamin frames this reference that translation is not a rendering of some fixed non-textual meaning to be copied or paraphrased; rather it is an engagement with the original text that feel to read that text differently. Recent translation theorists argue that translation involves a transaction between texts and between languages and is "an act of both inter-cultural and inter-temporal communication." (Hutcheon, 16) This newer sense of translation comes closer to defining adaptation as well. Adaptations, sometimes, are considered a different medium, re-mediations, specifically in the form of inter-semiotic transpositions from one sign system to another. It is similar to translation but in a very specific sense: as transmutation or transcoding, a recording into a new set of conventions as well as signs.

The idea of the paraphrase is an alternative offered to this translation analogy. Etymologically a paraphrase is a mode of telling 'beside' (para). (Hutcheon, 17) And according to the Oxford English Dictionary, its meaning is "a free rendering or amplification of a passage" (Hutcheon, 17) that is verbal but, by extension musical as well. Paraphrase and translation analogies can also be useful in the ontological shift that can happen in adaptations of a historical event or an actual person's life into a reimagined fictional form.

2. Adaptation as process: Adaptation as a process becomes an act of appropriating and salvaging while trying to give new meaning to a text. Therefore, novelty gives adaptation to its value. Adaptations are intertextual and become part of the public history of a story. As a result, all previous adaptations become part of our understanding of all later adaptations. Adaptation can be a process of appropriation taking possession of another's story and filtering it in a sense through one's sensibility, interests and talents. Adapters are first interpreters and then creators. E.H. Gombrich offers a useful analogy when he suggests that if an artist stands before a landscape with a pencil in hand, he or she will "look for those aspects which can be rendered in lines;" (Hutcheon, 19) if it is a paintbrush that the handholds, the artist's vision of the very same landscape will be in terms of masses, not lines. Therefore an adapter coming to a story with the idea of adapting it for a film would be attracted to different aspects of it than an opera librettist or other would be. Usually, adaptations from long novels, mean that there will occur subtraction or contraction; this is called a *surgical art*. Not all adaptations involve simply cutting. Adaptations of the short story have had to expand their source material considerably.

There is a wide range of reasons why adapters choose a particular source and then transcode it into a particular medium or genre. As noted earlier, their aim might be to economic gain or artistically tribute to the prior works, or just want to contest the aesthetic or political values of

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the adapted text as to pay homage. This is one of the reasons why the rhetoric of 'fidelity' is less than adequate to discuss the process of adaptation.

This sounds familiar, given the long history in the West of *imitatio* or *mimesis* that is imitation, as what Aristotle saw as part of the instinctive behaviour of humans and the source of their pleasure in art. It was a form of creativity: "imitatio is neither plagiarism nor a flaw in the constitution of Latin literature. It is a dynamic law of its existence."(Hutcheon, 2006, 20) Like classical imitation, adaptation also is not slavish copying; it is a process of making the adapted material one's own. Perhaps, one way to think about unsuccessful adaptations is not in terms of infidelity to a prior text, but in terms of a lack of the creativity and skill to make the text one's own and thus autonomous. As Mikhail Bakhtin has said, it is a *dialogical process*, in which we compare the work we already know with the one we are experiencing.

9. Modes of Engagement

Hutcheon defines three modes of engagement that serve as the basis for much of her discussion: "telling", "showing", and "interactive" modes. These three modes are then described in terms of "forms" by which she means genres as opera, musical theatre, film, video games, and so on. These represent and transfer expression from one mode to another. All three modes are arguably 'immersive' to different degrees and in different ways: for example, the telling mode (novel) immerses through imagination in a fictional world. The showing mode (plays and films) immerses through the perception of the aural and the visual- renaissance perspective painting and Baroque *trompe l'oeil*; the participatory mode (videogame) immerses physically and kinaesthetically. But if all are, in some of the words, 'immersive' only the last of them is usually called 'interactive.'

In the telling mode, engagement begins in the realm of imagination which is simultaneously controlled by the selected and directing words of the texts and liberated unconstrained by the limits of the visual or aural. The reader can re-read or skip ahead, hold the book in his or her hands and feel, as well as see, how much the story remains to be read. But with the move to the mode of showing as in film and stage adaptations he or she caught in an unrelenting and forward-driving story. And that reader moves from the imagination to the realm of direct perception. The performance mode teaches the audience that language is not the only way to express meaning or to relate stories. Visual and gestural representations are rich in complex associations; music offers aural 'equivalents' for characters' emotions and provokes effective responses in the audience; sound can enhance, reinforce or even contradict the visual and verbal aspects. On the other hand, a shown dramatization cannot approximate the complicated verbal play of told poetry or the interlinking of description, narration and explanation that is so easy for prose narrative to accomplish.

Hutcheon categorizes opera in her "showing" category, which does not entirely represent the multifaceted structure of opera where music, visuals, text, and design are all equally important to the production. Its analysis is as simply a "showing" mode is inadequate. Opera can also be considered as an "interactive" mode as the music that accompanies the singer, or even instrumental music that takes place during the action, is also a means through which to interact with an audience.

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At a basic level, if it could examine, there is no wide difference between a verbal text and a visual image. Mitchell outlines this position as, "communicative, expressive acts, narration, argument, description, exposition and other so-called 'speech acts' are not medium-specific, are not 'proper' to some medium or another."(Hutcheon, 23) The differences between the modes of telling and showing are quite the contrary: each mode like each medium has its specificity, if not its essence. In other words, no one mode is inherently good at expressing one source-target but each has its disposal different means of expression, media and genres and can aim or achieve certain targets better than others. Interacting with a story is different again from being shown or told it.

Stories do not consist only of the material means of their transmission or the rules that structure them. There is a wider communicative context that any theory of adaptation would do well to consider. That context will change with the mode of presentation or engagement: the telling mode can use a variety of material media, as showing mode can be live, each medium support a variety of different genres. 'Machinima' is a form of filmmaking that uses computer game technology to make films within the virtual reality of a game engine. As such, it's a hybrid form, but basically, the medium is electronic.

Lawrence Kramer has argued that it is the music in films that "connects us to the spectacle onscreen by invoking a dimension of depth, or interiority, borrowed from the responses of our bodies as we listen to the insistent production of rhythms, tone colours, and changes in dynamics".(Hutcheon, 60) Hutcheon acknowledges that music can contribute to the expression of interiority, the expression of internal thought and points out "that elaborate interior monologues and analyses of inner states are difficult to represent visually in performance, but… sound and avant-garde film devices can work to signal interiority nonetheless."(Hutcheon, 60) But it is also true that music cannot lead the listener to one definitive emotion when used on its own, outside of the accompanying action.

In the same chapter, Hutcheon discusses artistic devices such as ambiguity, irony, metaphor, silence, and absence that are usually more clearly addressed in showing modes because of their unsatisfying vagueness. And ambiguity in music can lead to different interpretations of emotion depending on our relationship with the musical aesthetic. With the music being the only indication of what may or may not be happening on an empty stage, audience rely on their interaction with the music to help them understand the scenario. This kind of subjective interpretation should be included in the interactive mode because of how one listener's interaction with sound can differ from another's, potentially changing an audience's perception of what happens at this point in the plot. Here it seems the ability of music fills the void more effectively.

Hutcheon discusses next ability of semiology to create layered meaning by investigating too deeply the showing modes' limitations in appropriating literary devices. She says, "Telling is not the same as showing. Both stage and screen adaptation must use…precise people, places, and things whereas literature use symbolic and conventional signs. Each genre, especially in the performance arts, has many limitations when adapted from another mode or form, but all forms have unique conventions that compensate for these limitations."(Hutcheon, 43) Metaphors and symbolic representation are vital to the meanings of opera or drama as seen

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in the use of leitmotifs and symbolically significant staging and sets. As much as these literary devices are integral to the "telling" modes, they are equally important for compositional intent and fidelity to the source. A condensation of the original text is always necessary for the adaptation from "telling" to "showing" modes and that some of the meanings or symbolic values will be lost. As Donnington explains, there are certain expectations within the genre which coinciding with the music, text and staging and create a familiar production.

10. Framing Adaptation

All are engaged in time and space within a particular society and a general culture. The contexts of creation and reception are material, public, and economic. And also they are cultural, personal and aesthetic. This explains why major shifts in a story's context are in a national setting or period can change radically how the transposed story someone interpreted, ideologically and literally. In shifting cultures and shifting languages, adaptations make alterations that reveal much about the larger contexts of reception and production. Adapters 'indigenize' stories, to use an anthropological term. A shift of time frame can also reveal when a particular work was created and how was it received.

Adaptation like evolution is a Trans-generational phenomenon. Some stories have more "stability and penetrance in the cultural environment" (Hutcheon, 2006, 32) as Dawkins would put it. Stories do get retold in different ways in new material and cultural environments; like genes, they adapt to those new environments *by virtue* of mutation- in their 'offspring' or their adaptations. And the fittest do more than survive; they flourish.

11. What Is Not Adaptation

Defining an adaptation as an extended, deliberate, announced re-visitation of a particular work of art provide some limits: short inter-textual allusions to other works orbits of sampled music would not be included in it. But re-imaginings in any form, parody, translations, condensation, remakes would be adaptations. After all, not every adaptation is necessarily remediation. There are also some disagreements with this explanation by Phyllis Frus and Christy Williams who state that music sampling, citing, and quoting are important in adaptation because of their intertextual functions.

12. What is the Appeal of Adaptations

An adaptation is not a vampire: it does not draw the life-blood from its source and leave it dying or dead. It keeps that prior work alive giving it an afterlife. The stories are retold and shown, again and again, interacted with stories over and over in the process changed with each repetition but recognizably the same. Hutcheon eloquently suggests that while the pleasing nature of repetition and imitation is part of it, the element of change is also paramount to adaptation. She suggests that there is a subversive power in an adaptation by which the audience can change their cultural understandings by altering what they know and expect. She ends the book likening artistic adaptation to biological adaptation and evolution, proposing that for the stories to evolve and be relevant they must adapt.

Conclusion

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Overall, the book gives the reader the substance of adaptation theory. Perhaps, the book is insufficient for those looking adaptation within any specific genre, especially music. This is due to the generalized approach Hutcheon takes to adaptation, which then forces her to address many different genres within the confines of her study without ever deeply evaluating the functions and development of just one. Academic areas, including music, dance, theatre, and film would be wise to incorporate adaptation studies as a subgenre of their fields to properly understand how this phenomenon works in their respective art forms and how changing forms of the genres function as adaptations themselves. It is because of Hutcheon's vast knowledge in both fields of adaptation theory and opera that I would be interested to see how Hutcheon would describe the functions of this artistic phenomenon within the ever-changing realm of opera.

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Paule Marshall and Feminine Aesthetic

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Abstract

This paper analyses Paule Marshall**,** black woman author, who orchestrates the theme of innocent and experience in her texts by offering a paradigm where her women's growth towards self-enlightenment may be seen as a two-fold process; one of the psychic fracturing and the other of seeking wholeness and it also throws light on Afro-American culture and literature which progressed to intense fascination and culminated into a cultural reunion.

Keywords: Paule Marshall, Feminine Aesthetic, Black literature.

It is honestly held and understood that Black literature is nothing but the literature of an oppressed and suppressed sect of people, It may sometimes be, of necessity, of Anglo-Saxon-American in form but never constant in tone or in philosophy; as it best it reflects ultimately the black experience or the life of the black people in America i.e., a sect of oppressed people who refused to be dehumanized into machines, those who refused to give up their ancient inheritance of secular play, warmth and gaiety of love and joy and sect of people who were continually aware of the deepest spiritual yearnings for freedom, peace and human dignity.

Generally speaking, the common and recurring themes in Black American fiction are identity crisis, racial problems like color, caste and class, protest, importance of tradition for Black American culture, need for meaningful relationships and quest for identity, which all get beautifully reflected in the works of black writers of the present century. Miscegenation is yet another major theme in Black fiction. The African tradition in African-American literature is a literary creation that embodies different ways in which the African-American writers explore what Africa is, what it means to him or her and what it means to the world. This tradition appeared in varied forms in poetry and prose and got reinforced from generation to generation. In the eighteenth and nineteenth centuries Africa was viewed in African American literature and songs as a lost homeland but in the twentieth century the image of Africa was regained. Thus, the

African American literature seems to have begun as a fading memory of a lost native land, progressed to intense fascination, and culminated into a cultural reunion.

The 1920's in American history were marked by a Social-cultural awakening among Afro-Americans and the origins of the Afro-American writers' moral values were both religious and secular. Frankly speaking, the moral concerns of the twentieth century Afro-American novel are profound and wide ranging. By the beginning of the 1920's the African-American writers had inherited a well-established literary tradition to draw upon for creation of new works and synthesis of artistic expression of the previous three hundred years and the result was the Harlem Renaissance. The intellectual and literary movement that exploded in Harlem between 1917 and 1929 came to be known as the Harlem Renaissance, a name that indicates the black artists' self-consciousness in art, music and literature. The Harlem Renaissance is an important phase of black American self-expression. The term 'Harlem Renaissance' became so popular to the effect that most scholars and students agreed that the 1920's was a decade of extraordinary creativity in the arts for black Americans and that much of that creativity laid focus on the activities of African Americans living in New York, particularly in the district of Harlem. In poetry, fiction, drama and prose as in music, dance, painting and sculpture, Afro-Americans landed their prints with a new sense of confidence and meaningful purpose coupled with the sound sense of achievement never before experienced by so many black artists in the long troubled history of the peoples of African descent in North America.

Expressed in various ways, the creativity of black American undoubtedly came from a common source the irresistible impulse of blacks to create boldly expressive art of some high quality as primary response to their social conditions, as an affirmation of their dignity and humanity in the face of poverty and racism. Black Harlem in literature is an original twentieth-century topos, a modern motif created by African-American writers inspired by the fervor of the racial transformation of the Manhattan neighborhood North of central Park and reinterpreted over the decades by writers of different races. The novels of the Renaissance reflected an extraordinary range of thinking on the basic issues of Black American existence. On one hand, novels by such writers as Jessie Fanset, Nella Larsen and Walter White deal primarily with the values and lives of the black middle class. Next the abounding new voices of Jean Toomer, Langston Hughes, Clande Mckay, Arna Bontemps, Countee Cullen, W.E.B. DuBois, Rudolph Fiser, George S. Schuyler, Wallace Thurman, Walter F. White are the voices of the black writers of Harlem Renaissance. The primary aim of these writers was to act as truthful interpreters of the black race and overall controlling symbols of blackness formed the basis for the projection of major themes in their writings. Self-assertion and vitality of the black race were the recurrent motifs reflected in the works of these writers of "New Negro" mood. Alian Locke Jessie Fauset and Zora Neale Hurston are some of the notable writers of that period. From 1960 to the present African-American writers have employed African cultural traditions in multifarious ways. The

works of Robert Hayden, Richard Wright, Ralph Ellison, James Baldwin, Gwendolyn Brooks, Amiri Baraka, Lorraine Hansberg, Nikki Giovanni and Margaret. Walker have further advanced tradition in varying degrees.

African-American literature in the twenties continued to develop under the heavy cloak of "Theological terror" as it reacted to White society's view of blacks. The most African-American novelists of the 20th century are concerned with the plight of the black human, her position within the family, in society and the world at large. As her position within the family is the focal point of this unending spiral of relationship, this is their primary concern. At the same time, the black woman writers wrested for recognition and had to fight against shift opposition from their own male counterparts, and this led to a constant criticism of any male characters created by these writers Black Me write a lot about the "castrating" black female and feel righteous in doing so. But when black women write about incest, rape, and sexual violence. Committed by black men against black women of all ages in the family and in the black community at large and talk of them as castrators and oppressors of black women, they are accused of sowing seeds of "division" in the black community and of promoting animosities not only between sexes in general but between males and females in the black family itself, but instead of being constrained by such dominance, the literature of the women is expansive and liberating. There are black woman writers, poets, novelists, dramatists, critics, scholars, researchers, intellectuals, and ideologists hard at work. They are found at wielding their pens like spades unearthing forbidden treasures buried in old soil. It is an adventurous literature and scholarship.

There are three prominent novelists, Paule Marshall, Toni Morrison, and Alice Walker who emerged as strong women writers in African-American fiction. Through the study of Toni Morrison's writings, one may come to a definite turning point in the history of black women's literature. Alice Walker's contribution to the scene of contemporary American literature is really something significant and enormous for she succeeded in redeeming the image of the stereotypical black woman through the effective, sensitive, and realistic portrayals in her works. Paule Marshall stands out as a pioneer of the black women's renaissance. In her works, she has emphasized the need for creating distinct human beings who are affected by culture and society. The women writers like Nella Larsen, Ann Petry, Dorothy West and Paule Marshall are said to have placed black women at the center of their narratives.

Paul Marshall was born in 1929 and raised in Brooklyn, New Delhi. After graduating from Brooklyn College in 1953, she started working as a Magazine writer and researcher and eventually began to work on her first novel **Brown Girl**, **Brownstones**. This publication took her to great heights in the literary field bringing fame and name from literary circles and this popularity enabled her to publish such highly acclaimed works as *The Chosen Place, The*

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Timeless People, Praise Song for the Widow, Sole Clap Hands and *Singh and Reena* and collection of Short stories. Paule Marshall is a breakthrough writer in many respects. She is the feminist, womanist, deconstructionist and Reconstructionist. Her fiction epitomizes the black diasporic women's quest for wholeness, for integration of the various parts of one's self-race, ethnicity, gender, historical process, and the exploration of the self of the specific individual in the community. In keeping with the significance of women of her ancestry, she consistently crafts the contours of that heritage from a black woman's experience.

Till the arrival of Paule Marshall on the literary scene, most writers projected the major themes like history, colonialism, slavery, racism from a male perspective. Standing out as a pioneer of the black women's renaissance, Paule Marshall is considered as the first black woman writer who treated these issues from a black feminist point of view. In the words of Barbara Christian, Marshall is the only black woman writer who engages limited states society, the new world as well as the international context. "One central motif in her works is a major theme of American literature; the adjustment of immigrants to a new material environment and culture and their attempt retain the spirit and integrity of the "old country". Paule Marshall is the first woman novelistic tradition to go beyond the established short lines and offer realistic representations of different models of black womanhood. She attempts to seriously capture the network of sentiments, motivations and misfortunes that are part of human behavior. By presenting black women as social, political and cultural actors, Marshall captures the diversities and complexities of their experiences and informs that her women are not victims.

Paule Marshall occupies a pioneering position not only as a sculpture of complex characters and a transmitter of a Afrocentric culture but also as a creator of feminine aesthetic which assumes that woman possesses a unique stand point on their experiences and perspectives. This aesthetic also demands that woman embrace the ideology of self-definition and self-valuation which stresses on replacing externally derived images with authentic female images. In here in this aesthetic, then is the idea that women be the center of the entire discourse, the hub of all activities. A practitioner of such an aesthetic must be confronted with a task that is twofold: to break the patriarchal pattern of representation and, also try to make room for women with and within their script. Her texts document lives of black women who insist on What Toni Morrison calls, "speaking the unspeakable" or what Michael Foucault calls, "thinking the unthought" **Brown Girl, Brown stones**, **Soul Clap Hands and Sing**, **The Chosen Place**, **The Timeless People**, **Praise song for the Widow**, **Daughters**, are the books that have established Marshall's reputation as "one of our finest American novelists". Applauded by critics, these books not only attest to her great gifts as a storyteller, but also are filled with particular blend of wisdom, generosity, humor and passion that has distinguished her writing over the years.

In all her works, Paule Marshall is ostensibly concerned with the issue of reclamation of self. In exploring the potential embodied in self-reclamation, Marshall demonstrates a progression of theme over the course of her work and moves from a focus on an individual's growth to over expanding implications of community, culminating in an affirmation of an overriding collective identity. Marshall's literary odyssey from **Brown Girl, Brown stones** (1959) to **Daughters** (1991) reveal that she moves from a special individual defining her identity as a part of her community to more common place protagonist discovering identity or making self-recovery by becoming enveloped in a more transcendent community and culture. Thus, Marshall expands her theme from an emphasis on individual self to a broad statement concerning the self in Black Diaspora. Her fictional design, therefore, constitutes what Sandra Govan cells "ripple principle", a series of concentric circles developing outward spirally from individualistic to collectivistic ethos", from microcosmic to macrocosmic patterns bearing architectural propensities" (Baker 16).

Brown Girl, Brown Stones, the very first novel Paule Marshall, took a giant leap into the world of ontological transmutation of black women's existential conditions in America. The novel charts the growth and maturation of its heroine, Selina Boyce, the rebellious black girl born to silk and Deighton Boyce, Americans struggling against odds in a hostile society. The book projects the different stages in her development as she journeys from innocence to experience, from ignorance to knowledge, testing the various phases, doubts, fears, hopes and conflicts of an archetypal adolescent girl. The novel first offers a glimpse of the world as a donnee for the young Selina but also chronicles the stages in her maturation while presenting key elements of the major conflicts of the story. Book one entitled "A Long Day and Long Night" introduces major characters and establishes the patterns of movements each of them generates. As the title suggests, it also sets up the basic tension between Selina's parents, Silla and Deighton. The second book entitled "Pastorale" signals a farewell to innocence as the prepubescent Selina stands poised on the brink of her own physical maturity. It highlights Selina's development as a young woman. The third book called "The War" gives vent to World War II which serves as the basic historical event, but the struggle over the lend between Deighton and Silla. The fourth book "Selina" deals with the protagonist's embracing of her own identity and her readings to confront the world with a newly formed sense of self. Seeking explorations with the psychic dilemmas, oppressions, trials, triumph, rejections and idiosyncrasies from the insider's point of view, Marshall examines the innate qualities of her characters that make them neither the queens of the universe nor the helpless actors enacting their own tragedy. Marshall opines that the basic commitment of a black life in all its complexities. Harris writes thus:

"This strong, bitter, frustrated, disappointment, loving, vindictive woman, who keeps striving in the face of all disappointments, is perhaps one of the most complex black women characters in contemporary American literature" (P 57).

The Chosen Place, The Timeless People (1969) is Paule Marshall's second novel, a monumental novel which is described as "the best novel to be written by an American black woman…and one of the four or five most impressive novels ever written by a Black American…the novel is a new dispatch from the combat zone of the self" (Bone 54). This novel does expand Marshall's theme of reclamation of black female psyche set in the fictional landscape of a Caribbean island, Bournchiffs, a place of mythical past, it is as if Seline represents the identity crisis of youth Merle Kinbona, the protagonist of this novel is an image of the crisis of the middle years, the crisis of generativity (Skerrett 69). She is the second of Marshall's trio of women who comprise "a history of human psychological development" (P 68) and who have embarked on an odyssean journey back to self-discovery. However, in this panoramic novel of epic proportions, Marshall provides Merle Kinbona with a much broader canvas on which etch the contours of her identity. Rather than creating a novel which focuses on character development, Marshall has written one in which the character must confront the setting. As Merle is not growing up but realizing herself in the context of black life in order to regain the forfeited self. Eugenia Collier writes:

> "The novel **The Chosen Place**, **The Timeless People** then, is the next step in Marshall's ever broadening vision of the relationship of the individual with the community. A vision that links Black culture in the Western hemisphere with its African past and the promise of future, it sees this black culture as different from European-American, which has been the oppressor…." (59).

Marshall moves from individualistic ethos to collective ethos, "from the way world affects an individual psyche to how many psyches create world" (Christian 112). Merle Kinbona reconstructs her fractured psyche through an encounter with a society that comprises blacks and whites, rich and poor, male, and female and members of every social strata. It is a world made up of also those blacks whose lives are inextricably wed to their collective history, rituals and culture more as manifested in their concept of present and past time. **Brown Girl**, **Brown Stones** and **Praise song for the Widow** are fictions of the private life, while **The Chosen Place**, **The Timeless People** deals with the public life. The novels strength, its range of psychological themes, the international and interracial cast of characters, and most distinctively its economic and political dimensions make it seem a vastly different kind of novel indeed.

In her self-described magnum opus, The Chosen Place, The Timeless People, Paule Marshall has crafted a brilliant multifaceted gem of a novel. More than layers of place and time,

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and persons, it is an interlocking crystalline structure that teaches history, mediates on the consequences of a slavery and colonialism, and presents a vision for potential reconciliation and change in the personal, social and even international levels. **The Chosen Place**, **The Timeless People** is also a novel about color and class. Bourne Island, its setting, offers a microcosm not only of colonial and technological exploitation but also a map of the fallacious divisions based on class and color an island where most inhabitants can trace their lineage to prolific Duncan Vaughen. All these "big issues" and more, resonate throughout Marshall's novel. But true to her story telling heritage, she creates characters that speak and act to historical and international forces as they confront local and personal, social economic and political issues. Thus, focusing on the characters, Merle and Harriet, Paul Marshall's novel remains as vibrantly contemporary today as when it was originally published in 1969.

The Chosen Place, **The Timeless People** is a novel not only about race, racism and slavery but also about one of the most pervasive problems of the contemporary world-that of Western imperialism and neocolonialism. But presenting a colonial situation which not only defines black people as plantation slaves in the deep American South and an Caribbean island but also holds them in bondage economically and psychologically through neo-imperialist relationship, Marshall brings into focus both the African-American experience and the experience of the under developed communities in the Third World countries. In her second novel, argues Barbara Christian, as

> "Marshall creates a microcosm representative not only of Bourne hills but of other under-developed societies in the Third World that are captive both psychologically and economically by the metropolises of the West, yet somehow possessing their own vision of possibility. (P 167).

In the form of Merle Kinbona, Marshall has created a character who is not only a representative of black people in America but even Third World revolutionary. She, therefore, must not only contend with her own culture, history, rituals, and communal mores but also engage herself in the struggle against the heavily impinging power of neocolonialism.

Silla Boyce in Brown Girl, Brown Stones, Merle Kinbona in The Chosen Place, The Timeless People and the other major female characters in the fictional world of Paule Marshall represent not only the personal self but also the self that is collective. Marshall feels that the artist could move beyond the personal self and continues: "It's not only my experience when I talk about "my" or "I". I'm really talking about the collective "I", clarifies Marshall (P 411). The self that Marshall actualizes in her canon is not the self that is reduced to an overtly sloganistic, propagandist, politically motivated purposes as one often finds in black male literature, but a compromise, multifaceted revisionist, reconstructionist, positive self that embodies the trials,

aspirations, rejections and endurances which so many black men and women in America commonly share. In the words of Stephen Butterfield,

> "The self is conceived as a member of an oppressed social group, with ties and responsibilities to the other member… The self belongs to the people and the people find a voice in the self" (P 3).

Houston A. Baker reiterates Butterfields point when he says that "black American culture was never characterized by the individualistic ethos of white American Culture. It is characterized by a collective ethos! Marshall as women writer does not negate the personal self, "the individual ethos", but grants that self that ethos a multi-faceted, multi-dimensional, composite tone so that it is accepted as an authentic and representative expression of the entire Community "This is the reason why, writes Marshall, "She (Silla) becomes the collective voice of all Bajan women, the vehicle through which their former suffering found utterance". It is this fusion of the private and the public, the personal and the collective, the character and community, the sculpture and the space that provides a viable context through which Marshall's characters carve out their articulate and energized identities.

The community, "this collective ethos" weaves a tapestry of certain rituals, myths, religious beliefs and practices and presents its people a specific cultural ethos through which they try to express their deep troubles and aspirations. It is through this ethos they try to reconcile and resolve the chaotic situations in their lives and finally find unity and wholeness of their being. In **The Chosen Place**, **The Timeless People**, the circles of history, myth and rituals constitute the cultural force through which the submerged consciousness of Merle Kinbona and other Bournehills people is brought into full play. In **Praise song for the widow**, Papa Legba, the folkloric trickster figure of West Africa and the ritualistic 'Beg Pardon' dance become the agents through which Avery Johnson, the jaded protagonist, rejuvenates herself into Avatara, the incarnation of wholeness and human rituality. Thus, Marshalls's novels are praise songs for the reason that she relentlessly analyses all her characters in relation to their community and culture. Creation of complex and ambivalent characters within the context of black community and culture was an unheralded chronicle and Paule Marshall in the first novelist to actualize that chronic into the canon of Black American Literature.

To conclude, it may be said that Paule Marshall is an author who is an adept at understanding and illustrating the complexities of life in particular for young and older female characters within novels such as **Brown Girl Brown stones**, **The Chosen Place, The Timeless People** and **Daughters**. Marry her characters are confronted with the challenge of resisting gender, ethnic and immigrant-based categories that restrict or limit ways in which they can define and redefine their lives. Her women are mysterious, tragic and more often take us into dark recesses of their souls. Yet they are strong in many ways. They love the ground temporarily

but recover it finally. By granting centrality to the triply oppressed members of black community in the narrative discourse, by voicing out their triumphs, aspirations, idiosyncrasies, by incorporating in her texts feminine themes such as motherhood, marriage, sexuality, mother-daughter relationship and black sisterhood, Marshall granted authenticity, to black feminine self and established Herself as a writer in difference. Like many writers, who recall and restore the forgotten and suppressed histories of their people, Marshall evokes the power of remembrance and the need to appropriate the past as a means for the understanding the present and controlling the future. In brief, let it be said that Marshall is a black woman author who archest rates the theme of innocence and experience in her texts by offering a paradigm where her women's growth towards self-enlightenment may be seen as a two-fold process; one of psychic fracturing and the other of seeking wholeness.

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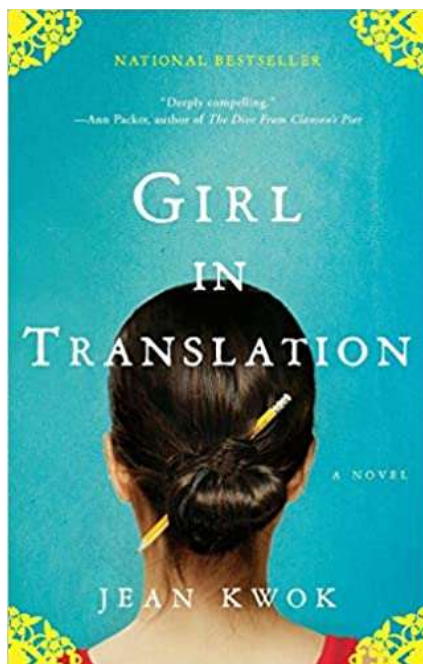
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Abstract

This paper will explore Jean Kwok's semi-autobiographical novel G*irl in Translation* that was published in the year 2010 along the lines of the second type of literary discourse since the novel's preoccupation is with a Chinese mother-daughter's mediation between Chinese cultural norms and the dominant culture of the host country, in this case, the United States of America, on their way to achieving success both with regard to integration and economic prosperity.

Keywords: Jean Kwok, *Girl in Translation*, Cultural Speed Breakers, Dominant culture, Ethnic hybridity, Struggle for identity

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Jean Amato, in her introduction to her paper on "Relocating Notions of National and Ethnic Authenticity in Chinese American and Chinese Literary Theory through Nieh Hualing's Overseas Chinese Novel, *Mulberry and Peach"* (1999) says that over the last three decades, "the study of Chinese American immigrant literature has proceeded in two separate geographically and historically determined directions. In the first, Chinese literary discourse, around overseas Chinese diasporic texts, has generally been preoccupied with themes of nostalgia, longing, and loyalty to a Chinese home land and culture. The second direction is concerned with the study and reception of Chinese immigrant texts in the United States where the methodology is mainly oriented towards domestic-centered representations of immigrant assimilation, the minority condition, and ethnic hybridity" (32).

A meeting of cultures inevitably occurs on immigration to another country and the receiving culture, most often the more dominant one, requires immigrants to adapt. For this to happen, the new arrivals would have to imbibe the aspects of the host culture to gain acceptance from the out-group. However, some might resist this in order to "emphasize the distinctive features of their own culture…" (Linton 1940: 513). Hence, acculturation, whether at the group or individual level is dependent on the degree to which people wish to maintain aspects of their original culture as well as the degree to which they want to maintain relationships with the outside groups (Sam and Berry, 2010). In the work under study, Chinese socio-historical factors intersect with American urban culture to shape the lives of the protagonists and the percentage of mixing that the protagonists permit themselves determines the extent to which they can be termed successful immigrants. The novel also provides scope to examine acculturation patterns in two different generations for during the process, and in line with Nauck's (2008) findings, every group and every individual changes differently in spite of possessing the same cultural origin and living within the same acculturative space.

Girl in Translation (2010) has, as its central protagonists a mother and daughter duo – Mrs. Chang (Ma) and Kim who are sponsored to America from Hong Kong by Mrs. Chang's sister, Paula. Originally from mainland China, Mrs. Chang and her sister were shipped out by their parents to the safety of Hong Kong and away from the atrocities of the Cultural Revolution. Mrs. Chang continued her education in Hong Kong while Aunt Paula worked to support her. Eventually Aunt Paula married a Chinese American and moved to America and then worked on sponsoring her sister Mrs. Chang who was by that time a widow with a daughter, to join her and her family. Mrs. Chang and Kim's move was impeded twice because the former had to be first cured of tuberculosis before they could gain entry to the U.S.A. Mrs. Chang made the decision to relocate in order to escape living in China under impending Communist Chinese Rule and also to join the only family she had left. She tells Kim, "The road we could follow in Hong Kong was a dead one. The only future I could see for us, for you, was here, where you could become whatever you wanted" (*Girl in Translation*, 21). Aunt Paula had decided what they were to do

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once they landed – Mrs. Chang would help care for Aunt Paula's sons while the parents worked at their garment factory and Kim would go to school.

With their futures chalked out for them, Mrs. Chang and Kim make the move only to be rudely shocked by the alternate arrangements made by Aunt Paula on their arrival. The sisterly concern that had earlier marked the relationship between Mrs. Chang and Aunt Paula had all but disappeared to be replaced with a materialism and self-centeredness on the part of the latter. Mrs. Chang's recent illness had worked against her for her sister no longer wanted to shelter her under her own roof. Instead, within a week of their arrival they were abruptly shunted out and dumped before a run-down, roach-infested apartment building with no heating in an unsafe neighbourhood in Brooklyn. Mrs. Chang was to report daily for work in her sister's garment factory and Kim would go to a school a distance away from their residence. Every month, a certain percentage of Mrs. Chang's wages would be deducted to repay the expense incurred in bringing her and her daughter to America. Thus, begun their new life in America, down a road which looked endless and bleak, but which would have to be trod, each step determined solely on individual initiative and a will to succeed.

Life is arduous. Kim has to find her feet in a school environment that is alien since she possesses only a limited knowledge of English which precludes her, at least initially, from understanding her classes, as well as making friends. Mrs. Chang slogs long hours at the sweatshop and Kim has to help her finish work in the evenings in order for her mother to be paid enough for them to just survive. Mrs. Chang, however, has only one objective in life and that is to ensure that Kim becomes successful in America and she reasons that the best way to do that is to excel in academics. Social researchers, Costigan and Dokis (2006), endorsing the opinions of earlier researchers, state, "Academic achievement is highly valued in Chinese families, and immigrant Chinese parents likely emphasize academic achievement more than peers in the host culture" (1254). This becomes particularly pertinent in the lives of the mother and the daughter for Mrs. Chang recognizes that Kim is an exceptionally brilliant child and reminds her that she was "the smartest student our primary school in Hong Kong had ever seen. Nothing can change how bright you are, whether your current teacher knows it or not. Most important, nobody can change who you are, except for you" (*Girl in Translation,* 48).

Respite from the new environment is found in two places – the home, despite its dismal condition and the sweatshop in Chinatown. Glick (2010) observes, "To instil ethnic identity from their own national origins, parents used traditions, food and religious practices" (504). The Chang home is infused with its own individuality and culture. Things are arranged in accordance with *Feng Shui* principles, the *Tong Sing* (The Chinese Almanac) finds a place at the head of the mattress, five altars are set up in the kitchen in honour of the earth god, the ancestors, the heavens, the kitchen god and Kuan Yin, the goddess of compassion. When they are ill, Mrs.

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Chang buys medicines – "deer antlers, crushed crickets, octopus tentacles, human-shaped roots" (*Girl in Translation,* 57) from a Chinese shop. At Chinese festival times, Mrs. Chang makes "… traditional yellow steamed pastries and a vegetarian monk's meal for lunch" (*Girl in Translation*, 77), they visit the Shaolin temple to worship in Chinatown and offer food and incense at the altars of their five gods. When the evil eye is to be averted, they break china plates as was done back home in China. The other context of familiarity is Chinatown and the sweatshop there. Chinatown with its Chinese shops selling Chinese food and the scores of Chinese immigrants milling around evokes the feeling of being back home in Hong Kong.

The sweatshop itself is populated only with female Chinese workers and their children. To summarize Loo and Ong (1982), Chinese cultural norms function to deny women independence and a good education and the case is especially true when the girls hail from poor economic backgrounds. When such families immigrate to America, they inevitably drift into Chinatown and the women end up seeking employment in the areas very many sweat factories or restaurants to supplement their husbands' meagre income. The presence of children at the factories is more a norm than an exception because although "they weren't officially employed by the factory, … there was no place else for them to go, and their parents needed their help …the work that the children did was essential to the family income" (*Girl in Translation*, 35). It was at this place that Kim makes friends with other Chinese children but Mrs. Chang, a fairly educated woman herself, from a different socio-economic background back home, now caught in a web of poverty and debt, cautions Kim against becoming too involved with them. "Don't get too close to the other children here…If you play with them, learn to talk like them, study like them, act like them – what will make you different? Nothing. And in ten or twenty years, you'll be doing precisely what the older girls are doing, working on the sewing machines in this factory till you're worn…" (*Girl in Translation*, 47-48). She is aware that their only way out of their miserable situation is through Kim and away from the present milieu of unambitious co-workers. Kim too understands her goal and despite hardships at school brought on through cultural incompatibility decides that she has to succeed in academics. Costigan and Dokis (2006), consolidating the views of Fulgini (1997) and Zhou et al. (2003) observe, "…academic success is a primary pathway for immigrant youth to advance in society and academic achievement is an important way in which Chinese children fulfil family obligations and enhance family pride" (1254).

Kim's childhood and teenage years remain splintered in ways that it would not have been had she continued to live in Hong Kong. In America, she begins to live multiple existences at one and the same time –a student in an English school, a part-time worker in a sweat shop and a Chinese immigrant in her home. Her immigrant consciousness is fragmented as she juggles multiple social, cultural, and national identities making her like no other American boy or girl her age. Her path to intended success is also variegated for she realizes that there are multiple

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options and not all that conform to an ideal American existence or that might be taken without making personal sacrifices. Despite the conundrum of her multiple existences Kim is without self-pity or bitterness. When life gets difficult at school, primarily because of her lack of fluency in English and the cultural contexts in which the language is employed sometimes making her the laughingstock of the class, she is determined to work harder. Then, there is always the familiarity of Chinatown and friendships within the sweatshop that she takes comfort in since it is a familiar world, the rules of which she knows.

Language is one important feature that either aids or impedes the acculturation process. Mrs. Chang's English skills are so basic that she can neither help Kim with her studies nor pass the U.S. citizenship exam to qualify them for citizenship which was required if Kim were to avail of financial aid for her higher education. The older woman's long working hours, her associations confined mainly to people from her own ethic background and absolutely no social life greatly limited her exposure to American society and its influences. Hence, Kim had to compensate for her mother's limitations despite her own. Summarizing earlier research Glick (2010) states, "children play active roles in the acculturation process for the family as a whole …children served as important connections between immigrant families and the receiving society by translating and interpreting for parents and other family members" (505). On arrival at Aunt Paula's house for the very first time, Mrs. Chang tells her sister, "*Ah*-Kim hardly speaks any English at all" (*Girl in Translation*, 12) but it is with this very little English that Kim has to take her mother and herself through life in American society and at school. The need to help her mother at work after school hours meant the inability to socialize with her peers in the evenings which would have speeded up her acquisition of the language. In high school, she receives extra coaching from a senior yet "the combination of the kids' use of slang and (her) lack of culture context made their discussions bewildering" (*Girl in Translation*, 145).

A quicker acculturation with mainstream culture was also stalled by instances of ethnic value that they employed in their relationship with others that defined who they were, but which were sometimes at odds with the larger culture. Mrs. Chang did not permit Kim to visit the homes of her school friends for she said they would have to return the courtesy which they could ill afford. "*Ah*-Kim, if you go too many times to her (a friend) house. we will have to invite her back to ours one day and then what? Little heart's stem, we already have too many debts we can't repay" (*Girl in Translation* , 69). At Christmas, they were introduced to the concept of gift-giving and Mrs. Chang expects Kim's gift from her one special friend Annette to be more quantitative than qualitative; on par with what they had got Annette, and hence, was disappointed with the present of a little toy that was meant to be hung to the straps of a school bag. Poverty is another stumbling block that prevents easier integration. After gaining admission to the prestigious Harrison Prep, Kim finds herself ill at ease among the other affluent students. "If they knew that Ma made even my underwear for me, that we slept under pieces of fabric we'd

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found in the trash, they would surely throw me out" (*Girl in Translation*, 99). Her inability to dress like the others makes her the butt of many a cruel joke and she keeps from making friends convincing herself that she had no time to spend with them since she had to help her mother out at the factory. "I gave myself the excuse of not even trying to get close to the others because I know I couldn't be part of their lives. I still had my responsibilities at the factory, but even without that, Ma wouldn't have allowed me to go out anyway. That wasn't what nice Chinese girls from her background did" (*Girl in Translation*, 147). However, the excuse was partly true because her cultural upbringing that stressed on shared responsibility and having to help her mother served the two-fold purpose of supplementing the family income as well as avoiding socialization because of perceived inadequacies.

Despite the speed bumps that lower the speed of Kim's process of acculturation, she also begins to imbibe an assertive and self-dependent spirit – the tenets on which the New World was founded and the attributes required to make a success of oneself. These qualities first come through at Harrison Prep where she is once accused wrongly of cheating and has to face an enquiry. She defends herself saying, "I am too smart to cheat … It's under me" (*Girl in Translation*, 152). She is vindicated when after being put through a test, the teachers realize that with such brilliance, cheating is a non sequitur. Her achievements at school give her great comfort and confidence, "…the scientific world created a clear and logical paradise where I could feel safe. Just for pleasure, I had started reading library books about subjects we'd touched upon in school … And mathematics was the only language I truly understood. It was pure, orderly and predictable" (*Girl in Translation*, 174), and again, "School was my only ticket out and just being in this privileged school wasn't enough; I still needed to win a full scholarship to a prestigious college, and to excel there enough to get a good job" (*Girl in Translation*, 198). If she could do this, she could get both, her mother and herself, out of their bonded existences.

Determined to get ahead in life, Kim has to inevitably make sacrifices. She foregoes a lot of childhood pleasures, both by choice and by circumstance, making her journey tragically beautiful. At college, "(She) kept a deliberate distance from the other girls…(She) already snuck off once in a while to see Annette; (she) couldn't fit anyone else in" (*Girl in Translation*, 199). With Annette "(she) enjoyed pretending to have more of a normal life…It allowed (her) the luxury of imagining (she) was richer and better off that (she) actually was" (*Girl in Translation*, 199). On a deeper and altogether different personal level, she gives up on a more permanent relationship with her Chinese sweatshop friend Matt Wu. Her strong desire to achieve her goal pulls her away from what a normal girl of her age would want to experience: "My feelings were so intense that I associated being close to him with a tightness in my breathing. I was always careful to preserve the space between us … I think I was afraid that if the distance between us were bridged, I would be swept away from all I had worked for, everything that I was" (*Girl in Translation*, 201). Her inhibitions send Matt into the arms of Vivian and while their relationship

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causes intense distress in Kim, it also highlights the extent of her will power. It also has a liberating effect whereby, she is able to associate on a more confident level with the boys in her class, especially Curt, and is surprised to find that they actually like her in return. Her newfound confidence emboldens her and to Sheryl's jealous remark of "What in the world can (Curt) possibly see in (Kim)? She retorts, "Brains are beautiful" (*Girl in Translation*, 235).

Despite trying to keep each other at arm's distance, Matt and Kim have not got over each other and consummate their relationship. Both are aware that though there is a strong physical attraction, and they love each other, they were on two completely different mental plains. Matt realizes that Kim is destined for higher things and admits, "I am not like you Kimberly. I'm just a stupid guy. I'm not some hero from a kung fu movie come to save you from your life" (*Girl in Translation*, 252). In a reversal of traditional Chinese gender roles Kim replies "You don't need to rescue us. I'm going to do it." (*Girl in Translation*, 252). Matt, however, insists on the conventional norms of the man being the provider and replies sadly, "I want to take care of you Kimberly, not the other way around. That's how it should be" (*Girl in Translation*, 267). Despite her love for Matt, Kim is not willing to give up the prospects of a brilliant future; a future she and her mother had dreamed of during their long years of drudgery. The deep sense of survival which had ingrained itself into her very psyche and had helped her endure years of hardship helps her harden her heart when it comes to Matt as well.

Years later, Matt and Kim meet again. Kim is now a successful paediatric surgeon and Matt brings his child to her for consultation. In their conversation, Matt tells Kim that she might have been better off as a home maker rather than having to work so hard to get to where she is today. Matt is still unable to understand Kim's need to prove herself in America. He hints that they might have made it as a couple only if she hadn't been so determined to go her own way but Kim, despite misgivings over the relationship, states matter-of-factly, "I had an obligation to Ma and to myself. I couldn't have changed who I was. I wish I could have. Sometimes I wish I had… But I wouldn't have been happy on your journey, and I know you wouldn't have been happy on mine" (*Girl in Translation*, 282). However, it would be a mistake to use this statement of Kim's to categorize her as a feminist fighting for her rightful place in the New World or as being a hard hearted materialist. She is a complex web of emotions, attitudes and ambitions shaped by exploitation, poverty and multiple identities which she amalgamates to emerge into the successful and confident woman that she had always intended to be; personal happiness with the man she loves being forfeited as collateral damage.

While immigrant literature often deals with the characters being in conflict with the culture of the host land, Kim and her mother are not seen to be at odds with American culture in their journey towards assimilation. Mrs. Chang, for several years, was bound to Chinese culture because of her constrained living conditions which denied her exposure to the American way of

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life. She was also resistant to the little that she knew, not because she wanted to preserve her home culture, but because she feared that adapting to it put further strain on their extremely meager finances. Hence, Mrs. Chang is prevented from successful integration not out of any personal reason but by circumstances beyond her control. Once Kim becomes successful there is every possibility of Mrs. Chang associating herself much more freely with larger society leading to a far better integrated life because, despite her financial constraint, she always showed a progressiveness of mind. Kim's integration into American society takes place in a measured way. Hindered by poverty and restricted rules of socialization her process is slow but nevertheless, sure. Her experiences in school and later on in college together with her own determination and will to succeed help her to ultimately inhabit a comfortable third space between two cultures which is the ideal integration strategy.

A reading of immigrant literature, and particularly those involving young characters, presents intimate and personal dimensions together with the universal predicament of the child maturing into adolescence and then adulthood and coming to term with an entirely new culture and ways of existence at every stage of evolving. Without these personal stories, immigrant literature would be bereft of alternative voices that serve to present, strengthen and consolidate the pluralistic nature of the countries that welcome immigrants. A socio-cultural reading also serves to negate the rather ubiquitous idea that immigrants are a race of people driven out of their homeland who arrive in new countries, work hard, assimilate into the new culture and achieve material success without simultaneously taking into account the range of others factors – personal, social, cultural - that intersect with the materialist drive for a better way of life.

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Rudyard Kipling's Image of India

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Abstract

This paper projects Kipling's interest in India and his extended vision of religion hovered between Christianity and the mysticism of the East. This paper also throws light upon the stories, myths, legends, and contemporary life situations constituting the social image of India.

Keywords: Rudyard Kipling, Image of India, myths, legends, contemporary life situations, social image of India.

While speaking about the image of India or any other country one naturally has in mind, the culture, tradition, and heritage of that country. In this respect, Rudyard Kipling has caught the image of India successfully in his short stories and *Kim*. Kipling's image of India is a life-like picture of India during the 19th century when India was under the British rule. No doubt, in his works, one can find portraits of India, teeming with millions of people, their customs and manners, beliefs and superstitions. His identification with the image of India is very much obvious in his works. One can find portraits of India, fencing with nations of people, their customs and manners, beliefs, and superstitions. His identification with the image of India as a land of gold and jewels, magic, and marvels and 'the glory that was Ind' had fired Kipling's imagination. As a poet, storyteller and novelist, Kipling has caught and reproduced the picturesqueness of India. As S.T. Sharma has put it, "Deeply influenced by the national character of India, Kipling identifies himself with the various aspects of Indian life" (P 55).

Kipling's interest in India is not that of a critical Westerner but that of one who has a sense of belonging to the country of his choice. "obviously Kipling spent most of his time in India and for that matter, a good deal of his life, eagerly picking up little pieces of knowledge" (Edward 42). Hence, Kipling's short stories and novels present authentic glimpses of Indian society. While his short stories and novels portray the India of the British Raj, his image of India is "life like" for he creates an impression of "real" India. He is so popular that the English and the Indians read him alike because his works are nothing but a record of the image of India.

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Having established himself as a great force in Anglo-Indian Literature, Kipling was hailed as a realist with a romantic – stuffing, a spokesman of militant Imperialism, a mouthpiece of classes and types and the young seer in India. It is generally held that like Meadows Taylor and Joseph Conrad, Kipling wrote from direct observation. Born as the son of the versatile John Lockwood Kipling in Bombay in 1865, Kipling is said to have enjoyed India rather freely as a child till the age of six. In his own words, "I have loved the voices of might-winds through palm or banana leaves, and the song of the tree-fogs" (Kipling 2). Those happy carefree days and his journalistic career in India between 1882-87 formed the backcloth of his short stories and novels. Even while he was entrusted to a Roman Catholic Ayah from Portuguese Goa in his boyhood, he had neither any pre-conceived views on religion nor any deep feeding for one particular faith. Daily familiarity with the two forms of religious observance, Christianity and Oriental mysticism helped him to develop his open-minded attitude to spiritual matters. In the words of Bonamy Dobree, "Kipling was always tender to those of any religion who needed the support of faith" (P 9).

No doubt, his extended vision of religion hovered between the Christianity of the West and the mysticism of the East. His is an attitude of comprehensive tolerance. He is not an unbeliever. On the contrary, he is the one accepting all faiths that of the Moslem, that of the Hindu, that of the Buddhist, Parsee or Jain. He lived by a curious religion of his own not only developing an attitude to be tender to any faith but also imbibing the spirit of India by being always in the company of the children of the native servants. When Kipling came to India, he discovered that he had a proprietary and hereditary claim to the Indian soil. He remarked, "my English years fell away, nor even I think came back in full strength" (Wilson 96). In order to understand Kipling's images, one should know of India herself. When Kipling arrived in India in 1882, its political condition was complex. "The world he entered was very different from the world we live in now", says somerset Maugham (P vii).

There were two major forces at work. There was the pressure of the Indians towards national unification and self-government and an equal pressure of the English national conscience towards more efficient and beneficent government of the Indians. Kipling was exposed to a land with its bewildering variety of people, rich cultural traditions, social organizations, intellectual achievements, speculative thoughts, emotional and aesthetic sensibility in art forms. Above all, there were the metaphysical truths of Indian philosophy stamped on the general mind of the people. He realized the potential value of British India as a subject for fiction and wrote about the society that he knew best. His love for India is reflected in a series of his short stories which earned him a good regulation in the Anglo-Indian community. The literary experiments Kipling started at the age of twelve and the publication of *The School boy Lyrics* in 1877 reached its culmination in 1907. When he was honoured with the Nobel Prize for literature at the age of forty two. What gives him universal value is his insatiable curiosity about ordinary men and common things in India. Everywhere in India, in the bazaars, on the slope of the Himalayas and in the native states, he met the creditable diversity of creatures who go to make up the social image of India.

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Even at the age of seventeen, at the Lahore club, he eagerly listened to men discussing their work-a-day jobs. "He met the army officers, engineers, and railway men and civilian officials" (Clarke 26) and he came to know barrack life, the married quarters, gossip and night life. At Simla, he was quite enthralled at seeing the jobs from a different point of view. In both the places, he met the idle gossip of social intercourse and realized its boredom and its excitements, it's pretty bitterness and its heroism. The political image which revolves round Kim is a peep in the "Great Game". The religions image which is represented by the Tibetan lama illustrates the universal brotherhood. Hence it would not be out of place to think of Kipling as a director of the integration of India.

In the short stories, Kipling has projected many faces of India in all their beauty, power, and truth. His short stories are a record of his vision of the Anglo-Indian Empire. In 1865, when Kipling was born in India, the political unification of India under British rule was taking shape. Sweeping reforms in India were designed to encourage moral progress and social advancement. Though the rural existence was untouched by progress, Madras, Bombay, Lahore and Calcutta were being transformed into modern cities. "With the slow decline of native culture and the gradual breakdown of the caste system there emerged in the cities an intellectual middle class, no longer restricted by local taboos which chose to adopt the lifestyle of the British Raj". They read Shakespeare, Dickens, played polo and Hockey, attended garden parties, and took afternoon tea. The new middle class expanded, swelled by graduates from Universities and acquired an intellectual quality. Macaulay described them as Indians in blood and skin colour, but English in taste, opinions, morality, and intelligence.

The social vision of India that Kipling projected in the short stories is not a prejudiced or narrow vision of an Englishman in India. Kipling presents a larger vision of a greater India, the vision of a country with its age old mountains, rivers, cities, highways, multi-racial and multi-religious Indians who have their roots in a very ancient past. It is the vision of a storyteller, who looks at the world around him through Indian eyes rather than with the Western eyes and whose sensibility too is more Indian than Western" (Ramamurthi 34). This is because Kipling was intrinsically connected with India by his birth. In *Something of Myself* written in his seventeenth year, Kipling recollected India of his early days as:

> My first impression is of daybreak, light and colour and golden and purple fruits at the level of my shoulder. This would be the memory of early morning walks to the Bombay fruit market with my ayah and later with my sister in her perambulator, and of our returns with our purchases piled high on the bows of it. (P1)

The short stories are the young man's discovery of India. Louis L. Cornell observes:

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As an artist, he continued to aim at verisimilitude, at the portrayal of a 'real' India free from the obscurities of ignorance, timidity and sham romanticism, as a journalist, he saw India with the personal and discriminating vision that we associate with writer of fiction. (P 141)

Thus, almost all the short stories have a genius Indian atmosphere about theme for they are nothing but the product of a vividly realised personal experience, shrewd observation, and intimate acquaintance with India. Seeing India with his own eyes, he realised the potential value of British India as a fit subject for fiction. He describes India with its dark forests, the fierce animals which inhabit them and also the people of India. "He made it interesting to a large public who had never before given it serious attention" (Sampson 739)

The writings of Kipling are a faithful mirror of the spirit of the age. According to Henry James, "a novel is in its broadest definition, a personal, a direct impression of life" (P 389). Kipling saw life around him and transforms this life into art with his analytical criticism of man's activities. He does not merely a fairy world, as perfect and useless and beautiful as a soap bubble". He was affected by the actual conditions of life around him. He is no doubt, a realist, in picturing men and matters. As a realist, he is found to be projecting the social vision of India. In the words of M.H. Abrams,

The realist is deliberately selective in his material and prefers the average, the common place, and the everyday over the rarer aspects of the contemporary scene. (P 141)

The distinguishing trait of Kipling's short stories and novels from the beginning has been 'realism'. To attest to this fact, Sir Walter Besant rightly holds:

The first essential is fiction is reality. The story must be real; the figures must be real; the dialogue must be real; the action must spring naturally from the situation. So real is the story, with such an air of reality does the (Kipling) present it, that we see it as we see the moving pictures with the new photography throws upon the canvas. (P252)

Kipling has made him short stories realistic by using Anglo-Indian phrases and scraps of native dialects. As George Orwell has put it, "Kipling is the only English writer of our times who has added phrases to the language" (P109). He has used the slang of the people who describe dinning as "mangling garbage "they play tennis with the 7th Commandment. With the help of native dialects, Kipling "makes us regard the continent… as an enchanted land, full of marvels and magic which were real". (P71) Kipling's social vision penetrates through India's majestic mountain sides and wide reverse, Sandy deserts and fallow lands. The Indians Landscape with its White roads and gnarled knotted trees, its scented gardens beautifying the palaces of by gone Kings comes alive in his pages. He paints Indians scene with its veteran contrasts in vivid colours. K.R.S. Iyengar says, "There are Sadhus in India, authentic Sadhus

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and bogus ones as well. There are snakes in India, deadly snakes and innocuous ones as well" (P74).

The little Indian village is set amid wolf-infested jungle or at the foot of a precipitous hill or fringing a river with the history of unpredictable fledge. A gold sunset is followed by a strong which uproots trees or causes a land slide. In "False Dawn" Kipling describes a dust storm vividly. Four couples, one triplet and the narrator were moving ahead happily enjoying a moonlight picnic. Despite all the amusements related to the picnic, the narrator says:

I had felt that the air was growing hotter and hotter; but nobody seemed to notice it until the moon went out and a burning hot wind began lashing the orange-trees with a sound like the noise of the sea… the air was heavy with dust and sand from the bed of the river, that filled booths and pockets and drifted down necks, and coated eye brows and moustaches….. with the thunder chattering overhead and lightening spurting water from a sluice, all ways at once. (PP 46-47)

The rattling of the hills, the howling of the wind, the splitting tremendous lightening, the dust clouds, the glimmer of the moon, the heat of the Indian day, the torrential rains and the consequent floods gives Kipling's short stories a typically Indian climate. Landslide is one of the common natural disasters in the British India. Whether at night or day the land slides unexpectedly, perishing numerous lives and demolishing villages.

India herself remains Kipling's great subject. He knew well about the rich tradition of India. Elephants are associated with the tradition of India. It has religious associations for the Hindus. People hunt elephants and train them to do work. The unwieldy elephant is a symbol of assurance and strength just as the plumed serpent is a sign of beauty and mystery. "Moti Guj" is the story of an elephant's loyalty to its mahout. Palanquins and chariots are royal conveyance in India. The Queen travels usually and unveiled and decorated palanquins carried by the native footmen. In "The Incarnation of Krishna Mulvaney", Mulvaney having planned the palanquin of some princess, finds himself introduced into a temple in Banaras during a big queen's praying. "The tradition of retirement from the world for study and meditation was already long established in India, when Prince Siddharth re-announced wife and child and all worldly ties" (P 69). The tradition is an unbroken one. Puran Bhagat is nothing but a modern illustration of this living tradition.

Kipling had an uncanny insight into immemorial truths of Indian actuality which have eluded thousands of intellectuals and has presented men and women in India with their unique likes and dislikes. These people are inclusive in the social vision of India. In "Yoked with an unbeliever, "Miss Agnes Laiter was weeping to part from her lover Phil Garron because he was going out to India to the tea plantation near Darjeeling" and India, as everyone knows, is divided equally between jungle, tigers, cobras, cholera and sepoys" (P 35). India is an abode of all religious. People are free to worship their own gods. There are occasional breaches and

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disloyalties. The festivals of the Hindus and the Muslims, the pilgrimages undertaken by thousands, the marriages and funerals, the worshipping of god - all these go to paint the religious aspect in India. The riot between the Hindus and Muslims was a regular feature in the pre-partition India. Kipling shows the enmity and the hatred between these two people in "His chance in Life".

People in India are highly superstitious. The various kinds of superstitions in India are adequate to fill or colour the stories of Kipling, "The Return of Imray" shows how the servant is superstitions of the touch of the Whiteman. "The Mark of the Beast" illustrates the idea that a man who desecrates, a temple would receive heaven's punishment. There are numerous stories about witches and ghost." A churl is the peculiarly malignant ghost of a women who has died in child-bed. She haunts lonely roads, her feet are turned backward, on the ankles, and she leads men too torment" (Kim 130). Charming against all devils and dangers is very common in India. The Finest Story in the world is a tale in which Charlie Mears, a twenty year old bank clerk, cherishing literary ambitions, remembers his previous forms of existence as a Viking and a Pheoenician slave. His story of a ship contains a matter of "vividness and authenticity inexplicable except on the assumption that his mind … has direct access to the experience of men who have manned ships in several ages of the remote past." (Steward 256)

The Anglo Indian society in holiday mood, its feeling of racial arrogance and its duty in India are painted with the master hand of Kipling. "The storyteller tears aside the veil that hides Anglo-Indian life from the average Englishman and makes him realize its struggles, its failures, its glories and its shame" (Rickett 669). Kipling gives a true picture of the Anglo-Indian society in the 19th century. The critical Heritage states:

The very scenes strange, scenes of Anglo-Indian life; of the life of half castes and Eurasians. The writer presents with unusual vivacity, and freshness, wit and knowledge of things little known – the dreams of opium smokers, the ideas of private soldiers, the passions of Pathans and wild border tribes, the magic which is yet a living course in India, the love of secluded native widows, the habit of damsels whose house like Rahab's is on the city wall – nothing but these qualities keep the English reader awake and excited. (Green 47)

Kipling's social vision includes the snobberies, frivolities, fashions, and customs of the Anglo-Indians. This is because he travelled extensively in the Empire recording for his paper the lives of English men and women in India. The India of the 1860's was an abode for the Englishmen generally known as the Sahib. "The Sahibs never go old. They dance and they play like children when they are grandfathers. A strong-backed breed" (*Kim* 236). Kipling's images in *Kim* fill up and complete one's partial knowledge of things Indian by that flash of recognition which both instruct and delight. Familiar objects are revealed in a new light and the unfamiliar suddenly become real. In this sense, "Kim is about the infinite and joyous variety of India for him who has eyes to see it and the heart to rejoice" (Shanks 215).

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Kipling takes the images from the common aspects of life. The various incidents and episodes in Kim are blended into a wonderful unity by the social, political and religious images. The "red bull on a green field", a significant image in the political background is a vision of Kim's sacrifice of his Indian ways and growth as a Sahib in St. Xavier's. The religious image "water" is ambivalent as it has destructive and purifying properties. The realistic representation of daily life, scenes of nature and people give a touch of universality. All these three heterogeneous images, social, political, and religious are blended into a harmonious whole so that Kim ends in a note of hope. The great strength of *Kim* is not in the story proper but the pulsating background of India. It is Kipling's recollection of an image of India in his early childhood.

The images are drawn with the richness of a painter's brush. Kipling had the unfaltering touch and the observant eye of a meticulous painter. He has arranged the three images as effectively as the Japanese arrange flowers. Through these images, Kipling creates a strange atmosphere of oriental life dealing with the spirit of wild adventure, the bravery and courage of Kim and the glamour and strangeness of a distant world foreign to the English consciousness and experience. Ernest A. Baker observes:

> Kim is a panorama of the Indian world, a procession of the different aspects of that multitudinous life passing one after the other before the eyes of Kim and the wise old Lama. (P 122)

The events of Kim's strange tale, picaresque wandering and spy adventure are set in a background of India. Left as an orphan in an early age, Kim was brought up in the town of Lahore nominally by a native woman of no character. Receiving a late education, Kim acquired considerable knowledge of men and their ways. He met a Lama from Tibet on pilgrimage in search of the River of the Arrow, a river, "whose bathes in it washes away all taint and speckle of sin" (16). In his desperate attempt to free himself from the wheel of things, he had left his monastery and came to India. Kim, "the Little friend of all the world" became his "Chele". Both the lama and Kim set off, one in quest of peace and the other in quest of the red bull in a green field. "if it is our fate to find those things, we shall find them-thou, thy River; and I, my Bull" Their travels "provide the author with an excuse to describe India" (43). Its mountains, rivers, merchants, the natives with their customs and conventions constituting the social image of India.

The image of the landscape, the inhabitants of India, the cities and the pastoral setting help in forming the social image in *Kim*. The Indian landscape is inseparable from the image of India in *Kim*. The novel abounds in descriptions of the Indian landscape with its age old tall cliffs, beautiful valleys with its sunrise and sunset its moon-blanched roads and dew-drenched fields Kipling describes:

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By this time, the sun was driving broad golden spokes through the lower branches of the mango-trees; parakeets and doves were coming home in their hundreds; the chattering grey-backed seven sister, talking over the day's adventure walked back and forth in twos and threes.

Through the image of morning, Kipling brings to one's mind's eye the strange sights and sounds in India, "Golden, Nose, Saffron, and pink, the morning mists Smoked away across the flat green levels" (P 39). Kipling portrays vividly the physical sensation connected with the night:

Then the night fall, changing the touch of the air, drawing a low, even haze, like a gossamer veil of blue, across the face of the country and bring our, keen and distinct, the smell of woo-smoke and cattle and the good scent of wheaten cakes cooked on ashes (P 74).

The glorious scene in the Himalayas is something unforgettable. The young hero Kim and the Tibetan lama encounter a cobra, glimpse a squirrel, parrots, parakeets, doves and bats, all integral elements in the image of the Indian language. Through the image of the landscape, Kipling harmonizes the moods of man. The beautiful landscape is always a background for reflecting some human emotion. In depicting the moods of indolence. Of sorrow, of love, he chooses such scenic background to accentuate these moods. The constant journey of the lama and his discipline through the landscape and the township of India is suggestive of man's life, ever changing like the seasons ,its ups and downs like mountains, miseries and sorrows like clouds and aspirations and ambitions like the tall cliffs. Ramamurthi rightly points out that:

It is the teeming landscape, townscapes and cityscapes of India which really educate Kim and make him grow, grow at two levels almost on a parallel, at the plane of action and materialistic reality and at the plane of contemplation and moral and spiritual idealism (P 33).

It is against this background that the teeming population of India lives its daily life. Cities and villages are occupied by the millions of Indians. Their cultural heritage, their sense of devotions for their country, their inimitable Indian ways while travelling along the Grand Trunk road or in the crowded trains are associated with the social image in *Kim*.

Thus, the stories, myths legends and contemporary life situations jostle and all weave their threads into that inevitable mosaic in which is found the image of Kipling's India.

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Extricating the Psyche in Margaret Atwood's *Surfacing*

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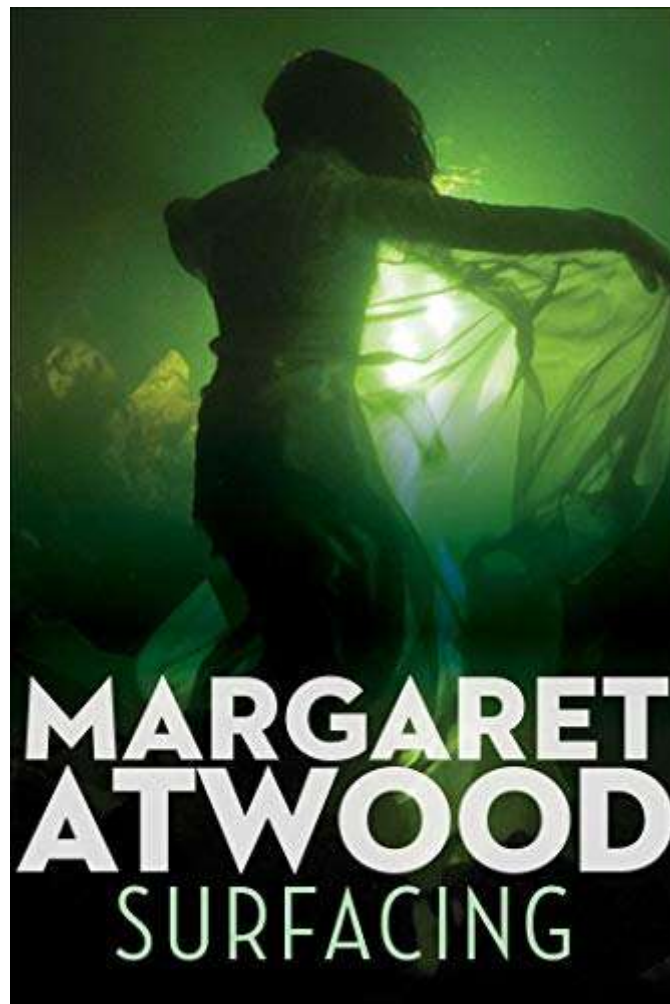
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Abstract

The prolific writer Margaret Atwood is one of the most famous and talented feminist writers of postmodern Canadian Fiction. *Surfacing* (1972) is a complex work – a

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psychological novel as well as a detective novel. This complex novel is better understood if we read it several times to get the real meaning of what Atwood intends to communicate. As a feminist writer, Margaret always explores women's distinctive awareness of the role of gender in shaping their mind, psyche, feminism, etc. There is a gap between men and women and through her novels Atwood demonstrates and highlights such gap between them. The protagonist in the novel *Surfacing* becomes assertive because of the circumstance of victimization. The paper attempts to show that extricating the Psyche is at the heart of Atwood's novel under consideration.

Keywords: Margaret Atwood, *Surfacing*, Impuissant, Victim, Subdued, Schizophrenia, Feminism, Self-discovery, Isolation.

The novels of Canadian literature have their own focus and they deal with the geographical sizes and cultural breadth of Canadian Life. The most common way followed is to distinguish them by region (or) province. In Margaret Atwood's *Surfacing*, the narrator is searching herself-identity in Northern Quebec. There is a portrayal of women/females as victims of victimization, but, over the course of time, they find themselves more powerful than men. Margaret Atwood frames this novel as a first person narrative.

Northern Quebec is rugged in nature and life. The narrator encounters a bleak image of darkness and devastation of landscapes. The tall birches that sway in the wind are afflicted with tree cancer and the summer cottages wear a deserted look which appear like measles. The city is in the grip of commercialization and everything. The nature around symbolizes the deterioration that has crept into the relationships of theirs.

The narrator has to deal with her past as she begins the narration, saying "I can't believe I'm on this road again …" (Chapter 1, First sentence). She is searching for her father on a remote lake in northern Quebec. This brings out episodes of her life, suffering, happiness, solitude, painful thoughts and so on. All these are beautifully narrated in this novel in three parts with a total of 27 chapters.

The Narrator regains tranquility and serenity when she attunes herself a lot. She thinks about her experience even from her childhood:

"In one of those restaurants before I was born my brother got under the table and slid his hands up and down the waitress's legs while she was bringing the food; it was during the war and she had on shiny orange rayon stockings, he'd never seen them before, my mother didn't wear them." (Chapter 1)

There is wreaking havoc, sowing the seeds of death and destruction everywhere. She is surprised by changes around, although such changes do not really make any change in the lifestyle of the people in the land: "We slur down the last hill, gravel pinging off the

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underside of the car, and suddenly there's a thing that isn't supposed to be here, MOTEL, …" (Chapter 2, first paragraph).

The narrator feels alienated to her own land. In her childhood days, she felt like "I was the one who didn't know the local custom, like a person from another culture" (88). She goes to the town where her father was living to find out how his father disappeared. Her father's neighbor Paul "shrugs. 'He is just gone,' he says …" He also asks, "… Your husband here too? …" The narrator says, "Yes, he's here …" But she actually hides the truth. She reports in her narration, "What he means is that a man should be handling this; Joe will do as a stand-in. My status is a problem, they obviously think I'm married. But I'm safe, I'm wearing my ring, I never threw it out, it's useful for landladies. I sent my parents a postcard after the wedding, they must have mentioned it to Paul; that, but not the divorce. It isn't part of the vocabulary here, there's no reason to upset them." (Chapter 2).

Words are used to transform our thoughts for others to recognize what one is going through in one's own life. But the protagonist faces a dialect problem of languages and she tries to use her own. "I was seeing poorly, translating badly, a dialect problem, I should have used my own" (96).

Due to the past experience in life the image of her lover who jilted and the absence of love and trust in the life of David and Anna make the narrator reach the conclusion that conjugal bliss is an impossibility of love. She also feels it as an illusion. She fears about her life in the present scenario as she states "Fear has a smell, as love does" (97). She connects herself with the past and present and yet she could not conclude that it was really she who was part of her recollection of her past. She sometimes assumes it was just her own imagination. She feels that the rough landscape is victimized as rape. In the final part of *Surfacing*, the narrator initiates lovemaking with Joe just to get impregnated.

The narrator did not talk much but has a distinctive inner thought about humans. She thinks that man was furious about the animals, and woman also faces an end to conform to male expectation. As Gloria Onley notes, the narrator "fills her with unconscious self-loathing."

The Narrator canoes to a site in her father's map. The past comes to her mind when she sees the images of the corpse of her father and that of the aborted fetus in the lake. She screams and swims over the surface. The paradox of mind and the body is typical of the female protagonists of Margaret Atwood.

In perfect harmony of the nature around her, the narrator abandons everyone, which simply shows she attains a kind of animal existence. She communes with the spirit of her parents as the images of her father and mother dwindle into the air. She gains a real life and returns to the bizarre natural world of reality.

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> This time I will do it myself. The baby will slip out easily as an egg, a kitten and I'll lick it off and bite the cord, the blood retiring to the ground where it belongs, the moon will be able to see it; it will be covered with shinning fur, a god (156).

The protagonist tries to prove that giving birth to a child is a monopoly of women and men are alien to it. She thinks being aware of her existence in a primitive consciousness leads to belief that every object of nature is endowed with a sacred mission. Civilization is loathsome. She develops an aversion to man-made food and relishes only the edible roots.

Through her narration the author brings out the extreme dilemma of man-woman relationship, and this is the basic issue underlying all feminist literature. Margaret Atwood describes the tortured sensibility of a woman who is not prepared to compromise with the male dominated society and who is looking for routes of escape.

The narrator recognizes that she is no longer an animal and she comes to terms with the world of reality. Joe unwillingly helps her in conceiving another child, with the sole aim of bringing the child up on birth in the lap of nature, away from the taint of human civilization.

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Swami Vivekananda's Blend of Materialism and Spiritualism

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Abstract

This paper examines the blend of materialism and spiritualism as reflected in his spiritual orientation and humanistic outlook in life.

Keywords: Vivekananda, spiritualism, materialism

Modern India has produced many great orators. Swami Vivekananda (1863-1902) holds a significant place among them. He was born on Monday, January 12th, 1863. His pre-monastic name given by his family was Narendranath. His education began with learning the Bengali alphabet/script and initial English words from his mother. His boyish imagination very often travelled back to the hallowed days of the epic past, when he listened with rapt attention to the romantic tales of the **Ramayana** as told by his mother, and he became so much thrilled to hear their soul-stirring episodes that he began to offer worship to Sita-Ram and earnestly longed to have a vision of the devout Hanuman. Once he meditated in a room of his house with so much rapt attention that the door of the room had to be broken to awaken him. Thus, the "Yogic consciousness" was evident in him from his childhood days. His rousing and fiery words coloured with Hindu mythologies are still inspiring many devotees and others both in the East and the West:

> "From dreams awake, from bonds of to be free
> Be not afraid. This mystery
> My Shadow, cannot frighten me,
> Know once for all that I am He." (CWSV, p.8)

It is said that Vivekananda preached aggressive Hinduism to the world. He himself expressed his aim of life to Sister Nivedita thus:

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"to make Hinduism aggressive,
like Christianity and Islam and
to effect an exchange of the highest
ideals of the East and the West and
to realize these in practice."   (CWSV, p.8)

His aim was to serve the Humanity in all respects. Swami Vivekananda was moved by the love of Jesus Christ. He was also inspired by the Compassion of Buddha. During his speeches, he laid emphasis on love and compassion. In the Modern World, love and compassion would contribute a lot to bring in integration of human society.

The spiritualism of Vivekananda consists of love and compassion. Many of his lectures and speeches delivered in small congregations dealt mainly with love and compassion. Sister Nivedita says:

"To not a few of us, the words of Swami
Vivekananda came as a living water
to man perishing of thirst."   (Swami Vivekananda: Select Speeches, p.147)

Swami Vivekananda is one of the most powerful spiritualists India has ever given to the world. His sole purpose was to blind the human beings of all nations with spirituality. He was not just an Indian, but he was a universal prophet. He dreamed of a universal religion holding together the truths of all religions: "The Swami is not a sectarian; he is the promoter of religion, not of one religion only. The exponents of single points in the vast field of religions can find nothing in him to fight" (Nivedita, 145)

Though he preached the Vedanta philosophy, he appreciated the truths of other religions; for he found that the truths of all religions are the same. Religion is an institution of principles and dogmas. The aim of established religious is to seek divinity and realize God through lofty principles. As he himself said, "All narrow, limited, fighting ideas of religion have to go. All sect ideas and tribal or national ideas of religion must be given up" (The Collected Works of Swamy Vivekananda, Vol. II, p.67). His contribution consists in his speeches, letters, poems, etc. In the words of P.S. Sastri, "Swami Vivekananda's lectures, letters and writings reveal not the dry intellect of a thinker, but the outpourings of heart, the spontaneous outburst of a heart deeply stirred' (p.294).

Powerful words were addressed by Swami Vivekananda to the entire humanity in the World Parliament of Religions. He declared, "I thank you in the name of the most ancient order of monks in the world; I thank you in the name of the mother of religion, and I thank you in the

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name of the millions and millions of Hindu people of all classes and sects. … We believe not only in universal toleration, but we accept all religions to be true." http://languageinindia.com/march2005/parliamentofreligions1.html. His popularity spread all over the world.

"To introduce the life of Swami Vivekananda is to introduce the subject of spiritual life itself" (Jagtiani,1). To think about such an inspiring person as Swami Vivekananda fills everyone with a new spirit. He practiced spiritual exercises and as a result experienced a kind of Bliss which he wanted everyone to experience. It should be added that Swami never propounded any new philosophy; nor did he try to impose his philosophy on others. "Swamiji revived that old spirit, recast and recommended it to make it more relevant to the modern world – full of complexities and contradictions". (Dutta, 265)

According to Vivekananda, the world, as a whole, stands divided into two parts – the East and the West. The East remained poor by resorting to spiritual experience and realization and the West, by investing more and more through science, increased the materialistic pleasures. Vivekananda argued that there should be an incompleteness in human life. Human life revolves round two things – materialism and spiritualism **(Swami Vivekananda: Select Speeches)**. To keep and maintain a complete life, there should be a harmonious blend of materialism and spiritualism and materialism should be gradually but ultimately be subordinated to spiritualism.

India has been a source of spiritual power giving birth to a long line of mystics and earnest seekers of Truth. It was natural for a person like Vivekananda to experience certain Indian spiritual ideals and endeavour to make them comprehensible to the common man. It is said that Vivekananda had a divine grace which inspired his speeches keeping the audience spell-bound. "He had a dynamic dominating magnetic personality. The charm and power of his eloquence captivated all" (Jagtiani, 5).

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T. S. Eliot's Theory of Objective Correlative

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An objective correlative is a literary term referring to a symbolic article used to provide explicit, rather than implicit, access to such traditionally inexplicable concepts as emotion or colour. Popularised by T.S. Eliot in his essay, *Hamlet and His Problems* [1] (1919), its subsequent vogue in literary criticism, Eliot has confessed, astonished its inventor.

The term "objective correlative" was first used by Washington Allston, a poet and painter who was singularly influential in the Romantic movement of American landscape painting, around 1840 in the "Introductory Discourse" of his *Lectures on Art* [2] :

"Will any one assert that the surrounding inorganic elements of air, earth, heat, and water produce its peculiar form? Though some, or all, of these may be essential to its development, they are so only as its predetermined correlatives, without which its existence could not be manifested; and in like manner must the peculiar form of the vegetable preexist in its life, – in its idea, – in order to evolve these assimilants its own proper organism.

"No possible modification in the degrees or proportion of these elements can change the specific form of a plant, – for instance, a cabbage into a cauliflower; it must ever remain a cabbage, *smaller or large*, *good or bad.* So, too, is the external world to the mind; which needs, also, as the condition of its manifestations, its objective correlative. Hence, the presence of some outward object, predetermined to correspond to the preexisting idea in its living power, is essential to the evolution of its proper end, – the pleasurable emotion."

Eliot used this term to explain how emotion is best expressed in poetry. It cannot be simply transmitted from the mind of the poet to the mind of the reader. It has to turn itself into something concrete – a picture of a person, place, or thing suggestive of it – to evoke the same emotion in the reader. The object in which emotion is thus bodied forth is its external equivalent or objective correlative.

The doctrine of objective correlative is a kind of summation of what Eliot, along with Hulme and Pound, derived from the theory and practice of the French symbolists. The symbolists

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had argued that poetry cannot express emotion directly; emotions can only be evoked. And their studies had canvassed the various means by which this can be done. Baudelaire maintained that every colour, sound, odour, conceptualized emotion, and every visual image has its correspondence in each of the other fields. Mallarme, insisting that "poetry was made, not of ideas, but of words", devoted himself to exploring the potentialities of words conceived as gesture or as modes of emotive suggestion, and treated the interplay of words as a kind of ballet or a kind of musical organisation.

T. S. Eliot's thoughts about an impersonal art arrived at their most celebrated formulation in an essay entitled *Hamlet and His Problems* (1919). Eliot suggests that there is a unique experience to which the language of the poem corresponds: the poem means just what it says, but it is the "objective correlative" in experience that makes the intellectual and emotional value of the poem intelligible. In this essay Eliot wrote, "The only way of expressing emotion in the form of art is by finding an objective correlative. In other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that, when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked."[3] It is obvious that in this description of the expression of emotion in work of art, Eliot means to emphasize the work of art as a structure. Since the poet cannot transfer his emotion over his idea from his own mind directly to his readers, there must be some kind of mediation "a set of objects, a situation, a chain of events." It is through these that the transaction between author and reader necessarily takes place. This is where "what the author has to say is objectified, and it is with the shape and character of this object that the critic is properly concerned." For this object is the primary source of the reader's response and it is also the primary basis for whatever inferences may be drawn about what it is that the author wanted to say.

Eliot used the phrase "objective correlative" in the context of his own impersonal theory of poetry; it thus had an immense influence towards correcting the vagueness of late Victorian rhetoric by insisting on a correspondence of word and object. Two other essays, first published the year after *The Sacred Wood*, almost complete the Eliot critical canon: *The Metaphysical Poets* and *Andrew Marvell*, published in Selected Essays, 1917-32 (1932). In these essays he effects a new historical perspective on the hierarchy of English poetry, putting at the top Donne and other Metaphysical poets of the 17th century and lowering poets of the 18th and 19th centuries. Eliot's second famous phrase appears here –"dissociation of sensibility," invented to explain the change that came over English poetry after Donne and Andrew Marvell. This change seems to him to consist in a loss of the union of thought and feeling. The phrase has been attacked, yet the historical fact that gave rise to it cannot be denied, and with the poetry of Eliot and Pound it had a strong influence in reviving interest in certain 17th-century poets.

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Having established that the objective correlative is the only way for art to show emotion, Eliot goes so far as to conclude that *Hamlet* is an artistic failure because Hamlet's emotions are out of proportion with the events of the play. These strong statements have garnered criticism regarding how "objective" an author and reader can be and caused Eliot's original idea to seem like a dated product of Modernism.

He further states that of the intractability there can be no doubt. So, far from being Shakespeare's masterpiece, the play is most certainly an artistic failure. He finds some serious lapses in the plot and construction of the play. In several ways the play is puzzling and disquieting as is none of the others. Of all the plays it is the longest and is possibly the one on which Shakespeare spent most pains; and yet he has left in it superfluous and inconsistent scenes which even hasty revision should have noticed. The versification is variable. Lines like

Look, the morn, in russet mantle clad,
Walks o'er the dew of yon high eastern hill,
are of the Shakespeare of *Romeo and Juliet.* The lines in Act V. Sc. II.,

Sir, in my heart there was a kind of fighting
That would not let me sleep...
Up from my cabin,
My sea-gown scarf'd about me, in the dark
Grop'd I to find out them: had my desire;
Finger'd their packet;

are of his quite mature. Both workmanship and thought are in an unstable condition. We are surely justified in attributing the play, with that other profoundly interesting play of "intractable" material and astonishing versification, *Measure for Measure,* to a period of crisis, after which follow the tragic successes which culminate in *Coriolanus. Coriolanus* may be not as "interesting" as *Hamlet,* but it is, with *Antony and Cleopatra,* Shakespeare's most assured artistic success. And probably more people have thought *Hamlet* a work of art because they found it interesting, than have found it interesting because it is a work of art. It is the "Mona Lisa" of literature.

The grounds of *Hamlet's* failure are not immediately obvious. Mr. Robertson is undoubtedly correct in concluding that the essential emotion of the play is the feeling of a son towards a guilty mother:

[Hamlet's] tone is that of one who has suffered tortures on the score of his mother's degradation.... The guilt of a mother is an almost intolerable motive for drama, but it had

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to be maintained and emphasized to supply a psychological solution, or rather a hint of one.

This, however, is by no means the whole story. It is not merely the "guilt of a mother" that cannot be handled as Shakespeare handled the suspicion of Othello, the infatuation of Antony, or the pride of Coriolanus. The subject might conceivably have expanded into a tragedy like these, intelligible, self-complete, in the sunlight. *Hamlet,* like the sonnets, is full of some stuff that the writer could not drag to light, contemplate, or manipulate into art. And when we search for this feeling, we find it, as in the sonnets, very difficult to localize. You cannot point to it in the speeches; indeed, if you examine the two famous soliloquies you see the versification of Shakespeare, but a content which might be claimed by another, perhaps by the author of the *Revenge of Bussy d' Ambois,* Act V. Sc. I. We find Shakespeare's *Hamlet* not in the action, not in any quotations that we might select, so much as in an unmistakable tone which is unmistakably not in the earlier play.

If you examine any of Shakespeare's more successful tragedies, you will find this exact equivalence; you will find that the state of mind of Lady Macbeth walking in her sleep has been communicated to you by a skilful accumulation of imagined sensory impressions; the words of Macbeth on hearing of his wife's death strike us as if, given the sequence of events, these words were automatically released by the last event in the series. The artistic "inevitability" lies in this complete adequacy of the external to the emotion; and this is precisely what is deficient in *Hamlet.* Hamlet (the man) is dominated by an emotion which is inexpressible, because it is in *excess* of the facts as they appear. And the supposed identity of Hamlet with his author is genuine to this point: that Hamlet's bafflement at the absence of objective equivalent to his feelings is a prolongation of the bafflement of his creator in the face of his artistic problem. Hamlet is up against the difficulty that his disgust is occasioned by his mother, but that his mother is not an adequate equivalent for it; his disgust envelops and exceeds her. It is thus a feeling which he cannot understand; he cannot objectify it, and it therefore remains to poison life and obstruct action. None of the possible actions can satisfy it; and nothing that Shakespeare can do with the plot can express Hamlet for him. And it must be noticed that the very nature of the *données* of the problem precludes objective equivalence. To have heightened the criminality of Gertrude would have been to provide the formula for a totally different emotion in Hamlet; it is just *because* her character is so negative and insignificant that she arouses in Hamlet the feeling which she is incapable of representing.

The "madness" of Hamlet lay to Shakespeare's hand; in the earlier play a simple ruse, and to the end, we may presume, understood as a ruse by the audience. For Shakespeare it is less than madness and more than feigned. The levity of Hamlet, his repetition of phrase, his puns, are not part of a deliberate plan of dissimulation, but a form of emotional relief. In the character Hamlet,

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it is the buffoonery of an emotion which can find no outlet in action; in the dramatist it is the buffoonery of an emotion which he cannot express in art. The intense feeling, ecstatic or terrible, without an object or exceeding its object, is something which every person of sensibility has known; it is doubtless a study to pathologists. It often occurs in adolescence: the ordinary person puts these feelings to sleep, or trims down his feeling to fit the business world; the artist keeps it alive by his ability to intensify the world to his emotions. The Hamlet of Laforgue is an adolescent; the Hamlet of Shakespeare is not, he has not that explanation and excuse. We must simply admit that here Shakespeare tackled a problem which proved too much for him. Why he attempted it at all is an insoluble puzzle; under compulsion of what experience he attempted to express the inexpressibly horrible, we cannot ever know. We need a great many facts in his biography; and we should like to know whether, and when, and after or at the same time as what personal experience, he read Montaigne, II. xii., *Apologie de Raimond Sebond.* We should have, finally, to know something which is by hypothesis unknowable, for we assume it to be an experience which, in the manner indicated, exceeded the facts. We should have to understand things which Shakespeare did not understand himself.

Over time, many opinions have been formed about Shakespeare's *Hamlet*. Through the quagmire of confusion, Eliot has come up with explicit ideas about Hamlet's problems. Eliot sees Hamlet as somewhat of an artistic failure due to its confusion between the main plot and the main character. He identifies Hamlet as the "Mona Lisa" of Literature and the reason for this is that Mona Lisa is liked for no reason; same is the case with Hamlet.

John Safer, in his essay, "Hamlet Inconsistent" explains that Eliot categorizes Hamlet as an artistic failure on the basis of only one scene and that is the "closet scene", when Hamlet confronts Queen Gertrude, his mother, in her bed chamber.[4]

In his analysis, Eliot recalls the work of other authors who have talked on the subject of Hamlet. He states that many authors connect with Hamlet and do not come to realize their own to think of the drama as a classic and therefore, see it as an extension of their own artistic ability. creative potential. Authors like Coleridge and Goethe have a creative mind and not critical. They come

Eliot depicts that *Hamlet*'s matter is adapted from Thomas Kyd's play, *Spanish Tragedy*. In *Spanish Tragedy*, there was a revenge motive, with the assassination of monarchy surrounded by guards and feigned madness in order to escape suspicion. Shakespeare incorporated another motive other than revenge provided with unexplained delay and also the madness in spite of escaping from King's suspicion resulted in arousing it. Eliot criticizes that whatever is included by Shakespeare remains unexplained and not understandable as Shakespeare is unable to express himself like Hamlet. Shakespeare as well as Hamlet wanted to express something but failed.

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Eliot reinforces that internal feelings must have some external stimuli and that is "deficient in Hamlet". Hamlet is unable to objectify his emotions and puts everything on his mother's guilt. Feelings of Hamlet are in excess to the incidents that have happened. According to Eliot, Shakespeare himself is unable to handle the problem of the play and calls Hamlet Shakespeare's mouthpiece.

Eliot identifies Hamlet's problem and that is his mother's guilt, which Shakespeare is unable to impose successfully upon Kyd's play. According to Martin Lings, Gertrude is the fallen humanity and Hamlet is the bearer of that fallen humanity and is one who keeps talking about the guilt.

According to Eliot's famous principle of "objective correlative", emotions should be linked to facts in a way that they look important and by this way, one's emotions can be expressed in the form of art. According to the essay, "Eliot and the Traditions of Criticism", objective correlative is the use of an object, which acts in parallel to an otherwise unexpressed emotion, the internal emotions.

Criticisms

However, the concept is still used by advertisers looking for a measure of how well their message is getting across, and many writers are familiar with it. In writing as in advertising, it is often associated with a psychological approach, because its insistence on objectivity arguably implies the existence of an ingrained human nature.

Eliot himself used the objective correlative, and similar earlier doctrines, in his own poetry, filling it with outward imagery which was meant to convey the mood of the narrator. He believed that concrete, immediate imagery was necessary to create the objective correlative, which caused Peter Barry to liken Eliot's rubric to Plato's idea of mimesis and diegesis. That is, the objective correlative for Eliot might be as simply expressed as the old writer's advice of "show, don't tell."

Implications

Both the idea of the objective correlative and literary mimesis, whether or not one takes them as the same, are open to epistemological scrutiny: how sure can a writer be that external details can create the same state of mind in the reader, and is diegesis – or the narrative, confessional mode – more subjective? Is objectivity an attainable goal, and is objectivity mean a work is more effective, on the whole? (In philosophical terms, the debate is between internalism and externalism.)

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The objective correlative therefore seems in direct opposition to the fashionable confessional mode. In fact, the poet Nuala Ni Dhomhnaill has suggested that Irish poets' use of the objective correlative as a "distancing lens" has given it a staying power that confessional American poetry does not have. Conversely, Cynthia Ozick has said that Eliot's method was only a shield from the "raw shame of confession," though in her opinion this meant Eliot's poetry was in fact quite confessional underneath.

The debate in this critique which writers would do well to consider is how much the events depicted in mimesis are to be taken at face value and how much they are references or symbols for something else, what has been called the "subjective correlative."

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Phonological Change of Monosyllabic Words in Rampuri Urdu

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Abstract

Generally, a language changes according to its speakers' speech community and their family and living locality. On the basis of its usages, region and environment, every native speaker differs in the process of language change, vocabulary, style, context, situations, topics, etc. The language change process regularly happens in all the languages of the world. As Aitchison (1991) suggested that, "Language like everything else, gradually transforms itself over the centuries". The current study is an attempt to analyse the phonological changes in Urdu as spoken in Rampur. Mostly the speakers of Rampuri Urdu break the consonant clusters using monosyllabic words. For instance, they use the words /xərəc/, and /dərəd/ in place of /xərc/ 'expenditure' and /dərd/ 'pain' and change the CVCC structure into the CVCVC structure. This study is purely based on the spoken data collected from native speakers of Urdu in the Rampur district of Uttar Pradesh.

Keywords: Rampuri Urdu, Phonology, language change, monosyllabic structure, consonant clusters.

1. Introduction

Language change is a phenomenon that is widely found in almost all languages of the world because languages are dynamic in nature. Fromkin (2003) defined

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language change as, "it is a natural linguistic phenomenon that all languages change over time". Generally, language changes in all their aspects, and hence it can be analysed at all linguistics levels such as phonology, morphology, syntactic, and semantic. Further, Edward Sapir (1949) stated that, "nothing is perfectly static. Every word, every grammatical element, every locution, every sound, and the accent is a slowly changing configuration, molded by the invisible and impersonal drift that is the life of language". (p. 171). Language is usually changed due to the way it is used and acquired by individuals or groups of people in society. This is the result of socio-political contacts, such as language policy, language planning, transportation, immigration, etc. Remarkably, the need for technological progress and the Internet play a most crucial role in language change. As a result, new terminology to meet the needs of time and new technological discoveries such as transportation, household appliances, industrial equipment, sports, recreation, and healthcare are included in the glossary and thesauri. Languages also change in various situations, such as language learning, language interaction, social differentiation, nature, and attitudes. There are several works that have been concerned with language change such as Aitchison (1991), McMahon (1994), Bauer (1994), Bynon (1977), Millroy (1992), Trask (1996), Campbell (1998), and Fennell (2001). Consequently, it is a universally accepted phenomenon that all languages undergo change. It is also a well-established fact that the speed and degree of change can vary from one language to another and from one variety or dialect to another of the same language.

2. Introduction to Urdu Language

The Urdu language is widely spoken in India and other nations around the world. Urdu is generally spoken in Muslim-majority areas of India. When we talk about the Muslim majority speakers, it is important to mention the name of the city of Uttar Pradesh where Urdu is spoken is Lucknow. Urdu is also spoken in Delhi, Bhopal, Bangalore, Hyderabad, and Mysore. Historically, Urdu had originated from Khari Boli, which developed in North India, mainly in Delhi and its adjoining regions at the end of the 12th century A.D. It was an era when the Muslims, including Turks, Afghans, and Iranians, were settled and established their rule in Delhi in north India. Hence several socio-political, cultural, and linguistic changes were taking place in North India. During this period, the Khari Boli undergoes many new linguistic and cultural changes, and

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finally, it has ultimately developed and named as 'Urdu'. Hence, the Urdu language also passes through the process of language changed during its development. Urdu's structure is purely based on Indo-Aryan, but its vocabulary has mostly resulted from the Persian and Arabic language. It is written in the Perso-Arabic script. Being an Indo-Aryan Language, Urdu shares many syntactic and semantic features with Hindi except for the script, which can be traced back from Šauraseni Apabhramša. Thus, Urdu and Hindi both share the same source.

3. Review of Literature on Urdu: A Brief Outline

Many linguistic types of research have been conducted on the historical development of Urdu and its phonology. One of Urdu's earliest works was Platts, (1874) 'A grammar of the Hindustani or Urdu language'. Following the Platts research, there exists a series of studies on Urdu. Kelkar (1968), an eminent scholar, has contributed to the study of Hindi and Urdu. Masud Husain Khan also produced a series of studies on Urdu. One of his essential works is on the phonological analysis of Urdu. Subsequently, Khan (1973, 1987) focused on the origin and development of Urdu. The more current studies include Beg (1988), Schmidt (1999, 2003), and Khan (2000). Beg (1988) gives an account of the Urdu language structure with the description of the development of Urdu, especially at the level of phonology and morpho-syntax. Schmidt (1999) also provides an overview of the descriptive grammar of Urdu. In the latest work by Schmidt (2003), we find a brief study of Urdu's grammatical structure. Khan (2000) discussed the phonological aspects of Urdu.

Although several works have been done on Urdu language phonology from time to time, no one captures their attention on Rampuri Urdu except the author of this present study. This research paper aims to analyze the phonological change in monosyllabic words in Rampuri Urdu (variety of Urdu as spoken in Rampur) in particular. The research is selected for this study is the Rampur district of western Uttar Pradesh state in India. It lies under the Khari Boli region. In Rampur, Urdu is mainly influenced by Khari Boli or Hindi, especially at the phonological level, as it has sociolinguistic and sociocultural consequences. Consequently, various phonological changes have been observed in the formations of monosyllabic words during the usage carried out in the day to day language usage by Urdu Speakers in Rampur.

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4. Syllabic Structure of Rampuri Urdu

Every language has its specific rules for combining the speech sounds as a meaningful word or a part of it, known as a syllable. In this regard, there are some restrictions on these combinations in every language. For example, in English, no word can begin with /gfj/, /zdf/, or /tzp/. Similarly, no words in Rampuri Urdu can begin with nŋ, kʰpʰ, or xkʰ. When we talk about restrictions in a language, we are analyzing the syllable of that language. Therefore, we can divide a word into one or more syllables based on its composition. For example, /vo/ 'he or she' has one syllable (CV). Similarly, /mɑmu/ 'uncle' has two syllables (CVCV), /dɪvɑnɑ/ 'mad' has three syllables (CVCVCV), and so on.

The syllable plays an essential part in the phonology of every language. In Rampuri Urdu, a syllable consists of vowel/vowels with or without preceding or following the consonants. Mostly, it has no consonant cluster in the initial position because of the breaking of the consonant cluster by the insertion of a schwa vowel /ə/ between a consonant and a semivowel /y/. Similarly, two consonant clusters cannot occur in a word-final position in generality. However, the consonant cluster can take place in the word medial position. But most of the consonants are geminated in word medial position in Rampuri Urdu. A syllable does not begin and end with a long consonant or gemination. A single consonant in the initial utterance position always belongs to the following vowel. The syllable does not start with flap /ɽ/ in word-initial position, and the open syllable does not have any short vowel /ɪ, ʊ/ in word-final position. In Urdu, a minimal syllable consists of a single vowel and can be recognized as a word. For example, the word /ɑ/ 'come'. Based on this discussion, possible syllable structures in Rampuri Urdu can be presented in the following table (1).

Table 1: Syllabic Pattern in Rampuri Urdu

Syllabic Pattern	Rampuri Urdu	Glossing
V	/ɑ/	'come'
VC	/ɑm/	'mango'

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CV	/mu/	'face'
CVC	/kɑm/	'name'
CVCV	/mɑmu/	'uncle'
CVCVCV	/mʊmɑni/	'aunty'
CVCCVCCV	/kənpəʈʈi/	'temple'
CVCVCVV	/xəmãkʰaĩ/	'extra'

The above Table (1) successfully show the possibilities of syllabic pattern that have observed in the language of Rampur. Consequently, in Rampuri Urdu, the syllabic structure can be of three broad types, i.e., monosyllabic, disyllabic, and polysyllabic.

The central objective of the present study is limited only to the phonological analysis of monosyllabic words in Rampuri Urdu.

5. Phonological Change of Monosyllabic words used in Rampuri Urdu

The Urdu language is used in the actualized form rather than in an expressive way. The notable changes which can easily be seen in the phonology of Rampuri Urdu are confined only to the monosyllabic words with a consonant cluster having the syllabic structure VCC and CCVC in standard Urdu that have changed into the VCVC and CVCVC by the breaking of consonant clusters in Rampuri Urdu. From the collected corpus, it has been found that the Urdu speakers of Rampur frequently change the monosyllabic cluster words, VCC, CVCC, and CCVC into disyllabic one, i.e., CVCVC by the addition of an epenthetic vowel /ə/ between the two consonant unintentionally. Beg (1988) also said that, "the old Urdu has preserved the VCC or CVCC structure of the Perso-Arabic words but there are many cases in which this structure is generally broken up by infixing a vowel between the two consonants." The possibilities of insertion of the schwa vowel are more frequent in final consonant cluster monosyllabic words in Rampuri Urdu. However, the schwa vowel's insertion is also present in the initial consonant cluster in a few monosyllabic words. But the occurrence of schwa vowel is absent in medial consonant cluster monosyllabic words in Rampuri Urdu. But, there is no change in the meaning in the shift monosyllabic pattern. The following

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section deals with the phonological process of vowel epenthesis in initial and the final consonant clusters and the change of monosyllabic structure into a disyllabic one.

5.1. Insertion of /ə/ Vowel in Initial Consonant Cluster

Generally, initial consonant clusters are very few in standard Urdu because, when the native speakers speak in a hurry, they form initial consonant clusters in Urdu. In contrast, Rampuri Urdu speakers sometimes insert a schwa vowel /ə/ between the initial consonant clusters in their speech. Hence, they change the monosyllabic pattern into the disyllabic one, but the meaning remains unchanged only forms change. The following examples show the insertion of the schwa vowel /ə/ in the initial consonant cluster.

Table 2: Insertion of Vowel in the Initial Consonant Cluster

Standard Urdu	Rampuri Urdu	Glossing
/myən/	/məyɑn/	'sheath'
/kʰyɑl/	/kʰəyɑl/	'care'

It is evident from the above Table (2) that show the phonological change of monosyllabic structure (CCVC) into a disyllabic pattern (CVCVC).

5.2. Insertion of /ə/ vowel in Final Consonant Cluster

The schwa vowel /ə/ insertion phenomenon is frequently present in the final consonant cluster words in Rampuri Urdu. In Rampur Urdu speakers often insert the central vowel /ə/ in the final consonant clusters monosyllabic words in their daily conversation. Hence, they break the final consonant clusters to change the syllabic pattern. In this type of phonological change of syllabic pattern, only sound affected, but the meaning remains the same. There are many examples in Rampuri Urdu, as shown in the below Table: 3.

Table 3: Insertion of Vowel in the Final consonant Cluster

Standard Urdu	Rampuri Urdu	Glossing

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/əjr/	/əjər/	'reward'
/əsr/	/əsər/	'prayer time'
/ərq/	/ərəq/	'juice'
/ɪtr/	/ɪtər/	'perfume'
/ɪlm/	/ɪləm/	'knowledge'
/ʃərm/	/ʃərəm/	'shyness'
/xərc/	/xərəc/	'expenditure'
/səbr/	/səbər/	'passion'
/nəzm/	/nəzəm/	'poem'
/hərj/	/hərəj/	'disadvantage'
/dəfn/	/dəfən/	'burial'
/ʃʊkr/	/ʃʊkər/	'thankful'
/ʃəkl/	/ʃəkəl/	'face'
/zəxm/	/zəxəm/	'wound'
/mʊft/	/mʊfət/	'free'
/sʊrx/	/sʊrəx/	'red'
/dərd/	/dərəd/	'pain'
/həʃr/	/həʃər/	'finale'
/qədr/	/qədər/	'value'

The above table (3) shows the phonological change of monosyllabic structure VCC and CVCC into the disyllabic pattern CVCVC.

6. Causes of Phonological Change in Rampuri Urdu

There are always many causes that play a significant role in the phonological evaluation of a language. Similarly, many factors are responsible for changes in the phonology of Urdu in Rampur. Whenever the Rampuri Urdu speakers come into contact with people from different geographical locations who speak a different language or dialects like Hindi and its dialect such as Khari Boli, Braj Bhasha, etc. they adopt many linguistic features very rapidly in their native language from these contact languages or dialects especially at the level of phonology. However, other social factors are involved in this language change within the same speech community, depending on the speaker's

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age, gender, ethnicity, and social and educational background. The Rampuri Urdu speakers belonging to different social classes are more prone toward the use of new words, expressions, and pronunciation, which are reflected in the usage of their language, Even if the members of the same family have lived in the same area for generations, also vary in the language they use and the way their ancestors spoke. Because each successive generation makes its small contribution to language change and becomes more apparent when enough time has passed from the effects of these changes, sometimes the other reason behind the language change is the speaker's intention. In Rampur, language change usually occurs inadvertently and is never the intention of native speakers of Rampuri Urdu. Nowadays, language change is a result of necessity. In particular, talking about language changes in terms of exact date and time is entirely out of scope. For example, the Rampuri Urdu speakers unintentionally inserted the schwa vowel /ə/ in-between consonant cluster in initial and final positions in using monosyllabic words like /səbr/ vs./səbər/ 'patience'. No Rampuri Urdu speaker can tell us why such an addition happened. In fact, none of us can present a description for the same that something changes, and at what precise moment a particular change occurred in a language.

7. Conclusion

To conclude, it is right to say that a native speaker's speech is the best observer for analyzing any language. It can also indicate variations on all fronts of usage with definiteness and actuality. Apart from this, the most remarkable point is that if a language is changes at the levels of sound, grammar, and vocabulary it always undergoes many new linguistic changes in its structure and vocabulary, especially at the level of phonology due to the contact of its neighbouring dialects or languages. In this paper, I have shed light on the phenomenon of language change in Rampuri Urdu at the phonological level in contrast with standard Urdu. The Urdu, as spoken in Rampur district, is one of the varieties of standard Urdu. The data clearly shows that the Rampuri Urdu speakers frequently insert the schwa vowel /ə/ in the initial and final consonant cluster monosyllabic words during their speech. Such Phonological changes in Rampuri Urdu occur due to prolonged and direct contact with Hindi and some of its dialects, such as Khari Boli, Braj Bhasha, etc.

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