Research Magazine

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Foreword

This is the first volume of NUML's research magazine in English language. Publications in other languages will follow soon. With regard to research facilities, the University is quite well equipped, and further improvements in years to come will result in a higher output in important fields such as languages, human resource development, management, economics, sociology and information technology, which are the University's main areas of interest.

The articles in this magazine have been contributed by members of the teaching and administrative staff. They cover a wide range in Islamic history, critical studies of literary works, language teaching, teaching in general, evaluation techniques, culture, children's stories, personal actualization, development and the good and bad points of coeducation. To all the contributors I offer my congratulations, as their writings represent a good beginning of what we hope will be a sustained effort in useful research in the future.

This is a NUML magazine, but our policy is by no means restrictive. Writers from any part of the country, indeed from any part of the world, are invited to send their scholarly contributions, especially in the areas noted above.

Brigadier Dr. Aziz Ahmad Khan,
Rector,
The National University of Modern Languages

(I have done)
I did.

Editorial Note

The NUML Research Magazine will appear twice a year as summer and winter publications. This is the first volume in the series.

As the Rector has indicated in his foreword, contributions from outside the University are invited, and will be considered for publication if they fall within the range of this university's interests. These are currently defined by languages, literatures, management, human resource development, sociology, economics, international relations, information technology and the modalities of teaching and learning in these fields. However, the foregoing categories are not absolutely rigid. In recognition of the interrelatedness of language, literature, culture, education and society in general, articles and research papers in other areas are also invited.

The first paper is by Dr Saeeda Asadullah Khan, Head of the Department of Advanced Integrated Studies, who brings a wide background of experience, knowledge and analytical insights to the service of her critical vision. In a rapid survey of Pinter's works she mourns his declining spark and the fact that in recent years he has had nothing useful to say, that what seemed fresh, perceptive and revealing when he first started out, has now become banal and repetitive. One feels that this observation might be true of other writers as well—Wilde and Shaw come to mind. The pressure to be new, clever and entertaining is probably greater on a playwright than on other kinds of writers.

Then we have Dr Zia ul Haq, Head of the Department of Arabic. He has chosen to re-examine some old arguments about the eternality or temporality of the Holy Quran, adduced (sometimes with violence and coercion) by orthodox and heterodox thinkers during the first five hundred years of Islam. Dr Zia comes out in favour of the 'Ash'ari view, namely, that the Holy Book exists on two planes, that in its ideal form it is part of the eternal essence of God, and therefore eternal, while

in its worldly manifestation as a written book, it is temporal. It is surprising to see how close the old Arab disputants came to some of the insights of modern linguistics several centuries ago. Debate is good for clarifying things, provided it can avoid factionalism.

Mr Muhamad Jamil Qalandar teaches in the Department of Arabic. He has written about personology and the return to the spiritual and subjective in a world bludgeoned for decades by the stultifying materiality of science and the tyrannical rejection of things that cannot be observed and measured. He raises some interesting parallels between the ideas of the personologists and those of eastern thinkers like Allama Iqbal. Embedded here is a third-world misfortune. If a person does not belong to the English-speaking world, nobody listens to what he says. But if the same thing is voiced fifty years later by someone who does, it receives instant acclaim as yet another great Anglo-Saxon discovery. However, we are in part to blame for this: we are the victims of our own complexes.

The Department of English (GS) has made a number of contributions. The Head of this department, Dr Rubina Kamran, has highlighted the need for clarifying objectives in a way that student performance can be measured, and for deciding on teaching points and approaches before the teacher ventures into the classroom, especially the language classroom. Teachers sometimes do not know what to do when they enter the classroom, but some basic techniques do exist and can be used by them. It is good if both students and teachers know in advance what they are supposed to do, so that they can see how close they have come to achieving the stated objectives, or what has been missed, or what areas require further strengthening. She has pointed out the need for the quick reinforcement of correct responses, as this stimulates and maintains motivation, and helps to fix items of learning in the brain. At the *macro* level a lesson plan should be brought in line with the total framework of aims and objectives. At the *micro* level, a good

lesson plan states in advance what will be covered during the lesson, reviews earlier material, gives students an opportunity to recycle what they have learnt and establishes a visible sequence with other aspects of the course.

Besides teaching language, some members of the faculty of English have a special interest in literature. Ms Shaheena Ayub Bhatti of the Department of English (GS), has given a stylistic analysis of Toni Morrison's novels, which are primarily an exposition of the black psyche in America. Unconscious deviations in structure and meaning emerge in Morrison's writings as stylistic devices to be noted and studied carefully to understand and appreciate the emergence of Black American feminist writers. It is good to see that the Black voice has been heard more and more over the last fifty years. Other minorities and disadvantaged communities would do well to learn from the Blacks in America, if they do not want to be drowned out by an overwhelmingly noisy, self-regarding WASP view of life and history.

Ms Nighat Ahmed of the Department of English (GS) has analyzed processes involved in writing in the second language, and has suggested ways and means of improving the performance of students in this important skill. When it comes to writing there is a recognizable thing called 'standard' English in the world today. By and large, the written output of countries like Australia, New Zealand, Britain, South Africa and North America fits (apart from a few localisms and quirks) into this standard, regardless of differences in pronunciation in the spoken output. However, written English in Pakistan tends to be markedly deviant, and the task of bringing it more in line with international standards is a difficult one.

Ms Ambrina Qayum of the Department of English (GS) has an abiding interest in the human predicament vis-à-vis social, religious and cultural pressures as depicted in fiction. The subtle skein of human interaction, especially within the

framework of gender relationships, class prejudices and financial constraints, is the focus of her perceptive analysis in a critical review of Marquez's novel <u>Love in the Time of Cholera</u>. As she points out, it is more than a love story. Many threads are woven into the novel, which never quite loses sight of life's poetry, even in the midst of squalor and disease. We can relate more easily to conditions in other third-world societies, and it is good to see readers exploring literature in areas beyond the Anglo-Saxon ones that form the staple of this society.

Going beyond the boundaries of language and literature, Professor Sajjad Haider Malik of The Department of English (GS) has written about Pakistani culture in a broad survey of the arts and social attitudes of this country, as they have developed (and changed) since it came into being. It is gratifying to note that he has used the Faiz Report on culture as his baseline, rather than quoting at length from foreign sources. It is time that Pakistan learnt to look with confidence at its own capabilities, in place of its present tendency to overvalue external influences. Some of them are of little relevance to conditions here. In any case, after decades of feeble adaptation and brazen plagiarism from other cultures, what remains is drab and soulless: a truly Pakistani idiom is still awaited. Lazy, conceited, extravagant "Indus Man" has yet to learn how to buckle down and do things seriously.

Two short articles by Professor Zafar Hussain Zaidi bring the contributions of the Department of English (GS) to a close. In one of them the author takes another look at co-education, a system which, for mainly financial reasons, is now well entrenched in this society, but against which one hears frequent rumblings. Professor Zaidi comes out in favour of the system. If the job of education is to prepare people for the real world of living, it should be as natural and tension-free as possible. The second article offers short definitions of various genres of

literature, surveys standard critical approaches and suggests how a person might set about writing on literary topics.

With several years of experience in the field of teaching and research, Dr Shazra Munawar of the Department of French has given a quick overview of testing and evaluative procedures for the skills of language. These are matters of considerable importance to language teaching. They are all too often subordinated to a centrally controlled system of public examinations, which is demonstrably inadequate for the evaluation of real language skills. What is true of other foreign languages is especially true of English because of its pervasive role in this society-- every teacher knows of students who secure fantastic marks in examinations, but can hardly function in the language.

Dr Naseema Khatoon of the Hindi department has identified problem areas in teaching and learning, with specific reference to languages, and has suggested ways of dealing with them. A lot is expected of the teacher, who has a daily quota of diverse and seemingly intractable problems to handle with tact and firmness. Newcomers to the teaching profession are sometimes overwhelmed by them, so this kind of advice from an experienced teacher is inestimable. Language teachers encounter problems of a special kind. Dr Khatoon has pointed out that adequate planning and lesson preparation are crucial elements in effective teaching, and that the teacher's responsibilities go beyond what he or she does in the classroom.

The centrality of the human factor in all planning exercises is highlighted in a perceptive piece by Mr Kamran Jehangir, Director of the Department of Planning and Coordination. The unfortunate and much-maligned teacher forms the axis round which the whole educational system revolves. Even the most carefully constructed system will come to nothing if he or she is poorly trained or socially disadvantaged. The author brings out the important point that using a blanket term like 'teacher' obscures the fact that teaching children is different from teaching

adults. Quite a lot of material is available on the infancy-to-adolescence age group, but not much on teaching adults: yet university teachers have to deal with young adults.

Everyone has heard of Count Leo Tolstoy, who is to fictional writing what Beethoven is to western music, a giant whose shadow stretches over the whole field, touching everything that happened before and then everything afterwards. What is not commonly known is that he bent his huge talent to the writing of short fictional pieces for children. Ms Asma Naveed, who coordinates the Department of Russian, has brought out this facet of the count's personality. We learn that he was deeply moved by the conditions he observed among peasants and people of the lower classes, and that he put his whole heart into doing what he could as a writer to lighten their lives. A kind of Germanic sensibility has dominated the world for over two centuries. Yet we in the orient are closer to the Slavic experience in many ways. The world has many riches to offer.

The editors apologize for not being able to accommodate all the excellent contributions received from learned colleagues. These contributions have not been lost or forgotten. They have been deferred because of technical problems in reproducing certain symbols, such as those of the IPA. It is hoped that these difficulties will be resolved soon, so that their papers can be included in future issues. The editors also owe a debt of gratitude to Ms Asma Naveed and Ms Ambreena Qayum for their generous help in composing and proof-reading the early drafts of this magazine.

Harold Pinter Revisited: A Sense of Form

Dr. Saeeda Asadullah Khan,
Department of Advanced Integrated Studies

Such phrases as 'theatre' or 'novel' of the 'absurd' describe for modern literature a mood, a tone toward life where man's existence is an ironic dilemma of pointless activity (cf. Sisyphus). The anti-hero of this literature is alienated in the extreme, even from any relation to the biosphere itself and not just (as are the existentialists) from society and government. The notion of Providence (and anthropopathism) totally disappears; in a universe without purpose, intention, or interest in him, man exists in isolation. Rejecting the pathetic fallacy of a meaningful relation to nature, man breaks away from the Kantian notion of a designed universe. This sense of unrelatedness to the world and of the purposelessness of experience leaves man aimless and absurd. The works of Harold Pinter, Beckett, Camus, Pirandello, Alain Robbe-Grillet and Sartre are permeated with this sense of the 'absurd'.

Pinter's career as a playwright began effectively in 1958, with the London production of The Birthday Party. Most loyal theatre-goers tried to dismiss the piece, but it wouldn't go away. You could say that the world of the play was unreal, but it was insistently analogous with the real world. What was missing from the plot was a clear *motive*, and, in a country dominated for two hundred years by the novel, motive had become a dramatic convention too. By ignoring or at least obscuring motive, Pinter concentrated his audience's attention on behaviour. The result is an uncomfortable diminution of human stature, and an equally uncomfortable analysis of human cruelty. The sinister stranger and the knock at the door translated into theatre become visceral images in action. It is understood that

a Jew and Irishman might delight in destroying an English bully. Stanley is certainly a bully. He is also a boaster (the 'boast' in Pinter merits special attention), a liar, a sneak, prurient, prejudiced, and probably racist. Even so, he alarms and affects us by succumbing so grovellingly to two men equally devoid of endearing qualities. Goldberg and McCann owe a lot to Beckett's character-pairs, whose symbiotic relationship is gratuitously parodied in the breathing sequence. They conduct their comic and horrifying interrogation of Stanley in a moral void. Precisely because it lacks a context, because its malignity is motiveless, it stands for all persecutions. The birthday party, with choreography by Goldberg, is the first stage in the systematic reduction of a man who seems to deserve nothing, and yet deserves better than this.

It is the entry of Goldberg and McCann that shatters the play's scrupulously imitated normative triviality. The change of tone is shockingly abrupt. But Pinter has, in fact, prepared us for the moral confusions from the start. After Meg has given Petey his cornflakes, the adjectives have to be attended to:

Meg . Are they nice?

Petey. Very nice.

Meg. I thought they'd be nice. (She sits at the table) You got your paper?

Petey. Yes.

Meg. Is it good?

Petey. Not bad.

Meg. What does it say?

Petey. Nothing much.

Meg. You read me out some nice bits yesterday.

Petey. Yes, well, I haven't finished this one yet.

Meg. Will you tell me when you come to something good?

Petey. Yes.

We are immediately in a world of impoverished values, where the nice is indistinguishable from the good, and where either adjective is applied indiscriminately and exclusively to such things as cornflakes, newspapers, and the weather. The lack of determinate values is a common feature of Pinter's plays. His characters flounder among approximations and hopeless enquiries (has no one ever counted the question marks in Pinter?). Pinter's cruelly accurate observation of the dialogue that surrounds a moral vacuum conveys his horror of it. Ben's question in The Dumb Waiter, 'What's one thing to do with another?' reverberates eerily through all the plays. However perverse it may have seemed to its first audiences, The Birthday Party is governed by a ruthless narrative logic. It begins in a room, where a man sits at a table to read a newspaper. It ends with the same man sitting at the same table holding the mutilated copy of the next day's paper. On the floor besides him, an image of the past day's destruction, lie the equal strips of newspaper that McCann has torn -- a precision job. The intervening day has been characterized by two movements – and these two movements are variously present in every one of Pinter's plays. The first is the movement towards deprivation, and the second a sterner, Hebraic movement towards the fulfillment of justice in punishment. Stanley is a victim, but he is neither an innocent nor a hero. Nor is Gus in The Dumb Waiter, Edward in A Slight Ache, Davies in The Caretaker, Max in The Homecoming, or Disson in Tea Party. In a familiar context, they are acted on strangely. We are made witnesses of deeds whose motive is withheld. But the general point is psychologically persuasive. Invaded by unease, people take refuge. The typical refuge in Pinter is a room. But the room is not secure.[1] The shortest ghost story I know tells of the old woman, living alone, who went around the house bolting and barring all the doors and windows, until as she turned the key, she heard a voice say, 'Now we're shut in for the night.' Pinter's rooms

promise to their agoraphobic occupants a protection that they fail finally to provide. They offer asylum, but, except for lunatics (and Pinter rarely excludes that possibility), the asylum is temporary – a resting place for traitors, escaped prisoners, debtors, murderers on the run. And outside, *they* are searching. The refugee will be deprived of his safety. Justice will be done. Or injustice. There is no clear enough system of values to enable us to determine which. The interrogators are as motiveless as the prisoners. In a welter of effects, the cause remains mysterious.

The Birthday Party in the Post Cold War scenario, as it appears now, is a brilliantly appropriate theatrical statement of a social nervousness whose subtext was the enigmatic Cold War. It is also a comedy of manners, constructed according to principles quite as cruel as its Restoration forebears, and with an equivalent linguistic precision. At the comic end of its spectrum, Pinter's dialogue displays inanity with zestful resourcefulness. Inane conversations, like those of Gus and Ben in The Dumb Waiter, are funny if the speakers are serious. It is a technique familiar to writers of revue sketches, and Pinter may well have learnt from Herbert Farjeon among others.[2] His contributions to the revues One to Another and Pieces of Eight are written with distinct ease, like the improvisations of actors when they surrender, in class, to the temptation to be funny. At the other end of the spectrum, though, Pinter's dialogue presents with critical incisiveness the tendency of conversation to camouflage meaning. A generation of actors has learnt, through performing Pinter, to speak with conviction lines that are not intended to convince. The high point in this is The Homecoming. Since, then, Pinter has become increasingly interested, or sidetracked, by the more overtly poetic possibilities of monologue.

The four plays that conclude the first phase of Pinter's dramatic career may be loosely grouped with The Room and The Birthday Party as black

comedies, or even comedies of menace, though they vary in quality. An underlying theme of violence and suspense pervades Pinter's plays. Oftentimes the characters are not aware of what it is that they fear; they only know it is something from outside their small realm (room). In The Dumb Waiter it is the unseen person who sends messages on the dumbwaiter; the play is a small gem, the most creative of Pinter's plays to survive in theatre. Such comprehending use of stage properties is rare, and modestly beguiling. Posterity may confirm it as the neatest and most engaging example of the 'comedy of menace'. The Dumb Waiter has escaped the excesses of critical explication. A play that followed A Slight Ache, alas, has not. This is an imperfect play, in which Pinter begins to apply the theme of threatened possession with the stiffness of a formula.

Katherine Burkman[3] buries it in an extended analogy with the Bacchae. The Caretaker was better received by theatre critics than any previous or subsequent play. Now that Pinter's work is so familiar, The Caretaker wears an almost perfunctory air, but the skill that sustains through three acts a largely undeclared struggle for the mastery of a bleak room has to be admitted. Pinter aims to arouse our curiosity by disguising mystification as exposition. Instead of learning what of real significance has already happened, as we must have the patience to do in Ibsen, we are tested with possibilities and fed with vanities. The search for something as solid as a motive is further complicated by Aston's mental instability. We can rely on nothing but what actually happens (on stage), and that can be briefly summarized. Davies, a down-and-out, gets a lucky break when he is offered work as a caretaker by two brothers, then loses the job partly because he has mishandled it, and partly because the brothers have problems of their own. He is both scapegoat and *agent provocateur*. The words are chosen carefully. The Caretaker is wide open to ingenious interpretation, and may be as

readily linked with ancient ritual as with the precarious world of modern espionage. As the film version made very clear, it is a play firmly rooted in London. Pinter's fondness for place-names is in the tradition of revue-writing--until The Caretaker is forgotten, Sidcup will always be good for a laugh – but there is more to it than that. The illusory certainty of place-names intrigues Pinter, their ring of definition and their failure to define. The rhythm of a sentence or a whole speech gathers round them. The two long and unnerving 'recollections' with which Mick challenges Davies at the opening of Act Two are composed of a tissue of names and circumstantial detail, none of which is, in any useful sense, informative. There are obvious parallels here with the two 'odd man out' speeches in Old Times and Brigg's 'Bolsover Street' reminiscence in No Man's Land. The names, the detailed qualifications, and the apparent determination to get the facts right, are nothing to do with the real action of the play. On the contrary they mask that action, and the masking is itself a transparent threat to the on-stage auditor. The apparently innocuous naming of places or people, food (there is almost always food in Pinter), inset narratives – is consistently invested with noxious undertones. To say, then, that The Caretaker is a London play or Pinter a London playwright is to succumb to his deceptive particularity. The city is important because it feeds the kind of panic (about over-population, about immigration, about 'the other') that turns the wish for secure possession into an obsession with it.

In A Night Out, the final play in the series of black comedies with which Pinter established his reputation, a mother's boy teeters on the edge of matricide after an encounter with nubile office girls and a prostitute. Pinter's women are either mother figures or prostitutes or both, and so they are almost impossible to possess. His men often are ignorant of what they want from the girl and sometimes give her up after fighting for possession of her.

It is an introduction to the theme of sexual rivalry that dominates the second phase of Pinter's career. In The Dwarfs the theme is oddly focused. Virginia, a leading character in the early novel, which Pinter is here translating into a play, has disappeared from the cast. Only the three young Londoners, whose competitive friendships are the novel's center, remain. There is a strong sexual component in their rivalry, and in the various bids to unsettle the relationships. More revealing is Pinter's obvious relish in withholding from his audience information and insights he was prepared to allow his novel's readers. The Dwarfs is mysterious in an irritating way, and the purple passages are not striking, as some critics hold. The Collection, which restores a woman to inflict further mayhem on the three men who complete the cast, is much more satisfying. Like The Lover, Tea Party, The Homecoming, and The Basement it reveals Pinter's interest in the sexual and social games that people play[4]. Each of these plays is composed of a sequence of competitive dialogues, in which victory (or, perversely, defeat) is pursued with a determination bordering on obsession. But it would be a mistake to lump them together. The Lover and The Basement look, in retrospect, like exercises. They have very little to say, and because they are unusually explicit, their shallowness declares itself. Tea Party in the original television presentation has tremendous impact through the manipulation of close-up and angle-shot to create suggestively repeated images. The destruction of Disson, his descent from dependence to nonentity, touches on another theme that continues to disturb Pinter. Simply by depriving Disson of the reassurance he needs, his wife and his secretary accelerate his collapse. Pinter's women are often intuitively predatory. Diana, one might say, is less overtly a schemer than her brother Willy. But Tea Party has a carefully placed scene in which Diana and Wendy, wife and secretary, arrange to have lunch together, like manifest conspirators against the

crumpling Disson. The indifference of his twin sons drives Disson further towards a sense of non-being, the catatonic death-in-life that is his condition at the end of the play. If the cruel permutations of family life are graphically illustrated in Tea Party, it is in The Homecoming that they are fully explored. I am one of those who believe that this play is Pinter's finest. The game-playing remains[5] but the context is rich and desperately truthful. There is nothing that need not be there[6].

With the third phase of Pinter's dramatic writing, grave doubts are raised concerning the direction of his art. In a lecture delivered as early as 1962, he reminded his audience that: "Apart from any other consideration, we are faced with the immense difficulty, if not impossibility, of verifying the past"[7]. In a shifting universe, where the effect of the observer on the observed is an acknowledged fact, that has all the authority of truism. It does not have the promise of an alterable future, which encourages us to commit ourselves to the insistent present tense of the dramatic mode at its best[8]. Even the title of Old Times implies its defiance of the thrust into the future that is Drama's peculiar arrogance. Of the other third phase plays, Landscape and Monologue carry neutral names, while Silence, Night and No Man's Land are negatives. Not only the titles, the plays themselves suggest that Pinter has decided to occupy the stage in order to tell us what he can no longer tell us. In Old Times, Deeley and Anna compete, if not for possession of Kate, then certainly for her acquiescence in their alternative versions of her place in their past. In addition to the many minor uncertainties in the play – there are two major ones. The first concerns a visit to the cinema, and is major only because of the stage time devoted to it. Deeley's long account of his first meeting with Kate, in a fleapit in some remote part of London where they saw Odd Man Out, is determined but not totally discredited by Anna's account of the visit she paid together with Kate to see the same film. Kate

might have gone twice. Deeley may be wrong, or Anna may be inventing a wicked fiction. Any speculation is idle, since Pinter neither knows the 'truth', nor cares about it. The second major uncertainty attaches itself to an image that permeates the play. A horizontal figure (or perhaps two) lies on a bed beside a standing figure (Deeley? not necessarily), and later someone (who must surely, but need not, have been one of the participant figures) slumps on a chair to cry. This is a play that floats on the surface of language and silence. It is mysterious only because Pinter has chosen to mystify us. He has taken something very small, and let it stand for something larger by cleverly diverting our attention from it. The longer Old Times goes on, the smaller the subject becomes.

In No Man's Land a more refined development of the same technique. In all probability, the play uses an elaborate ploy. Always mindful of the speculation aroused by the names Beckett gives to his characters, Pinter has provided surnames from *Wisden*, Hirst, Spooner, Foster, and Briggs all played cricket together for England between 1890 and 1914. We can make more of it than that. Hirst was a Yorkshireman, Spooner and Briggs Lancastrians, and Foster exempted from the ancient rivalry by his adherence to the county of Worcestershire. Names have to come from somewhere, and it would be silly to base an attack on No Man's Land on the author's decision to pluck them from the pages of cricket history. As readers and audiences one finds in the play a puckish self-concealment, a casual marriage between the motiveless bullying of The Birthday Party and the memory music of Old Times.

In the concluding remarks to the 1962 speech (already quoted), Pinter acknowledges a debt to Beckett by quoting from The Unnamable:

> The fact would seem to be, if in my situation one may
> speak of facts, not only that I shall have to speak of

things of which I cannot speak, but also, which is
even more interesting, but also that I, which is if
possible even more interesting, that I shall to, I
forget, no matter. [9]

Yes; but this hovering on the edge of definition is part of Beckett's
philosophical buffoonery. If the deliberate cultivation of obscurity ceases to
be a joke, it fast becomes something much more reprehensible. It is possible,
by seeming to be about to say something, to distract an auditor's attention
from the fact that you have so far said nothing. The strategy is deployed with
supreme fecklessness in Chekhov's 'lecture' *The Harmfulness of Tobacco*,
and Chekhov is another influence Pinter has reckoned with. Michael
Anderson seems prepared to approve the technique which he shrewdly
analyses:

The idea of the subtext lurking behind the spoken
words and revealing the characters' inner feelings has
been with us at least since the time of Chekhov; but
Pinter carries the process one stage further. The
unconscious workings of the mind revealed (if that is
the right word) in Pinter's subtext clarify nothing for
his audiences. Their language systems hint at
mysteries which even the author does not claim to be
able to unravel [10].

It is a style of writing that Cyril Connolly provokingly categorized as
'mandarin': 'it is the style of all those writers whose tendency is to make
their language convey more than they feel.' And Connolly goes on to make
another point, which seems to me worryingly apposite:

A writer who thinks himself cleverer than his readers
writes simply (often too simply), while one who fears

they may be cleverer than he will make use of mystifications: an author arrives at a good style when his language performs what is required of it without shyness.[11]

In Pinter's case the expectations one had nourished for a major effort by a writer so intelligent, so technically, stylistically and imaginatively gifted, more and more, his plays read like stretched lyrics or memory shocks ingeniously elaborated. Am I unfair? It is probably because, having admired Pinter for years, having grown up with him, I feel let down. Since one wants to conclude on a positive note; if I were to try to present a case in his defence, it would be along the lines indicated by Yeats in his essay, 'A People's Theatre':

> I desire a mysterious art, always reminding and half-reminding those who understand it of dearly loved things, doing its work by suggestion, not by direct statement, a complexity of rhythm, colour, gesture, not space-pervading like the intellect but a memory and a prophecy[12].

Notes

[1] Philip Larkin's poem 'Mr. Bleaney' (collected in *The Whitsun Weddings*, London, Faber and Faber, 1971) offers some fascinating insights into the ambience of a room. Its relationship to early Pinter is worth investigating. Mr. Bleaney protected by habit, nonetheless died in the room. 'They' moved him.

[2] Particularly irresistible in view of Pinter's love of cricket is 'The less sporting spirit', which can be found in Herbert Farjeon's *Cricket Bag* (London, Grove Press, 1946), pp 110-12.

[3] Katherine H. Burkman, *The Dramatic World of Harold Pinter: Its Basis in Ritual* (Ohio stae University Press, 1971), pp 47-64.

[4] Cf. Eric Berne, *Games People Play* (Harmondsworth: Ballantine 1986).

[5] Ruth's provocative display of her leg is a startlingly literal version of 'The stocking game' as described by Berne in *Games People Play,* pp 113-114.

[6] *A Case Book on Harold Pinter's: The Homecoming,* edited by John and Althea Lahr (London, Methuen, 1974) is a useful collection of critical responses to this remarkable play. I have found myself unable to do it justice within the scope of this article.

[7] The lecture forms the Introduction to *Plays: One* (London, Grove-Atltic 1976) pp 9-16

[8] For an extended discussion of the primacy of the present tense in the dramatic mode, see chapter 17 of S. Langer, *Feeling and Form* (New York, Macmillan, 1977).

[9] Samuel Beckett, *The Unnamable* (New York, 1953) quoted in Pinter lecture: Introduction to *Plays: One* (London, Grove-Altlic 1976), pp 9-16.

[10] Michael Anderson, *Anger and Detachment* (London, Faber and Faber, 1976), p 101.

[11] Cyril Connolly, *Enemies of Promise* (Harmondsworth; Persea Bks, 1961). The first quotation is from p 21, the second from p 29.

[12] W.B. Yeats, *Explorations* (London, Scribners, 1962), p 255.

Eternity or Createdness of the Quran

Dr. Zia-ul-Haq,

The Department of Arabic and Islamic Studies

During the prophet's own lifetime Islam consisted of simple and broad principles. This simplicity of the creed continued for some time after him. The period of the orthodox Caliphs, the companions of the prophet and his successors, was considered to be the golden age of Islam, when the use of dialectics was unnecessary.

Within three decades of the prophet's death, when Islam expanded rapidly through Iraq, Syria and Egypt, the Muslims came into contact with different, materially more advanced civilizations with complex legal and social relations, which were not known to the Arabs in their simple way of life. They also came into contact with highly developed Greek speculative philosophy. So, with the advance of Islamic culture in expanding empire and with the direct contact of Islam with other civilizations and cultures, various new issues cropped up and new schools of thought came into existence.

At this time, besides the main body or majority of Muslims, there appeared the following factions: shiites, kharjites, murji'tes, jahmites, jabrites and kadarites. The movement of the kadarites was followed immediately by another rationalist group of theologians, known as mu'tazilites. This rationalist group judged all Islamic beliefs by theoretical reason and renounced those that related to anything that lay beyond the reach of reason. For them the human intellect itself was a source of real knowledge. They brought an appreciation for independent thinking and intellectual argument into the religious sciences and the established belief system with regard to God and the Cosmos. They fought for the right to use

the intellect as an independent source and not only as an instrument to study the revealed sources. They used rational argumentation in a field, where no argumentation, but only belief was required: the field of divine revelation.

What was the origin of this intellectual movement in Islam and what doctrines did they adopt in Islamic dogma? In my opinion, much has been written in the far and recent past about this: hence, I will by way of introduction give some remarks about the origin and dogmas of this heterodox movement, and then I will discuss in detail the fierce dispute between them and their opponents, the orthodox theologians, on the eternity and createdness of the Quran.

Mu'tazilites

This word is from "itizal", which means to withdraw or secede. In some of their beliefs the mu'tazilites were diametrically opposed to the unanimous consent of the early theologians or the people of the approved way (ahl-al-sunnah). Al-Shah Rastani quoted a story that explains the origin of this sect. The story goes that one day Imam al-Hasan al-Basri was imparting instruction, to his pupils, in a mosque. Before the lessons were finished someone turned up and addressed him thus:

> "Now, in our own times a sect (ahl al-wa'id) of people has made
> its appearance, they regard the perpetrator of a grave sin as an
> unbeliever and consider him outside the fold of Islam. Yet another
> group of people (murji'ites) have appeared who give hope of
> salvation to the perpetrator of a grave sin. They believe that such a
> sin can do no harm to a true believer. What, in your opinion, is the
> truth and what creed should we adopt?"

Basri was on the point of giving a reply to this query, when a long necked pupil of his got up and said:

"The perpetrator of grave sin is neither a complete unbeliever nor

a perfect believer. He is placed midway between unbelief and faith

– an intermediate state."

He strode to another corner of the mosque and began to explain this belief of his to others. This man was Wasil ibn 'Ata. Hasan Basri shot a swift glance at him and said, "itazala 'anna," i.e., "He has withdrawn from us."

The Fundamental Doctrines of the Mu'tazilites

As mentioned before, for mu'tazilites, the human intellect itself was a source of real knowledge. They thought independently about God and the Cosmos. In the following lines, I shall give a bird's eye view of their fundamental doctrines, in which they used free rational argumentation.

(1)   Man is the Creator of his Volitional Acts

If man is not the creator of his own acts, how can he be held responsible for his acts and deserve punishment of his sins? Would it not be injustice on the part of God? This doctrine is based on God's justice, which is one of the two basic principles of their beliefs.

(2)   Rewarding the virtuous and punishing the wicked is obligatory for God. This doctrine is intimately related to the first. Since man is the creator of his own acts, it is necessary for God to reward him for his good deeds and punish him for his sins.

(3)   Goodness or evil are innate in the essence of things themselves. According to them, things are not good or evil because God declares them to

be so. God makes the distinction between good and evil only on account of their being good and evil. The human intellect is capable of perceiving the goodness and evil of things and no laws are required to express their goodness and badness.

(4)   They judged the following revealed beliefs by their intellect and denied them, because of being beyond the reach of reason.

(i)   Denial of punishment and reward meted out to the dead in the grave.

(ii)   Denial of the indications of the Day of Judgment.

(iii)   Denial of the existence of the Recording Angels.

(iv)   Denial of the concrete reality of the balance for weighing actions on the Day of Judgment.

(v)   Denial of the Tank (Haud), the Bridge (Sirat), the Covenant (Mithaq), the Ascension (Mi'raj).

In all these doctrines they used the intellect independently about God and the Cosmos.

(5)   The attributes of the Divine are identical with His essence. This doctrine is based on God's unity, which is the second basic principle of their beliefs. The reason for this view is that if the attributes of God are considered to be identical with the essence of God, a "plurality of eternals" would necessarily result and the belief in unity would have to be given up. From the second principle of the mu'tazilites, the unity of God, the following beliefs necessarily result as corollaries:

(i)   Denial of the beatific vision of God.

(ii)   God's pleasure and anger are mutable states, not attributes.

(iii)   Belief that the Qur'an is a created speech of God.

Dispute between the Mu'tazilites and the Orthodox

Undoubtedly, the mu'tazilites and the orthodox theologians differ from one another in many important matters, but discussions about the Qur'an, as to whether it is eternal or temporal and created, led to a fierce dispute, and even to the persecution of adherents of one or the other of the two positions. The dispute played a central part during the period from 198 A.H./813 A.D. to 218 A.H./833 A.D. It was used even as a criterion to distinguish between orthodoxy and heterodoxy. Al-Ma'mun, the Abbasid Caliph wrote in 218 A.H. a letter to Ishaq bin Abraham, ordering him to test all judges and transmitters of traditions as to their belief in the nature of the Qur'an. This letter figures as the beginning of the Mihna, the Inquistition, in which the belief in the createdness of the Qur'an had to be used as the criterion of orthodoxy. The caliph was very fierce in his condemnation of those who believed in the eternity of the Qur'an. He punished orthodox theologians who opposed the mu'tazilites innovations. The great Ibn Hanbal was imprisoned and beaten with cudgels.

Why did this problem become so central and of such great importance?

The Qur'an is God's speech. About this point of view there has been no disagreement among Muslims throughout the centuries. After the beginning of the third century A.D., the question, did the Qur'an coexist with God, uncreated, in all eternity, so that God could send it down to His prophet and reveal it to mankind, or did God create it in time and did it have a beginning, led to a violent dispute between the two groups. The real cause of this dispute was two contradictory notions about God and the world. He who believes that God has preordained all events that take place in it, and believes in God's absolute predestination, accepts the existence of an uncreated Qur'an in all eternity. On the other hand, he who advocates the

doctrine of God's absolute unity and unicity and wishes to take this in the strictest sense, denies the existence of an uncreated Qur'an together with God in all eternity. Both of them adduce arguments based on intellect [rational arguments] and arguments based on revelation [Sam'i arguments] to justify their opinions.

The Orthodox View and Arguments

The orthodox section of the Muslims very strongly upheld the eternity and uncreatedness of Qur'an. They felt an unbounded reverence and awe in regard to the Holy Qur'an. They held that God has it as one of His seven rational attributes, and since His attributes are eternal, divine speech, and therefore the Qur'an, is also eternal. In fact, regarding the eternity of the Qur'an, the orthodox faction was divided into two groups: the extreme orthodox school (The Hanabilites), who went to the extreme and held that the speech of God, i.e. the Quran, is composed of letters, words, and sounds which inhere in the essence of God and is, therefore, eternal : and the orthodox school (the Ash'arites), who adopted an intermediary position and made a distinction between the outward and concrete expression of the Qur'an in language, and the real, self-subsistent meaning of it. They held that the Qur'an as expressed in words and sounds, is no doubt temporal, but the Quran in its meaning is uncreated and eternal. They asserted this against the mu'tazilites who denied the attribute of speech and maintained that the Qur'an was created.

In support of this contention these scholars advanced the following arguments based on the Holy Qur'an, the traditions of the Holy Prophet (Sam' i arguments) and even rational arguments based on intellect.

The First Argument

God has said in the Holy Qur'an: "Our word to a thing when we will it only, is that we say to it, 'be', and it will be." If the Qur'an and God's speech were created, the word 'kun' would be created too, and it would be created by another 'kun', which leads to an endless series. Therefore, one 'kun' must be eternal and uncreated; and from this conclusion one deduces that all of God's speech is eternal and uncreated.

The Second Argument

The Qur'an makes a distinction between creation (khalq) and command ('amr) when it says, "Are not the creation and command His alone?" Hence God's command, His word or kalam, which is definitely something other than created things (makhluq), must be uncreated and eternal.

In another verse of the Qur'an, God says "Ar-Rahman taught the Qur'an and created man." From the way in which God's speech is mentioned, separately from something created or the creation, it is clear that it is not created.

The Third Argument

If the Qur'an is temporal and created, and if, in the Qur'an, the word "God" is found, God, consequently, must be temporal and created too.

The Fourth Argument

If God's speech is not eternal, then He had become speaking after He was not. It would need an instrument, which implies that He is a body.

The Fifth Argument

Being speaking characterizes a living being; the qualities of a living being which do not indicate a defect must be used for God, since he is entitled to them in eternity.

The Sixth Argument

Undoubtedly, God is speaking by speech, as it is mentioned in the Holy Qur'an. Now, God's speech is either temporal or eternal. If it were temporal, it could not exist without a substrate. If it were temporal, it could not inhere in God since God is not inherent in a substrate since in that case this substrate or the totality of which it is part, must have a name derived from that speech and be called speaking, commanding, prohibiting, and so on. The only alternative that remains is that God is speaking by eternal speech and, since our speech cannot be eternal, His speech must be different from our speech.

The Mu'tazilites' View

The unity of God is one of the two basic principles of the mu'tazilites. The discussions of this principle include the whole doctrine of God. According to them God is one, without equal. He is neither substance nor accident. He is a being but is not as other beings. He alone is eternal, and eternity is the essence of His description. There is none eternal besides Him.

Because of the above view about the unity of God, they unanimously denied that God possesses any eternal quality except eternity. They denied that He has attributes from all eternity subsistent in His essence and asserted that the attributes are the very essence itself. This means that His essence with respect to its connection with things known (al-ma'lumat) is described by the term knowing and with respect to things over which He has power (a-

maqdurat) is described by the term "powerful" and so on. This they say does not imply any plurality in the essence of God nor does it imply the existence of numerous eternal and necessarily existent beings. So, they say: God has knowledge, which is Himself, and hearing which is Himself, and life, which is Himself.

The logical consequence of their denying eternal qualities resulted in the denial of the eternity of the Qur'an. They say, the Qur'an is the speech of God and speech cannot be eternal.

Why can speech not be eternal? The answer to this question is based on the mu'tazilites definition of speech.

The Mu'tazilites' Definition of Speech

They defined speech as that which occurs from intuitively known letters and has a special arrangement. According to their definition, the essence of speech consists of four elements:

(1)   The letters

(2)   The arrangement of the letters in order to constitute speech.

(3)   The mention of something being intuitively known.

(4)   The speech occurrences or results, when letters are produced without interruption.

To prove that their definition is correct, they appeal to human experience, to what every sane person necessarily knows. Everybody knows what letters are and what is arrangement, and also that both the letters and their being arranged are necessary to constitute speech.

From this definition it is clear that speech is an accident ('ard), and 'ard does not exist itself, but it necessarily exists in a substrate (mahall). Its existence is not possible in God's essence, because He is all eternal. It exists in another temporal substrate. This temporal substrate of speech is not

qualified as speaking (mutakallim). If the substrate of speech could be qualified as speaking, not the human being but the tongue would be qualified as speaking and, consequently, also as informing, commanding or prohibiting; the tongue should be praised or blamed for good or evil speech inhering in it. Moreover, nothing could be qualified as speaking because a substrate can only be the substrate of one letter – every letter needing its own substrate – and one letter cannot be speech; therefore at least two letters are needed, but two letters cannot inhere in one and the same substrate. Consequently, no substrate at all can be called speaking. According to them the quality "speaking" means "making speech", and it does not imply the use of secondary causes, instruments or a special organism. They say: the quality "speaking" belongs to the factual qualities, which indicate that the qualified subject did a given act and only by establishing the existence of this act is he entitled to a factual quality. The way in which the act is established is not important. So according to their view, God is a speaker of speech, which subsists in something other than Himself and not as one of His attributes. It is ascribed to Him, because He made it.

The Mu'tazilites' Arguments

As I mentioned before, the mu'tazilites very strongly denied the eternity of the Qur'an on the plea that God alone is eternal. According to them, those who believe in the uncreatedness of the Qur'an and make it co-eternal with God take unto themselves two Gods and hence are polytheists. To prove their view about the Qur'an, they have also both kinds of argument, arguments based on intellect (rational) and arguments based on revelation (Sam'i). In the following lines, I shall indicate some of them.

The First Argument

The Qur'an is God's speech. Every speech consists of letters and sounds, which are nonexistent, nonremaining and in need of substrates for their existence.

The Second Argument

The Qur'an consists of several different parts. It is the name for that which has been transmitted, recited, memorized and written in papers. All these qualities indicate that it is temporal, non-eternal.

The Third Argument

God and the Qur'an have different qualities. God is said to be knowing, able, living, seeing, etc., whereas the Qur'an is said to be, for instance, structured and composed, audible and perceptible, commanding, etc. The qualities mentioned about God are not applicable to the Qur'an and those mentioned about the Qur'an are not applicable to God. If the Qur'an is eternal and eternity is an essential quality for it as for God, then it is must that the Qur'an has other common qualities with God, because, two things that have one essential quality in common must have all essential qualities in common.

The Fourth Argument

This argument is Sam'i, based on revelation. They gathered some arguments from the text of the Qur'an to show that God's speech is temporal, not eternal. They say that there are many names applied to the Qur'an, such as Muhdat (temporal), Maful (made), Maqdur (produced by someone), Hadit (new), Muhkam (precise), Mufassal (divided), etc., and that these names indicate that it is created and temporal.

The Fifth Argument

This argument is also Sam'i, based on the traditions of the Holy Prophet. They recorded some traditions of the Prophet Muhammad, which indicate that the Qur'an is temporal and created. For instance, the following famous tradition "God was, and nothing else was-- then He created the dhikr", and "God did not create in heaven or earth something greater than the verse of the Throne in Al-Baqara," are very obviously supportive of the assertion that the Qur'an is created.

Triumph of the Orthodox

As I mentioned before, in the close of the second century after the Hijra, the 'Abbasid caliphs, Ma'mun and Mu'tasim, at Baghdad, not only favored the heterodox teachings of the mu'tazilites, but by persecution tried to impose their views on this subject on all people. Ahmad b. Hanbal, who died in the middle of the third century, led a reactionary movement against them. His popularity with the people saved the cause of orthodoxy for a time, but it remained for Abu-al-Hasan Al-ash'ari, who was a disciple of Ibn-Hanbal, to defend the orthodox position. Being a convert from the mu'tazilites himself, he was able to use effectively their own dialectic against them in defending orthodoxy. He made a distinction between the Qur'an as God's speech existing with God and the Qur'an as the text we read, memorize and recite here on earth. He verified this fact that a thing has different kinds of existence: existence in substances (al-a'yan), another kind of existence in mind (al-adhhan), another in expression (al-'ibarah), and yet another in writing (al-kitabab). The writing indicates the expression, the expression indicates what is in the mind, and this in turn indicates what is in the substance.

So whenever the Qur'an is described as one of the things inseparably connected with the eternal, as we say that the Qur'an is uncreated, the meaning is its true existential essence in external reality. Whenever it is described or that which is inseparably connected with things created and originated, the verbal expression which are spoken and heard are meant, as we say, "I have recited half the Qur'an" or the expression imagined in the mind, as when we say, "I have memorized the Qur'an", or the characters written down, as when we say, "it is unlawful for one who is defiled to touch the Qur'an."

In my opinion, the above-mentioned distinction among the different kinds of existence for a thing, is a very strong answer to the greatest objection raised by the mu'tazilites, namely, that orthodox people agree that the Qur'an is the name for that which has been transmitted to us between two covers, written on paper, recited by the tongues of men and heard by their ears, and that all these things indicate that the Qur'an is created. Why the answer is clear and strong to their objection is because, in spite of all these things, the Qur'an has another existence. It is an eternal idea subsisting in the essence of God, although this eternal idea can be expressed, heard and preserved by other means.

The idea presented by 'Ash'ari is not a complicated one, but it is very clear and analogous to our saying that fire is a burning substance, which is recalled to the mind by a verbal expression and is written down with a pen, but it does not follow that the real essence of fire is a sound and letter. It has another existence in substance. So the fact is that the speech of God is a name common to two things. In the first it applies to the external speech existing in the divine essence and is one of His attributes. In the second it applies to the speech, which is originated, and to verbal utterance, composed

of Suras and verses. It is created by The Divine, and is not a composition by any of His creatures.

Here, the argument given by the mu'tazilites against the idea that speech exists in the divine essence, that the speech of God is a single attribute with a variety of forms for commanding, prohibiting and narrating, etc. should be considered. It is obvious, they say, that commandments and prohibitions in a vacuum, without someone to be commanded or prohibited, is a bit of unreal foolishness. To this 'Ash'ari replies that no difficulty results if the commandments or prohibitions precede the creation of the creature to be commanded or prohibited, because the command from eternity is to compel the one commanded thereby, to obtain it when he comes into existence, and to make him fit to obtain it. It is sufficient, then, that there be in the knowledge of the one commanding the existence of the one to be commanded--which is analogous to a man's taking it for granted that he would have a son, and then commanding him to do something after he came into existence.

Conclusion

Briefly, the matter on which the orthodox and the mu'tazilites differ, goes back to whether or not the speech of the mind can be established. The 'Ash'ari orthodox school made a distinction between the Qur'an as God's speech existing with God and the Qur'an as the text we read, memorize and recite here on earth. The mu'tazilites in their attack on this doctrine did not always do justice to this distinction, and all the different arguments advanced by the mu'tazilites in support of their view about the createdness of the Qur'an, would apply only to the expressed Qur'an, and not to the eternal idea subsisting in the essence of God, the Almighty.

Creativity, Mystic Experience and The Present System of Grading

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There has emerged in recent times a new trend in psychology, namely, personologism, initiated by renowned psychologists like Abraham Maslow, Carl Rogers, Barry Stevens, Earl C. Keley Eugene T. Gendlin, John M. Shlien and Wilson Van Dusen, etc., with its emphasis on the 'emphatic approach' to the subjective, inward, and personal dimension of the individual. Maslow has criticized Freud's approach based on the study of sick persons as a criterion for analyzing and understanding human personality – an approach, which according to the former, is retrospective, negative, nihilistic and lop-sided, and as such cannot claim to serve as a healthy paradigm for the prospective, positivistic, and holistic appreciation of the 'individual' as a 'person'. This new trend, especially as expressed in Abraham Maslow's concept of self-actualizing personality, E.C. Kelley's concept of fully functioning selfhood, Arthur W. Combs' concept of personal adequacy and Carl Rogers' client-centered psycho-therapy, marks a radical departure from the so-called scientific and popular approaches in psychology, Having joined its forces with existentialism, humanism, sociologism and environmental science, it not only completes its revolt against these mechanistic approaches, but also indicates a deep-rooted crisis within the contemporary western mind, disillusioned with the hopes it has placed in the modern civilization and culture of the occident.

There is nothing surprising in this revolt, as it is the natural and logical outcome of the diabolic modern game of mis-urbanization, de-ruralization, de-personalization, externalization, robotization, alienation and a morbid obsession with the 'concrete' at the cost of insight into the mechanics and

dynamics of the individual innermost self--all this being in turn the consequence of the theory and practice of an education that has cropped up on the basis of a 'trial and error' or 'hit and miss' approach; it is concerned only with paperwork, grades, degrees and diplomas to the total neglect of one's real aptitudes and achievements. This stereotyped, lop-sided and surface-oriented approach, especially its naivety in the matter of its popular and favourite grading system, has been subjected to a searching criticism by the aforementioned trend in psychology.

Our aim is to expose this new trend in psychology, dwelling particularly upon its critique of the prevalent grading system, not so much to favour it as to introduce it as indicative of the course taken by the contemporary thinking disgusted with the abuse of the scientific method in social sciences, which has led to a kind of technocratic environment, wherein humans have been robbed of their freedom, choice, privacy, shelter and even escape; they have been thrown into a situation therein, in Schopenhauer's words, as quoted by Allama Iqbal, "the world is one perpetual winter", or "modern man is in search of soul" – the title of one of Carl Gustav Jung's books; or in the words of the Quran, "corruption and pollution have invaded lands and oceans" (2), and the twin monsters of Fear and Anxiety as well as Frustration and Aggression have become the ground and figure of human life – all this being a symptomatic expression of the deep-rooted crisis within the contemporary mind.

Personologistic Concept of Man :

John Macmurry (1956) in his book, The Self as Agent, approaches the issue of the Self from a philosophical point of view. He says aptly:

"Modern philosophy is characteristically egocentric.....it takes the self as its starting point, and not God, or the world

> or the community….the self is an individual in isolation, an
> ego or 'I', never a thou."

One wonders if somebody notices in this view a partial replica of Allama Iqbal's concept of 'ego', which he defines as 'a free personal causality' exhibited in the 'element of guidance and directive control in the ego's activity' (2).

In the first phase of present philosophical thought, the self has been conceived on "the analogy of the material world", i.e., in terms of physical events or chemical processes, while in its second phase the emphasis has shifted from the 'material' to the 'living', since the phenomena of life in general and the processes of evolution in particular exhibit a spontaneous process of "inner self-determination and directed development", whose major concept is organism rather than substance. Again a remarkable similarity of this view to Allama Iqbal's concept of the ego will be noted, especially in consideration of John Macmurry's definition of 'organism' as a harmonious and balanced coexistence of differences, and "a tension of opposites" on its purest level (3) – a view which seems to be nothing but an echo of what Allama Iqbal has said. "The life of the ego is a kind of tension caused by the ego invading the environment and the environment invading the ego. The ego does not stand outside the arena of mutual invasion" and "at the continuity of its tension without the constant relaxation of sleep" (4). In mystic parlance, this ego-tension is a kind of muhahida (continuous inner struggle against odds), which, in the words of Hazrat Sheikh Abdul Qadir Jilani, "is an ocean of observation and vision."(1) Macmurry goes on to say:

> …since the time factor – as growth, development or
> becoming--is the essence of life, the full form of the organic
> is represented as a dynamic equilibrium of functions

maintained through a progressive differentiation of elements within the whole…

Life manifests itself in a biologico-organismic and psycho-somatic gestalt; it is an existential whole characterized by an onward movement of self-actualization and its tendency in progressive rather than retrogressive, i.e., in its journey of becoming towards being, it is moving away farther and farther from 'materiality' and drawing nearer and nearer to 'spirituality'. In view of this trend of life, the writer is optimistic that "the emergence of a scientific psychology would be paralleled by a transition from an organic to a personal philosophy, a philosophy that happens to be the theme of an essay in Carl Rogers' book: "On Becoming a Person."

The first chapter of Macmurry's book ends with the following imperative:

We must introduce the second person as the necessary correlative of the first, and do our thinking not form the standpoint of the 'I' alone, but of 'you and I'.

It is this 'I-Thou' relationship--a relationship with the second person--that is the essence of Carl Rogers' client-centered therapy; it is a meeting of 'self-other' in an atmosphere of "insight into, recognition of, and acceptance of self", wherein a person is discovered as he is, and which forms the basis of the Classroom Dynamics as well as the warp and woof of Motivation.

Macmurry says: "The Self is neither a substance nor an organism, but a person". Rogers' theory of personality is grounded in this concept of self, around which his 'Personal Philosophy' revolves. Like Abraham Maslow, he pours all dignity on man. Dwelling upon the transcendental aspect of his therapeutic experience, Carl Rogers says:

The essence of the deepest part of therapy seems to be unity of experiencing. When there is this complete unity,

> singleness, fullness of experiencing in the relationship, then
> it acquires the 'out-of-this-world' quality, which many
> therapists have remarked upon, a sort of trancelike feeling
> in the relationship from which both the client and I emerge
> at the end of hour... In these moments, there is, to borrow
> Buber's phrase, a real I-Thou relationship, a timely living in
> experience, which is between the client and me...

It is in this therapeutic I-Thou (self-other) relationship that a strange type of untaught learning occurs, the core of which is the aspect of self-discovery. Kierkegaard, as Rogers tells us, views this type of learning as incommunicable, true subjectivity, which Rogers regards as the essence of Man. Even in mental healing through body language, therapists consider self-discovery the ultimate aim of the therapeutic process. It is to this effect that Julius Fast writes in his thought-provoking book, Body Language:

> ...The basic technique of Gestalt therapy, according to Dr.
> Paris, is not to explain things to the patient, but to provide
> him with the opportunity to understand and discover
> himself. To do this, Dr. Paris says: 'I disregard most of the
> content of what the patient says and concentrate mostly on
> the non-verbal level, of course, is the level of body
> language...'

From the foregoing two important points I come to the focus. Firstly contemporary thinking in the domains of psychology, psycho-therapy and psychiatry in particular and in the domain of empirical and social sciences in general, is struggling hard to get out of the rigid and narrow confines of the classical structuralistic, functionalists, behaviouristic and mechanistic Juggernautism so charatertistic of the Western culture. Secondly, it has moved away from its occidental obsession with 'IT' (i.e., sense-data and the

concrete) and has drawn nearer to our oriental tradition of mysticism with its I-Thou (self-other) relationship in terms of murshid-murid (master-seeker) and with its emphasis on the non-verbal level of this relationship culminating in 'out-of-body-and-out-of-his-world' transcendental experience of self-discovery. In the Quran, the story of Khidr and Moses with its three apparently irrational episodes rationally interpreted later on by Khidr symbolize this kind of relationship so much needed, as supplementary and complementary to the inductive method of learning, to probe and understand the realm of the 'irrational'. Recently, an explosion of literature in the West on para-psychology, psychic-paranormal phenomena and occultism indicates that the human mind with its innate urge for the 'unknown' can no longer be kept imprisoned within a narrow shell of phenomenalism; it is all very human to transcend 'phenomena' towards comprehending the realm of 'noumena' with its creative and directive intelligent force working behind the show of 'phenomena' like a play-back operator. This urge for knowing the 'unknown' in the realms of 'anfus' and 'afaq' has naturally and logically led to the emergence of the Science of Subliminal Self and Trance-empirical Reality, which as the Science of Sciences or the Ultimate Science, known as mysticism or Sufism. Allama Iqbal who regards mystic experience as a key to prophetic experience says:

> "Modern psychology has only recently begun to realize the importance of a careful study of the contents of mystic consciousness, and we are not yet in possession of a really effective method to analyse the contents of non-rational modes of consciousness".

He puts forward a few very important points on the nature of mystic experience:

1.   The first that deserves attention is the 'immediacy' of mystic experience, which means that we do have knowledge of God exactly as we have knowledge of other things.

2.   The second point is 'the unanalysable wholeness of mystic experience which brings the mystic "into contact with the total passage of Reality in which all the diverse forms of stimuli merge into one another and form a single unanalysable unity in which the ordinary distinction of the subject and object does not exist"

3.   The third point worth-noting is that the mystic state as experienced by the mystic is a moment of close contact with a 'Unique Self which transcends, engulfs and figuratively inhibits 'the private personality' of the experiencing subject.

4.   The fourth point is the incommunicability of mystic experience due to its being a realm of 'inarticulate feeling, untouched by discursive intellect', which has a cognitive element too, due to which it allows itself to be expressed in thought and translated into categories of understanding.

5.   The fifth point is that during the mystic's direct encounter with the 'eternal' it dawns on him that serial time is unreal, yet he does not part completely with serial time and his mystic state, in regard to its uniqueness, remains somehow in touch with common experience, and it leaves a deep authoritative impression on his personality-- after it fades away. Both the prophet and the mystic come back to the normal state of consciousness, but with the difference that the prophet's 'mystic consciousness' is of the type wherein "unitary experience tends to overflow its boundaries and seeks opportunities' of immense

creative self-expression in terms of creating a new world of ideals as well as reorienting or remoulding the forces of history and collective life."

6. The sixth point to note is that mystic experience, which is not qualitatively different from prophetic experience, continues and shall continue to exist as a 'vital fact', for God reveals by the Quran as the source of knowledge, and it is man's obligation to explore all avenues of experience, full of knowledge-yielding potential.

7. The seventh point is that the domain of mystic experience is cognitive-missed or ignored simply on the ground that it is not traceable to sense-perception, nor is it logically possible to undo or discredit the spiritual value of mystic experience and state as a revelation of truth by assuming the postulate of psycho-physical parallelism to be true.

8. The eighth point is that mysticism has made a special study of mystic experience and has discovered new realms of the self.

Structured Teaching

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When a teacher is getting ready for his class, the most important factor is a well-designed lesson plan. The teacher while taking decisions on the types of **stimulus modes** and **presentation media**, realizes that both of these are intertwined with sequences and strategies. The factor that determines choices in these areas is the objectives. It is only by keeping the objectives in mind that a teacher can decide the type of mode and medium to be used to his/her knowledge to the students. Here I would like to clarify that by the word mode I mean the kind of stimulus presented to the students, e.g., written symbols is one such mode, pictures is another, and the vehicle carrying this stimulus is the medium. The medium used by the teacher should, however, fulfill the following functions:

- Engage student's motivation
- Recall earlier learning
- Provide new learning stimuli
- Activate the students' response
- Give speedy feedback
- Encourage appropriate practice

I feel that the medium that fulfils all these functions is human interaction, which in several senses is the primary mode. One reason for this is that this is about the first thing we had. The second and more valid reason is that it satisfies a basic need; students need a human response to their efforts. This point can be illustrated with a personal example. I once gave my discussion class a topic, "Teaching Machines are better than Human

Teachers". The whole class rejected the idea of a teaching machine, saying it was too impersonal. Students need a human response. In a class where they can freely ask questions and clarify their doubts, students feel more comfortable. They need encouragement and speedy feedback. They do better when they are motivated and a teacher can encourage them with remarks like, 'that's a good answer' or 'well done!' Even remarks like 'you can do better' with suggestions as to how, can be rewarding.

Secondly it is a mode that is easily available, even in schools and colleges where one does not have the facility of language laboratories or other teaching aids. It is popular because of its low cost and flexibility. It is this mode through which other modes and media can function. Students can get more out of a video programme if the teacher has briefly introduced it beforehand, as we at NUML do with our video course "Follow Through". The first viewing is followed by a student-teacher discussion.

1.

1.1 Engaging Students' Motivation

It is obvious that the student must be persuaded to involve himself in the learning process. The necessary motivation should come from within him, though it may be stimulated, motivated and encouraged by others. The mode that can best engage students' motivation is human interaction, both verbal and non-verbal. Let us take different manifestations of human interaction turn by turn. In the lecture medium little interaction takes place, especially if the audience is large. However, if the lecturer encourages questions the level of interaction is raised.

Discussion groups, picture talk, role-play and simulation games are perhaps the most effective interaction media developed in recent years. Students work out a situation for which they are provided with background data and roles to play. In the listening class, after they have had intensive

listening, they are asked to play the roles and imitate the characters they have observed so that they can practice stress and intonation. Thus involved, students who consider listening to be a passive exercise soon change their mind. Games appear to be an effective teaching medium. Both cognitively and affectively a game is a concrete operation through which a student can experience a new concept before he recognizes it formally. In addition, he learns a great deal of factual information because he learns it in a memorable way. Games are noted for the high level of motivation they generate, especially among students who do not respond well to formal methods. Motivation can be engaged most flexibly by human interaction media. The first few minutes should be aimed at motivation, especially while introducing a new topic or a new level of difficulty.

I.2. Recalling Earlier Learning

Through interaction one can recall earlier learning. Reminding a student of what he has already learned may well be a part of engaging his motivation. He may need to review before he embarks on new learning. In my Error Analysis (grammar) class, before I begin with the new topic I ask students questions about what they learned a day earlier. Later I give them a summary of the previous lesson. This helps them to recall earlier learning, and it also helps students who missed the lesson to link the previous lesson with the new one. I have noticed that students are generally motivated by this method and are well prepared and ready to answer questions put to them. This method helps me also, as I get a chance to judge how much learning has taken place.

I.3   Providing New Stimulus

The teacher must choose the medium which best provides the student with a meaningful message, explain things from his point of view, give illuminating examples, emphasize vital issues, draw the student's attention to important discriminations and generalizations and adjust the intensity of learning as that the individual student is neither bored nor overwhelmed by too much material, but always remains challenged. Whether he is conversing, listening to a lecture, engaged in free group discussion, watching a film or visiting a railway station, it is not enough to let the message pass over him—he must respond to it.

In a language and literature class, for example, students are allowed to present a variety of view points while interpreting poetry, prose passages or drama. The class is more fun when perspectives are in conflict and when students argue to establish the validity of their ideas by quoting from the text. The teacher should accept all points of view and give his or her own ideas at the end.

I.4   Activating the Students' Responses

If learning is to mean anything to the student, and if he is to make it his own, he must be led to respond to it, to be an active producer and user rather than a passive recipient of knowledge. Appropriate activity involves a good deal of thinking and feeling. The medium must enable students to shape and use the ideas being developed in the learning situation. The textbook is insufficient and offers little opportunity for any mental activity except remembering. The medium should be such that it calls forth from the student the ability to dissect, integrate, exemplify and picture ideas, and draw inferences and point out significant relationships themselves rather than

leaving it all to the medium. Probably the best medium for this is human interaction. In face-to-face teaching, teachers and students can bring together diverse and conflicting points of view, and by challenge and questioning, provoke the individual to think and feel, thus helping him to assimilate his experience through communication with others. Student participation can also be stimulated by the written word. In a programmed text each step is followed by a question-answer session. Students predict, come to decisions and anticipate the development of the argument.

I.5   Speedy Feedback

Responses must be followed by feedback and knowledge of results. This is the lifeblood of learning, and it must be kept flowing. If you can quickly tell the student that his response is correct, he is rewarded and his learning is reinforced. Feedback can be provided speedily and flexibly by human interaction, especially when the participants are few and in close contact. In programmed learning where the necessity of rapid feedback first becomes apparent, the student gets immediate confirmation of results by checking his response. In a listening class, for example, after the first hearing of the dialogue the students are asked comprehension questions. Sometimes, to test if students are paying attention or not, the cassette may be stopped at some phrase or idiomatic expression and the students asked to explain the meaning. The nature of the feedback is also important if the student is to learn from it. Students who are given individualized verbal comments incorporating suggestions for improvement on their work are more likely to make significant improvements than students who are simply given standard comments or grades.

knows what he is talking about. In our Foundation classes we use realia to write paragraphs, and this helps students by providing ideas. A set of objects is given: first they have to put them in the proper sequence, and then build a story round them. To explain the meanings of idiomatic expressions is often difficult, but this too can be put into a frame and taught in a memorable manner. We have a set of programmed 'American Idiomatic Expressions' which we find very helpful for teaching idioms. In spite of its many advantages, realia is not always easily accessible. In certain cases it becomes difficult to handle by students and teachers, but if it can be done it is extremely effective. For example, Harrison and Hopkins in their training of 'Peace Corps Volunteers' for Latin America ran their course at a primitive camp in Puerto Rico rather than at Yale University, where it would have been difficult to simulate the background of climatic conditions.

II.3   Pictorial representation

Drawings, diagrams, graphs, charts and maps are all representations of reality. Sometimes reality is too big for the classroom, for example, the solar system; or too small, for example, the heart of an ant. In such cases the disadvantages of the real things may be overcome by pictures. Pictures have always been associated with the Direct Method of teaching a foreign language. It is pointed out that the picture of an object is often easier to bring to the classroom than the thing itself, for example, a seal. Also, a picture, especially a moving picture, can show an action more easily than even a talented actor can demonstrate, for example, going for a ride, or parachuting.

With pictures we can control reality. We can make it bigger or smaller; we can take cameras and the artist's imagination where the human eye cannot go; we can picture what could not be safely observed in reality. We can picture scenes that never were, things, people and events that are no

longer there to be observed or have not yet come into being. In foundation classes we mostly use pictures for prediction exercises and writing stories, (for example: it happened in the sitting room a month ago-- Mr Aman was watching his grandson Nabil playing, when he suddenly remembered it was bedtime for Nabil). Here the students are given the introduction, and they have to develop the story and give it a conclusion. This activity works well at all levels of language teaching.

With all its advantages, pictorial representation has the disadvantage of presenting an edited form of reality, which might miss out on vital points. Presenting a picture of an apple is in no way a substitute for the real thing. It misses out on features like smell and taste. Pictorial representation gives the student an incomplete, two-dimensional view of reality.

II.4 Written symbols

Writing was a late-starter and from some die-hards received a very chilly reception. But now the written word faces us all day and our conditioned response is to read it. This is because of its relative accessibility. Research indicates that after leaving a hospital, out-patients tend to forget important details of treatment explained to them verbally, and that they have to depend on the written word. The written word supplements the spoken word. The teacher generates his own symbols when using the chalkboard, flip cards or the overhead projector. He may also prepare written material and present it to students through different media, as flash cards, lecture handouts, work cards and booklets, programmed texts and test exercises. Written symbols in the form of textbooks offer little opportunity for mental work except cramming. The writers of textbooks take it upon themselves to give complete explanations, leaving no room for students to draw their own conclusions. This forces the students to assume the role of passive receivers

Stylistic Devices in Morrison's Novels

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Toni Morrison, born Chloe Anthony Wofford, was born in Lorain, Ohio, in 1931. After completing her education from Howard University and Cornell, at the age of thirty, she wrote her first novel, The Bluest Eye. Since she was, at the time working as Senior Editor at Random House, she chose the pseudonym of Toni Morrison. This was followed by Sula, Song Of Solomon, Tar Baby, Beloved, Jazz, and Paradise-- all within the next twenty-eight years.

Morrison chose to write about the lives of Black Americans, or as Linden Peach calls it, African Americans. In an interview she explained the reasons saying:

> When I view the world, perceive it and write about it, it's the world of black people. It's not that I won't write about white people. I just know that when I'm trying to develop the various themes I write about, the people who best manifest those themes for me are the black people whom I try to invent.

(Claudia Tate, 'On Black Literary Women and the Evolution of Critical Discourse', Tulsa Studies in Women's Literature, 5. 1986)

In developing these themes, Morrison is helped by certain Stylistic Devices that she unconsciously utilizes. A few of them have been discussed in this paper.

1 Deviation

a) Semantic Deviation

Professor Widdowson, in <u>Stylistics And The Teaching Of Literature</u>, has pointed out violation of selection restriction/collocation rules as the commonest form of Deviation. Morrison has used this technique throughout her novels, particularly in the beginning of certain chapters of Beloved. The first chapter begins '...124 was spiteful...' (<u>Beloved.</u> London: Vintage, 1997, 3)

By using spiteful for an inanimate object – in this case a house – she has given + animate attributes. This attribute is carried on in the following lines. Describing the residents of the house, Morrison states:

> For years each put up with the spite in her own way, but by
>
> 1873 Sethe and her daughter Denver were it's only victims.
>
> (3)

The opening statement catches the attention of the reader and the succeeding lines ensure continued concentration, when Morrison describes: '...the lively spite the house felt...' for the male inhabitants of 124, i.e., Howard and Buglar. Later on the same device is used to show '...124 was loud. Stamp Paid could hear it even from the road...' (169), and again '124 was quiet...' (239), showing the gradual change that comes over the house with the passage of time and with the change in the inhabitants of the house.

b) Syntactic Deviation

Syntactic deviation is another example of the different types of deviation used by Morrison. In Beloved, she uses it to show Beloved's thoughts of Sethe. The portion related by Beloved, after her return shows her obsessive desire to have and to hold Sethe's attention. She says:

> In the beginning I could see her...I could not help her
>
> because clouds were in the way...in the beginning I could see

her... the shining in her ears... she does not like the circle round her neck (211)

Showing the disjointedness of her thoughts, where the desire for Sethe's attention is uppermost. A little later again Morrison uses the same device to show the diologue that Beloved imagines as taking place between herself and Sethe:

Where are the men without skin?

Out there. Way off.

Can they get in here?

No. they tried that once, but I stopped them. They won't ever come back

One of them was in the house I was in. He hurt me.

They can't hurt us no more. (215)

Nowhere is this device more frequently used than in The Bluest Eye, which begins with three different typographical presentations of the same text, portions of which appear as chapter headings in successive pages:

Here is the house it is green and white it has a red door it is very pretty here is the family mother father dick and jane live in the green-and-white house they are very happy...(1)

This passage is presented first with proper punctuation, then without any punctuation except hyphens, and is left incomplete (as it were) since it does not end with a period, although it does begin with a capital letter. The third presentation that Morrison makes is as a continuous text where no word divisions/breaks are shown. These three presentations show the importance of the content through repetition, at the same time that they show the confusion in the mind of the central character – Pecola Breedlove. This obsession with the Caucasian concept is repeated and re iterated later on in the text too:

> Pretty eyes. Pretty blue eyes. Big blue pretty eyes, run, Jip,
> run...Morning-glory-blue-eyes...Alice-and-Jerry-blue-
> storybook-blue-eyes. (35)

Selection restriction rules are also violated when Morrison uses animal imagery for her characters. When Beloved visits Paul D in the shed, Morrison says:

> she hoisted her skirts and turned her head over her shoulder
> the way the turtles had.(117)

Similarly Sethe, when first she glimpses her name and is drawn to the place where the schoolteacher is teaching, Beloved's face, on her way back from work, is compared to a horse, with no control over it's bladder. (51). Later still, in the text Sethe overhears his nephews and listens as he says:

> 'which one are you doing?'...No, no, that's not the way. I
> told you to put her human characteristics on the left; her
> animal one's on the right. And don't forget to line them up.'
> (193)

This is perhaps the most poignant memory that Sethe has and the one which leads her to question Mrs. Gardener about the meaning of the word 'characteristics', because she does not understand the context.

Less poignant, but equally important is the comparison in Song Of Solomon, where Circe tells Milkman Dead, '...White people name Negroes like race horses.' (243)

2 Parallelism

Parallelism has been used in different forms by Morrison in her novels. Repetition of certain phrases and words emphasizes the importance that they have in the novel. Phrases like:

> And they took my milk (117, Beloved),
> They took my milk and he saw it and didn't come down? (69)

are repeated frequently to show the importance they have for Sethe. For her, the image of the schoolteacher writing, (with ink that she had made) while his nephews played with her, is impossible to erase. No amount of torture to her body is as painful as this shameful act.

Similarly the repetition of 'pink slippers', 'golden hair', 'blue eyes', 'green house' (the Bluest Eye) emphasizes the importance that these images have for the predominantly Caucasian society, where everything caters to their needs and desires.

Morrison has used repetition in Tar Baby also, but with a different twist. This time it is a single word, 'Never', and it emphasizes the strong reaction of Jadine to her first close encounter with Son. It reminds her of the incident that took place when she was twelve and which impressed itself upon her so strongly that she had:

> ...decided then and there at the age of twelve in Baltimore
>
> never to be broken at the hands of any man. Whatever it took
>
> – knife blades or screaming teeth – Never... (Tar Baby 124)

The use of 'Never' with a capital N, in the middle of the sentence, or at the end, further emphasizes the strong feeling behind the word – which is still not uttered, but occurs only in her thoughts – immediately following the 'close encounter'. Later still Morrison uses repetition when Valerian finds out how Margaret has been torturing her son, Michael. He says:

> If you don't know the difference between
>
> between between between (239)

showing the confusion in Valerian's mind. Valerian cannot reconcile herself to the idea that inspite of Margaret's torture of her son in his childhood; Michael loves her and not his father. As Morrison expresses it:

> Valerian's hands were shuddering again. 'Why does he love you?' he asked over his shuddering fingers. Why does he love you? (240)

Simile and Metaphor

Comparisons and metaphors abound in Morrison's novels. Colour plays an important role in this respect and the use of words and phrases such as 'wide blue silk wings', 'red velvet rose petals', 'white coated surgeons', 'dark-jacketed business clerks', in Song Of Solomon, is only offset by the lavender, pink and orange of Beloved, or the 'green and white', 'the red door', 'new brown stockings', and Pauline's overwhelming desire to have 'cobalt blue eyes' in The Bluest Eye.

On the other hand, we have Pecola and her firm belief that:

> If her eyes .... were different, that is to say, beautiful,
> she herself would be different. (p 34)

This belief is borne out of the observation that everyone loves:

> Blue eyes. Big blue, pretty eyes.   (p 34)

This strain runs like a thread, linking together different ideas in the minds of the slaves, for whom their masters/employers are 'the men without skin.'(p 214)

Writing as an Expressive Art

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Introduction

In this research paper an attempt has been made to highlight the significance of writing as an expressive art. For this purpose writing skills have been analysed in detail, with focus on its sub-skills and also on the functions of written language. The simplest definition of writing skills is given in the new Encyclopaedia Britannica as follows:

> "Writing is human visual communication using signs or symbols that are associated by convention with units of language, meaning or sounds and are recorded on the surface of such substances as paper, stone, clay etc."

Writing is a system of human communication by means of visual symbols or signs. The most primitive stages of writing or markings on objects date almost from the times of the earliest human beings. However, the first fully developed system of writing appeared only about 5500 years ago. When we write, we use "graphic symbols" that is 'letters' or combinations of letters, which relate to the sound we make when we speak. Writing is a very complex skill and it is much more than the production of graphic symbols just as speech is more than production of sound. The symbols have to be arranged according to certain conventions to form words and words have to be arranged to form sentences. These sentences have to be arranged in a particular order and linked together in certain ways, so that they form a coherent whole.

Writing as an Encoding Process

Writing involves the encoding of a message of some kind, that is, we translate our thoughts into language. Reading involves the decoding or interpretation of this message. As the reader is someone who is not physically present, the writer has to ensure that what he has written can be understood without his help. Thus, it is only by the organization of sentences into a text which is as explicit as possible and complete in itself that we are able to communicate successfully with our reader through the medium of writing.

All the four language skills, namely, listening, speaking, reading and writing are inter-related. They are not separate in actual practice. Of all the four skills, writing develops very slowly and it is considered a very complex skill. Writing and speaking are expressive arts in the field of language.

Writing as "Creative Art"

Writing depends on mechanical as well as mental processes. The mechanical element includes the motor ability to draw the letters of the alphabet and a knowledge of spellings and punctuation conventionally used in the language. The mental process includes an adequate knowledge of the syntactical and lexical aspect of language and its usage.

Writing is a very complex activity and a comparison between writing and speaking will show some of the difficulties involved in writing. When we speak, we don't have to be as explicit as we have to be while writing, because when we refer to something, we assume that it is sufficiently clear to the listener. Secondly, the person we are addressing is physically present, so there is continuous interaction and feedback. The feedback we get is of two kinds, verbal and non-verbal, which may include many items of body

signaling and gestures. The writer is unable to exploit these facial expressions and gestures. In speech we can draw on other resources, as we use a great variety of prosodic features such as pitch, intonation, loudness, speed, rhythm and pauses. We can convey our meaning not so much through what we say but by how we say it i.e. being serious or ironic, confident or doubtful.

Writing by contrast is the whole of the relevant activity and we create the context as we write, as the person we are addressing is not present, so there can be no interaction between reader and writer. The writer has to anticipate reactions and build them into the text and he has to sustain the process of communication and try to stay in contact with the reader through words alone. Thus, a writer has to compensate for all these things, and he has to acquire the specific skills of writing which are complex and difficult requiring mastery not only of grammatical and rhetorical devices but also of conceptual and judgment elements. It is an "art" form, which can be God gifted or acquired, but with hard work and dedication.

The Specific Sub Skills of Writing

An analysis has been provided below with a view to grouping the varied skills that a good writer should possess;

Graphic or Visual skills

Those form of written symbols that have no meaning and no significant relationship to the writer, can simply be called notation. During this sort of activity, a writer learns to discriminate among various sounds. Graphemes are likely to pose a difficulty only to students whose first language is written in a different alphabet.

- **Spelling**

    Acquiring spellings is another skill that requires special attention as the first language tends to interfere--students often apply the phonetic conventions of their native language to spelling L2 words.

- **Punctuation and Capitalization**

    The writer needs to be aware of the fact that conventions differ from language to language, and he needs to learn the format of the target language.

- **Grammatical Skills**

    This refers to the writer's ability to use successfully a variety of sentence patterns and constructions; it also involves using grammatically correct sentences. The writer also needs to understand that the structural patterns differ from language to language.

- **Expressive or Stylistic Skills**

    This refers to the writer's ability to express precise meaning in a variety of styles and registers. For this he should be able to select appropriate vocabulary and also correct sentence patterns and structures for the written medium. The ultimate aim of a writer is to be able to express him self in polished literacy form, which requires the utilization of special vocabulary and certain refinement of structures.

Rhetorical Skills

This refers to the writer's ability to use linguistic cohesive devices such as connectives, reference words, ellipsis and so on in order to link parts of a text into logically related sequences.

Organizational skills

These are similar to those involved in Rhetorical skills above, but here we are concerned with the Organization of pieces of information into paragraphs and texts. This includes the sequencing of ideas as well as the ability to reject irrelevant information and summarize relevant points.

-   Judgment Skills

The ability to write in an appropriate manner for a particular purpose with a particular audience in mind.

Functions of Written Language

Written language serves many functions both for individuals and for society as a whole and it is not limited to the communication of information. Written material can have the following functions;

- Cognitive
- Record keeping and Storing Information

Cognitive function

For the individual author, writing can have cognitive functions in clarifying and supporting his thought. Spoken language can also

allow thoughts to be formulated in one's own words, but written language has the added advantage of making a detached reflection on them. Such writing is essentially private.

Record Keeping and Storing Information

At the level of society, written language serves the function of record keeping and of storing both information and literary works. It therefore supports and transmits the culture and its values. Such writing is essentially public and intended for an audience. This is a very powerful and dynamic function of written language and has played important role in establishment of today's world as we see it.

Forms of Writing

Writing as an expressive art can be classified into diverse forms; some of which are listed below;

- Précis Writing
- Comprehension
- Academic papers
- Travel brochures
- Note taking/note making
- Informal letters.
- Formal letters
- Report writing
- Editorials
- Feature writing
- Column writing
- Dialogue writing (movies, dramas etc.)
- Creative writing

The Purpose of Writing

Writing is a powerful medium through which a writer attains one purpose or another, i.e., he may write to inform the reader about something, to convince the reader, to change his own opinion or to express his ideas. This has been shown below diagrammatically:

To Inform   To Analyze

Purpose of Writing

To Convince   To Express
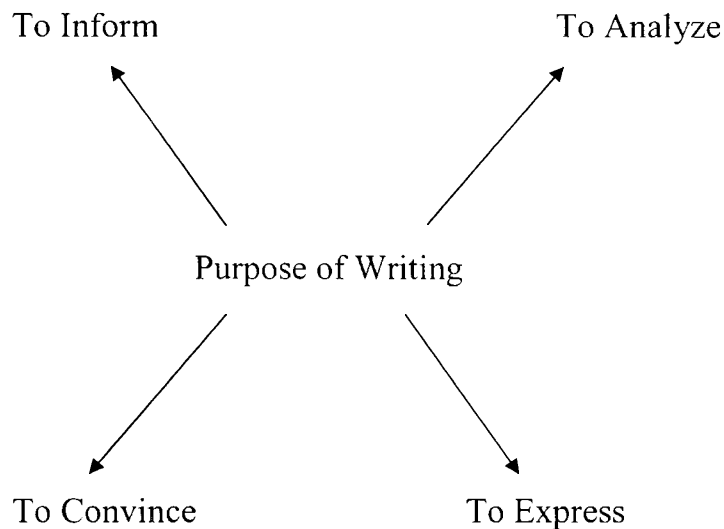
a) **To inform**

To communicate information clearly, accurately, simply and directly is the main purpose of writing. Newspaper, reports, magazine, articles and technical descriptions all serve this most fundamental purpose.

b) **To analyze**

Another clearly related purpose of writing is to analyze the information given and the need to discover meaning when a writer analyses information..

c) **To convince**

The written word is used to convey information clearly and accurately and to explain the significance of that information. Another goal of writing is to convince the readers,

to influence them or to change their opinion. Newspaper, editorials, speeches, critical reviews and monologues are types of such writing, Writing that tries to affect the beliefs of the reader is usually classified either as argument or persuasion.

d)   To express

Another very important function of writing is its application in imaginative writing, i.e. fiction, poetry, drama and prose. A creative writer writes because he is compelled to do so. He writes expressively and transmits his thoughts, values and the historical deeds and misdeeds of nations in powerful modes, thereby changing boundaries or leading to conflicts.

The above stated analysis indicates that writing is a complex process involving many skills, some of which have been mentioned here. Besides it is a mental as well as physical activity because memory retrieves information and a logical pattern flourishes in the mind, which is transmitted to the paper through the hands, thus involving both types of activities. It is the most expressive and influential form of art.

Conclusion

It can be concluded that writing is not an isolated skill, rather it integrates other language skills, especially reading. It is said reading leads to more effective language learning and it also provides more natural contexts for writing activities. Thus, the writing skill is the ultimate and most integrated aspect of learning a language. Writing as a career, attracts more people than any other field in the arts. Writing offers various personal rewards, it enables people to express themselves as well as to entertain, inform and influence others.

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Love in the Time of Cholera, is More than a Love Story

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Love in the Time of Cholera, a novel by Nobel Laureate Gabriel Garcia Marquez, is known as a love story. The dust-jacket of the novel's Penguin edition of 1988 contains extracts of the reviews published in various newspapers, aimed at proving that it is a love story. The Observer, for example, claims that Love in the Time of Cholera is a 'funny and wistful love story' set besides the Caribbean. The New York Times calls the novel 'an anatomy of love in all its forms', and The Times declares that the novel contains 'an amazing celebration of the many kinds of love between men and women'.

Moreover, as one opens the book, the very first sentence on the first page is enough to establish the idea that the book is a tale of affection and love;

> It was inevitable : the scent of bitter almonds always reminded him of the fate of unrequited love. (3)

Then begins the account of Doctor Juvenal Urbino's last day before he died in an attempt to catch his parrot when the ladder slipped from under his feet (page 42), causing death due to a broken neck. While the reader is still finding more about the life and death of Doctor Urbino another character Florentino Ariza is introduced as ' a useful serious old man' (page 48)

By the time the reader reaches the end of the first chapter the proof of Florentino Ariza's 'unrequited love' for Doctor Urbino's widow becomes

visible in Ariza's declaration to Fermina when he visits her house to console her after her husband's death. While standing before her, he announces

> I . . . repeat to you once again my vow of eternal
> fidelity and everlasting love. (50)

Fermina however rebukes him severely as she replies

> Get out of here, and don't show your face again
> for the years of life, that are left to you (50)

With these words she turns out of her house her seventy-six year old lover, leaving the reader amazed, and curious to know more about the strange love-hate relation of these two old people. The remaining five chapters of the novel trace the history of an unfruitful relation between them, which comes to an end with Fermina's tying the knot with Doctor Urbino. The second attempt for the renewal of love is made by Florentino Ariza fifty one years later, but also receives a negative response. This rejection however is not the end of love. It is the beginning of a new phase of affection, uniting the lovers on the riverboat ' New Fidelity' (326) which would 'Keep going, going, going...' (348) to ensure that the lovers stay together 'forever'.

Long before the lovers begin traveling 'forever' on the 'New Fidelity', Fermina suffers in her marital relations, by submitting to

> the bitterness of Dona Blanca, her mother-in-law,
> and the mental lethargy of her sisters in law (206)

The joy of her honeymoon in Europe, which made several women jealous of her, does not last long. Soon after her return to Columbia and to the former palace of the Marquis de Casalduero (107), Fermina realizes that her life will be a 'deluxe prison sentence.'

From the beginning she is forced to eat the 'despised eggplants' every day, learn to play the harp, say the rosary at dusk and adopt an affected table etiquette. Still, she is not accepted by her in laws, who despise her humble origin and prefer to keep her at arm's length. Despite Fermina's efforts to adjust to the upper class circles, she is constantly criticized by her husband Dr. Urbino's family, for

> the way she held her silverware, the way she walked . . . like a woman of the streets, the way she dressed as if she were in a circus, and even in the rustic way she treated her husband and nursed her child. . . (207)

While the tumultuous marital life of the Urbinos contines, Florentino Ariza also survives the torment of unrequited love with the aid of several temporary affairs, beginning with his 'furious lovemaking with the widow Nazaret' (152), to his relations with the school girl America Vicuna, sixty years younger than he is.

Besides relating the many affairs of Ariza, the novel also depicts the way of life of urbanites in Columbia at the end of the nineteenth century and the beginning of the twentieth century. The influence of religion, the effects of scientific advancement, the ever-changing fashions in garments and architecture and the growing popularity of new social and moral standards and values are quite skillfully assimilated with the development of the plot of the novel. Marquez has presented a credible cross-section of the society that existed a hundred years ago. Since the time span covered by the novel is almost half a century, the novelist successfully captures various changes that occur in the continent of South America.

One unchanged feature in the life of Columbians is the influence of religion. The daily lives of ordinary people are greatly affected by the practices of an extremely conservative Roman Catholic church. This is especially true of the upper classes of society, who give great importance to religious rituals and frequently refer to the authority of the ecclesiastical class. The death of Jeremiah de Saint Amour, the crippled photographer, disturbs the routine of Doctor Urbino's life and he expresses his anxiety about missing the Sunday Mass. (7)

The problem of Amour's burial is also discussed by various characters. Doctor Urbino expresses his willingness to talk to the governor on the matter of his friend's burial in the holy ground, but dares not ask for the Archbishop's permission. The authority enjoyed by the Archbishop is frequently mentioned during the course of the novel, especially in trivial discussions between Doctor Urbino and his wife Fermina. During these verbal debacles the husband often suggests that for the solution of their problem the couple should consult the highest religious officials. Rebelling against her husband's will, Fermina uses abusive language and declares, 'To hell with the Archbishop!'

So on one hand, the respect shown by Doctor Urbino to the ecclesiastical classes represents the attitude of elites, while on the other hand Fermina Daza's blasphemous remarks are indicative of the aloofness of the middle and lower classes towards the authority of religion.

The members of the middle and lower classes show a more practical and down-to-earth approach towards the problems of everyday life. This attitude is especially visible in Transito Ariza's actions. Transito Ariza is Florentino Ariza's mother and she tends to solve problems by taking immediate steps to control the situation. For instance, whenever her only son Florentino gets

unwell she consults the old homeopathic practitioner who, she believes, can cure her son's constipation as well as his lovesickness. Similarly she gets her son a job in the company of his uncle Leo. Later this position enables Florentino to become the owner of the company. Putting aside all scruples Transito Ariza embarks on the task of restoring some balance in the disturbed life of her son Florentino after his rejection by Fermina. She goes to the extent of encouraging the widow Nazaret to indulge in relations with her son in the hope that '...another love would cure him of the one that did not allow him to live.' (149)

So unlike her son, Transito Ariza does not entertain any romantic notions. A similar kind of attitude is expressed by the other woman mentioned in the course of the novel.

The Carribean society, which is a melting pot of several cultures, is formed of a large number of races, social classes and professional groups. In this novel, Garcia Marquez picks up women representing various factions of society and through them presents the plight of ordinary people. The children of slaves, for instance, are shown struggling to establish themselves as respectable citizens in the Columbian society. In the same way children with mixed parentage face a crisis of identity. One such character in Transito Ariza

> ...a freed quadroon whose instinct for happiness
> had been frustrated by poverty. (62)

Her occasional alliance with the well known shop-owner Don Loazza produced her only child Florentino. In a part of her house on the Street of Windows, Transito successfully runs her shop where she gives loans secretly to ladies of rich families and, as guarantee, keeps their precious jewels.

Despite her low status she leads a comfortable life, relying on her own resources and potentiality.

Another 'true woman' in the novel is Leona Cassiani, who, dressed like the slave girls, meets Florentino Ariza in a narrow alley. He observes that she is

> ...black, young, pretty but a whore beyond the shadow of doubt. (182)

Florentino receives a shock when he learns that Leona followed him to get a job at any cost in his River company. So he allows her to work as a 'charity employee' and she soon climbs the ladder of success due to her hard work and intelligence. The representative of educated black men and women, Leona not only gets promotion rapidly but also employs her strengths to get her benefactor a better position in the company. In this way she wins his confidence and becomes

> ...the only human being to whom Florentino Ariza was tempted to reveal the secret of Fermina Daza (188)

The secret sharer provides emotional support to Florentino in all his moments of crisis and anxiety.

With little education and almost no resources Leona Cassiani fights against all odds to settle down as a respectable woman in the society. However, another more educated woman Barbara Lynch faces more complex and complicated problems. The daughter of a protestant priest, and a Doctor of Theology herself, Barbara Lynch is '...a tall, elegant large-boned mulatto.' (240)

The doctor-patient relation between Barbara Lynch and Doctor Urbino soon changes into a bond of affection, but does not last long, because Fermina Daza soon discovers her husband's infidelity by sniffing 'the smell of a black woman' (250). Unable to fulfill the 'vows of eternal love' (248),

Doctor Urbino abandons his beloved and never sees her again. The negative vibrations of this discordant note in the otherwise conjugal peace of Urbino's domestic life can be heard even later.

The novelist's watchful eyes discover not only women who are downtrodden and deprived of various social privileges, he also depicts the discontentment and troubles of the fair sex who come from well-off families, such as Fermina Daza's Aunt Escolastica. The forty-year old spinster wears the habit of St. Francis when she goes out. With no means of income of her own, she lives with her brother the widower Lorenzo Daza and serves as his housekeeper and governess of his daughter Fermina. In return she gets food and shelter as charity by her brother but never receives any respect or significance in household matters. Aunt Escolastica possesses an 'instinct for life' (58) and thus becomes an accomplice of her niece in her 'intricate relation' (79) with Florentino Ariza. When Fermina's father discovers his sister's role he gives her a severe but unjust punishment (page 79), turning her out of his house. She is only allowed to take with her her spinster's sleeping mat and enough money for a month (79). So Aunt Escolastica leaves for San Juan de la Cienage and later Fermina receives the news that she has died there in a leprosarium.

Using the minor character of Aunt Escolastica, Marquez depicts the plight of women of middle class conservative families who do not get married and have no source of income. The charity of relatives enables them to survive but they normally end up in a leprosarium or mental asylum. Quite

skillfully the novelist weaves these minor events in the overall pattern of the love story thus providing the reader with entertainment along with information about the social set up in which the actual events of the story take place.

The unjust attitude of people towards women depicts the backwardness of Latin American societies, but there are several other factual details of the circumstances that prevailed a hundred years ago and contributed to the retrogression in these countries of the Caribbean. The title of the novel, for example, refers to the deadly epidemic of cholera, which devastated many regions in the last half of the nineteenth century. The disease did not spare people of any caste, colour or creed and killed all, rich or poor. The father of Doctor Urbino, a physician like his son, also died in the epidemic of Asian cholera (107).

Later, when Doctor Urbino returns after receiving education from Europe, he finds that the deadly disease mostly spreads due to 'dangerous lack of sanitation' (108), even in the most advanced urban areas. To his horror he discovers that in his own city two thirds of the population lived in shanties at the edge of the swamp, and relieved themselves in the open air (109).

Moreover the swamp is used for disposing the garbage of the city so it has become a permanent location for the putrefaction of litter. Doctor Urbino also observes that next to the market place of the famous harbour Las Aminas Bay, lies a garbage heap on which offal from the adjoining slaughter-house was also thrown.

The presence of the outlet of all the sewers of the city also makes the situation worse. This information proves that even educated people lacked

basic knowledge about civic amenities. Another mortal threat was caused by impure water, stored in earthen jars that were never cleaned. Their bottoms served as sanctuary for water-worms. This dilapidated state of the public system of sanitation, and ignorance of the principles of hygiene pose several problems for Doctor Urbino, who vows to fight against the threat of the deadly disease.

The fear of the terminal epidemic however does not stop people from going about their daily lives. At times, during the course of the novel, Marquez gives an interesting and humorous account of some unusual happening which disturbs the routine of life. One such instance is Florentino Ariza's failure to perform his duties properly at the Postal Agency where he works. The ships carrying mail from different parts of the world stopped at the bay of Las Animas and the bags full of letters and parcels were deposited at the Postal Agency. In order to inform the residents of the city about the arrival of mail from a particular country the employees of the Postal Agency hoisted the flag of that country on the roof of their office. Then local people would come and collect their mail form the Postal Agency. On one such occasion, Florentino Ariza's distraction due to love creates a great deal of confusion because he displays the wrong flag and causes 'such chaos in the distribution of mail' (62), that the reader anticipates his removal from his post.

However, he is saved by a senior employee of the same office, Lotario Thugut, who later teaches Florentino Ariza to play the violin, and also gets him a post in the telegraph office. Later we find out that both the violin and the job of telegraph operator enable Ariza to develop his relation with his beloved Fermina. For several years Florentino sits under the almond trees in the park of the Evangels just outside Fermina's father's house and plays 'the

waltz he had composed for her. . . the emblem of their frustrated complicity' (70).

Even after Fermina Daza's marriage Florentino Ariza does not lose interest in music. He continues to attend all music concerts and operas performed in his city. He also participates in poetic festivals held regularly every year. Though Garcia Marquez's hero never wins a prize in the poetic festivals, its reference gives a truly realistic touch to the love story. The novelist specially mentions a poetic festival in which

> ...Golden Orchid – the most sought after prize among the nation's poets was awarded to a Chinese immigrant... (193)

This decision caused great resentment among the general public and the scandal was discussed in newspapers as well as by individuals. So the novelist not only tells a tale of the emotional upheavals of lovers, he also informs the reader about the popular forms of entertainment in his country. The details of this event gives the novelist an opportunity to express the feelings of local people who encounter various kinds of threats due to the arrival of foreigners who come as immigrants, like the Chinese who migrated from Panama and settled in Columbia.

Another event in the novel gives the reader an insight into the social and cultural life of Columbians. The heroine Fermina Daza and her cousin Hildebranda visit the newly established studio of a Belgian photographer on the day when

> ...there was a mob in front of the Belgian's studio, because photographs were being taken of Beny

> Centeno, who had won the boxing championship
> in Panama... (133)

The details of this event carry plenty of information about popular fashions in costumes, the significance of still photography and the intense interest of people in sports, especially boxing.

In the beginning of the novel the detailed description of Doctor Urbino's house in the district of La Mango contains several graphic depictions. The house seems to be a combined product of European architecture and local sensibilities. Inside the house items made in Europe as well as locally manufactured objects are placed together. There lie side by side

> ...Viennese rockers and leather footstools made
> by local craftsmen. Splendid hammocks from
> San Jacinto, with multi-coloured fringes along
> the side... (18)

So it becomes clear that the Urbinos' residence reflects the popular fashions of both Europe and South America.

Not only fashions in garments and furniture but new scientific inventions also affect the lives of people in the novel. Florentino Ariza gets a job as a telegraph operator and receives the first letters of Fermina Daza in the telegraph office. Later, when Fermina's father Lorenzo Daza forcefully takes his daughter to an unknown place, Florentino discovers the route of his beloved's journey because her father

> ...had made the mistake of telegraphing the news
> to his brother-in-law. . . so that Florentino Ariza
> not only learned the complete itinerary but also . .

> This allowed him to maintain intensive
> communication with her . . . until the end of her
> journey . . . (85/6)

This intensive communication is in the form of innumerable letters he sent her during her absence in the town. The excessive practice of composing love letters later made Florentino Arizo offer his services to unlettered lovers free of charge. (171)

Florentino however could not get his collection of love letters, which he compiled with the title of Lovers' Companion, published due to a shortage of financial resources. Fifty years later when he is found renewing relations with Fermina they still rely on the conventional device of writing letters to each other. Although both of them have the facility of the telephone, they prefer to maintain secrecy. In fact Fermina, who has now become the Widow Urbino, forbids her lover to call her on the telephone. This precaution is justified because

> There were so few telephones in the city that all
> communication took place through an operator
> who knew all the subscribers. (314)

In order to avoid a scandal, the prudent lovers avoid using a scientific invention.

The novelist many times brings together Florentino and Fermina to ensure that they are moving parallel with, and always within reach of each other. Some of the occasions, when both of them get quite close, are of historical significance, like the celebration of the new century (225). On the occasion of this historical event Doctor Urbino and Fermina take part in many public ceremonies. During one of these ceremonies the couple fly in

an enormous balloon and observe the dead bodies of victims of the cholera epidemic floating in ditches around the Great Swamp. Several years later when the lovers unite in New Fidelity, Florentino Ariza orders the captain of the boat to fly the yellow plague flag to avoid stopping at any river port. And Ariza's strategy proves successful because

> With the yellow cholera flag waving jubilantly from the main mast... (343)

none of the officials on either side of the river makes an attempt to stop the boat.

> After all, everyone knew that the time of cholera had not ended. (343)

So Gabriel Garcia Marquez employs details of the devastating effects of cholera along with many other topical and factual references to form a mosaic of events and stories. But the most prominent of all these tales and details is the story of everlasting love.

Stray Thoughts on Culture

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Islamic Culture

While it is tempting to express one's thoughts on culture, there is also the tendency to drift towards the problems of identity, of national values and of supra-national values. A word of caution is therefore called for. Supra-national cultural factors and principles cannot be, and usually are not, necessarily and apparently the values and cultural indicators of a particular nation. The application of such values and principles reside in the fundamental spirit of a nation and not in things of daily use. This applies in the case of religions having a wide appeal and international following. Two great religions answer to this description: Islam and Christianity. In both religions a set of recommended actions and prohibitions is clearly laid down in the shape of commandments and "deadly sins". But these commandments to be followed and the sins to be avoided will hardly be applicable to things like dress or language, or in the matter of food. For the latter, in Islam, there are clear instructions to avoid certain things as "haram", otherwise, no great deviation or defiance is indicated. On the one hand these considerations are entirely left to the weather or geography; on the other, in some cases, to historical influences.

It will be pertinent here to indicate the basic Islamic injunctions to be observed, and their cultural impact. These injunctions came to humanity in a Divine Message, perfect and precise. Complete and practical and practicable, these brought to mankind a universal faith and the Messenger who brought it was the model for the whole of humanity. It was embedded in the idea of

Tauhid. It prohibits worship of anyone except Allah and that no one is there to share his authority. The idea of Tauhid frees man from fear and threat from anyone except Allah. This provides the basis for the Quranic concept of culture, as laid down in the Holy Book.

It determines man's faith in Allah and as man in endowed with intellect and intuition he can think and decide for himself. If he fails to recognize Him and revolts against Him man merely shows his ingratitude and fails to recognize Him in the course of his worship and prayers. As we move ahead, we come across the idea that Allah is the Sovereign Power, Malik-ul-Mulk or the Master of the Universe and Head of the State. The Islamic State makes provision for the protection of the individual and guarantees him/her the freedom of worship, while Absolute Justice in the general principle repeatedly stressed by the Quran and the Sunnah. The State claims a proportion of the income as Zakat form Muslims and Jizia from the Zimmi.

Following the life pattern of the Holy Prophet (Peace be upon him) the Ahadees lay down a complete code of Akhlaq, the etiquette and the daily routine of sleeping, waking and working, and cordial relations with others, by curbing the passions. The Holy Quran says: "Have we not presented the best model for you in the person of the Prophet of Allah?"

The Holy Quran draws no distinction between sexes in the matter of reward for good work and punishment for evil deeds. In Part 23 and verse 35 the Holy Book says: Verily men who surrender (to Allah) and women who surrender, and men who believe and women who believe, and men who obey and women who obey, men who are sincere and women who are sincere; and men who endure and women who endure; and men who are humble and women who are humble; and men who give alms and women who give alms; and men who fast and women who fast; and men who are modest and

women who are modest; and men who remember Allah, Allah hath prepared for them pardon and a great reward." "Whoever does good to girls (daughters) will be saved form hell." "Women are the twin halves of men." These are some of the observations in the Holy Book and there are hundreds of such lines in it. Perhaps there are no more elaborate instructions on the rights of inheritance of women in any religion or social system than in the Holy Quran.

Slavery had taken deep roots in the tribal social structure. However, the Holy Prophet (peace be upon him) regulated the whole structure, attitudes and behaviour of people towards slaves, so that this undesirable practice was sure to cease to exist in course of time.

A significant aspect of Islam is the negative reading of fatalism as a part of culture. A culture in decline adopts this attitude. There is no point in a lengthy debate over the amount of free will given to man but the crux of the matter lies in the concept of Tawakkal, i.e., dependence and reliance upon Divine will after doing one's duty in pursuance of the maxim "Do your best and leave the rest to Allah Almighty". This aspect of Tawakkal is positive and also applies to Dua, the prayer. There is lot of it in Islam. On the other hand, if it is taken to mean a disposition to do nothing and to depend upon Allah to do everything for man, this is against the spirit of Islam.

A major aspect of Islam is Jihad – the constant striving after the objective of setting up the Sovereign State of Allah. On the way to this objective the individual's jihad is against his own lust. Similarly honest trade is jihad for merchants, diligent teaching and acquisition of learning is jihad for teachers and students. For doctors jihad is healing of patients, for scholars research is jihad and fighting for the defence of Islam is jihad for soldiers. Jihad develops self-discipline and devotion to duty. Jihad bis Saif is

part of Islamic culture, and its parameters are enunciated in the <u>Holy Quran</u>: "Fight in the way of Allah those who fight against you, but begin not hostilities. Lo! Allah loveth not aggressors. And kill them wherever you find them and drive them from the places whence they drove you; for persecution is worse than killing. And fight them not at the sanctuary (of Mecca) till they attack you there. That is the reward of the graceless people. But if they desist, then verily Allah is forgiving, Merciful. Fight against them till there is no more persecution and religion is all for Allah; if they desist, then let there be no hostilities except against wrong-doers."

Besides these ideological underpinnings of Islamic culture, Islam enjoins upon its followers a generosity of spirit towards those who deserve charity and alms, who are hungry and destitute. Spending n the way of Allah is the frequent injunction, as important as is the forbiddance of hoarding and amassing wealth.

Pakistani Culture and Arts in Pakistan

In our times, when the fast moving, break-neck pace of invention and gadgetry keeps on introducing new elements into the social fabric, the debate on culture is revived with new vigour. Efforts are made to redefine its terms and to absorb the new elements into an existing social fabric. Yet it is interesting to note that the fundamental definition of culture has seldom moved away, or deviated from what Edward Burnett Taylor said in 1871:

"Culture . . . is that complex whole which includes knowledge, belief, art, morals, law custom and any other capabilities and habits acquired by men as members of a society."

A hundred years later the committee on culture headed by Faiz Ahmad Faiz added at length to this definition in the following manner:

"The term "Culture" was originally used for the art of making living organisms grow and develop. When applied to human beings it is popularly defined as "the whole way of life of a specific human group or society". This way of life would obviously comprise both ideological and material components, i.e., both values and social practices. The definition postulates that:

    a. Culture, unlike the arts, is not created by a few individuals but is 'lived' and evolved by a whole community. The arts thus are abstract or symbolic manifestations of what is lived by the community.

    b. Since every culture relates to a specific human society and since every human society lives in time and space, every culture must be both historical and territorial, although its ideological components may include extra-territorial and supra-temporal elements. For instance Muslim societies, in spite of racial, linguistic and other differences have many traits in common.

    c. Since the way of life of a community is conditioned by the social organization or system under which it lives, the culture of this community must be similarly conditioned. Any change in the cultural patterns of this community, therefore, must be accompanied by corresponding changes in its social conditions of existence. Conversely, when these social conditions change the culture must change accordingly.

d. Since culture is a way of life and not merely a way of thought, its quality and complexion are determined more by what is actually practised and not so much by what is merely professed. It is not inconceivable that a particular society may strongly believe in one set of values and actually practise, out of material consideration, values which are totally different.

It should be obvious from the above that cultural problems do not relate to the arts alone, or to any other specific department of national life, but form an integral part of the basic structural socio-economic problems of every society.

1. The solutions to these problems, therefore, must also lie with the solution of these basic socio-economic problems. Thus the culture of a society fragmented into different social classes with varying levels of intellectual developments, must also be fragmented into different patterns of varying quality. To evolve a common or unified culture for such a society must presume the evolution of a unified and equitable social structure.

2. It should be equally obvious that in a period of social change, there is likely to be a conflict between the patterns of culture inherited from the past and new patterns demanded by the environmental exigencies of the present. In such a period it becomes incumbent on the community to re-evaluate its historical traditions and to integrate them with new elements created by new social conditions. A complete negation of the past would destroy the roots of cultural growth. A complete negation of the contemporary condition would destroy its chances of

survival. Thus even though culture cannot transcend the limitations of a given social structure, it can certainly lag behind it. In other words, while cultural activity cannot exceed the progressive potentialities of a particular society it can certainly fall short of what is both possible and desirable.

The reason for such a situation arising are many: such as

1.   Dominant influences of vested interests opposed to any social change.

2.   The lack of adequate creative enterprise by enlightened elements within the community because of insufficient resources, patronage or opportunity.

3.   Apathetic, indifferent and fatalistic attitudes which permeate under-privileged majorities in societies characterized by marked inequalities.

Keeping in mind these considerations, it will not be out of place to consider Pakistan as a geographical entity with a sense of historicity. Without these factors the cultural identity of a country cannot be determined.

According to a consensus, sometimes reluctantly arrived at, the area now known as Pakistan has always been a separate geographical entity throughout a long stretch of history. During a long period of more than 5000 years of recorded history, the subcontinent known as India has been a united whole for very brief periods during the reign of Asoka in 5th century AD, then under the Mughals in the 17th and 18th century and later under the British for a little more than a hundred years. Time and again, the region known as Pakistan now, reasserted its identity for long stretches of time, whenever the iron hand of a strong imperial force relaxed its hold. The

historic events of the post-independence period, once again, helped to determine the present shape of Pakistan.

Historical Viewpoints

One view is that the roots of Pakistani culture are in the soil of the land and thus encompass a history right from the primitive era to the present time. Thus it comprises the Indus Valley civilization, the Ghandhara era, the coming of the Aryans, Greeks, and the Kushans, followed by the Arabs, the period of Muslims including that of the sultans and the mughals. Then it takes into account the coming of the British who established an empire in the sub-continent, after fighting other colonial powers such as the French and the Portuguese. The last phase is the struggle for freedom and the emergence of Pakistan as an independent Muslim state.

1. The other viewpoint is presented by those who stress ideology as the basis of culture. But the link between culture and ideology serves only a very limited purpose and raises debatable issues:

This proposition raises two debatable issues:

1. If Pakistan is an ideological state and its ideology is Islam, isn't Muslim culture or Islamic culture an adequate definition of Pakistani culture? Is it necessary or desirable to seek or discover a cultural identity apart or beyond this generic term? This line of reasoning ignores two obvious realities.

First, it ignores the reality of non-ideological components of culture, e.g., language, dress, cuisine, architecture, arts and crafts, non-religious customs and social observances, etc. These are mundane products of historical origin and geographical environment and cannot be dubbed

Islamic or non-Islamic. Thus Urdu, Punjabi, Sindhi, Pushto, Ajrk, Ralli, Shalwar, Kurta, Lassi Sajji, Tikka, Kabaddi, Tent-pegging, Urs at Sehwan, Basant and Mela Chiraghan at Lahore etc. are essential components of our particular national culture but they are hardly translatable into any ideological terms. Second: it ignores the reality of nationhood. Nationhood may be a good thing or a bad thing but it can hardly be ignored as a fact of present day political life. It provides the very basis of a State and its denial amounts to a repudiation of one's own sovereignty as a State. Thus Sudan, Nigeria, Turkey, Iran and Indonesia are all Muslim States but a Nigerian, unless he forfeits his nationality, is not a Turk nor can a Sudanese claim to be an Indonesian. As they all profess Islam, what differentiates the identity of one from the other must be something other than religion. This some thing else is his nationhood and his culture, which are two sides of the same phenomenon.

There is little justification, therefore, for any ambivalent or apologetic attitude either towards Pakistani nationhood or towards Pakistani culture.

2. The second issue relates to regional cultures. The basic and characteristic vocabulary of our people's culture, i.e., language, dress, customs, architecture, music, folk arts etc., has naturally been better preserved in our villages and the countryside of various regions than in big towns where dominant foreign influences have introduced a cosmopolitanism composed of many elements and characteristics which are not exclusively national. The growth of these folk cultures was arrested at various levels of development with the disintegration of feudal societies, the withdrawal of feudal patronage, and the concentration of power, wealth and educational and cultural facilities in the big towns. A reversal of this process of stagnation, therefore, and revival of these regional cultures –

the most authentic store-house of what is distinctively Pakistani – seems obviously called for. This raises two issues: First, whether such a revival would promote centrifugal tendencies of narrow regionalism and militate against the goals of national integration. Second, whether such a revival and the development of regional cultures would yield to some sort of a synthesis on the national plane.

While defining culture for the cultural policy issued by Mr. Fakhar Zaman, Dr. Aslam Syed followed the Toynbee formula and said that "culture is man's response to the challenge of nature and history." A brief description of Pakistani arts is thus an apt description of our own response to these, as a reflection of our attitudes to life nature and history. Our task, however, has been made easier by Aitzaz Ahsan who has identified the Indus Man, as ostentatious, spending and living beyond his means, as a brave person and as a bad administrator. There are historical reasons for this but the truth of these conclusions has been proved through our behaviour towards, and particularly in, architecture.

Architecture

Among the ruins of Moenjodaro and the Ghandhara civilization at Taxila, we can find traces of houses, bathrooms, markets, with coins, jewellery, pots and implements. Still intact are the Budhist stupas, Hindu temples and Sikh gurdwaras, and coming to our own times there are new houses with fantastic and modern designs that embrace almost any and every conceivable architectural style, from the Chinese pagoda, to the Swiss chalet, and the Greek and Doric colonnade, perhaps in imitation of the Capitol in Washington.

Yet in all this baffling variety the one dominating, meaningful and enduring style is that of the Islamic architecture. For at least a thousand years it has been the dominant style, manifesting itself in three major forms: the mosque, the palace and the mausoleum. In all these forms, there are the common features of the arches, the dome, the minar and minarette, the gallery, the plinth and the platform. To this one can add the decorative aspects of the frieze and trellis. All these architectural form are based on the creative, innovative and practical use of geometric shapes. Pakistan claims this heritage from the Muslim societies of the Middle East, which in turn had absorbed influences of Syrian, Byzantine and Persian styles.

When the Muslim period in the sub-continent flowered into Mughal architecture, the consequence was a number of magnificent buildings like the Taj Mahal of Agra, the Shalimar Gardens of Lahore, the Shahi Mosques of Delhi and Lahore, the mosque of Wazir Khan in Lahore and the mosque of Mahabat Khan in Peshawar.

In our times, the thickly decorated mosque at Bhoong near Sadiqabad, in district Rahimyar Khan, is situated at the border of Punjab and Sind. Built by a local landlord, Ghazi completed the mosque in the 80s. It is a salute to the traditional architectural designs and is decorated with the blue tiles of Multan, mirror-work and fine marble and stone work. The floral designs painted in bright red and gold invoke the centuries-old tradition. The landlord, who was in search of immortality, kept on decorating and re-decorating the mosque because someone had told him that he would live as long as he continued to work on the mosque.

But the process of building and construction big buildings and skyscrapers that began with the Habib Plaza in Karachi, was maintained with the building of the Secretariat and PINSTEC in Islamabad with a

combination of the modern with the traditional. The Faisal Mosque is another example of designing a mosque in the unusual shape of a tent. Besides this, the new city of Islamabad has a number of mosques in every sector, with myriad designs at a small scale.

But as time went on the extravagant Indus Man could hardly contained himself and had to build the Convention Centre, the MNA Lodges, and the many-domed Secretariat meant for the Prime Minister, and the new Supreme Court building. Besides these landmark buildings, the city of Islamabad is replete with attractively and expensively constructed houses. Not only that, the whole country is dotted with beautifully designed and heavily decorated houses all over the place, even at remote places like Mansehra and Torkham.

Music

When we want to discuss music and dance, we come across an unfortunate situation. During the declining years of the Mughal Empire in the subcontinent, the arts were reduced to become handmaids of dissolute courts and instruments of their decadent pleasures. This was particularly true of music and dancing which are the monopoly of a socially and morally unacceptable class. After the downfall of the Mughals, the moral indignation evoked by these decadent practices and social prejudices attaching to the class of 'singing girls' were detached from the social conditions which gave them birth, and transferred in the popular mind to the arts themselves.

Since independence, these anti-art attitudes inherited from the past have been seized upon by certain factions in the country for topical political ends. They first sought to equate all culture with music and dancing and then to equate all music and dance with the lewd vulgarization of these arts by inept

professionals. From these premises, it was easy to proceed to the conclusion that all art is immoral.

Despite these prejudices, we were fortunate to have singers in the classical mode who brought to us the great tradition of singing of the Sultan period of Amir Khusrau and later of the Mughal period with Tan Sen, Chand Khan, Suraj Khan and Naik Jo Jo. During the 18th and 19th centuries the great singers Sada Rang, Ada Rang, Ashiq Rang, Haddu and Hassu Khan were the exponents of classical singing. Some of the families, the *gharanas*, were led by great singers such as Ustad Abdul Karim Khan, Fayyaz Khan and Akhtar Hussain. And there are no words to describe Roshan Ara Begum. After independence the sons of Akthar Hussain, Fateh Ali Khan and Amanat Ali Khan, and those of the Sham Chaurasi *gharana* Salamat Ali and Nazakat Ali Khan became maestros in their own right. But in time they became prisoners of their practice of limiting the skill and mastery to their own families and somehow lost touch with their listeners. A brief period of great ghazal singing was ushered in by Ghulam Ali, Mehdi Hasan, Farida Khanam and Iqbal Bano.

During 70s state patronage was provided to folk singers and their performances were made essential parts of state dinners. The media followed the lead with the result that obscure singers performing in the villages became popular artistes and enjoyed unprecedented popularity, to the extent that they eclipsed the classical singers. Among them were Resham, Murad Balaidi, Pathaney Khan, Faiz Mohammad Baloch, Alam Lohar and his sons and Tufail Niazi and his sons.

But when the folk singer Allan Faqir and Muhammad Ali Shehki joined in singing a sufic folk song and its translation in Urdu another strain of popular singing had already been introduced by Alamgir and Shehki. They

were the precursors of "pop" singing by guitar bands of various shades whose members were the youth of affluent families with no training in music and singing. They read a book or two about guitar-playing and introduced themselves as new stars on the music horizon. They were provided encouragement on the alternate television channel and soon became popular with youthful audiences. In the beginning they were accepted as a novelty but now they have resorted to singing folk songs for gaining official patronage as well as popular acceptance.

There are certain forms of singing that are connected with religious and liturgical expression in the popular mind. These forms, such as Hamd, Naat, Salam, Marsia and Qirat, were greatly encouraged during the regime of General Mohammad Zial-ul-Haq and continue to enjoy popularity. But the one form of singing that has never known a decline is the Qawwali. Attributed to Amir Khusrau, this form of music has been closely related to the practice of Samaa by certain Sufic families. It has always been popular at the folk level and there is a host of qawwals who perform at the shrines of Sufis every Thursday and make a living out of this practice.

At the time of independence the two brothers Fateh Ali Khan and Mubarak Ali Khan migrated from India and settled in Lyallpur (now Faisalabad) and became famous with their great rendering of a song that had "Raqs-e-Bismil" as its refrain. They were followed by Ghulam Farid and his brother Maqbool Sabri. Aziz Mian qawwal adopted a different style. He would choose one line as his refrain and then improvise his own lines and stanzas that he would then render in song, rather like modern rap music, and then return to the refrain. His own versification was and is highly entertaining and in some areas he is the most popular qawwal of all.

It was however Nusrat Fateh Ali Khan, the son of Fateh Ali Khan, who gave new shape and style to the popular form and made it an international favourite music. He moulded his thin shrieking voice into an instrument of great impact, and used it to great effect in the Hollywood movies The Last Temptation of Christ and The Dead Man Walking. His premature death in 1997 was a great loss to the whole world.

With the death of Nusrat Fateh Ali Khan, and the fading out of the great ghazal singers Malika Pukhraj, Iqbal Bano, Mehdi Hasan, Farida Khanam and Ghulam Ali, it appears that the "pop" singers have taken-over. The popular singers however did not appear overnight. During the 1980s the general indifference to classical and the light-classical singing had surfaced, as the exponents of the art refused to teach the intricacies of their skill outside the family. A monopoly on this kind of singing proved to be the very reason for its death. The connoisseur is always a listener and never the learner or the practitioner.

It was therefore not surprising that a song by Nazia Hasan (Aap Jaisa Koi) or by Alamgir (Aisa Nasha) should create a sensation in the subcontinent. A duet by Mohammad Ali Shehki and Allan Faqir – Ho Allah; ho Allah, became an overnight favourite. This craze for pop was rather long in arriving, as the new kind of singing had started in England in the 60s and had great worldwide influence through songs by the Beatles and other bands.

After the great and talented Nazia Hasan and Alamgir there was a string of singers who gained the instant favour of their listeners, without going through the rigours of training in the discipline. It is also noteworthy that the off-spring of great classical singers have shifted to pop. Shafaqat, the son of Salamat Ali Khan, Rustam the son of Fateh Ali Khan and Aftab the son of Amanat Ali Khan have adopted pop singing.

Now there are many young and not so young singers with good voices and no training. They take up the guitar, study how to play with the help of a book in a matter of a month, and are ready to go public with an audio and video cassette. Shoaib Mansur and other TV producers helped the various music groups Junoon, Awaz, Fusion and others in their earlier cassettes. The others who gained early favour with listeners were the Benjamin Sisters, Salim Javed, Fatima Jafry, Fakhre Alam; and Junaid Jamshaid of Vital Signs (Dil Dil Pakistan), Shehzad Roy, Nadeem Jafry and some lesser luminaries. In a crowded field of singers there are some who can be mentioned as the present-day favourites. They are Abrar-ul-Haq, Rahim Shah, Hadiqa Kyiani, and Jawwad Ahmad.

A significant aspect of their singing is their manipulation of Punjabi and Pashto folk songs for the popular appeal.

Visual Arts

In Muslim history the inspiration for visual arts came from various sources. The Umayyad and the Abbasids had their tapestries and rugs with scenes of hunting parties, of courtiers and horsemen and animals. The Persian era was known for great artists such as Mani and Behzad Kamaluddin Bahzad of 15th century. Unlike the Christian painters who worked for the Church, their work combined a religious feeling with the sensuousness of the human physique.

The Sultanate period in the subcontinent is known for Shahpur, an artist of Khurasan that portrayed Sultan Muhammad Tughlaq, as well as dancing girls and musicians with their musical instruments. During the Mughal period, Humayun called the miniature painter Syed Ali from Kabul. His followers invited miniature artists from Turkey, Europe and even China to

work in their courts. The local artists of the subcontinent, particularly of the Rajput School, made a tremendous contribution to the art of miniature painting. Syed Ali was followed by Abdul Samad of Shiraz and others. At the time of the decline of the Mughals, artists went to serve the courts of smaller states and helped perpetrate a realistic tradition of painting in the subcontinent.

It is therefore no surprise that at the time of independence the three most prominent artists of the country worked in the field of miniature and realistic landscape painting. Ustad Allah Bakhsh painted the landscape of the Punjab in bold and bright colours on big canvases, Ustad Haji Mohammad Sharif worked in miniature. Combining the influence of both these masters, with something of the European style imbibed by him, Abdul Rehman Chughtai evolved his own landscape of delicate lines, doe-eyed girls, and rather stylized trees and flowers. His work defies description. It can best be described as water-colour work based on the technique of miniature painting, but on a bigger scale. Two young artists who had their training in Europe, rebelled against the three masters in the early 50s. They were Shakir Ali and Zubeida Agha. Their work was characterized by simple detail, economy of line and a slight abstraction of theme. Their influence was tremendous and they had a large following that included artists like Ahmed Pervez, A.J. Shemza, Moen Najmi, Gulgee, Lubna Agha, Raheel Akbar Javed, and others. There were those who created a compromise between abstraction and realism. They were Ali Imam, Colin David, S. Safdar, Laila Shahzad, Zahurul Akhlaq, Mansur Rahi and such like. Others were led by Khalid Iqbal, a consummate artist of the realistic and landscape. Among his disciples are Mohammad Iqbal, Ghulam Rasul Iqbal Hussain, Nazir Ahmed, Ghulam Mustafa, Shahnawaz and quite a few others. Most of these were taught under the watchful eye of Anna Molka Ahmed, the lady who founded

the Fine Arts Department of the University of the Punjab. On the other hand, under the guidance of Salima Hashmi, an artist who enjoys experimenting with different media, the National College of Arts is producing artists with fresh vision and experimental work. Saeed Akhtar, a teacher in NCA, is one of the finest portrait painters.

Few artists have ventured into sculpture, ceramics and print-making. The reason is the lack of elaborate machinery, facilities and the extra hard work required for these arts. In print-making we have Mehr Afroze, Taanim Shahzad and Ghazanfar Ali. Shah Sajjad is a great sculptor and Kohari and Shehzad Alam are workers in ceramic of great merit. Miniature painting has been taken up by Salahuddin, Bashir Ahmed and other young people. Bashir Mirza, Nahid Ali and Jamil Naqsh produced good work while Hajra Mansur adopted the oriental style in her new phase.

Among all these artists, however, Sadeqain stands out for his ability to adapt his artistic skills to the themes at hand. Abandoning his earlier work on cacti and human figures, he adapted his art to the situation he was given and combined illustration with great skill to the buildings where he worked and to the themes he dealt with. Thus we find his work in all museums, universities and even in workshops, and in any city he happened to visit. When it was time to write Quranic verses he produced yards and yards of calligraphy in his flowing inimitable style.

If it was implied that Sadeqain adopted calligraphy to circumvent General Zia-ul-Haq's aversion to art, there were others who took up artistic calligraphy as their main art. They were Hanif Ramay, and Ozzir Zuby. Later they were followed by Aslam Kamal and Muhammad Shafiq and a host of artists.

With the advent of calligraphy on the computer, our traditional calligraphy with its background of Arabic and Persian styles has met a sudden decline. The followers of Hafiz Yusuf Sadidi and Gauhar Raqam now cannot profitably pursue their skills. The Naskh and Nastaaliq styles have been taken over the by the machine, and man the artist has been displaced.

Our painters, in their frenzy to shift towards abstraction right after independence, lost their viewers because the latter were not prepared for a transition in a year or so for a process that had taken generations of artists in Europe. Thus in their long struggling years our painters, with all their skill and merit could not sell their work, except on official or semi-official projects. It is now after 50 years that they have at last won a sort of grudging recognition of their work in the international market. It is for the first time that the works of Mian Aijazul Hasan, Iqbal Hussain and a few others have been placed for sale in Sotheby's. For Pakistani artists it is a breakthrough of great significance.

In cities like Islamabad, Lahore and Karachi there are several art galleries doing moderate business in interior decoration, jewellery, dresses and classes for painting and drawing.

Theatre

In Islam and in an Islamic society there is no place for theatre. Thus the old tradition of the 5th century playwright Kali Das, who wrote Shakuntala, and his follower Bhabuti, was revived in the 18th century in the decadent muslim period, by the Parsi community thereby. In the court of the Oudh ruler Wajid Ali Shah we find a dramatic form like that of a masque. Songs and dances made a major part of the performance. Expensive and colourful

dresses and stage-setting were part of the extravagant show. Inder Sabha by Amanat Hussain is a prominent instance of this kind of play. Later Agha Hashar (1854-1936) rendered great service to the art of drama by adapting Shakespearian plays into Urdu, along-with writing plays of his own in a powerful poetic form. His contemporaries Muhamad Abdul Faiq, Ahsan Lakhnavi, Baitab Gujrati, and Zarif were more entertaining, but less innovative and purposeful. In Pakistan the classical drama was continued by Imtiaz Ali Taj, with his poetic play Anarkali. But the stylized somg-and-dance drama met its end at the hand of Rafi Peer who translated modern one act plays into Urdu and in one stroke finished the old tradition and ushered in the modern play. In its new form the drama was served by writers such as Hakim Ahmad Shuja, Khawaja Mueen Uddin, Sufi Nisar, Atiqullah Sheikh, Sajjad Haider and others. But it has been a precarious existence for experimental and socially meaningful plays. A few names can be given in this context: Sarmad Sehbai, Enver Sajjad, Ali Ahmed, Izhar Kazmi, Aslam Azhar and Shahid Nadeem and Madeeha Gauhar.

The commercial theatre however has gained great popularity and is doing roaring business, particularly in Lahore and now in Rawalpindi. Only Lahore and Rawalpindi have a claim to good theatre halls.

Films

Pakistani cinema has always been commercial and with the exception of a very few, almost all the three thousand Pakistani movies produced so far have adhered to the song-and-audience tradition of the old Natak or Sahng as it was called. The old Sahng has all the ingredients of songs and dances, love affairs, rivalries, comic fights between mother-in-law and the daughter-in-law and feuds between women married to the same man. All this is staple material of Pakistani cinema, and while we observe that the theatre has

adopted modern drama, the cinema screen has refused to do so. In the perspective of world cinema, Pakistan films appear to be almost irrelevant to the times.

At the time of independence there was only one studio and a handful of technicians. The number of cinemas was 230. In time the number of cinema houses increased to 650 but with the invasion of the TV and Videotape, quite a few cinema houses are being demolished and shopping plazas are being constructed on their sites. The number is now down to 450.

In the beginning there were enterprising people like Lukeman, Anwar Kamal, Shaukat Hussain Rizvi, Sibtain Fazli and Nazir who produced successful films which stood against the Indian imports. They were later joined by Masud Pervez, Khurshid Anwar, Khalil Qaisar, Riaz Shahid, Hasan Tariq and Nazar-ul-Islam. Their films were good and entertaining, occasionally carrying a message, and doing good business at the box-office.

Later, in the 60s when the import of Indian films was banned and TV also made its appearance, many directors fell into the bad habit of plagiarizing Indian films, and their quality declined. As a result, in the 70s and onwards the regional cinema, particularly Punjabi films, made their impact and overwhelmed the production of Urdu movies. The rise of Punjabi films did not however contribute to the quality of films, as it has done in India. The decline in quality, with the increase in violence, continued till the mid 90s. Then again following the Indian film lead some directors, Syed Noor and Shamim Ara among them, produced some expensive movies, but the novelty of the big-budget Pakistani movie has already worn off and Pakistani cinema is again in a state of decadence and chaos.

An exceptional movie was made by Aejay Kardar in 1958, The Day Shall Dawn. This year is significant because in the same year Satyajit Ray of Bengal produced his first film Pathar Panchali. But while Satyajit Ray went on to make 30 more movies our Aajay Kardar appeared to be more interested in legal fights with his financiers than in making movies. This proved to be his first and last good one, and it received a modicum of international recognition. The script was by Faiz Ahmed Faiz and the cast mostly consisted of non-professional performers. Mutthi Bhar Chawal was another brave effort by producer-director Sangeeta. It was based on Rajinder Sing Bedi's Ik Chaddar Maili Si. Other experimental films by Bashir Mirza (Neela Parbat) and Javed Jabbar (Musafir) failed to make an impact. One such attempt Khwahish by Moeen-ur-Rehman also fell flat, in the early 90s.

An official body, the National Film Development Corporation, vainly tried to improve our cinema and failed miserably; it is in the process of being wound up.

A Note on Dance

At this point in time, it might sound strange that in 1947, classical dance managed to survive and then attract talented dancers to Pakistan. There was Cabaret in the restaurants, and the classical dancers were asked to show their talent on official occasions. A note-worthy example of state-support for dance was the invitation extended by Prime Minister H. S. Suhrawardhy in 1956 to a husband and wife team of Indian Dances, the Ghanshyams, to establish an academy of music and dance in Pakistan. They established their academy in Karachi teaching bharat natyam, kathak and Manipuri dance, in addition to music and related arts. Their academy operated for 26 years and was the only one of its scale in Pakistan. During this period Rafi Anwar,

another bharat natyam and khathak dancer of India arrived in Pakistan to establish his career.

In 1977 Prime Minister Zulfiqar Ali Bhutto banned cabaret dancing in an effort to appease increasingly strong fundamentalist groups. Soon after, under the military regime of General Muhammad Zia-ul-Haq, (1977-1988) public performance of dance was banned, except for folk dances by men.

This caused dancers like Nahid Sidiqi and the Ghanshyams to leave the country. With the return of democracy in 1988, governments have shown some degree of support for dancing and the prestigious Pride of Performance award was given to Maharaj Ghulam Hussain Khatak and Nahid Siddiqi, who returned to Pakistan after a long exile. With such encouragement now other dancers have joined their seniors, such as Tehrima Miththa, Shima Kirmani, Nighat Chaudhri and Fash-ur-Rehman.

Some Conclusions

The brief and rather inadequate survey of various aspects of Pakistani culture tends to leave to us with a bleak picture. Some conclusions are inescapable. At the present moment, it appears that,

a) Lavish spending and ostentatious living have encouraged a culture of corruption and of unethical financial practices. Misappropriation of public and peoples' money has been recognized as a regular practice of politicians, and bureaucrats.

b) Serious writing in the genre of drama has been given up in favour of commercials, slapstick farce and comedy.

c) Classical singing has given way to "pop" singing.

d) Pakistani cinema has refused to emerge out of its "natak" groove.

e) A completely misguided notion of "Jihad" has given rise to an unthinking adventurism among our youth, which has not applied the spirit of Jihad in their studies, work and daily life. The result is that even now hundreds of young Pakistanis are languishing in jails in Afghanistan.

f) Muslims all over the world have been humiliated in the political arena. The examples of Afghanistan, Iran, Iraq, Libya and Saudi Arabia are too obvious to be discussed here.

In a more disturbing, and rather menacing manifestation, Pakistani culture has suffered most on the linguistic front. During the last 50 years of Pakistan, Persian and Arabic have been lost. Now no one knows these languages and ultimately most of the serious poetry of Ghalib and Iqbal will become an unknown quantity for us. The supposedly "national" language, Urdu, has lost ground to a lop-sided emphasis on English as a vehicle of fluent speech in everyday life. All privately-run schools and colleges now boast of being "English medium" institutions. The study of literature is fast declining and the proliferation of universities in small towns is helping the trend. The readership in Urdu has met a sharp decline to the extent that recently some Urdu writers were heard saying that they wrote for one another and not for a larger audience. The readership in English as been defeated by electronic media with devices like internet, computer games and the easy availability of movies and sports programmes on private channels through cable TV.

In our unthinking absorption and acceptance of new gadgetry we have become passive consumers. Moving in a drift, in a state of flux, we do not know in which direction we are being driven.

Notes:

Besides an expression of the writer's pet prejudices as a writer on culture, culture worker and teacher, some help and hints were obtained from the following:

1. Islamic Culture by Pickthal
2. Faiz Report on Culture
3. National Exhibition brochures issued by Pakistan National Council of Arts, Islamabad.
4. An article on theatre by the late Sajjad Haider
5. Pakistan Film Directory by Yasin Gureja
6. Pakistani Cinema by Mushtaq Gazdar
7. Annual Report of NAB
8. Indus Man by Aitazaz Ahsan
9. Encyclopedia Britannica

The Problem of Co-education

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It is very difficult to comprehensively define true education. But I will try: education is the constructive, consistent and compelling system of values around which personal as well as social life should be built, a "compelling system of values" – that is to say, it is a "categorical imperative" for us to be virtuous and noble.

But no, this is not a comprehensive definition, for it lacks quite a few things. Therefore, let me try again:

Education is not the mere acquisition of book knowledge, or a pedantry that one can flaunt to impress one's fellowmen. Real education is a process by which one's latent qualities – physical, mental, moral and spiritual – are evoked, nursed and cultivated, so as to fashion out an ideal human individual, capable and willing to play his part for the betterment of his country in particular, and humanity in general.

Yes, this definition has possibilities.

We will accept co-education if it comes up to the above fastidious standard.

Co-education, as the name implies, is the simultaneous education of the sexes in perfectly identical conditions.

It has its origin in Switzerland about the middle of the 19th century. From there it permeated into the whole of Europe, then traveled across the North Atlantic, reaching the Sub-continent in the twentieth century.

It was preceded by education of boys and girls in the same institution but at different times – girls studying in the morning and boys in the evening.

Antagonists and protagonists of co-education vie with each other in voicing its merits and de-merits. The former are of the view that it kills the very aim of education. Social availability rather than intellectual leadership becomes the leading aim of students of such institutions. This allegation, unfortunately, is not always wrong.

"Attention, without intention" – that is, flirtation – is also occasionally seen. "When the little-winged god," it is said, "comes into the window, all serious study flies out." This is usually the case in institutions where co-education is practiced at an advanced stage.

But, the other side of the picture is perhaps stronger than the above side. The chief argument in favour of co-education is the economic one. If it is conceded that girls have the same right to acquire education and knowledge as have boys, then they can only be taught co-educationally on a national scale. It is impossible to open enough separate schools, colleges, universities and professional institutions to cater for girls everywhere.

Moreover, life being most competitive and least co-operative, this form of education encourages healthy competition between boys and girls.

It has also been observed that in the co-education atmosphere and scenario, the prevailing mood is de-sexualised, whereas in separate institutions it acquires sexual tensions; for students working together there is a neutral gender and the atmosphere is most congenial for a healthy working environment.

Co-education also proves conducive for mutual understanding between boys and girls. Thus after they complete their education, enter wedlock and have children the atmosphere at home becomes positive for everybody from every point of view. Gradually an ideal atmosphere would permeate the whole of the country.

What is the conclusion? I think, ideally speaking, co-education must either be started from the very beginning or not at all.

Writing About Literature

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What is literature? According to one encyclopaedia,"...it is the best expression of the best ideas, reduced to writing." Oral literature is no literature, because it cannot be subjected to criticism.

What is drama? It is the transliteration of a Greek word that means 'something done'. It is a story told through deeds and words. In such a story, the deed comes before the word, the dance before the dialogue, the play of body before the play of mind; and in it, the audience is subsequent to the spectator.

What is a novel? It is a sustained story that is not historically true, but might very easily be so. It may be a vehicle of satire, for instruction, for religious or political exhortation or for technical information. But these are side issues. Its primary purpose is to amuse, by a succession of scenes painted from nature, by a thread of emotional narrative.

What is poetry? It is the concrete and artistic expression of the human mind in rhythmical and emotional language. No literary expression can, properly speaking, be called poetry that is not in a certain deep sense emotional, whatsoever be its subject matter, concrete in method and style, rhythmical in movement and artistic in form.

All of us have some powers of reasoning and perception. And when we come to a story, a poem, or a play, we can do little other than to trust whatever powers we have, "like one who enters a shadowy room, clutching a decent candle."

There are several approaches to literature. First, "the work by itself." This assumes that a story, poem or play is an individual text, existing on the page, which we can read and understand in its own right, without recourse to the life of the author or to the age in which it was written. There are three common ways of writing a paper—explication (explanation and analysis in detail), analysis, and comparison and contrast. These deal mainly with a work of literature in itself.

Second, "the work as an imitation of life." Aristotle called the art of writing tragedy mimesis, an imitation or re-creation of an action that is serious and complete in itself—that is, a work of literature in some ways imitates the world or the civilization in which it is produced.

Third, "the work as expression." In this view, a work of literature expresses the feelings of the person who wrote it; therefore, to study it one first studies the author's life. T.S. Eliot rejected biographical criticism. He questioned the assumption that a poem must be a personal statement of the writer's thoughts or emotions. This view rejects the idea that Shakespeare was sad when he wrote his tragedies, or especially happy when he wrote a comedy like "A Midsummer Night's Dream." Still, some works do gain in meaning from even a slight knowledge of the author's biography. For example, in reading "Moby Dick", it helps to know that Melville served aboard a whaling vessel.

Fourth, "the work as influence." From this perspective, a literary work is a force that affects people. It stirs responses in them, rouses their emotions, even changes their ideas.

In writing about literature, you should choose the topic for your critical work that appeals to you. The first stage of your work will be

reading, to "weigh and consider", to quote Sir Francis Bacon. The second will be note-taking.

When giving a caption to your dissertation a verb is desirable for the purpose of delimiting the subject. For example, "The Death of Lord Jim" would acquire a greater degree of focus if rephrased "What Caused the Death of Lord Jim".

Make an outline of your proposed paper. This would cater to clear and systematic thinking.

For all research writers, editing (combining different points of your draft, improving grammar, cutting excess words, making verbal improvements, etc.) is essential, together with proof-reading (going over the first draft of the paper line by line, checking it for typographical or other mistakes).

For pin-pointing references, prefer endnotes to footnotes, for it is easier to collect all the notes at the end of a paper.

Evaluation in Language Teaching

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Every semester, we have to hear the famous indictment of our students:

1. "We *were* failed"

2. "We *should have* passed"

The former is a blatant accusation on the teachers, that (i) either we deliberately "failed" them (as they put it), or (2) we were not on the right track while evaluating their papers. The latter is of course lofty self-praise – harmless unless it paraphrases the former statement.

The fact remains that "marking" or rather "evaluation" is indeed a tough job. And I would go to the extent of saying that it is "the toughest" of all the three procedures i.e. paper setting, checking correction and evaluation (marking), involved in a teaching process, and more so in the teaching of languages. These elements are actually interdependent and revolve around one another:
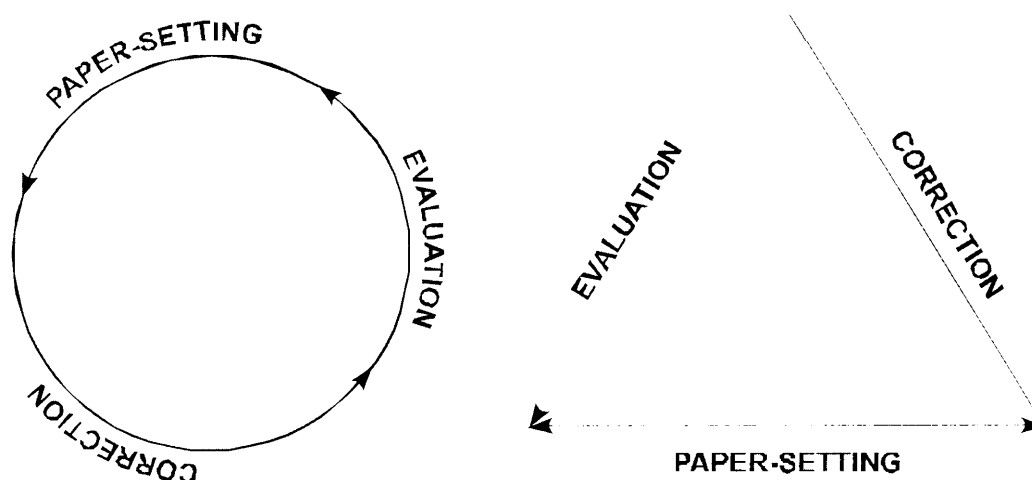
They are inter-linked, inter-connected and "evaluation" cannot possibly revolve around its own axis. Thus evaluation around evaluation leads nowhere.
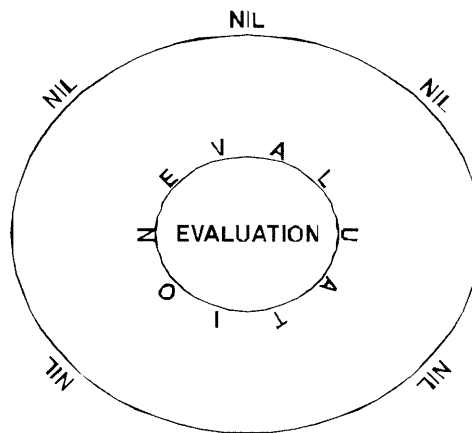
Functions of Evaluation

What is "evaluation"? What are its functions? We can find the answer in the chart hereunder:

Before	⮕	• prognostic tests (metro) • detecting pre-requisites • orienting the student	CE NE	Predictive function (appraise the students)

During	⮕	• diagnostic tests (medical) • helping students to progress	Evaluating • students • teachers • method • learning	F E	Pedagogical Function (of help And drawing up Rules)

criteriarised evaluation

After	→	tests-check list (tribunal) • certifying • penalizing • selecting	SE and/or certification • If according to a criteria (CE->exams) • If in relation to other candidates (has a norm/a completion) - NE	Social function of evaluation (does not help make progress)

Objectives of Evaluation

Now that we have streamlined the functions of evaluation, we need to know the "why" of the problem. Why do we need to evaluate? – be it traditional marking (out of 100 or less), they system of grades (from A – D) or the method of giving remarks (Excellent – Poor). Before arriving at any possible answer, we need to question ourselves. "Why do we learn a language?" And the answer to this question is simple: "To communicate!" To this, we need to add that language is comprised of four skills:

Oral Comprehension (OC)		Oral Expression (OE)
Written Comprehension (WC)		Written Expression (WE)

"All four skills are non-dissociable"
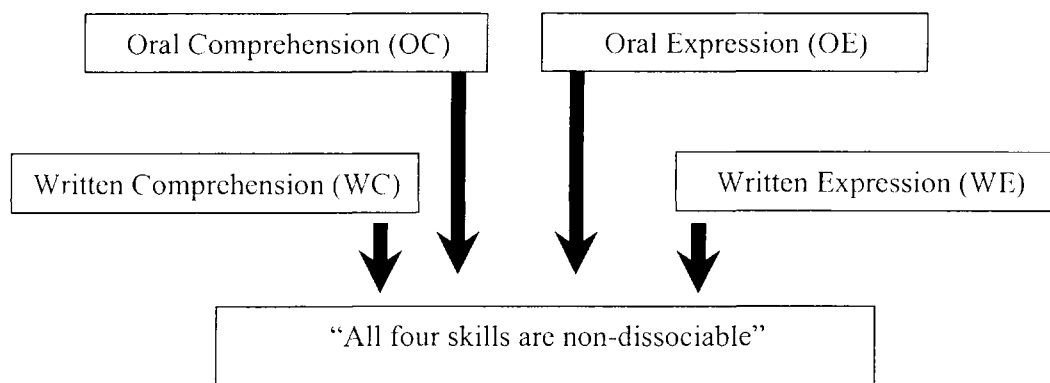
So, we must be extra careful while setting the papers (this would avoid calling subject teachers into the Examination Hall). We should always draw up an evaluation chart, streamline our criteria and duly respect them while correcting the papers. A well-set paper will speed up correction and facilitate evaluation. It will also satisfy our students because they will subsequently have all details with no ambiguities left.

The word "evaluation" revolves around two important terms or concepts: FAILURE and SUCCESS. This is like passing judgment on an individual in a court of law: "You are acquitted" or "You are sentenced". And it is precisely here that the responsibility falls on the person who is "evaluating". Unfortunately, we as teachers, tend to spend more time on paper – setting than on correction. At times we a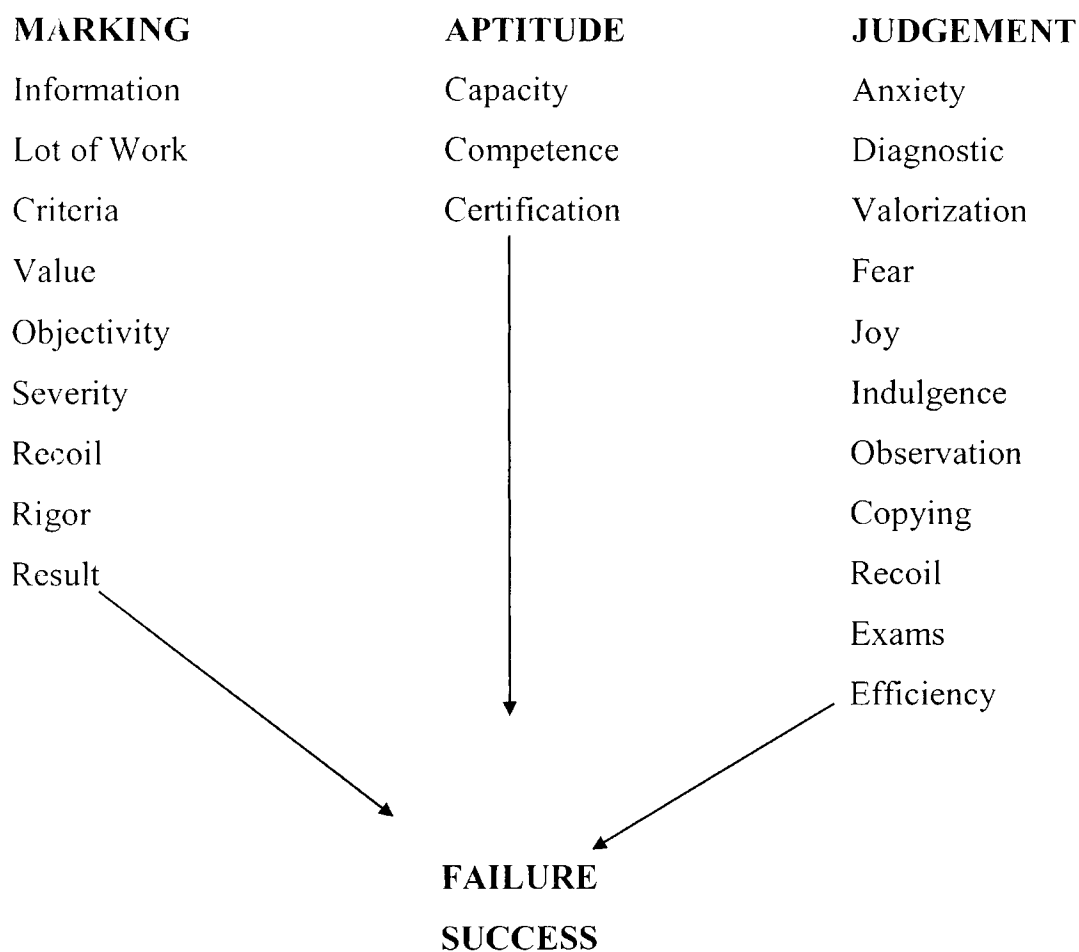re often caught in an unbelievable time constraint for checking, marking and preparing the results. We do not even get a day, whereas, it should neither be the other way round, but in fact equal.

Paper setting is as difficult a job as correcting it and then marking, or so to say "evaluating". We may have noticed that the tensions of our students are greater after the exams than before or even at the time of appearing for the exam. We might not be tense, but we are not relaxed either. Isn't it true that while marking the papers of services students, we have this thing at the back of our minds: "his career is at stake--let's try to help him get through!" Are not we "unintentionally" biased at times? "so and so misbehaved, is a trouble-maker, so I don't care whether he/she gets through or not--better still that he/she does not!" Are we never pressurized from diverse corners: "be lenient with him/her!"? All these factors and many more, mar the true essence and spirit of our job. So we need to be really honest, tough and rigorous, and mark with conviction. Only then shall we be doing justice to ourselves and to our students. Our teachers should be thoroughly trained in the "art of evaluation", as they are in other fields of teaching. For, teaching, whichever method it may be, class/home assignments are reciprocal. It is face to face. You are at the giving and at the same time at the receiving end, whereas paper setting and paper marking is a solitary job, an objective activity, where subjectivity should not interfere. And that is why I term it as "the toughest" of all traits of teaching.

Before proceeding further, let us question ourselves on the term "evaluation". What comes to our mind when we talk of exams? Basically two things: paper setting and paper marking (evaluation) and later the dispatch of result at a given time! But in fact there is much more that revolves around the word "evaluation", which can be easily put into three main categories (as shown in the chart). These are the basic concepts that come to our mind when we talk of checking and marking:

MARKING	APTITUDE	JUDGEMENT
Information	Capacity	Anxiety
Lot of Work	Competence	Diagnostic
Criteria	Certification	Valorization
Value		Fear
Objectivity		Joy
Severity		Indulgence
Recoil		Observation
Rigor		Copying
Result		Recoil
		Exams
		Efficiency

FAILURE

SUCCESS

All these explanations in fact translate our frame of mind when we are faced with the task of checking and marking the papers of our students, hammered by two words: fail/pass!

Problems of Evaluation

Unfortunately the word evaluation is often synonymous with negative terms: boring, tedious, lengthy, etc. The fact is that paper setting and evaluation are interdependent. The better the paper, the easier and better is our evaluation. While marking papers, we are faced with the following problems:

- Being objective
- Marking the written expression
- Personalizing according to the level of the class (this holds true for heterogeneous classes only)
- Evaluating the knowledge and the know-how
- Marking the oral expression
- Breaking the stress/complex of error (of the students)
- Being just
- Correcting the written expression
- Being precise
- Avoiding contradiction between the correction chart and objective of the paper
- Being responsible
- Keeping a balance between the (subject) matter and the form (in written papers)
- Drawing a parallel between objective and evaluation
- Being sensitive to the anxiety of students in oral and written exams
- Being careful in the choice of our supporting material: questions, instructions etc.
- Making on evaluation chart

- Working without any strings attached: clearly and without hiding anything

Types of Evaluation

There are basically four types of evaluation, or for ways of evaluating a paper:

1. Summarized Evaluation (SE): Takes place at the end of the course. This is like a "balance sheet" which takes into account the result only. There is no follow up. It is final. It is the end. It is directed towards the past and what we are during the course. It is focused on "measuring the gaps", i.e. deducting numbers. It is not oriented towards the curiosity of the teacher to look into the cause, the root-cause of error. This is like our final exams.

2. Formative Evaluation (FE): during the course while teaching. This deals with the students and the teacher. The teacher in this case is not a "stranger; he is present there. It is more focused on the approach of finding out the reason for the "gap", i.e.

$$
\left.
\begin{array}{l}
10\underline{\hspace{2cm}}\text{marks expected} \\
6\underline{\hspace{2cm}}\text{marks obtained}
\end{array}
\right\} \rightarrow \text{gap}
$$

4\underline{\hspace{2cm}}

2\underline{\hspace{2cm}}

0\underline{\hspace{2cm}}

It is aimed at finding the "why" of the error (in the form of internal assessment/ class tests or even mid-term exams).

3. Normative Evaluation (NE): according to certain norms of evaluation, in comparison with a group of students; can also be done in class, collectively.

4. Criteria-based Evaluation (CE): marking according to fixed criteria – good or bad, for example. This can also be practiced in class.

So, our evaluation process should take into account these four elements, (which are its main objective) and correspond to learning and objective:

```
               ┌─────────────────────────────────────┐
               │              Objective              │
               └─────────────────────────────────────┘
                  │                              ▲
                  ▼                              │
    ┌──────────────────┐          ┌──────────────────┐
    │     Learning     │ ───────▶ │    Evaluation    │
    └──────────────────┘          └──────────────────┘
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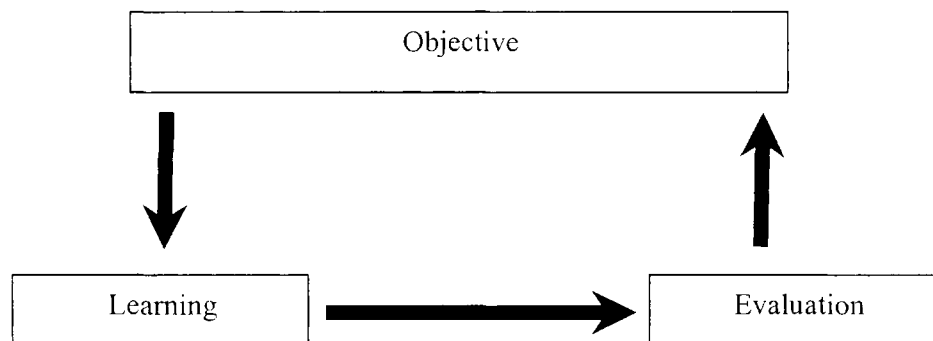
Putting the same in simpler terms, a teacher needs to be crystal clear in his/her mind about the objective aim, of what is being done. Our objective, our target is "something" and hence needs our full attention, our concentration while setting papers. We are obviously "targeting" something and if we do not know in which direction we are going, we will take a long time to reach our destination. This process can be characterized in three terms:

1. Attention/Carefulness: The phase must reflect the transformation looked into. That is, the student must be able to perform at the end of a learning process. He must pass from:

```
    ┌──────────────────┐          ┌──────────────────┐
    │    Objective     │ ───────▶ │    Objective     │
    └──────────────────┘          └──────────────────┘
```

Objective	➡	Objective

2. Know-how: A student's competence should be reflected in his performance. The art lies in the way we set the papers. If a student's paper can be evaluated, can be observed, it not only proves the competence of the student, but that of the teacher as well.

3. Circumstances: In order for our objective, or target to be well focused and formulated, we must:

a)   identify the output by a name, generally an action verb: can be observed, can be measured and hence evaluated;

b)   describe the conditions in which an output will take place (e.g. in 3 hours);

c)   Prescribe the criteria of success, i.e. minimal performance

Hence, our "instrument" of evaluation (IE) is, in fact, the content of this instrument. Its quality is that it should be interesting, amusing, and not scholarly. It should be a valid test, aimed at testing what needs to be tested. One imperative is that an unknown instrument is never given in an examination. The examination is no place for surprises. Experimentation may take place during the learning process, but never after.

Ways and Methods of Evaluation

For all the four skills of language learning and teaching we can formulate certain ways and methods for better paper setting and eventually a facilitated marking of papers.

1. Oral Comprehension

The first thing to be kept in mind is that a major part of this test is audible. In order to release the stress of students, we should see to it that the very first sentence of our text (read or on the cassette) is relaxed and non-challenging. This will help build up the confidence of examinees. The questions should always be posed in the sequence of the text. Do not forget that in this test, there is a memory game that is being played. Your questions should resemble an evaluation chart, should be a piece of information and not a labyrinth full of ambiguities. Avoid asking questions with lengthy answers. The best is "True"/"False" or objective type questions in the paper. We may have chart like the one below:

NOS	FOR	AGAINST	??
1	X		
2		X	
3			X
4	X		

In the true/false type, always mention "according to the text", so that it may not insinuate "in your opinion". For the for/against type, leave a blank column for the option of "no opinion". This will be a mathematical evaluation. So, we should avoid reading a text aloud to which the students take notes and then answer a series of questions (when half or even more of the text is not even anywhere in their memories). What are we tying to evaluate here, their memory storage or their competence to understand a verbal test? Consequently how are we going to mark such a paper? And we come back to square one: clarity of paper will facilitate our evaluation.

2. Written Comprehension

In this paper, the task for the teacher and the student is somewhat easier. The supporting material is in front of the student.

a) True-False (T/F): For this, the lines should be numbered. The questions should "Say whether, according to the text, it is True or False?" or not known.

Q. NOS	TRUE	FALSE	NOT KNOWN
1	X		
2		X	
3			X
4	X		

Q. NOS	TRUE	FALSE	NOT KNOWN	LOCATION
1	X			3
2			X	1
3		X		2

The whole answer should be completely correct to get marks. It should not be a 50/50 business! And for this, we will also need to number out text.

b. Multiple Choice Question (MCQ): Here, there may be 3 possible replies to a question:

Q.No. -------------------------------------- 1 question

Answer ----------------------------- ☐

----------------------------- ☐] 3 possible answers

----------------------------- ☐

More options are possible in such tests. With three options, as shown here, there are two distracters, i.e. two wrong answers. Then there is the correct answer. This is a very easy and a very rapid process of evaluation. A good distracter in this case would be an answer, which is not too evident, and the one, which has some close link with the text. It is choosing these distracters which is the most difficult job, and not the marking.

c) Exercises with Blanks: This is not pure comprehension, but oriented towards grammar and vocabulary. We can, for example, give infinitives of verbs to be conjugated. More words than blanks should be provided (choice of the right word), and instructions should be very clear. Blanks should be of the some length as the words in order to guide the students.

Say whether they should write the words or give their numbers only. Make sure that these words are not repeated elsewhere.

d) Jumbled up Exercises

You may give sentences in disorder and ask the students to put them in order. You may, for example, write ABC.... For your sentences so that the students can number them 1,2,3,.... Give them a table to work on, i.e. something like this:

A	B	C	D
2	1	1	3

There are many more ways for testing Written Comprehension and for avoiding the traditional method. For instance, we can ask for synonyms, to give a title different from that of the text, highlight certain key words to be used in sentences, etc. A paper set on the pattern above will be closer to our objective of "written comprehension" and will also be easier to evaluate.

3. Oral Expression

However easy it may seem, OE is as tricky for "evaluator" as it is "nerve-wracking" for the "examinee". There are basically three ways of taking Oral Expression:

a) Asking a series of questions: simple conversation to help the student speak;

b) Exposure: giving a topic, but for this, we need to give them a plan of action and help them in their preparation so that later on, they do not read what they have written.

c) Comments on a text: depending on the level of the class, we may then select a series of pictures, a rich picture, even a text. For this type of test, we must:
- Specify (in one sentence) the type of document it is;
- Convey the theme (i.e., what is it about);
- Give a very brief resume (a few small sentence);
- Make a brief comment;
- Guide the student ("what type of questions would you ask if you were in may place")

Always keep in mind that you are evaluating "Oral Expression", which means the capacity, the capability, the competence of the student to

express himself in the target language. So don't hesitate to guide your student, thinking that this would be helping him out, because it is not "Oral Comprehension"

Criteria for Oral Expression: You must have fixed criteria before setting out for this job:

JOB DONE	RICHNESS OF LANGUAGE	GRAMMATICAL CORRECTION	MARKS	
FULLY	1. Rich	Correct	6	Benefit Of Risk
		Mistakes	5	
	2. Banal		5	
		Mistakes	4	
PARTLY	3. Rich	Correct	4	Criteria Are Compensated
		Mistakes	3	
	4. Banal	Correct	3	
		Mistakes	2	

NOT AT ALL	Few sentences		1	

We may add other columns to it e.g. very rich/lot of mistakes/less rich, etc.

Remember that students have a tendency to simplify their expression in order to avoid mistakes, limiting themselves to a basic subject-verb-complement format in expression. Also remember that reading aloud is one of the most difficult tasks in oral expression. Don't corner your students, knowing that they are afraid of making mistakes. What is important is not what he knows but what he can do in the language (a paraphrase for example). Don't target them for their hesitations. Respect the criteria:

1. Job done: making yourself understood:

- Theme (the context)

- Pronunciation

- Intonation

- Fluidity

- Accountability (coherence with the situation)

2. **Richness of Language:**

- Vocabulary (adjectives, adverbs etc)

- Grammatical structure (using language connectors, making complex sentences). This is done without taking into account the grammatical mistakes.

- Strategy of compensation: replacement techniques.

- Benefit of risk: this is like giving a special allowance to laborers who risk their lives.

3. Grammatical correction: this is one criterion but not the sole criterion. We may have an evaluation chart similar to the one given on the next page, for Oral Expression:

4. Written Expression: We make a very big error in calling this test: Essay or Composition at Certificate and Diploma levels. Can we expect a student who has done 2 ½ months of language, to write an Essay in the Mid-term Exams: or even in the Finals (after 5 months)? They might be able to write a small paragraph, but not an Essay. So, first of all, the word Essay or Composition should be replaced by Written Expression. Hence this will be a paper in which we shall evaluate written skills: a paragraph, a story on a series of pictures, a letter, an application etc, and not what we usually find: (page 1)

Criteria for Written Expression: As for any other test, the basic thing is that "instructions" should be very clear so that the student has no ambiguity in his mind about what he has to do. He should not be made to pay for our mistakes. And then there are criteria like:

1) **Pertinence:_** The work should be pertinent/relevant. The answer should correspond with the question posed. The entire situation should be respected fully.

2) **Completeness:** The work should be complete from A-Z. All expected elements should be present (reference, small details etc)

3) **Exactness:** The work must be true to the criteria fixed: right/wrong

4) **Respect of a method:** This is loyalty to the model of production (e.g. how to write a letter, or a writing plan for a dissertation: Introduction, development, conclusion).

Evaluation Chart

CRITERIA	MARKS
Phonetics (flat or with intonation)	05
Vocabulary (choice of words)	05
Use of logical connectors (as, since, thus)	10
Mastery over conjugation	15
Structure of the sentence	15
Ability to converse	10
Flow of ideas	15
Ease in expression	10
General level of oral comprehension (understands the question at once makes you repeat/translate)	10
Cultural knowledge	05
Grand total	100

Comments:--

-

5) **Quantity and Correction of Style:** This regards the "form", the spelling mistakes and grammar.

There are in fact two criteria here:

i) Quality and correctness

ii) Complexity of language

6) **Volume and use of knowledge:_** this relates to the content or "ideas". There may be lots of ideas but what counts is how they are exploited. Is this a game of quality versus quantity?

7) **Presentation of Work:_** neatness of lay-out, legible handwriting, and careful work.

8) **Originality:** Originality is the personal touch, things not seen/done during formal teaching additional effort on the part of students.

All these criteria should be streamlined in the class, and must be the same for examination purposes.

Evaluation of Written Expression: There are several ways of evaluating written expression.

1. **Global:** This takes into account the ideas and the layout (the form). Here, we give a global value to a student's output. This holds good only for exams. The student in this case does not know what his marks correspond to. He is bound to compare his marks with others.

2. **Formative:** This is done during the teaching/learning process. In the class there should be fixed criteria of evaluation and the students should be well aware of them. There will be codes (like: sp: spellings; gr; grammar), which the students should know; and for which they should leave a margin. While correcting, you must only underline the mistakes, and not give the correct version. Let the students work upon them or ask you how to write properly. Checking does not mean, "correcting", it means pointing out. All your "observations" should be written on the first page. But there must be positive as well as negative remarks. You must separate the time of correction from the time of evaluation so that your time of correction

becomes a moment of progress. Your evaluation chart may resemble any one of the following:

CRITERIA	MARKS
1. Job done (exactly the same as for oral)	25
2. Coherence of style (organization, plan, connectors)	25
3. Grammar (correction of language)	15
4. Benefit of risk (rich language, choice of words/imagination, etc)	10
Total:-	75

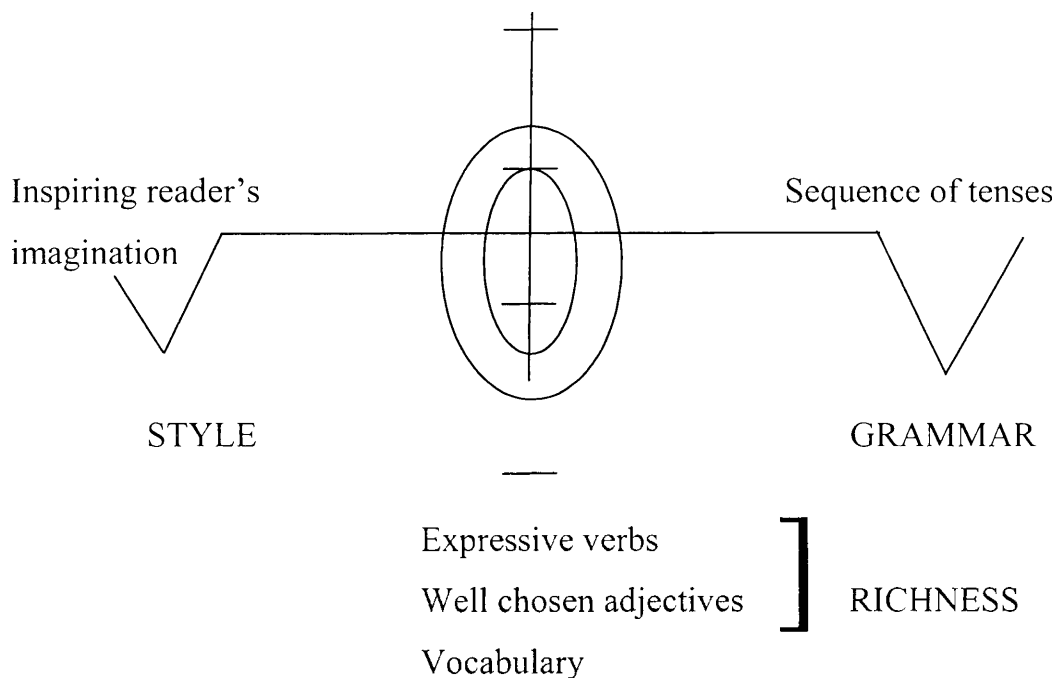The page on which the student is writing should look like this:

a)

TITLE

Margin for   ―――――――――――― to be left blank

teacher's   for correction

remarks   ―――――――――――― =

The last page should be left blank for teacher's comments/guidelines.

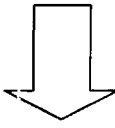b)   JOB DONE

(respect for instructions)

Inspiring reader's imagination   Sequence of tenses

STYLE   GRAMMAR

Expressive verbs
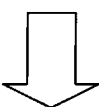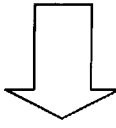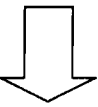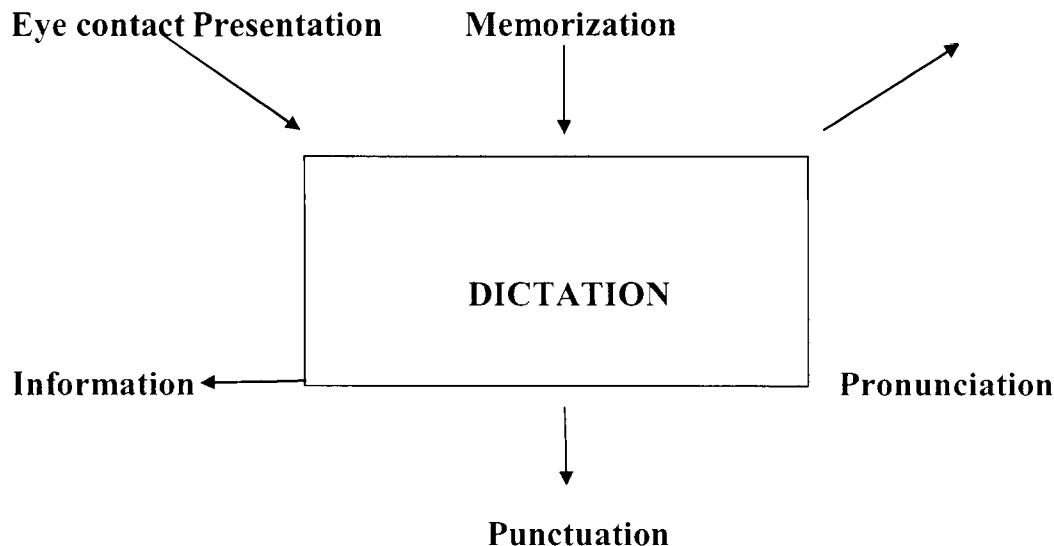Well chosen adjectives   ] RICHNESS
Vocabulary

2. **Self-Evaluation:** This is in fact a co-evaluation or double evaluation. The student prepares an evaluation chart, notes down the criteria and assesses himself (gives himself marks). Obviously when the teacher double checks, double evaluates, it is his marks, which mater. But then there won't be the "why" of the student. It you have a larger group, practice more co-evaluation and less independent work, like this he will learn more. For a heterogeneous class (good & bad students) you may add more criteria to your evaluation chart to evaluate the weaknesses of the student. You may even delete one or more criteria. Your aim should be to teach them to be good in each one of the criteria. You may even deduct marks (for wrong correction) or vice-

versa. But don't ever cheat them in exams. Respect the same criteria. Help the students as much as you can so that every criterion and its exigencies are crystal clear.

3. **Horizontal Evaluation Chart:** This is good but this is more global. There is no self-evaluation involved. The script should not exceed one page. Remember that a short script corrected by/with the student is better than a long script. An illustrative example is given on the next page.

4. **Group Evaluation:** This is a written as well as on oral exercise. This holds good especially for languages having "characters" and no "formal script" and where the examinee needs to memorize and then reproduce. This will be more prone to wayward diction. Will it also be a memory test? Will it enable the student to master a set model of the language? Will it help citation and hence also build up the student's confidence to face the public? This is a good exercise for our speech contests. The 3,4,5 best of the group may even be asked to recite the same for competition. They will be asked to learn their texts by heart. Will they be made to stand in front of the class and face classmates as well as the teacher? You may divide a big class into 3 to 5 groups. Each group will be asked to evaluate one criterion of the one who is reciting. The evaluation chart will look like the one given on the next page, after the formal correction of the written script:

Script	Evaluation	Corrected Script	Re-evaluation
1. ----------------- 2. ----------------- 3. ----------------- 4. ----------------- ⬇ The students write only here. They cannot take a second page.	1. Spelling 2. Grammar 3. Inspires the reader 4. ------------ 5. ------------ ⬇ Point out the mistakes	1. ----------------- 2. ----------------- 3. ----------------- 4. ----------------- ⬇ The student revises His text here. He does not mark it.	1. ----------------- 2. ----------------- 3. ----------------- 4. ----------------- ⬇ The teacher notes down the students' progress.

Eye contact Presentation   Memorization

```
                    ┌─────────────────────────────┐
                    │                             │
                    │         DICTATION           │
                    │                             │
Information ◄───────┤                             │          Pronunciation
                    └─────────────────────────────┘
```

Punctuation

Evaluation of Dictation: To the above four language skills and the ways to evaluate the same, I am tempted to add "Dictation" as it an integral part of "Essay" and carries ¼ of the total marks. Earlier it was taken after the "Essay" paper but recently it has been made a part of the orals, i.e. to be taken with oral tests. Good enough, because we tend to forget that here we are testing more than one skill. It is first of all "oral comprehension", then "spellings" and, added to this, yet another skill, "rapidity". Some are quick in writing and some slow. Some have a good auditive power, others not. Correct dictation also depends upon a "good ear". The teacher's pronunciation also counts. Don't we have the students asking us: "who will take the dictation?" "I hope you do it, Sir/Madam, because we are used to you". <u>Conclusion:</u> The students feel more confident with the teacher who regularly takes their dictation. Why? Because they are habituated to his pronunciation, way of speaking, intonation and expression. But what happens when they go to the country whose language they are learning? Or when they are needed for interpretation? So, first of all, there should be an insistence on reasonably standard pronunciation for all. Then, standard intonation. What we often forget to teach our students is "punctuation".

Punctuation is an integral part of dictation, and it should be dictated and marked. A text without punctuation is a garden without flowers. It is simply barren, and subject to a variety of interpretations as the reader wishes.

CRITERIA	MARKS
1. Faulty conjugation	-1
2. Wrong phonetics	-1/2
3. Totally wrong spellings	-1
4. Spellings phonetically correct but otherwise wrong	-1/2
5. Mistakes of nouns/genders/numbers	-1/4
6. Wrong conjunctions (changing the sense)	-1
7. Wrong punctuation	-1/4

- The length of the text should take into account the total marks. For example for 25 marks, there should be 10 lines at the most.

- Negative marking is not recommended, rather discouraged.

- You can never give zero (0), not even for a totally wrong dictation. Only a blank page gets zero. The minimum you can give is at least five (5).

THINGS TO REMEMBER: Like any recipe, in order that all the ingredients are well-measured, well blended and your mixture well baked, for your "recipe of evaluation", you should remember that:

- Evaluation is not "de-valuation" it is "giving value to". So, valorize your students' output. Don't penalize them;

- Instruction should be crystal clear, without any chance of ambiguity;

- Make an evaluation chart, and teach the evaluative criteria you use to your students;

- Don't ever make your students pay for your mistakes (improper instruction, ambiguities);

- Teach your students that failure is at the end of the road. En route, there is no failure. We may err (make errors) but still achieve the goal;

- Always experiment with your instructions and your criteria in class;

The article is based on a series of lectures delivered by Ms. Suzanne Beaudet, Director Studies, CIEP (International Centre of Pedagogical Studies)

Coping With Teaching/Learning Problems

Dr Mrs Naseema Khatoon
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So many different things are expected of teachers, and the range of expectations increases enormously as one considers the variety among teachers—variety of age, education, professional experience, teaching service, personality, social background and at the top of such factors—variety of students and languages and subjects taught therein. Progress in teaching depends on recognizing the list of diverse factors operating in the teaching/learning process. The writer has tried to identify some of the basic issues and problems that both teachers and students face.

The main objectives of teaching a foreign language are:

a. To enable the learner to read the language in a meaningful way

b. To enable him to understand what he reads or listens to in that language

c. To enable him to speak the target language fluently, preferably in the native accent and intonation of the language

d. To enable the learner to write in the target language and to make suitable translations between English and/or Urdu and the target language

A teacher deals and communicates with lively, intelligent responsive young girls and boys. He is that central authority whose job is not only to

teach but to cooperate with and solve the problems of students collectively or individually. The writer has put these issues in two categories:

a. Administrative issues

b. Academic issues

Again, academic issues can be divided into two categories:

i. Teacher related issues

ii. Student related issues

Teacher related issues

1. Punctuality, discipline and orderliness are prerequisites for quality teaching. Punctuality is very important for both the teacher and the student, but perhaps more so for the teacher. The reason is obvious—if a student comes late, only one student suffers, but if the teacher comes late the whole class suffers. Again, the teacher is the role model for the class; if he comes late how can he advise his students to be punctual? If he is late, students do not sit quietly. The noise of the class will disturb adjacent classes and this will ultimately affect the orderliness of the whole institution.

2. Proper breakdown of the course well in advance of the term. As a matter of fact, for the teacher, courses do not start on the first day of the class; they begin well before he meets the students. In NUML we have approved syllabi for all the courses of different classes and languages. We have sets of textbooks for different levels. Then again we have a pre-planned academic calendar and a proforma for breakdown. Teachers are required to prepare this

proforma within the given constraints and available resources. It might not be possible to follow the breakdown exactly from one day to another or from one period to another. However, it is like a navigation chart guiding the course towards its completion within a given time-frame efficiently, effectively and smoothly. A few points to keep in mind are:

a. While preparing a breakdown the goals and objectives of that particular course should be very clear in front of the teacher

b. The distribution or allocation of periods for different skills and aspects should be balanced. Class tests, class written work, and revisional exercises before terminal and final examinations should be given a proper place

c. Preparing a breakdown is a futile exercise if it is not followed. Whatever is allocated in the breakdown should be followed strictly in letter and spirit for the attainment of the stated goals and objectives

d. Methodology should be included. For the attainment of some objectives, the orthodox lecture system might be suitable, for others, *discussion* or *project* methods might be preferable. Methods will be chosen according to the subjects of the lesson. But one thing is very important here. There is a general consensus that **the target language only** should be used during teaching, especially during initial stages. The use of another language is not forbidden, but it should be avoided as much as possible. At higher levels teachers might

need to use another language to explain abstract or subtle thoughts.

e. The importance of a well-organized **lesson plan** cannot be over-stressed. The teacher has a limited time of 40 or 50 minutes for a particular lesson in a class. He cannot utilize this time to a maximum unless he has prepared his lesson properly. Such questions as 'what would you like to learn today?' or 'what is your problem?' show an irresponsible and careless attitude on the part of the teacher.

A few comments might be relevant here:

1. A good scholar might not be a good teacher. It often happens that a very good scholar overruns his designated time, so that other teachers suffer. The length of a lesson should be defined by the duration of a given period. If a teacher finds himself in an overrun, he should be able to tactfully wind up what he is doing at a meaningful point. Likewise, he should have a short time learning activity in hand in case he finishes too soon.

2. **Whatever method he adopts, the whole justification of teaching is to foster the learning process. To teach is to stimulate and nourish the autonomous power of the learner.**

Needless to say, the teacher should have full command over the subject he is to teach. Only then can he face the most difficult and intelligent students in his class. An awareness of student-psychology is helpful if he wants to win all or most of the distractions posed by the students.

3. **Home assignments**: in class the student is at the receiving end of instruction. After class, self-study and revisional work by a student are necessary. Home assignments indicate how much the student has gained and how much the teacher has been able to impart. Two points should be considered here:

   a. Assignments should cover all aspects and skills of a language

   b. Assignments should be checked and corrected regularly. Without proper feedback, home assignments are meaningless

4. **Tests, examinations and setting question papers**: tests and examinations are an integral part of learning and give us guidelines for future teaching. Question papers are prepared keeping in view the ability of an average student of a class. Testing and evaluation form a very large area of enquiry, and will be discussed at some other place.

5. **Use of library facilities by teachers**: language is like a flowing river leaving something behind and accommodating new things from an ever-changing environment. Regular visits to libraries are mandatory for teachers so that they can update their knowledge of language and teaching techniques.

Student related issues

1. The language class is different from an ordinary class in many ways. One student might be an engineer, another a graduate in social science, a third simply a matriculate. Starting levels might be widely spread across a broad spectrum. This kind of heterogeneity poses

unique problems for the teacher. However, if he is good at his job he can negotiate his way through the pitfalls and provide a sound learning base for all his students.

2. Motivation is of prime importance in the business of teaching and learning. The instructor knows that students will learn what they want to learn and that they will find it difficult to absorb material in which they are not interested. Students are neither poor learners nor poorly motivated. They are learning things all the time. But our primary objective should be to motivate them for the learning of the target language.

3. Student participation: in the normal course of events, the teacher gives and the student receives, but actual involvement in a class lesson is very important for students.

4. Grade-oriented perspective: excluding a very few mature individuals, everything a student does is related to his results in the examination. It is desirable to allocate some marks for projects, home assignments, speech contests, class participation, etc. This will encourage students to think beyond their textbooks.

5. First-language interference: an intrusive problem in learning the target language is interference from the first language or mother-tongue. This can be multidirectional. The only solution is to adopt the direct method of teaching. Additionally, students should be exposed to the target language through documentaries, dramas and well-known serial productions so that they can learn something about the culture and environment of a particular language-speaking group.

6. Library usage: students should be encouraged to do as much reading as possible in the target language.

7. Oral skills: students hardly ever use the target language outside the classroom. To encourage language usage beyond the classroom, group discussions, speech contests, debates, etc., prove to be very useful. Contact with the language for listening and reading can also be widened by encouraging the use of the Internet.

8. Discipline: these relate mostly to punctuality and regularity, though occasionally one will come across surly, uncooperative or ill-mannered students as well. The only remedy for disciplinary problems is strict institutional rules and the strict enforcement of those rules.

In closing, the writer acknowledges the dictum that great teachers are born and not made, but she feels that anybody good enough to get a job in education can, with a little insight and effort, become a good teacher. However, each teacher is unique, and there is no guarantee that what works for one will work for another.

The Human Factor

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The learning process starts at birth and continues throughout a person's lifespan. Where informal learning is mostly acquired with little or no conscious effort, formal learning comes as a result of conscious participation in definitely planned, sequential activities aiming at specific educational goals. However, even the best plan or the most carefully crafted syllabus is as nothing without the human factor. To make the conscious participation of the student possible, a 'teacher', or 'facilitator' or 'catalyst' of learning is required.

Educational psychologists have been trying to unfold the various abilities and capabilities of the human mind so as to exploit them to the maximum use of the learning process, for the benefit of both students and teachers. From sensory to perception learning and mechanistic to cognitive theories, the primary focus has been on the teaching/learning function. Unfortunately all influential theories address the learning stages from age 1 to 20 of an individual's life. Piaget's *sensorimotor, preoperational, concrete operations* and *formal operations* stages and Burner's *enactive, iconic* and *symbolic* stages all discuss mental abilities up to an age of 20 years. A lot has been written and said about the aforementioned stages, but one hardly finds any material on adult learning and teaching.

One of the earliest writer's on psychology, William James, suggests that men (but not women) continue to develop till the age of twenty-eight, a strangely sexist observation which was, no doubt, influenced by public attitudes towards women at the time. In between, many experimenters in

psychology fixed sixteen as the cut-off age for mental growth and development, which seems arbitrary and unnecessarily restrictive, and receives little confirmation from this writer's intuitive voice. As mentioned in the previous paragraph, this has now been upgraded to about twenty.

However, at the adult level, mainly from 20-35, a person's mental abilities are at their best. The blending of the ideal concepts derived from formal learning, with the harshness of realities being experienced in the informal world, makes teaching a more complex activity. A teacher often feels perplexed as to how to mobilize an adult learner's advanced organizers to receive bookish or ideal knowledge, which does not reflect what that student has already experienced in life. To manipulate the cognitive structures of students in a befitting manner a teacher at this adult stage needs more understanding of the nature of each student and his developmental probabilities. He also needs to understand the personal and social adjustments to be made by an adult in his cultural environment, and various psychological factors inherent in the teaching-learning process. The importance of this stage can be judged from the fact that at this level a student's concept of love is entirely different from what it was in school. Now he loves to fall in love. Now he is critical of the legal, political, social and economic systems of his society. Now he actively wants to practice his religion and perhaps aspires to change things to an ideal state. Now is the stage where one understands the intricacies involved in family ties and bonds.

A teacher at this level is confronted with a situation where he is not only supposed to transfer a fund of knowledge and values but is also required to satisfy the peculiar needs of a pupil. At an adult stage formal education is not general but specific and the degree of specificity is

determined by the needs of the pupil. The teacher- learner interaction at this level is coupled by sharper minds communicating through a well-developed system of language. At this level, ideas and concepts are critically examined with reference to the practical world where each individual might have an entirely different experience with the same idea. Hence a teacher is required to do more than directing, guiding, motivating and helping pupils develop desirable attitudes. He is required to use the psychological approach. He is supposed to consider the learner's educational and social background, his state of readiness to learn, and his appreciation of the concepts that need to be taught, that too, with an aim to help the learner develop those attitudes that enable him to live constructively in a democratic society.

A teacher for adult teaching needs more understanding of human nature and development. He also needs to have knowledge of and an ability to apply the principles of learning. He needs to be sensitive to and appreciative of cultural, religious and ethnic differences. He is also required to believe in continued professional improvement and cultural enrichment. Last but not least, he needs a complete mastery over his subject, because his job is not only to deliver a lecture or compel students to learn things by rote, it is also, in fact, at the adult level, to be more pro-active, more convincing, more accommodating and respectful to the pre-conceived notions of the pupil. It is more by negotiating and bargaining that learning progresses. Thus in conclusion it can be said that the task of a teacher dealing with adult learners is more difficult than that of one dealing with school and college students because of the delicate situation he is confronted with.

Great Stories for Little People

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*"... If I were told that what I write will be read in twenty years
by the children of today and that they will weep and smile over
it and will fall in love with life, I would devote all my life and all
my strengths to it."*

(Lev Nikolayevich Tolstoy)

The first time I was introduced to Tolstoy's writings I had just started
to read. But I still vividly remember one of my first books, whose pencil
drawings, unfamiliar names, and interesting, simple stories captivated me for
quite a long time. I would never get tired of looking at those artistically
sketched pencil drawings, or of trying to pronounce foreign names like
Misha, Mashinka, Veetiya, etc. One particular story that fascinated me was
of a boy who had stolen a plum and was unable to hide his *crime*. I always
enjoyed the naïve stupidity of Vanja when he blurted out that he had stolen
the plum. The sketch of an embarrassed crying boy did full justice to the
story. At that time I only knew that these stories were from Russia.

Then in my school's First Urdu Reader I came across another very
funny story, though I can't say much about the drawing that accompanied
the story. But since childhood I had reconciled myself to the substandard
quality of sketches and drawings in local children's books. It was a very
simple story about a boy who had a humungous turnip in his kitchen garden
and could not pull it out, so he called his grandfather, grandmother, his dog
and cat to help him. All of them pulled together and the turnip came out of
the earth, but in doing so they fell on top of one another. This situation

tickled my funny bone, especially when they all fell down in a form of a heap.

It was later, after a gap of many years, when I had almost forgotten this story, that I came across a very colourful picture of a boy, an old man, an old women, a dog and a cat pulling at a huge turnip. It was in one of the workbooks that we use for our students in the Department of Russian. The picture brought back the memories of my childhood, but what surprised me was the fact that this story was a Russian folk tale.

This was the extent of ignorance on my part about Russian folk and children literature. I think this ignorance may be shared with many in our country. It is a pity neither Pakistani children nor Pakistani adults are exposed to the rich treasure house of Russian folk literature. There are many names worthy of mention in this field, but there is one whose works are among the brightest gems of Russian literature, who yet found time to write for the youngest people in his country. This is, of course, Count Lev Nikolayevich Tolstoy, whose picture hanging in our staff room shows him to be a fearsome-looking man with long hair and a flowing beard.

His novels evoke a gospel-like reverence in the world of literature. He lived a life of contradictions but acknowledged it. He was a man who wanted to do so much for his peasants that they failed to understand him. He was himself greatly influenced by the writings of the 18th-century French philosopher, Jean-Jacques Rousseau, and espoused the virtues of nature and a simple life, influencing people like Gandhi in India, and the *kibbutz* movement in Palestine. He once said, "the one thing necessary, in life as in art, is to tell the truth," and in Russia his moral authority rivaled that of the tsar.

His works, especially his novels, have more sweep, depth, human interest and range than those of any other author in the history of literature.

The world knows him as the author of <u>War and Peace</u>, an epic tale that appeared between the years 1865 and 1869. The novel depicted the story of 580 characters against the background of Napoleon's invasion of Russia. Tolstoy's other masterpiece, <u>Anna Karenina</u> (1873-77), told a tragic story of a married woman, who follows her lover in a futile quest for happiness, and finally throws herself in front of an incoming train at a station. After finishing <u>Anna Karenina</u> Tolstoy renounced all his earlier works. "I wrote everything into Anna Karenina," he later confessed, "and nothing was left over."

About Tolstoy it is said, "...no one has ever excelled Tolstoy in expressing the specific flavour, the exact quality of a feeling - the degree of its 'oscillation', the ebb and flow, the minute movements (which Turgenev mocked as a mere trick on his part) - the inner and outer texture and 'feel' of a look, a thought, a pang of sentiment, no less than of a specific situation, of an entire period, of the lives of individuals, families, communities, entire nations." (Isaiah Berlin in 'The Hedgehog and the Fox', 1953)

Besides these two masterpieces, Tolstoy catered to the needs of children, believing that the European system of education was stifling for Russian children and killed their spontaneity. Thus, opening a school for peasant children, he wrote the <u>ABC Book</u>, which was the basis for <u>New ABC Book</u> and four <u>Russian Readers</u>. Though the main aim of these works (that included fables, tales and stories) was to teach Russian children to learn and read, they are equally pleasurable for adults. It was interesting for me to learn that while writing his epic <u>War and Peace</u> he was simultaneously planning to write for children. This entry was found in his notebook:

First Reader

ABC Book

(For use in the family and school)

With instructions for the teacher

By Count L. Tolstoy 1868

In these stories we find no less effort and talent than he gave to his great epics. Tolstoy has, in his own words, put 'all his heart' into stories like *The Farmer and the Water-Sprite; The Plum; Grandfather and Grandson; Poor People; A Prisoner in the Caucasus; How Much Does a Man Need? A Grain as Big as a Hen's Egg; God Sees the Truth, but Waits; Three Questions; The Imp and The Crust; The Death of Ivan Ilyich, etc.*

These works have influenced many generations of people all over the world with their uncomplicated style, careful construction and deep insights into human nature, and have inculcated in them honesty, kindness, humaneness, and a sense of justice. But I would like to end this article with the work that, at a very early stage, influenced me deeply and introduced me to Tolstoy:

The Plum Stone

One day, mother bought some plums, which she wanted to give to the children after dinner. She put them on a plate and placed it on the table in the dining room. Vanja, who had never tasted plums before, just walked around and smelled them. He wanted very much to taste one, and he looked at them all the time. When he was finally alone in the dining room, he could not hold himself back any more. He took one plum and popped it into his mouth. Before dinner mother counted the plums, and found that one was missing. She told father about it.

When they were seated at the dinner table, father said, "Now, children, is there anyone here who has taken a plum?" The children all answered, "no".

Vanja blushed, but he answered, "no", like the others.

Then father said: "The fact that one of you has taken a plum is bad enough, but the worst thing is that there are stones in plums, and if you don't know how to eat the plum and end up swallowing the stone, you'll die before the evening. That's what I fear the most."

When he finished, Vanja cried out: "I didn't swallow it! I threw it out of the window!"

Then everyone started laughing, everyone but Vanja. He wept.