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Editorial……

It is heartening to note that our journal is able to sustain the enthusiasm and covering various facets of knowledge. It is our hope that IJMER would continue to live up to its fullest expectations savoring the thoughts of the intellectuals associated with its functioning .Our progress is steady and we are in a position now to receive evaluate and publish as many articles as we can. The response from the academicians and scholars is excellent and we are proud to acknowledge this stimulating aspect.

The writers with their rich research experience in the academic fields are contributing excellently and making IJMER march to progress as envisaged. The interdisciplinary topics bring in a spirit of immense participation enabling us to understand the relations in the growing competitive world. Our endeavour will be to keep IJMER as a perfect tool in making all its participants to work to unity with their thoughts and action.

The Editor thanks one and all for their input towards the growth of the **Knowledge Based Society**. All of us together are making continues efforts to make our predictions true in making IJMER, a Journal of Repute

Dr.K.Victor Babu
Editor-in-Chief

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TEACHING FRENCH AS A FOREIGN LANGUAGE WITH THE HELP OF FRENCH FOOD LA NOURRITURE FRANÇAISE DANSUN COURS DE FLE (FRANCAIS COMME UNE LANGUE ETRANGERE)

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Abstract:

While teaching a foreign language, we don't just teach the learners the grammar rules and the oral or written skills, it is a lot more than that. When we deal with a new language we also learn and understand a new culture.

The gastronomy is one such very important cultural aspect that can be used in teaching the language in many ways. This paper indicates the importance of French food and how the French celebrates their food. It would help the learners know the cultural qualities and different aspects such as; their different meals and how they like to have it, the various food items, table manners, how to invite people over food, etc.

Teaching French using the French food is beneficial in various ways such as: we can improve the learner's pronunciation, grammar topics can be taught, cultural qualities can be explored, etc. This paper would also deal with the class examples where the students were given tasks where they had to prepare a recipe and then present it to the class. Activities like these help the students to discover the French culture and also he/she can compare his/her culture with the foreign culture. Hence in these ways, this paper will demonstrate a methodology in teaching the French language using French food.

Keywords: Foreign Language, French, French Culture, Gastronomy/Food

Introduction

During this lockdown period amidst the COVID'19 pandemic, the use of technology has increased and it is the need of the hour to develop all the innovations and different methodologies almost in each and every domain and also in teaching/learning of foreign languages. In this digital world, it is also easier for the language learners to know the diversity and various characteristics of the concerned language. India is a vast country having heterogeneousness and also it isculturally diverse in a vast manner. In India, we have territory like Puducherry which was a French colony and where still the French legacy prevails. India being a culturally rich country, the culture and the languages change as we move from one state to another or also from one city to another. Hence, it becomes easier for a language learner to associate different cultures. But a foreign culture has its own cultural and linguistic values which need to be known by a language learner.

Being a language teacher, we know how important it is to understand and learn the culture of the foreign language that we are teaching/learning. When we teach French as

a foreign language (Françaiscommeune langue étrangère, FLE) we just not teach the learners the grammar rules and the written and oral skills, it is usually a lot more than that. We ought to make the students aware of the different cultural aspects like: the heritage, the history, the people, the gestures, the civility, the cinema and of course the gastronomy.

Theoretical framework

I would like to quote two authors here: Johan Wolfgang von Goethe and Rita Mae Brown. According to **Goethe** a German writer and statesman, "*He who knows no foreign languages knows nothing of his own.*" And **Brown** who is an American writer, activist and feminist," *Language is the road map of a culture. It tells you where its people come from and where they are going.*" These two quotes by these two very important writers show that the culture and languages are inseparable and studying both languages and their cultures is very important for a better understanding of the World.
Hence the teacher/facilitator needs to acquaint the learners with all the cultural aspects of the concerned foreign language with the help of different innovative methodologies. We have already seen a lot of methodologies with the French songs and the French cinema, but the French food is not that widely utilised. French food is one such important aspect which can be used for teaching French as a foreign language.

According to **Peter Scholliers**, Non-Anglophone researchers have also developed a rich set of approaches to food history and food studies in general. The InstitutEuropéend'Histoireet des Cultures de l'Alimentation was founded in 2001, bringing together scholars such as Francis Chevrier, Julia Csergo, Jean-Louis Flandrin, Massimo Montanari, JeanRobertPitte, Jean-Pierre Poulain, Françoise Sabban, and Peter Scholliers. According to an overview published in 2012, half of the articles published in the institute's journal, Food and History, have been in English, 40 percent in French, and 6 percent in Italian.

From the above citations used, when we try researching for other works already in this framework, there are many works written by various authors but they either focus on food history or historical or literary approaches, etc. However, there is not a complete model which can be used in a class of FLE. In this paper we would like to talk about such a model that can be used by the French teachers around the globe for all the students either of beginner's level or intermediate level.

We would explore different methodologies and approaches which can be used in the class of FLE and also understand why the French food is so important.

Why French Food?

According to **Jean Anthelme Brillat-Savarin,** an 18th century French gastronome, "Tell me what you eat and I will tell you what you are," this quote explains the importance of food in the human being's life.

The French cuisine is famous all around the world. The food plays a very important role in the lives of the French, they celebrate it. They are known for their long and persistent meals which comprises of various courses. This alimentary culture is an integrant part of the day to day life in France. Also, one can find varieties when moving one from region to another within France.

The United Nations Educational, Scientific and Cultural Organization **(UNESCO)** recognized the gastronomic meal of the French as the intangible heritage of humanity in November 2010. The way they eat and present their meals and the art of the table is distinguished and hence an intangible heritage to the world. There is no doubt why the French are proud of their heritage.

While teaching French as a foreign language in India, most of the learners only know about either the macarons or the wine and cheese when asked about the French food. Hence it becomes very important to acquaint them with all the knowledge about the food culture of France. For example, they should know everything about the different meals that the French have, other various food items, how to invite people over food, the table manners, the history and importance of food in the literary texts, etc.
The teacher needs to explain the students that the French have which different meals and when. They like to have their food three times a day: *le petit dejeuner (*usually after waking up or in the morning between 7:00AM to 9:00AM), *le dejeuner* (around 01:00PM) and *le diner (*at 08:00PM). Also, it is important to make the students know that items like les croissants, le thé, le café, le café crème, le jus d'orange, le pain au chocolat, les crêpes, des céréals, etc. are eaten by the French for breakfast (i.e. le petit dejeuner). For their main course, it is known that the French love Escargots (snails) and cuisses de grenouille (frog legs). The dinners usually last for four to five long hours with different courses like: l'aperitif, l'entrée, le plat principal, le fromage, le dessert, le café and le digestif. The first course consists of the alcoholic drinks like champagne. Food items like mousse de saumon, soupe à l'oignonfrançaise, roquefort flan, etc. are served for entrée. The main course can consist of a great variation of styles according to the different regions of France. It generally comprises of meat or fish accompanied by rice, salads or bread. The wine is also served with the meal, generally red wine with red meat and white wine with white meat or fish. The last three courses: cheese, coffee and the dessert are considered as light courses. Finally, the French dinner ends with the digestif. The presentation of the food is also very important. The food and the way in which it is consumed is a marker of identity.

Teaching this, not only is beneficial culturally as discussed but it also improves the learner's pronunciations, grammar topics can be explored and a student also develops a whole new slot of vocabulary.

Also, when in the class cultural topics are taught, students tend to compare their own culture with the foreign culture which facilitates the students to better understand the differences and the similarities between the two. This enables the students to have a cultural acceptability.

Different methodologies and approaches

Learning/teaching a language theoretically is never enough and hence different approaches and effective teaching strategies should be used by the teachers in the class so as the learners learn the language at full potential. Few such innovative approaches and methodologies that can be taught in the class of FLE using the French food are as follows:

- The teacher can show videos of the recipes (depending on the level of the students, if it is beginner's level then a simple recipe of omelette can be shown and if intermediate then the main course recipes can be used like Escargots de Bourgogne or Coq au vin, etc.). Here the students can learn a lot of new vocabulary and also the different food items that the French generally love. It can also be beneficial for the learners so as they will get to know the French accents and can also improve the student's pronunciations.

- Grammar topics such as the imperative can be taught using the recipes. Giving instructions or advices becomes easier for the students.

- The teacher can use classroom activities where the students can imagine themselves in the French surrounding and can learn the table manners and also how one invites their friends or family for meals at their places. Here, the student learns the differences in the Indian and the French cultures. For example, it is very important to bring a gift when one is invited for lunch or dinner, whereas in India we don't have that compulsion.

- After teaching the recipes, the teacher can ask the students to prepare a recipe either French or Indian and then present it in front of the class. This method allows the students to compare the Indian food with the French food and also the oral communication skills are developed.

- The teacher can tour the students to a French café and then allow them to practice the skills that they have already learnt in the class.

- French food can be used also to teach some of the literary movements and history of France. The French culinary culture changed drastically before and after the French Revolution. Before it was dominated by the traditional cuisine, the class divisions prevailed that time in the French society, hence the upper class enjoyed sumptuous meals but the peasants did not have the same pleasures. But after the French Revolution, the modern cuisine was developed which was centralized and national. Certain factors like the increase in cafés and restaurants contributed to the centralizing of the modern cuisine. Antonin Carême, Jean Anthelme Brillat-Savarin and Alexandre Balthazar Laurent Grimod de la Reynière, these three men and their published works were considered vital in creating the art of food writing and with

this their expertise was shared to a larger audience. Carême promoted French "culinary nationalism". According to **Ferguson,**

[Carême's] culinary discourse insisted upon the intimate, indissoluble bond between cuisine and country. This culinary system…gave [the] French…a means of imagining their country as a community that brought together producers and consumers who were geographically dispersed, socially stratified, and politically divided. Like the gastronomic map that represented France as an assemblage of culinary particulars, Carême's cuisine assigned particular dishes tied to people and places to the incomparably greater whole of French culture.The notable works of these three men were: Carême'sL'Art de la Cuisine Française, Brillat-Savarin's Physiologie du goût, and Grimod de la Reynière'sAlmanach des Gourmands. These works can also be used in the culture and civilization classes for the students of intermediate levels to understand the History of French cuisine and also help them understand the differences that prevailed at that time in the French society.

- Famous writers have shown a great interest and pleasure for the food in their famous literary works. You can find them in the works like: Madame Bovary (Flaubert), La Recherche de l'absolu (Honoré de Balzac), Le Ventre de Paris and L'Assommoir (Émile Zola), Gargantua (Rabelais), Du côté de chez Swann (Marcel Proust) and also in the novels of George Sand like *Les Carnets de Cuisine de George Sand*. These works can be used in the classes to show the importance of food in the literary texts.

- According to **Donald** every major publisher seems to have at least one new book on some aspect of food history" this was noted by an observer at an American Historical Association meeting. Hence not just the literary texts, but the books like these can also be used in the classes.

- The students should also be taught about the importance of cheese (le fromage). There are more than 400 types of cheese in France. Usually the French like to have the cheese accompanied by fruits, a baguette or of course wine. One can also arrange cheese and wine tasting sessions if allowed by the respective universities.

- During the semester end, competitions can also be held for the students where they can try preparing the French food and present them.

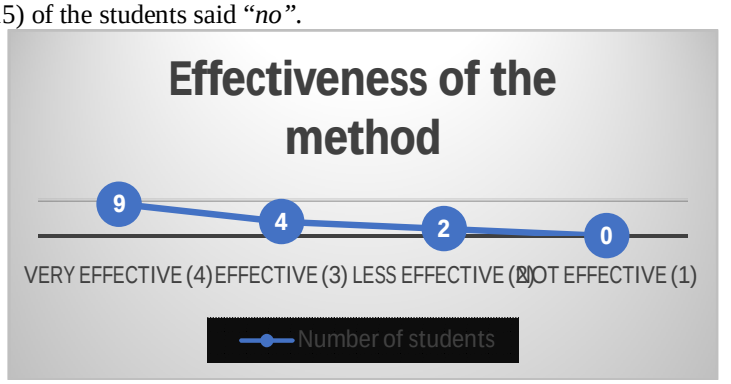
Analysis

One such method (where students were first taught a French recipe after that they had to prepare one food item either individually or in groups and then they had to do a video presentation in front of the class) was used in the class of FLE at the University level and the students were asked to evaluate the effectiveness of this methodology. The scale was set as: (4) very effective, (3) effective, (2) less effective and (1) not effective. The duration since when the students were learning the language was same for every student which was 5-6 months. And for all the students, this was the very first time they were learning the French language with no background in school or

family. Also, for 80% of the students it was the first time they were learning a foreign language.

Results

This evaluation was done for a total of 15 students whose age ranged between 20 to 30 years, out of which 03 were females and 12 were males. 09 out of 15 students said that the methodology was (4) very effective. 04 students said it was (3) effective and 02 students said that it was (2) less effective. There was also a question asked about the outcomes of the activity. Majority of students said that the activity helped them to improve their pronunciations and also their oral skills. They also said that the classroom interaction helped them in communication and sharing their ideas with each other. The students also agreed that it was a culturally rich experience for them and they gained knowledge about the French food. One of the students said that it was not helpful as he did not like the French food as most of their items were non-vegetarian. One student also found that all the French food items cannot be prepared by him here as it is difficult to find all the ingredients for preparing a French recipe. When asked whether they would like to continue this methodology using the French food in the future with different activities, 93.33% (14 out of 15) of the students said *"yes"* and the rest 6.66% (1 out of 15) of the students said *"no"*.



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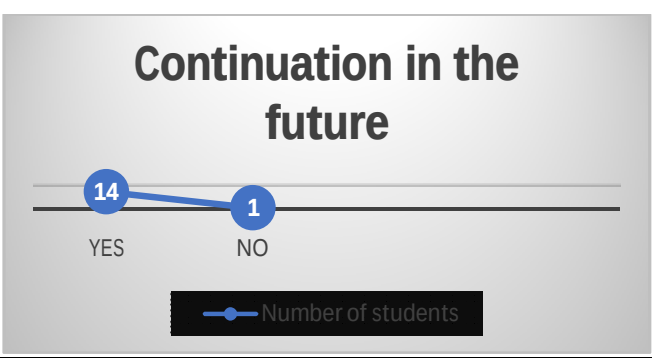

Conclusion

- Hence with this study we can conclude that the methodologies used in teaching French as a foreign language with the help of French food are beneficial to nearly 90% of the students. It improves the student's skills in many different ways, like grammar, pronunciations, cultural exchange and awareness. It also helps the students to be motivated to learn the language and they also feel comfortable in exchanging their ideas with others with the help of classroom activities like these. They also become more enthusiastic and creative with the help of these activities. There is hardly anyone who is not fond of food, hence the competitions and recipes where one can taste the food is like a cherry on the cake.

- There were no significant differences associated with the gender and learning the language with the help of food, both males and females liked this methodology.

- Not only the learner's skills are developed but a vast history about the French culinary world can be studied and it is a culturally rich experience.

- This paper has discussed and analysed only some per cent of the vast topic 'French Food'. But mainly we have focused on how important it is to study the French Food culture and how it can be incorporated in teaching/learning the language. It can never be enough to keep learning the new aspects associated with the French culinary. Almost 2 books on cookery are published every single day in France. But by this we can conclude that the French food is an integral part of the French society and for also the language learners. We can also conclude that the French culinary makes a significant contribution to the cultural diversity.

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LITERARY ATMOSPHERE IN THE TIME OF CORONA IN GERMAN SPEAKING WORLD

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Abstract: In this article, I will engage with the literary atmosphere in German speaking countries during this pandemic. It has been three months since lockdown in several parts of the world. The lockdown, in fact, happened in a time period, when the major literary festivals take place in German speaking countries. That means, this is also time, when one can expect new books to appear in public domain. How the live contact between the books, the authors and the readers are being worked upon in this unprecedented time, is something interesting for me to investigate. The online materials show that all major festivals went online. I would like to see through the process and try to get a feel of how this alternative path works between the books, the authors and the readers during this corona virus disease pandemic? There is also an active and conscious thinking that we are currently situated in a special time zone and it must be captured through different mediums, films, literature, art etc. How do the German speaking countries perceive this time in relation to literature? What kinds of ideas and thoughts are emerging in the field of literature? In my proposed paper, with the title, mentioned above, I aim to deal with the questions raised above.

Key words: Corona, COVID – 19, Corona Literature, Literary Atmosphere, German Speaking Countries

In this article, I am engaging with the literary atmosphere in German speaking countries in the time of current corona pandemic. It has been more three months since lockdown that began in March 2020 in several parts of the world. The lockdown, in fact, happened in a time period, when the major literary festivals take place in German speaking countries that means, this is also a time, when one can expect new books to appear in public domain. How the live contact between the books, the authors and the readers are being worked upon in this unprecedented time, is something interesting for me to explore. A cursory glance at the virtual reality shows that all major festivals very quickly resorted to the online medium on the onslaught of the pandemic. So whereas in recent the online availability of the content of actual event has been a backup material, or a side affair, or an effort to engage the wider public with the content; in the time of pandemic the whole event, or activity or the work shifted to the virtual medium. In this article I intend to make a note of this transition and try to get a feel of how this alternative path works between the books, the authors and the readers during this corona virus disease pandemic. Another aspect of the pandemic is the awareness in the literary world about being situated in a special time zone, and the feeling that it must be captured in literary form. How do the German speaking countries perceive this time in relation to literature? What kinds of ideas and thoughts are emerging in the field of literature? In the prolonged lockdown time several lists are emerging, consisting of the book lists that may help the people in coping with the pressure of being away from the

social life. How crucial is the role of literature in such a time. In my proposed paper, I aim to deal with the questions raised above.

Broadly there are two important dimensions of study within the scope of this article; first relates to the reality of the current situation in the literary field; second relates to thematising the experience of the pandemic by the writers. Whereas the first dimension connects, in my view, to the practical aspects of the literary fields, like the apparatus of learning, reading, writing, that further relates to the public domains, like libraries, reading rooms, book stores; or the events like public reading of the books, book fairs etc., that connect to the public space and amenities, the organizers and the participants; or it relates to the publishing, printing and marketing of the books, thereby it connects to a whole industry. It is very obvious that literary field is suffering like other fields due to the lockdown. But it is important here to see if it also found alternatives to deal with the situation, because as we can see, it is not a period of hibernation, it is not a dormant state, but emerges as a time period in human history, when new ways of reaching out to the target group is being explored, particularly through virtual medium. So this period actually comes out as a very intense time to explore this medium in the context of literature and has the potential to redefine their relationship. The second dimension is the urge in the writers to thematise the experiences that is considered to be extraordinary due to circumstances. In fact, there are two sides of the second dimension: one side thinks that the moment should find a literary form, and the other side looks at it as a transition as a time that should pass before one begins with literary activities. Hence the question arises, is it a moment of passivity or a moment of activity in literary writing? Is it a moment of exploration of new ways, new aesthetics or is it a moment to feel crippled because of the lockdown that has blocked the social contact and the flow of information all of a sudden.
The article is broadly divided into parts:

1. Literary atmosphere in the time of Corona
2. Literature emerging at the time of Corona

1. **Literary atmosphere in the time of Corona:** In this section I will take into account the pandemic situation in German Speaking World, and against this backdrop I will look at the role of literature in German speaking countries, i.e. Germany, Austria and Switzerland.

1.1 Pandemic Situation in German Speaking World: In this section, I present the facts on the pandemic situation in Germany, Austria and Switzerland since the beginning of the in mid-March 2020 until July 2020 and also throw light on the measures that have been taken by these countries in the pandemic situation.
Germany: Germany has been widely praised for its response to the pandemic, i.e. 'stop and start' approach. It has had far fewer deaths than most similar sized western countries and as a result of that its national lockdown (in March) was relaxed after six weeks only, as new cases had reached a low of about 500 a day in a country of more than 80 million.

In the month of May, the lockdown was eased by the state; and therewith one witnessed a rise in infection. According to the data collected on 6th July, 2020, there have been total 198,073 coronavirus cases, 182,700 people have recovered and total fatalities have been 9,092.

The second wave of Covid – 19 spread sent a shock in the mid-June, when more than 1,500 workers at a meat-processing factory in Gütersloh in North Rhine-Westphalia tested positive. However this time the districts that are infected go in confinement and not the whole country.

Though the lockdown has been imposed in the infected districts, and the inhabitants of the state of Northrhein Westphalia are not allowed to travel in other parts of countries without testing negative and Austria has banned them from travelling there. In Austria, this super-spreading event has evoked fear of an increased risk of a more sustained spread like that in Ischgl in Austria, which had become the centre of the first wave of Corona virus spread.

Austria: Ischgl, a small ski town in Tyrol, in the Austrian Alps, on the border of Switzerland, drew global attention well before the global spread of the pandemic coronavirus as the virus spread rapidly through Europe in early March and Ischgl became one of the hotspots. The town, which lies at an altitude of 1,400 meters, has a population of less than 1,600, but has 400 hotels with a total capacity of 12,000. Ischgl is famous for its après-ski nightlife and attracts internationally popular performers who in turn draw attendances of up to 25,000."

Current data shows that Austria has 18, 421 corona virus cases, death – 706, and recovered: 16,686.[1] The country has slowly eased out lockdown in the month of May progressively and also bans people from infected areas, like Northrhein Westphalia from visiting the country.

Switzerland: In Switzerland there have been total 32,369 coronavirus cases, 29,300 people have recovered and total fatalities have been 1,966.[2]

Gradually in the month of May in Switzerland also, while making social distancing mandatory, restaurants, museums, libraries, primary and secondary schools reopened. However with the second wave of covid – 19, since the last week of June public and private events of up to 1,000 people have been permitted, only if contact tracing is guaranteed. Larger events are still banned. People can travel now between Switzerland, the European Union, EFTA countries and the United Kingdom. On June 27 the head of the federal health office described the recent increase in cases as "disturbing". Some 300 people are in quarantine after being exposed to an infected man in a Zurich nightclub.

[1]worldometer, https://www.worldometers.info/coronavirus/country/austria/, Last updated: July 07, 2020, 11:09 GMT.
[2]worldometer, https://www.worldometers.info/coronavirus/country/switzerland/, Last updated: July 07, 2020, 11:09 GMT.

The overview of the pandemic situation in the three countries, indicate at the unpredictability of the situation, and the decisions made on the basis of the situation that arises because of how corona virus is spreading or not spreading in the locality or in the state or in the country as a whole. Whereas in the first wave of COVID – 19 (in March 2020),all these countries made decisions for the entire population, gradually since the second wave of the epidemic (in June 2020), the handling of the situation has become local and progressive. As is obvious, the first wave came as a shock and through lockdown the situation was brought under control; however lifting lockdown could not bring back the total normalcy, as the human contact resulted again an increase in corona positive cases. However down the line, people and the governments learnt to deal with the new normalcy and rather than suspending all the activities, decided to walk around and in between corona. This indicates at the similar attitude, approach and dealing with the issues in the literary world as well. Below first I talk about the relevance of literature in society, which makes an important backdrop to talk about the ways the literary world is handling with this exceptional time.

1.2 Relevance of Literature in the time of Corona: The Bibliotherapist Alexander Wilhelm says in a conversation with Andrea Gerk[3], he is convinced that books can be medicine for people. In his therapeutic work he tries to help people with the help of texts, written by others and also by himself. He simply believes in the effect of writing, reading and listening of a text in healing a person and does not relate his use of a text to its literary claim. The use of texts in therapy helps the clients with their wide range of emotions. Wilhelm believes that literature also brings a feeling of solidarity amongst people. When we read about how the people in different phases of human history with the epidemic dealt with, we learn from it. In his words,"There have also been many phases in human history, where epidemics such as the plague or the like have afflicted people, and who then catapulted themselves out of this time by the describing that other people have survived it, in order to then develop this future perspective again. "[4]

So even if it is not about associating with the literary merit of a book, still for the emotional connect that we find with our world, our society, our collective experiences, through reading books, relevance finds widespread relevance in the society. It connects to our past and in this moment of intense present as Wilhelm says, allows us to develop future perspective. However, on one side, literature can be a medium to survive the pandemic, on the other hand literature and the literary world gets infected by pandemic as well. Hence, below I engage with the state of affairs in the literary world in German Speaking Countries between March – June 2020.

[3] "ZuHausebleiben und lessen. WiehilftLiteratur in Krisenzeiten?", IM GESPRÄCH / ARCHIV | Beitragvom 27.03.2020, https://www.deutschlandfunkkultur.de/zu-hause-bleiben-und-lesen-wie-hilft-literatur-in.970.de.html?dram:article_id=473471.

[4] „Es hat jaauchvielePhasen in der Menschheitsgeschichtegegeben, woSeuchen, wie die Pest oderähnliches, die Menschen heimgesuchthaben, und die jadannauchdurch das Beschreiben, dassandere Menschen das überlebthaben, wiederumsichselbstausdieserZeitherauskatapultierthaben, um dannauchdieseZukunftsperspektivewiederzuentwickeln." (Original quote in German), In: "ZuHausebleiben und lessen. WiehilftLiteratur in Krisenzeiten?", IM GESPRÄCH / ARCHIV | Beitragvom 27.03.2020, https://www.deutschlandfunkkultur.de/zu-hause-bleiben-und-lesen-wie-hilft-literatur-in.970.de.html?dram:article_id=473471.

1.2.1 State of Affairs in the Literary World in German Speaking Countries between March – June 2020: Barbara Lison, elected to be president of Weltverband der Bibliotheken (IFLA (International Federation of Library Associations and Institutions)) from 2021-2023, expressed in a conversation with Liane von Billerbeck[5] in the very beginning of the first phase of lockdown that libraries are no more a place of meeting or a second living room, where one could feel leisurely and be together with other book lovers to have a coffee in the adjoined cafeteria between the books. Library is currently robbed off from being a place where one could meet others, make oneself at home in the space, surrounded by the books, or communicate with others and is reduced to a place where one could come to pick the books. The lockdown compels libraries to look for alternative to the classical borrowing of the books, by providing the access to eBooks.

Beside libraries, because of the spread of corona virus book fairs, readings got cancelled, the book shops have been closed and also the reading stages (die Lesebühnen) with their Live- Literature have been put into stand still.

In Germany almost half of the books are sold in book stores, and as reading is one of the key activities of one's daily life here, the federal states of Berlin and Saxony – Anhalt, while regarding book shops as essential service, allowed the book shops to remain open throughout during the lockdown, but while following certain regulations, put into place keeping in mind current pandemic situation. One could keep one's bookstore open under certain hygiene regulations. However, by and large the bookstores were closed until 20th April for a month and the 'German Publishers and Booksellers Association' estimated the financial damage to be half a billion euros.

According to an article in Deutsche Welle[6], the online sale of the books was also not a priority for a company like Amazon, who focussed more on the sale of essential items like food, household items and cosmetics.

So as we can see, though books are considered an effective medium to cope up with emotional issues, and the therapists like Wilhelm, even find book reading as medicine to deal with emotional issues. But lockdown has created the situation where a wider circulation of the books has become a difficult task. Moreover, it has also negatively affected the literary scene in the German Speaking countries.

The spring program of the German Speaking publishers was due to start, events were banned due to the pandemic and bookstores were also closed by and large. There was immediate crisis in promoting the new releases and the publishers react differently to the situation. Generally the titles that were planned for spring are postponed to

[5]"Bibliotheken in der Coronakrise.BücherausleihennurnachTermin", Barbara LisonimGesprächmitLiane von Billerbeck, INTERVIEW / ARCHIV | Beitragvom 27.03.2020, https://www.deutschlandfunkkultur.de/bibliotheken-in-der-coronakrise-buecher-ausleihen-nur-nach.1008.de.html?dram:article_id=473414.
[6]Baumann, Bettina, "How the coronavirus impacts the book industry", Deutsche Welle, 23.04.2020, https://www.dw.com/en/how-the-coronavirus-impacts-the-book-industry/a-53210592.

summer. Sometimes the spring program, supplemented by a few autumn titles, is reissued in autumn or the autumn program is postponed to spring 2021. Below I engage with how the literary world is adapting itself in the given situation.

1.2.2 How the Literary World is Adapting itself to the Reality in Corona time?

Across the German Speaking countries, the writers, literary festival organizers, publishers are using internet today to reach their public.

In Germany, large literature events like Leipzig Book Fair and Cologne International Literature Festival got cancelled this year because of the pandemic. These festivals were supposed to take place in the month of March, when Germany as a country went under total lockdown. The next big upcoming literary event, 'Frankfurt Book Fair' that started in 1949, and happens in the month of October every year, is planning to go ahead with the event this year. The director of the book fair, Juergen Boos, in fact, thinks, it is even more important to do the event this year[7]. There is a plan to hold the events from October 14 to 18 on the exhibition grounds across the city as well as organize online virtual events.

In Austria, Büchereien Wien, together with AltenSchmiede, the Austrian Society for Literature and the Hauptverband des ÖsterreichischenBuchhandel (the main association of Austrian Book trade) has initiated 'Corona – Lesungen' (Corona Readings). The Viennese daily "Der Standard", created a platform 'Corona Stage', for the authors/artists who have been doing creative things during corona from home.

This initiative comes to fill the void that got created because of the postponements/cancellations of all the literary events. The idea behind this initiative is to bring in home to the readers the new readings and the book presentations. The readings are recorded in the empty event spaces at the interval of 2-3 days, and published on youtube and podcast – channel of Büchereien Wien. All the participating institutions share and promote the events on their homepage and social media page.

In Switzerland, the German Language Division of the Swiss public-broadcasting organization SRG SSR is collecting the digital actions by various artists and cultural houses and thereby offers them the platform to reach to their public. The public platform "Tapastories" has encourages people to read during shutdown. In the framework of their initiative "Short Stories fürZuhausegebliebene" ("Short Stories for those at Home"), during lockdown everyday a new short story and an audio book are published from bestseller authors. "Lesetube Online" streams on Wednesdays and Sundays readings by professional artists from their living rooms.

[7]"World's largest book fair to take place in Frankfurt despite covid – 19", German Press Agency – DPA, 27-5-2020, https://www.dailysabah.com/world/europe/worlds-largest-book-fair-to-take-place-in-frankfurt-despite-covid-19.

As we can see, the literary events, reading platforms etc. resorted to online medium to share the books, interaction with the writers, or discussion about the book and thereby radio, television, newspapers also contributed as they provided their online space to various authors and events to connect to the public.

According to Judith Hoffmann[8], one of the numerous cultural side effects of the Corona crisis is that one can watch writers doing their work online practically every day. They read from new publications or unpublished texts on numerous channels, or document, alone or together, and they are expressing their literary view of the world in online diaries. In the next section I am focussing on the literature and literary discussion taking place in the time of COVID – 19.

2. Literature emerging in the time of Corona: There is strong feeling today that since lockdown is unprecedented moment, the feeling that it evokes in our lives at this moment, should find a place in literature. There are three views on it: First view is that penning down feeling in this moment will create substandard literature. According to Marie Schmidt, in her article, "EinePandemiesuchtihrenAutor"[9] (A pandemic is looking for its author), commentators and journalists are suggesting to give a break to writing for now. Because of hourly changing situation and the reality of the frozen everyday life, they suggest not to write in the moment any quarantine – novels, pandemic – dairies, or exceptional dystopias. On the other hand, this corona - time is actually considered an exceptional time that some others feel must be recorded creatively in literature. There are few established writers who are penning down their feelings of the corona time in their writings. They are of the view that the pandemic creates extraordinary feeling, hence it should be documented. Then there is this third view that one must write during corona also, however not about corona, for example, Jasmin Schreiber, who made debut with her novel, though lost the live interaction and conversation with the public through live reading because of lockdown, but she got the contract to write a second novel and is happy to not constantly engage with corona in corona – time. That is her long term project. However, at the moment, during pandemic, one kind of literature is emerging, that is corona centric.

2.1 Corona Literature as a literary Genre: Here the question arises, if we can name certain literature as corona literature? Is there already a body of work in sight that bring forth a different kind of genre in view? What are the features of this body of work? What kind of aesthetics they bring forth? First, I throw here light on the books, written on the theme of COVID – 19, and that are available in public domain, which will be followed by a section on developing understanding of the features of this emerging literary genre.

2.1.1 Corona Literature in German: The first corona literature that came into the hands of German literature is the book *In Zeiten der Ansteckung. Wie die Corona-*

[8]Hoffmann, Judith: "Marlene Streeruwitz' Corona-Roman", 17.05.2020, https://oe1.orf.at/artikel/670676/Marlene-Streeruwitz-Corona-Roman.
[9]Schmidt, Marie: "EinePandemiesuchtihrenAutor", 'SueddeutscheZeitung', 16.04.2020, https://www.sueddeutsche.de/kultur/literatur-corona-1.4877583.

PandemieunserLebenverändert by the Italian author, Paolo Giordano, translated by Barbara Klein into German. In this book, the physicist Giordano explains the course of the contagion or the character of exponential calculations, while interspersing everyday episodes and critical reflections on globalization.

The Austrian author Marlene Streeruwitz shares on every Thursday three chapters from her corona – dairy novel, *Soist die Welt geworden. Der Covid-19-Roman*, on her homepage[10]. This COVID – 19 novel is narrated in third person, by the main character of the novel, the literary alter ego, Betty Andover, who speaks with her imaginary housemates Fiorentina Evelyn and Irma, in the phase of crisis, which arises because of the breaking up of all the social contacts and the blockade of the flow of information.

The German writer and journalist Arno Widmann has penned down the lockdown days in his book *Szenenaus der frühen Corona-Periode.* The book was published and made available to readers in April 2020 itself as kindle edition on amazon. It is a compilation of the essays that take into account the fast changing everyday life of people in Germany because of the virus. Widmann describes the scene from early corona period. The situation is fluid and nobody can speak with surety about anything, hence, according as Harry Nutt remarks[11], Widmann's reflections shape themselves according to incidents and scenes, again and again new.

Another book that by getting written in only three weeks, made in the list of fast book (schnellbuch) is *Trotzdem* by Alexander Kluege and Ferdinand von Schirach. The book appeared three weeks after the WHO declared COVID – 19 a pandemic. According to Harry Nutt, the two authors in their collaborative work take along the readers in their world of associative perceptions, in which they synchronise the phenomena of social isolation, political decisions and juristic issues with their critical judgement and personal unease.
Nutt remarks,
"*Trotzdem* is a stimulating handout for one's own efforts to understand behaviour during an epidemic and at the same time to do justice to it rationally and emotionally."[12]
The Austrian author, Thomas Glavinic is writing since 19th March, 2020, a serialised novel, *Der Corona-Roman* on the website of the daily newspaper, „Die Welt". This is in the tradition of serialised novel, which has an unclear outcome. In the first episode, the self-confessed hypochondriac reflects in his usual self-ironic way that the situation, as he fears, will also affect him psychologically.

[10]http://www.marlenestreeruwitz.at/werk/so-ist-die-welt-geworden/.
[11] Nutt, Harry: "Arno Widmann: „Szenenaus der frühen Corona-Periode" – Menschen in dürftigerZeit", 'Frankfurter Rundschau', 06.05.20, https://www.fr.de/kultur/literatur/arno-widmann-szenen-fruehen-corona-periode-menschen-duerftiger-zeit-13752284.html.
[12] "›Trotzdem‹ isteineanregendeHandreichungzu den eigenenBemühungen, das VerhaltenwährendeinerEpidemiezuverstehen und ihmzugleich rational und emotional gerechtzuwerden" (Original quote in German) in: Nutt, Harry: "Arno Widmann: „Szenenaus der frühen Corona-Periode" – Menschen in dürftigerZeit", 'Frankfurter Rundschau', 06.05.20, https://www.fr.de/kultur/literatur/arno-widmann-szenen-fruehen-corona-periode-menschen-duerftiger-zeit-13752284.html.

According to Sascha Seiler,
"In any case, and it is wonderful to speculate about this, the author places his character "Thomas Glavinic", whom nobody knows exactly how to take, at the centre of the corona crisis and lets him act here. Whether Glavinic actually writes a kind of diary, an auto-fictional text or a novel in which the boundaries between reality (the 'outside world') and possible fiction (the character) blur, will be exciting to see." [13]
Meyer in this work is trying to capture the mood of this exceptional time, in a hybrid of dairy and novel.

The Swiss author, Martin Meyer, wrote *Corona: Erzählung*, which got published in mid-June 2020, is available in kindle edition and as hardbound on Amazon. Matteo, the protagonist of the novel, is sick, shows the symptoms of COVID – 19, hence he is quarantine. In quarantine he reads six books, dealing with the theme of epidemic, chronologically. While reflecting on his wife's death, who died of cancer, first he reads the passage from the Old Testament, in which ten ancient Egyptians get inflected by plagues because they will not allow Moses and his people into the promised land; *Decameron* (1351) by Boccaccio in the wake of the Black Death that devastated Europe in 1348, Daniel Defoe's *A Journal of the Plague* that he wrote in 1722, 50 years after the break of epidemic in London in 1665-1666 that claimed one third of London's population. This followed by the reading of the novella *The Black Spider* by a Swiss writer, JeremiasGotthelf, written in 1842; next Thomas Mann's *Death in Venice*, written in 1912, and finally, Albert Camus' *The Plague*, published in 1947.
Martin Meyer's work relates to the fundamental questions of life and death. It deals with the philosophical question of meaning of life in this existential situation created by the pandemic, as one faces one's 'I' even in more concentrated form, if under lockdown, one is put in the confinement for being symptomatic for the disease.

2.1.2 Features of Corona Literature: Since March up to July 2020, in few months already a body of work has emerged in German language and on the basis of this body of work, one can attribute certain features to corona literature.

First remarkable feature of this body of work is the title of the work that has come out; they all revolve around 'corona', COVID – 19 as has been mentioned in the section above. Second, whereas earlier also, the books were available as kindle edition, or in the form of eBOOK, now they find more relevance in the current pandemic situation, and are more easily accessible for the readers. One can read these works also on the homepage of writers and on other platforms online.

[13] "Auf jeden Fall, und hierüberlässtsichwunderbarspekulieren, setzt der Autor seine Figur „Thomas Glavinic", von der niemand so genauweiß, wiesiezunehmenist, ins Zentrum der Corona-Krise und lässtsiehieragieren. Ob Glavinictatsächlicheine Art Tagebuchverfasst, einenautofiktionalen Text oderabereinen Roman, beidem die Grenzen von Realität (die ‚Außenwelt') und möglicherFiktion (die Figur) verschwimmen, wirdspannendzubeobachtensein." (original quote in German), in: Seiler, Sascha: "Lesen in der Corona-Krise – Teil 1, Thomas Glavinicverfasstfür die „Welt" einenFortsetzungsromanzur Corona-Krise", https://literaturkritik.de/lesen-corona-krise-teil-1-thomas-glavinic,26613.html.

Corona literature aims to capture the mood of the time and since everyday life is changing fast and nothing can be said with surety, corona literature is in some writings, episodic, scene oriented, and hence serialised. Hence they have taken the form of a hybrid of dairy and novel. In fact, in this period, generally two kinds of work are emerging: finished work and ongoing work. The finished work or complete work can be seen as "fast book". *Trotzdem*was written in three weeks, Meyer wrote his book within two months. On the other hand there are works which are emerging slowly, have open ends, are mixed in form (a hybrid of dairy and novel), and thereby one can see a work, how a work is evolving.

In general, writings emerging during this time are thematising life, death, disease, some character is coronavirus positive or another literary figure is in quarantine.

Conclusion: From the Stop – Start Approach, the German Speaking World has moved to partial lockdown, which means, locking down only those parts which are COVID – 19 infected. So the approach is very local in how to deal with corona. People have begun to live with the uncertainty of everyday life.

The major festivals have gone online, that way, the schedule is maintained, and the programs are taking place, though on a different medium, and total void is being avoided. It has drawn mixed feelings. The established platforms, the established authors do get viewership; however the debut novel writers do feel, they have suffered because of the lockdown. They estimate the live discussions more effective in order to evoke interest amongst readers to go for their books.

The literary world took note of this unprecedented time and few writers took to writing in the very early phase of COVID – 19 and already a body of work has emerged as corona literature, which in the themes that they deal with, in the aesthetics, and in the medium that they chose to share it with the readers, give the feel of the fluidity of the situation. So they are transitory and evolving in nature. Corona literature gives a literary form to our current existential situation.

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LA TECHNOLOGIE REND L'ENSEIGNEMENT LE PLUS EFFICACE – POUVONS-NOUS DECLARER CETTE PEDAGOGIE ASSEZ FIABLE ?

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L'abstrait : Je vous fais cette théorie intéressant afin de vous informer et de porter à votre connaissance les faits suivants. Il va de soi que comment les professeurs vont s'adapter à de nouvelles réalités pour ainsi dire la technologie dans la classe ce qui porte un attrait particulier pour tout le monde. Dans ce papier-là, j'essaie autant que possible pour préciser sinon souligner en mettant l'accent sur le fait que les professeurs jouent un rôle central dans la classe. Ils maîtrisent ces techniques à bon escient. Il va sans dire qu'il y aura plus de professeurs qui exercent cette technologie de façon intelligente. Dans ce contexte-là, au fur et à mesure, je pourrai développer méthodiquement des argumentations en mettant en évidence les significatifs et les éléments pertinents. C'est-à-dire, dans ce sujet-là, je pourrai enchaîner mes arguments petit à petit avec logiques et exemples pour faire découvrir comment ça fonctionne. Sans aucun doute, je souhaiterais bien souligner les avantages du jeu de rôle, la technologie, malgré des ressources disponibles en ligne, et les bénéfices que les professeurs pourraient en tirer.

Les mots clés : Technologie, Jeu De Rôle, Parole, En Ligne Et Ecouter.

Merci de me rejoindre pour cette conférence et le sujet dont je suis en train de dérouler s'intitule <<La technologie rend l'enseignement le plus efficace –pouvons-nous déclarer cette pédagogie assez fiable ?>> Voilà, je me réjouis que vous ayez choisi de me faire confiance et de suivre, ou moins d'écouter, d'apprendre à découvrir comment cette méthode fonctionne.

Pour commencer je voudrais bien vous dire que dans quarante ans, peut-être trente seulement, le monde aura changé. Il serait utile de considérer que la façon de travailler et les modes de vie se seront transformés. En dépit de cette situation épouvantable, le monde quand même bouge très vite, des métiers sont en train d'évoluer, d'autres changent sinon se créent. Le marché de l'emploi évolue très rapidement. Ce qui est très étonnant, cela fait un an, que je songe, je rumine, je remâche cette question posée par un étudiant du master de journalisme à l'issu d'un débat qui m'avait opposé à l'ensemble de ses camarades. Il me dit, comment la technologie peut jouer un rôle central dans la classe ? La technologie pourra-t-elle remplacer le professeur dans l'avenir ? Il suscite un vif débat, il va de soi que, à mon avis, le sujet pourra certainement éveiller la curiosité.

Petit à petit, je vais discuter toute les choses.

La question ce que j'aimerais bien poser, pouvons-nous se fier à cette technologie dans le cours pour enseigner la langue française ? Ne sommes-nous pas vraiment enchaînés entre les mains de la technologie ? Devrons-nous fier de ça ? Où sont nos rôles ? Le rôle des professeurs ? La spontanéité dans la classe ?

J'aborderai ces aspects suivants pendant la discussion. Avant que je traite plusieurs points significatifs, permettez-moi d'illustrer en soulignant que j'aimerais bien commencer en vous demandant de réfléchir à la situation dans laquelle nous serions aujourd'hui si la technologie n'existait pas. Mais cela ne veut pas dire que les technologies dans la classe n'ont pas d'immense importance. Il faut bien remarquer la technologie est omniprésente. Il a des divers couches et des dimensions dans le monde d'aujourd'hui.

En premier lieu, il ne faut pas oublier que les sociétés informatiques où les ingénieurs se sont plongés dans les puits de la technologie. Ils peuvent faire les choses ce qu'ils veulent n'importe quand, n'importe où. Mais les professeurs, comme moi, ce que je pense personnellement, ne sont pas capable de faire comme les ingénieurs. Ils peuvent enseigner en citant quelque ligne disponible sur l'internet. Pour enseigner la langue étrangère n'est pas toujours facile, vous voyez ! Ce que je constate tout le temps les réticences parmi des élèves d'adapter sinon d'apprendre ou de comprendre ce nouvel langue à l'université sans réalisations que les bénéfices ils pourraient en tirer. Comment peut-on y faire face à cette situation et rendra le sujet trop intéressant pour les étudiants ?

Ça ne fait pas l'ombre d'un doute que les avantages et les bénéfices que les professeurs pourraient en tirer pour des élèves en fait sont infinis. Évidemment les professeurs sont en train d'adapter et les développer en utilisant la technologie autant que possible. Ils jouent avec des mots, ils échangent avec des mots. Vous penserez comment je vais mettre en pratique ce que j'ai appris ? En apprenant de nouveaux mots les étudiants devraient échanger les mots avec les autres, partager des idées avec ses amis, si c'est possible un peu, avec tous ces mots de tous les jours. Il faut écouter chaque mot plusieurs fois afin de votre cerveau va faire le lien, trouver le sens des mots et expressions. Il va de soi que le cerveau, à force d'entendre, va graver ça dans le mémoire. Avec beaucoup de ressources disponibles en ligne, ce qui est certainement la technologie, il faut beaucoup écouter afin que votre cerveau s'imprègne de la langue.

Vous devez écouter le même article plusieurs fois, grâce à la technologie c'est possible, pour graver tout ça, graver tous les nouveaux mots et toutes les nouvelles expressions dans votre mémoire. Ça c'est la clé pour apprendre à parler le français, sans stresser bien sûr et en répétant chaque expressions, chaque phrases, chaque mots de nombreuses fois. Je vous ai même dit qu'il fallait écouter, que pour connaître un nouveau mot, il fallait l'écouter, l'entendre plusieurs fois. Donc ça, ce n'est pas moi qui

le dis, ce sont certaines recherches sur le fonctionnement du cerveau et l'apprentissage des langues qui l'ont montré. Vous avez des DVD, le smartphone, l'ordinateur et vous pouvez apprendre, réviser ou faire n'importe quoi en cliquant sur le cite ce que vous en avez le plus besoin sinon écouter des émissions à n'importe quelle heure, n'importe quand, n'importe où. Vous pouvez surfer et télécharger du contenu qui vous intéresse.

J'aborderai ces aspects en mentionnant que pour apprendre le français ou une langue étrangère il faut beaucoup écouter, apprendre comment utiliser des mots ; la technologie rendra votre rêve facile. Il y a plusieurs ressources disponibles sur internet. Si c'est nécessaire, le professeur vous conduira ou vous aidera. Le professeur sera acteur dans votre classe pour attirer l'attention des étudiants. Vous pourrez trouver des choses intéressant si vous faites attention à votre professeur. Faire des petites phrases. Exposez vos idées et utilisons-le avec vos amis.

Prenons l'exemple :

- Vous allez bien ?
- Comment ça va ?
- Qu'est ce que tu fais là ?
- Tu fais quoi ?
- Qui est-ce ?
- Ce sont des …
- C'est …
- Quoi de neuf ?
- Tu as fait quoi ?
- Qu'est ce que tu as fait ?
- Est-ce que tu travaille ? Où ?

Vous avez appris cette question en comportant la prononciation et chaque jour basé sur cette question vous pouvez essayer de répondre avec le nouveau mot autant que possible. Votre professeur jouera et prononcera et il montrera comment vous pourrez les utiliser dans la vie quotidienne. En ce qui me concerne, il n'y a pas que la parole qui compte, mais aussi le langage du corps ce qui est très très important, très impératif, très obligatoire pour l'apprendre et ça c'est une étape qui va montrer par le professeur, sinon vous avez plusieurs émissions – de télévision, de radio, une chaîne pour le débutant ; évidemment les étudiants peuvent télécharger plusieurs app françaises authentique disponible sur googleplaystore.

Chaque jour, vous allez parler de vous avec des mots ceux qui vous avez l'appris hier, de ce que vous faites et de ce que vous avez fait dans la classe ; sinon sur le téléphone portable ou au skype et ça c'est une méthode qui va certainement les rendre confiants. Grâce au skype ou Microsoft Team ou Zoom, les étudiants peuvent partager des idées, leurs mots et leurs paroles. C'est très logique de se dire que si votre cerveau entend beaucoup de français, entend plusieurs fois la même chose, et bien les mots

seront gravés dans votre mémoire et vous saurez les utiliser. Ça c'est une méthode qui fonctionne très fort et si efficace.

On ne peut pas nier que les étudiants peuvent télécharger beaucoup de ressources disponibles en ligne ce que je vous ai dit avant. Les professeurs peuvent les utiliser pour son cours. C'est vrai la technologie entre les mains de professeurs pourraient créer un miracle.

En sachant qu'à l'université, au collège, au lycée, à l'école Smart TV au fur et à mesure se sont installés afin de faciliter la tâche. Prenons l'exemple :

Le professeur dans la classe dit : <<Aujourd'hui je vais vous enseigner la famille>>. Il pourra cliquer sur le cite et démarre sa classe en soulignant que comment les étudiants peuvent présenter leur famille.

Regardez : <<Aujourd'hui je vais vous présenter à ma famille. Venez, suivez-moi ! Tout le monde est dans la cuisine. Il y a mon père et ma mère, mon petit frère, Nicolas. Ma sœur n'est pas là. Elle est allée au cinéma. Mon grand père, ma grand-mère et mon oncle Robert. Ma tante n'est pas là. Ce soir elle chante à l'opéra>>

Il faut bien exploiter la vidéo sinon le texte ce qui est absolument impératif pour apprendre la langue française.

Regardez comment le professeur peut exploiter le texte et de les faire apprendre.

Le mot venez vient de verbe venir. Conjuguez bien.
Je viens
Tu viens
Il vient
Elle vient
On vient
Nous venons
Vous venez
Ils viennent
Elles viennent

Le mot suivez vient de verbe suivre. Conjuguez bien. Il faut faire attention quand vous conjuguez le verbe suivre.

Je suis
Tu suis
Il suit
Elle suit
On suit

Nous suivons
Vous suivez
Ils suivent
Elles suivent

En mettant l'accent sur la ligne <<Tout le monde est dans la cuisine>> on peut voir le verbe être est bien utilisé. Donc conjuguez bien.

Je suis
Tu es
Il est
Elle est
On est
Nous sommes
Vous êtes
Ils sont
Elles sont

Pour quelle raison l'animateur utilise le verbe aller au commencement de vidéo ? Le professeur peut expliquer comment le verbe aller fonctionne en donnant quelque exemples !

Je vais **au** cinéma
Tu vas **à la** piscine ?
Il va **à** Paris
Elle va **manger**
On va **dormir**
Nous allons construire **ce** bâtiment
Vous allez partir **quand** ?
Ils vont **aux**Étas-Unis
Elles vont finir **leurs** devoirs

En apprenant la famille, le titre s'intitule <<Ma Famille>> les étudiants ont des opportunités de réviser :

- Les prépositions (à, à la, aux)
- Les adjectifs démonstratifs (ce, cette, ces, cet)
- Les adjectifs possessifs (mon / ma, ton / ta, son / sa, notre / nos, votre / vos, leur / leurs)
- Comment construire des petites phrases avec le verbe aller
- Comment faire la question en utilisant <<quand>>
- La négation (ne … pas)
- Un peu de passé composé en utilisant le verbe être. Un peu de révision en utilisant le verbe avoir si le professeur veut !

- Faire connaître avec des mots et apprendre le vocabulaire, c'est-à-dire, les membres de la famille.

Après avoir fini l'exploitation de vidéo, le professeur peut demander à ses élèves <<présentez votre famille à votre voisin(e) en jouant le rôle>> sinon il peut poser des petites questions :

- Tu as un frère ?
- Qu'est ce qu'il fait ?
- Il est marié ?
- Tu as une sœur ?
- Elle s'appelle comment ?
- Qu'est ce qu'elle fait ?
- Ton père travaille où ? Ta mère est une femme au foyer ?

Donc, c'est un texte simple mais vraiment efficace. J'ai l'impression que c'est une méthode intéressant qui fonctionnera très bon. Oui, c'est la technologie qui rendre l'enseignement si intéressant.

Il faut bien noter quelque étape quand vous voulez apprendre une langue étrangère.

Les Savoir-Faire :

Il faut principalement être capable de :

- Lire efficacement un texte.
- Pouvoir identifier rapidement sa nature, sa fonction, la source, la grammaire, le vocabulaire
- Comprendre des sens et des expressions
- Balayer le texte
- Il faut écouter plusieurs fois
- Répétez
- Être habile dans l'utilisation des indices contextuels, grammaticaux et lexicaux pour pouvoir en déduire une attitude, une humeur, des intentions.
- Articulez, Prononcez et parlez avec clarté
- Jeu de rôle
- Utiliser des mots ceux que vous l'avez appris
- Téléchargez des choses qui vous intéressent
- Imprimez les fichiers
- Prendre des notes sur votre feuille de brouillon

Le professeur peut souligner des mots ceux qui sont importants pour les étudiants. En apprenant le vocabulaire, il peut demander à ses étudiants de faire des petites phrases et préparer pour un jeu de rôle. Ça c'est une technique très puissante pour apprendre du vocabulaire et de la grammaire sans réfléchir, de façon inconsciente, c'est-à-dire automatiquement.

Mais, ici j'aimerais bien vous rappeler, auparavant, lorsque smart TV n'existait pas dans les écoles, lycées, collèges ou les universités, le professeur lui-même avait l'habitude d'articuler, de prononcer chaque mots avec clarté. Et pour les professeurs, ils ont eu plein de projet dans sa tête. Comment va-t-il faciliter le sujet pour des élèves de sorte qu'ils apprennent le contenu, ce que vous l'avez regardé et là, le professeur cliquera sur le cite, montrera ce qui est nécessaire pour l'apprentissage, donnera le devoir, téléchargera le fichier et distribuera parmi des élèves ou la tâche assignée et ça fera l'enseignement le plus facile ou le plus paisible.

Mais n'oubliez pas, lorsqu'il n'y avait pas de technologie ou l'ordinateur des élèves apprenaient impeccablement une langue étrangère.

Néanmoins ces temps-ci la technologie joue un rôle central. Pendant cette pandémie Covid-19 et de confinement, des élèves ont continué ses études au Skype ou Zoom ou Microsoft Team ou googlemeet. Quelquefois ils posent des questions en envoyant sur le whatsapp ou email.

Mais il serait utile de considérer que les désavantages de la technologie qui va certainement créer des aberrations et déséquilibres. Prenons le cas : imaginons lorsqu'on est train d'enseigner au Zoom ou n'importe quel app une coupure de courant rendra la situation embêtant ou déplaisant. C'est un ennui incontournable pour nous. C'est un arrêt imprévu vous savez où à ce moment là vous ne serviront à rien. Est-ce que ça vaut le coup ? Alors, vous ne pouvez jamais dire en ce moment, << voilà ça ne fait rien>> Et encore, la perte de connexion s'explique par un problème de Lan (si vous êtes au bureau) sinon en raison du tonnerre. Votre ordinateur peut être infecté par un virus et perturber sinon empêcher le bon fonctionnement des appareils. De même, votre smartphone peut être infecté. Résultat : le smartphone est tombé en panne. Qu'est ce que vous faites là dans cette situation ? Rien. Mais, vous pourriez penser d'où vient la panne ? Quelle est son origine ? Vous êtes absolument handicapé et vous ne faites rien et selon moi ça pourrait entraîner une fatale faillite.

Là, j'attire votre attention sur un point ce qu'on peut jamais éviter. Bien que la technologie joue un rôle central dans la classe (et aussi pendant la pandémie Covid-19 où les professeurs donnent des cours au Zoom, MS Team, Google Meet et cetera) la spontanéité et l'efficacité des professeurs aient une immense importance.

J'élabore ce concept. Imaginons que lorsqu'un professeur veut enseigner comment faire des phrases ou comment faire des questions en utilisant qu'est ce que c'est, quoi, quand, est-ce que, qui, où, que, quel (quelle, quels, quelles), est ce qu'il y a et cetera, il serait vraiment nécessaire pour lui à jouer une scène dans la classe.

J'en viens à vous dire qu'il est indubitable que la technologie peut aider des élèves avec la prononciation, l'articulation et cetera mais ce qui est une méthode à mon avis un peu mécanique ou un peu robotique. Il me semble que cette méthode d'enseigner est un peu monotone et créera une mauvaise impression, c'est-à-dire, la technologie fait tout mais ce n'est pas le cas tout le temps. C'est bien nous, des professeurs qui peuvent rendre le sujet très intéressant pour des élèves en jouant un peu dans la classe sinon en signifiant ou en indiquant quelques objets dans la classe ce qui est la façon inconsciente pour apprendre une langue étrangère et de mon point de vue ça fonctionne très très bien. Moi, personnellement ce que je pense, pour me faire comprendre dans la classe, il faut bien enseigner de façon détendue ce qui porte un attrait particulier pour tous. La spontanéité ce que je crois peut attirer sinon capter l'attention des élèves.

Je vous donne un exemple. Imagions que le professeur entre dans la classe. Il amène quelques objets. Il y a des livres un peu partout sur les tables. Il démarre sa classe en indiquant le pen ou le book en anglais bien sûr ce qu'il a amené avec lui. Il dit : <<Qu'est ce que c'est ? En indiquant il parle, c'est un stylo ou c'est un livre ou c'est un portable, c'est un cahier ou c'est un dossier>> comme ça. Il peut demander à ses élèves de prononcer avec lui. Et puis, Il peut montrer comment articuler des phrases ou des mots.

D'ailleurs, il me paraît le professeur est vraiment capable de montrer comment articuler quelque mots difficiles ceux qui sont très obligatoire pour des élèves. Sans stresser bien, pour mon cas, une de mes classes je préfère montrer comment articuler je, tu, nous, vous, notre, votre et leur car moi je trouve personnellement au lieu d'étudier le programme il serait nécessaire de prononcer, d'articuler correctement. La moitié des étudiants prononce très mal, ce qui à mon avis, peut créer une mauvaise impression. Il faut y prononcer, articuler chaque mot doucement avec clarté et ça c'est la beauté de la langue.

D'une part, il peut montrer comment faire des petites phrases en travaillant dans un petit groupe dans la classe à condition qu'il soit capable de motiver sa classe au commencement de session.

D'autre part, dès qu'ils ont fini leurs activités, le professeur peut commander de jouer une petite scène avec ces dialogues ceux qu'ils ont appris et j'en suis vraiment sûr ça fera la classe trop motivée.

Regardons-le dans l'exemple :

Premier étudiant : Qu'est ce que c'est ?
Deuxième étudiant : C'est un livre.
Premier étudiant : Est-ce que tu as livre d'art ?
Deuxième étudiant : Non.

Premier étudiant : Qui est-ce ?
Deuxième étudiant : C'est notre professeur.
Premier étudiant : Il habite où ?
Deuxième étudiant : En métropole.
Premier étudiant : Quel est son nom ?
Deuxième étudiant : Monsieur Dumont.

Premier étudiant : Quand es-tu libre ?
Deuxième étudiant : Aujourd'hui, je ne suis pas libre.
Premier étudiant : Tu fais quoi ? / Qu'est ce que tu fais ?
Deuxième étudiant : Je prépare pour l'examen.

Premier étudiant : Est qu'il y a une cafétéria dans cette école ?
Deuxième étudiant : Bien sûr. Que prends-tu ?

Premier étudiant : Tu habites où ?
Deuxième étudiant : À Madras.
Premier étudiant : Est-ce que tu travailles ?
Deuxième étudiant : Je vais bientôt travailler.

Au terme de cette analyse, on peut bien voir comment cette étape peut bien fonctionner ou utiliser. Faire des petites phrases. Partagez vos idées. Travaillez dans un petit groupe. Utilisez bien le mot ce que vous l'avez appris et faites-le. Dès que vous l'avez fini ensemble, jouez une scène et comme je l'ai démontré les étudiants vont trouver la classe intéressante et en cette interaction, j'ai l'impression que les étudiants vont beaucoup s'améliorer. En ce qui me concerne, ça pourrait révolutionner la façon d'apprendre la langue française au sein de l'université ou collège.

Je parviens à une fin en mentionnant qu'en ce qui me concerne le français en tant que langue est le plus ingénieux, prescient et perspicace, et pour l'enseigner ce qu'il nécessite non seulement la technologie au-dedans ou au dehors, mais aussi obligatoirement le rôle et la spontanéité du professeur. C'est ce que je veux vous dire, la technologie peut faire la tâche facile pour le professeur. C'est le professeur qui joue un rôle central avec la technologie et peut créer un miracle, j'y crois, pendant le cours.

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- https://www.youtube.com/watch?v=MFk9YmJv-jc

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RELEVANCE OF ECOCRITICISM IN SEAMUS HEANEY'S PLANTING THE ALDER AND KATHLEEN JAMIE'S ALDER IN THE TIME OF COVID-19

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Abstract

Ecocriticism, the interdisciplinary branch of literature and environment, has become a broad area in the present critical discourse. It is the study of the relationship between Literature and the physical environment. Human race is encountering ecological and environmental problems due to the over-exploitation of natural resources on earth. Nature has her own onslaught on human race in the form of natural disaster like global warming for having continuously damaging her resources. It is essential to preserve air, water and soil to save the planet Earth from natural calamities like earth quakes, cyclones, volcanoes, floods and epidemics. Today, the world is facing a global crisis of the pandemic Covid-19 due to the lack of ethical systems and environmental awareness. Man's casual attitude in preserving nature that ends up in unhealthy atmosphere has paved way for the diseases to throng multitudes and therefore, death becomes inevitable. This paper strives to highlight the requirement and significance of the preservation of natural entities through the two poems, *Planting the Alder* by Seamus Heaney and *Alder* by Kathleen Jamie through ecocritical approach. The poems lay stress on the current sense of urgency to rejuvenate ecological consciousness and environmental tradition for the survival of man which is endangered in the ecologically traumatized world.

Keywords: Ecocriticism, Over-Exploitation, Natural Disasters, Global Crisis, Covid-19, Ecological Consciousness, Environmental Tradition

Introduction

Today, climate change and global warning have occurred due to the influences of industries and deforestation. Development of forests and forestation is the only important operation against these problems by quantity and quality. When man was primitive, he accepted flora and fauna as his comrades and co-beings on earth. With the advent of civilization and entry of technology, he ceased to be a part of nature. As man fails to preserve nature, Nature has its own onslaught on human race for having continuously damaging her resources. The effects of the environmental issues such as "climate change, the thawing cryosphere, toxic drift, biomagnification, deforestation, the radioactive aftermaths of wars, acidifying oceans" (Nixon, 2011, p.2) are very hard to track and quantify. It is the 'slow violence' that is dispersed gradually across time and space, and out of sight. This is evident with the world being swayed away presently by the pandemic Covid 19 and keeping human life standstill. The poems, *Planting the Alder* by Seamus Heaney and *Alder* by Kathleen Jamie highlight the lack of ethical

systems and ecological consciousness among men due to which their survival on earth is endangered.

Ecocritism

Ecocriticism is the study of the relationship between literature and the physical environment, of the human and the non-human entailing critical analysis of the term 'human' itself (Garrard, 2004). The late twentieth century world is countering the ecological disaster, a new threat to nature, that necessitates an emerging of consciousness towards nature to save the world from such a disaster. Ecocriticism is the result of this new consciousness, which delineates that the destruction of nature would question the existence of the world. Ecocriticism is concerned with the analysis and criticism about the world where human beings live and about their relationships with that world and his fellow inhabitants (Dickerson and Hara, 2009). The term 'Ecocriticism' was first coined possibly in 1978 by William Rueckert in his essay, "Literature and Ecology: An Experiment in Ecocriticism". He meant Ecocriticism as "the application of ecology and ecological concepts to the study of literature" (Glotfelty and Fromm, 1996, p.107). Ecocriticism is most appropriately applied to a work in which the landscape itself is a dominant character, when a significant interaction occurs between author and place, character(s) and place. Landscape by definition includes the non-human elements of place—rocks, soil, trees, plants, rivers, animals, air—as well as human perceptions and modifications (Scheese, 1994).

Ecocriticism is a distinct branch among literary and cultural theories a close proximity with the science of ecology. It focuses on the concepts like ecology, romantic ecology, deep ecology, landscape, wilderness, dwelling etc. It is known by other denominations such as eco-poetics, eco-literature, environmental literary criticism, green theory, green reading and the green nature studies. It explores the cause of destruction of nature by the changes that occur in the modern world by man. The prominent literary scholars who have significantly contributed to the ecocritical theory are Lawrence Buell, William Heise, David Taylor, Kent Ryden, Simon C Estok, Stan Tag and Ian Marshall. Ecocriticism recently, has become more relevant due to the over-exploitation of natural objects and contagion of natural resources for the industrial development.

Significance of the tree Alder

An Alder is a species with cone-like seed-packed fruits during winter. The common alder is deciduous or broad-leaved. It sheds its leaves in autumn and regenerates in spring.

Alder leaves are distinctive, dark green, rounded almost resembling a tennis racket, sometimes with a gentle indent at the tip. The tree is decked with purplish drooping catkins and green ones upright that ripen eventually into the ark-brown cones. The drooping catkins are male and the upright ones are female. The flowers are both

sexes grow on the same, single tree thus making the alder a hermaphrodite or monoecious. The life span of alder is about sixty years. As other plants, alder's process of photosynthesis not only provides fuel for the plant but is also responsible for the oxygen, fibres, medicines, food and timber that mankind needs to live on. Though it is a small number of tree species, it prepares the way for future forests. It feeds the bacteria living in its roots with the carbohydrates produced during photosynthesis. The bacteria, in turn, absorbs nitrogen from the atmosphere and provides it to the tree. In this way, alder and its ally not only feed each other but cleanse the air of pollutants and enrich the soil with nutrients giving room for other varieties of trees to take root. This has elevated alder to the height of an urban hero because of which landscape architects go for it for purifying land from contamination. The roots of alder act like underground scaffolding soil erosion. Alder when planted along with willow would keep the riverbanks intact. The fallen alder leaves form a very rich compost, through mineralizing nitrogen leached from litter (Stephan et al, 2000).

Alder when waterlogged is porous and soft that it is durable when kept wet. So, alder's timber is highly sought after for its effectiveness while waterlogged and because of this reason, Venice is built on the piles of alder tree trunks. Dendrologist Owen Johnson has described the Italian alder as a plant with vigour and polish (Babbs, 2019). S.A.R. Taleshi (2009) and his team carried out their research in natural Alder (Alnus Subcordata) and its restoration of forest soil in North Forest of Iran. Results of mineral analysis of the soil samples and leaves, barks, roots and nodules of alder have revealed the significant amount of nitrogen present that helps increase the soil fertility. Alders are sturdy and fast-growing even in the mining sites and burned areas however acidic and damaged the sites are.

Ecocriticism by Genres

James Cameron's film "Avatar" shows the relationship between human and environment, the friendship between non-human alien and their environment, the exploitation of the environment by humans and social moral messages about the environment. The film advocates that all plants, animals and planets are connected to a central system that encompasses spiritual existence (Rohmah, 2011).

P.B. Shelley, the Romantic poet has described the nature-human relationship as,

A sensitive plant in garden grew,
And the young winds fed it with silver dew
And it opened its fan-like leaves to the light
And closed them beneath the kisses of night
(Shelley 87)

Gao Xingjian, in his novel *Soul Mountain* has vividly picturized the deforestation in Shennongjia. The futility in restoring the original ecosystem despite the environmental concerns being raised and nature reserve being built up is chronicled in detail in the fifty ninth chapter of the book. The rivers are being polluted; lakes are silted across the

whole range of the Yangtze valley to Dongting Lake in the middle and Wusong River in Shanghai near the sea coast.

> The black Wusong River which goes through the city gives off a perpetual stench. Fish and turtles are extinct but the inhabitants of the city somehow manage to survive. Even the treated tap water used for everyday consumption is brackish and worse still always smells of chlorine. It would seem thatpeople are hardier than fish and prawns. **(***Soul Mountain* 471**)**

The passage reminiscizes of Wuhan city being attacked recently by Covid 19 snatching millions of human lives due to the contamination of environment.

William Hogarth (1999), in his essay "Imagined Territory: The Writing of the Wetlands" discusses the poetry of Emily Dickinson asserting that knowledge of truth can be found in nature in its impressive and didactic muteness. Emily has lauded the ability of Nature to teach a range of lessons to her to be optimistic amidst the tribulations of life.

Dobrin and Kidd in their volume of essays, *Wild Things: Children's Culture and Ecocritism* (2004) have pointed out the importance of garden to the child in the Victorian era. They have celebrated the relationship between children and nature citing the role of the garden that allows children to grow and mature within nature, provides order and balance and enables mediation between the worlds, domestic and wild. Jane Darcy in her ecocritical study, "The Representation of Nature in *The Wild in the Willow* and *The Secret Garden*" stresses the ability of Nature to instruct and improve the life of a child.

Seamus Heaney, the author of *Planting the Alder*

Seamus Justin Heaney was an Irish poet who received the Nobel prize for Literature in 1995. He was born in 1939 in Castledawson, County Derry, Northern Ireland. He is commended as the poet popular with the common reader. His poetry presents a coherent vision of Ireland. His poetry is known for its aural beauty and finely-made textures. He is generally described as a regional poet. He is the notable translator of the epic and the Anglo Saxon poem *Beowulf* in 2000.

Ecocriticism in *Planting the Alder*

Planting the Alder is the sonnet that celebrates an alder tree that was in the river bank landscape of Heaney's upbringing. Alders were in plenty along the banks of Moyola. The poet appeals to everyone to plant alder to save the environment. The bark of alder which is dull-silvery in colour is alternating with white striations like the white-collared pigeon that has a distinctive white band around its neck contrasting with its

slate-grey coloring. Its leaves interact with raindrops giving the 'splitter-splatter' sound when the raindrops fall.

For the bark, dulled argent, roundly wrapped
And pigeon-collared.

For the splitter-splatter, guttering
Rain-flirt leaves.

The leaves do not flirt with the rain. Its green cones in lumpiness 'snub and clot' when in spring clinging to the tree become 'scut and scat' dull colour in autumn. Its texture is just like that of a snake's skin and is fragile as a 'fossil-brittle'.

For the snub and clot of the first green cones,
Smelted emerald, chlorophyll

For the scut and scat of cones in winter,
So rattle-skinned, so fossil-brittle.

When the wood is torn, it becomes 'flame red'. The poet loves alder mostly for its blossoms 'for the swinging locks of yellow catkins'. Yellow catkins refer to the flowers dangling like ear rings amidst the flying lock of hair. Planting an alder tree is mandatory however unkempt and scruffy it appears as 'streel-head in the rain'.

For the alder-wood, flame-red when torn
Branch from branch.

But mostly for the swinging locks
Of yellow catkins.

Plant it, plant it,
Streel-head in the rain.

(www.poetryinternational.org)

Seamus Heaney here talks about the alder plant he has planted in his younger years. He refers to the colour green twice in the poem to convey the importance of alder tree and its fertility with the words "smelted, emerald, chlorophyll". Through these objects, the poet tries to associate the colour green with growth or regeneration in nature. The phrase "smelted emerald" emphasizes the significance of alder to the poet as a child. The alder stood as an object of safety during his childhood and through this, Seamus lays stress on the importance of planting alder as he extracted the sense of protection and shielding from the tree during the demise of his brother. As chlorophyll, the pigment in leaves, absorbs sunlight and helps the plant grow. The sense of adoration of natural objects by humans would enable them extract solace and comfort at the time of digressions. The poem reinforces the poet's desperation for the continual growth and protection rendered by the tree to the habitats of earth. Seamus encourages the human activity of nurturing

nature which would influence the Earth with positive in-built relationships between man and environment. This ensures safety to the Earth's surface. The world survives with the shielding of the environment and its habitants.

Kathleen Jamie, the author of *Alder*

Kathleen Jamie is the Scottish poet whose collection of poems *The Tree House* won the prestigious Forward Prize and T.S. Eliot Prize in 2004. She was born in 1962. Her home in Newburgh, a small rural Scottish town had a long back garden with orchards of apple, pear and plums. She used to overlook the garden from her writing room at the top of the house. This has enabled her use plants and fruit trees such as Buddleia, Daisies, Alder with a theme in her writings. She writes about the natural world with startling acuity. John Updike says that the writer's duty is simply to deliver what he thinks is true and this is what exactly the poems of Kathleeen Jamie do (https://www.telegraph.co.uk/culture).

Ecocriticism in *Alder*

Kathleen Jamie empathizes with the tree alder at the very beginning of the poem asking it whether it is tired due to rain.

Are you weary, alder tree,
In this, the age of rain?

The branches of alder have the clots of lichen or the mosses like fairy lungs, though swayed by the storms, winds and mists.

From your branches
droop clots of lichen

like fairy lungs. All week,
squalls, tattered mists:

Jamie apostrophizes alder and puts forth philosophical querries to the tree as,

alder, who unfolded
before the receding glaciers

first one leaf then another
won't you teach me

a way to live
on this damp ambiguous earth?

Jamie questions, how to live. She answers that one could live only according to the sequential laws of nature; 'first one leaf then another'. She pleads to alder to teach her

the way to live 'on this damp ambiguous earth'. The poet takes a shift from imagining the long past to imagining the near future.

The rain showers
Release from you a broken tune

but when the sun blinks, as it must,
how you'll sparkle—

like a fountain in a wood
of untold fountains.

(Falconer, 2018)

The rain and the sun will make the tree sparkle 'like a fountain in a wood/of untold fountains'. This simile shows alder to be human-made and artful. 'Untold' here evokes the strange concept of nature without the imprint of human presence. It also suggests how nature remained 'unfolded' in ancient times without the intervention of humankind.

Man's Negligence of Nature

Seamus Heaney and Kathleen Jamie have expressed their anguish about the negligence of man towards Nature. They have delineated the truth that Nature when nurtured, would pave way for the healthy and peaceful life for man on earth. Man has been marching towards the ephemeral benefits keeping boons of Nature in oblivion due to his selfish attitude. The growth of human population and technological development in the last few hundred years have resulted in unprecedented scale of environmental change. No species on earth before human existence have attributed to such changes in environment. Nature cannot adapt herself to the human demands (Wilson, 1992). Man feels himself superior to Nature and considers himself to be the owner and monarch of the environment. He becomes arrogant to the extent that he looks at her as the lucrative object by turning the environment topsy turvy to his own whims and fancies by swindling her treasures. Darwin's theory proved that Homosapiens are in no way superior even to lichen and have no privilege over any little creature on earth. Deforestation and forest degradation at high rate are common factors for apocalypse. Of late, temperate rain forests and tropical dry forests are recognized to have been lost at an alarming rate (Newton, 2007). Unless man awakens to the clarion call by Nature to rear and preserve her, his life is at stake being stricken by mental depression and physical maladies.

Conclusion

The paper justifies the theory of ecocriticism by analyzing the significance of planting trees to save earth from the natural disasters and epidemics through the poems on Alder tree. It substantiates the theme with the exceedingly impressionistic definitions by various ecologists. Through the musings of Seamus Heaney and Kathleen Jamie, the present paper submits an earnest call for a transformation of men to rise to

the occasion to bow down in veneration to Nature. Such genuine effort of humanity towards nature would doubtlessly, keep the human race survive in a pestilence-free environment.

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SHIFTING IDEAS OF BORDERS, NATIONHOOD AND HOMELAND IN TIMES OF MULTICULTURALISM: A READING OF SIDDHARTHA DEB'S THE POINT OF RETURN

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ABSTRACT

The northeast region of India has been a hotbed of militant unrests, ethnic-clashes and widespread demands for separate states. While the partition of India in 1947 resulted in conflicts and tensions between the Hindu and Muslim communities in North India, a less highlighted fact is that the North east region of India also got impacted. The large-scale migration of Hindu Bengalis from erstwhile East Pakistan, which later became Bangladesh, recreated boundaries and territories. It got further impacted after 1971, when Bangladesh was created. Partition and repeated redrawing of boundaries have contributed much to the volatile and often troubled sociopolitical matrix of the region. Set against this backdrop is Siddhartha Deb's novel *The Point of Return.* The background makes the novel ask the reader: what does it mean and take to be an Indian? What is the concept of nationhood amidst the constant feeling of being an "outsider"? Is there a home that the migrants can call as theirs while constantly trying to prove their "Indianness"? *The Point of Return* explores such themes through the characters of Dr Dam and his son Babu. While on one level it is a story of the relationship between father and son, on another level it is a journey of two successive generation of migrants trying to carve a space for themselves and through them, the novels speaks of the need for space in the everchanging dynamics of geopolitical shifts in the region.

Keywords*:* Memory, Displacemen,Migratio, Identity, Borders.

INTRODUCTION

In such times of polarizationyet at the same time multiculturalism, the idea of nationhood is something that is constantly being challenged. The motion of people through the 20th century has made borders ever more accessible than before. With such large-scalemigrations, the issue of identity comes to the fore. Who am I? Where do I belong? Stuart Hall (1989) has stated in his article, "Culture, Identity and Diaspora" that "identity is not something that is not as transparent or unproblematic as we think" (222). It is an extremely complex issue if we look at it from the perspective of multiculturalism. When people migrate, they take with them an identity that is not constant, but rather one that is constantly changing. They take with them their surroundings as well as their belongings, which when placed in new environment, change their meaning of previous surroundings. With migration comes even more struggle. The struggle to make a place for oneself can make people experience an

identity crisis. They struggle to be what they naturally are not. However, when they continue in that struggle and make a name for themselves in society, they discover that they always had more to their identity than just their original selves. They find that they have a self which is independent of anybody else's definition of identity.

Our identity is related to the culture we come from. The culture that forces people to react in a certain way, live life in a certain way and take decisions in a certain way, always tries to represent people through one prism. As Hall says, the traditional notion of cultural identity has always defined itself as one whole self, one true self which is hidden beneath the many superficial or artificially imposed selves. However, there is another version of cultural identity, something more modern that must be delved into more intensely. As Hall says:

> Cultural identity , […], is a matter of 'becoming' as well as 'being'. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture. Cultural identities come from somewhere, have histories. But, like everything which is historical, they undergo constant transformation. Far from being eternally fixed in some essentialized past, which is waiting to be found, and which, when found, will secure our sense of ourselves into eternity, identities are the names we give to different ways we are positioned by, and position ourselves within, the narratives of the past. (p. 225)

The northeast region of India has been a hotbed of militant unrests, ethnic-clashes and widespread demands for separate states. While the partition of India in 1947 resulted in conflicts and tensions between the Hindu and Muslim communities in North India, a less highlighted fact is that the North east region of India also got impacted. The large-scale migration of Hindu Bengalisas well as Muslimsfrom erstwhile East Pakistan, which later became Bangladesh, recreated boundaries and territories. The borderlines got further renewed after 1971, when Bangladesh was created. Partition and repeated redrawing of boundaries have contributed much to the volatile and often troubled sociopolitical matrix of the region.

Set against this backdrop is Siddhartha Deb's (2002) novel *The Point of Return*. The background makes the novel ask the reader: what does it mean and take to be an Indian? What is the concept of nationhood amidst the constant feeling of being an "outsider"? Is there a home that the migrants can call as theirs while constantly trying to prove their "Indianness"?

The Point of Return explores such themes through the characters of Dr Dam and his son Babu. While on one level it is a story of the relationship between father and son, on another level it is a journey of two successive generationsof migrants trying to carve a space for themselves and through them, the novel speaks of the need for space in the everchanging dynamics of geopolitical shifts in the region.

The Point of Return

Siddharth Deb's *The Point of Return* (henceforth*PR*) talks about the continued estrangement that migrants feel in the northeastern part of India (Mention how they are received in other part of India is possible). It raises questions about issues of nationality and identity. It deals with the representation of the Hindu Bengali migrants to the Indian nation-state. It is set in the calm hills of Assam but there is storm brewing underneath the calm environs. The novel revolves around a retired Dr. Dam, a veterinary doctor who used to work for a local government department in Shillong, and his son Babu, a second-generation migrant in Shillong, who is also a narrator for parts of the novel. The novel consists of four sectionswrittenin a travelogue form, with the titles of the sections given as: Arrival, Departure, Terminal and Travelogue. The first two sections are narrative partly by the first-person narrative of Babu and partly the third person narrative. The last 2 chapters are exclusively narrated in the first person by Babu, in which he returns to his hometown of Shillong, only to 'let go of it'. The titles of the setionsgive away the theme of the novel. The novel examines an India where the ideals that brought freedom from colonial rule are beginning to crack under the pressure of new rebellions and conflicts. It is a journey through one's own identity and the search for home, respect and dignity.

Dr. Dam is a product of British colonial rule and Nehruvian nationalism,forced to migrate from his hometown of East Bengal to Silchar in Assam after the partition, Dr. Dam then moves to Shillong to work as a veterinary doctor in a local government department.

Finding himself suddenly being an outsider in his own land in East Bengal where he had lived for several years, Dr. Dam suffers from post-migration tribulations and the stigma that he has to face of being an outsider, continues to serve his country through his profession of being a veterinary doctor. He holds to his idealistic ways of life and the fact that at every stage of his life in the northeast his loyalty and commitment is called into questions by his bosses and colleagues, shows that he always has to prove something to be an 'insider'. Till then he will always be an 'outsider'. At each stage of his life Dr.Dam has faced alienation and discrimination in some form or the other. However, he strongly believes in the potential of India and according to him his work as a veterinary doctor will help the growth of India and in turn improve the poverty-stricken conditions in one of the most backward areas ofIndia. Throughout his life journey Dr.Dam yearns for a home. However, a post-partitioned India, deeply divided on ethnic and religious lines, does not give him the kind of respect and dignity that he deserves. there are several attempts by Dr. Dam to make a home. While he loses his property inGuwahati to an arbitrary government regulation that decreed that a public road wouldpass through his land, he never gets the opportunity to build a house in Shillong becauseof Meghalaya's "protective discrimination" regime. Finally, he manages to build aramshackle house in the property he shared with his father and brothers in Silchar.

The last two sections of the novel are dedicated to Dr. Dam's son, Babu's return to his homeland, his native Shillong. By now his parents have both died and he is employed as a journalist in New Delhi. His return to Shillong is not to be interpreted as some sort of a nostalgic yearning for his homeland but rather it is to, as he saysin his own words, 'let go'(p.304) of that past through which he tries to make sense of his idea of being a citizen. Through the memories of his childhood he sees how the city, in spite of all these years of him being away, still does not accept him as one of its own. His return home to Shillong, is above all else, a desire to find meaning in his life as he says:
If there had been a future, or even a present worth paying attention to, had there been something other than an infinite, monotonous, endlessly repeating assembly line of days, perhaps my thoughts would not have turned so obsessively to the past. It was not a question of roots or origin, you understand. That was not possible, not now, not fifty years after the notional ancestral village had ceded its place to the modern nation-state. If we were all to do so, we whose lives are flung around in Pakistan, India, Bangladesh, if we were to let loose our songlines, our routes of memory, our pilgrimage paths, we would find them faltering against the documents and borders and guns. (pp.248-49)

The idea that Babu had of his homeland is now nothing more than a mirage. Even now when he goes to meet a minister for an interview, he is called a *dkhar*, a slang and derogatory word used by the khasi people to refer to non-tribal people. More than once he is referred to as a Bangladeshi. The idea of a nationhood- the fact of being a nation, a national identity or independence- is questioned at every stage in the novel.

Theme of nationhood in *PR*

Theorizing on nation, nationality and nationalism, ingeneral, has proceeded exclusively along either the subjectiveor the objective factors that go to constitute such phenomena.Nations are presumed to take certain objective characteristics,such as language, race, religion, territory or history, whicheither singly or in combination, distinguish them from othernations. Protection and promotion of these, in competitionand conflict with other nations, then, become nationalism. While on one hand the ethnic fights between the different tribes of the Northeast make it difficult, the constant skirmishes and subtle tensions that between the tribal and non-tribal people makes Babu rethink the whole idea of nationhood and national identity.

What does it mean to be an Indian in today's times? In fact, a deeper question comes up: what does it mean to be an Indian citizen? We often take it for granted that we are citizens. However, citizenship has many rich shades of meaning. On the one hand it is an administrative category, denoting the basic unit of the population of a state. On another it is a term loaded with virtue and duty, which is why we speak of what it means to be a good citizen. The term citizen refers to a legal status. It also encloses an understanding of the rights that a state is supposed to protect and entitlements that it might have granted one. It implies duties that one might have , definitely civic and perhaps social and political as well. It presupposes a sense of identity and belonging. It's a term especially loaded with meaning in modern times. Being a citizen is different

from being a subject. A handful of centuries ago majority of the countries in the world were all subjects of some empire or fiefdom or the other. In 1947 when India gained political independence, we also gained the right for every Indian to turn from a subject to a citizen, empowered at an individual level to be masters of the state. Our citizenship is what we make of it.

In the growing era of globalization and multiculturalism where the geopolitical tensions between nations as well as between regions in one nation are making us feel more insecure than ever, our idea of nationhood and what does home mean to us has taken on newer meanings. When migration forces people to move from their familiar surroundings, they not only have to find a roof above their heads, they also have to unlearn certain meanings of home that they have understood in their previous home. Home is not just about the comforts of the four walls of the house. The senses, the surroundings, the people all make a home. If these elements are missing, then the concrete walls of a house do not make a home.

The idea of nationhood in the northeast has come into question many times ever since the partition of India took place in 1947. The popular thinking is that the partition divided the Indian sentiments between the Hindus and the Muslims. That the Indian state still treats the northeast from a distance gets clear through Sanjib Baruah's reading of Dolly Kikon in the book titled *Beyond Counter-insurgency: Breaking the Impasse in Northeast India*. In her essay Dolly Kikon (2009, p.14) talks about how a northeastern Indian figures in the imagination of the postcolonial India. Talking of the National Museum in Kolkata, she refers to the discrimination that people from Northeast sometimes have to suffer at the hands of a security guard stationed at the gates. In India museums and other important tourist monuments often charge higher entry tickets to foreigners. However, there is no proper identification system in place which makes the job of a security guard that much tougher and he often has to rely on his own judgement by looking at the faces. He has to make judgements about a person's citizenship status based on phenotypic features. Thus 'as a Naga stands at the queue meant for Indians, Kikon recalls "there is a request to switch over to the foreigner's line"(14). An impromptu citizenship test follows, and it involves 'speaking in Hindi, a brief lecture on history, geography and the Naga people'. Following the test, 'the Naga/Indian' manages to enter the National museum.

This is just one of many such incidents that shows that the idea of nationhood is constantly posed as a challenge to the northeast people of India. However, it is also because of these discriminations that a 'reverse-discrimination' is seen in the northeast amongst the may thousand s of migrants who come from Bihar, Uttar Pradesh and Madhya Pradesh, to the northeast in search of work.The1970's also saw the rise in ethnic tensions in Meghalaya, culminating in the anti-dkharriots of 1979. The 1980's witnessed recurring clashes and rioting between the "local"Khasis and "outsiders," such as Bengalis, Nepalis and Assamese, in Shillong. MigrantBengalis especially, whether Hindu or Muslim, were viewed with particular suspicion as"foreigners." Dr. Dam and his family are caught in this maelstrom. He constantlyhas to endure humiliations from

his superiors as well as in everyday encounters with"locals" on account of both his lack of power and his "foreign" antecedents.

The constant tensions that brew between the tribal and the non-tribal is what is explored in the *PR*. Siddhartha Deb tries to bring into focus the citizenship issue in the novel by giving voice to the dispossessed. For him, Dr. Dam and Babu, along with many other characters in the novel, represent the point of view of the refugees left without citizenship in their own lands. Amish Rahul Baishya, in his PhD thesis titled 'Rewriting Nation-state: borderland literatures of India and the question of state sovereignty' enlists four stages that a refugee has to go through in order to be integrated into the 'national order of things'. They are Refugee-Indian, Indian-not-Refugee, not-Indian-not-Refugee and Indian-but-always-Refugee. This 'order of things' can be explained by the fact that the refugee is often treated as a waste product, as someone to be discarded by the government in power. They are often treated with different eyes under the aforementioned categories.

They are, in the words of Baishya, "the products of the intersecting points between the nation, the state and various modalities of violence" (238). The category of "refugee-Indian" refers to the state in which the migrant is first considered a refugee and then depending on his ancestry is considered Indian. Then, after some time as he tries to integrate in society he is considered by sections of the society as Indian and not a refugee, although his identity is still under question. However, based on his birth in "elsewhere" (Baishya, 238), he is not considered as a refugee but neither as "Indian". In the end, owing to the non-acceptance by the local people themselves, he an Indian but will always be an 'outsider', a refugee, since he lacks the required papers. This leads to confusion and fear among the refugees who, in spite of being in their own land have to suffer the ignominy of being considered as outsiders.

Evershifting borders and cartographies in the Northeast

When we talk about diasporas and the idea of nationhood, it is important to understand that diasporas are not always the ones who cross the international borders and form communities to cement their own cultures in foreign lands. Mass migrations within the national borders also form "local diasporas" which then lead to conflicts. The constant redrawing of boundaries in the Northeast that followed the partition and the numerous demands for independent statehood of different ethnicities has results in mini diasporas formed, and as Avtar Brah (1996) states, these diasporas do not necessarily desire a return to home. Brah talks of a term called "diaspora space" in the following manner in her book *Cartographies of Diaspora*: **"**Diaspora space is the intersectionality of diaspora, border and dis/location as a point of confluence of economic, cultural, political and psychic processes. It addresses the global condition of culture, economics and politics as a site of 'migrancy' and 'travel' which seriously problematizes the subject position of the 'native'"(Brah, 1996, p.181).

Brah further acknowledges that while circumstances of leaving are important to understand the diaspora situation, also equally important is the need to understand the circumstances of arrival and settling down. The circumstances of arrival and settling down relate to the memories which are lived and relived during the course of the stay. For Babu, the memory plays a very important role in making sense of the whole experience of migration and displacement. The memory that he had of his childhood in the hill town of Shillong has given way to bitterness of experiencing dislocation and displacement. The diasporas in the northeast are divided intothe ethnic and linguistic communities. The novel highlights the cartographic reconfigurations of state boundaries along the lines of ethnicity and which leads to violence, alienation and loss of memory. The constant reference to terms like "outsiders", "Bangaldeshis" and "dkhar" give us the sense of a world divided along cartographic lines where identities suddenly become unstable and people wonder whether they are living in their own nation or not.

In 1979 widespread rioting and killing took place as the Northeast began to be divided along ethnic lines and each community demanded their own state. Constant redrawing of the cartographies of the state were undertaken and as a new state of Meghalaya was created, the non-tribal people had to bear the brunt of the changes. They had to pay higher taxes: the proposed railway line to the state was not given permission as it would only bring in more migrants.The Hindu Bengali migrants were asked to identify themselves as Indian citizens. As Deb writes in the novel that "You cannot be an exile in your own country. The trick is in the map, in the black lines drawn around the edges…."(p.209) The idea of nationhood suffers a big jolt with the constant redrawing of boundaries. It is interesting to note the borderless nature of migration when, while travelling to Silchar, on the way they step into Bangladesh. There Babu notices:

> They stepped out to look at Bangladesh. There was nothing particular about the place where they had stopped. It was like any other spot on the road travelled so far….. Nothing save the topography distinguished it, no flags, guns, signposts, nothing that was visible at this distance, not even the thick dash-dot-sash of the political semaphore of atlases. […] waiting for a black grid to impose meaning on the land that seemed for the time being to belong to no man at all. (p.66)

On the other hand, Babu also mentions that while "Filling up the line in the application form for a passport that asks "for place of birth of father," you ask a friend, "Undivided India?" "Pre-partition India, I think," he replies. And there rests the matter for a while". (210)Here we see how the idea of nation keeps getting blurred with the passage of time as more and more violence erupts. Migration makes a person borderless yet at the same time the borders that are formed through alienation and exclusion create mental barriers which are difficult to erase. As Gloria Anzaldua states in her book *Borderlands/La Frontera*:*The New Mestiza(1987):*

> The U.S-Mexican border es una herida abierta (*open wound*) where the Third World grates against the first and bleeds. And before a scab forms it

> haemorrhages again, the lifeblood of two worlds merging to form a third country — a border culture.Borders are set up to define the places that are safe and unsafe, to distinguish us from them. A border is a dividing line, a narrow strip along a steep edge. A borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant state of transition. The prohibited and forbidden are its inhabitants." (p.25)

The shifting cartographies of borders makes the Hindu Bengali migrants safe in what is supposed to be their own land. It creates a burden which is passed on from generation to generation as Deb very vividly writes in the novel. Babu talks about his grandfather who, once the partition of India happened in 1947, takes his family, including a teenaged Dr. Dam to the northeast, and even after decades of East Pakistan being seceded from Pakistan to become Bangladesh, he continues to refer to it as East Pakistan. The mental borders that take shape in a migrant's mind become like "landscape of his past" and they "would for ever be permanent and unchanging". (34-35)

Searching for home in one's 'homeland'

*PR*explores the meaning of home and search for homeland. The concept of home as we know it has been that of a secure and safe environment, where we are not threatened by anyone nor do we have any feelings of alienation or exclusion. Deb, through this novel however, challenges the notion of home. The novel in its' essence is about home and the memory of a lost home. Here we see distinct attitudes of Dr. Dam and Babu. While Dr. Dam, throughout the course of the novel looks for a home to stay, for Babu home is what he remembers as a place where he experienced nothing but alienation. The home where they stayed in Shillong is more of a encounter of divergent opinions and thought processes of the father-son duo and it's the mother who is the point of contact for both of them. She has the ability to see through the opposing points of both of them on various topics. The concept of home in the initial parts of the novel is very stable. Home is often created through memory and memory plays a big part in sustaining that home as Deb very aptly puts it in the novel.

> The generations that grow up in the stability of a family home know nothing of the uncertain process that went into creating that home. Human memory is frail and the children who leave the front door and a firm, unchanged mailbox on their way to school usually care to know nothing of how this point of stability, this steady centre was found. When they grow up and move on, it is usually a simple principle of expansion, of adding the extra wing or buying the big city apartment. For those who go through the vagaries of creating a house and a home, however, there is a fragile magic in the set of operations that leads from the blueprint to the actual structure. (p.37)

As we see from this passage, the concept of home as a stable and fixed point of contact is what makes Dr. Dam long for home. He longs for stability, a point of contact

in his life. People like Dr. Dam, are part of a diaspora which, although within the country, who are always in a perennial search for 'home'. For them home is a microcosm of the nation. Dr. Dam believes that India is his home and he has his own idea of a home. We also see the generational gap and conflict between father and son, when during the talk about making their new house in Silchar, Babu directs himself at his mother , asking her about making Indian-style toilet or western-style. His father yells at him, "Your forefathers went to the fields for their morning chores. In the cities people use railway tracks. Who do you think you are, with your ideas of reading magazines in the toilet?" (p.67) we see how the idea of home is very closely intertwined with idea of a nation. However through the last two sections of the novel as the idea of nationhood starts breaking into pieces so does the idea of home and homeland. Dr. Dam's house in Silchar is bulldozed by authorities citing his status as an 'outsider' and they end up living in a ramshackle house. Babu's idea of homeland is very much related to memory, a memory that he wishes to forget. He tries to come to terms with the fact that where he lived , the place which he considered as home, was probably never his home. The home where he lived did not provide him the security and comfort a home is meant to provide. A return to home becomes a myth and he does not want to go to that mythical land. He has let go of it as he says:

> I look at my birthplace knowing that I will never see it again. I want it to be home for everyone who lives there, for everyone to have a place in it that cannot be lost orstolen. But how you achieve that future is no longer my concern, I tell my hometown. I have truly let go…(p.304)

Avtar Brah talks about "homing desire" (p.180) which is not necessarily a desire to return to one's home. She talks in the context of the diasporas who, she says, do not necessarily express a wish to return to a place of 'origin'. What does it mean to be at home? It is very much possible, and Siddharth Deb, shows that in his novel, that one might feel at home at a place and yet be made to feel socially excluded. The final chapter of the novel titled "Leaving home" (p.291) accurately tells the condition of Babu and what his thoughts are on home. As he meets Mr. Chatterjee, he discovers the fact that people of his community, the Bengali Hindu migrants are "a dispersed people, wandering, but unlike the Jews we have no mythical homeland."

Conclusion

For a long time Indian English fiction has focussed on projecting India in its centrality, looking at only cosmopolitan places as backgrounds. For far too long issues pertaining to the Northeast have been brushed under the carpet. Siddhartha Deb's novel is an attempt at autobiographical sketch of the his life. Through the novel the concepts of home, belonging and identity come to the fore. For migrants there is no one home that they can truly go back to, especially for second generation migrants who may not remember or not want to remember what happened during their father's generation but memory does not allow one to forget everything. However, as Deb has put it, memory is something that can be decided by what one decides to remember, so that the past can be

recovered. Memory place a crucial role in the everchanging dynamics of multiculturalism. With more and more ethnic communities demanding for statehood, the people in power should look at how they have treated memory of the migrants. Since "memory must adjust itself constantly to the headlong rush of the present into the past" (Deb, 2002, p.216), it becomes even more important at this point of time to go through the shifting ideas of borders and nationhood to reach to a point where every migrant in the country gets to see the right to choose his homeland.

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हिंदी व्याकरण जाँचक में पदबंध स्तरीय त्रुटि-विश्लेषण और सुझाव प्रस्तुति

(PHRASE LEVEL ERROR-ANALYSIS AND PRESENTING SUGGESTIONS BY HINDI GRAMMAR CHECKER)

डॉ. धनजी प्रसाद
सहायक प्रोफेसर, भाषा प्रौद्योगिकी
महात्मा गांधी अंतरराष्ट्रीय हिंदी विश्वविद्यालय, वर्धा

सारांश

व्याकरण जाँचक ऐसा सॉफ्टवेयर है जो किसी पाठ के वाक्यों में होने वाली व्याकरणिक त्रुटियों की जाँच करता है और कोई त्रुटि पाए जाने पर उसे चिह्नित करता है। लेखन अथवा टंकण के क्रम में वाक्यों के त्रुटिपूर्ण होने की संभावना प्राय: बनी रहती है। व्याकरण जाँचक विभिन्न नियमों के माध्यम से स्वचलित रूप से इन त्रुटियों की पहचान करता है और त्रुटिपूर्ण प्रयोग की जगह सही प्रयोग हेतु सुझाव प्रस्तुत करता है। व्याकरणिक जाँच दो स्तरों पर होती है– पदबंध स्तर और वाक्य स्तर। दोनों ही स्तरों पर परीक्षण हेतु अलग-अलग प्रकार के नियम काम करते हैं। व्याकरण जाँचक मुख्यत: दो प्रकार की प्रयोगात्मक स्थितियों की जाँच करता है –

- पदबंध या वाक्य में प्रयुक्त किसी शब्द का स्थान ठीक है या नहीं, जैसे – 'बहुत सुंदर लड़का' की जगह 'सुंदर बहुत लड़का' का प्रयोग गलत है।
- किसी शब्द दूसरे शब्द से अन्विति होने पर शब्दरूप ठीक है या नहीं, जैसे – 'अच्छा लड़का' की जगह 'अच्छी लड़का' या 'अच्छे लड़का' का प्रयोग गलत है।

'हिंदी' एक वियोगात्मक भाषा है। इसमें पदबंध और वाक्य दोनों स्तरों पर वाक्यात्मक इकाइयों के बीच संबंध रहता है। इसलिए इसमें दोनों स्तरों पर नियमों की आवश्यकता पड़ती है। पदबंध स्तर पर मुख्यतः उन्हीं शब्दों के प्रयोग हेतु नियम देने की आवश्यकता होती है, जिनकी किसी अन्य शब्द से अन्विति होती है। उदाहरण के लिए आकारांत विशेषणों की संबंधित संज्ञा शब्द से अन्विति होती है। अत: आकारांत विशेषण आने पर उसके लिंग, वचन का परीक्षण संबंधित संज्ञा के साथ किया जाता है, जैसे – अच्छा झोला, अच्छी पुस्तक, अच्छे लोग आदि।

प्रस्तुत शोधपत्र में हिंदी व्याकरण जाँचक में पदबंध स्तरीय त्रुटि-विश्लेषण और सुझाव प्रस्तुति संबंधी नियमों की सोदाहरण विस्तार से चर्चा की जाएगी। ये नियम अन्य भाषा अथवा द्वितीय भाषा के रूप में तकनीकी साधित हिंदी शिक्षण और अधिगम (Technology Assisted Language Teaching and Learning) के लिए भी विशेष रूप से उपयोगी होंगे।

कीवर्ड- हिंदी व्याकरण जाँचक, पदबंध, पदबंध-स्तरीय नियम, त्रुटि-विश्लेषण, सुझाव प्रस्तुति।

1. परिचय (Introduction)

किसी पाठ के वाक्यों में होने वाली व्याकरणिक त्रुटियों की स्वचलित जाँच करने और कोई त्रुटि पाए जाने पर उसे चिह्नित करने वाला सॉफ्टवेयर व्याकरण जाँचक (Grammar Checker) कहलाता है। कंप्यूटर का हमारे सभी क्षेत्रों में उपयोग इतना बढ़ चुका है कि छोटी से छोटी बात भी अब कंप्यूटर या स्मार्टफोन में टाइप करके ही संप्रेषित की जाने लगी है। टाइपिंग (टंकण) करने पर वाक्यों के वर्तनी और व्याकरण की दृष्टि से त्रुटिपूर्ण होने की संभावना प्राय: बनी रहती है। इससे बचने के लिए टाइपिंग से संबंधित अंतरापृष्ठ प्रणालियों में वर्तनी जाँचक (Spell Checker) और व्याकरण जाँचक (Grammar Checker) का प्रयोग किया जाता है। इनका कार्य विभिन्न नियमों के माध्यम से स्वचलित रूप से इन त्रुटियों की पहचान करना और त्रुटिपूर्ण प्रयोग की जगह सही प्रयोग हेतु सुझाव प्रस्तुत करना होता है। माइक्रोसॉफ्ट वर्ड अथवा गूगल क्रोम जैसे एप्लीकेशन सॉफ्टवेयरों का प्रयोग करते हुए अंग्रेजी में टाइपिंग करने पर वर्तनी परीक्षण और गलत शब्दों को लाल रंग की टेढ़ी-मेढ़ी रेखा (zigzag line) द्वारा चिह्नित किए जाने से हम सभी परिचित हैं। अब माइक्रोसॉफ्ट ऑफिस के नए संस्करणों में धीरे-धीरे हिंदी और अन्य भाषाओं के लिए भी यह सुविधा प्राप्त होने लगी है। यही सुविधा व्याकरण के स्तर भी धीरे-धीरे विकसित की जा रही है।

व्याकरणिक स्तर पर त्रुटियों की जाँच दो स्तरों पर होती है– पदबंध स्तर और वाक्य स्तर। सभी भाषाओं में इन स्तरों पर प्रयोक्ताओं द्वारा भिन्न-भिन्न प्रकार की त्रुटियाँ की जाती हैं। हम यहाँ पर पदबंध स्तर (phrase level) पर हिंदी में होने वाली त्रुटियों और उनके स्वचलित पहचान (automatic recognition) की चर्चा करेंगे।

2. व्याकरण जाँचक का स्वरूप (Outline of Grammar Checker)

व्याकरण जाँचक एक जटिल सॉफ्टवेयर है। इसलिए उसके विकास हेतु हमें सर्वप्रथम उसके स्वरुप का निर्धारण कर लेना चाहिए। इसके लिए कई बातों का ध्यान रखना होता है जिनमें से कुछ प्रमुख बातों को हम इस प्रकार से देख सकते हैं-

2.1 स्वरूप और सीमा : इस दृष्टि से दो बातों में निर्णय करना आवश्यक है- केवल व्याकरणिक त्रुटियों की जाँच करना अथवा व्याकरणिक और वर्तनीगत दोनों प्रकार की त्रुटियों की जाँच करना। हम इनमें से किसी भी प्रकार का सॉफ्टवेयर बना सकते हैं।

2.2 जाँच और सुझाव : व्याकरण जाँचक केवल त्रुटिपूर्ण प्रयोगों की पहचान करने वाला भी हो सकता है और त्रुटिपूर्ण प्रयोगों को चिह्नित कर शुद्ध प्रयोगों के सुझाव देने वाला भी। यह सॉफ्टवेयर का विकास करने वाले पर निर्भर करता है कि वह इनमे से किस प्रकार का सॉफ्टवेयर बनाना चाहता है।

2.3 त्रुटिपूर्ण प्रयोग दिखाना : हम यह भी निर्धारित करते हैं कि किसी पाठ के वाक्यों में प्राप्त त्रुटिपूर्ण प्रयोगों को किस प्रकार से दिखाया जाए, जैसे-

- त्रुटिपूर्ण प्रयोग को टेढ़ी-मेढ़ी (zigzag) रेखा द्वारा रेखांकित (underline) करना ।
- त्रुटिपूर्ण प्रयोग का रंग परिवर्तित करना, जैसे - लाल, पीला, नीला आदि करना।

3. हिंदी व्याकरण जाँचक में नियम (Rules in Hindi Grammar Checker)

भाषायी प्रयोगों में दो बातों का ध्यान रखना जरुरी होता है- संरचना (Structure) और अर्थ (meaning)। अर्थ की दृष्टि से यह देखा जाता है कि एक से अधिक शब्दों का प्रयोग होने की स्थिति में वे शब्द अपने अर्थ के आधार पर एक-दूसरे के साथ आने की क्षमता रखते हैं या नहीं, जैसे – 'गोरा लड़का' प्रयोग ठीक है किंतु 'गोरा पेड़' का प्रयोग अर्थ की दृष्टि से उपयुक्त नहीं है।

संरचना का संबंध वाक्य में आए शब्दों का आपस में व्याकरणिक नियमों की दृष्टि से सही-सही प्रयुक्त होने अथवा नहीं होने से है। वर्तमान में विकसित किए जा रहे व्याकरण जाँचकों मुख्य बल इसी पक्ष पर है। इसके लिए सॉफ्टवेयर विकासकर्ता सबसे पहले संबंधित भाषा में पदबंध और वाक्य रचना नियमों को संचित करता है। नियम किस स्तर के और कितने होंगे, यह भाषा की प्रकृति पर निर्भर करता है। व्याकरणिक जाँच संबंधी नियम दो स्तरों पर निर्मित होते हैं –

(क) पदबंध स्तर (Phrase Level)

(ख) वाक्य स्तर (Sentence Level)

वाक्य के स्तर पर मुख्यतः अन्विति (Agreement) ही देखी जाती है। यह व्याकरणिक कोटियों- लिंग, वचन, पुरुष, काल, पक्ष, वृति आदि पर आधारित होती है, जैसे-

'लड़का जाता है' की जगह 'लड़का जाती है' या 'लड़की जाती है' की जगह 'लड़का जाती है' वाक्यों का प्रयोग व्याकरण की दृष्टि से गलत है। आगे हम इसी प्रकार से हिंदी में पदबंध स्तर पर व्याकरण की दृष्टि से की जाने वाली त्रुटियों और उनकी पहचान संबंधी नियमों की चर्चा करेंगे।

4. हिंदी व्याकरण जाँचक के संदर्भ में पदबंध स्तर पर त्रुटियाँ और नियम (Phrase Level Errors and Rules with Reference to Hindi Grammar Checker)

एक या एक से अधिक शब्दों/पदों का वह समूह पदबंध (Phrase) है जिसके सभी घटक शब्द आपस में जुडकर वाक्य स्तर पर एक ही प्रकार्यात्मक इकाई का निर्माण करते हैं। एक पदबंध में एक शब्द/पद भी हो सकता है, जैसे-'लड़का, फूल आदि, या एक से अधिक शब्द/पद भी हो सकते हैं, जैसे- 'सुंदर लड़का, बहुत सुंदर लड़का' या 'कोमल फूल, खिला हुआ कोमल और लाल फूल' आदि। सूरजभान सिंह (2000) के अनुसार, "प्रत्येक वाक्य में कर्ता, कर्म, पूरक, अव्यय तथा क्रिया आदि के निर्धारित स्थान होते हैं जहाँ पर प्रयुक्त होकर संज्ञा, विशेषण, क्रियाविशेषण, क्रिया आदि शब्द वाक्य में कुछ निश्चित भूमिकाएँ निभाते हैं और निर्धारित प्रकार्य संपन्न करते हैं। इन स्थानों को प्रकार्य-स्थान (slot) कहते हैं और इन प्रकार्य-स्थानों पर जो शब्द या शब्द-समूह प्रयुक्त होते हैं या होने की क्षमता रखते हैं उन्हें पदबंध कहते हैं।"

अतः स्पष्ट है कारक स्थानों (कर्ता, कर्म, क्रिया आदि) और अन्य प्रकार्यात्मक स्थानों (संबंधवाची, पूरक आदि) पर आने वाले शब्द/पद अथवा उनके समूह एक पदबंध का निर्माण करते हैं। जब किसी पदबंध में एक से अधिक शब्द/पद आते हैं तो वे परस्पर एक दूसरे के रूपिमिक रूप (morphological form) को प्रभावित करते हैं और एक पदबंध के अंतर्गत किसी एक प्रकार के शब्द/पद के आने से दूसरे शब्द/पद का

रूप प्रभावित होता है। हिंदी का समुचित ज्ञान नहीं होने या असावधानीवश उनके परस्पर प्रयोग संबंधी त्रुटियाँ हो सकती हैं। इस प्रकार की त्रुटियों के कुछ प्रकार निम्नलिखित हैं-

4.1 आकारांत विशेषण और संज्ञा

वाक्य का निर्माण मुख्यतः 'संज्ञा पदबंध + संज्ञा पदबंध/परसर्गीय पदबंध+ क्रिया पदबंध' के योग से होता है। सभी संज्ञा पदबंधों में संज्ञा शब्द 'शीर्ष' (head) का कार्य करते हैं। उनके पूर्व आने वाले अन्य शब्द आश्रित होते हैं। संज्ञा पदबंध में संज्ञा शब्दों से पहले विशेषण शब्द सर्वाधिक संख्या में आते हैं। अतः 'विशेषण + संज्ञा' प्रयोग में पदबंध स्तर पर ध्यान देने वाले नियम यह है कि संज्ञा के लिंग, वचन और परसर्गीय रूप की तरह आकारांत विशेषणों का रूप बनता है। आकारांत विशेषण वे विशेषण हैं, जिनके अंत में 'आ' आता है, जैसे- अच्छा, बुरा, बड़ा, छोटा आदि। इन विशेषणों का संबंधित संज्ञा शब्द के रूप अनुसार निम्नलिखित प्रकार से रूप चलता है-

पुल्लिंग, एकवचन : अच्छा लड़का, मोटा कपड़ा

पुल्लिंग, बहुवचन : अच्छे लड़के, बड़े घोड़े

स्त्रीलिंग और एकवचन/बहुवचन : अच्छी लड़की, अच्छी लड़कियाँ

इनमें यही प्रयोग सही होंगे, इनकी जगह दूसरे प्रयोग, जैसे- अच्छे लड़का, मोटी कपड़ा आदि का प्रयोग गलत होगा।

4.2 अन्य आकारांत शब्द और संज्ञा

वाक्य में 'विशेषण + संज्ञा' प्रयोग में पदबंध स्तर संज्ञा के लिंग, वचन और परसर्गीय रूप के साथ आकारांत विशेषणों की तरह कुछ अन्य शब्द भी आते हैं। उनके प्रयोग में भी अनुरूपता का ध्यान रखना आवश्यक है। इस प्रकार के प्रमुख शब्द निम्नलिखित हैं-

क्र.सं.	आकारांत	ईकारांत	एकारांत
1.	का	की	के
2.	वाला	वाली	वाले
3.	अपना	अपनी	अपने
4.	कैसा	कैसी	कैसे
5.	जैसा	जैसी	जैसे
6.	वैसा	वैसी	वैसे
7.	कितना	कितनी	कितने

8.	कौन-सा	कौन-सी	कौन-से
9.	मेरा	मेरी	मेरे
10.	हमारा	हमारी	हमारे
11.	तेरा	तेरी	तेरे
12.	तुम्हारा	तुम्हारी	तुम्हारे
13.	उसका	उसकी	उसके
15	उनका	उनकी	उनके
16	आपका	आपकी	आपके
17	हुआ (क्रिया)	हुई	हुए

(संदर्भ- ध.प्र. 2019)

आकारांत विशेषणों और अन्य शब्दों के संदर्भ में एक बात उल्लेखनीय है की ये पदबंध में शीर्ष संज्ञा शब्द के तुरंत पहले या कई शब्द पहले भी आ सकते हैं और उनकी संख्या एक से अधिक भी हो सकती है, जैसे-

- मैंने एक **बड़ा घर** खरीदा है।

इस वाक्य में शीर्ष शब्द 'घर' है और आश्रित शब्द 'बड़ा' है, जो 'घर' शब्द के तुरंत पहले आया है। साथ ही इसमें एक ही आश्रित शब्द है, जिसकी अन्विति शीर्ष संज्ञा शब्द के साथ हो रही है। अब एक दूसरा वाक्य देखते हैं-

- मैंने **उसका** वर्षों से बेकार **पड़ा हुआ बड़ा घर** खरीद लिया।

इसमें '**उसका**, **पड़ा, हुआ** और **बड़ा**' कुल 04 शब्दों की 'घर' शब्द से साथ अन्विति हो रही है और इसमें 'उसका' शब्द 'घर' शब्द से 06 स्थान दूर है। अर्थात 'उसका' और 'घर' शब्द के बीच 06 शब्द आए हैं, फिर भी दोनों के रूपों में अन्विति का ध्यान रखना पड़ता है। इसे 'घर' पुल्लिंग शब्द की जगह 'साइकिल' स्त्रीलिंग शब्द रखकर समझ सकते हैं-

- मैंने **उसकी** वर्षों से बेकार **पड़ी हुई बड़ी साइकिल** खरीद ली।

यहाँ देख सकते हैं कि 'घर' पुल्लिंग शब्द की जगह 'साइकिल' स्त्रीलिंग शब्द आते ही सभी शब्दों के रूप स्त्रीलिंग हो गए। अतः व्याकरण जाँचक बनाते समय शब्दों, उनके रूपों और शीर्ष शब्द संबंधी नियम पदबंध में किसी भी स्थान तक दिए जाने चाहिए। इस संदर्भ में ध्यान देने वाली एक बात यह भी है कि 'या' के समाप्त होने वाले आकारांत विशेषणों का रूप नहीं बनता, जैसे–बढ़िया, घटिया आदि।

4.3 संज्ञा शब्द और परसर्ग

परसर्ग वे शब्द हैं जो संध्या पद बंधु के अंत में जुड़कर उन्हें वाक्य की मुख्य क्रिया और अन्य पदबंधों से प्रकार्यात्मक रूप से जोड़ने का कार्य करते हैं। व्याकरणिक जांच के स्तर पर इनके संबंध में ध्यान देने वाली बात यह है कि यदि आकारांत संज्ञा के बाद परसर्ग आता है तो संज्ञा शब्द का रूप बदल जाता है। वह त्रियक होकर एकारांत हो जाता है। उदाहरण के लिए निम्नलिखित दो वाक्यों को देखें-

- **लड़का छाता** रखता है।
- **लड़के ने छाते को** रखा।

इनमें हम देख सकते हैं कि जब 'लड़का' और 'छाता' शब्दों के बाद कोई परसर्ग नहीं लगा है, तो वे अपने आकारांत रूप में हैं, किंतु जैसे ही 'लड़का' शब्द के बाद 'ने' और 'छाता' शब्द के बाद 'को' परसर्ग आए- इनके रूप क्रमशः 'लड़के' और 'छाते' बन गए, जिन्हें हम 'तिर्यक रूप' (oblique form) हैं। यह बात आकारांत विशेषण और अन्य आश्रित शब्दों पर भी लागू होती है, जैसे-

- **बड़ा लड़का अपना छाता** रखता है।
- **बड़े लड़के ने अपने छाते को** रखा।

इन वाक्यों में हम देख सकते हैं कि आकारांत संज्ञा के साथ-साथ विशेषण 'बड़ा और सार्वनामिक विशेषण 'अपना' दोनों शब्दों के रूप में परिवर्तन हुआ है।

यदि संज्ञा शब्द आकारांत न हो तब भी विशेषण और अन्य आश्रित आकारांत शब्दों के रूप में परिवर्तन होता है, जैसे-

- **बड़ा घर** है तो **छोटा फर्श** नहीं होगा।
- **बड़े घर** में **छोटे फर्श** का क्या काम।

इसमें हम देख सकते हैं कि 'घर' और 'फर्श' शब्द आकारांत नहीं हैं, उनका रूप भी नहीं बदल रहा है। इसके बावजूद उनके बाद परसर्ग आने पर 'बड़ा से बड़े' और 'छोटा से छोटे' बन गया है। अतः व्याकरण जाँचक में ऐसे नियम दिए जाने चाहिए।

4.4 मुख्य क्रिया और सहायक क्रिया

हिंदी में पदबंध स्तर पर 'क्रिया पदबंध' के घटकों का भी अन्विति परीक्षण करते हुए उनके कुछ रूपों में परस्पर समान होने की अवस्थाओं के नियम दिए जा सकते हैं और उनका व्याकरण जाँचक में प्रयोग किया जा सकता है। इसके अंतर्गत मुख्यतः 'मुख्य क्रिया' (main verb) के अनुसार सहायक क्रिया (auxiliary verb) के रूपों की जांच की जाती है। इसी प्रकार सहायक क्रिया के अनुसार भी मुख्य क्रिया के

कुछ रूपों की जांच संभव होती है। इन्हें हम (ध.प्र. 2019 के आधार पर) कुछ उदाहरणों के माध्यम से इस प्रकार से देखेंगे-

4.4.1 मुख्य क्रिया (main verb) के अनुसार सहायक क्रिया (auxiliary verb)

(क) मुख्य क्रिया एकवचन, पुल्लिंग हो, तो 'है, था, होगा, हूँ' सहायक क्रियाओं का ही प्रयोग किया जा सकता है, जैसे–

- जाता है, जाता था, जाता होगा, जाता हूँ।

उपर्युक्त प्रयोग सही हैं, जबकि 'जाता हैं, जाता हो, जाता थे आदि'का प्रयोग नहीं हो सकता। अतः पदबंध स्तरीय जाँच में ही ये प्रयोग गलत होंगे।

(ख) मुख्य क्रिया स्त्रीलिंग हो, तो 'है, हो, हैं, थी, थीं, होगी, होंगी' सहायक क्रियाओं का ही प्रयोग किया जा सकता है, जैसे–

- जाती है, जाती हो, जाती हैं, जाती थी, जाती थीं, जाती होगी, जाती होंगी।

मुख्य क्रिया के 'ईकारांत रूप' जैसे– जाती, खाती, बैठी आदि के साथ उपर्युक्त के अतिरिक्त अन्य सहायक क्रियाओं का प्रयोग गलत होगा।

(ग) मुख्य क्रिया एकारांत (बहुवचन, पुल्लिंग) हो, तो 'हैं, हो, थे, होंगे' सहायक क्रियाओं का ही प्रयोग किया जा सकता है, जैसे–

- जाते हैं, जाते हो, जाते थे, जाते होंगे।

अतः उपर्युक्त के अतिरिक्त अन्य सहायक क्रियाओं का प्रयोग गलत होगा।

(घ) भविष्यकालिक क्रियाओं के बाद सहायक क्रिया नहीं आती, जैसे- जाएगा, खाऊँगी, बैठोगे आदि क्रियाओं के बाद किसी भी सहायक क्रिया का प्रयोग संभव नहीं है।

4.4.2 सहायक क्रिया (auxiliary verb) के अनुसार मुख्य क्रिया (main verb)

(क) 'चाहिए' का सहायक क्रिया के रूप में प्रयोग केवल तभी हो सकता है, जब मुख्य क्रिया 'धातु+ना/ने/नी' रूप में हो, जैसे–

- उसे अपनी हद में रहना चाहिए।

(ख) सहायक क्रिया 'हो' होने पर मुख्य क्रिया का रूप एकारांत ही होगा, जैसे- जाते हो, गए हो। अन्य प्रयोग गलत होंगे।

5. उपसंहार (Conclusion)

संक्षेप में कहा जा सकता है कि वर्तमान तकनीकी युग के साथ भाषाओं को कदम से कदम मिलाकर चलते रहने के लिए यह आवश्यक है कि उनको भी तकनीकी के साथ अधिक से अधिक जोड़ा जाए और उन भाषाओं में आवश्यक तकनीकी सॉफ्टवेयर तैयार किए जाएँ। वर्तनी जांचक और व्याकरण जाँचक इसी प्रकार के आवश्यक सॉफ्टवेयर या टूल हैं। व्याकरण जाँचक बहुत बड़ा सॉफ्टवेयर है और इसमें भिन्न-भिन्न प्रकार के जटिल नियमों का प्रयोग किया जाता है, जो 'वाक्य स्तर' और 'पदबंध स्तर' दोनों से संबंधित होते हैं। यहां पर पदबंध स्तर (phrase level) से संबंधित कुछ प्रमुख नियमों की चर्चा की गई।

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LES THÈMES COMMUNS ABORDÉS PAR LES ŒUVRES DE FRANÇOIS MAURIAC « GÉNITRIX » ET « THÉRÈSE DESQUEYROUX » ET LA POSITION DE LA SOCIÉTÉ CONTEMPORAINE INDIENNE PAR RAPPORT À CES DEUX ŒUVRES

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Résumé

La pandémie actuelle nous a tous rapprochés extrêmement de la signification profonde du terme confinement. Nous le vivons en effet à travers les crises actuelles de COVID 19. Tout au long des œuvres littéraires des certains écrivains, ils nous ont montré l'emprisonnement, la détention et l'arrestation de leurs personnages. Ce confinement pourrait être un enfermement physique où ils sont tenus de rester sur place, ou cet enfermement pourrait également prendre une forme abstraite, un enfermement dans son propre esprit et ses propres sentiments. La possibilité de ne pas pouvoir sortir de sespensées est également une forme sévère de confinement. Le confinement physique est visible, mais le confinement mental est parfois extrêmement fatal. Il y a eu des personnages dans les œuvres littéraires dépeignant de telles situations où les personnages ne sont pas en mesure de communiquer ce qu'ils veulent dire, dans de telles situations stressantes.Cette communication a pour l'objectif de trouver ces éléments communs entres les œuvres de François Mauriac pour tracer un chemin collectif entre ces deux ouvrages. En même temps, ce travail essaie de trouver et de comprendre la situation actuelle en Inde dans la société à travers les personnages et les situations de ces deux romans.

Mots-clés: Le Confinement, La Liberté, La Société

Introduction

Dès le début de ses romans, Mauriac nous transporte dans un univers si connu mais si étrange. Les événements quotidiens jalonnés par les comportements humains et les circonstances inimaginablesamènent les lectures à voyager avec les personnages dans les romans. Mauriac présentedes éléments dramatiques et communs dans deux de ses grandes œuvres, « Génitrix » et « Thérèse Desqueyroux ».Ces œuvres tentent de mettre en avant la situation des personnages principauxdécrivant leur enfermement et le désir de liberté. De plus, Mauriac nous donne l'opportunité de faire le parallèle entre la situation de la France d'autrefois et la société indienne contemporaine.

Présentation de l'auteur : François Mauriac

François Mauriac est né le 11 octobre 1885 à Bordeaux et est mort le 1er septembre 1970 à Paris. Il est l'un des plus grands écrivains français et a été récompensé

par le grand prix du roman de l'Académie française en 1926. Il a été élu membre de l'académie française en 1933. C'est en 1952 qu'il a reçu son prix Nobel de littérature. .
Au cours de son enfance, Mauriac avait une mère très pratiquante qui avait une grande influence sur ses convictions religieuses. Il était parti s'installer à Paris en 1913. La plupart de ses œuvres étaient ancrées dans le conflit entre la passion de l'âme et la profondeur de la bourgeoisie provinciale. Ses romans importants tels que « Le nœud de vipères », « Génitrix », « Thérèse Desqueyroux », « Le mystère Frontenac », « Le désert de l'amour » etc. sont tous basés sur le combat entre la foi et l'amour.

Il était un écrivain engagé qui a pris la parole et pris part à de nombreux combats nationaux. Ses enfants et sa petite-fille ont également été écrivains. Le domaine de Malagar, lieu de sa jeunesse, a été transformé en centre culturel. Cet endroit donne une impression imprégnée de croyance et de foi d'un côté et de souffrance humaine de l'autre. C'est comme l'injonction entre la sensualité et la spiritualité. Il y a aussi « *la nuit de la lecture* » où les œuvres de François Mauriac sont récitées par des célébrités pour le grand public. Créé en 1985 par l'institut régional, le prix François Mauriac de la région Aquitaine récompense les auteurs de la région pour leurs travaux sur les thèmes régionaux. De même, le prix François Mauriac est décerné par l'académie française chaque année.

Bref aperçu des travaux sur Génitrix et Thérèse Desqueyroux Génitrix

L'histoire se déroule autour de trois personnages principaux: Félicité, la mère, Fernand, le fils et Mathilde, la belle-fille. Le désir brûlant de la mère Félicité de ne pas partager son fils Fernand avec la belle-fille est le thème central de l'histoire. L'amour et la passion de la mère envers son fils et son immense haine et son dégoût pour sa belle-fille, Mathilde, poussent l'histoire vers les horribles événements. Il existe une intimité entre la relation entre la mère et le fils qui pourrait être considérée comme celle des amants. La proximité entre Mathilde et son mari Fernand n'est pas appréciée par Félicité. Elle aime le fait que Fernand ne traite pas bien sa femme. Cette négligence du mari en premier lieu, puis de l'impudeur de la belle-mère envers Mathilde aggrave son état mental et physique. Le traumatisme qu'elle subit chaque jour après une fausse couche la brise complètement dans une maison aussi déchirante. Mathilde meurt mais sa mort rappelle à Fernand son amour inconditionnel et son affection pour lui. Il regrette de ne pas l'avoir aimée et de ne pas l'avoir soutenue pendant ses moments difficiles. Félicité n'assume aucune responsabilité pour son décès et est donc vivement critiquée puis haïe par son fils Fernand. L'immense rejet et la détestation de son fils la brisent et elle meurt à la fin. Fernand reste seul à contempler. Ce travail dépeint magnifiquement la déchirure des personnages entre les aspects de l'amour, de la foi et de l'honneur.

Thérèse Desqueyroux

C'est l'histoire d'une femme nommée Thérèse Desqueyroux qui cherche la liberté dans sa vie mais se retrouve piégée dans l'enfermement du mariage. Au début, elle pense régler ses idées troublantes par l'amour et l'affection de son mari, Bernard,

mais elle reste malheureusement perturbée tout au long de cette relation. Elle n'est jamais attirée par Bernard, qui l'avait épousée pour des raisons économiques d'agrandissement de son terrain de pins. Thérèse développe une indifférence envers Bernard et rien ne la lie vraiment à lui. Quand Bernard tombe malade, Thérèse forge un traitement médical pour le tuer sous prétexte d'une fausse ordonnance. Au bout d'un moment, la réalité est découverte et elle est jugée par le tribunal. En prenant compte de ne pas gâcher la réputation de la famille, Bernard l'aide et elle est déclarée libre du tribunal. Elle revient et vit dans l'agonie, la douleur et le rejet, ainsi souffrant à chaque instant de sa vie. Bernard veut couvrir ce procès en gardant Thérèse à la maison pour que les gens oublient cet épisode. Après quelque temps, Thérèse est autorisée à se rendre à Paris, la ville qu'elle avait toujours rêvée d'être, le lieu de la liberté. Finalement Thérèse obtient sa liberté. Ce roman décrit parfaitement la souffrance, l'étouffement et la détérioration interne d'une personne dans une relation perturbée. L'écrasement de l'amour et des sentiments pour l'argent et le statut est formidablement montré par ce roman.

Les thèmes communs dans Génitrix et Thérèse Desqueyroux

Grâce aux œuvres de François Mauriac, nous pouvons facilement trouver certains éléments extrêmement pertinents dans ses œuvres, notamment Génitrix et le Thérèse Desqueyroux.

L'enfance

Pour Mathilde et Thérèse, les mariages marquent la fin des jours heureux de leur existence. Pendant leur enfance, les deux filles ont vécu une vie joyeuse et belle. Elles avaient beaucoup d'espoir et d'ambition pour leur vie après le mariage. Leurs rêves étaient finis après le mariage. Tous les deux ont essayé de faire face à la situation barbare après le mariage mais la pression extrême exercée par les beaux-parents les a complètement écrasés.

« *Tout de même, ils riaient sans malice parce qu'ils n'entendaient pas à côté d'eux gémir cet homme »*[1]
« A cette époque atroce, pourtant elle riait encore »[2]
Thérèse s'interroge : « étais-je si heureuse ?étais –je si candide ? Tout ce qui précède mon mariage prend dans mon souvenir cet aspect de pureté, contraste, sans doute, avec cette ineffaçable salissure de noces »[3]
« Pure, je l'étais : un ange oui ! »[4]

1 François MAURIAC, Génitrix, le livre de Poche, 1995, p. 28
2Ibid., p. 29.
3 François MAURIAC, Thérèse Desqueyroux, le livre de Poche, 1990, p. 21
[4]Ibid.

Le mariage et l'aspect économique

Les mariages sont censés être une grande affaire dans les romans de François Mauriac, car le commencement de la famille sociale s'installe avec la fermeture conjugale de deux personnes comme Mathilde et Fernand ou Thérèse et Bernard. Il y a un aspect économique lié aux mariages démontrés par François Mauriac, qu'il s'agisse du mariage entre des personnages de Génitrix ou de Thérèse Desqueyroux, les partenaires masculins ont toujours voulu améliorer leur part de terre; propriété et forêts de pins. L'aspect financier pour conclure un tel pacte était toujours présent.

« Au moment de prendre femme, il dut demander à un ami comment on se sert d'une femme. A tous ces disparus le mariage avait assuré, outre un accroissement de fortune, la continuité de la possession »[5]

« *Lui aussi, d'ailleurs, était amoureux de mes pins* »[6]

La famille et la réputation sociale

La famille de la moyenne bourgeoisie décrite dans les romans tels que Génitrix et Thérèse Desqueyroux avait toujours voulu maintenir la structure familiale en place et justifiée aux yeux de la société. La réputation de la famille était plus importante que tout au monde. C'est la raison pour laquelle Bernard a sauvé Thérèse pour le procès et a souhaité qu'elle reste avec lui pour ne pas laisser les gens douter de sa fidélité à l'égard de son mari. La notion de lier la famille sous pression sans amour ni affection est au cœur des deux romans. On peut constater que dans le roman Génitrix, Fernand subissait une énorme pression pour être quelqu'un qui ne fume pas et qui rentre chez lui même s'il a eu des relations avec des femmes à l'extérieur.

« *Toutes louaient Mme Cazenave de son courage* »[7]
« *Ce qu'il appelle l'honneur du nom est sauf, d'ici les élections sénatoriales, nul ne se souviendra plus de cette histoire* »[8]
« *Je ne cède pas à des considérationspersonnelles. Moi, je m'efface : la famille compte seule.*»[9]

[5] François MAURIAC, Génitrix, le livre de Poche, 1995, p. 88
[6] François MAURIAC, Thérèse Desqueyroux, le livre de Poche, 1990, p. 31
[7] François MAURIAC, Génitrix, le livre de Poche, 1995, p. 53
[8] François MAURIAC, Thérèse Desqueyroux, le livre de Poche, 1990, p. 11
[9]Ibid., p. 90

Les couples contrariés

Il y a des personnages principaux dans ces deux romans qui sont affligés de chagrin d'amour et qui sont à la recherche de l'amour pour toujours, du début à la fin. Dans Génetrix, Mathilde aimait son mari mais, en retour, elle ne recevait aucune sollicitude de sa part. De même, après la mort de Mathilde Fernand, le désir d'aimer était impossible, mais il n'a pas pu le comprendre. Dans Thérèse Desqueyroux, Thérèse était le personnage central qui ne pouvait obtenir aucun amour ni affection de la part de son mari. Elle a toujours été une épouse fidèle, mais en retour, elle n'a reçu aucune chaleur de la relation qu'elle a eue avec son mari.

« *Alors ayant jeté un regard furieux sur la carte, il s'était levé, avait réclamé le vestiaire. Ils suivirent le trottoirbrûlant des Allées de Tourny. Fernand faisait semblant de ne pas voir qu'elle pleurait.* »[10]
« *Je vous fais peur, Bernard* ? »
Il murmura : « *peur* ? *Non : horreur* »[11]

Le lieu d'enfermement

Mathilde et Thérèse sont toutes deux confinées dans leurs chambres où elles doivent passer les moments les plus difficiles de leur vie. Ils sont traités comme des animaux sans secours et dépendant de la miséricorde des autres. Les pièces de ces deux individus ont été comme des prisons pour eux où elles se sont senties étouffées et ont été entraînées vers la prochaine étape importante de leur vie, la mort pour Mathilde et l'évasion à Paris pour Thérèse.

« *Hier encore que j'aurais eu peur » dans cette maison immense, toujours tressaillant et dont les portes-fenêtres n'étaient pas mêmedéfendues par des volets pleins, elle avait connu des nuits de terreur folle* »[12]
« *Vos repas vous seront servis par Balionte dans votre chambre. L'accès de toutes les autres pièces vous demeure interdit* »[13]
« *L'accès de la cuisine vous est interdit. Ne le savez-vous pas* ? »[14]

Un héritier masculin

Dans les deux œuvres, il y avait un point commun pour avoir un héritier de la famille et il ne pouvait être que d'un petit garçon. On voit que, dans Génitrix, Félicité, la belle-mère est heureuse du fait que Mathilde a fait une fausse couche comme il y avait

[10] François MAURIAC, Génitrix, le livre de Poche, 1995, p. 69
[11] François MAURIAC, Thérèse Desqueyroux, le livre de Poche, 1990, p. 91
[12] François MAURIAC, Génitrix, le livre de Poche, 1995, p. 12
[13] François MAURIAC, Thérèse Desqueyroux, le livre de Poche, 1990, p. 91
[14]Ibid, p. 103

une petite fille qui aurait de toute façon été corrompue par Mathilde. De plus, à la fin, nous apprenons qu'un garçon de la famille prend le nom de la famille. Dans Thérèse Desqueyroux, nous avons vu que le seul regret de Bernard avec Thérèse était de ne pas pouvoir avoir un petit garçon pour continuer son nom et son héritage.
Félicité dit: « *je te connais chéri, tu ne te serais pas intéresséà une petite fille* »[15]
« *Presque toujours un fils suffisait, un seul, pour que se perpétuât le mince filet de vie charriant jusqu'à la fin du monde le patrimoine sans cesse grossi de dots et d'héritages* »[16]

Le contexte indien et les romans de François Mauriac

Les personnages masculins et féminins représentés par François Mauriac dans ses œuvres sont extrêmement pertinents dans la société indienne contemporaine. Bien que la France et l'Inde partagent les mêmes paramètres en ce qui concerne l'évolution technologique, il reste cependant un grand décalage de temps d'existence entre les deux sociétés.

Des personnages comme Félicité, Thérèse, Mathilde, Bernard ou Fernand existent encore dans de nombreuses familles indiennes. La belle-mère représentée par Félicité pourrait être facilement retrouvée en Inde, inondant les atrocités de sa belle-fille. Du point de vue indien, on peut facilement comprendre la tourmente mentale qui règne dans la tête de Félicité en comparant la situation des femmes en France à cette époque et en Inde aujourd'hui. La belle-mère s'est toujours gardée au dessus de sa belle-fille, qui a toujours été réprimée par sa belle-mère. C'est comme un cercle vicieux qui joue un rôle important dans la société. De plus, le mari n'appartient jamais à la femme mais à la mère, la mère qui a donné naissance à l'enfant s'est toujours consolé que si mon mari appartient à ma belle-mère, je garde mon fils pour moi. Cela devient toujours un processus perpétuel pour toute la génération. Afin de montrer le pouvoir, la mère commence à dominer son fils émotionnellement. Le pouvoir de la mère se manifeste également par le sentiment qu'elle a contrôlé un homme dans une société dominée par les hommes. Cela lui donne un sentiment de réussite et d'existence dans la société. Et pour avoir manifesté son pouvoir, elle commence à maltraiter sa belle-fille.

De même, la situation de Mathilde est parfaitement comprise par le prisme indien, dans la mesure où la belle-fille est censée être un être doux, gentil, docile etc. De cette manière, toutes les atrocités qui leur sont infligées devraient êtreprises avec tout le respect sans prononcer un seul mot. Elles doivent supporter toute la douleur sous une forme naturelle à laquelle elles sont destinées. Elles sont conditionnées depuis leur enfance à un tel avenir. On leur dit d'être la meilleure belle fille en acceptant ce que dit la belle famille, en respectant la belle-mère et en suivant le mari. En conséquence, elles ne peuvent pas vivre leur propre vie mais en fait elles vivent la vie d'un parasite dans

[15] François MAURIAC, Génitrix, le livre de Poche, 1995, p. 21
[16]Ibid., p. 88

leur belle famille. Certaines femmes abandonnent et meurent comme Mathilde alors que certaines se révoltent et sont éliminées de la société comme Thérèse.

La pression ressentie par Fernand et Bernard n'est pas non plus inconnue de la société indienne. Ces deux hommes sont aussi les victimes des lois de la société. Ils doivent suivre ce que la société leur demande de faire. Ils doivent prendre le nom et la réputation de la famille à un autre niveau. Aucune sorte de ternissement ne pourrait être portée au nom de la famille. Étant un homme, ils sont censés se conduire avec de l'élégance et de la décence. Ils ne peuvent pas fumer, ils ne peuvent pas se montrer faibles et émotifs et doivent parler tout le temps de la famille, du commerce et de l'argent. Aucune présence de sentiments et d'amour n'est observée dans leur comportement. C'est une preuve évidente pour un homme indien qui travaille toute sa vie pour satisfaire les besoins de la famille sans prêter attention à ce qu'il devrait faire.
Donner naissance un petit garçon est un des thèmes sérieux de ces romans et il en va de même pour la société indienne à l'heure actuelle. Beaucoup de personnes pour avoir un garçon continuent de donner naissance à des enfants et ont ainsi plusieurs filles sont nées, puis un fils et quelquefois que des filles, pas de fils. En Inde, les filles sont mariées et ensuite elles s'installent dans la maison de leur mari. L'intention d'avoir un héritier masculin pour porter le nom de la famille et des affaires, il devient impératif dans la société indienne d'avoir un garçon dans la famille.

En fin de compte, céder à la pression sociétale est un paramètre extrême pour la société de la classe moyenne, qui devait supporter tout le fardeau de la culture et des traditions. Tout ce qui se passe différemment dans leur comportement ou leur conduite entraînerait le malheur et ladégradation du nom de famille

Conclusion

En guise de conclusion de ces deux œuvres ce qui peut être dit c'est que les relations humaines sont vraiment complexes et que nous n'arrivons pas toujours à ni les maitriser ni les comprendre. Mais, l'essentiel c'est le respect, l'amour et l'affection. François Mauriac a magnifiquement ouvert les nœuds de relations farcis des chagrins et de douleurs faussement emballés en bonheur conjugal. Il laisse ses lecteurs dans une réflexion profonde à travers ses personnages et ses thèmes importants. Nous arrivons à faire une contemplation des nos propres relations dans notre vie et d'observer le comportement des autres envers nous.

« Il ne sert de rien à l'homme de gagner la Lune s'il vient à perdre la terre » Mauriac

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POETRY OF THE CRISIS: THE GLOBAL GENERATION OF THE NEW GREEK POETRY

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Abstract

The generation of the Greek poets of the 2000s has been associated by many critics with the concept of crisis, and as a matter of fact this generation is not unaccustomed to facing massive social, political and economic crisis, such as the 2013 European migrant crisis, the 2009 Greek government-debt crisis, as well as the crisis of the left revolutionary ideals that followed the collapse of the Soviet Union.

The Greek poetry of the crisis doesn't explicitly mirror the economic, political and social reality of Greece, but elaborates it by describing the burden of the past, the lack of heroism, a strong sense of disillusionment, of inherited failure, a lack of faith in freedom, with an identification of some of the authors with a migrant caught at a closed border. The generation of the Greek poets of the 2000s, that produces a de-centered and a de-constructed poetry, makes large use of the Internet, masters all the new forms of digital communication, is somehow displaced (most of them have lived or still live abroad, or don't hold a Greek citizenship), is open to the concept of medial hybridity and most importantly lives without an "organic territory", both in geographical and in cultural terms. For these reasons, this generation of poets is characterized by a strong civic awareness, acting in solidarity and seeing the future of poetry as a collaborative one.

The present work, in the light of the crisis of the COVID-19 pandemics, that showed a further crisis of the supranational institutions, and is witnessing a strong revival of nationalisms, aims at pointing out the affinities between the themes that identify the new Greek poetry and the global crisis of identity and expectations that the ethical and moral horizons of this global society affected by the COVID-19 pandemics are facing nowadays.

Keywords:Greek, Poetry, Crisis, Displaced, Interlocal, Collaborative Poetry, Medial Hybridity

Introduction

The current COVID-19 crisis, during which the pandemic is exposing the stratification of human society, making social inequalities more evident, is probably a reason why a number of intellectuals are discussing about the necessity of a change of paradigm in the economic and social growth of mankind, in an unprecedented fashion, simultaneously and on a global level which, according to many, should be reassessed following new criteria. The current COVID-19 crisis is moreover putting at stake the already fragile equilibrium of the globalization process that characterized the Post-Cold War era: international mobility is suddenly interrupted, geopolitical stability is creaking

under maladroit attempts to undermining it, and a new tide of nationalism and populism is rising in reaction to the weakened assurance of supranational institutions. We are therefore, quite paradoxically, experiencing two contrasting trends in our daily life: a necessity towards isolation (on various levels: at an individual level, at the level of our community or social group, at the level of our country and geographic area etc.) and a strong need towards interconnection (where the Internet pervades our routine and nullifies distances and borders), with the result of experiencing a dichotomous reality in which a nearby place is as far and unreachable (and at the same time as close and reachable) as a place or person located on any distant part of the globe.

The current crisis is, nonetheless, just one out of a number of events that are changing the pace of globalization as well as the process that Hardt and Negri describe with the ominous warning "Empire is materializing before our very eyes" (Hardt & Negri, 2000). Since the financial crisis of 2007-2008, also known as the GFC (global financial crisis) it is possible to guess that "we stand at the front edge of something massive, a genuine tectonic shift in the organization and future sustainability of global capitalism" with the "conviction that this crisis is terminal, that, from here out, there is no return to 'normal'" (Calder Williams, 2011), bearing in mind that "the very notion of recuperation means that the former world is no more, but that we are left with its persistent remainders and after-effects" (Calder Williams, 2011).

In this perspective, Greece provides us with multiple causes for reflection about the concept of crisis, either because the word *crisis* (κρίσις, from the verb κρίνω = I decide) is Greek, either because since 2008 Greece has been facing a deep crisis that involved its economy, its politics, its society as well as the perception and self-perception of its very identity.

One event that definitely left a mark on contemporary Greek collective memory (and on the Greek poetry published thereafter) was the killing in cold blood of a 15-year-old student by an armed policeman that happened in December 2008 in the multicultural neighbourhood of Exarcheia, in Central Athens. The area is historically linked with the students' protests that in 1973 catalysed the fall of Greece's rightwing dictatorship, and hosts various social centres and refuges for migrants. According to the poet JazraKhaleed (2010), Exarcheia "is the area in Athens where people will gather to protest, a concrete wasteland where people, ideas, and practices outside the system strike root and grow" (p.29). This incident, that caused an escalation of violence from heterogeneous groups of protesters against – among various targets – the state authority and vice-versa, gained rapidly support abroad with solidarity demonstrations taking place in various major cities around the world. As MariosPsaras (2016) points out, "the December uprising was an anti-foundational, anti-authoritarian yet heterogeneous movement, which deployed modern technology, particularly social media such as online blogs, Facebook and Twitter" (p. 2), and this definitely lent it a global resonance, making it - as the poet StathisGourgouris (2008) notes - "a key reference in radical history and in the history of youth movements worldwide" whose actors "demanded precisely that we dismantle our ways of interpreting and representing the world." (p.

371). It is possible to see a reverberation of this Greek precedent in the recent events that followed the death of George Floyd, for the simple reason that the protesters showing solidarity worldwide are an extremely heterogeneous group of individuals, some of which are more focused on the anti-authoritarian aspect rather than the anti-racist aspect of the uprisings.

After the 2008 upheavals, a new, bigger crisis ran over Greece: in late 2009 the country and the rest of Europe were surprised by what has been known as the Greek government-debt crisis. The whole European system was shaken to its foundations, and the Greek population underwent a small-scale humanitarian crisis, with the introduction of draconian austerity measures imposed by the so-called *troika* (the European Commission, the European Central Bank and the International Monetary Fund). Meanwhile, a great number of refugees fleeing from the still ongoing Syrian civil war, the 2001– 2014 War in Afghanistan and from the various Iraqi conflicts was reaching Europe via Greece, making the country one of the most affected by the so-called European migrant crisis.

In this scenario, where everyday life became a matter of survival for a remarkably consistent part of the Greek population, and where non-essential activities such as literary production seem destined to lose importance, a drop in the publication of poetry would have been expected. Surprisingly enough, just the opposite has happened. As Karen Van Dyck (2016) points out:

Poetry, though, is one thing there is more of. Much more. Poets writing graffiti on walls, poets reading in public squares, theaters, and empty lots, poets performing in slams, chanting slogans, and singing songs at rallies, poets blogging and posting on the internet, poets teaming up with artists and musicians, poets teaching workshops to schoolchildren and migrants. In all of the misery and mess, new poetry is everywhere, too large and too various a body of writing to fit on either side of any ideological rift. (pp. xvii-xviii)

Is this new Greek poetry ahead of its time?

The basic questions that inspire the present speculation are pointed towards assessing whether this New Greek poetry, whose circulation dramatically increased with the crisis that followed the first decade of the XXI Century, has already been dealing in the last decade, in Greece, with many of the questions and doubts that the recent COVID-19 crisis is raising elsewhere: what is the future of the globalization process? How can crisis contribute to reassessing individual and collective identity? How ready are contemporary literature and the arts to confide in the Internet as a (possibly privileged) way for their dissemination?

Corpus and approach

The present speculation takes into consideration five of the most influential anthologies of the recent Greek poetry that have been published between 2014 and 2019: interestingly enough (and not by a coincidence) none of them was published with the exclusive usage of Greek language. In fact, they were published as bilingual (Greek and English) or as monolingual (English only) editions, and four of them were published outside Greece, whereas the fifth was published by the Greek branch of a German non-profit organization.

The anthologies are, in chronological order of publication:

1. Siotis, D. (Ed.). (2014).*Crisis: 30 Greek Poets on the Current Crisis.* Smokestack Books.
2. Chiotis, T. (Ed.). (2015).*Futures: Poetry of the Greek Crisis*.Penned in the Margins.
3. Hirschman, J.&Siotis, D. (Eds.). (2015).*Cross-Section: An Anthology of Contemporary Greek Poetry*. CreateSpace Independent Publishing Platform.
4. Van Dyck, K.(Ed.). (2016).*Austerity Measures: the New Greek Poetry*.Penguin.
5. Meziti, M., Margariti,E. &Papageorgiou, F.(Eds.). (2019).*I Woke Up in a Country: Greek Poetry at the Present Time*. Rosa Luxembourg Foundation – Athens Branch.

Moreover, two literary magazines were taken into special consideration: *Τεφλόν: νέοποιητικόσκεύος*[*Teflon: new poetic utensil*] and *Φάρμακο: εξαμηνιαίο περιοδικόγια τηδιερεύνησητου ποιητικού φαινομένου*[*Pharmacon: biannual magazine for the research of the poetic phenomenon*]. Both of them are biannual and share a relevant part of their content online: following rigorous editorial criteria, they relate poetry to the current cultural and social life of Greece, giving space to new voices, without fearing the influence of what comes from abroad, with approaches that are inclusive and open towards interculturality. Emblematically, with regard to*Τεφλόν*, that is distributed for free in some of the most relevant bookshops, alongside with several other public locations all over the country, it is interesting to note thatone of its founders,JazraKhaleed, isa proud resident of the Exarcheianeighbourhood and that he is, “not part of the establishment as it is defined by most Greek poetry magazines and publishing houses” (Constantine &Khaleed, 2010, p.27). JazraKhaleedis also a poet that, though being born outside Greece, composes in Greek, publishing mostly online or in samizdat; nonetheless, after *Γκρόζνι*[*Grozny*] (Khaleed, 2016),one of his recent works (Khaleed, 2019), a *requiem* in eight parts for the Syrian city of Homsdevastated by the six-year siege that played an important role in the Syrian civil war, has been published in print by a Greek publishing house, in aGreek-English bilingual edition with the translation of Peter Constantine.

Discussion

A polyglot, technologically skilled, interlocal group of poets

Trying to trace a cartography of the poets that contributed to the Greek poetry in the last decade is a very complex task, because of the huge number of different

orientations, backgrounds, and even nationalities that make up the vast mosaic of the contemporary Greek poetry: if in the past it was true that "Greek poetry has traditionally been considered very 'Greek.'" and "Greek poets have always been Greek—at least in the Modern Era" (Constantine &Khaleed, 2010, p.27), this is not quite true in the present days. In the anthologies that have been taken into account for the present paper, many of the authors that have been included (whose biographical notes are always accurately reported) are not strictly Greek: for example, in the case of Chiotis' anthology (2015), the poets that have been included are "not only Greek poets but also poets of Greek descent […] and poets who have a personal connection or affinity with Greece" (p.vii), while in the case of Van Dyck's anthology (2016) there are poets that "came late to the Greek language from other lands and tongues, or – though still writing in Greek – now live or spend considerable time in other countries, speaking other languages" and that "as both immigrants and emigrants […] share the diasporic multilingualism so often ignored in national accounts of Greek literary history" (p. 331).

In addition to the relevant group of non-Greek poets, it is worth noting that many of the Greek (*strictu senso*) poets that are included in the anthologies, being generally highly educated, have in many cases spent their years of formation abroad, often in neighbouring countries such as France and Italy, with which they are still connected (virtually or in terms of physical presence), in the same way as the so-called 'interlocal' people are "in continuous transit between two or more places, not nation-states" (Mehta, 2019, p. 211) and, relying on a globally-oriented mindset, are familiar with multiple local realities and languages.

Many of the poets that are taken into consideration for the present speculation are profoundly influenced by the various aspects of the crisis that has so radically affected Greece in the last decade, and often try through their poetical production to elaborate the consequent trauma of the sudden rupture of individual and collective identity.

Some of them remember the events of December 2008, like ThanosGogos:

And I am asked, why do you write so little?
Because I've lost my images
missed the bus, my flight
and around me
everybody is trying to make me get them back
and they lose the people they love
their jobs
their faith
and neither do I catch my pen
nor take they to the streets
In our bedrooms
we sometimes read poems
and watch documentaries about December 2008

We rarely sleep together
We drain the past
like camels drain their fat. (Meziti, 2019, p. 148)

Many of them try to deal with politics and civic conscience with ironic detachment; as Vasilis Lambropoulos (2016) explains in many of his articulate and acute observations, this new Greek poetry "rhapsodizes the postemancipatory Left Melancholy under conditions of neocolonialism. It is not a poetry of defeat and despair but of diremption and dispossession, of revolutionary implosion and the un-Occupiable revolt" (p.407):

We are not talking politics
we've said it all, it's been some years
and we are not talking any more
books were written, newspapers are coming out
news is being said and comments
we are left with nothing but fighting with each other
now each one of us sits
with the jobs that he is to take
his own businesses
like guns
his own phantasies
like bullets
phantasies of all kinds of improvements
like self
who misunderstands thinks and misunderstands better
so, we mature every night
in our thirties
shall never be acquainted afresh.(Meziti, 2019, p.146)

Conclusion

In what can be defined as a brief and far from being complete *excursus* on such a multifaceted and vast group of poets, that rely very much on technology and feel at home in every part of the globe, thanks to their mostly anti-nationalist and globally-oriented mindset, it is possible to conclude that the new Greek poetry, on which the Greek crisis left a profound mark, has already been dealing for years now on questions such as the future of globalization, and the crisis of identity and meaning of the present era. The COVID-19 crisis, that has (at the present time) affected Greece only in a marginal way, is bringing elsewhere doubts and questions that this new Greek poetry has been, for the last few years, ready to discuss and elaborate in a creative and encouraging way, probably proving that poetry is not – as it might seem in times of crisis – a non-essential necessity of mankind.

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LE TRAITEMENT BILATERAL DU THEME DE L'EXIL : ETUDE DU ROMAN « APATRIDE » PAR SHUMONA SINHA

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Abstract : La notion d'exil, qui est à l'origine de toute une littérature, a souvent été un thème de prédilection pour les écrivains francophones contemporains, qui représentent des personnages essayant de s'approprier une existence porteuse de sens, tout en se heurtant à des circonstances qui les poussent à se rendre compte qu'ils ne sont pas toujours à leur place, dans un monde où les discriminations se portent à des échelles variées, allant de la couleur de la peau jusqu'au statut socioéconomique. A ce titre, il est important de signaler que ces attitudes discriminatoires s'exacerbent lorsqu'il s'agit d'un personnage féminin, qui se voit écrasé par une société patriarcale. Cette communication s'intéressera à la manière dont Shumona Sinha abordera ce thème dans son roman *Apatride*, publié en 2017, à travers trois personnages féminins, originaires de Calcutta, et vivant dans des univers bien différents, mais dont le destin les rapprochera à travers leur lutte pour gagner leur dignité et leur liberté. Ce roman met en place une sorte de dualité dans le traitement de l'exil, qui est non seulement lié l'exclusion et à la violence, mais qui est aussi mis en parallèle à travers des personnages et des lieux différents.

Keywords : Discrimination, Exil, Exclusion, Frontière, Violence.

Introduction

Depuis le début du XXème siècle, la littérature francophone semble connaitre une expansion remarquable à travers les continents, d'où proviennent des écrivains, ayant choisi la langue française qu'ils se sont appropriée afin d'exprimer des pensées, des réflexions, des notions qu'ils n'auraient peut-être pas pu transmettre aussi clairement dans leur langue maternelle. A ce propos, l'océan indien s'est établi en tant qu'une zone assez importante, à travers de nombreux ouvrages rédigés par des écrivains originaires de pays différents. Depuis quelques années, une présence francophone commence à se rendre de plus en plus visible dans un pays de l'océan Indien, caractérisé par sa diversité culturelle. Il s'agit bel et bien de l'Inde, où le français occupe un statut particulier, connue en tant qu'une des langues étrangères la plus enseignée. Cependant, il n'existe que quelques écrivains indiens ayant choisi de s'exprimer en français, et parmi eux, seuls certains ont pu se forger une identité dans le monde francophone. Shumona Sinha, originaire de Calcutta, est une des figures littéraires contemporaines qui a su éveiller la curiosité du public français, à travers quelques ouvrages. Cette communication vise à analyser un roman en particulier, qui représente la femme condamnée à subir les répercussions d'un exil à plusieurs niveaux. Que cela concerne des personnages vivant sur leur terre natale ou ayant décidé de s'établir dans un pays étranger, soi-disant pays d'accueil, leurs espoirs et leurs rêves d'un bel avenir se voient écraser par les regards et les décisions d'un monde sans scrupule, qui semble avoir établi des frontières invisibles entre les êtres humains, et à la moindre transgression de ces

barrières, les victimes sont condamnées à en subir les conséquences. Une brève présentation du parcours de cette écrivaine francophone d'origine indienne, ainsi qu'un survol du roman en question, sera suivi d'une analyse de la notion d'exil mise en parallèle. La communication se terminera sur une étude sur les causes et les répercussions de ce sentiment d'exil sur les personnages.

I. Présentation de l'auteur et de l'intrigue

Ecrivaine franco-indienne, Shumona Sinha a quitté Calcutta pour s'installer à Paris en 2001, où elle a enseigné l'anglais dans des collèges, tout en poursuivant ses études supérieures en littérature et linguistique françaises. Par la suite, elle est recrutée en tant qu'interprète-traductrice en langue bengalie à l'Office français de protection des réfugiés et apatrides. Elle a collaboré avec le poète Lionel Ray pour produire plusieurs anthologies de poésie française et bengalie. « *Fenêtre sur l'abime* » est son premier roman, qui apparait en 2008. Par la suite, elle publie « *Assommons les pauvres* » en 2011 et « *Calcutta* » en 2014, qui ont été applaudis par les critiques et récompensés par divers prix littéraires. La parution des romans suivants, « *Apatride* » en 2017 et « *Le testament russe* » en 2020, a établi la notoriété de Shumona Sinha en tant que femme de lettres ayant un style original et poétique, et dont la langue française est devenue sa patrie, comme elle le proclame souvent. Avant de passer au traitement du thème de d'exil, il serait nécessaire de faire un survol du roman sur lequel porte cette communication. Dans « *Apatride* », il s'agit des destins de trois femmes, liées par leur ville d'origine, et qui cherchent à se faire une place dans une société patriarcale et conservatrice. Esha**,** qui a quitté Calcutta pour se refaire une vie à Paris, a tout ce qu'il faut pour s'intégrer, la maitrise de la langue, un emploi et un logement stables, les papiers en règle, mais la couleur de sa peau ne lui est pas favorable et s'attire des regards hostiles et des propos racistes, qu'elle ne pourra plus supporter. Mina, son homologue habitant dans un village prés de Calcutta, est une paysanne issue d'une famille pauvre. Une fausse promesse de mariage de son cousin, dont elle porte l'enfant ainsi que son implication dans un mouvement de protestation contre un projet hostile aux agriculteurs de la région, vont bouleverser sa vie à jamais. Marie, un personnage plutôt secondaire, est une sorte d'intermédiaire entre les deux personnages précédents. En effet, Marie a fait la connaissance d'Esha par le biais des réseaux sociaux, en même temps, elle a également rencontré Mina à son arrivée en Inde. Une indienne adoptée par des français, Marie cherche à retrouver ses parents biologiques à Calcutta, où elle est également amenée à s'impliquer dans des manifestations sociales et politiques au côté des maoïstes du Bengale Occidental. Cependant, ses deux tentatives semblent vouées à l'échec pour ce personnage qui s'efforce de trouver l'équilibre entre son pays d'origine et son pays adoptif.

II. La notion d'exil mise en parallèle

Le terme « exil » vient du latin *exsilium,* qui signifie littéralement « hors du sol » ou bannissement. Ainsi, l'Académie Française définit « l'exilé » comme « la personne qui vit en exil ». Les verbes « exiler » et « s'exiler » définissent des conditions assez différentes, le premier faisant référence à l'acte de condamner quelqu'un à vivre loin de sa patrie, tandis que le terme suivant implique plutôt un acte volontaire et délibéré de vouloir

s'éloigner de sa terre natale. On retrouve ses deux aspects dans le dictionnaire Trésor de la Langue Française informatisé qui désigne le terme « *exilé* » de deux manières :

« 1. Qui, volontairement ou non, a quitté sa patrie »

« 2. Personne que l'on chasse de son pays ou qui choisit de le quitter ».

*TLFi : **Trésor de la langue Française informatisé***, ATILF - CNRS & Université de Lorraine.

En bref, il s'agit de l'état d'une personne qui a quitté sa patrie volontairement ou sous la contrainte. Ainsi, on est amené à évoquer deux types d'exil. L'exil forcé concerne surtout des victimes telles que les réfugiés ou les demandeurs d'asile, qui veulent échapper à la guerre, aux persécutions, à la misère, il s'agit d'un départ forcé qui s'explique souvent par des circonstances politiques et économiques défavorables. Ils sont ainsi contraints de quitter les frontières afin de s'intégrer à un nouveau pays, où ils doivent recommencer leur vie, s'adapter à une culture étrangère, tant bien que mal. L'exil volontaire se justifie surtout par des raisons personnelles et idéologiques. C'est le cas des personnages qui ont choisi de s'éloigner des horizons qui leur sont familiers, non pas pour des raisons économiques, mais pour tout simplement changer de vie. Quitter sa patrie correspondrait alors à couper les ponts, à rompre avec ses appartenances passées pour se refaire une nouvelle existence. Le pays d'accueil offre souvent des circonstances plus favorables aux ambitions et aspirations de ceux qui aspirent à l'indépendance, loin d'une société caractérisée par des règles conservatrices. A ce stade, il serait important d'étudier la manière dont Shumona Sinha traite ce thème dans « *Apatride* ». Ce roman met en relief les sentiments de deux exilées, originaires du Bengale, mais venant de deux milieux différents. Esha est éduquée et rêve de s'intégrer à la France, dont elle a fantasmé pendant longtemps. C'était le pays de ses rêves, destination touristique idéale, qui se revendique de sa célèbre devise républicaine. Par contre, Mira est analphabète, déterminée à lutter pour les droits de la terre ainsi que pour l'amour de sa vie. Ces deux portraits, apparemment différent, visent à dessiner un parallèle entre la violence sociale qui se révèle dans les deux cultures. Marie représente une sorte de pont entre ces deux femmes, car elle semble créer un équilibre entre la culture française et indienne. Elle partage sa vie entre ces deux patries avec lesquels elle conserve des liens particuliers, même si elle s'efforce davantage de se rapprocher de sa terre natale. Cependant, le thème de l'exil retrouve des dimensions variées à travers Esha et Mina. En effet, ce portrait bilatéral de l'exilée a ainsi deux facettes: l'une est loin de ses racines alors que l'autre est restée sur ses terres. Cette dualité se révèle aussi au niveau de la narration, qui alterne le récit centré sur les deux femmes, formant une sorte de nœud qui se resserre autour d'elles, prêt à les étouffer. L'éloignement géographique n'empêche pas le sentiment d'insécurité, d'exclusion qui vont hanter les deux personnages, à partir du moment où elles se font remarquer dans une société tantôt machiste tantôt occidentale, qui n'est favorable ni à une femme indépendante, ayant le courage de se battre pour la bonne cause, ni à une étrangère qui rêve d'un monde où tout le monde serait égal, mais se retrouve parmi des gens qui traitent différemment ceux dont le teint ne correspond pas à leur norme. L'on arrive à une autre dimension dans le traitement du concept de l'exil. L'exil extérieur dont est progressivement victime Esha, qui a choisi de s'installer dans une terre étrangère, devenue alors source de malaise. Malgré ses efforts d'intégration à la société française, elle

s'aperçoit que le fait d'être une femme de couleur dans un monde où la coloration de la peau détermine le niveau d'intégration, nécessite une extrême tolérance. Il s'agit d'un parcours semé de pièges, car la discrimination n'affecte pas tous les étrangers. Plus le teint de la peau est claire, plus l'intégration se déroule aisément, plus le teint est foncé, plus l'intégration devient plus difficile : *« les hommes et les femmes malgré leurs origines étrangères formaient un paysage homogène grâce à la neutralité blanche de leur peau. »* Sinha, S., Edition de l'Olivier. (2017). *Apatride*.

Un triste constat dont elle se rend compte plusieurs années après son arrivée. L'exil intérieur ou natal désigne le sentiment d'exclusion que l'on éprouve dans son propre pays, à cause de la condition socioéconomique. Dans le cas de Mina, non seulement est-elle tombée amoureuse de son cousin, issu d'une famille aisée, avec qui elle entretenait un rapport physique, elle avait aussi osé s'opposer à un projet automobile, qui autorisait le gouvernement à s'approprier les terres agricoles des paysans de son village, en échange d'une indemnité. Ceci lui a valu d'être bannie par sa propre famille, qui craignait d'être exclue par le village entier.

III. Les causes et les répercussions de l'exil

Malgré tout ce qui sépare les deux femmes, venant de milieux totalement différents, elles se rapprochent par ce qui les afflige. Une sorte d'exil psychologique, le sentiment d'être vue différemment, d'être seule, d'être exclus d'un monde qu'elles semblaient pourtant connaitre. Il serait important d'étudier les circonstances qui les auraient poussées à un tel état d'agonie. Les deux personnages féminins sont réduits à l'exil pour avoir exercer des droits qui leur semblaient légitimes. Dans le cas d'Esha, dès le début, elle se présente comme une jeune femme aspirant à intégrer la France, ayant ainsi posé sa demande de naturalisation. Voulant mener l'existence qui lui plaisait, elle vivait seule, n'étant pas pressée de se marier, ni de commencer une famille, malgré le fait que son cercle d'amies se rétrécissait peu à peu, la plupart étant soit en couple, soit mariées avec des enfants, auquel s'ajoutait l'insistance de sa vieille mère. Elle avait l'impression de ne plus avoir le droit de disposer de son corps. Vivre seule, sans être en couple, ni officiellement mariée, étaient des choix qu'elle avait faits délibérément, sans prévoir que de tels décisions ne seraient pas vus favorablement par son entourage. Selon la culture indienne, se marier, devenir une mère semblaient être un devoir, faute de quoi, une femme n'était pas complète. *« Comme un fait relevant de la physique quantique, l'absence d'un mari et celle d'un enfant lui tenaient toujours compagnie. »* Shumonah Sinha, (2017), Apatride.

Esha a également espéré avoir le droit de rêver de s'intégrer à une société, sans se soucier de ses origines, ni de la couleur de sa peau. Selon elle, cette intégration ne nécessiterait plus que l'obtention d'un document officiel, affirmant qu'elle serait désormais une citoyenne française. Cependant, la réalité n'était pas aussi simple qu'elle ne l'imaginait. Ses origines étrangères, la couleur de sa peau la caractérisaient, la suivaient partout où elle allait. En effet, elle avait souvent des ennuis dans le lycée où elle travaillait comme professeur d'anglais. Les étudiants ne la respectaient pas, la contredisaient souvent, lui lançaient des remarques sur son origine, tout en questionnant son autorité. Cette

discrimination se déroulait sans que les autorités administratives n'interviennent ou ne lui viennent en aide : *« les élèves, les professeurs, la direction, les surveillants et les équipes pédagogiques formaient un clan uni et soudé qui la considérait comme l'élément étranger et nocif. »* Shumonah Sinha, (2017), Apatride.

Par ailleurs, même dans son quotidien, Esha devait tolérer les regards et les propos de passants, qui estimaient qu'elle était entrée dans leur zone et s'était intégrée très facilement, qu'elle menait une vie qui leur était destinée, puisqu'elle ne faisait pas partie de ces étrangers, exerçant des emplois saisonniers et vivant dans des conditions médiocres. Esha avait des aspirations beaucoup plus élevées, pour lesquelles elle avait entrepris toutes les démarches requises. Mina est essentiellement victime des règles socioéconomiques qui régissaient la société indienne. En effet, elle a exercé son droit d'aimer tout en voulant franchir les barrières socio économiques, des frontières invisibles qui divisent la société indienne, selon le statut économique, le système de caste et des traditions patriarcales. Mina était tombée amoureuse de son cousin, Sam, avec qui elle avait passé son enfance. L'amour d'enfance s'était transformé en une passion charnelle, qui a bouleversée le destin de Mina. Cette dernière était devenue enceinte. Entretenir des rapports sexuels et porter un enfant avant le mariage étaient généralement considéré comme des péchés dans la culture indienne. Le fait que Mina était amoureuse d'un garçon, issue d'une famille économiquement plus élevée que la sienne, n'a fait qu'aggraver le problème. Pourtant, Mina dépasse l'image stéréotypée d'une jeune fille docile et sentimentale, car elle choisit de lutter pour une cause sociale qui lui tient à cœur. En effet, elle fait partie des manifestants, se battant pour sauver leur lopin de terre de l'expropriation, en vue de l'établissement d'un projet automobile. Cette audace lui attire également des ennuis imprévisibles.

Comme nous venons d'étudier les possibles raisons qui expliqueraient le statut d'exilée de ces deux personnages, il serait logique d'analyser les répercussions de ce sentiment d'exil, ce que les deux femmes vont endurer, ce qu'elles auront à affronter dans leur existence. A commencer par une exclusion sociale, un isolement dont elles sont victimes petit à petit. Du fait de la couleur de sa peau et de son statut de femme célibataire, Esha éprouve du mal à se faire accepter par les natifs, tout en ayant peu d'amis dans son propre entourage. La plupart du temps, elle se retrouve seule dans son appartement, ruminant sur sa situation actuelle, et les raisons pour lesquelles elle continue de rester en France. Quant à Mina, aussitôt que la nouvelle de sa grossesse a commencé à se propager, sa propre famille est contrainte de la mettre à la porte, de l'abandonner, craignant les réactions des habitants. Son implication dans un mouvement d'opposition contre un projet industriel ne fait qu'aggraver ses ennuis, car elle devient la cible du pouvoir local, dont les dirigeants n'hésitent pas à la menacer, exigeant qu'elle ne s'implique plus dans cette affaire. Son exclusion devient flagrante, lorsqu'elle se retrouve toute seule à lutter pour son bonheur, ainsi que pour sauvegarder l'intérêt des autres paysans, tout en portant un enfant, pour finalement s'apercevoir que personne ne lui viendra en aide. Les deux personnages ont été victimes d'abus verbal et d'agression physique, sans aucune raison valable. Dans le cas d'Esha, il s'agit surtout de propos sexistes et racistes, proférés par des inconnus xénophobes. A un moment donné, elle se fait agresser par deux femmes blanches, incident qui la met dans un état de choc. Mina doit supporter des insultes et des propos sexistes des

villageois, mettant en question sa moralité, certains la traitant même de débauchée. La déception et la désillusion s'emparent de nos deux personnages féminins, dès qu'ils se rendent compte de la futilité des efforts entrepris, du sentiment d'échec. Esha comprend qu'elle a beau faire tout ce qu'il faut pour s'intégrer, elle sera toujours considérée comme une étrangère. *"On n'aura jamais la tête qu'il faut pour être de ce pays, pour parler sa langue, on ne la parlera jamais suffisamment bien, on n'aura jamais l'accent légitime."* Shumonah Sinha, (2017), Apatride.

Ainsi, son rêve ultime de se mêler à la société française ne se concrétise pas, l'obligeant à se questionner sur la légitimité de son choix de vie. Doit-elle continuer de vivre en France, malgré ses ennuis, ou doit-elle renoncer à son rêve et rentrer en Inde ? Un dilemme qui ne cesse de la tourmenter, puisqu'aucun lieu ne lui procurera le réconfort dont elle a besoin. Quant à Mina, cette jeune fille ne rêvait que d'épouser l'homme de sa vie et vivre dans le bonheur, tout en voulant sauvegarder l'intérêt des villageois de son quartier. Ses efforts et ses désirs n'aboutissent malheureusement pas. L'homme de sa vie disparait, sans aucun scrupule, en même temps, elle se fait abandonnée par le village entier. Un autre aspect rapproche ces deux personnages, il s'agit de la manière dont leur vie se termine tragiquement. Alors que Esha tombe dans la dépression, réfléchissant à la manière de se déguiser, de littéralement changer de peau, afin d'effacer sa différence, afin de se mêler à la foule blanche, sans se faire remarquer. Elle est sur le point de sombrer dans la folie, restant absorbée dans ses pensées, sans se rendre compte que son appartement avait pris feu, ayant perdu contact avec la réalité. Le destin de Mina est encore plus tragique, car non seulement, elle est abandonnée, mais elle se fait brutalement violée et brûlée par des hommes inconnus, en raison de son implication aux manifestations, tandis que son cousin s'apprête à épouser une jeune fille, choisie par sa famille. La fin du roman ne manque pas de laisser chez le lecteur un certain sentiment d'indignation et d'injustice quant à la condition de la femme dans un monde d'hommes, où elle se retrouve sans aucun droit, bref, sans aucune patrie.

Apatride révèle l'exil féminin qui caractérise la condition des femmes, et se manifestant dans des horizons éloignés, que cela soit le pays d'adoption ou le pays d'origine. D'une part, le récit explore le côté raciste et sexiste d'une société, qui considère l'étranger(e) comme un élément perturbateur qui n'a pas sa place, et de l'autre, il tente de mettre en parallèle la facette machiste et conservatrice d'une société patriarcale, pour qui la femme est une race soumise et inférieure. Cette symétrie met en avant les douleurs de l'exil, soit dans une terre étrangère soit sur la terre natale, dues à l'intolérance et l'inhumanité qui continuent de faire des victimes dans le monde entier.

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LA POÉSIE FRANÇAISE: UN GENRE LITTÉRAIRE CAPABLE D'AMÉLIORER LES COMPÉTENCES LANGAGIÈRES

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Abstract

Les français sont fiers de leur poésie. Et ils ont raison. C'est un genre littéraire qui est parfois bien mystérieux, avec un style compliqué et des images romanesques. Pourtant, on voit une certaine harmonie entre les émotions des poètes et le courant littéraire auquel ils appartiennent.

La poésie est un genre littéraire qui n'a pas été écrit seulement pour les érudits. Tout le monde peut l'apprécier. Contraire à la pensée, elle n'est pas vraiment difficile à saisir. Enfaite, avec un peu d'effort, nous avons la facilité de découvrir à travers elle la langue et la culture française.

Pourtant, le rôle de la poésie comme un outil efficace pour l'enseignement de FLE est souvent ignoré. La poésie a pour objectif d'élargir la connaissance de l'homme et d'enrichir la communication humaine. Mais, ce genre n'est pas tellement exploité à son plein potentiel. La valeur de la littérature dans une classe de FLE est souvent sous-estimée.

Cette communication vise à montrer comment la poésie peut être exploitée dans le but d'améliorer la compétence langagière des étudiants de FLE.

Nous proposons trois aspects essentiels:

1. Incorporer la poésie française dans la routine quotidienne.
2. Nouvelle approche à apprendre le vocabulaire et la grammaire à travers la poésie.
3. Un moyen nouveau pour découvrir la culture française.

Dans cette communication nous proposons d'utiliser les poèmes des poètes comme Ronsard (16ème Siècle), Jean de la Fontaine (17ème Siècle), Baudelaire (19ème siècle) et Apollinaire (20ème Siècle).

Mots clés : Poésie, apprentissage, langue, culture, nouvelle approche

La valeur de la littérature dans une classe de FLE est souvent sous-estimée. La plupart des étudiants de FLE ainsi que certains enseignants pensent que la littérature ne sert qu'à enrichir et à augmenter leurs connaissances culturelles de la France. Certains n'acceptent même pas que c'est possible d'exploiter la littérature en classe de FLE sauf si l'étudiant est déjà à un niveau très élevé de langue et de grammaire.

Cette communication vise à montrer comment le genre littéraire, la poésie, peut être exploitée dans le but d'améliorer la compétence langagière des étudiants de FLE

depuis le niveau débutant. Shrivastava (2010) affirme que la poésie est très souvent citée comme le plus difficile de tous les genres littéraires, et c'est pour cette raison que c'est le genre le plus détesté aussi.

Pourtant, les français sont fiers de leur poésie. Et ils ont raison. C'est un genre littéraire qui est parfois bien mystérieux, avec un style qui semble compliqué et des images romanesques. Pourtant on voit une certaine harmonie entre les émotions des poètes et le courant littéraire auquel ils appartiennent.

Mais, la poésie n'a pas été écrite seulement pour les érudits. Contraire à la pensée, elle n'est pas vraiment difficile à saisir. Avec peu d'effort, nous pouvons découvrir, à travers elle, pas seulement la langue mais aussi la culture française. Elle a pour objectif d'élargir la connaissance de l'homme et d'enrichir la communication humaine.

Avec le rejet de la méthodologie traditionnelle, qui est basée sur la méthode « grammaire traduction », la littérature fut rejetée dans les classes de FLE. Mais, avec l'adoption de l'approche communicative, la littérature est revenue en perspective. Elle nous incite à réfléchir aux liens qui doivent rapprocher visées communicatives, actionnelles et culturelles dans l'enseignement de la langue étrangère.

Pourtant, la question de l'intégrer dans une classe de FLE crée souvent un débat parmi les enseignants. Deux raisons majeurescalent cette intégration :

a) Manque de motivation
b) L'insuffisance de la formation

Et c'est dommage. Parce que, ces deux raisons majeures font perdre aux apprenants de FLE la joie de découvrir la langue et la culture française à travers la littérature.

La poésie : un outil efficace

En outre le fait que la poésie a pour objectif d'élargir la connaissance de l'homme et d'enrichir la communication humaine, elle a la force d'enrichir le vocabulaire, d'améliorer la prononciation et d'élargir la compétence morphosyntaxique. En plus, elle développe chez les apprenantsla capacité d'expression.

La majorité des enseignants suivent des Méthodes prescrites comme Echo, Alter Ego, Campus et de suite. Telles Méthodes prévoient très peu d'espace pour les textes littéraires. D'ailleurs, le texte littéraire n'est pas considéré comme un document authentique parmi d'autres. Même si certains textes existent, la manque de temps et parfois la manque de motivation de la part des enseignants et les apprenants les fait ignorer.

Pourtant, il me semble que la poésie est un genre capable de surmonter ces défis. En premier lieu, un poème est souvent court, comparé aux autres genres comme le

roman ou le théâtre. La lecture d'un poème demande une attention personnelle. Selon Gonen (2018) les apprenants ont aussi la possibilité de développer un-à-un la sensibilisation culturelle et les aspects grammaticaux et lexicaux. Lorsqu'un texte littéraire est introduit en classe, des relations se créent entre ce texte et les apprenants. Ces relations sont souvent de trois types : esthétique, éthique et émotionnelle.

Deux approches théoriques proposent des applications pratiques dans l'enseignement des langues étrangères. Ceci est important car les expériences personnelles de l'étudiant quand celui-ci lit un texte littéraire vont déterminer son niveau de compréhension.

a) Une approche stylistique : Cette approche nous demande d'analyser les traits formels d'un poème au niveau linguistique. Ainsi, nous analyserons le vocabulaire, la grammaire, le discours et la phonologie. Ceci est essentiel pour enseigner les aspects formels d'une langue pour créer un éveil linguistique dans le contexte des poèmes.

b) Une approche fondée sur une réponse : Cette approche propose à l'étudiant de découvrir le sens d'un poème en établissant une entente personnelle à travers le processus d'exploration et d'expérience. Cette entente peut mener l'étudiant à lire soit pour saisir le sens, soit pour le plaisir de lire. Dans une classe de FLE cette approche peut aider l'étudiant à partager ses idées et ses émotions, ainsi le motivant à parler, à s'exprimer, à lire et à écrire.

Ainsi, la poésie aide à balancer les deux perspectives opposées : les besoins linguistiques et les besoins des apprenants. Elle augmente la motivation et l'estime personnelle de l'étudiant et met en place les procédures destinées à évaluer et à stimuler la conscience linguistique en tenant compte des variations induites par la langue pendant l'acquisition de la poésie.

Pour intégrer la poésie comme un outil essentiel dans une classe de FLE , en portant attention aux aspects spécifiques à la poésie comme, économie de la langue, les paraboles, les sous-entendus, les images, les thèmes et la morale, nous proposons quatre étapes d'activités à adopter par l'enseignant dans sa classe de FLE. Ces étapes vont bénéficier les apprenants à partir du niveau débutant – A1.

Première Étape :Prise de conscience

Nous prendrons comme exemple un extrait d'une fable de Jean de la Fontaine, fabuliste renommé du XVIIème siècle français, auteur du mouvement Classique. Ila utilisé les animaux comme des protagonistes dans la plus part de ses fables. « *Je me sers d'animaux pour instruire les hommes.* » a-t-il dit. Il a créé un univers fabuleux, où il a résumé tous les aspects de son siècle.

Le corbeau et le renard
Maître Corbeau, sur un arbre perché,

Tenait en son bec un fromage.
Maître Renard, par l'odeur alléché,
Lui tint à peu près ce langage :
Et bonjour, Monsieur du Corbeau,
Que vous êtes joli ! que vous me semblez beau !

Les premières lignes introduisent les caractères principaux. C'est une petite histoire simple mais grande dans la morale.

Les activités possibles pour rendre les apprenants conscients et intéressés :

1. Présentez le poète et le siècle. Ceci va attirer leur intérêt.
2. A travers les mots clés, essayer d'éliciter le thème, après avoir expliqué les mots difficiles.
3. Énumérez les différentes parties du discours : verbe, adjectif, pronom, préposition, interjection etc.
4. Cherchez la raison pour l'utilisation de majuscules pour le nom des animaux.
5. Observez le parallélisme de construction des vers 1-3 et 2-4. Discutez l'effet cela crée.
6. Mettez-les en groupe et donnez-les, à chaque groupe, une strophe du poème, sous forme d'un puzzle. Ils doivent le compléter avec les mots qui conviennent. Cette activité va éveiller leur attention et en même temps les aider à retenir le poème.

Dans cette première étape, l'enseignant introduit le poème. Il/elle a des options multiples pour le faire : lire le poème, faire entendre le poème, faire réciter /chanter le poème, faire jouer le poème. Des matériaux visuels et auditifs de caractère éducatif, scientifique ou culturel peuvent être utilisés. Un sujet familier avec le thème du poème traité devant la classe éveillerait l'intérêt des apprenants. D'un point de vue stylistique, les aspects grammaticaux et le vocabulaire seront mises en évidence.

Deuxième Étape : Compréhension de base

Pour cette étape, nous avons choisi un extrait d'un poème de Guillaume Apollinaire.C'était un poète audacieux connu pour son influence sur le surréalisme. Le terme de calligramme a été inventé par lui. C'est un art qui développe votre créativité. La disposition graphique sur le page forme un dessin, souvent en rapport avec le sujet du texte. Cela permet de réunir ensemble des choses de nature différente. Il allie l'imagination visuelle à celle portée par les mots.

Le Pont Mirabeau
Sous le pont Mirabeau coule la Seine
Et nos amours
Faut-il qu'il m'en souvienne
La joie venait toujours après la peine
Vienne la nuit sonne l'heure

Les jours s'en vont je demeure.

Le poète fait allusion à un amour brisé. Il présente la rivière Seine, qui coule à travers Paris, comme une métaphore du temps qui coule, surtout quand on est amoureux. La Seine sert d'ancrage pour le poète qui compare son amour passé avec les attributs de la rivière.

Les activités proposées pour approfondir la compréhension :

1. Donnez des questions simples pour vérifier leur compréhension. Par exemple, des questions à choix multiples ou répondez avec oui ou non. Ou encore, cochez la bonne réponse etc.
2. Faites lire à haute voix. Ceci va améliorer la prononciation et aussi développer l'expression.
3. Préparez un glossaire avec les mots clés. Ceci va aider les apprenants à saisir l'essentiel du poème.
4. Le contexte du poème doit être expliqué.

Dans cette deuxième étape, c'est important de voir que les apprenants ont un sens global du poème. Les émotions qu'ils projettent à cette étape vont les aider à saisir, peu à peu, l'idée centrale du poème.

Troisième Étape : Une analyse détaillée

Pour cette étape, nous avons choisi un extrait d'un poème de Pierre de Ronsard. Un poète prolifique du XVIème siècle français, qui a formé avec un groupe de poètes la Pléiade, dont le but était d'adopter les idées littéraires grecque et romaine dans leurs propres œuvres adaptées en français. Ronsard était un vrai romantique, dont les poèmes ont inspiré les poètes romantiques du XIXème siècle comme Lamartine, Musset et les autres.

Sonnet pour Hélène

Quand vous serez bien vieille, au soir à la chandelle
Assise auprès du feu, dévidant et filant
Direz, chantant mes vers, en vous émerveillant
Ronsard me célébrait du temps que j'étais belle.

Le poète exprime son amour pour Hélène en utilisant les principaux thèmes comme l'amour, la mort et la fuite de temps en faisant référence au refrain *Carpe diem.* Il adore jouer avec les mots et les sons. Ceci est visible depuis la deuxième ligne du poème où les sons se répètent comme – dévidant, filant, chantant, émerveillant ainsi que vieille, chandelle, belle. C'est un trait bien unique dans la poésie française.
Les activités proposées pour aider les apprenants à faire une analyse détaillée :

1. Attirer l'attention des apprenants au temps du verbe employé et les adjectifs utilisés. La raison pour le choix et l'effet qu'ils produisent doit être analysé.
2. Demandez les apprenants de remplacer les verbes par d'autres verbes pour voir l'effet cela va produire.
3. Les apprenants peuvent entreprendre une analyse des aspects socio-culturels, qui sont soit visibles ou sont sous-entendues. Cela va aider à comprendre les raisons qui ont forcé le poète à écrire un tel poème.
4. On pourrait élargir le vocabulaire en proposant les synonymes et les antonymes des mots clés et proposer de créer des phrases similaires.
5. Une autre tâche qui pourrait intéresser les apprenants serait de réécrire le poème en prose ou sous forme de dialogue.

Cette étape prévoit une explication détaillée par l'enseignant du texte, du thème, de la prosodie et les aspects morphosyntaxiques. Les activités proposées au-dessus ont aussi le rôle de faire découvrir aux apprenants l'aspect créatif des arts littéraires, à apprécierla littérature, à l'interprétersous toutes ses formes.

Quatrième Étape : Cultiver un intérêt approfondi pour la poésie

L'extrait que nous avons choisis pour cette étape est tiré du poème de Charles Baudelaire, auteur de l'œuvre '*Les fleurs du mal'*. Selon lui, le monde est un enfer. L'idéal n'existe pas. Ce qui existe c'est l'ennui qui s'émane de la solitude. Cette œuvre a bien choqué la bourgeoisie érudite de l'époque, car il a osé mêler le beau et la sordide, la sensualité et le mal.

Chant d'automne

Bientôt nous plongerons dans les froides ténèbres ;
Adieu, vive clarté de nos étés trop courts !
J'entends déjà tomber avec les chocs funèbres
Le bois retentissant sur le pavé des cours.

Ce poème est un reflet du mal qui existe dans le monde. Le vocabulaire utilisé est très complexe et sombre, même sinistre. Pourtant, les vers sont mélodieux et pleins d'émotions. Les images qu'elles produisent sont incroyables, capable de colorer notre imagination d'un couleur vif.

Les activités détaillées ci-dessous peuvent développer un intérêt approfondi pour la poésie chez les apprenants :

1. L'enseignant peut proposer aux apprenants de changer soit la tonalité, soit l'humeur soit certains aspects linguistiques en récitant le poème. Ils peuvent même le réciter avec des émotions différentes- avec joie, en colère, frustré et même déprimé. Cette variété dans le récit du poème augmente la confiance de l'étudiant et amplifie sa capacité linguistique.

2. A cette étape, les apprenants sont souvent capables d'ajouter/ d'écrire une strophe de leur façon, au poème. Cela fait ressortir leur créativité.
3. Les apprenants sont aussi capables de mettre en scène le poème. Ils peuvent le mettre à la musique, aménager des costumes, écrire des dialogues etc.
4. Ils peuvent même créer un court-métrage ou participer à des activités de jeux de rôles avec les camarades de classe.
5. Faites les participer soit en groupe ou à deux à lier la poésie à la culture populaire. Ceci les aide à mieux intégrer la poésie.

A cette étape, les apprenantssont bien familiers avec le poème. Certains sont même capables d'identifier leurs propres expériences avec celle du poète. Avec ces activités, la poésie ajoute des émotions à l'apprentissage des langues.C'est l'étape où l'enseignant pousse les apprenants à cultiver un intérêt approfondi pour la poésie en essayant de singulariser l'information du poème afin de mieux comprendre leur propre vie.

Le succès de ces étapes dépend sur trois critères

a) Prendre conscience du rôle de la poésie

Le rôle de la poésie dans une classe de FLE semble bien favorable car elle favorise la motivation pour lire et apprécier la langue. Elle a le potentiel de créer un environnement où l'étudiant peut faire preuve de créativité ; donne l'occasion de s'exprimer dans une classe où les apprenants ne se sentent pas vraiment à l'aise, surtout devant les camarades de classe. Au contraire, selon Luscher (2009) la poésie favorise les activités en groupe qui sert pour comprendre profondément la nature humaine. La poésie fait comprendre que les idées et les émotions qu'elle projette créent un lien entre elle et les émotions des apprenants qui sont basées sur leurs expériences personnelles.

b) Sensibilisation à la pratique linguistique à travers la poésie

La poésie développe la polyvalence chez l'étudiant. Elle l'aide à parler, à écrire, à écouter et à lire le français de manière concrète. Elle contribue à la réalisation de cet objectif. Les apprenants apprennent de nouveaux mots et des expressions nouvelles. Ils comprennent que la poésie les sert beaucoup pour la pratique linguistique. Les activités en groupe ont favorisé la communication entre eux dans langue qu'ils apprenaient.

c) Les défis existent

L'utilisation de poèmes en classe prend du temps. Les matériaux disponibles sont souvent limités. L'enseignant doit rester motivé, car il/elle doit tout préparer en avance. Elle exige beaucoup de temps et d'efforts pour obtenir une participation efficace en classe. Les poèmes ne sont pas vraiment écrits pour un objectif pédagogique. Donc, les enseignants doivent mettre beaucoup d'effort pour les intégrer dans une classe de FLE.

Pourtant le 'pour' l'emporte sur le 'contre', car les enseignants ont compris qu'ils peuvent utiliser la poésie pour créer une ambiance personnelle et collaborative dans la classe. La poésie devient un outil de compréhension mutuelle.

Gonen (2018) élabore que le but de l'approche communicative repose sur le fait que les apprenants sont placés dans un climat constructif de coopération et d'interaction, avec une large participation. La poésie aide à susciter une telle atmosphère conviviale et interactive pour l'apprentissage de la langue.

L'enseignant

Quand l'enseignant observe l'intérêt des apprenants à utiliser la poésie dans une classe de FLE, il/elle s'aperçoit que les activités conçues autour d'un poème ont aidé les apprenantsà s'approfondir et de mettre en pratique les connaissances acquises afin de permettre le développement personnel. Ceci confirme que la poésie s'avère comme un instrument important pour l'insertion sociale, stimulant l'épanouissement personnel, utile à la société et encouragent les talents.

Si les enseignants sont fournis avec tels outils pédagogiques, ils vont être capables d'apporter une atmosphère personnelle et collaborative en classe, pour faire participer les apprenants à l'expérience littéraire. Ceci va ainsi les aider à établir un pont entre un poème et la méthodologie de l'enseignement des langues. Ils pourront alors choisir les activités spécifiques qui vont motiver les apprenants sans les ennuyer. Car l'exploitation de la poésie en classe de FLE peut très souvent s'achever dans l'échec à cause du mauvais choix du texte. Avant d'exploiter la poésie en classe, l'enseignant doit faire un bon choix de textes poétiques avant d'entreprendre les différents choix de parcours.

La littérature donne aussi à l'enseignant, un espace privilégié de lecture et d'identité et de l'altérité, avec accès au monde socio-culturel que la langue accouple et de réfléchir sur la langue. Ceci ouvre une nouvelle perspective pour l'enseignant de choisir des textes d'auteurs qui peuvent devenir des passeurs culturels pour la classe de FLE. Leurs réflexions sur la langue française et le dialogue entre les cultures qui s'avèrent, à travers leur texte, permettent de maintenir une approche interculturelle.

La conclusion

Pour conclure, on peut dire que la poésie a le potentiel de faire partie de la méthodologie d'enseignement des langues. Souvent, le manque de formation pousse les enseignants à repousser la littérature de la classe de FLE. Il est essentiel de créer une expérience de poésie positive durant la formation des enseignants, car comme nous avons observé, le rôle de la poésie dans une classe de FLE est généralement perçu comme étant bénéfique pas seulement pour les apprenants, mais aussi pour les enseignants et les écoles concernées.

Les étapes proposées sont assez flexibles, capables de promouvoir les apprenants vers une discussion stimulante et une sensibilisation au langage. L'enseignant aussi à la souplesse d'adopter ces étapes proposées selon les besoins de sa classe.

Cette communication voudrait montrer que l'intérêt pour le texte littéraire dans une classe de FLE doit être regagné. Parce qu'il n'est pas seulement une ressource authentique différente par sa richesse culturelle, mais il prévoit une dimension esthétique et une force émotive. La poésie, d'ailleurs, est la meilleure preuve de la richesse de la langue et ses nuances.

Selon Defays, Delbart et Hammani (2014)les pédagogies qui s'appuient sur la littérature proposent quatre modalités d'apprentissage : lire pour écouter et pour parler, lire pour écrire, lire pour apprendre et lire pour se comprendre.

Les textes littéraires ne favorisent pas seulement la lecture et l'écriture, mais avec les échanges d'idées parmi les apprenants, ils permettent d'intégrer des éléments linguistiques, culturels et esthétiques, tout en appuyant sur les orientations actuelles de la perspective actionnelle. L'étudiant qui se trouve au centre de cette activité peut développer ses compétences en pleine autonomie, en prenant du plaisir à découvrir le pays, à travers sa littérature, dont il apprend la langue.

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हिन्दी कहानियों में प्रवासी जीवन संघर्ष

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सार

अपनी मातृभूमि को छोड़कर जो व्यक्ति या मानव समुदाय दूसरे देशों में जा बस्ते हैं उन्हें 'प्रवासी' शब्द से संबोधित करते हैं | प्रवासी हिन्दी साहित्य, आधुनिक हिन्दी साहित्य की नयी अंतदृष्टि है | अपने देश से अलग होकर एक अन्य देशकाल तथा परिवेश में जब वे बस्ते हैं तो उनका परिवेश बदलता है और प्रवासी के जीवन में विषमताएं और जटिलताएं पैदा होती हैं | जब प्रवास में बसे रचनाकार विभिन्न सामाजिक परिवेशों से प्रभावित होते हैं और अपने परिवेश और परिस्थितियों को अपनी रचना का विषय बनाते हैं तो यह साहित्य प्रवासी साहित्य कहलाता है | भूमंडलीकरण और वैश्वीकरण से प्रवास की प्रक्रिया एवं प्रवासी हिन्दी साहित्य में विस्तार हुआ है | प्रवासी साहित्यकारों को 2 वर्गों में विभाजित किया जा सकता है पहले वर्ग में वे भारतीय हैं जो 20 वीं सदी के पूर्वार्द्ध तक माँरीशस, गुयाना, त्रिनिनाद, फ़िजी आदि देशों में गिरमिट रूप में बस गए और दूसरा वर्ग उन प्रवासी भारतीयों का जो 20 वीं सदी के उत्तार्द्ध में अमेरिका, ब्रिटेन, कनाडा, जर्मनी जैसे देशों में बस गए | नए देश में इन लोगों ने स्वयं को स्थापित करते हुए जिन संघर्षों का अनुभव किया है उसी को अपने लेखन के माध्यम से आवाज़ दी | अभिमन्यु अनत, सुषम बेदी, मीनाक्षी पुरी, पूर्णिमा गुप्ता, दिव्या माथुर, तेजेन्द्र शर्मा, सुधा ओम ढिंगड़ा, सूर्यबाला आदि साहित्यकारों की रचनाएं जैसे उड़ान, मेरे अरमान, कमरा नंबर 103, चिड़िया और चील, देह की कीमत, बवंडर बाहर–भीतर, मानुष –गंध आदि में सामाजिक, सांस्कृतिक, धार्मिक परिवेश, पीढ़ियों में अंतर्द्वंद्व, नोस्टाल्जिया को वाणी देकर संवेदनशीलता के साथ यथार्थ को उकेरा है | अपने अनुभवों के नए आयाम एवं इसमें से जन्में विरोधी इच्छाओं को दो पीढ़ियों के अंतर्द्वंद्व को पूरी शिद्दत के साथ चित्रित करते हुए उनके जीवन संघर्ष को चित्रित किया है | इस प्रपत्र के माध्यम से इन कहानीकारों की कहानियों का विश्लेषण कर इस जीवन संघर्ष को प्रस्तुत करने का प्रयास है |

मूल शब्द: प्रवासी साहित्य, कहानी, सामाजिक, सांस्कृतिक परिवेश, नोस्टाल्जिया, संघर्ष ।

भूमिका

"मैं तेरे पास हूँ,
परदेश में हूँ,
खुश भी हूँ,
मगर ख्याल तो हरदम वतन में रहता है |" (हिन्दी वैबसाइट, चरागे दिल, वर्ड प्रेस.कॉम)

प्रवासी के नास्टेल्जिया को व्यक्त करने वाली ये पंक्ति प्रवासी की मानसिकता और अर्थ को पूर्ण रूप से अभिव्यक्त करता है | प्रवास शब्द का अर्थ है विदेश यात्रा, गमन या घर पर न रहना | जब वह अपनी

मातृभूमि को छोड़ किसी दूसरे देश में वास करने लगता है तो वह प्रवासी बन जाता है | इनके द्वारा रचित साहित्य प्रवासी साहित्य कहलाता है |

श्रीलंकन लेखक इंडीवारा तिलकरन्ने प्रवासी शब्द को परिभाषित करते हुए इस प्रकार लिखते हैं "the word diaspora originates from the Greek word, diaspora meaning, a dispersion (scattering). Diaspora may be defined as dispersion of people, language or culture that was formerly concentrated in one place. When an individual or group of people start producing literary production about people or language they may have disinherited but writing in another language they may be defined as diaspora literature."(Indeewara Thilkarathne (Sunday, 15 May, 2011), Diaspora and diasporic literature.)

प्रवासी साहित्य हिन्दी साहित्य की एक धारा, एक नया साहित्यिक विमर्श का प्रतीक है | यह आज के युग का साहित्यिक विमर्श है | 20 वीं सदी में प्रवासी भारतीयों ने अपने संस्कारों एवं आस्था बनाए रखने के प्रयास में इस साहित्य की रचना की | समय के साथ वे लोकप्रिय होते गए और हिन्दी को एक नयी भावभूमि मिली | विदेश में वास कर जिन प्रवासी रचनाकारों ने हिन्दी के माध्यम से अपनी रचना की तो यह 21वीं सदी में सशक्त प्रवृत्ति बनी जो प्रवासी हिन्दी साहित्य के नाम से अभिहित की गयी। इस साहित्य के अंतर्गत कविताएं, उपन्यास, कहानी, नाटक, अनूदित साहित्य, यात्रा वर्णन, आत्माकथा आदि का सृजन हुआ है | भारतीय हिन्दी साहित्य की तुलना में प्रवासी हिन्दी साहित्य बहुत छोटा है | प्रवासी जीवन को प्रवासी हिन्दी साहित्य के माध्यम से सहित्यकारों ने अलग ढ़ंग से प्रकट किया है | अपनी रचनाओं के माध्यम से अपनी ज़मीन से उखड़ने तथा परायी ज़मीन में बसने से उत्पन्न अंतर्द्वंदों को स्वर दिया |

उद्देश्य

प्रवासी विशेषण विशेष प्रकार की स्थानीयता की पहचान है , जो भौगोलिक है | प्रथम विश्व हिन्दी सम्मेलन के अवसर पर भारत से बाहर जो रचनाकार है उनके लिए पहली बार इस शब्द से संबोधित किया गया था, जो उनकी विशेष पहचान का द्योतक था | (इला प्रसाद, 'बेहतर मनुष्य बनना जीवन की पहली शर्त है, प्रवासी दुनिया (पत्रिका), इंटरनेट संस्करण, 2-8-2011 (prvasiduniya.com) | समकालीन दौर के हिन्दी साहित्य में कई विमर्श (दलित, स्त्री, किन्नर आदि) पर चर्चा होती रही है और आज प्रवासी विमर्श की चर्चा भी सामने आ रही है | इस साहित्य को पहचान मिले बहुत कम समय ही हुआ है जो अपने बाल अवस्था में है | इस पर शोध कार्य भी बहुत कम हुए हैं | जो भी प्रवासी साहित्य हमारे समक्ष हैं वे अङ्ग्रेज़ी भाषा में रचित हैं, परंतु हिन्दी में लिखकर विश्वमंच के समक्ष इसे पेश कर , आज यह साहित्य अपना पंख पसार रहा है | इस दिशा पर प्रकाशित पुस्तकें प्रवासी भारतीयों की ही हैं | साथ ही राष्ट्रीय और अंतरराष्ट्रीय स्तर की पत्रिकाएं प्रकाशित हो रहे हैं | प्रवासी हिन्दी कहानीकारों और कहानियों पर कार्य अब तक नहीं हुए हैं | इस प्रपत्र के माध्यम से प्रवासी साहित्यकार किस प्रकार हिन्दी कहानियों में प्रवासी जीवन संघर्ष जैसे अंतर्मन व अंतर्द्वंद, अस्तित्व की पहचान, रिश्तों में स्थायित्व, नॉस्टेल्जिया, जिससे नयी पहचान स्थापित करने की होड़ , व्यक्तिगत पहचान, सामाजिक –सांस्कृतिक द्वंद , बुजुर्गों के मानसिक तनाव , स्त्री शोषण आदि को उजागर करने का प्रयास किया गया है |

हिन्दी प्रवासी साहित्य – इतिहास

विश्वभर में भारत एक ऐसा देश है जहाँ से बड़ी संख्या में लोग दूसरे देशों में प्रवास करते हैं | प्रवासी हिन्दी साहित्य किसी विशेष दर्शन सिद्धान्त या चिंतन से प्रभावित, परिस्थितियों में घिरे प्रवासी मनुष्य के दु:ख और संताप को चित्रित करता है | विदेश पृष्ठभूमि ने हिन्दी रचना क्षेत्र को विस्तृत फलक दिया है | इसका प्रारम्भ प्रेमचंद द्वारा रचित 1908 में 'मेरी मातृभूमि' तथा 1926 में रचित 'शूद्रा' है जो अमेरिका से लौटे भारतीय प्रवासी तथा मॉरिशस ले जाए गए भारतीय मज़दूरों की कहानियाँ हैं | पं. तोताराम शर्तबंदी मजदूर की तरह फिजी गए और 21 वर्षों के बाद जब भारत लौटे तो 'फिजी द्वीप में मेरी इक्कीस वर्ष' कहानी की रचना की | इसके अलावा चंद्रधर शर्मा गुलेरी की 'उसने कहा था' है जो प्रथम विश्व युद्ध में जर्मन सेनाओं के विरुद्ध लड़ रही भारतीय सैनिकों की छवि वर्णित है | स्वातंत्र्योत्तर हिन्दी साहित्य देश और काल की सीमा का अतिक्रमण कर विदेशी जीवन एवं प्रवास की अभिव्यक्ति मिलती है | अज्ञेय, उषा प्रियंवदा, सोमवीरा, निर्मल वर्मा, सूर्यबाला अपने प्रवास के दौरान जिन अनुभवों को महसूस किया है उसको अपने रचनाओं में उकेरा है | मॉरिशस के अभिमन्यु अनंत, अमेरिका के वेद प्रकाश, उमेश अग्निहोत्री, सुषम बेदी, इगलैंड की दिव्या माथुर, तेजेन्द्र शर्मा, गौतम सचदेव, महेंद्र दवेसर दीपक जैसे प्रतिनिधि प्रवासी सहित्यकारों ने भारतीय और पाश्चात्या मूल्यों के संघर्ष में जी रहे व्यक्तियों और समाज के बुनावट को, अपने अनुभावों को बड़ी गहराई से प्रस्तुत किया है |

20 वीं शती में प्रवासी भारतीयों ने भारतीयता की अस्मिता को ज़िंदा रखने की भरकस कोशिश की है | उस समय जो साहित्य उपलब्ध था वह आज के प्रवासी साहित्य से बिलकुल अलग है | उषा राजे सक्सेना द्वारा रचित 'एक कोई दूसरा' (1966), 'कितना बड़ा झूठ' (1972) प्रवासी भारतीय जीवन से जुडे कहानी संग्रह हैं | 1985 में प्रकाशित शालिग्राम शुक्ल की कहानी संग्रह 'कालाहंस' में सांस्कृतिक टकराव एवं मूल्यगत अंतर का वर्णन है | अमेरिकी जीवन और भारतीयता का द्वंद किस प्रकार एक तरफ अपनी रंगीनियत, भव्यता और चमकती दुनिया को प्रस्तुत करता है वहीं दूसरी तरफ मन में एक प्रकार की रिक्तता, खोखलापन, अकेलापन और बेचैनी को जन्म देती है | 1968 में सोमवीरा कृत 'दो आंखों वाले चेहरे', 'सैंतीसवां चित्र' कहानियों में विदेश में स्थित भारतीयों की समस्याओं को केंद्र में रखकर रची गयी हैं |

कृष्णबल्देव वेद लंबे अरसे से विदेश में रहे थे | उनकी कहानियाँ विदेशी जीवन के रंगों से परिपूर्ण हैं | 'इंकार', 'शंडोज़','भूत','अजनबी','उसकी कब्रिस्तान', जैसी कहानियों में उन वस्तु सत्यों को पेश किया गया है जो प्रवासी भारतीयों की तनावों को चित्रित करता है | निर्मल वर्मा द्वारा रचित 'परिंदे','जलती साड़ी','लंदन की रात', 'पिछली गर्मियों में' आदि कहानियों प्रवासी भारतीय के सशक्त रचनाएँ हैं | इनमें संवेदनाओं को बहुत बारीकी से प्रस्तुत किया है | कृष्ण बिहारी मुस्लिम देश में रहते हुए अपने साहित्य को यथार्थ से जोड़ते हैं | 'दो औरतें','एक मनचाहा सफर', 'प्रथम पुरुष','ड्राइविंग लाइसेन्स','माहौल का डर','एक सिरे से दूसरे','इंतज़ार' आदि में आबूधाबी में अपने प्रवासी जीवन में भारतीय मनोविज्ञान को समझने का दस्तावेज़ है जिसमें उनकी अंतहीन छटपटाहट को प्रकट की है और साथ ही दो संस्कृतियों के परिवेश को प्रस्तुत किया है | अर्चना पैन्यूली का हिन्दी प्रवासी साहित्य में इसलिए विशेष स्थान रखती हैं क्योंकि वे परंपराओं तथा संस्कृति का विकास एक देखती हैं और नवीनता का समर्थन भी करती हैं |

'लक्ष्मी','एयर इंडिया', 'मैं उन्हें पहचान न सकी', 'हाइवे ई -47','प्रवासी संसार में','घर वापसी'आदि प्रमुख हैं |

प्रवासी जीवन संघर्ष

प्रवासी हिन्दी कथा साहित्य में अंतर्मन व अंतर्द्वंदों उनसे पैदा हुए मनोविकारों का वर्णन किया है | अपने प्रवास के दौरान जिन बातों को लेखकों ने अनुभव किया, जिन मूल्यों को पीछे छोड़ आए हैं उनसे जो संघर्ष उनके जीवन में चलता रहता है उसी की अभिव्यक्ति इनके साहित्य में हुआ है | यह जीवन संघर्ष कई रूपों में पाठकों के समुख पेश किया गया है | प्रवासी के मन में जन्म लेने वाली प्रवासी जीवन और भारतीयता का द्वंद मन की रिक्तता, खोखलापन, अकेलापन, बेचैनी आदि जीवन संघर्ष के कई रूप है |

प्रवास के दौरान प्रवासी भारतीय अपने **अस्तित्व को बचाए** रखने केलिए संघर्ष करते हैं | वे हमेशा अपनी पहचान बनाने के लिए निरंतर संघर्षरत हैं | रिश्तों में स्थायित्व बनाए रखना प्रवासी भारतीयों के द्वंद ग्रस्त जीवन को प्रस्तुत करता है | पराए देश में पराए होने की अनुभूति एवं अपरिचित परिवेश में अपने को ढ़लने का प्रयास एक प्रकार की नॉस्टेल्जिया को जन्म देती है | यह भावना एक प्रकार से **पराएपन** की अनुभूति स्थापित करती है | अपनी नयी पहचान स्थापित करने की संघर्ष उसमें उत्पन्न हो जाती है जिसे प्रवासी साहित्य में अभिव्यक्त किया गया है | खान – पान से लेकर पर्व-त्यौहार की नॉस्टेल्जिया उसे खाई जाती है | जकिया जुबैरी की कहानी संग्रह 'सांकल', 'मारिया', 'लौट आओ तुम', दिव्या माथुर की कहानी 'तमन्ना', सुधा ओम ढींगरा की 'कौन सी ज़मीन अपनी', 'टारनेडो' आदि नॉस्टेल्जिया के त्रस्त को चित्रित करने वाली कहानियाँ हैं | 'कौन सी ज़मीन अपनी' कहानी की शुरुआत अपने वतन की याद से शुरू होती है जहां अमेरिका में बसे मनजीत और मनविंदर की वापस अपनी मातृभूमि में आ बसने की इच्छा है, "ओये मैंने अपना बुढापा यहां नहीं काटना, यह जवानों का देश है, मैं तो पंजाब के खेतों में, अपनी आखिरी सांस लेना चाहता हूं |" (सुधा ओम ढींगरा , कौन सी ज़मीन अपनी, http://gadyakosh.org/gk) | सुषम बेदी की कहानी 'तलाश अपनी' में धीरा विदेशी भूमि से सामंजस्य स्थापित नहीं कर पाती | उसका शरीर विदेश में तो है किन्तु आत्मा भारत में | वह अकेलेपन का शिकार होती है और वह अतीत की यादों में खो जाती है | 'विभक्त' कहानी में भी इसी नॉस्टेल्जिया का चित्रण हुआ है |

नॉस्टेल्जिया इस की प्रक्रिया में आदमी अपना पहचान खो बैठता है | विदेश में रहते हुए वह अपनी मिट्टी से जुडे रहने का जज्बा रखता है | इस प्रक्रिया में अपनी व्यक्तिगत पहचान बनाने केलिए संघर्ष करता है | तेजेन्द्र शर्मा की 'अभिशप्त','बेघर आंखें', 'टेलीफ़ोन लाइन', सुषम बेदी की 'तलाश अपनी', 'नाते' 'अभिनय', सुधा ओम ढींगरा की 'वह कोई ओर थी', दिव्या माथुर की ' एक शाम भर बातें', इला प्रसाद की 'लौटते हुए', उमेश अग्निहोत्री की 'भरत के वंशज' आदि ऐसी कहानियाँ हैं जो न दूसरे देश को त्याग पाते हैं और न अपने देश को अपना पाते हैं| इन कहानियों में दो संस्कृतियों की टकराहट है जो उन्हें विदेशी मिट्टी में बेगानापन का अनुभव कराती है | बेगानापन, अकेलेपन और सूनेपन प्रवासी भारतीयों का अभिशाप रहा है | पुर्णिमा गुप्ता की 'गलती', में नीता और अमित अपने जीवन में सूनेपन को झेलते हैं तो

'टाइम मशीन', में सविता अकेलेपन की शिकार होती है | 'और बाड़ बन गयी', 'आग में गर्मी कम क्यों है', 'श्वेत श्याम' आदि कहानियों के पात्र भी अकेलेपन का शिकार होते हैं |

विकसित देशों का सामाजिक –सांस्कृतिक परिवेश भारत से पूर्णतया भिन्न है और यही भिन्नता जीवन में संघर्ष उत्पन्न करती है | प्रवासी मानसिक रूप से एक दोहरी ज़िंदगी को अपनाने में असमर्थ रहे हैं | उनके मन में एक प्रकार की कुंठा, निराशा एवं असुरक्षा का बोध उत्पन्न होता है | जब वह पराए देश में पहुँचता है तो उसे वहाँ सब कुछ नया लगता है | जब वह दोनों देशों की तुलना करने लगता है तो वह असमंजस की स्थिति में आ जाता है | और यहाँ से यह सांस्कृतिक संघर्ष शुरू होता है | वे जिस परिवेश में पले – बड़े उसी को अपने जीवन का अंग बनाए रखना चाहता हैं परंतु उसका नया वातावरण उसे बहुत प्रभावित करने लग जाती है और उनकी जीवन शैली में बदलाव आने लगता है | यह बदलाव इतनी धीमी होती है कि विदेश संस्कृति को स्वीकारने और अपनाने में उसे समय लगता है | विदेशों में भारतीय संस्कृति उन्हें दूसरों से अलग करती है | वहाँ के भोजन , वेश – भूषा, रीति – रिवाज़, आचार – विचार , भाषा आदि आते हैं | 'अपराध बोध का प्रेत', 'तुम नहीं सुधरोगी,रुना', 'कमरा नंबर 103', 'झाड़' आदि कहानियों में इसी सांस्कृतिक संघर्ष का वर्णन मिलता है जिसमें विदेश में पले बच्चों की सांस्कृतिक अंतर को दर्शाया गया है | पूजा – पाठ पर विश्वास रखने वाले भारतीयों का वर्णन सुधा ओम ढींगरा की कहानी 'कमरा नंबर 103' में नर्सिंग होम में रह रहे प्रवासी भारतीय का हुआ है | पूजा की धूप या अगरबत्ती के बारे में बताते हुए ऐमी कहती है कि "मिसिज भसीन को भाषा की समस्या थी |.....अपने गोड की वे पूजा करना चाहती थी | नर्सिंग होम में वे कर नहीं सकती थी | धूप और जोत जलाना वहाँ मना था, बस हर समय रोती रहती थी कि गोड उन्हें उठाए |" (सुधा ओम ढींगरा, कमरा नो.103, पृ.37) विदेश में रहने वाले भारतीय अपनी मातृभूमि से जुड़े रहने के लिए धर्म का सहारा लेते हैं | भारतीय इसपर विश्वास करते हैं पर विदेशों में रहने वाली युवा पीढ़ी में इसका पतन का प्रभाव दृष्टिगोचर है | जब इन विश्वासों पर तनाव उत्पन्न होता है तो संघर्ष शुरू होता है | प्रवासी साहित्य भी इससे अछूता नहीं रहा | 'एक बार फिर होली', 'चरमराहट', 'कथा सत्यनारायण की', 'जोगिया सितारा' आदि इस धार्मिक समस्या को चित्रित करने वाली कहानियाँ हैं |

अक्सर सांस्कृतिक द्वंद दो पीढ़ियों के बीच बढ़ते हुए फासले भी हैं | पहली पीढ़ी और नयी पीढ़ी में टकराहट होती है | नयी पीढ़ी अपने बनाए मूल्यों के आधार पर अपना जीवन व्यतीत करना चाहती है | यह पीढ़ीगत अंतर का तनाव अपनी चरम सीमा पर तब पहुँचता है जब प्रवासियों की नयी पीढ़ी पूर्ण रूप से विदेशी संस्कृति को अपना लेती है | जब वह अपनी दूसरी पीढ़ी को अपनी संस्कृति से मुँह मोड़ते हुए देखते हैं तो तनाव उत्पन्न हो जाते हैं | 'वह कोई ओर थी' कहानी की विभा अपनी बेटी सपना और अपने पति की बातों को सुनकर अपने पति से कहती है कि " देखो अंधाधुंध अमेरिकनों की नकल करने का नतीजा | अमेरिकन बनने चले थे | हिन्दुस्तानी भी नहीं रहे | तुमने कभी मेरी बात नहीं सुनी |"(कमरा नो.103, पृ.52) उमेश अग्निहोत्री की 'गॉड गिवन फ़ैमिली', 'एक काली तस्वीर' उस सत्य पर आधारित है, जहाँ प्रवासी अपनी दूसरी पीढ़ी को अपनी संस्कृति को संग जोड़ने का प्रयास करते हैं, परंतु सांस्कृतिक मतभेद का संघर्ष खड़ा होता है | इला प्रसाद की 'मिट्टी का दिया' में दो –दो सांस्कृतियों के साथ बंधी, संस्कृति से जुड़ने का प्रयास और इससे उभरने वाले जीवन संघर्ष के कटु अनुभव को व्यक्त करता है |

बुजुर्ग प्रवासियों की दशा को प्रवासी साहित्य ने अपने पूरी यथार्थ के साथ प्रस्तुत किया है | 'नाते', 'ठुल्ला क्लब', 'कमरा नंबर 103', 'मुझे मार डाल बेटा' आदि कहानियों में प्रवासी भारतीय के बीमार बुजुर्ग की मन:स्थिति ,उनकी एकाकीपन, अकेलेपन, मानसिक द्वंद, असुरक्षा एवं अलगाव ग्रस्त से जो मानसिक तनाव उत्पन्न होते हैं वह अछूता नहीं रहा है |

स्त्री भारत में हो या प्रवास में उस पर हमेशा शोषण होता है | हर साहित्यकार ने इस पर अपना कलम चलाया है | पत्नी के रूप में, प्रेयसी के रूप में, बेटी के रूप में नारी को शोषण हमेशा होता रहा है | विदेश में भी नारी इससे बच नहीं पाई | पत्नी के रूप में स्त्री समाज के अत्याचारों को सहन कर लेती है | शोषित होने के बाद भी कोई उससे सहानुभूति नहीं दिखाता | दिव्या माथुर की 'निशान' प्रवासी भारतीय पत्नी रानी पर आए संकट की कहानी है | उसका पति उसपर बहुत अत्याचार करता है पर वह हर प्रताड़ना को सहन करती है | अपने चेहरे पर पति द्वारा मार – पीट से बने निशान को अपने मेकअप से छिपाने की कोशिश करती है जिसमें वह असफल होती है | " बलवीर के साथ रहने के गवाह थे उसके चेहरे के वे काले – नीले निषान, जिन्हें रानी छिपाती फिराती थी पड़ोसियों से | बलवीर को जब गुस्सा आता तो दायें- बाएँ कुछ नहीं दिखता था | जो हाथ में आता फेंक मारता |" (पंगा तथा अन्य कहानियाँ, पृ.81) उसी प्रकार 'उड़ान', 'तीसरी दुनिया का मसीहा', 'आग में गर्मी क्यों है', 'अभिनय', 'गलती', 'समझौता', 'संजीवन', 'आक्रोश', 'आत्महत्या', 'पहले प्रतीक्षा', 'गलती', आदि कहानियों में भारतीय स्त्री की संघर्ष पूर्ण गाथा को प्रस्तुत किया है | भारतीय समाज हमेशा अपनी बेटी के जीवन से ज़्यादा समाज में अपनी इज्ज़त को महत्त्व देते हैं | 'गलती' कहानी की नायिका नीता जब अपने माता – पिता से अपने तलाक का फैसला सुनाती है तो माँ –बाप उसको समझने के बजाए उसे समझाने की कोशिश करते हैं | अपनी बेटी की खुशी या गम से उनको कोई लेना – देना नहीं था | नीता की माँ ने सुझाव दिया, "इतनी ज़िंदगी साथ गुज़ार ली तो बाकी भी कट जाएगी | किसकी ज़िंदगी शक्कर में पगी नहीं होती और फिर हमारी क्या इज्ज़त रह जाएगी समाज में |" (मेरे अरमान, पृ.17)

प्रवासी साहित्य में मनोवैज्ञानिक और सांस्कृतिक द्वंद्व का वर्णन हुआ है | प्रवास की तत्कालीन प्रचलित साहित्यिक शैलियों और परम्पराओं का बहुत अधिक प्रभाव हिन्दी की प्रवासी रचनाओं पर पड़ा | हिन्दी भाषा में यह साहित्य आत्माभिव्यक्ति और स्वयं मुक्ति का माध्यम बना | प्रवास में लिखे जा रहे हिन्दी साहित्य की अलग संवेदना है | उसमें भारतीय मन है और साथ ही उसकी अपनी विशिष्ट सोच है | जब अपनी मातृभूमि से अलग होकर अन्य परिवेश में रहते हुए भी नए परिवेश को अपना नहीं पाते तो ज़िंदगी में पेचीदगियाँ आ जाती हैं | यहीं से उसके मन – मस्तिष्क में द्वंद्व उभरने लगता है | उसी प्रकार उत्कृष्ट कमाई और जीवन स्तर के लिए विदेश पहुँचने वाले प्रवासी वहाँ के संघर्षमयी जीवन में संघर्षशील हो जाता है |

निष्कर्ष

प्रवासी हिन्दी साहित्य भिन्न संवेदना एवं सरोकार का आस्वादन कराता है जो कथानक और पात्र हैं वे नए हैं | यह स्वदेश और विदेश के बीच अपने ही लोगों की समस्याओं को चित्रित करता है | प्रवासी

साहित्यकारों ने समाज के प्रतिबिंब को दिखाने का प्रयास किया है | प्रवासी कहानीकारों ने अपनी रचनाओं के माध्यम से उस परिवेश को प्रस्तुत किया है जो परिवर्तन के साथ बदलते हैं जिसकी वज़ह से परिस्थिति जन्य मानसिक द्वंद्व पनपती है | हर रचनाकार अपने भोगे हुए अनुभव को वाणी देते हैं | इस संघर्ष को प्रवासी कवयित्री की पंक्ति उचित टहरते हैं :

" कौन छीन ले गया?
हमारी संवेदनाओं को |
हमारे प्यार को
जो तुम्हारे प्रति समर्पित था |
बिना बताये धीरे –धीरे छूट गया
वह अतीत
एक चमकती लकीर के पीछे भागा
भागा तो
पर मिला एकांकीपन
कांपते पारे सा
मन का सूनापन
विकल्पों का विस्तार
बचा एक रस जीवन |"(प्रवासी संसार, पृ.48)

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RETOUR A LA NATURE : LES VALEURS DE LA VIE RURALE -L'ETUDE DU ROMAN *QUAND LE CANNIBALE RICANE*, DE PAUL TAVO D'UNE PERSPECTIVE DE L'ECOCRITIQUE POSTCOLONIALE

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Résumé : L'industrialisation et la migration urbaine ont changé notre attention de la protection de l'environnement. Les dommages consécutives sont le changement climatique et les autres dangers de nature qui touche sévèrement l'univers pour les plusieurs années. Dans ce contexte, «le retour à la nature» devient un concept pertinente .Paul Tavo est un poète et romancier francophone du Vanuatu .Son roman ***Quand le cannibale ricane*** présente l'histoire du jeune William qui habite dans la ville, est en dilemme à choisir entre le modèle occidental et la culture mélanésienne .Cet article tente d'étudier les valeurs de la vie rurale propagées dans le roman et aussi de mettre en valeur l'intérêt du personnage principal sur le retour à la nature, tout en considérant le roman sous l'optique de l'écocritique postcoloniale

Mots clés : Retour à La Nature, Vie Rurale, Environnement, Terre, écocritique Postcoloniale, Changement Climatique, Ville, Culture Mélanésienne, Modèle Occidental

À première vue, la conception du **retour à la nature** est une de caractéristiques du mouvement romantique qui était partiellement une réaction à la révolution industrielle. Dès lors, nous avons surpassé plusieurs années de la promotion massive des industries qui a provoqué l'exode massif des peuples à l'espace urbaine. L'urbanisation continue encore et pousse les peuples vers les villes. L'augmentation de population et la hausse d'usage de véhicules carburants mènent à la pollution croissante. La dégradation de l'environnement a causé la montée de la température globale ou le réchauffement de la terre. Les conséquences du changement climatique telles que l'évolution de conditions météorologiques qui influence la production agricole et alimentaire, l'élévation du niveau de mer qui causera des inondations. Selon le rapport des Nations Unies sur le changement climatique[1], la dégradation constante de l'environnement par les activités humaines est la principale cause du changement climatique. Aujourd'hui, l'environnement, le changement climatique, la réduction des émissions du Co2 sont des mots en usage fréquent dans la politique globale, et deviennent des sujets importants de discussion dans les médias globaux. Récemment, Greta Thunberg, une jeune activiste, a attiré le regard du monde à ce propos en

[1] Cinquième rapport d'évaluation publié par Le Groupe d'experts intergouvernementaux sur l'évolution du climat en 2013 : https://www.un.org/fr/sections/issues-depth/climate-change/index.html (consulté le 30/06/2020).

exprimant sa colère contre les politiciens pour leur manque d'attention à l'égard du combat contre le changement climatique, au Sommet des Nations Unies sur le climat.

Dans ce contexte, le retour à la nature devient un concept pertinent qui nous laisse respecter de nouveau la nature et nous encourage à la protéger. La vie urbaine a changé notre attention de l'environnement. Cependant, dans certains villages, même aujourd'hui, les communautés donnent de l'importance à l'environnement. À cet égard, Cet article va traiter les valeurs de la vie rurale que l'auteur, Paul Tavo, souligne dans le roman, ***Quand le cannibale ricane***, et aussi va étudier le roman d'une perspective de l'ecocritique postcoloniale

Notre but est d'étudier les valeurs de la vie rurale au Vanuatu ou chez les Mélanésiens telles que le roman les présente, et d'étudier le roman sous l'optique de l'ecocritique postcoloniale Les questions de recherche seront : l'écocritique postcoloniale est-elle pertinente dans le roman, et quelle est sa visée ? Comment est-ce que l'ennui de la vie urbaine a suscité l'intérêt du personnage principal à retourner à la nature ? Quelle différence le roman démontre-t-il entre la vie urbaine et la vie rurale ? Quels sont les aspects positifs de la vie rurale ? Comment le respect des villageois envers leur terre est-il parfaitement approprié à l'ère du changement climatique ?

Nous présenterons d'abord le propos de l'auteur et la substance du roman. Nous discuterons la conception écocritique postcoloniale et justifierons sa pertinence dans le roman. Nous analyserons aussi les préoccupations de l'auteur et l'intérêt de son personnage concernant le retour à la nature pendant son séjour au village après sa redécouverte de la vie rurale en tant qu'un jeune mûr. L'écrivain analyse les valeurs de la vie rurale en mettant en exergue la différence entre la vie rurale et la vie urbaine.

Paul Tavo est un poète, romancier francophone d'origine vanuataise. Passionné depuis son adolescence par la littérature française et progressivement par la poésie, il est influencé par diverses lectures d'écrivains tels qu'Hugo, Balzac, Rousseau, Rimbaud, Verlaine, et surtout Shakespeare et Baudelaire. Dès son entrée à l'université, Paul a commencé à rédiger ses premiers poèmes. Dès lors, pour lui, l'écriture devient une véritable passion et il la voit comme une évidence pour décrire et cristalliser des émotions contradictoires. Il a compris vite que son programme de scolarité est eurocentrique, et donc, la littérature de l'Occident a influencé son écriture particulièrement dans ses premiers poèmes. Il s'éloigne peu à peu de cette influence, et il commence à concentrer toute son attention sur la littérature de tiers monde. ***L'âme du Kava***, ouvrage paru en août 2011 aux Éditions Alliance Française du Vanuatu, compile différents poèmes écrits à des époques différentes entre 2006 et 2010. En 2015, l'Alliance Française publie le premier roman de Paul Tavo : "***Quand le cannibale ricane***".

Ce roman est une expression forte de Tavo pour son pays, le Vanuatu, «qui est tiraillé entre son héritage colonial, la mondialisation et les pratiques traditionnelles».William est le personnage principal de roman et aussi le porte-parole de

l'auteur. Il est en dilemme de choisir entre la culture mélanésienne et le modèle occidental. L'auteur, à travers William, exprime sa colère contre la domination européenne et son influence persistante dans la société contemporaine et ses préoccupations à l'égard de l'état actuel de son pays. Tavo enregistre aussi sa voix contre le capitalisme dans la société contemporaine et met l'accent sur le mode de vie mélanésien.

L'écocritique en tant qu'un genre a émergé dans les années 1990, malgré le fait que le mouvement prônant l'environnement s'est initié à partir des années 1960 grâce à la publication de Rachel Carson intitulé ***Silent Spring***. Le but de ce mouvement est d'étudier la relation entre l'environnement et la littérature. La création d'un poste académique pour la littérature et l'environnement à l'Université de Nevada précède l'établissement d'association pour les études de la littérature et l'environnement, suivi par l'initiation de Patrick Murphy pour créer une revue consacrée aux études de relations entre la littérature et l'environnement. En 1996, Glotfelty et Harold ont publié l'anthologie intitulée ***Ecocriticism Reader***, suivie par plusieurs publications dans le domaine. Lawrence Buell reconnaît deux vagues d'écocritique – le premier concernant la conservation de l'environnement, et la deuxième concernant les questions de la justice environnementale et l'environnementalisme des pauvres. Toutes les deux vagues sont limitées aux régions d'origine de ce domaine, et donc, Buell était d'avis que la troisième vague doit comprendre aussi les pensées globales qu'Adamson et Slovic ont acceptées dans l'introduction de la revue, ***Multi-ethnic Journal of The United States***.

Mais les critiques postcoloniales rejettent leur notion de classement sans inclure les œuvres du monde postcolonial. Cependant, Elizabeth DeLoughrey et George B. Handley ne sont pas d'accord avec la vue que l'écocritique postcoloniale n'a pas de rhizomes. C'est justement cette limite du mouvement qui donne lieu à l'émergence de l'écocritique postcoloniale en tant qu'un mouvement, bien que l'idée soit déjà ancrée dans l'écriture postcoloniale. L'écocritique postcoloniale est, en fait, un domaine émergent pour contester le modèle occidental de développement et fournir des possibilités viables aux conceptions occidentales de développement. Les critiques et les écrivains postcoloniaux contribuent beaucoup à ce mouvement émergent. Dans le livre, ***Postcolonial Ecocriticism : Literature, Animals, Environment***, Graham Huggan and Helen Tiffin présentent le point de vue de différentes critiques et écrivains postcoloniaux sur le développement. Tous acceptent que le développement n'aide qu'à satisfaire les intérêts politiques et économiques de l'Occident. Grâce à différentes sources, les auteurs mettent en exergue le modèle faux du développement occidental. Ce modèle de développement, selon les auteurs, est basé sur les besoins de pays riches [Sach], un mythe de l'Occident pour rétablir la rupture entre les pays riches et le tiers monde qu'il prétend vouloir réconcilier [Oswaldo De Rivero], une version actuelle d'Orientalisme vise à consolider le pouvoir social, économique ou politique de l'Occident dans le monde postcolonial [Escobar].

Les écrivains de la littérature océanienne dont l'auteur aussi fait partie ont toujours exprimé leurs préoccupations à l'égard à la dégradation de l'environnement.

Dans les régions d'Océanie telles que dans la Nouvelle Zélande et la Polynésie française, la France a décidé d'organiser des essais nucléaires entre 1966 et 1974. Albert Wendt, écrivain anglophone samoan, dans son roman, ***Black Rainbow***, traite des protestations contre les essais nucléaires de la France en Nouvelle Zélande. Les écrivaines polynésiennes francophones comme Chantal T. Spitz dans son roman, ***Îles de Rêves Écrasés***, fustigent l'autorité française pour ses essais nucléaires dans leur terre. De même, Titaua Peu, dans son roman, ***Mutismes***, souligne la relation du Polynésien avec la terre en rappelant les protestations contre les essais nucléaires. Melthérorong, écrivain francophone du Vanuatu et contemporain de Tavo, traite aussi de l'importance de la terre dans leur culture et l'avidité des étrangers pour leurs ressources dans son roman, ***Nagaemas***. Pour l'écrivaine kanake francophone, Déwé Gorodé, la terre : *"C'est une mère endeuillée de plus de cent ans, la mère rebelle du Pacifique* [Cité en Ramsay, 146]. Elle parle de l'environnement et sa dégradation dans la terre kanake après le boom du nickel dans ses poèmes et romans. Et voici une citation qui décrit la situation post-boom du nickel en Nouvelle Calédonie dans son roman intitulé ***Tâdo tâdo, wée ! ou "No more baby"*** : "*À coups de montagnes égorgées et décimées à ciel ouvert, à faire déverser toute la pollution possible sur la transparence des rivières* [Gorodé, 112].L'écrivaine néo- calédonienne, Jacques Claudine, insiste sur la protection de la terre et l'écologie dans ses romans tels que ***L'Âge du perroquet-banane*** et ***Nouméa Mangrove*** ; elle réfute la conception de l'écologie sans le rôle de l'humain, et donc, "*elle s'engage dans la discussion des «écologies postcoloniales» quand elle nous met en garde contre un autre extrême : l'écologie profonde."[Frengs, 163]*

Notre étude considère le roman de Tavo sous l'optique de l'écocritique postcoloniale pour trois raisons. Premièrement, il critique les méfaits de la colonisation dénonce le modèle du progrès de l'Occident et de la mondialisation. Nous considérons que la critique du passé coloniale éclaircit la domination des occidentaux sur les pays du tiers monde aujourd'hui. Deuxièmement, l'auteur présente la résistance des villageois contre un projet du gouvernement. L'auteur met en valeur la relation des peuples mélanésiens avec la terre. Troisièmement, le roman décrit le mode de vie au village en la contrastant avec le mode de vie en ville pour contester le mode de vie occidentale qui est normalisée dans la ville et ainsi fournir un mode alternatif de vie avec du respect envers la nature.

Paul Tavo, dans la même lignée de ces écrivains contemporains d'Océanie, met en cause les problèmes contemporains de Vanuatu en exprimant sa colère contre les méfaits du colonialisme et le modèle capitaliste qui perturbe le mode de vie mélanésien. L'évocation de l'auteur dans le Prologue du roman soutient notre choix d'analyse :

> *"Cet homme qui n'a rien demandé à personne et qui se trouve aujourd'hui plongé dans un tourbillon planétaire dont il ne sortira pas indemne, pire -- dont il sera la première, sinon, l'une des principales victimes. Le réchauffement climatique, les montées des eaux menacent avant tout les iles de submersion."*

Dans la citation ci-dessus, il révèle l'état de l'Océanien aujourd'hui, qui est déjà une victime de colonisation ; ces jours-ci, il doit aussi subir les problèmes dûs au changement climatique, causé surtout par les politiques du modèle occidental. Tavo parle contre l'orientation de l'Occident de *discréditer sa culture, sa vision du monde. [Tavo, 5]* Il parle de l'empoisonnement de l'Océan dû au désastre de Fukushima, et de sa terre : elle *"deviendra une excellente poubelle à ciel ouvert qui recevra les déchets toxiques des pays industrialiseés"*. Rob Nixon nomme comme "*violence lente"* [2] ce genre de dégâts fait par les pays riches aux pays sous-développés.

William habite avec sa grande sœur, Kouraj, dans un quartier de Port Vila. Il travaillait comme serveur dans un restaurant chinois pour un maigre salaire qui aide sa sœur à joindre les deux bouts. William qui est à la recherche de sa propre identité, a l'habitude de parler avec sa propre conscience. Au début du récit sous forme de poème, la conscience de William dénonce la colonisation et ses méfaits et aussi le modèle occidental.

Vous êtes venus lui imposer
Des nouveaux besoins superflus
Maintenant il est égaré
Comme un pauvre papillon qui se cherche se débat
Sur la toile tissée par l'imposteur [Tavo, 13]

Dans ces derniers quelques lignes de poème, il accuse l'imposition du modèle occidental dans sa terre mélanésienne et ses impacts sur le mode de vie des peuples. Pour lui la mondialisation *impose l'uniformisation des vices, laissent place a des rêves fabriqueés*, une convergence *vers un stérile conformisme qui encourage la singerie* [Tavo, 54]. William est très ennuyé de la vie en ville. Cela le provoque souvent à se poser des questions concernant la vie difficile en ville : "*Pourquoi la société, le monde où il vivait, tournait-t-il du côté de l'argent? Pourquoi la vie n'était-elle pas plus simple, pourquoi semblait-elle plus difficile à vivre ? "[Tavo, 59]*

William qui est très épuisé du coût de vie et le mode de vie en ville, prend toujours une certaine consolation dans la solitude en parlant à sa propre conscience. L'alcool et son intoxication lui fait oublier temporairement le dilemme. Pour lui, échapper de la ville est le seul moyen de trouver la paix. Et le jour pour partir au village qu'il attend depuis longtemps arrive enfin. Il le laisse aller *vers la liberté*, hors de la *vie aliénante de la ville*, vers le *nécessaire* hors du *futile*, vers la *nature* hors de l'*artifice*.

William a entamé son voyage en bateau vers le village où recommence son périple de contemplations. Il regarde la beauté de la mer qui occupe une grande importance chez les Mélanésiens. Les aspects négatifs de la modernité sur le peuple et la

[2] Rob Nixon : ***Slow Violence and The Environmentalism of the Poor***, Harvard University Press, 2011.

nature font partie de sa contemplation. Il réfléchit aux pertes «irrécupérables» «quasi irréversibles des hommes» dès l'arrivée de la machine ou la société marchande. Il réfute la conception de la loi de la jungle et déclare qu'elle n'est qu'un *mensonge pour écraser, piétiner et bafouer la nature* qui se termine en extermination des espèces. L'auteur critique les hommes qui deviennent tyranniques envers leur propre espèce et les autres espèces tels que les animaux et les oiseaux au nom du profit, le nouveau dictateur de l'homme.

L'auteur interroge l'usage du développement propagé par l'Occident et justifie l'intérêt de William concernant le retour à la nature. En critiquant le sens actuel de progrès, il définit ce que veut dire un véritable progrès, contrairement aux folies du soi-disant avancement occidental, et comment un tel progrès voit la nature. "*Le véritable progrès a conscience de ses frontières. Il a conscience des limites de ressources naturelles. Le sage a conscience des bornes de son intelligence et cette conscience le pousse à tourner vers la nature, à la respecter et à l'adorer*."[Tavo, 271] L'auteur avertit que les personnes qui se détournent de la nature sont responsables de la destruction de la planète ; il interroge l'irresponsabilité des peuples qui n'ont jamais planté même une herbe. Pour William, l'idée de Rousseau venait à son esprit de valider sa décision de partir au village : "*Le retour à la nature n'est pas le retour à l'arrière.*

William est "*tellement sali par la vie à Port Vila"* ; il pense qu'elle n'est pas égale à la vie au village où l'on vit avec sa famille, où il y a une pureté de nature, une beauté de mer et des plages. Tous les membres de la famille sont contents de le voir. Tous les autres vieux et les jeunes de village s'assemblent pour boire du kava et discutent de diverses choses concernant le village. William les aide au nettoyage de plantes de kava. Cela lui donne un "*bonheur parfait"* qu'il manquait en ville. Ce type d'assemblée, accompagnée de discussions, ne font partie pas de la vie en ville. En revanche, la vie en ville est caractérisée par un programme chargé, et le seul rassemblement au soir, c'est quand les jeunes vont à la boîte de nuit où "*tous les âges se confondaient dans un tourbillon de bruits, de sueur et d'alcool." [Tavo, 85]*

L'auteur parle de relations entre les hommes dans le Prologue du roman et aussi de la différence qui existe à l'égard des relations entre eux. Il remarque que la fraternité indivisible "*est applicable dans les villages où l'entraide est encore une valeur indiscutable, mais dans les villes, la relation entre les hommes est d'un tout autre ordre et d'une toute autre nature."* C'est évident dans le village de William où les peuples s'entraident. L'oncle de William l'appelle pour venir décortiquer son coprah en lui faisant savoir la participation de tous les jeunes dans cette œuvre. Il accepte son invitation et il participe dans ce travail. Il lui donne d'occasion de réapprendre et de réapproprier "*des gestes simples et millénaires qui constituaient l'identité de son village*."[Tavo, 284]

L'autonomie, l'autosuffisance et la subsistance sont des mots associés au village. Dans le roman, on voit que tous les villageois avaient un jardin. Le père accompagne William au jardin où il y a des herbes, des légumes ou des arbres de tous

les fruits de terre. Ce qu'il voit au village est tout le contraire de la situation en ville où l'on doit acheter des produits au marché en considérant le prix le moins cher. L'auteur présente la triste image du coût de la vie en ville. On doit acheter du riz comme il est moins cher, même s'il est moins nutritif : "*Les aelen kakai du marché dans le Parc sont plus nutritifs, mais il est impossible de nourrir le même nombre de personnes avec la même quantité."* [Tavo,73]

Dans le roman, l'auteur présente la résistance des villageois contre le projet de faire du village Lamap une cité. Constatons que c'est le village voisin au ceux de William et tous les villageois de Pama se rassemblent pour soutenir les villageois voisins qui marquent les unités des villageois pour résister contre le projet est une scène rare dans l'espace urbain. Une réunion est organisée pour faire un compromis entre les opposants et les partisans de ce projet. Les partisans du projet comprennent particulièrement des jeunes. Aujourd'hui, l'urbanisation rapide a déjà aggravé la pollution et il a causé un réchauffement de la terre. Avec la même préoccupation, l'auteur utilise la résistance des villageois contre ce projet de modernisation. William est aussi inquiet d'entendre cette nouvelle. Il ne peut supporter quand son frère dit que le gouvernement veut transformer toute la baie du port sandwich en un complexe industriel, et il réagit : "*Non, pas de tout !"* avec une tristesse de vouloir dire que le projet ne doit pas être réalisé. L'auteur nous informe que la réunion débute avec la prière où tout le monde ferme les yeux. Ici, l'auteur parle de l'exploitation des terres par les colons quand les peuples étaient naïfs ou étaient susceptibles d'exploiter. L'auteur critique également l'introduction de la religion chrétienne par les colons pour faciliter leur exploitation : "*Auparavant, ils avaient fermé les yeux pour prier et quand ils les ont rouverts, une partie de la terre était volée ; ils avaient été pris au dépourvu par la religion : faux messagers de paix, faux bergers, réel mercenariats de l'empire occidental."[Tavo,327]*

Les vieux, inquiets, sont contre la réalisation de projets. Les argumentations en faveur du projet comprennent le confort, des facilités comme la construction de lycée et de collège, et d'autres aménagements. L'auteur ici se réfère au cas de Tahiti durant la période de découverte par Bougainville dans lequel le vieillard tahitien avertit les peuples contre les voyageurs d'ailleurs. Ce qu'on a ignoré -- et cela se termine par l'anéantissement de la société traditionnelle. Les vieux ne veulent pas de céder leur terre contre de l'argent ou une promesse chimérique de progrès. L'auteur nous présente à travers les argumentations que les villageois veulent conserver leur terre pour les générations à venir : "*Cette terre ne nous appartient pas, elle appartient aux familles qui ont vécu ici avant nous et qui sommeillent maintenant dans son ventre*."[Tavo, 332] L'auteur révèle aussi l'importance de la terre chez les Mélanésiens et comment on la respecte, et leur rejet du concept créé par l'Occident sur la possession de terre : "*Nous ne possédons pas la terre, c'est elle qui nous possède ; posséder la terre, c'est le concept occidental.".*[Tavo, 332] Les villageois mélanésiens donnent plus d'importance à la protection de la terre, la mer ou la plage.

L'auteur dans le roman parle également du déversement de déchets toxiques dans l'Océan Pacifique auquel il fait allusion dans le Prologue. Il interroge le manque d'attention des pays puissants à trouver des solutions pour de telles calamités, et il demande aussi l'absence de maîtrise chez les pays puissants pour contrôler les conséquences de leur propre création. Il ridiculise les intérêts des pays pour les armes nucléaires comme des "*enfants gâtés, au surcroît, voleurs"*. L'auteur rejette l'idée des pays qui pensent que l'utilisation des armes est une forme de menace ; il dit que la menace était un ordre de fantasme et les armes nucléaires sont utilisables seulement pour exterminer des semblables et polluer la nature .A cet égard, Il réitère le point de vue d'Arundhati Roy *S'il y a une guerre nucléaire, nos ennemis ne seront ni la Chine ni l'Amérique ni même les uns et les autres. Notre ennemi sera la terre elle-même. C'est justement ces éléments - le ciel, l'air, la terre, le vent et l'eau –tous se retourneront contre nous. Leur colère sera terrible.[Notre traduction] [*If there is a nuclear war, our foes will not be China or America or even each other. Our foe will be the earth herself. The very elements - the sky, the air, the land, the wind and water - will all turn against us. Their wrath will be terrible (Citation originale) [Roy, 1998].L'auteur remet en question l'irresponsabilité des pays en avertissant que le pouvoir de destruction de ces nations est égal à leur capacité de création. Tavo fustige les pays riches qui imposent leur vision au reste de monde.

Nous avons ainsi présenté les valeurs de la vie rurale dans le roman, ***Quand le cannibale ricane***, en considérant le roman sous l'optique de l'écocritique postcoloniale. On conclut que le roman présente les préoccupations de l'auteur à l'égard de la nature et l'environnement, des déchets toxiques dans l'Océan Pacifique, ou la menace des armes nucléaires par les pays riches, et la résistance des villageois contre un projet de modernisation. Ce roman de Tavo souligne aussi l'importance de la terre chez les Mélanésiens et la valorisation de la vie rurale comme un mode alternatif de vie, contrairement à la vie urbaine basée sur le modèle occidental. En plus, le personnage de William représente l'état des jeunes ou peuples émigrés du village vers la ville à la recherche de l'emploi ou pour l'éducation. Sa vie en ville le fait devenir l'esclave de la modernité et un habitué de l'alcoolisme. À Port Vila, sous la tutelle de capitalisme et de la mondialisation, la pauvreté régnait dans la vie des jeunes et des classes ouvrières. D'une autre côté, la vie au village présente une image différente. Chaque villageois a un jardin qui satisfait ses besoins et l'aide à mener une vie paisible.

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MODERNISM: A TIMELESS PROJECT. THE INFLUENCE OF MODERNISM IN CONTEMPORARY FRENCH NOVELIST JEANNE BENAMEUR

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Abstract

Modernism was undoubtedly one of the most radical changes that the history of art and literature has ever witnessed. It attacked the most fundamental and intrinsic tenets of the literature of that time. But it is a huge error to consider that modernism was limited to a few decades and then it vanished altogether. French literary moments of the1960s like 'Nouveau Roman' and 'Theatre de l'absurde' in their ability to reject the story timeline, coherent structure, and loss of fixed moral attitude can be seen as a continuation of modernist ideas that broke the Spatio-temporal barriers. This questioning spirit prevailed in the 21st -century literature and many contemporary writers are consciously or unconsciously influenced by modernist theories and ideas. One such example is theFrench novelist Jeanne Benameur. The characters in her novels are presented primarily as thinking beings who like to think more than to speak and to express in a world that is unable to understand their situation. Using the stream of consciousness, interior monologue, and a unique style of own, she tries to invent a language that is capable to capture the unspoken emotions and feelings that the people find incapable to express. Moreover, her novels, in its structure and narrative style blur the distinction between poetry and prose, thus questioning the very nature of a novel. Some of these superficial remarks indicate the evident influence of theories and the concepts of 20th -century modernist literature. A critical study of these works can unfold the underlying relationship between these two. The present article studies Jeanne Benameur's novels in light of 20th century English Modernism and tries to analyze the influence of modernism on contemporary French literature.

Keywords: Modernism, Jeanne Benamuer, Virginia Woolf, Stream of consciousness, Contemporary French literature.

Introduction

Literature has always been considered as a way of representing human emotions. Novels, in particular, are often seen as an inexhaustible source of human knowledge. But the way this knowledge is presented changes from time to time, as Alain Robe Grillet says that the novelistic traditions must evolve to stay alive. (1963, p.8)

Jeanne Benameur's novels area perfect example of this tradition of change. This contemporary French writer has published some thirty books in all literary categories; whether it's the novel, the poetry, or the play. Some of her most famous works include novels such as *Les Demeurées*(2000), *Les Insurrections Singulières*(2011),*Laver Les Ombres* (2008), *Profanes* (2012),and*L'enfantQui* (2017).

Born in French Algeria in 1952, she experiments with both the form and the content of the literature through her writings. Her ability to capture human emotions and present them in a very unique way makes her an innovative author.

The rejection of realistic literary conventions manifested by the novels of Jeanne Benameur dates back to the beginning of the 20th century when a set of artistic and literary movements began to question the literary representation of the world. According to Peter Barry(2018)"In all the arts affected by modernism, what had been the fundamental elements of the practice was challenged and rejected" (81).In literature, Modernism is characterized by a rejection of traditional realism (chronological intrigues, continuous plot narrated by omniscient narrators as well as aclearbeginning andend of the story, etc.) in favor of experimental forms. This is not an exclusive definition of modernism because modernism does not refer to a single movement or group of authors who identify themselves as modernists but rather a set of artistic and literary movements whose innovative characteristics and different identical elements help us to define what we mean by modernism.These movements were a reaction against the insignificance of human existence in a rapidly changing world. The expansion of technology, devastating cultural landscapes, and the Great War have contributed to a loss of coherent and meaningful life, that of a rewarding and useful existence. Therefore, artists and writers tried to find meaning in this confusing life, to build a new model against a world they could neither control nor understand.

This atmosphere of alienation and disconnection with the world is present in an explicit way in the characters' lives created by Jeanne Benameur. The author's major concerns are loneliness, alienation, and introspection. Very often the characters find themselves stuck in a world that is unable to understand their situation. As a result, they confide in their inner world, a world of thoughts, and donot want to leave. They prefer to be alone and stay away from society.

Not only the themes but the way of representing this reality is also echoed with modernist narrative techniques. Concerning the storyline, there is very little description of 'history' in these novels. On the other hand, monologues and internal conflicts of the individual constitute most of the description. From a stylistic point of view, the narration is marked by short and often unfinished phases and even infinitive verbs.

Apart from these observations, we can also find themes such as subjectivity, individuality, internal monologues, the complexity of consciousness, the constrictive power of language, andthe perception that give these works a modernist look. Analyzing the novelistic works of Jeanne Benameur in the light of modernist theories, this study will show that literary modernism continues to inspire literature even today and that the characteristics of modernism are unique qualities of the novels of Jeanne Benameur.

To make this communication sufficiently intelligible, the article is divided into two parts. The firstwill analyze the choice of plot and that of the characters represented by Jeanne Benameur in these novels. The modernists, as we have already mentioned, represent a broken world in which men and women feel weak and misunderstood. Indeed, the fictional characters created by Jeanne Benameur also have these characteristics of "Anti-Hero". The second part will address the notion of the representation of reality by this contemporary French writer. For modernists, external facts and descriptions of the environment are no longer the faithful representations of

human life. For them, the portrayal ofthe character's consciousness and painting his/her reality constitutes the real depiction of life. To depict this reality, they usesome different literary techniques and methods that we will try to identify in the novels of Jeanne Benameur.

Using modernist novelistic theories and examples from novels, that include the essays of Virginia Woolf, and the example from novels of Ernest Hemingway and James Joyce, this study will aim to decipher the underlying characteristics, as well as the narrative themes and techniques of Jeanne Benameur.

The choice of plot and character:

Each writer has a concept of the world that reflects in his/her works. In 19th century English literature we find that Charles Dickens and William Thackeray, two authors who lived at the same time, approached the world differently from each other. While Dickens's novels described the world of the poor and miserable, Thackeray's novels represented a world of the rich and at ease (Hudson, 2019, p. 239). So, how did the writers atthe beginning of the 20th century approach the world? What part of reality did they depict in their works?

According to Malcolm Bradbury(2001), "The moral certainty; the monumental attitude, the progressive view of history, the sense of cultural stability [...] had largely gone.This world is replaced by "war battlefield slaughter, the loss of a whole part of a generation, political uncertainty historical doubt, sexual freedom, psychic tension" (p.139). Thus, life seems fragile and uncertain. The concept of courage and heroism is no longer valid. People feel weak in the face of blind technology. So, the writers of the time took the pen to represent this aspect of man/woman. Contrary to a traditional hero, the Modernist Hero is devoid of grandeur, self-confidence, power, stability, and social success. (Neimneh, 2013, p. 76).

The characters created by Jeanne Benameur also demonstrate these qualities. After almost a century when the world is largely dependent on technology and man's life is stuffed with information of all kinds, the novels set up characters who are victims of loneliness, in an incomprehensible world and extremely fragmented society. Like the modernists, this writer also focuses on marginalized people whose life seems insignificantwithout interesting or exciting episodes.

If the modernist hero is confronted by the uncertainty of his time, the characters of Jeanne Benameur face their own. The novel *Les insurrection singulières* sets up a world of technical unemployment, relocation, globalization, and capitalist society in which the protagonist faces emotional, professional, and existential crises. In his forties, Antoine works in a factory. At an early age, Antoine dropped out of school. He works in a factory and he is not satisfied with the work.. He does a constant introspection. "Dès que je ferme les yeux j'ai les fulgurances de tous ces jours derniers qui reviennent"(Benameur, 2011, p.92).He is left with no one to share after the break-up with a woman who used to understand him, unlike others.

Octave Laselle in the novel *Profanes* is a retired surgeon who could not operate on his daughter after which she dies. Enraged his wife leaves him, and he stays alone in a big house for the rest of his life. His anguish for loneliness reflects from the very first page. "Moi qui n'a jamais eu le don de réunir qui quece soit."(Benameur, 2014, p.

5).Overwhelmed by loneliness (in what he believes his last days), he invites four people to live with him. Living in shame and guilt for a very long time, he wants to "make a connection" with someone.

Like Leopold Bloom, emblematic hero of modernism, these characters lead a monotonous existence without any glorious heroism. The hero of *Ulysses*, while knowing his wife's adultery, does not even try to ask for an explanation. While that of *Profanes*, knowing that his daughter might die, could not operate her. In both cases, these gestures of the characters upset the readers' expectations.Doing nothing glorious or special, they are the normal people who live a silent and unnoticed existence.

On the other hand, war is a concept that is inextricably linked with modernist literature. Ernest Hemingway's novel *The Sun Also Rises* presents probably the most vivid portrait in modernist literature, where life has been damaged on several levels. Jake Barnes, the protagonist of this modernist novel, receives a genital wound during the war that affects his entire psychological and moral life. Like him, the characters of Jeanne Benameur also suffer from an injury, a sentimental wound. In most of her novels, the characters have had an experience that becomes very difficult for them to forget. In the same way as Jake, it's a mark for life that they can't erase. This caused them to disillusionment with the spiritual void and a sense of inadequacy. Their experiences made them displaced, agitated and emotionally paralyzed. Like modernist heroes, they can do nothing but accept their destiny with dignity.

In *Profanes*, Marc Mazetti's life is turned upside down after the war. He had participated in the war and these images keep coming back into his mind. When Octave asks his help to shave his beard, his hands tremble the moment he takes the razor in his hands. He sees a deadly weapon in the razor. In fact, on the battlefield, he saw a woman and tried to save her. He carried her on his back and ran as fast as he could. but she died by a bullet that was targeted at Marc and "Depuisil court dans sa tête. Pas pour échapper aux balles. Pour échapper c'est tout. A l'aveugle. Il portetoujourscette femme sur son dos."(Benameur, 2014, p.64) Extremely disturbed by this experience, he feels very uncomfortable with people. His social interaction completely disappears and he thinks that he has no right to mingle with anyone

Among all the novels of Jeanne Benameur, *OtagesIntimes* is the one that is entirely based on a life affected by war. Etienne, a war photographer is released from hostage after a few months of captivity. He goes to his childhood village to forget this mental torture. But he is caught up in the scenes and screams that come back to haunt him from time to time. His childhood friends and mother are always ready for his help, to listen to him ,however, he is not at ease with himself. He feels detached from his friends and family. He is so uncomfortable with this experience that he says "La mort dans la guerre c'est la norme, le luxe c'est de mourirvite , sans souffrir"(Benameur, 2017, p. 156).Everyone sympathizes with him but he feels that no one understands him. This novel refers not only to the mental torture of Etienne but also to the women raped during the war. His ex-girlfriend Jofranka is a lawyer in the City called La Haye who helps women victims of war to find their lost courage and to overcome their emotional problems.

Jeanne Benameur deals with this theme of sexual assault of women during the war, in *Laver les Ombres*. Romilda an elderly woman carries a heavy secret in herself.

At the age of 16, she was raped by the soldiers for continuously three years. she was pushed into this sex machine by a soldier she had fallen in love with. After this episode, she lost all ability to think reasonably. Then she marries this very man and spends her whole life with him. Throughout her life, shecarries this burden in her mind. Because of the shame, she does not share it with someone. It is only at the end of the novel that she reveals this secret to her daughter who understands her and sympathizes with her.

Thus, we can see that the subject matter that Jeanne Benameur creates in her novels resembles that of modernist novels. Like the modernists, she presents the anguish of the individual mind in the face of a world that is incapable to understand his/her feelings. As a result,they are not very comfortable with people.

What criticShadiNeimneh says regarding the modernist characters is also applicable to the characters mentioned above. He observes,"In contrast to his fragile, aging body, his imagination is very rich and his mind is constantly active, observing minute details around him" (Neimneh, 2013, p. 80). So,when the conditions of the outside world are limited, the modernist writers as well as Jeanne Benameurdecided to enter the intimacy of mind of the characters which constitutes the second chapter of our study.

The methods to represent the reality

According to Deborah Parsons,the representation of lived reality and the innovative aesthetic forms to describe it are the major preoccupations of modernist novels (Parsons: 21).“Life is not a series of gig lamps symmetrically arranged,” says Virginia Woolf (1950,p. 150)in her essay ‘Modern Fiction’. If life is not a series of coherently arranged events, why should the representation of life be as such? Contrary to the narrative conventions of the time, the modernist novelistsdepicted life is seen from a subjective mind, of which the narrative forms of the realistic novel of the earlier century (whose chronological plots, an omniscient external narrator, details the scenery, the appearance to name a few) were not capable. The novels reduced external commentary by an omniscient narrator and promoted the representation of the subjective consciousness of characters. An event is described in a way the character perceives it, not with an objective ‘authentic’ description.

Jeanne Benameur concentrates on this reflective part of human existence most through her works. The novels describe how the characters perceive the world rather than an external narrative voice explaining an objective and universal reality. Thus, the novel consists of introspection, interior monologues, feelings, and subjective perception of events. This narrative technique explored and popularized by Henry James in his novels such as *What Maisi knew* (1897), *The Ambassadors* (1903), and *The Wings of The Dove* (1902) in which James presents the novel through the eyes of a central character, avoiding the falsifying presence of an external authoritarian narrator. Soon, this technique, known as 'the stream of consciousness' had become an intrinsic part of modernist fiction forwriters such as Virginia Woolf, Dorothy Richardson, and James Joyce who started using it to represent the life in their writings. To analyze this technique used by Jeanne Benameur in her novels, it is essential to cite a passage from her writings and explain it in the light of modernist theories:

“Les yeux secs.

Arrêter l’insupportable. Laisser le poids du corps tout basculer. Abandonner.

Les paupières serrées très fort, les mots obscènes de l'homme encore collés à la peau. Mais rien.
Ça résiste.
Les jambes raidies contre la pierre.
Le corps qui résiste.
Qui, de sa résistance, accroit la honte. Dure. Un cristal.
Vouloir Vivre.
Malgré.
Une énigme. Au fond d'elle. Irréductible.
Ce jour-là, elle l'a atteinte. Elle a appris. Une fois pour toutes.
Jamais compris. Jamais." (Benameur, 2008, p.37).

The above paragraph is taken from the novel *Laver Les Ombres* where Romilda, the protagonist remembers the day she was raped.The firstremark we can make from this citation is that there is not an external commentary on this episode. All the reader can see is through the eyes of the character. Without any external omniscient narrator, it describes how she perceives this event, what images it provokes in her mind. The narration is highly subjective. There is no concentration on the external aspect of life. In this scene, there is no description of her whereabouts it is not described where she is? The day, year, and time are also not given. And there is no presentation of the character's physical and emotional situation by the all-knowing narrator.

The author does not seek to completely clarify this event and to give a clear picture of the scene through linear chronology. These verbs in infinitive form drive the readers to use their imagination and it is by guessing and interpreting they decipher the meaning. And this narration calls the readers to imagine much more than the language presented itself describes.

This aesthetic principle known as literary impressionism is another ground that Jeanne Benameur shares with modernist novelists such as Joseph Conrad and Ford Madox Ford. It is described as "representing the subjective perception of external stimuli by the individual mind and encourage the reader's sensory participation in forming an impressionistic response to the text"(Parsons, 2007, p. 32). Thus, the prime object of the writer is to "record the impression of a moment…not the correlated chronicle"(Parsons, 2007,p. 32) Like the modernist writers, Jeanne Benameur's prime focus is on how her characters experience their life rather than describing the events of their lives through an objective external voice which normally constitutes a plot.

Second, we need to discuss the style in which it is written and see how it tells us about the modernist influence. It is to note that the sentences are short, and some are not even complete. Many phrases consist of verbs only and often have just one word. Moreover, there is no evident relation between the phrases. Even in the novel, it is not explicitly marked when the narrative shifts to the earlier days when the character was young and to the time when she is an old lady. The explanation of this technique of writing can be found in an essay of Virginia Woolf titled *Modernist Fiction* (1919) in which she says"Let us record the atoms as they fall on our mind in the order in which they fall, let us trace the pattern, however, disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness…every feeling, every

thought; every quality of brain and spirit is drawn upon; no perception comes amiss"(Poplawski, 2008, p. 570).

The passage from the novel cited above presents the protagonist's thoughts and her sensations randomly as it comes into her mind. Because the mind can shift from one impression to another in a few moments, there is no consistency in the plot. It is not in an organized and beautifully colored with different adjectives, lucid language. Through this narrative method, she tries to capture the characters' state of mind using the stream of consciousness. This lack of consistency in the plot because of the unbroken flow of thoughts of her characters is another tenet that Jeanne Benameur inherits from modernist writings.

For Jeanne Benameur, the most important taskfor her as awriteris to "trouver avec la langue, la forme la plus juste pour que l'autre en face, le lecteur, la lectrice, entre dans la vision d'un personnage, qu'il entre dans sa façon d'être au monde" (Benameur, 2006, p. 93). Thus, the perception of a character and subjective descriptionisthe central tenetsof her novels. She aims to make accessible the complex emotions of the characters to the readers.

Moreover, one important characteristic of Modernist fiction is its belief in the constructive power of language. "it is part of the definition of modernism that it tended to push language beyond those limits in order to generate moments of non-linguistic revelation or epiphany"(Poplawski, 2008m p. 569). The language used by modernist writers was capable to describe what was beyond language. Thus, they did not rely only on the described words to make sense of an event in a novel. An example of suchwriting can befound in the novels of Jeanne Benameur : "Ce chant-là, est celui qui l'a portée au monde la première fois.Ce chant-là, elle ne le sait pas, est celui que l'homme, M., a entendu une fois, une seule, un chant qui l'a tiré de son ivresse, la fin d'une beuverie, sur une route déserte, couché contre une grande femme, un chant qui lui a fait balbutier qu'il ne savait pas ce qu'il faisait, qu'il était trop saoul, qu'il s'excusait."(Benameur,2000, p. 26).

Cited from the novel *Les Demeurées*, this scene is also notelucidated.It describes a physical encounter the protagonist had with a drunk man from who she becomes pregnant and gives birth to a girl. Here, the author talks about a certain song and a drunk man but she does not refer to any violence and sex. The coherence of details in thesceneisdiverted by phrases such as " qui l'a portée au monde la première fois" and "il ne savait pas ce qu'il faisait ". The reason behind this incoherence is the difficulty of the character to recall this experience preciselyand translate it into specific words. Thus, the author uses a language that can describe what is beyond language for this character. Connecting the symbols and context the reader is made to understand the event using his/her imagination.

The last modernist characteristic that we can find in Jeanne Benameur's writing is "A blurring distinction between genres so that novels tend to become more lyrical and poetic, for instance, and poems more documentary and prose like"(Barry,2018, p. 54).This is clearlyremarked in the abstracts cited from the novels above. The nature of the description in Jeanne Benameur's novels is closer to poetry than prose. The very definition of a novel is questioned by highly used symbolic language with allegories and figures of speech in the descriptions. Furthermore, there is

a lack of precise details andchronological plots with no linear storyline. The short phrases often consisting of one word or few words give the novels a poetic outlook. Thus, the border between the novel and poetry becomes ambiguous in the novels of this contemporary French writer asit merges the two literary genres; poem and prose.

Conclusion

In this article, we saw that Jeanne Benameur's novels exhibit many tenets of the literary modernism of the 20th century. Some of these include the stream of consciousness, the literary impressionism, fragmented narration, lack of an external all-seeing narrator, and the characters as well as plot settings of the novels. However, it would be unethical to undermine the uniqueness of her writing and replace the essence of her creativity to a literary school of the earlier century. While it is true that many aesthetic principles, she uses in her novels are central characteristics of literary modernism, she undertakes her innovations and experiments with her writing.

For instance, the extensive minimalism where the narrative is made of fragmented words rather than complete phrases is her way of exploring the consciousness of a character. In modernist novels, we don't find such a minimalist approach. The sentences are much clearer in syntax and structure in comparison to the novels of Jeanne Benameur. This writer goes one step further and reduces the phases to only one word. Moreover, unlike the modernist novels, some characters in her novels either do not speak throughout the entire novel (as La Varienne in *Les Demeureés* and Romilda in *Laver Les Ombre*s) or speak very few words (as Octave in *Profanes*, Etienne in*OtageIntime*, Hesoir,Zeppo and Nabaltarin *Les Reliques*). This representation of complex relation to the language is her way of underlining its constructive and formative role in life. Considering these similarities with modernism and the uniqueness of her own, we can say that it is the spirit of experiment with the writing that makes her close to modernist fiction of the 20th century. She ingeniously adopts the modernist narrative techniques, pushing the boundaries of language and aesthetic principles to dive deeper into thoughts of the character and represent the reality of the 21st century. Thus, this writer carries forward the essence of modernism that is the quality of experimentation with the narrative methods.

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PANOPTICON OF NATIONALISM: POSITIONING THE PHILOSOPHY OF TAGORE IN A POST NATIONALIST PERSPECTIVE

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Abstract
The mirage that national homogeneity fabricates in order to extract commitments from people is fatal to the existence of those who are largely ignored by this circumvented project of nation building. It is true that 'nationalism' as a sentiment continues to act as the binding agent in order to weld people together as a nationalist entity; its rigid and codified boundaries limit the entry of the 'foreign', 'illegal' and 'extra-territorial' elements branded as not suitable for inclusion. In this context, post nationalism is one such recent development that enables us to conceptualize an alternative framework for reimagining borders and establishing collective solidarity. This paper argues that post nationalism as an approach devoted to the project of nation building has the potential to reclaim the political space which is hijacked by the national entrepreneurs. By disrupting nationalist framings it helps to get over the fetish or hegemony of nationalism. Its semi-permeable boundaries enable increasing fluidity, thus enlarging the scope for increasing membership and thereby puncturing the conventional membership regime proposed by nationalist discourses. For an enquiry into the same, I would make use of Rabindranath Tagore's *Home and the world*. I speculate that Tagore has been a silent proponent of post-nationalism through his writings. His emphasis on humanitarian principles and humane association which extends beyond borders is aimed at evolving towards a global society. Both through his fictional and non-fictional writings, he has argued to rise above exclusivity and provincialism to free the world from fetters of materialism, nationalism and other such barriers. His works offers scope to rearticulate nationalism and politics beyond the parochialism of national boundaries. The dynamic world as represented in his novels abounds in possibilities and is always in a state of flux. I believe that Tagore implicitly urges to rise above the territorial parochialism and unite on a more inclusive platform.
Keywords: Nationalism, Extra-Territorial, Borders, Parochialism, Provincialism.

Role of nationalism in India

Nation, says Benedict Anderson, is an imagined category which is partly imaginary and partly real. This explanation does not admit of a simplified answer because of its historical making and unmaking. When one looks at the world as it is in its modern shape, the terrain of any discourse seems like an impossible venture in the absence of nationalistic tools. Although, the idea of nation-state saw itself being manufactured by the European hands but it exceeded its initial geographical location only to become more complex. This shift gets exemplified in the subcontinent in multiple fashions and whose reflections in various thinkers become a visible testimony to its complexity. The vitality of such a project is pressed upon one due to the large scale changes and

destructions, mass expectations and their failures and circular presence of these two concepts in a shared imagining.

Nationalism is often treated as a sociological phenomenon and not as something which has intellectual significance. It is assumed to have taken shape as a discourse and a legitimate object of enquiry with the intervention of the process of history writing and the ways it contributed to the formation national contours. The popular belief says, that nations as deep horizontal comradeship existed way before nationalism as a sentiment developed. Today, it emerges as one of the strongest fascist forces which are getting heavily mobilized using certain mass base organizations and groups. These forces mobilize mass support so that the violence and misery that comes along with it appears unproblematic. "A nation which had never previously existed was about to win its freedom….it was a mass fantasy shared in varying degrees by Bengali and Punjabi, Madrasi and Jat, and would periodically need the satisfaction and renewal which can only be provided by rituals of blood" (Rushdie, 80). These lines spoken by Saleem Sinai, the narrator in "Midnight's Children" take us back to Anderson to explain what modern nation as a phenomenon is all about. Anderson writes, "Ultimately it is this fraternity that makes it possible, over the past two centuries, for so many millions of people, not so much to kill, as willingly to die for such limited imaginings" (Imagined Communities, 7). This suggests that, there are some serious flaws in the very design of this modern nation. To them, it is imperative for it to kill and die in order to sustain itself as a structure in the minds of the very public. Bloodshed works as a currency that legitimizes and even naturalizes unimaginable violence and unverified truths of the past. Memory of the bloodshed of the past triggers the violent attempts of the present, although there might be a difference in terms of degree but on the whole not a single nation or a group can operate outside this mechanism. Exceptions to this are figures like Gandhi in the Indian nationalism but those instances such as these have been mostly unrepeatable in the struggles of nation-states.

Tagore's engagement with nationalism

As a creative writer, Rabindranath Tagore (1861-1941) has ceaselessly enriched every branch of literature. Though he is often dismissed as a sentimental alarmist, he remains the most implacably powerful force in twentieth century politics. He has been faulted for impracticality of his ideas by writers like D.H Lawrence and George Lukacs; but this did not deter him from creating constructive alternatives of thoughts, actions and institutions. I speculate that Tagore is a precursor to modern critics and philosophers despite not being read as a part of 'modernist' canon. His works abound in multiplicity of ideas which are worth querying and his vitriolic criticism of 'nationalism' interests me the most. His disavowal of nationalism provides a scope to question the credibility of nationalism as a viable option for establishing collectivity amongst people. The present state of events proves true his apprehensiveness. He could fathom from the defining ideology of his time the need to find an alternative to strident parochial nationalism. It thus becomes essential to understand his engagement with nationalism and the limitations he foresaw in this concept.

Tagore's evaluation of nationalism, as visible from his works composed between 1904-1907 displays a sense of internal contradiction and ambivalence. It takes

a form that is neither completely nationalistic nor multivalent. With the partition of Bengal in 1905, local upheavals became a common phenomenon not only in Bengal but also nationwide. He became more disillusioned with nationalism as communal tensions within the society surfaced. He discovers an internal fracturing in the society and came to critique his own political position. His disenchantment with nationalism grew gradually over the period of time as he witnesses more extreme manifestations of the same. Here onwards, he withdrew himself from sympathizing with the political climate of his time and his critique of nationalism became more muscular and explicit as he begins to openly repudiate it. His later writings well-articulate his unease and discomfort for nationalism. He explicates the dangers of hypermasculinity, hyperpatritoism, hypersexuality and other such aggressive manifestations of emotions latent and readily available in Indian society.

Tagore is a quintessential writer, who advocates the philosophy of transnational, universal, humanistic nationalism. His linguistic and ideological moorings furnish us with a socio-cultural as well as political understanding of his nationalist philosophy. His intellectual engagements vis-à-vis intellectual reproductions replete with revolutionary ideas continued to provide us with inspirational mantra in colonial and pre-colonial times, when we had absolutely no certitudes to rely upon. Though he is skeptical and ambiguous about certain ideas like 'nation' and 'nationalism', he continued to experiment with his philosophy and decides to initiate a cultural revolution. He is optimistically dissenting in his approaches towards social reformation like Gandhi and has firm belief that he would be able to transform the rigid authoritarian social structures which exhibit rock-like fixity, through his unprecedented creative freedom and anthropological moorings. He is exceptionally accommodative towards cultures which are alien to him and wanted to co-exist with each other, even if it is with all the differences. He is of the view that cultural and religious rigidity is the hallmark of underdeveloped nations and societies.

In demonstrating the uneasiness of people for change, he foresaw the problems that the country might face in future (which are now present) and people are exactly coping up with the same conundrum today. Tagore posited the idea of cosmopolitan outlook and multicultural existence long before, but looming consciousness of displeasure evades one from looking at it from that perspective. Thus, myopic interpretation and dispassionate analysis of his egalitarian project makes one crippled in various other fields where one could have excavated great intellectual wealth. And the way in which Tagore deals with them demands celebratory recognition. Nationalism for him is a mechanical pursuit that involves ignoring values which form the moral fabric of Indian society. He couldn't convince himself to lose values in the pursuit of hollow essentials. As he mentions in one his letters written to a friend in November 1908, "I will not buy glass for the price of diamonds and I will never allow patriotism to triumph over humanity a long as I live" (Guha, 2020, p. 5). This clearly explains that Tagore is completely conscious of the fact that the stakes are quite high and there is a need to engage in a different sort of conversation that involves dialogue, listening and understanding the other.

The Home and the World

The Home and the World (1916) is a successful expression of Tagore's examination of nationalism vis-à-vis his engagement with Indian tradition and culture. It displays through the character of Nikhilesh the shift in his intellectual positioning from being a sympathizer of national activism to a critique of nationalism. In addition to that text displays the inefficacy of militant (*Biplabi)* and belligerent forms of nationalism. Nationalism for Tagore is primarily a European invention and blindly replicated in India without even recognizing its needs and dangers. For him, the concept of nationalism does not dovetail with Indian structural framework whose central edifice is tradition and cultural values. For a country as diverse as India, it is unfeasible to impose a homogenous set of ideas. Gora (1909), one of the seminal characters of Tagore, in a novel of the same name expresses the dangers of homogenization in a diverse society.[i] The text showcases reality of Hindu Samaj, without sugarcoating anything essentially. One sees a palpable conflict between Brahmos and non-Brahmos, Hindu-Mussalmans, believers-atheists. The most pertinent questions raised are regarding the true constitution of modernity, nation, religion and a true Hindu. Gora says to Sucharita, "I am a Hindu! A Hindu belongs to no party. The Hindus are a nation and such a vast nation that their nationality cannot be limited within the scope of any single definition. Just as the oceans are not the same as its waves, so Hindus are not the same as its sects" (Gora, 413).

Similarly, the character of Sandip exposes the excessiveness of the nationalist leaders and the manners in which they abuse the nationalist movement for their political advantages. Tagore knew that the India's major problems are cultural and social, like caste system and not political. Even if the country achieves freedom and caste system remains intact it would not make any sense.[ii] It would be similar to installing another system of rulers with another hierarchical setup replacing the former. In this context, novel carefully charts the rise of agitation against the British rule and the development of hatred between them. The sheer racial aversion evident in the British behavior pushed especially Bengali upper class to form groups showcasing their solidarity against such attitudes. "A proto-nationalist consciousness among influential circles of the Bengali middle class was developing" (Bhattacharya, 2003, p.7). Amongst these solidarity groups, there are a few who considered the presence of the British as necessary and these tried to foster a spirit of responsibility in their colonial masters towards their colonial subjects. Soon people began to feel that the presence of the British is no longer useful and it is time that they should leave. This in effect led to creation of factions within the Indian nationalist movement and these factions are forever indulged in debates over appropriating the ensembles of Indian nationalist movement.

Debate over Vande Mataram

One of the popular debates is the much contested character of the song 'Vande Mataram' composed by Bankim Chandra Chatterjee. The song assumed more popularity as the nationalist fervor rose with the partition of Bengal in 1905. It is argued that the communal undertones in the song are more palpable if read within the context of the

novel *Anandamath* than in its original context.[1] It is the narrative paradigm in the novel that cushions the idea of communal antagonisms causing resentment to other communities. The song is generously used as a slogan during Swadeshi agitation as protestors boycott the use of foreign products and foreigners. Sabyasachi Bhattacharya mentions, "In 1907, the East Bengal government noted the abstention of Muhammadans from such activities and their absence in Congress meetings. This might have been a factor in the communal conflicts […]" (2003, p.25).The irony cannot be starker, that the song meant to protest against the British becomes the point of contention between the local communities itself. After this point, instead of protesting against the British, various religious communities and their political allies are involved in verbal gymnasts over the politically right use of the song. Therefore, "[t]he 'limited appeal of the Swadeshi ideas' among the Muslims in the first decade of the century has been explained partly in terms of 'anti-Hindu revivalism already at work in Bengali Muslim rural society'" (p.26).

The culture of hatred and the politics of vengeance had acquired a hypnotic hold over the minds of people. Tagore could see that his apprehensions are not unwarranted for and that blind imitation of an alien concept has brought disasters to the civilization. The successful display of the limitations of nationalism in the text is an attempt to dissuade the country from joining the bandwagon of nationalism. Nationalism comes with its own disadvantages as it generates hatred, prejudice and irrationality amongst people. Tagore espouses to a more supranational, global and transcendental entity which would be followed by a more humanistic approach. To explain the dangers of nationalism, Tagore goes on to differentiate between 'Nation' with a capital 'N' and 'nation' with a small 'n'.

He explains that in earlier days one used to walk barefoot on a road made of pebbles and gravel and had to adjust one's feet to his or her own comfort. The invention of shoes has been a loss to one's faculty of adjustment. He compares 'Nation' with these shoes which offer least freedom to adjust one's feet and 'nation' is our freedom which one is continually sacrificing to Nation. He opines that nobody is free practically and one should realize that freedom is just a false consciousness offered by Nation. He further clarifies that we sacrifice our freedom regularly to this "fetish of nationalism" (Nandy, 6). At the same time, Tagore makes a distinction between government by the kings and humans and government by the Nation or nation-state. He compares these with 'handloom' and 'powerloom' respectively. The handloom is invested with human emotions and sentiments which makes it more appealable and enables others to be able to relate with it in a harmonious fashion. The 'powerloom' on the other hand is mechanically prepared which makes it devoid of all human labor and thus becomes a representation of dull and mechanical social order. The hand woven thing is invested with a certain amount of life whereas the machine products are innumerous, reproducible without effort and thus, lifeless" (p. 5). The paucity of the human element in the doctrinal framework engineered by nationalism is problematic for Tagore. He is genuinely invested in developing "more authentic forms of nationalism" (p.57). This

[1] The song originally written in 1870s remained unpublished for a long time. In 1881, it is appended to the more expanded version of the novel.

desire for seeking for extra-national solidarity is a slight hint at the post national aspirations of Tagore.

Gandhi versus Tagore

Tagore abhorred sectarianism, xenophobia and other such forms of divides which are cushioned by Nationalism. He withdrew himself from Swadeshi movement simply because it fostered hatred between two civilizations whereas he staunchly believed in the progress that comes with mutual cooperation. Tagore is of the opinion that, "if India has been deprived of touch with the west, she would have lacked an element essential for her attainment of perfection" (Guha, 2020, p. 6). He is alarmed to the core to find that while he had been preaching the doctrine of multiculturality and co-existence in England, Gandhi in India has started non-cooperation movement. However, both Gandhi and Tagore wanted to preserve the civilizational core of the Indian society despite differences in terms of their opinion.[iii] At the same time, they continued to indulge in debates in the form of letters which they use to write to each other. The difference in perspectives in matters of politics and economics takes the shape of articles which they contributed in *Modern Review* and *Young India* and this way their ideas become widespread. Though Tagore notices that Gandhi has given the freedom struggle an altogether different dimension, he could locate some of the fundamental problems in his approach. For instance, he finds the burning of foreign clothes improper. He has a problem with the use of moral terminology instead of science or economic dicta. Gandhi's defense of the charkha, non-cooperation movement, fasting as a means of protest and varna system circumvented the freedom struggle which according to Tagore should have been addressed in totality. All this caused a certain amount of intellectual discomfort to Tagore and he continually sustained a qualified skepticism with regard to the movements led by Gandhi.

His despised the use of charkha in Gandhi's 'constructive program' because he felt that it grooms the students for a very repetitive and 'limited vocation' which curtails the use of reason. Gandhi on the other hand hailed from a very strict family background where he is always reminded to contain his excessive desires and actions according to social contours. He is more conscious as an individual in a society where he had a role to play of his own. He earned popularity amongst the masses as his solutions seemed viable and instant. Though Tagore's ideas are advanced and farsighted, Gandhi's are considered more quick-fixed and revolutionary. In comparison to Gandhi, Tagore earned lot of criticism for criticizing charkha and non-cooperation movement. A Gandhian in a Bengali newspaper remarks on Tagore that he is best in his own sphere and he shouldn't be invading the political sphere where people like Gandhi have worked so hard. That poets are given to exaggeration and do not physically involve in actual battles. Gandhi replies to this saying, "when there is war, the poet lays down the lyre…. The poet will sing the true note after the war is over…" (Bhattacharya, 1997, p.27).

Despite differences of opinion Gandhi and Tagore still respected each other's right to differ. Gandhi explains, "frank criticism pleases me. For our friendship becomes all the richer for our disagreements" (Bhattacharya, 1997, p.28); he adds, "I started with a disposition to detect a conflict between Gurudev and myself with the glorious discovery that there was none" (p.37). They wanted to establish a similar attitude of

tolerance and coexistence in the nation at that time. During this time, Tagore is critiqued for his idea of 'internationalism'. At a time when the idea of nationhood itself is seemingly fractured, the concept of internationalism appeared impractical, theoretical and hyperbolic. An editorial in Bengali newspaper in 1929 reads, "But, however much the poet's soft and idealistic soul may be hurt…there is no denying that nationalism is a necessity for the oppressed countries like India…. In the present world the effort to bind the strong and the weak by the bond of love may be nice to imagine, but it is hopeless as a practical proposition" (p.32). His ideas have been rejected as idealistic, hyperbolic or impractical; but these are not unattainable if adequate concern is given to education and freedom of mind. Tagore rightly puts it, "No "unreasoned creed" deserves obedience at any time, not even in the interest of *swaraj*, for no *swaraj* will be complete without the "*swaraj* of the mind" (p.30)". Tagore has faced many challenges in his creative endeavor especially in the last phase of his writing career.[2]

Post nationalist approach

Tagore's approach for me is a classic example of post nationalism. Though post nationalism as a discourse emerged much later, Tagore had predicted its arrival way before. Post nationalism is not to be seen as an antonym of nationalism nor does it strictly typify the end of nationalism; it is simply an alternative method of fashioning the world. In any ideological system, there could be multiple ways of association and identification amongst its members who establish an ideological compatibility with the prevailing system. It is one such approach that allows one to successfully mould the pattern of identification and usher change from within. In a Tagorean universe, this structure comprises of a set of values which foster sensitization of humans, making them more human and less driven by materialistic metaphors. The aim is to go beyond the codified and parochial structures of nationalism and to identify with fellow humans on a more humane level. Now, nationalism and post nationalism might be similar in a sense that both have their own set of values and they demand fidelities from people in order to function. The essential difference is in the process or their approach towards the network of ethics in the society. Where nationalism offers less and less space for identification beyond borders and territorial embankments, post nationalism is liberal enough to transcend that territorial parochialism. It is essentially the humanistic element which according to Tagore bothers him the most .The post national aesthetic proposed by Tagore is perhaps one of his boldest intellectual leaps. In this he has challenged the very notion of citizenship and the alternatives ways of assembling this static notion. The idea of citizenship turns people alien upon their own land and Tagore's thesis resists any such notion of illegal occupation or personhood. As Nikhilesh firmly remarks, "I am willing to serve my country; but my worship I reserve for Right which is far greater than my country. To worship my country as a god is to bring a curse upon it" (Tagore, 13). This clearly mentions that Tagore is thinking of something far greater than the static idea of a nation. Nation coerces people to act against their own kind for their personal interests.

[2] Tagore's last phase could roughly be considered around 1907-1916 where he assumed a self-critical stance about his own writings and addressed the limitations of militant nationalist ideology.

A post nationalist conception of human community according to Tagore would be self-regulated, self-determined and more humane in its orientation. "He [is] a believer in an interactive, dialogic world, given to a deep sense of sympathy, generosity and mutuality, and in which nations would not be parochial, xenophobic and centripetal, or guided by mere selfishness and self-aggrandisement, but poised towards a morally and politically enlightened community of nations through the espousal of a centrifugal outlook, multilateral imagination, principal of universality and reciprocal recognitions" (Quayum, 34). Post nationalism is a more constructive and dialogic rendering of nationalism in a sense that there are least chances of it regressing into sub-factions and groups. It evades the lunatic framework in which nationalism operates and surpasses its dangers which are widely discussed in this paper.

Conclusion

One may still argue that even in a post nationalist universe, it would still preserve its nationalist core. Now, it is possible to be devoted to nation and yet be humanistic in one's approach. The whole idea is to stop the burgeoning of chauvinism in disciplines across as it is detrimental to the progress of the human society. Demolishing the nationalist setup is not a prerequisite for post nationalism; it simply requires moving beyond nation building and exploring alternative forms of membership. The transition from monarchy, oligarchy, dictatorship and theocracies proves that looking for alternatives for the organization of society has been a common practice since antiquity. Post nationalism could as well be a latest development of the same kind. A common attribute of preceding orders is that they have been politically myopic and lacked the discursive range of encapsulating all within the same order. With each adaptation there is an attempt to furnish a more inclusive platform wherein a more elaborate membership could be formed. Each order aims toward a more democratic and liberal framework which would give space and voice to all. In a postmodern world, there is a desire for extra-solidarities and to do away with essentialisms of all kinds. Tagore asks for a rehabilitation of the entire nationalist set up so that as a nation one could surpass the dangers of fixity (in this case assuming nationalism as a fixed entity). For him, nationalism is not a constant, rather something which constantly refashions itself. Something that renews itself and has the ability to improve itself so that it comes out afresh as better version of itself.

With upsurge in technology, it has become far easier to cross the national boundaries which hitherto have been calcified. The unprecedented flow of data has unified the globe. The homogenization at a global level has enabled cross-identification at an inter-civilizational level. The electronic media allows one to consume data coming from the other side of globe without really worrying about its source. As a result, a compulsory dependence on the information has led to the emergence of post national ethics. Such a framework is liberal enough to accommodate in crevices even those who are otherwise caught in a historical limbo of perennial existential crisis and illegal personhood. It offers collectivity which is non-sectarian and cannot be contained by the nationalist genealogy. Tagore proposes a similar form of collectivity which is not divisive and desensitizing. A collectivity that would usher a moral adjustment of the

whole world; one where people would be conjoined by spiritual engagement and not by dictates of the nation-state. Tagore's world is a reflection of this turmoil between the public and the private, between inner truth and falsity outside on a more nuanced level. His world in its inchoate form promises a utopianism which is very appealing but it is high time one ensures that this does not get reduced to sheer political amnesia.

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Notes

[i] "Your society did not create the millions of those who inhabit India. Is it for you to take upon yourself to dictate forcibly what path is best for these millions, what faith will satisfy their hunger, and by what actions they can become powerful? How can you wish to reduce to one and the same level an India of such vastness?" (see *Gora*, 414).

[ii] "Mahatma Gandhi in his life set off for three walking tours (*padyatras*): Salt march in 1930s, his tour to the villages of eastern Bengal for reconciling Hindus and Muslims in 1946-47 and his tour in the winters of 1933-34 demonstrating his position against untouchability. The movements are important in a sense they brought remarkable changes in the society at a macro level. The movement against untouchability is inspired when Gandhi is challenged by B. R. Ambedkar. Ambedkar firmly believed that India could not achieve Independence if it does not get rid of untouchability. It would be like installing another oppressor in the form of Brahmins in place of the British. When challenged, Gandhi too proclaimed that India cannot achieve *swaraj* until it gets rid of untouchability". One can see the glimpses of his tours in Mulk Raj Anand's *Untouchable.* It beautifully captures how with the mere rumor of the news of arrival of Gandhi affected changes. People moved in crowd to see him and in this process they did not see themselves being rubbed against a Dalit or Bhangi: "[Bakha] was so much in a hurry that he didn't even remember the fact of his being an Untouchable, and actually touched a few people" (Anand, 125). They were mesmerized by his saintly figure. "Gandhi an upper class *Baniya* is pressed and challenged by Ambedkar to attack untouchability from the front. He firmly believed that Independence would come to India as a country and not specifically to congress. Accounting for this, he believed that the first cabinet in the post-independent India should have finest of the minds irrespective of the caste and class they belong to. Congress became the first cabinet of political party which played a significant role in the process of the building of a nation. As a result of this, India had Ambedkar as a part of constituent assembly way before Barack Obama became the first African-American President of United States of America." (see Guha, 2016, 00:59:43).

[iii] Civilizational nationalism has its origins in the latter half of nineteenth century and is subsequently rejected in the 1940's; the reason being the fact that the villages formed the central focus of this nationalism. A nationalism which in its organization itself, is limited to geographical parameters, would fail to gather supporters from other parts in order to make it a worldwide phenomenon. Thus, social cohesion of people along nationalist parameters becomes an impossible venture in the gaze of civilizational nationalism. A different kind of nationalism emerged over time when people disagreed along the lines of caste, class and religion and this served as a potent alloy in the emergence of what is now called hyper-nationalism or ultra-nationalist culture.

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SPANISH LANGUAGE TEACHING IN THE EPOCH OF COVID-19: CHALLENGES IN ONLINE TEACHING FROM A TEACHER'S PERSPECTIVE

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Abstract

In light of the unprecedented humanitarian crisis in the wake of the novel COVID-19 pandemic, online education has emerged as an indispensable means to cope up with the academic calendar amidst this global health emergency that has had a detrimental impact on life in general and the education system in particular. Moreover, it is of utmost significance to draw an evident contrast between “what many of us know as high-quality online education” and “the mode of education that has emerged as an alternate delivery mode and as a temporary shift of instructional delivery in wake of this global crisis which is defined as Emergency Remote Teaching (ERT) by Hodges, Moore, Lockee, Trust & Bond (2020).
"The sudden shift from face-to-face learning to e-learning due to aforesaid pandemic lacks a proper and careful instructional design and planning using a systematic model for development, which is crucial for effective online learning results" (Branch, Robert M; Dousay, Tonia A, 2015). Hence, it bounds usto investigate in the area of Spanish language teaching.
This paper ventures to comprehend the difficulties and challenges in technology adoption, online teaching process, the accomplishment of goals (curriculum, student and teacher), finding appropriate teaching styles etc. from a teacher’s perspective. For the aforementioned objective, a comprehensive survey is being conducted in which instructors/teachers teaching Spanish at Jawaharlal Nehru University and Doon University have actively participated. However, the current study is limited to the sample frame of merely 15 teachers, hence finding of this study cannot be generalized for entire India. The questionnaires are quantitative in nature. The findings of the study shall aid us in the appraisal of the efficacy of Emergency Remote Teaching (ERT) in the field of teaching Spanish as a foreign language. Furthermore, it also seeks to explore the future needs of education and tries to give suggestive measures for issues emanating due to online teaching based upon the teachers' experiences and literature.

Keywords: Covid-19, online teaching, Spanish language teaching, challenges, Emergency Remote Teaching

Introduction

The precipitous boutade of the pestilent coronavirus (Covid-19) has turned into a global health crisis that has had a collosal impact onour lives and the implications are unequivocally anomalous. It won't be too big a stretch to claim that the Covid epoch has been a watershed moment in the history of human civilisation as our way of lives has experienced a sudden shift in habits, communication, education, among other things.

COVID-19 is a novel disease which was identified in December 2019and declared by WHO as a pandemic in March (WHO, 2020). "Due to the need of time obligating social distancing as a norm in society public areas, restaurants, malls, cinemas, schools, institutes, colleges and universities remained closed across the world to prevent contagion." ("Cornavirus: Countries enforce mass closures", 2020). The pandemic has had innumerable consequences on educational activities around the globe. According to UNESCO, a data states that within the course of mere months this medical emergency has impacted more than 1.5 billion students across the world (UNESCO 2020a; UNICEF 2020). In India, over 320 million students have been gravely affected by the school closures since PM Narendra Modi imposed a national lockdown on 24th March 2020 (Ghosh, Abantika., et.al, 2020).

As an almost dire response to this unparalleled crisis, the educational institutions across the world took several measures to carry on teaching and learning (UNESCO 2020b; UNESCO 2020c; UNESCO 2020d). During this lockdown and global health crisis, educational institutions ventured to explore the unconventional method of remote education/ e-learning which provides various possibilities to carrying on with studies as avant-garde measures, howbeit this sudden shift from face-to-face learning to e-learning presents new challenges at the same time for teachers and learners that had until now not been encountered much given the predominantly face to face classroom education. Remote/Online education has unquestionably come about to be a significant tool to sustain education system but in all fairness, is the online teaching and learning which is taking place right now, during these circumstances of covid-19 is similar to the what we know as 'high-quality online education'? Were the teachers prepared with well-designed course, syllabus and materials for an online mode of learning which they could have delivered face-to-face before? Were the teachers able to shift from offline content to online easily and effectively? How effective has the online mode of education been during the entire covid-19 episode? This paper intends to deal with these preceding questions. Hurried and unplanned moves adopted by the concerned institutions brought to the fore a myriad of challenges along with it. Through this paper we shall also make a sincere attempt to discern the problems and challenges in technology adoption, online teaching process, the accomplishment of goals (curriculum, student and teacher), finding appropriate teaching styles etc. from teacher's perspectives in Spanish language teaching during the Covid-19 era.

Online Learning

"E-learning though reached India late but it is being fast accepted in a big way." (Imran,2011). Online education has indubitably become a very popular phenomenon during recent years having sparked interest in a number of new generation students because of the innovative methodologies employed to grab the attention of the millenials. Not just in India, but online education has witnessed a considerable spark and surge in its appeal all over the world. If we were to trace the genesis of online learning, one needs to look no further than distance education which is defined as "the practical subset of education that deals with instruction in which distance and time are the critical attributes; that is, student and teacher (and other students) are separated by distance and/or time" (Yacci, 2000, p.1). Nowadays several prominent providers of

distance education have completely adopted the online mode where all teaching and learning materials are made available to students online.

Online learning is the education that takes place over the internet (Stem, n.d) and is technology-based (Urdan and Weggen, 2000). It is often referred to as e-learning. E-learning stands for electronic learning which is "the delivery of education (all the activities relevant to instructing, teaching, and learning) through various electronic media" (Koohang& Harman, 2005) Such technologies might include but not be limited to : the internet, CD-ROMs, Personal Digital Assistant (PDAs), mobile phones or any electronic device (Colette, E. 2001). E-learning is defined by Jereb&Smitek (2006) as "the educational processes that utilize information and communication technology to mediate synchronous as well as asynchronous learning and teaching activities".

Stem (n.d), in his article *Introduction to Online teaching and learning*,emphasized on multitudinous advantages of e-learning such as it being cost effective and time saving, it showcasing technology skills, anonymity of online environment, increased student-to-teacher and student-to-student interaction and discussion, student-centered learning environment, student-centered approaches, increased variety and creativity of learning activities etc. Sharma, Mishra (2008) and Pulist (2013) see e-learning as tool to widen the access to education.

Efficacious online education requires an investment in an ecosystem of learner supports, which takes a fair amount of time to identify and build. Typical planning, preparation and development time for a completely online university course is about six to nine months before the course is delivered. Stem, in his article *Introduction to Online Teaching and Learning*, highlights important tools in online education which allows instructors to design and deliver the courses within a flexible framework such as following: (2)

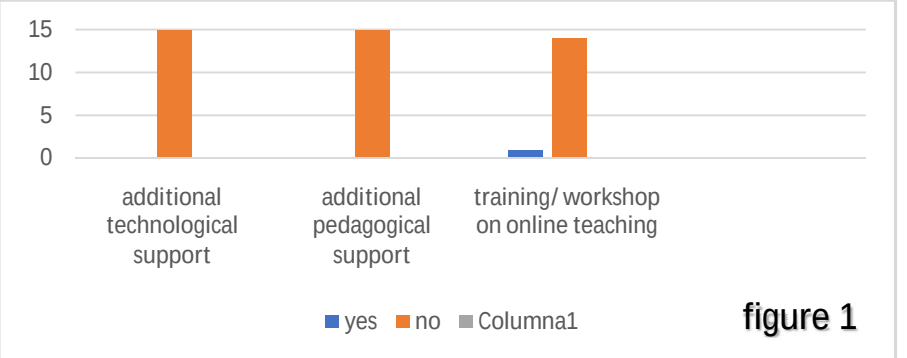
Schedule	For posting and viewing deadlines, events etc.
Announcements	For posting current information to all students.
Syllabus	For creating and posting the course syllabus
Modules	For publishing and viewing course content in sections.
Assignments	For posting, submitting and grading student work.
Discussion board	For asynchronous discussions, group work, and collaboration.
Private messages	For private communication between students and/or instructor.
Chat	For real-time, synchronous conversation in written form.
Tests & Quizzes	For authoring and administering exams, quizzes, surveys, etc.
Gradebook	For posting and managing student grades

Hence, the key to successful online learning/ teaching is careful planning, designing and determination of aims to create an effective learning ecology (Bozkurt,A; 2020) "using a scientific approach which embraces well-designed procedures and techniques" (Colette,2001).

Spanish Language Teaching during Covid-19 in JNU &Doon University: An Empirical Study

Similar to other institutions Spanish language teachers from JNU and Doon University had to engage in online mode of teaching. In order to investigate and understand briefly the challenges and hindrances encountered by the teachers in their transition to online mode of teaching Spanish or Emergency Remote Teaching (ERT) during Covid-19, we conducted a survey in the Doon University and Jawaharlal Nehru University. The survey was conducted in the fraught circumstances amidst the novel outbreak when schools and colleges across the country have been shut since March 2020. The survey was conducted online through google forms in which 6 Spanish faculties from Doon University and 7 Spanish faculties including a foreign faculty and 2 research scholars (conducting classes during lockdown) participated. The questionnaire was quantitative in nature. The said study was limited to 15 teachers/instructors fromDoon University and JNU, so the findings cannot be generalized for the whole of India. The following challenges and predicaments were emphasized upon by teachers in the survey conducted:

1) Lack of institutional support and training : Within a few days of the imposition of national lockdown in India, JNU and Doon University directed their teachers to hurriedly make a shift from face-to-face teaching/learning to online teaching/learning during in an ambitious attempt to sustain education system, prevent contagion and comply to the academic calendar. Howbeit, when inquired from teachers if they were provided with any additional support from their institution, the survey (see figure 1) quite evidently suggests otherwise, it clearly shows that there was no additional technical support and almost insignificant pedagogical support and training was offered to them in spite of the desperate need for such an assistance. 87% of the teachers who took part in the survey used to go about conducting their respective courses fully face-to-face before the Covid-19 scare, while 13% claimed that they used to take the courses in a hybrid fashion (figure 2). It is next to impossible for every faculty to suddenly become an expert in online teaching and learning just because the current situation demands so in complete contrast to their tried and tested method of their conventional teaching style, in which lead times range from a single day to a few weeks. Out of 15 teachers, only 3 faculties from JNU agreed to having received 1 online training/workshop from the institution. When asked if they found online teaching difficult, teachers were to choose from a range of options: agree, strongly agree, neutral, disagree and strongly disagree. The survey shows that teachers find online teaching pretty difficult (10- agrees strongly and others- agrees to some extent).


15
10
5
0
additional technological support
additional pedagogical support
training/ workshop on online teaching
yes
no
Columna1
figure 1

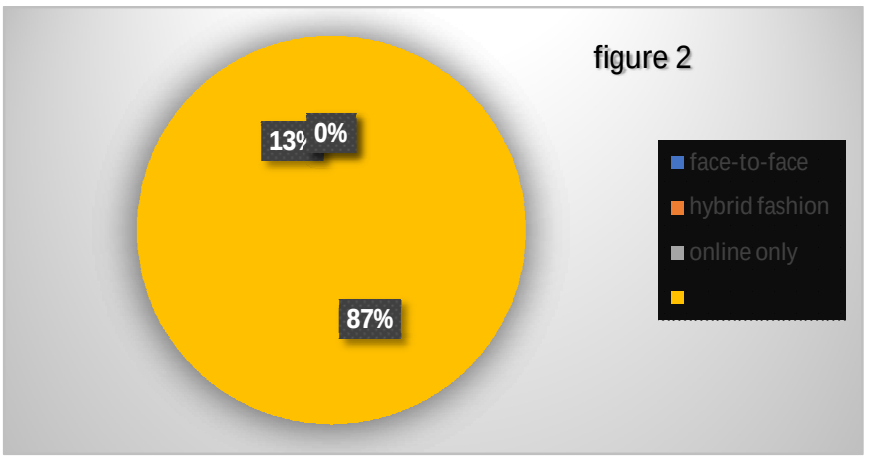


figure 2
13%
0%
87%
face-to-face
hybrid fashion
online only

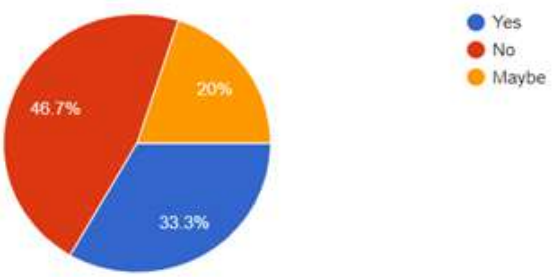

46.7%
20%
33.3%
Yes
No
Maybe

Figure 3

2) Problem in technology adoption: Lack of institutional support and training further poses an enormous challenge before teachers in technological terms. When asked if their computers were completely equipped with the technology required to organize a proper class, only 46.7% claimed to have it while the other 20% seemed unsure about it (see figure 3). The said survey found that teachers were taking online classes solely due to the Covid-19 lockdown, hence for conducting online lectures teachers experimented with different online platforms (figure 4) whether it be Zoom (93.3%), Google Meet (40%), Google classroom (13.3%) or Skype (26.7%), while for sharing documents (see figure 5) apps like WhatsApp (73.3%), google drive (66.7%), emails (60%) were primarily used. One of teacher mentions, "I had to learn from YouTube videos about how to use zoom and google meet…, ….and learn how to send the links of group class, how to present screen …." 9 out of 15 teachers believe that online teaching is an uphill task to a great extent for those who are new to technology and the others find it difficult to some extent.

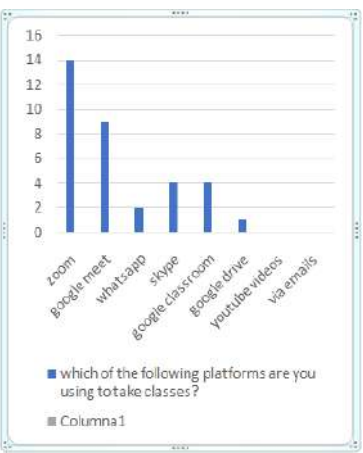


Figure 4

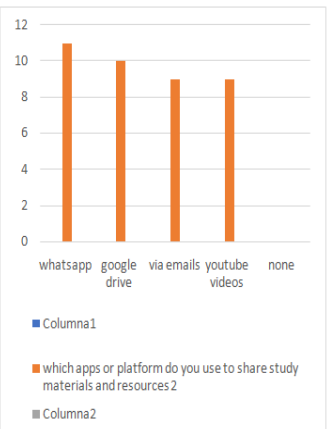


Figure 5

3) Lack of preparedness: As a result of the ill-planned and hasty measures taken by educational institutions against the backdrop of a nation-wide lockdown, the teachers couldn't plan and design offline content to be used in an online environment. Hence there is a lack of online resource material, digital course content, equipments like electronic pens, apps subscriptions etc.

4) Network connectivity: For online lectures teachers have either been using Wifi or mobile data or both. Network issue has been highlighted as one of most significant issues and impediments while taking classes online. One of the teachers further goes on to highlight in the survey, "sometimes ours or sometimes students' internet connection is really poor". Another teacher mentions, "Sometimes I couldn't see students' video or couldn't hear their grievances or sometimes they couldn't hear me while I went on speaking to no avail". One of the teachers made special mention of class interruptions

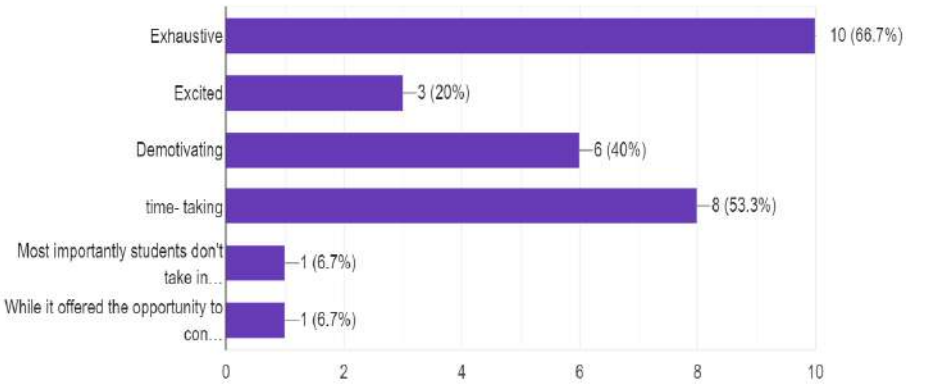
due to frequent power cuts in summers especially in case of students residing in rural or remote areas.

5) When asked to rate their ability to teach in context of online teaching based on their experiences through these months, the following results were found. Teachers were asked to choose among strongly agree, agree, neutral, disagree and strongly disagree:

	I am confident in my ability to……	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	Implement curriculum in an online environment	3	5	4	1	2
2	Encourage online interactivity among students	3	4	4	4	0
3	Use technology to create effective representations of content that departs from textbook	1	3	9	2	0
4	Can clearly communicate important course topics	4	1	6	4	0
5	Answer student's queries effectively online	2	6	5	1	1
6	Provide clear instructions on how to participate in course learning activities	4	5	6	0	0
7	Help to keep students engaged and participating in productive dialogue	2	4	5	2	2
8	Meet the overall demands of teaching	2	4	7	1	1

6) **Students' participation:** As was expected even before the survey was conducted, it reflected upon students' participation as one of the major concerns. One of the teachers blatantly says, "students are not interested in online classes" while another, evidently exasperated, correctly points out, "students make excuses". There is a lack of self-motivation among students as well.

7) Exhaustive: 14 out of 15 teachers agree to a great extent that one needs more preparation to conduct online classes as compared to physical or face to face offline settings. The survey finds that teachers' experience of online teaching during lockdown has been very exhaustive, demotivating and time-consuming. What's interesting, nevertheless, is that 3 of the 15 teachers who took part in the survey found online teaching as an exciting experience.



Conclusion

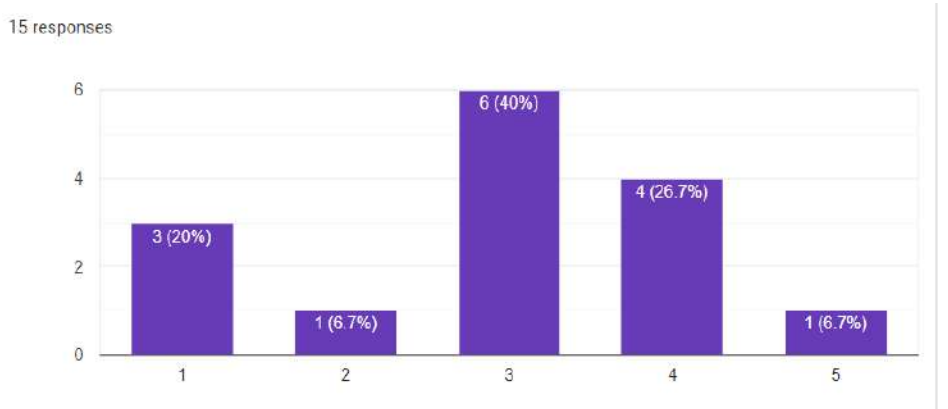
The antecedent models by Stem show us that online education needs a full-fledged design, trained teachers, various online tools and equipment, technology and softwares in order to ensure an effective and student learning process. But this is something that we majorly lag behind in now in the online mode of education during the ongoing humanitarian crisis. Met with a never previously encountered situation of acute crisis exacerbated by chaos and uncertainty across campuses, a few days posterior to the announcement of the Covid-19 lockdown, "an unplanned and rapid move to online teaching and learning with no training to teachers, insufficient bandwidth and little preparation got initiated by all educational institutions**.**" (Hodges, et.al, 2020)As a result of the lockdown almost all the institutions suddenly shifted from face to face to online teaching and learning, which didn't give any time to prepare the content and conspicuously lacked a careful design process. Hodges asserts that online education in current scenario is something temporary and alternate delivery mode to what would otherwise be delivered face-to-face or in blended or hybrid courses due to these circumstances of evident crisis. He tries to draw our attention towards the difference between what we know as “high-quality online education” and emergency remote teaching.

Contrary to the courses and experiences that are planned from the beginning and designed to be online, Emergency Remote teaching, as opined by Hodges, et al (2020) is a temporary shift of instructional delivery to an alternate delivery mode which involves the use of fully remote teaching solutions for instruction or education in response to crisis or disaster. "It is a shift in instructional delivery that provides temporary access to education in quick and reliable way." (Veronica, M. 2020). Susan Grajek as cited in Craig (2020) said that it was a “quick, ad hoc, low-fidelity, mitigation strategy” The clear objective of these circumstances borne out of a precipitous upsurge is to provide temporary access to instruction and a quick set up which is reliably available during a period of sheer emergency. Hodges affirms that if we understand ERT in this manner then we can start to divorce it from “online learning.” Grajek, at the

same time, distinguishes remote learning from "well considered, durable online learning".

The social distancing measures imposed by the incumbent governments all over the world in a desperate attempt to contain the spread of the new coronavirus have forced many schools and universities across the globe to put a halt on face to face classes and switch to online education in order to ensure continuity of educational activities even during these trying times. But due to the hasty and ill-planned moves taken by these governments, most educational institutions were not prepared for this crisis. Online education is undoubtedly a completely new experience for many teachers and students.

According to the teachers who participated in this survey, online lectures are not effective as opposed to the face-to-face lectures. When asked to rate their overall experience of remotely teaching the course during lockdown, the following results were found:



The table shows that 20% of the teachers marked their experience as not effective, while, quite interestingly, 6.7% marked it as a highly effective one. In a discombobulating response, 40 % of the teachers rated their experience as more or less effective.

The exhaustive study accentuated the problems and challenges that the teachers encountered and are still facing due to the sudden shift from face-to-face learning to online mode of learning or emergency remote teaching due to the paradigm shift of sorts. The survey placed emphasis on how lack of training and institutional support presented not only technical challenges but also pedagogical challenges, further hampering the learning process. Lack of preparedness, planning and design of courses, content and syllabus for an online platform have majorly impacted the learning scope and made the teachers' role all the more challenging, exhaustive and time taking. Low student-participation and their demotivation and disinterest towards online classes further presented grave issues for teachers to complete their courses in particular and continue teaching over electronic media in general. But keeping in mind the 'Emergency Remote Teaching' and view it differently from 'online learning' as affirmed by Hodges, we see that teachers are leaving no stone unturned using previous

experiences with technology, experimenting with different platforms like zoom, google classroom, email, skype etc to try and make sure that the student future is not in jeopardy despite these extraordinarily testing times. These might do the trick during the crisis, but they cannot be a solution for long run, neither can the online mode of education, given the lack of institutional infrastructure under the present scenario, replace physical face to face teaching mode. It might not be perfect, but students are resilent, faculty are resourceful and, needless to say, everyone has been firing on all cylinders to make the most of the limited resources that they have. Based on the survey findings' and teachers' experiences and their suggestions, we intend to sincerely suggest the following measures for effective online teaching and learning:

1) The institutes should undoubtedly provide additional pedagogical and technical support to teachers for the smooth conduct of virtual classes. The training to teachers in managing the technology and regarding the effective ways of conducting online lectures is the need of hour. Quality of online teaching can be ameliorated by providing prior training and assistance to the teachers.

2) There is an absolute necessity for teachers to be provided with a lot more tools and resources. As the situation demands, some essential tools must be developed in order to make the online teaching-learning experience more participative and interactive since students are finding these online classes quite uninteresting.

3) Course content should be reconstructed for online mode.

4) It is essential to bring coordination at center level in terms of class timings, time-table and assignment submission.

5) Motivational activities should be organized at Center level to attract students.

The study brings to the fore future needs of the education and lays an added emphasis on the need for us to be prepared in advance for any such crisis if it were to unfortunately happen again some time down the line. The present study is limited to teachers' perspective on efficacy, challenges and measures of Online Teaching/ Emergency Remote Teaching during Covid-19 lockdown and presents further scope of research in the area of Challenges in online teaching from learners' perspective and can be applied to other institutions as well.

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TEACHING/LEARNING FRENCH USING ICT WITH TASK-BASED LANGUAGE TEACHING

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Abstract
The COVID-19 situation has forced us to be even more innovative than before to keep the interest of our learners alive. A combination of ICT tools with Task-based learning can provide us the means to motivate the learners, especially in this unprecedented situation in which their morale is low due to lack of constructive activities which may offer them not only a way to perform better but also a recognition among their peers for which the netizens crave immensely. Our learners today, are very well equipped to adapt themselves to virtual teaching as these are the digital natives who spend a lot of their time online for numerous reasons whether professional or personal. Hence, in this paper we would firstly look at the key terms like ICT and task-based learning. The second part will be based on the experimental study which will take into account a task given to a class of beginners. And finally, we will talk about the results of the empirical analysis based on this task. The aim of this paper is to analyse how one can easily use the learner-centered approach with the help of task-based learning in the classroom during this period of pandemic. Although this pandemic has confined us to the four walls of our house but it has also opened a multitude of virtual opportunities for us. These opportunities have existed for a long time offering us numerous possibilities and through this paper an attempt is made to venture into one such possibility.
Keywords – ICT, Task-Based Learning, Learner-Centered Approach, Digital Natives, Virtual Learning

Introduction

Due to the pandemic COVID-19, our life has been affected in more than one way. As we were confined to the four walls of our houses, we understood how ICT tools can play a vital role in our day to day life - be it the work front or the education front. Almost overnight, students, as well as the teachers, had to switch to virtual learning/teaching completely. ICT tools like laptops, mobile phones, and the internet became even more deeply rooted in our lives and started playing a crucial role as they provided us the link with the outside world. For youngsters or the digital natives who “are all “native speakers” of the digital language of computers, video games, and the Internet”(Prensky, 2001, p.1).This transition has been smoother than the “digital immigrants” because they “learn – like all immigrants, some better than others – to adapt to their environment, they always retain, to some degree, their "accent," that is, their foot in the past” (Prensky, 2001, p.2). However, despite their “foot in the past,” teachers have shown a commendable capability to adapt to the new methods of teaching and have used the learner-centred approach to the fullest. The aim of this approach is to “stimulate curiosity and independent thinking, develop problem-solving skills, promote planning and execution of projects and develop self-learning involving the acquisition

of knowledge through observation of phenomena, creative thinking and activities" (*National Curriculum for Elementary and Secondary Education-A Framework* ,1987, p.6). Such activities are part of Task-based learning. As Lee (2000) writes,

a task is (1) a classroom activity or exercise that has (a) an objective attainable only by the interaction among participants, (b) a mechanism for structuring and sequencing interaction, and (c) a focus on meaning exchange; (2) a language learning endeavour that requires learners to comprehend, manipulate, and/or produce the target language as they perform some set of workplans. (p.32)

Through this research, we aim to assess the role of Task-based learning with ICT in French teaching/learning during the pandemic of the Corona virus. Long (2015) affirms about TBLT that it has "a focus on form to deal with problematic linguistic features, and provision of opportunities for intentional learning to speed up the learning process" (p.12). Hence, the General objective of this research is to identify the effects of such an approach on the learners and their language learning specially during this unprecedented situation of COVID-19.

Specific Objectives

- To assess the role of tasks in French language learning.
- To identify barriers and concerns related to a task-based approach.
- To assess the role of the instructor in this approach.

Although there is a lot of research that has been done on the Task-based approach and thereis still a huge debate about how to define a task, but none of the research takes into account the beginners' French learners who are learning French virtually in India using task-based approach during the period of COVID-19.

Thus, the research questionof this study was:

1. Task Based French Learning and ICT tools used in virtual language teaching/learning, would they offer effective ways of learningamong A1 level French language learners?

The two main areas of this research are Task-Based French Teaching and ICT.

As GÜLEK (2013)has mentionedin the presentation on *Task-based language teaching – TBLT*, "Task-Based Language Teaching (TBLT) is an approach that offers students opportunities to actively engage in communication in order to achieve a goal or complete a task" (p.10).

As for the ICT,Kent Country Council (2004) states that; "ICT in education point of view refers to Information and Communication Technology such as computers, communications facilities, and features that variously support teaching, learning and a range of activities in education."

Material and Method

As Michael Breen (1987, 2009) specified that:

Perhaps one of the most common experiences we have as teachers is to discover disparity between what our learners seem to derive from a task and what we intended or hoped the task would achieve. Whilst the objective of the task will have been reasonably precise, actual learner outcomes are often diverse, sometimes unexpected, and occasionally downright disappointing. (p. 334)

Hencethe current study is empirical and experimental in nature so that we can have unmediated results. The primary source of the research will be the survey conducted

online with the help of google forms. In order to see the influence of task-based activities, we proposed a task to a beginner's class of 19 students and collected a total of 17 complete questionnaires based on their observations. These students were enrolled in A1.3 level of French during the summer session, which started in May at Alliance Française de Delhi. They had done approximately 162 hours of learning covering the A1 level of French as described by CECR, which stands for CEFR in EnglishThe Common European Framework of Reference for Languages.

For this study, the students were given the task of creating a photo story about their French learning experience at Alliance Française de Delhi. One of the tools used at different steps of this task was the platform "Mon Alliance" which aims at ubiquitous learning being at student's disposal anytime, anywhere. It helps the student to be in quasi reel situations of communication.

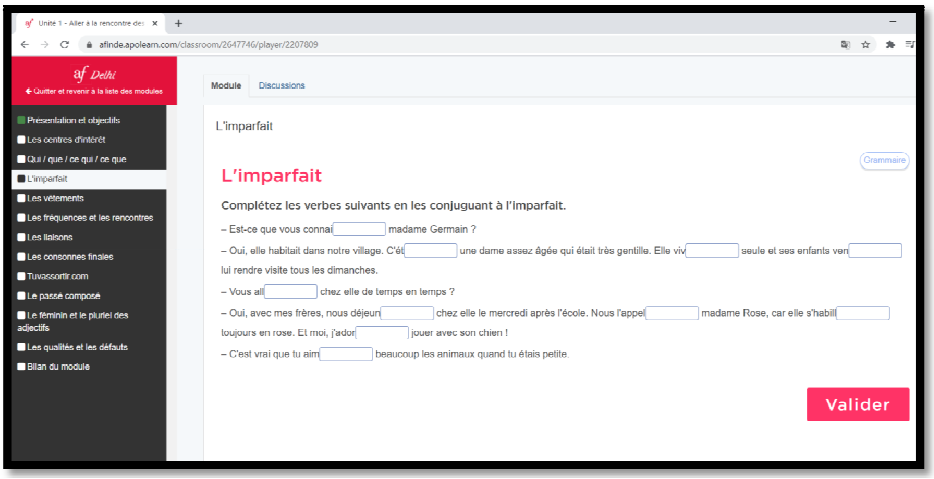
The questionnaires hadthree main parts. The first part focused on the profile of the students. The second part dealt with the opinion of students aboutthe task and the task-based approach. The third part was based on the role of the instructor during the three stages of the task.

The task given to them was of creating a "roman-photo" a photo story in English, and it was divided into the following three stages -

Pre-Task**.** Frost(A Task-based approach) says, "The teacher introduces the topic and gives the students clear instructions on what they will have to do at the task stage and might help the students to recall some language that may be useful for the task." In the class, the idea of creating a photo-story was shared with the students, and steps were discussed in order to that. Moreover, the language rules based on the use of past tense in French (passé compose and imparfait) were discovered by the students, discussed in groups, and few practice exercises were done on the platform "Mon Alliance" (see Figure1)of Alliance Française, which has a lot of grammar building exercises apart from many other possibilities such as discussions, etc.

Figure 1

Alliance Française Platform – Mon Alliance



Task**.** During this stage, the students discuss and finish the task"in pairs or groups using the language resources that they have as the teacher monitors and offers encouragement." At this stage, students discussed in the class (see Figure2) about different aspects they would include in their photo story, which was going to depict their French learning journey at Alliance Française de Delhi.

Three aspects that they decided to include were:

1. How and why they started their French learning journey

Figure 2

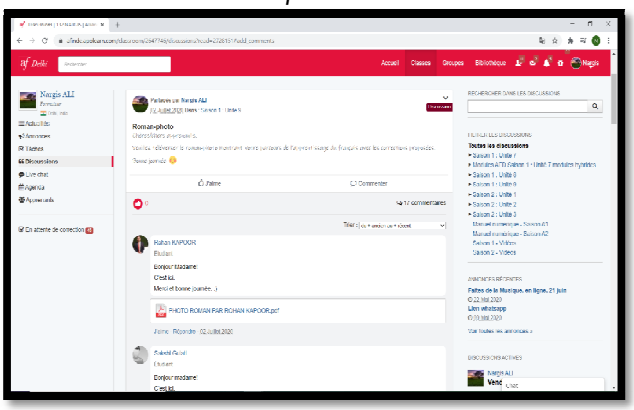
Students Discussing Different Aspects They Would Put in Their Photo Story.

2. Their experience at Alliance Française de Delhi
3. The activities they do in their French classes at Alliance Françoise de Delhi.

Post Task**.** At this stage,the teacher gives the feedback and "selects language areas to practise based upon the needs of the students and what emerged from the task." The students were encouraged to make changes in their work after the feedback and to post their work on the official platform(see figure 3) where it can be seen not only by their classmates but others such as the director of the institute as well. At this stage, discussions took place between the instructor and the students about how the work can be improved, and grammatical concepts were discussed again based on therequirements of the students. These discussions took place in the class but also outside the class on class WhatsApp group to facilitate the continuity of the task. And finally, the students posted their work on the platform, as is visible in Figure 3.

Figure 3

Assignment Posted on Mon Alliance Platform



Results and Discussion

To depict the results of this study, the data is represented with the help of graphs and converted into a percentage. As shown in Figure 4.1, the first part showed that 46% of the students were youngsters between 20 to 30 years,and 42% were less than 20 years,and 12% of the participants were between 30 to 40 years. The majority of the learners are comprised of female learners, as can be seen in Figure 4.2. We can observe in Figure 4.3, all of them, withoutany exception, were Indians. In Figure 4.4,a huge number among them was learning French for professional growth other than reasons like higher education, migration to a francophone country or just pleasure.

Figure 4.1

Age of Learners

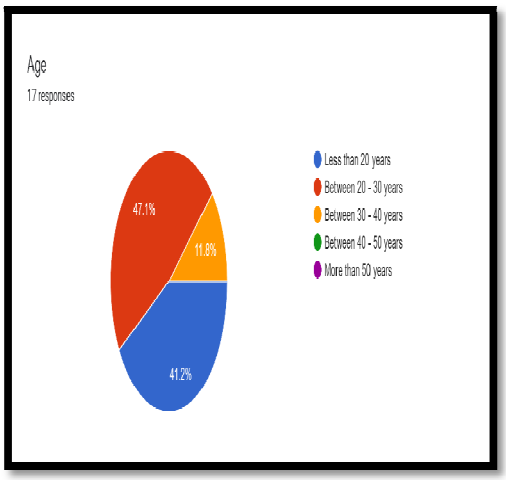


Figure 4.2

Sex of Learners

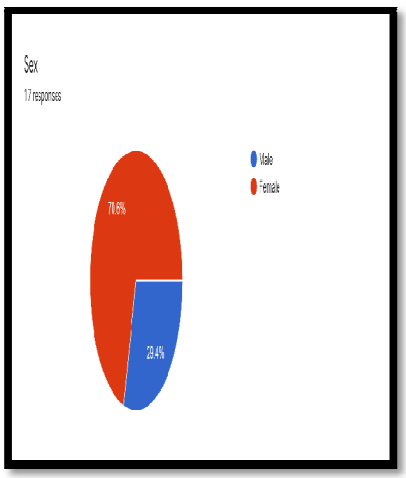


Figure 4.3
Nationality of Learners

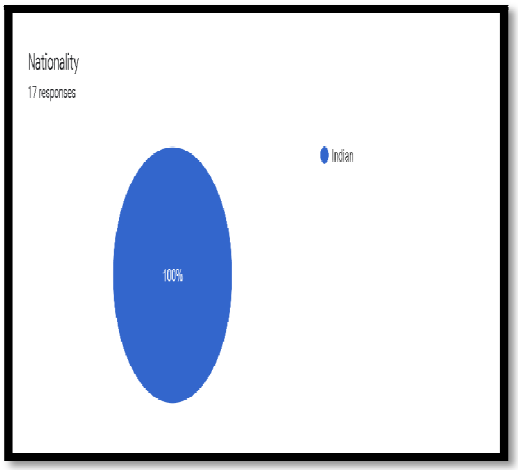
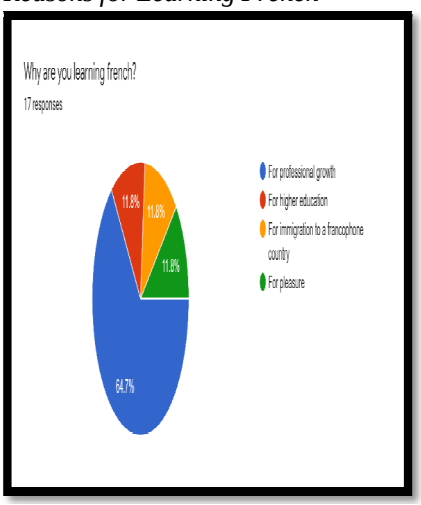
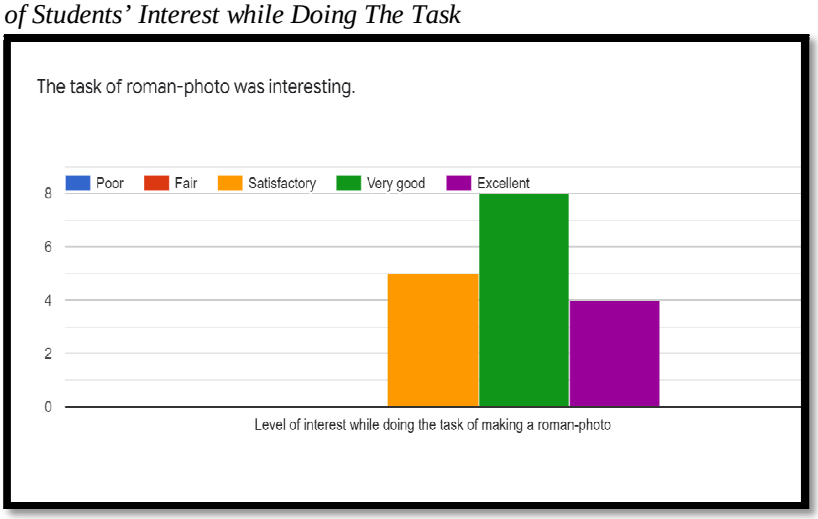


Figure 4.4
Reasons for Learning French



The second part of the questionnaire used a 5-point Likert Scale and focused on the task and took an opinion about whether the task offered some advantages. As one of the factors that play a key role in the learner-centered approach is the interest of the learner, the first question (see Figure 5)tried to find out if it was interesting for the students. 47% of the students agreed that the task was interesting. 30% felt that it was satisfactorily interesting and 23% found it to be excellent. The data collected indicates clearly that learners enjoy doing such tasks.

Figure 5
Level of Students' Interest while Doing The Task

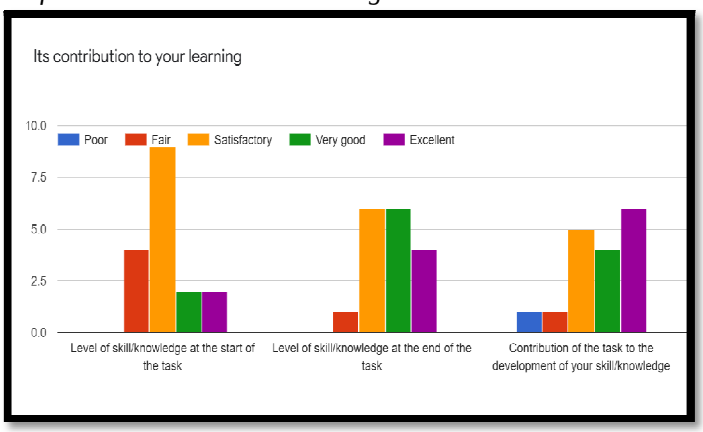


The next question was divided into three parts as can be seen in Figure 6. The first question guided learners towards an auto evaluation of their skills and knowledge in French. The next part aimed at helping them reflect upon the difference in the level of their skills and knowledge at the end of the task and the third or the last part of the question asked them if they thought that the task contributed to the growth of their skill and knowledge in any way.The data collected,especially for the last part, clearly indicated how sometimes the learners might respond to a certain question without giving it a deep thought as almost agreed or that in the second part of the question that there was an increase in the level of their skills and knowledge. However, while replying 1 student, which sums up to be 6% in a small sample audience, replied that its contribution was poor.

After analysing the data, we found that most of the students felt that there was an increase in the development of their skills and knowledge with the help of this task. As we can observe, 53% found the level of their skill/knowledge to be satisfactory at the beginning of the task, 24% considered it to be fair, 11.5% considered it very good, and 11.5% considered it to be excellent.

Figure 6

Contribution of The Task to Students'Learning



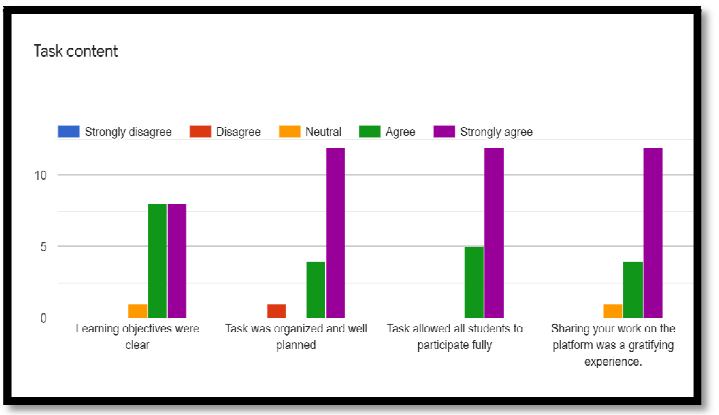
However, at the end of the task, the number of students who considered their level to be satisfactory changed and 53% it came down to 35%. Whereas the number of students who considered it to be very good increased and reached 35% from 11.5%. Similarly, there was a clear increase in the number of those students who considered their level to be excellent. It went from 11.5% to 24%.

The primary objective of the next question was to gather data about the course content. In order to do the question was divided into four parts. These four parts were based on the clarity of the objectives of the task, the organisation, and planning of the task, participation of the students in the task, and the impact of showing their work on the platform. As Figure7shows, the majority of the students enjoyed the task as 47% agreed strongly that the objectives of the task were clear, another 47% agreed that the objectives were clear, and 6% gave a neutral opinion. According to 70.5% of students who agreed strongly the task was well organised and planned, 23.5% agreed to it;

however, 6% disagreed with the statement. 70.5% strongly agreed that it allowed every student to participate fully, and 29.5% agreed to it. For 70.5% of studentssharing their work on the platform was a gratifying experience, 23.5% agreed to it, and 6% of students were neutral.

Figure 7

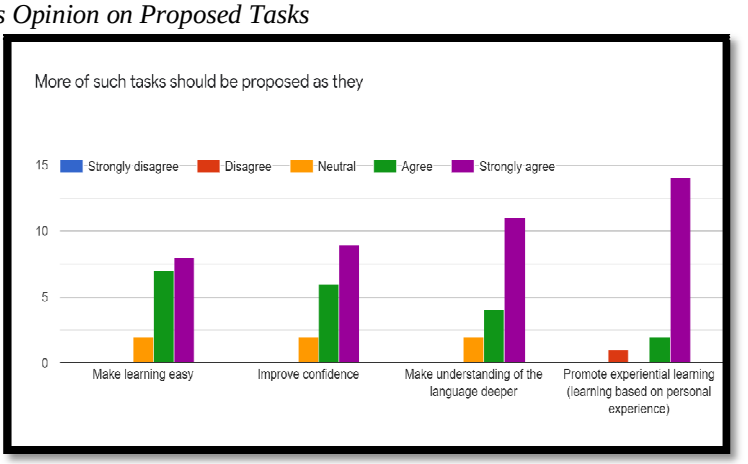
Feedback on The Course Content



Furthermore, a large number of students,as visible in Figure 8, 47%felt strongly that such tasks make learning easy, 41% agreed with it, and 12% were neutral. As for the next part of this question, 53% felt that such tasks improve their confidence, 35% agreed to it, and 12 % were neutral to the statement. According to the data collected, 65%strongly agreed that such tasks help in a better understanding of the language, 23% agreed, while 12% were neutral to the statement. However, 82% of students strongly agreed that these tasks promote experiential learning, 12% agreed while 6% disagreed with the statement.On the basis of the data collected, it can be said that a huge number of students consider such tasks a means of "learning by doing."

Figure 8

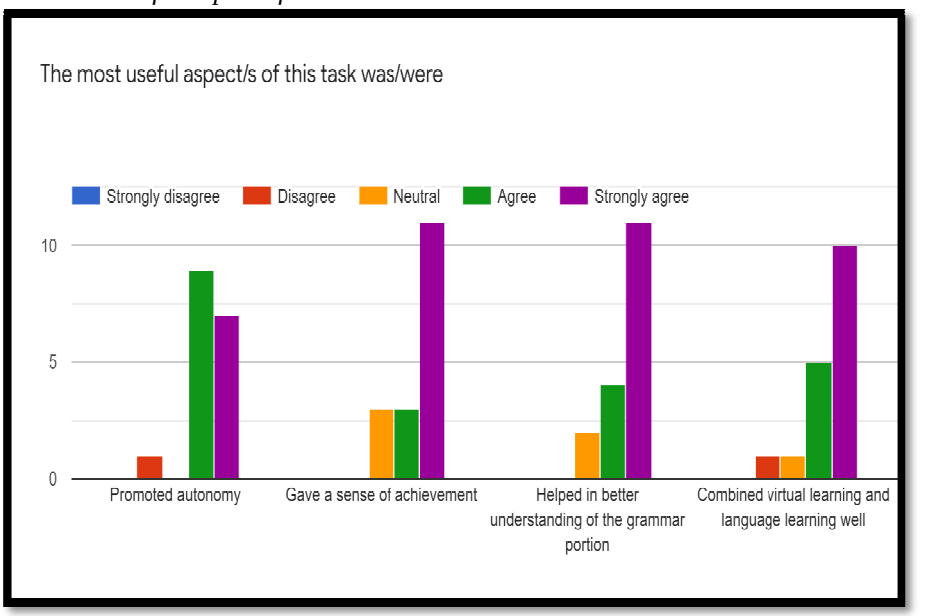
Learner's Opinion on Proposed Tasks



The next question (see Figure 9)further delved into the advantages of task-based learning based on their experience of this task. The first part of this question showed us that 53% agreed thatthis task promoted autonomy among them, 41% strongly agreed with it, and 6% disagreed with the statement. For 66% the completion of the task offered a sense of achievement, 17% agreed to it while another 17% were neutral to the statement. For the second last part of this question,based on the understanding of grammar - 66% were in strong agreement, 23% agreed, and 12% were neutral to the statement. The last part of the question focused on understanding if the given task wastheright combination of virtual learning and language learning. 59% agreed strongly to the statement, 29% agreed to it, 6% were neutral; however, 6% disagreed with the statement.

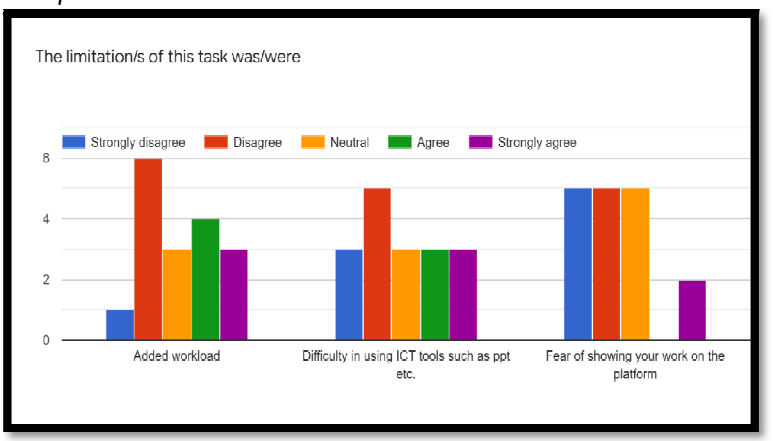
Figure 9

The Most Useful Aspect of The Task



Despite the advantages offered by the given task, it was imperative to understand the task's limitations, as shown inFigure 10. Among the limitations stated, the first one checked if the given task was, andthey found it to be an added workload for the students, for which 35% disagreed, 24% agreed, 17.5% were neutral while 17.5% agreed strongly, and 6% strongly disagreed. As for the difficulty in using ICT tools,30% disagreed, an equal number of students that is - 17.5% strongly disagreed, were neutral, agreed, and strongly agreed. Similarly, for the next part, an equal number of students that is 30%, strongly disagreed that they had a fear of showing their work on the platform, another 30% disagreed with it, 30% were neutral while 11% strongly agreed with the statement.

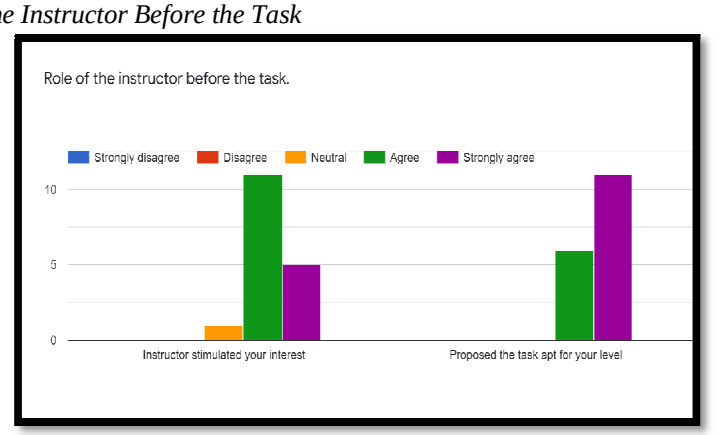
Figure 10
Limitations of The Task



The answers to different parts of this question (see Figure 10) varied the most as compared to the data that is collected based on the rest of the questions. However, in empirical research, as every opinion counts, one may find another avenue of research based on just the limitations of this approach of teaching/learning a language.

The last part of the questionnaire focused on the instructor's role based on the three stages of the task, i.e., pre-task, task, post-task. Question 18 of the questionnaire as shown in Figure 11probed into the role of the instructor before the task. The first part dealt withthe stimulation of their interest before the task. 65% agreed that the instructor stimulated their interest, 29% agreed strongly with the statement, and 6% were neutral. Without any exception, all of them had the consensus that the proposed task was apt for their level. 65% agreed strongly, while 35 % agreed with the statement.

Figure 11
Role of The Instructor Before the Task

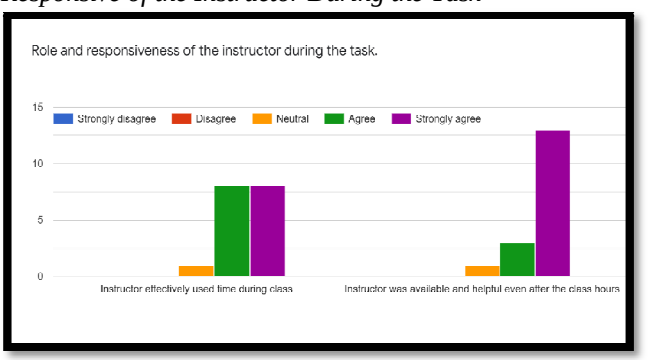


The next question as shown in Figure 12 had two subparts regarding the role of the instructor during the task. The first part took into account the time management in the

class during the task, and the second part was based on the role of the instructor even after the class. According to the result, the instructorwas able to manage the time effectively during the class and was available even after the class hours to guide the learners. As for the effectiveness in using time during the class, 47% agreed, and 47 agreed strongly that the time was used effectively. However, 6% of students were neutral.

Figure 12

The Role and Responsive of the Instructor During the Task



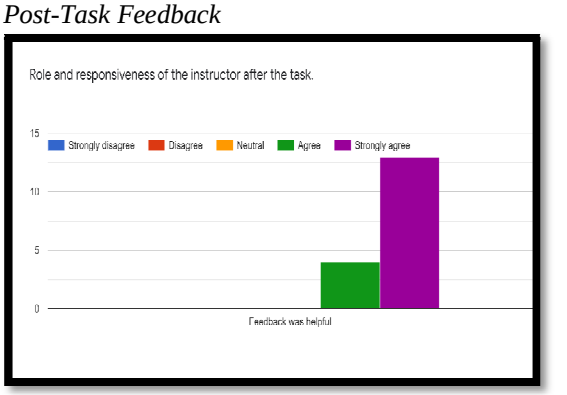
The instructor's role is crucial during the task as without effective time management; the apt results can't be achieved. The second part of the question showed that 76% of learners agreed strongly that the instructor was helpful even after the class. 18% agreed with the statement, and 6% were neutral.

The help extended to the students after class hours may become an added burden for the instructors, but in a beginners' class, it assures equal participation of those who are timid and feel shy to clarify their doubts in the class with their classmates.

As shown in Figure 13, 76% of learners strongly agreed that the feedback given post-task was helpful. 24% agreed that it was helpful. As no one disagreed on the feedback's usefulness, it can be said that the post-task phase plays a vital role in the successful execution of a task in a class.

Figure 13

How Helpful Was Post-Task Feedback



This study showed us that such tasks help students learn in an autonomous way. They are a rich source of possibilities of combining ICT tools with a learner-centered learning approach. In such tasks, the teacher is nothing but a guide or a facilitator who proposes different options, but it is eventually the learner who is in charge of his learning.

Limitations of The Study

One of the limitations of this study is that the study was limited to a small number of students. Moreover, a comparative study between two groups could have thrown more light on diverse aspects such as learners' interest, teachers' role, etc. Furthermore, such activities are time-consuming and demand extra effort from the instructor before and after class. Especiallyonce the task is over, gathering feedback needed constant reminders to be given to the learners. A few students considered the task an added burden, even though they were in agreement with the fact that it helped them in learning the concepts in an interesting manner. Such observations need a more in-depth analysis, but due to time limitations, it was not possible.

Conclusion

It can be said that this study has helped us in assessing the role of tasks in French language learning at the beginners' level. Light has been thrown on a few limitations ofthe task-based approach and on the role of the instructor who plays the role of a guide.Despite some limitations, we hope that this research will provide a framework for reflection in the development of French learning among Indian learners. The task proposed is just an example. Teachers can create other tasks according to the language needs of the learners. We also hope that this research can lead the way to a deeper and vaster study of how thetask-based learning can be used hand in hand with virtual learning to give the learners a better and more enriched learning experience. For teachers and students, experimenting with new practices can be challenging, especially if the shift is sudden such as caused by the coronavirus. However, this research attempts to show that the use of a learner-centred approach combined with ICT tools canproduce positive results in the student's learning outcome.

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LA COMMUNICATION DIGITALE : LES TECHNOLOGIES DE L'INFORMATION DE NOUVELLE GENERATION JOUE UN ROLE IMPORTANT POUR REPONDRE AUX GRANDS DEFIS DE SANTE PUBLIQUE

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Abstract

Alors que la pandémie COVID-19 suit son cours, de nombreux gouvernements mettent en œuvre des mesures qui limitent le nombre de personnes se rassemblant dans les lieux publics. Ces mesures ont perturbé le fonctionnement normal des écoles et des universités. Parce que la durée de ces mesures a été longue - et continuera probablement dans certains pays pendant un certain temps jusqu'à ce qu'un vaccin devienne disponible - les dirigeants des établissements d'enseignement publics et privés ont mis en place des méthodes alternatives pour que les élèves et les enseignants poursuivent leurs cours et également quand aller à l'école n'est pas possible et travaillent sur des méthodes qui exprimeront les écoles aptes à travailler dans un environnement assuré.
La communication numérique étudie l'utilisation d'Internet et ses implications pour la société à travers un aperçu des expériences quotidiennes des utilisateurs professionnels et ordinaires. S'appuyant sur une étude originale d'utilisateurs non professionnels ou `` ordinaires " à la maison, cette étude examine comment les gens interprètent, domestiquent et s'approprient Internet de manière créative en l'intégrant dans les projets et les activités de leur vie quotidienne.
De nos observations les domaines importants qui utilisent fortement la communication numérique sont;
1. L'Enseignement et l'apprentissage
2. Les Affaires
3. Les secteurs gouvernementaux
4. Les Outils de communication (réseau, réunions en ligne - applications, vidéoconférence, rédaction d'e-mails, messages avec emojis)
Keywords ; la communication numérique, la technologie, les outils de communication, email, emojis.

Introduction

Alors que la pandémie COVID-19 suit son cours, de nombreux gouvernements mettent en œuvre des mesures qui limitent le nombre de personnes se rassemblant dans les lieux publics. Face à une maladie transmissible, différentes mesures de protection sanitaires des personnes ont été publiées comme mise en œuvres dans la communication digitale. Elles sont ordonnés comme obligatoires, par exemple fermeture des lieux de rassemblement des populations, les institutions d'éducation, les règles d'hygiène élémentaire ou collective, port de masques…L'utilisation de la communication digitale est un des moyens très rapides pour faire la prise en charge des mesures très effectives. De nos observations, on parle quelques domaines importants qui utilisent fortement la communication numérique.

Les affaires

La pandémie change radicalement le monde des affaires. Les entreprises ont fait du travail à distance la nouvelle norme, elles repensent leurs structures organisationnelles,les taux de chômage augmentent à un rythme vertigineux en raison de la vague sans précédent de licenciements et les employés doivent maintenir leur niveau de productivitépendant qu'ils font face à des moyens complètement nouveaux de travailler. En ces temps chaotiques, les entreprises n'ont d'autre choix que de changer leur mode de fonctionnement et elles doivent le faire dès maintenant, en réalité-seules les entreprises suffisamment agiles pour s'adapter à la situation actuelle survivront à lacrise.

Ce n'est pas une blague mais la nouvelle réalité de la transformation numérique. Cette situation actuelle influe considérablement sur la façon dont les entreprises gèrent leurs affaires et gèrent leurs employés. La continuité des activités semble aujourd'hui impossible sans la bonne technologie enplace.Même avant cette pandémie, 70% des entreprises avaient mis en place une transformation numérique ou y travaillaient. Mais COVID-19 oblige les entreprises à accélérer et à mettre en œuvre de nouvelles initiatives de transformation numérique.

Les compétences de messagerie

Il est sûr de dire que la plupart des diplômes de marketing des collèges n'offrent pas de cours sur la «messagerie efficace pendant une pandémie». L'épidémie mondiale de COVID-19 est une occurrence unique en un siècle, et le bilan qu'elle a fait peser sur les économies nationales

est indéniablement sansprécédent.La question est de savoir vers quoi le nouveau style de communication devrait pivoter et comment pouvez-vous évaluer sonefficacité? Le désordre des coronavirus a affecté la plupart des activités dans une certaine mesure. La direction du marketing a consacré beaucoup de tempset d'efforts à créer de véritables relations à travers des stratégies marketing établies, en pivotant vers une nouvelle stratégie de messagerie pour le moment afin de rester connecté à leursclients.Bien sûr les entreprises ne doivent pas penser à faire quelque chose de trop différent. C'est nécessaire de rester en contact, tout en gardant à l'esprit ces suggestions:

• Garder le calendrier de messagerie cohérent. Si l'entreprise a toujours envoyédes communications hebdomadaires, c'est essentiel de les respecter. Ni plus ni moins.

• En général, ce n'est pas le moment de l'humour. Cela ne veut pas dire qu'on ne peut jamais faire une plaisanterie, mais cela signifie qu'on doit faire attention à ce que cela ne puisse pas être interprété comme mettant en lumière une maladie qui a tué plus de 300 000 personnes dans le monde à ce jour. Cela ne finira probablement pas bien.

Lorsqu'une communication d'une entreprise est bien faite, une stratégie de transformation numérique comprend généralement les 7 étapes suivantes :

1. Évaluation de l'état actuel du numérique dansl'organisation
2. Définition lesobjectifs
3. Décrire la feuille de route pour la transformationnumérique
4. Choisir les outils et technologies nécessaires
5. Établir un leadershipclair
6. Définissez un budget clair et réaliste pour lastratégie
7. Autoriser, éduquer et former le personnel pourl'adaptation

C'est important d'évaluer la stratégie de transformation numérique. Le fait est que les entreprises doivent raccourcir ou même sauter certaines étapes qui sont généralement nécessaires en matière de transformation numérique. C'est pourquoi la mise en œuvre du changement pendant COVID-19 est extrêmement difficile. Les étapes sont sautées et les employés doivent s'adapter aux nouvelles façons de travailler et aux nouvelles technologies en un rien de temps. L'alignement à travers l'organisation joue ici un rôle essentiel. S'assurer que tout le monde est à bord et comprendre les changements qu'on met en œuvre, pourquoi ces

changements sont mis en œuvre très rapidement, pourquoi ils sont nécessaires, comment ils vont avoir un impact sur le travail des employés et comment ils vont aider l'entreprise à surmonter la crise estimportante.

Les trois principaux impacts positifs sont observés:

- Amélioration de la capacité de l'entreprise de travailler en collaboration àdistance
- Acquérir des capacités de développement commercial en ligne
- Large connaissance de la valeur de la transformation numérique et des technologies de l'information parmi tous les employés

Quelques exemples de communication pendant la pandémie

Ex : 1 Anita Campbell, fondatrice et PDG de Small Business Trends: propose une approche très personnelle:

Envoyez un message disant simplement «Comment allez-vous? Est-ce que tout le monde va

bien? " Pas de pression. Pas de vente. Juste un message amical "Je me soucie suffisamment de vous pour vous enregistrer". J'en ai eu deux. Un du propriétaire de l'agence d'assistant virtuel que nous utilisons. Un autre d'un consultant que nous avons utilisé de temps en temps. Habituellement, la seule fois où j'entends parler d'eux, c'est lorsqu'ils envoient unefacture.

C'est donc agréable de recevoir un message «humain» amical.

Ex: 2 Emily Ogden@ENOgden• 20 Mar

Signing an email two weeks ago: Best, Emily

Signing an email now: Wishing that Providence may spare you and yours, and keep you in good health and good cheer, I remain, &c &c, Emily

5:10 am • 22 Mar 2020•Twitter Web App

Janice Wald de MostlyBlogging soulève un point important: n'utilisez pas la crise du coronavirus comme une opportunité marketing:

Il est important qu'on laisse les membres de la liste de diffusion ressentir la compassion etnon l'avidité pendant cette période difficile. Essayer de profiter pendant le Coronavirus est bien. On ne doit pas essayer de profiter duCoronavirus.Par exemple, on peut commencer les e-mails marketing en exprimant l'inquiétudeconcernant le membre de la liste de diffusionet sa famille. On doit terminer en exprimant le souhait qu'ils restent en sécurité et en bonnesanté.

Alors que le virus entamait sa marche meurtrière à travers le monde, les entreprises ont pu rapidement développer et déployer une stratégie de

communication proactive, personnalisée et multicanal pour atteindre leurs clients. Les trois principes suivants ont guidé leur réponse de communication mondiale, qui peut être illustrative et utile pour d'autres fournisseurs de services pour renforcer les relations avec laclientèle.

Les exemples des principes authentiques suivis par les banques privée et publiques

Principe 1 : L'urgence du présent

Aux premiers jours de COVID-19, alors qu'il était encore très incertain de l'impact de la
pandémiesur les opérations, le premier principe directeur qu'on a observé était de se pencher sur les communications et de ne pas se taire. Fournir des communications proactives et en temps réel avec les clients pendant une crise est très apprécié par les clients. Les communications doivent être empathiques, axées sur les solutions et mises en œuvre le plus rapidement possible sans être trop intrusives. On a observé que les entreprises privées ou publiques ont organisé leurs messages en troisthèmes.

Le premier est la communication générale sur la santé, lasécurité et l'éducationsur levirus, une étape que ce secteur a utilisée instinctivement et presque uniformément. En tant que voix de confiance dans les communautés qu'on peut servir, des banques ont ressenti la responsabilité de fournir des informations de santé fiables provenant d'experts sur la façon dont leurs clients peuvent se protéger et protéger leurs familles. Beaucoup de leursagences ont créé des pages dédiées sur leurs sites Web qui offraient des informations sur la santé spécifique à COVID-19.

La deuxième mesure est la pierre angulaire de la stratégie de communication: veiller à promouvoir les canaux de transaction et de communication sans agence. Cela comprend les options de remboursement en ligne et l'utilisation d'applications mobiles et de centres d'appels pour obtenir des informations, poser des questions et discuter des circonstances individuelles. Cela est particulièrement important pour les segments de clientèle qui ont été touchés de manière disproportionnée par la pandémie. La promotion de canaux sans succursale dans ces communautés aide à atténuer les déplacements inutiles au bâtiment qui pourraient entraîner une infection ou la propagation deCOVID-19.

Enfin, éviter les succursales (ou le réseau d'agents) était impossible ou peu pratique pour certains des clients. Pour résoudre ce problème, elles ont déployé des messages détaillés sur les mesures de sécurité dans leurs

succursales, y compris des notes sur la distance physique, la limitation du nombre de clients dans la succursale et la réduction des heures dans les pays avec couvre-feu, entreautres.

Principe 2 : Communication individuelle à grande échelle : Comment la segmentation peut aider

Les clients des marchés n'ont pas tous la même question ou les mêmes besoins et ne sont pasaffectés par COVID-19 de la même manière. Les banques doivent les traiter comme des individus, avec des besoins individuels, et elles doivent se concentrer sur la réponse à leurs préoccupations immédiates. En tirant parti de la segmentation - elles ont commencé à fournir des communications ciblées pour toucher autant des clients que possible avec des messages spécifiques. La capacité à faire était quelque peu limitée par les données et le manquede systèmes pleinement capables, mais elles ont néanmoins pu déployer des communications significatives et personnalisées.

Premièrement, elles ont segmenté par zone géographique, délivrant différents messages sur différents marchés en fonction de leur impact sur le virus, des canaux de transaction disponibles et de l'ouverture des succursales dans leur région. Par exemple, les clients sous verrouillage gouvernemental ont des besoins très différents de ceux qui ne le sont pas. Pour ceux qui sont sous verrouillage, elles les ont informés de manière proactive par (SMS) les messages des canaux de paiement sans agence disponibles ainsi que des instructions sur la façon de les utiliser.

Elles déploient également des messages spécifiques basés sur les données de segmentation du secteur d'activité. Sachant que certains secteurs seraient affectés de manière disproportionnée par le virus (par exemple, les chauffeurs de taxi, le tourisme), elles envoient aux clients de ces secteurs des informations spécifiques sur les options qui s'offrent à eux pour les aider à surmonter cette crise. Sur certains des marchés, cela inclut des messages proactifs sur les options de restructuration des prêts. Pour les segments d'activité qui seront largement épargnés par l'impact initial du virus, les messages sontdifférents.

Le troisième domaine de segmentation est celui où les clients sont dans leur voyage (cycle de prêt) avec elles. Pour les clients en règle proches de la fin de leur cycle, leur principale préoccupation est la disponibilité de futurs produits de créditet ainsirecevoirdes messages avec des détails sur la

position de prêt. Pour les clients qui ont manqué un paiement, elles fournissent des communications pour les aider à trouver les options disponibles pour rester en règle et comment yaccéder.

Principe 3 : Changer le canal pour atteindre les clients

Les banques se sont traditionnellement appuyées sur les interactions en personne pour l'acquisition de clients, les transactions et l'éducation des clients. Mais au cours des deux dernières années, elles ont investi massivement dans les canaux numériques et sans succursales, réduisant la dépendance à l'égard du personnel du premier ligne pour des activités qui peuvent être mieux centralisées et les utilisant à la place pour les clients ayant besoin d'un engagement plus personnalisée.

Bien que les canaux de communicationnumériques soient les modes de communicationles plus efficaces avec les clients, leur utilisation généralisée a été limitée à la fois par l'accès aux données et leur coût, ainsi que par le confort des clients avec la technologie. Depuis mars (pendant la pandémie), les canaux de communication numériques, tels que les chats Web, les médias sociaux, les SMS, WhatsApp et d'autres plateformes régionales, connaissent des pics d'utilisateurs. Pour beaucoup, c'est la première fois qu'ils se connectent avec les personnes à distance.

Les centres d'appels ont également connu un pic similaire dans les appels entrants, et elles les ont mis à l'échelle pour s'adapter. La plupart des appels proviennent de clients qui demandent des informations sur les lieux de paiement ou des options de restructurationde prêt. Au cours des deux premières semaines seulement d'avril, le centre d'appels d'un filiale d'une banque privée à Bangalore a reçu 4 600 appels, soit une augmentation de 59% par rapport au nombre total d'appels reçus enmars.
totald'appels reçus enmars.

Les communications marketing «Idéalisez et suppliez» - où des messages uniformes sont diffusés dans l'espoir d'atteindre la cible visée - sont à la fois dépassées, inefficaces et inadaptées aux défis de COVID-19. Une approche unique de l'engagement des clients ne fournirait tout simplement pas la valeur ou l'impact aux clients, en particulier dans les circonstances actuelles.

L'avenir des communications aura toujours un élément en personne. Mais l'efficacité d'une réaction rapide à cette pandémie mondiale montre la puissance et la promesse de
l'engagementnumérique pour soutenir les clients en cette période de besoin

extrême, avec des leçons qui se poursuivront lorsque la crise actuelle serapassée.

L'Éducation

Le verrouillage mondial des établissements d'enseignement va entraîner une interruption majeure (et probablement inégale) de l'apprentissage des élèves; perturbations dans les évaluations internes; et l'annulation des évaluations publiques des qualifications ou leur remplacement par une alternative inférieure.

Pour atténuer les impacts négatifs, les institutions ont décidé d'adapter la communication numérique. Mais ni tous les enseignants sont généralement formés pour enseigner en ligne, ni participer à des cours de perfectionnement internes ou en ligne quand ils rejoignent les institutions. Ainsi, une fois que le verrouillage a frappé et que l'enseignement à distance des urgences est devenu la nouvelle réalité, les enseignants et le personnel, et les étudiants ont été contraints de s'adapter rapidement en utilisant une plate-forme non conventionnelle qui a également conduit à une pause nécessaire et pivot éclairé qui s'ensuit dans la dynamique du curriculum.

La pandémie de COVID-19 est d'abord et avant tout une crise sanitaire. De nombreux pays ont décidé de fermer des écoles, des collèges et des universités. La crise cristallise le dilemme auquel sont confrontés les décideurs politiques entre la fermeture des écoles (réduction des contacts et sauvetage de vies) et leur maintien en liberté (permettant aux travailleurs de travailler et maintenant l'économie). La grave perturbation à court terme est ressentie par de nombreuses familles dans le monde: l'enseignement à domicile est non seulement un choc massif pour la productivité des enseignants mais aussi pour la vie sociale et l'apprentissage des étudiants. L'enseignement évolue en ligne, à une échelle non testéeet sans précédent. Les évaluations des étudiants se déplacent également en ligne, avec beaucoup d'essais et d'erreurs et d'incertitude pour tout le monde. De nombreuses évaluations ont simplement été annulées. Il est important de noter que ces interruptions ne seront pas seulement un problème à court terme, mais peuvent également avoir des conséquences à long terme pour les cohortes affectées et sont susceptibles d'aggraver des inégalités.

La diversité numérique dans l'éducation depuis le verrouillage de Covid 19, les compétences et compétences numériques ont été intégrées comme compétence clé dans les établissements d'enseignement. La refonte

d'une approche radicalement nouvelle de l'enseignement et de l'apprentissage dans le cadre d'une attention immédiate aux besoins de tous les mandants, y compris les étudiants, les professeurs et les parents, afin de maintenirla continuité de l'éducation dans un environnement d'apprentissage en ligne fonctionnel et sûr. Ce changement décrit comme une intervention perturbatrice basée sur la recherche-action pour passer de la salle de classe traditionnelle à quatre murs à une salle de classe virtuelle. C'est la transformationdes expériences d'apprentissage, les routines et les perspectives dans le processus d'apprentissage et d'enseignement. Ce changement d'urgence s'est produit simultanément avec les besoins de développement professionnel des enseignants en poste et a été guidé par les meilleures pratiques d'enseignement virtuel fondées sur la recherche et les effets de l'apprentissage en ligne pour les étudiants, tout en supportant l'état de stress émotionnel et financier de tous les mandants. Bien que ce processus soit toujours en vigueur, les résultats préliminaires sont partagés par le biais des commentaires des étudiants, tandis que les implications pour la pratique et les recommandations pour d'autres recherches sont prises encompte.

La transition du système d'enseignement traditionnel au système d'enseignement en ligne a été réussie comme une solution immédiate. Le système et les compétences acquises par les enseignants, les élèves et l'administration scolaire peuvent être utilisés dans la période post pandémique, en cas de cours manquants ou d'autres cas spéciaux similaires comme le cours actuel. Les enseignants ont ré-réalisé la formation à distance d'une nouvelle manière, ont adapté les devoirs au nouveau format des leçons, qui se refléteront positivement sur leur qualification. Le format d'éducation en ligne peut être utile dans la période post-pandémique, en particulier dans le cas des étudiants ayant des besoins spéciaux. Des heures supplémentaires seront utilisées pour vérifier individuellement les devoirs et renvoyer les retours d'expérience, ce qui peut être l'un des moyens d'augmenter l'efficacité de l'enseignement au niveau avancé en groupe. Les étudiants travailleront de manière plus autonome, ce qui présente l'avantage d'acquérir de nouvellescompétences. La leçon tiréede la pandémie de 2020 forcera une génération de nouvelles lois, réglementations, plateformes et solutions pour les cas futurs, lorsque les pays, le gouvernement et la population seront mieux préparésqu'aujourd'hui.

Cette étude est importante pour l'avenir car elle montre le cas d'un

pays qui a utilisé les outils gratuits disponibles pour transférer lescours scolairestraditionnelsvers l'enseignementen ligne pendant la pandémie. L'apprentissage en ligne doit réorganiser les examens et les travaux à domicile selon le principe du livre ouvert qui n'est pas développé et populaire pour l'instant. La préparation de nouveaux types de devoirs dans toutes les matières nécessitera un travail supplémentaire. Le problème de la notation est réel lorsque les étudiants restent en dehors de l'institution et que les nouvelles technologies doivent être envisagées pour éviter la tricherie.

La qualité de l'apprentissageen lignedoit être étudiée ultérieurement. Actuellement, on n'a pas eu le temps d'entrer dans les détails de l'assurance qualité de laméthoded'enseignement en ligne, car l'objectif principal était de sauvegarder le processus éducatif et de lepoursuivre dans tous les formats possibles. Les statistiques qui sont données dans le document sont mesurées pour la première semaine du processus d'enseignement en ligne sont importantes à comparer avec les autres semaines et le semestre total. De plus, si les informationssur les notes peuvent être disponibles, elles peuvent être comparées aux classes précédentes en face à face et aux classes de l'année suivante pour obtenir les résultats comparatifs. Les méthodologies d'enseignement doivent être étudiées et améliorées, y compris les outils et plateformes disponibles. On a trouvé un moyen simple d'utiliser G Suite pour l'éducation de Google pour compléter le système de gestion scolaire existant pour la vidéoconférence. Dans le processus de transition vers l'expérience en ligne de l'équipe, il était essentiel de remplacer le formulaire d'enseignement classique par celui en ligne à l'université. On a suggéré que le système googlemeetpeut intégrer à la plate-forme google en salle de classe, ou que la plate- forme séparée peut créer à des fins éducatives qui pourraient inclure dans les cours réguliers. Lors du passage à l'éducation en ligne, le pays doit estimer le succès du processus pour l'ensemble du pays ou dumonde.

Le gouvernement électronique

Comment la présence du gouvernement indien utilise-t-elle la plate-forme de médias sociaux pour atteindre ses citoyens?

Les progrès rapides de la technologie, les améliorations importantes des technologies de lacommunication et de l'information, l'utilisation généralisée d'Internet et l'adoption de pratiques fructueuses de commerce électronique ont redéfini les attentes du public vis-à-vis du gouvernement et de ses services. Ces attentes et ces demandes pour un

gouvernementplus réactif ont fait que les dirigeants du secteur public ont du mal à trouver les meilleurs moyens de prestation services à travers de multiples canaux dans les limites des contraintes budgétaires.

Sans surprise, l'administration en ligne a été considérée comme une méthode clé pour résoudre ces problèmes. L'utilisation de la technologie, en particulier des applications Internet sur le Web, améliore désormais l'accès des citoyens aux services gouvernementaux dans de nombreux pays, leur permettant de faire des transactions en ligne et de faciliter leur communication avec le gouvernement d'une manière rapide et pratique. La transition vers l'e- gouvernement n'est pas facile. La migration de services traditionnelssur papieret en face à face vers Internet nécessite des plans efficaces pour les changements qui devraient être apportés avec une bonne compréhension de l'infrastructure, des systèmes informatiques et des processus métier requis. De nombreux gouvernements dans les pays développés ont pris des mesures progressives vers la mise en œuvre de projets de gouvernement électronique où le Web et les technologies de l'information et de la communication sont utilisés pour accéder aux activités locales, ouvrir des services interactifs et accroître la participation des citoyens à la gouvernance. Cependant, les initiatives de gouvernement électronique n'en sont encore qu'à leurs débuts dans la plupart des pays en développement en raison de la nécessité de lutter contre des facteurs technologiques, organisationnels, humains, culturels et sociétaux complexes.

Au présent les indiens ont observé que les institutions gouvernementales indiennes aient largement utilisé Twitter dans leurs interactions quotidiennesavec les citoyens, leur stratégie de réseautage visant directement les citoyens éducatifs et motivés exactement à participer à l'engagement sur les réseaux sociaux. Cela indique que les efforts du gouvernement pour établir des liens avec les citoyens sont moins efficaces que ceux visant à communiquer avec les citoyens communs et à répondre à leurs besoins. Cette constatation indique lefluxd'informations à sens unique ou plutôt l'absence de dialogue lors de la connexion avec les mandants. D'un autre côté, les médias sociaux contribuent en effet à mobiliser de nouveaux modèles d'engagement civique en ligne. Des recherches récentes fournissent des preuves significatives que l'engagement civique en ligneentraîne une augmentation de la confiance des citoyens en général et une confiance accrue dans le gouvernement en tant qu'institution. L'étude a en

outredéclaré que, bien que les médias sociaux garantissent une solidarité complète entre les citoyens et le gouvernement, ils peuvent faciliter l'efficacité dans deux perspectives importantes: (1) renforcer le capital social via l'engagement civique en ligneet
(2) instiller un sentiment de confiance et de confiance dans le gouvernement.

Les chiffres récents indiquent que l'Inde s'intéresse de plus en plus aux médias numériques, ce qui constitue un cas idéal pour la communication politique en ligne en Inde. Selon le rapport de 2016 de l'Internet and Mobile Association of India(IAMAI), le nombre d'utilisateurs d'Internet en Inde était estimé à 462 millions. Plus important encore, l'utilisation d'Internet augmente au rythme de 90% contre 7 contre une moyenne mondiale de 19%. En ce qui concerne les médias sociaux, l'Inde a enregistré un total de 143 millions d'utilisateurs de médias sociaux. De plus, le nombre d'utilisateurs de médias sociaux en Inde a augmenté de 23% depuis mars 2015, par rapport au taux de croissance mondial de 26%. La statistique du sondage a souligné un fait significatifconcernant la population rurale en Inde dans son rapport de juin 2015. Le rapport indiquait que la population rurale en Inde avait enregistré une croissance de 100% depuis juin 2014, avec 25 millions d'utilisateurs de médias sociaux. Une autre étude menée par l'IAMAI en collaboration avec IRIS KnowledgeFoundationavant les élections générales de 2014 a révélé que la portée de l'utilisation des médias sociaux était suffisamment large pour influencer le résultat des prochaines élections générales. Il aestimé que 160 des 543 circonscriptions sont où les médias sociaux pourraient avoir un «impact élevé» lors de ces élections.

Encore plus significatif est le fait qu'un quart des utilisateurs de médias sociaux résident dans des villes de moins de 200 000 habitants. Dans ce contexte, le gouvernement indien actuel a tout mis en œuvre pour profiter de la croissance de l'Inde numérique. Depuis 2015, le gouvernement indien a pris des mesures importantes pour «développer ses actifs de médias sociaux». Selon des rapports de 2017, non seulement le gouvernement indien a développé des poignées distinctes pour chacun des ministères de l'Union et des ministres en charge des ministères, mais il a également utilisé ces poignées pour atteindre le public avec son programme et ses informations axés sur le développement, sur bon nombre de ses régimes de protection sociale. Certains ministres de l'Union ont également utilisé les

médiassociauxpour contacter personnellement les citoyens indiens qui ont besoin d'aide (Mahajan, 2017). L'étude a montré que même si l'utilisation des médias sociaux chez 8 jeunes indiens est limitée, ils estiment que les médias sociaux sont une bonne plate-forme pour discuter de politique (Internet and Mobile Association of India, IRIS Knowledge2014). Cependant, dans la recherche sur les habitudes des jeunes indiens dans les médias sociaux de la ville de Bengaluru, il a été observé que les jeunes estiment que la politique peut être discutée dans les médias sociaux. Les chercheurs semblaient également optimistes quant au potentiel des médias sociaux, un outil d'engagement politique et civique en raison de l'ouverture de la population indienne à adopter les médiassociaux.

Au cours de la phase de récupération du COVID-19, les technologies numériques seront sans aucun doute au cœur de garantir que les citoyens et les communautés reviennent à leur vie quotidienne de manière sûre et ordonnée et que la prestation de services se déroule sans problème. Pour cette raison, les gouvernements locaux et régionaux joueront un rôle crucial dans l'élaboration des technologies numériques à garantir des processus décisionnels transparents, ouverts et inclusifs. COVID-19 : Comment les technologies numériques sont-elles utilisées pour faire face à la pandémie ? Comment contrôler la propagation du COVID-19 ? Plusieurs questions peuvent se poser lors de la mobilisation des technologies numériques pour répondre à la crise actuelle. Les technologies numériques peuvent être considérées comme une passerelle pour résoudre de nombreux problèmes résultant de la crise.

Cette observation a été suivie de tweets, les discours des ministères, les vidéo conférences avec les ministères locaux qui parlaient des nouvelles et des mises à jour des ministères pour répondre pendant la situation pandémique. On peut dire que cette étude montre que les médias sociaux jouent un rôle important dans la communication politique quotidienne du gouvernementindien.

Conclusion

Dans le monde entier, il est urgent de standardiser la communication numérique et la portée intelligente du public. Afin d'évaluer le développement global de la communication numériqueet des technologies intelligentes à terme, de nombreuses études et enquêtes sont en cours. Une analyse approfondie de l'adoption de la

technologie et des données collectées sont utilisées pour identifier les zones qui auront besoin de plus d'infrastructures. La pandémie de coronavirus empêche divers médias imprimés d'atteindre les communautés, les plates-formes de médias sociaux sont devenues un terreau mondial pour une vague d'informations, à la fois authentiques et fausses, créant la panique et la tranquillité sociale. De nombreuses méthodes de partage d'informations ont été intégrées par ces plateformes qui atteignent le publicà une vitesse incroyable. Plus de 2,9 milliards de personnes utilisent régulièrement les médias sociaux. Au cours des deux derniers mois, une vague de fausses nouvelles a empêché les informations authentiques d'atteindre la communauté, car elles peuvent être suffisamment influentes pour influer sur les schémas de pensée et des comportements de individus en général. Une crise mondiale de santé publique conduit à l'incertitude , qui a son tour conduit à un partage accru des informations. Les conséquences de cela sont généralement évaluées en observant le changement prévu dans la cognition et le comportement des individus auxquels ils sont destinés. Il est urgent de créer une communauté numérique dans le monde en matière de communication sur la santé, et les médias sociauxpeuventmontrerlavoie.L'intégration des médias sociaux dans le contenu du programme d'alphabétisation en santé est très importante. Pendant la phase de récupération du COVID-19, les technologies numériques seront sans aucun doute au cœur de la garantie que les citoyens et les communautés reviennent à leur vie quotidienne de manière sûre et ordonnée. L'application des technologies numériques doit être adaptée à tous les membres de lapopulationet englober tous ces éléments et réduire la fracture numérique. L'observation n'a réaffirmé que la demande accrue de technologies numériques en réponse à la pandémie de COVID-19 et a souligné qu'il était impératif pour les gouvernements locaux et régionaux de donner la priorité à la numérisation. Alors que les gouvernements du monde entier travaillent sans relâche pour lutter efficacement contre la crise du COVID-19, il est extrêmement important de reconnaître que ce soit en période de crise ou au-delà, les outils numériques doivent servir de catalyseur pour atteindre l'objectif des autoritéscompétentescomme protégerlasanté des citoyens, promouvoir la cohésion sociale et la protection des droits de l'hommeetc.

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साहित्य में महामारी की विभीषिका : एक विश्लेषण

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शोध-सारांश (Abstract) :-

महामारियों के केन्द्र में सदैव प्राकृतिक असंतुलन रहा है। इतिहास गवाह है कि जब-जब प्रकृति का दोहन अपने चरम पर होता है, प्रकृति करवट बदलती है। वह अपने स्वरूप को अपने स्तर से संतुलित करने का प्रयास करती है। आज कोविड-19 के समय में जब इसने बौद्धिक रूप से अतिसमृद्ध मानव समुदाय एवं उसके विकास को दीन-हीन साबित कर दिया है, तब यह गहरे रूप में समझना होगा कि हमलोग प्रकृति के केवल अंग मात्र हैं, उसके नियंता नहीं। हमें विकास के मापदंड एवं केन्द्र बदलने होंगे।

प्रकृति की तरह ही साहित्य का कार्य भी अंततः मानवता का कल्याण ही है। किसी भी देश के समकालीन यथार्थ को बेहद नज़दीक से समझने का सबसे सशक्त माध्यम साहित्य है। जब-जब महामारियों ने अपने पैर फैलाए हैं, उसके प्रभाव-क्षेत्र का सूक्ष्म विश्लेषण साहित्यकारों ने किया है। महामारियों की कथावस्तु को आधार बनाकर जो भी रचनाएँ हमारे यहाँ मौज़ूद हैं, वे अतीत के मूल्यांकन के साथ-साथ उन आपदाओं के केन्द्र में वर्तमान को भी टटोलती हैं। अतीत की साहित्यिक रचनाएं आज के संकटों की भी शिनाख्त करती हैं। ये हमें मनुष्य की जिजीविषा की याद दिलाने के साथ-साथ मानवीय मूल्यों के ह्रास और मनुष्य के अहंकार, अन्याय और नश्वरता से भी रू-ब-रू कराती हैं। ऐसी तमाम साहित्यिक रचनाएं सांत्वना, धैर्य और साहस के स्रोत के साथ-साथ दुखों और सरोकारों को साझा करनेवाला माध्यम भी बनी हैं। तुलसीदास, निराला, फणीश्वरनाथ रेणु आदि कई साहित्यकारों ने अपने-अपने तरीके से महामारी की विभीषिका को बेहद सूक्ष्मतम तरीके से चित्रित किया है।ऐसे साहित्य एक तरह से विभीषिकाओं के विभिन्न पहलुओं को समझने का एक महत्त्वपूर्ण मानवीय दस्तावेज़ है। यह शोध-आलेख साहित्य और प्रकृति दोनों को आधार बनाकर महामारियों के सूक्ष्म संदेश को जानने-समझने का एक प्रयास है।

कूँजी-शब्द (Key-words) :- **महामारी, प्रकृति, साहित्य, मानवीयता, अतीत, वर्तमान**

इस सृष्टि का एक सतत प्रवाहमानचक्र है, जिसके प्रत्येक कण अपनी गति, लय में विचरण करते हैं। सबका अपना अनुशासन है। सबकी अपनी गति निर्धारित है। सूर्य, चंद्र, तारे, पर्वत, पहाड़, नदियां, पशु-पक्षियाँ, झील झरने सभी एक निश्चित नियम के अनुसार चलायमान हैं।

इस सृष्टि के अभिन्न अंगों में प्रकृति अन्यतम है। हिंदी साहित्य ज्ञानकोश खंड-4 में जगदीश शर्मा ने लिखा है, "प्रकृति त्रिगुणात्मक है अर्थात सत्व, रजो और और तमो गुण से युक्त है। भारत में प्रकृति सर्वदा से पूजनीय रही है। प्राचीन काल से ही प्रकृति-पूजा के प्रमाण मिलते हैं। जनजातीय जीवन पर तो इसका आज भी गहरा प्रभाव है। प्रकृति-पूजा जनजातीय समाजों में ही नहीं बल्कि अन्य जाति समूहों में भी मिलती है। प्राचीन प्रकृति-पूजा का व्यापक असर अब भी लोकजीवन एवं संस्कृति पर है। नदी, वन, पर्वत, कुछ ख़ास पेड़-पौधे पूजे जाते हैं। जन्म से

मृत्यु तक के तमाम संस्कारों में नदियों का माहात्म्य है और खासकर गंगाजल का प्रयोग किया जाता है। यहां तक कि मरने को 'गंगालाभ' कहते हैं।"(हिंदी साहित्य ज्ञानकोश खंड-4, पृष्ठ- 2213)

प्रकृति में काव्यात्मक सौंदर्य देखना उसके प्रति पर्यावरणीय चेतना का पहला प्रमाण है। मानवता ने प्रकृति की गोद में ही अपनी आंखें खोली हैं और उसके सौंदर्य से अभिभूत होकर उसके प्रति बार-बार कृतज्ञता व्यक्त की है। इसी से दुनिया के हर कोने में प्रकृति की प्रार्थनाएं हैं और उसकी जीवनदायी शक्तियों की कल्पनाएं हैं। हिंदी साहित्य ज्ञानकोश खंड- 4 में मनीषा झा लिखती हैं, "भारत में सूर्य-चंद्र, नदी-पहाड़, पेड़-पौधे, पशु-पक्षी सभी ही कथाओं में डूबे हुए हैं। हर देवी-देवता का पड़ोस पशु-पक्षियों से बना है और सदियों से मनुष्य ने प्रकृति को काव्यमय देव रूपों में देखा है।" महाभारत की एक कथा में पुरूरवा को जब उर्वशी से प्रेम हुआ, उर्वशी ने शर्त रखी, 'मैं साथ तभी रहूंगी जब तुम मेरे मृगशावकों की रक्षा करोगे।' शकुंतला दुष्यंत को हिरण के शिकार से रोकती है, मृगशावक से प्रेम करती है। कवीन्द्र रवींद्रनाथ ठाकुर ने लिखा था, "हमारे देश की कविता में प्रकृति-प्रेम का जो परिचय मिलता है, वह उसे अन्य देशों की कविता से अलग करता है। यह प्रकृति पर प्रभुत्व नहीं, प्रकृति का उपभोग नहीं, बल्कि प्रकृति के साथ प्रेम भरा मिलन है।" (1909 का भाषण, तपोवन) (हिंदी साहित्य ज्ञानकोश खंड-4, पृष्ठ- 2214)

अपनी प्रिया के वियोग से विगलित होकर कालिदास ने प्रकृति के सहारे मेघदूत की रचना कर डाली। आचार्य रामचंद्र शुक्ल प्रकृति की विराटता और साधारणता दोनों को पहचानने पर बल देते हैं। वे अंततः कहते हैं कि **"किसी को अपने देश से प्रेम है तो उसे अपने देश के मनुष्य, पशु-पक्षी, लता-गुल्म, पेड़-पत्ते, वन-पर्वत-नदी-निर्झर आदि सबसे प्रेम होगा।" (**श्रेष्ठ निबंध : आचार्य रामचंद्र शुक्ल, पृष्ठ- 88) उन्होंने प्रकृति को न सर्वात्यवादी नजरिए से देखा और न उसे ईश्वर का निष्कर्ष माना, बल्कि कहना चाहा कि प्रकृति की एक-एक चीज़ से प्रेम के बिना मनुष्य अधूरा है, उसका देशप्रेम अधूरा है।

छायावादी कविता का तो एक अंग ही प्रकृति-प्रेम से सराबोर है। प्रकृति सौंदर्य और प्रेम की अत्यधिक व्यंजना के कारण ही डॉ. देवराज ने छायावादी काव्य को 'प्रकृति-काव्य' कहा है। प्रकृति से द्वंद्वात्मक संबंध के साथ उससे प्रेम और सहचर भाव भी ज़रूरी है। 'कामायनी' में मनु जब मृगशावक की बलि देते हैं, तो पशु के प्रति उनकी क्रूरता से श्रद्धा उद्विग्न और उदास हो जाती है। पंत की यह पंक्ति- 'आह! धरती कितना देती है', प्रकृति और मानव-जीवन के बीच के सहसंबंध को चरितार्थ करती है।

परंतु साहित्य की इस काव्यमयी और काल्पनिक दुनिया से इतर एक दूसरी दुनिया है। इसे व्यावहारिक या दुनियादार संसार कह सकते हैं। इस संसार में बुद्धि है, विकास है। आगे बढ़ने की जद्दोजहद है। सृष्टि के कण-कण को अपने नियंत्रण में रखने की होड़ है। कहना न होगा, प्रकृति की नैसर्गिकता के आगे की कथा काफ़ी ख़ौफ़नाक और दुर्भाग्यपूर्ण है। अंधाधुंध औद्योगिक विकास, शहरीकरण, बढ़ती जनसंख्या और विकास के तथाकथित निर्धारित मापदंडों में प्रकृति के प्रति भयानक उदासीनता के कारण आज जीवन-जगत के हर क्षेत्र में विद्रूपता एवं विकृति देखी जा सकती है। पूँजी के बल पर दुनिया के समस्त संसाधनों पर अधिपत्य जमा लेने की होड़ ने प्रकृति को जैसे अधमरा ही कर दिया। आज बिना पैसे के स्वच्छ हवा और स्वच्छ पानी भी नसीब नहीं, तो इससे अधिक विंडबना और क्या होगी? प्रदूषण की स्थिति हमसब को ज्ञात ही है।

इतिहास की तरफ़ मुख करके देखें तो पाएँगे कि प्राकृतिक असंतुलन के पीछे एक अदृश्य सत्ता भी अपना कर्तव्य निभाती रहती है। प्रकृति करवट भी बदलती है। कोविड-19 के संदर्भ में इस बात को बहुत आसानी से समझा जा सकता है। दुनिया के किसी भी मनुष्य ने इस बात की कल्पना भी नहीं की होगी कि कोरोना नामक महामारी भी

आ सकती है, जो किसी क्षेत्र या देश विशेष के साथ-ही किसी ख़ास मौसम तक ही सीमित नहीं रहेगी अपितु सम्पूर्ण विश्व को अपनी चपेट में ले लेगी। वायरसों की जिस भयावह दुनिया को हम कार्टूनों, फ़िल्मों या अन्य मनोरंजन की दुनिया में देखने के अभ्यस्त थे, आज उसने हमारी वास्तविक दुनिया में दस्तक ही नहीं दी है बल्कि आमूल-चूल परिवर्तन की ख़तरनाक मुद्रा में खड़ा है। पूरा विश्व जो विकास के नए आयामों को स्पर्श कर रहा था, वह आज लाचार है। आज इस समय में एक सबसे बड़ा यथार्थ हमारे समक्ष है यह कि हमलोग प्रकृति के केवल अंग मात्र हैं, उसके नियंता नहीं। मनुष्यों का पूरी सृष्टि पर कब्जा कर लेने का दावा पूरी तरह झूठा और खोखला है। कोविड-19 ने अत्याधुनिक बनते व्यक्ति-देश-समाज-विश्व के पैरों में जैसे बेड़ियाँ डाल दी हों। आज पूरा विश्व आत्ममंथन की दहलीज़ पर खड़ा है। भूमंडलीकरण, ग्लोबल गाँव, उत्तर-आधुनिक समय आदि उपमानों से विभूषित ये समय इनसे मुक्ति चाहते हुए अपने अस्तित्व के लिए याचक की मुद्रा में खड़ा है। विकास की तथाकथित तमाम कसौटियाँ आज एक व्यापक परिवर्तन के मुहाने पर खड़ी हैं।

महामारियों का इतिहास हमेशा ख़ौफ़नाक रहा है, परन्तु प्रत्यक्ष या अप्रत्यक्ष रूप में इनके केन्द्र में प्राकृतिक असंतुलन ही रहा है। प्लेग, हैजा, मलेरिया, यक्ष्मा, अकाल आदि विभीषिकाओं ने जब-जब अपने पाँव फैलाए हैं, गाँव से लेकर शहर तक को बेजार कर दिए हैं। यह सामान्य धारणा है कि महामारियों का प्रसार का वहीं होता है, जहाँ ग़रीबी, अशिक्षा, अस्वच्छता हो, जहाँ चिकित्सा सुविधाओं का अभाव हो। परन्तु कोविड-19 के परिप्रेक्ष्य में स्थिति सीधे इसके विपरीत है। यह तथाकथित संभ्रांत, सभ्य, समृद्ध माने जाने वाले समुदाय से प्रसारित होते हुए समाज के हर तबके को अपनी चपेट में लेने को आतुर है।

जिस प्रकार प्रकृति निःस्वार्थ भाव से मानवता के कल्याण में लगी रहती है, साहित्य का भी अंतिम लक्ष्य समाज एवं मानवता का कल्याण ही है। किसी भी देश के समकालीन यथार्थ को नज़दीक से जानने का सबसे सशक्त माध्यम साहित्य है।महामारी की विभीषिका के दंश को सूक्ष्मता से समझने के लिए साहित्यिक रचनाएँ एक प्रामाणिक दस्तावेज़ हैं, क्योंकि इतिहास तो आँकड़ों एवं तथ्यों का खेल है। सिर्फ़ मौत के आँकड़ों से अपने आस-पास दुनिया को नहीं समझा जा सकता। इन आँकड़ों के पीछे मानवीयता एवं हैवानियत की कई ऐसी कहानियाँ हैं जो अपने अतीत का मूल्यांकन तो करती ही हैं, साथ-ही-साथ उन विपदाओं के केन्द्र में वर्तमान को भी टटोलती हैं। वहीं इससे आगे बढ़कर बेबाकी के साथ सत्ता की पोल भी खोलती है।

महामारियों पर केंद्रित रचनाओं पर ग़ौर करें तो पाएँगे कि विश्व साहित्य में महामारी पर आधारित **'प्लेग'** उपन्यास एक महान कृति है। मूल फ्रेंच भाषा में यह 1947 में प्रकाशित हुई थी। अपने इस उपन्यास के जरिए अल्जीरियाई मूल के फ्रांसीसी उपन्यासकार **आल्बेयर कामू** नाज़ीवाद और फासीवाद के उभार और उनकी भयानकताओं के बारे में बता रहे थे। महामारी को सम्पूर्णता में समझने के लिए यह कृति काफ़ी सहायक है। **'प्लेग'** उपन्यास से कुछ मार्मिक अंश उद्धृत हैं-

"प्लेग ने उसमें जबरदस्ती एक ऐसी अनासक्ति और उदासीनता भर दी थी जिसे वह अपनी पूरी कोशिश करके भी दिल से नहीं निकाल सकता था, और जो एक निराकार भय की तरह उसके मन में छायी हुई थी। उसे लगा जैसे प्लेग बहुत जल्दी अचानक ही खत्म हो गई थी और उसे अपने को संभालने का वक्त ही नहीं मिला था।"(प्लेग- आल्बेयर कामू, पृष्ठ- 320)

"महामारियाँ मनुष्य के नाम से नहीं बनतीं। इसलिए हम अपने-आप से कहने लगते हैं कि महामारियाँ सिर्फ दिमागी आतंक हैं, कि वे एक बुरे सपने की तरह गुजर जाएंगी। लेकिन वे हमेशा आसानी से नहीं गुज़र जातीं और एक बुरे सपने के बाद दूसरे बुरे सपने का सिलसिला शुरू होने की तरह, मनुष्य गुजरते जाते हैं; उनमें से भी सबसे पहले मानववादी महामारी का शिकार होते हैं, क्योंकि वे अपने बचने के लिए सावधानी नहीं बरतते।.....वे अपने काम-धंधों में पूर्ववत लगे रहे, अपनी यात्राओं की तैयारियां करते रहे और दुनिया में होने

वाली घटनाओं पर अपनी राय कायम करते रहे। भला प्लेग-जैसी चीज के बारे में वे क्योंकर सोचते.....वे सोचते थे कि वे आज़ाद हैं, लेकिन जब तक महामारियाँ हैं, तब तक कोई कभी आज़ाद नहीं हो सकेगा।"(प्लेग- आल्बेयर कामू, पृष्ठ- 45)

यह अवतरण इस बात को दर्शाता है कि जो लोग महामारियों का मखौल उड़ाते हैं और अपनी परंपरागत जीवन-शैली में ज़रा भी बदलाव स्वीकार नहीं करते, वे लोग इनकी चपेट में अवश्य आ जाते हैं। एक और अवतरण महत्त्वपूर्ण है-

"प्लेग का कीटाणु न मरता है, न हमेशा के लिए लुप्त होता है। वह सालों तक फर्नीचर और कपड़े की अलमारियों में छिपकर सोया रह सकता है; वह शयनगृहों, तहख़ानों, संदूकों और किताबों की अलमारियों में छिपकर उपयुक्त अवसर की ताक में रहता है; और शायद फिर वह दिन आयेगा जब इंसानों का नाश करने और उन्हें ज्ञान देने के लिए वह फिर चूहों को उत्तेजित करके किसी सुखी शहर में मरने के लिए भेजेगा।" (प्लेग- आल्बेयर कामू, पृष्ठ- 336)

'प्लेग' के जरिए कामू सत्ता की नाकामी को परत-दर-परत उघाड़ते ही हैं, साथ-ही इस समाज की निष्ठुरता को भी समझाना चाहते हैं। वे दिखाना चाहते हैं कि समाज में आपसी मेलजोल की भावना से विच्छिन्न लोग किस हद तक असहिष्णु बन सकते हैं। **'प्लेग'** कृति महामारियों के बीच सत्ता के दाँवपेंच और अपनी जिम्मेदारियों एवं दायित्वों से भागने की सच्चाई को भी दिखलाती है।

हिन्दी के भक्त कवि गोस्वामी तुलसीदास की कवितावली के उत्तर-कांड में काशी की महामारी, भूख और अकाल का बड़ा ही कारुणिक वर्णन मिलता है। उनके कुछ कवित्त तो तत्कालीन समय के प्रामाणिक दस्तावेज़ हैं। तुलसीदास ने प्रकृति और शासन की विषमता से उपजी भूखमरी, बेकारी और ग़रीबी की पीड़ा की अतिशयता का अत्यन्त मार्मिक चित्रण किया है। वे लिखते हैं-

"खेती न किसान को, भिखारी को भीख, बलि,
बनिक को बनिज, न चाकर को चाकरी।
जीविका बिहीन लोग सीद्यमान सोच बस,
कहैं एक एकन सों 'कहाँ जाई, का करी?" (कवितावली, टीकाकार- लाला भगवानदीन, पृष्ठ- 135**)**

तुलसीदास ने उस भयंकर महामारी को कलिकाल का प्रभाव बताते हुए उसका बयान किया है:-

"गौरीनाथ, भोलानाथ, भवानीनाथ! आपकी पुरी में कलिकाल की दुहाई फिर गई है। वेदों तक ने कह दिया है कि आपकी कृपा से काशी के पुरुष शंकर के समान और स्त्रियां पार्वती के समान हैं। इस नगर के लोग तो आपको अपने पुत्रों- कार्तिकेय और गणेश के समान प्यारे हैं। फिर भी वे व्याकुल और बेहाल हैं। नगरी-रूपी लता को कलियुग-रूपी किरात काट रहा है। आप अपने माथे का तीसरा नेत्र खोलकर उसे भस्म कर दीजिए-

"गौरीनाथ, भोरानाथ, भवत भवानीनाथ!
बिस्वनाथपुर फिरी आन कलिकाल की।
संकर-सेनर गिरिजा-सी नारी कासीवासी
बेद कही, सही, सही ससिसेखर कृपाल की।
छमुख- गनेसतें महेस के पियारे लोग
बिकल बिलोकियत, नगरी बिहाल की।
पुरी-सुरबेलि केलि काटतकिरात कलि

निठुर निहारिए उधारि डीठि भालकी॥"

शंकर के अलावा वे हनुमान से महामारी दूर करने की प्रार्थना करते हैं। काशी में महामारी के साथ दरिद्रता भी है। लोग दरिद्र, दुःखी, भिखारी और भीरु हो गए हैं।" (लोकवादी तुलसीदास, पृष्ठ- 91)

कमलानंद झा ने लिखा है, "पूरी 'कवितावली' तदयुगीन समाज की तथाकथित 'स्थिरता' की अवधारणा को खंडित करती है। श्रमजीवी, किसान, व्यापारी, भाट, सेवक, चंचल, नट, चोर, दूत और बाजीगर सब पेट के लिए ही पढ़ते, अनेक उपाय रचते हैं। सब लोग पेट ही के लिए ऊंच-नीच कर्म तथा धर्म-अधर्म करते हैं, यहां तक कि अपने बेटा-बेटी तक को बेच देते हैं। तुलसीदास यहां तक कहने के लिए विवश हो जाते हैं कि पेट की आग बड़बागि से भी बड़ी है"-

किसबी, किसान-कुल, बनिक, भिखारी, भाट,

चाकर, चपल नट, चोर, चार, चेटकी-

आगि बड़बागि तें बड़ी है आगि पेट की।" (कवितावली, टीकाकार- लाला भगवानदीन, पृष्ठ- 134**)**

तुलसीदास अत्यंत पीड़ादायक मनःस्थिति में कहते हैं कि **'दरिद्रता से बड़ा दुख' दूसरा नहीं होता।**

ब्रजभाषा में दोहा छंद में रचित हिन्दी की पहली आत्मकथा **अर्द्धकथानक** में बनारसीदास जैन ने महामारी का विशद वर्णन किया है। वे स्वयं उससे पीड़ित हुए थे, उनके पास किसी को जाने और छूने तक की अनुमति नहीं थी, परंतु उनके एक मित्र ने मनुष्यता का धर्म निभाते हुए उन्हें बचाया था। हिन्दी की आरंभिक कहानियों में शुमार वर्ष 1902 में सरस्वती पत्रिका में प्रकाशित मास्टर भगवानदास की कहानी **"प्लेग की चुड़ैल"** प्रकाशित हुई थी। यह कहानी अपने शीर्षक से ही तत्कालीन प्लेग की महामारी का परिचय दे देती है। एक प्रसंग है-

"बहूजी तो यह कहकर अचेत हो गईं, पर बालक वहीं बैठा सिसक-सिसककर रोता रहा। थोड़ी देर बाद फिर डॉक्टर, वैद्य, हकीम आए, पर किसी की दवा ने काम न किया। होते-होते इसी तरह दोपहर हो गई थी। तीसरे पहर को बहूजी का शरीर बिल्कुल शिथिल हो गया और डॉक्टर ने मुख की चेष्टा दूर ही से देखकर कहा,'बस, अब इनका देहांत हो गया। उठाने की फिक्र करो।" (hindisamay.com से)

इस कहानी में प्लेग से पीड़ित ठकुराइन को मृत समझकर गंगा नदी में फेंक दिया जाता है, परंतु वह किसी तरह बच जाती है और अपने परिवार के पास भटकते-भटकते लौट आती है। लोग उसे चुड़ैल समझ लेते हैं, परंतु सच सामने आ जाता है। कहानी कई नाटकीय मोड़ से गुज़रते हुए अच्छे वातावरण में समाप्त होती है। महामारी के बीच लोगों के मनोविज्ञान, दहशत और मजबूरी को इस कहानी में बख़ूबी चित्रित किया गया है। परिवार के किसी सदस्य को बीमारी लग जाने के बाद पीड़ित एवं अन्य सदस्यों की मनःस्थिति एवं पीड़ा की सार्थक अभिव्यक्ति इस कहानी में हुई है।

महात्मा गाँधी की आत्मकथा **'सत्य के प्रयोग'** में दक्षिण-अफ़्रीका के जोहांसबर्ग में फैले **महामारी नाम से दो शीर्षकों** में वर्णन मिलता है। यह भी सत्य है कि 1918 के फ्लू ने महात्मा गांधी और प्रेमचंद को भी अपनी गिरफ्त में लिया था और कुछ बड़े काम करने के लिए छोड़ दिया था। इस प्रसंग में गाँधी जी की एक बात उद्धृत करना समीचीन होगा। वे कहते थे, **"रेलगाड़ी आती है तो महामारी लाती है।"** निःसंदेह महामारियों के व्यापक प्रसार में रेलगाड़ियों की भूमिका काफ़ी बड़ी नज़र आती है।

रवीन्द्रनाथ टैगोर की काव्य रचना 'पुरातन भृत्य' (पुराना नौकर) में एक ऐसे नौकर की कथा है जो अपने बीमार मालिक की देखभाल करते हुए खुद चेचक की चपेट में आ जाता है और मर जाता है।

1939 ई. में प्रकाशित निराला ने अपने आत्मकथात्मक उपन्यास 'कुल्लीभाट' में 1918-19 के हृदय-विदारक स्पैनिश फ़्लू और प्लेग महामारी से होनेवाली मौतों का बड़ा-ही कारुणिक चित्रण किया है। निराला ने लिखा है-

"मैं दालमऊ में गंगा के तट पर खड़ा था। जहाँ तक नज़र जाती थी गंगा के पानी में इंसानी लाशें ही लाशें दिखाई देती थीं। मेरे ससुराल से ख़बर आई कि मेरी पत्नी मनोहरा देवी भी चल बसी हैं।मेरे भाई का सबसे बड़ा बेटा जो 15 साल का था और मेरी एक साल की बेटी ने भी दम तोड़ दिया था। मेरे परिवार के और भी कई लोग हमेशा के लिए जाते रहे थे। लोगों के दाह संस्कार के लिए लकड़ियाँ कम पड़ गई थीं। पलक झपकते ही मेरा परिवार मेरी आँखों के सामने से ग़ायब हो गया था। मुझे अपने चारों तरफ़ अँधेरा ही अँधेरा दिखाई देता था। अख़बारों से पता चलाथा कि ये सब एक बड़ी महामारी के शिकार हुए थे।" (https://www.bbc.com/hindi/india-52456512)

कुल्लीभाट में चित्रित महामारियों का यथार्थ निराला के जीवन-संघर्ष का अपना यथार्थ है। इस महामारी ने उनका सर्वस्व उजाड़ दिया, परंतु बदले में उनके भीतर एक नयी जीवन-दृष्टि दे गया। इस त्रासदी के बाद निर्लिप्ति और अनासक्ति के बीच उनके भीतर का विद्रोही कवि और अधिक मुखर होने लगा।

1943 के बंगाल के अकाल को कौन भूलेगा। 1946 में धर्मवीर भारती के कथा संग्रह **'मुर्दों का गांव'** का पहला संस्करण आया था। बंगाल में भयंकर अकाल के समय अंग्रेजी सरकार वेलफेयर स्टेट होने का ढोंग करती हुई लोगों को मरने के लिए छोड़ चुकी थी। इसमें 'मुर्दों का गांव' नामक कहानी संकलित है। कहानी की शुरूआत भुतहा तरीके से होती है, लेकिन कुछ देर बाद पता चल जाता है कि ये भूख से मर रहे लोगों की कहानियां हैं। महामारी के बेहद बीभत्स दृश्यों का यहाँ चित्रण मिलता है, जिसे पढ़कर हमारी आत्मा तक काँप जाए। कहानी का एक अंश है-

"बहुत मुश्किल से पास के गाँव का एक लड़का साथ जाने को तैयार हुआ। सामने दो मील की दूरी पर पेड़ों की झुरमुटों में उस गाँव की झलक दिखाई दी। मील भर पहले से ही खेतों में लाशें मिलने लगीं। गाँव के नजदीक पहुँचते-पहुँचते तो यह हाल हो गया कि मालूम पड़ता था भूख ने इस गाँव के चारों ओर मौत के बीज बोए थे और आज सड़ी लाशों की फसल लहलहा रही है। कुत्ते, गिद्ध, सियार और कौवे उस फसल का पूरा फायदा उठा रहे हैं। इतने में हवा का एक तेज झौंका आया और बदबू से हमारा सिर घूम गया। मगर फिर जैसे उस दुर्गंध से लदकर हवा के भारी और अधमरे झौंके सूखे बाँसों के झुरमुटों में अटककर रूक गए। और सामने मुर्दो के गाँव का पहला झोंपड़ा दिख पड़ा। तीन और दीवारें गिर गई थीं और एक ओर की दीवार के सहारे आधा छप्पर लटक रहा था। दीवार की आड़ में एक कंकाल पड़ा था" (मुर्दों का गाँव, पृष्ठ- 1, 2)

रांगेय राघव का 1946 में प्रकाशित "विषादमठ" उपन्यास भी बंगाल के अकाल को विषय-वस्तु बनाकर लिखा गया है। उपन्यास की भूमिका में रांगेय राघव ने लिखा है कि जब मुगलों का राज्य समाप्त होने को आया था तब बंगाल की हरी-भरी धरती पर अकाल पड़ा था। उस पर बंकिमचंद्र चटर्जी ने **'आनंदमठ'** लिखा था। जब अंग्रेजों का राज्य समाप्त होने पर आया तब फिर बंगाल की हरी-भरी धरती पर अकाल पड़ा। उसका वर्णन करते हुए मैंने इसलिए इस पुस्तक को **'विषाद मठ'** नाम दिया।

रांगेय राघव लिखते हैं- **"प्रस्तुत उपन्यास तत्कालीन जनता का सच्चा इतिहास है। इसमें एक भी अत्युक्ति नहीं, कहीं भी जबरदस्ती अकाल की भीषणता को गढ़ने के लिए कोई मनगढ़ंत कहानी नहीं। जो कुछ है, यदि सामान्य रूप से दिमाग में, बहुत अमानुषिक होने के कारण, आसानी से नहीं बैठता, तब भी अंधविश्वास की निर्बलता**

दिखाकर ही इतिहास को भी तो फुसलाया नहीं जा सकता।'विषाद मठ' हमारे भारतीय साहित्य की महान परंपरा की एक छोटी-सी कड़ी है। जीवन अपार है, अपार वेदना भी है, किंतु यह श्रृंखला भी अपना स्थायी महत्व रखती है।" (विषाद-मठ, भूमिका से, पृष्ठ- 1)

'विषाद मठ' का एक उद्धरण प्रस्तुत है- **"इसके बाद एक असह्य नीरवता छा गई। बसंतपद कई दिनों से मलेरिया में पड़ा सड़ रहा था। वह एक बत्तीस साल का जवान था, किंतु गंदे खाने और पाड़े के अमर मच्छरों ने उसे मलेरिया की क्रीड़ा-भूमि बना दिया था। पारी का बुखार आता था। कड़कड़ाकर जब उसे सर्दी लगती, बूढ़ा उसे घर के सब कपड़ों से ढककर आग जलाने की दौड़-धूप में भयंकरता से खाँसता और इंदु दौड़-दौड़कर बाबा की सहायता करती। बसंत बड़बड़ाता रहता; कभी-कभी पागल की तरह बर्रा उठता। आज चार महीने से मलेरिया ने उसको पकड़कर झकझोर दिया था। उसकी सारी शक्ति ऐसे ही झड़ गई थी जैसे फूलों से पराग। और जब बुखार उसका बदन तोड़कर चुचाता हुआ भागता, झोपड़ी की संधियों से आती हवा उस पर ज़हर का काम करती थी।" (विषाद-मठ, पृष्ठ- 9, 10)**

अमृतलाल नागर के द्वारा 1947 में **"महाकाल"** (1970 से **भूख** शीर्षक से प्रकाशित) शीर्षक से प्रकाशित उपन्यास बंगाल के अकाल पर आधारित है। उन्होंने इस उपन्यास में बंगाल के अकाल का सजीव चित्रण किया है। उपन्यास की भूमिका में उन्होंने लिखा है कि सन 1943 के बंग-दुर्भिक्ष में मनुष्य के चरम दयनीयता और परम दानवताके दृश्य आंखों देखे गए हैं। कोलकाता की सड़कों के फुटपाथ ऐसी वीभत्स करुणा से भरे थे कि देख-देखकर जी उमड़ता था.... द्वितीय महायुद्ध में गला फंसाए हुए तत्कालीन ब्रिटिश सरकार और निहित स्वार्थों से भरे अफसर-व्यापारियों के षड्यंत्र के कारण ही हज़ारों लोग भूखों, तड़प-तड़प कर मर गए, सैकड़ों गृहणियाँ वेश्याएँ बनाई जाने के लिए और सैकड़ों बच्चे ग़ुलामों की तरह दो मुट्ठी चावल के मोल बिक गए।' इस उपन्यास में बंगाल के अकाल से संबंधित सारे पहलू अंकित हैं।(भूख- अमृतलाल नागर, पृष्ठ- 1, 2)

बंगाल के अकाल को प्राकृतिक आपदा न मानते हुए इतिहासकारों ने उसको मानव निर्मित अकाल बताया है। इस संदर्भ में डॉ. सत्या एम. राय द्वारा संपादित पुस्तक **'भारत में उपनिवेशवाद और राष्ट्रवाद'** में अजीत जावेद के लेख में यह स्पष्ट लिखा है- **"एक और सरकार ने मज़दूरों के वेतन में कटौती की तो दूसरी ओर महंगाई आसमान छूने लगी। साम्राज्यवादी सरकार ने इस ओर कोई ध्यान नहीं दिया। उसने जनता के बीच राशन का सामान वितरण करने की कोई व्यवस्था नहीं की, जिसके परिणामस्वरूप देश के अनेक हिस्सों में अकाल पड़ा और भारी संख्या में मौतें हुईं। केवल बंगाल में मरने वालों की संख्या 35 लाख थी। अकाल के बाद भयंकर महामारी फैली।... यह मानव निर्मित अकाल था। बंगाल की एक-तिहाई जनता इसकी चपेट में आ गई। बंगाल में सिर्फ छह हफ्ते का राशन बचा था। अनाज का समूचा भंडार जमाखोरों, जमीदारों और व्यापारियों द्वारा दबा लिया गया और भ्रष्ट नौकरशाही ने इन भंडारों को जमाखोरों के हाथों से बाहर निकालने की कोशिश के बजाय इनकी कीमतों में वृद्धि करने में मदद पहुंचाई।"** (भारत में उपनिवेशवाद और राष्ट्रवाद, पृष्ठ- 395)

फणीश्वरनाथ 'रेणु' ने **'मैला आँचल'** उपन्यास में मलेरिया, कालाज़ार महामारी का लोमहर्षक वर्णन किया है। इस उपन्यास का एक महत्त्वपूर्ण पात्र डॉ. प्रशांत आज के लिए अत्यन्त प्रासंगिक है। डॉ. प्रशांत एक बेहतर और समृद्ध जीवन का रास्ता चुन सकते थे, परंतु वे अपने शोध के लिए चुनते हैं बिहार के पूर्णिया-कटिहार जिले के मेरीगंज नामक अत्यन्त पिछड़ा हुआ गाँव। एक ऐसा गाँव जहाँ हैजा, कालाज़ार और मलेरिया जैसी बीमारियों की चपेट

में आकर सैंकड़ों लोग जान गँवा चुके हैं। **रामदरश मिश्र** लिखते हैं, **"डॉ प्रशांत वहां की जनता के दुख-दर्द से अनासक्त नहीं रह पाता, अपने को खपाकर उसकी सेवा करता है। वहां के लोगों की ज़िंदगी के असुंदर और क्रूर पक्ष उभरते हैं, उसे सालते हैं, किंतु वह इसीलिए वहां की जमीन से और भी लिपटता है क्योंकि इस सारी सुंदरता और क्रूरता के मूल में कोई रोग दिखाई पड़ता है। वह उन कीटाणुओं की खोज में है जो सारी जिंदगी की सुंदरता को चाल रहे हैं और उसका रिसर्च पूरा होता है। वह बड़ा डॉक्टर हो गया है (यानी बड़ी मानवीय संवेदना से युक्त डॉक्टर)। उसने रोग की जड़ पकड़ ली है।ग़रीबी और जहालत इस रोग के दो कीटाणु हैं। ऐनोफ़िल्स से भी ज्यादा खतरनाक, सैंडफ्लाई से भी ज्यादा ज़हरीले। डॉक्टर की यह खोज स्वयं लेखक की खोज है। उस जीवन को देखने की उसकी अपनी दृष्टि है पूर्ण मानवीय दृष्टि, ममतामयी, यथार्थवादी दृष्टि....।"**(हिन्दी उपन्यास एक अंतर्यात्रा, पृष्ठ- 245)

यहाँ एक बात ग़ौर करनेवाली है कि निर्धन जनता महामारी से मरें या न मरें पर ग़रीबी और जहालत से ज़रूर मर जाएँगे। कोरोना के संदर्भ में प्रवासी मज़दूरों की घर वापसी का यथार्थ भी यही है। जिसके पास एक साधारण-सी ज़िन्दगी जीने के समुचित साधन नहीं हैं, उनके लिए किसी महामारी से ज़्यादा विभीषिका तो उसकी सामान्य ज़िन्दगी के संघर्ष हैं। उन्हें महामारी से उतना खतरा या भय नहीं जितना अपना काम-धंधा छूट जाने से है, बेकार-बेरोज़गार हो जाने से है।

1944 में प्रकाशित रेणु की ही कहानी **'पहलवान की ढोलक'**भूख और महामारी से दम तोड़ रहे एक ऐसे गाँव का चित्रण है, जहाँ कथानायक लुट्टन पहलवान अपनी ढोलक की आवाज़ से लोगों के भीतर संजीवनी शक्ति का संचार करता है। इस कहानी में हैजा और मलेरिया से पीड़ित गाँव का अत्यन्त मर्मस्पर्शी वर्णन किया है। जीवन, कला और संगीत के बीच भय, भूख और मौत की त्रासद कथा है पहलवान की ढोलक। एक प्रसंग है-

"गाँव प्रायः सूना हो चला था। घर के घर ख़ाली पड़ गए थे। रोज़ दो-तीन लाशें उठने लगीं। लोगों में खलबली मची हुई थी। दिन में तो कलरव, हाहाकार तथा हृदय-विदारक रुदन के बावजूद भी लोगों के चेहरे पर कुछ प्रभा दृष्टिगोचर होती थी, शायद सूर्य के प्रकाश में सूर्योदय होते ही लोग काँखते-कूँखते-कराहते अपने-अपने घरों से बाहर निकलकर अपने पड़ोसियों और आत्मीयों को ढाढ़स देते थे।" (पहलवान की ढोलक, आरोह, भाग-2, पृष्ठ- 114)

मैला आंचल के परिवेश में चिकित्सा की तो गुंजाइश दिखती भी है, परंतु इस कहानी में चिकित्सा के समानांतर है पहलवान केढोलक की थाप और उस थाप से निकलती हुई ध्वनियों में जीवन की झीनी आशा। रेणु अपनी रचनात्मकता में बड़ी सावधानी से जीवन के राग-रंग के बीच सत्ता की नाकामी को व्यंग्यात्मक रूप में दिखला देते हैं। बिना इशारा किए वे सत्ता के समक्ष चुनौती बनकर खड़े हो जाते हैं। सत्ता के गलियारे महामारियों से लड़ने के लिए हमेशा लोगों को ईश्वर के सहारे छोड़ देने का कुचक्र रचते हैं और अशिक्षित और भीरू जनता उसे ईश्वर का आदेश मानकर स्वीकार कर लेती है। अपने दो पहलवान बेटों की मौत का दृश्य देखनेवाले लुट्टन पहलवान का भी अंततः चित हो जाना इस कहानी की मार्मिक व दुर्भाग्यपूर्ण परिणति है। कहानी का एक प्रसंग है-

"चटाक्-चट-धा, चटाक्-चट-धा...' सारी रात ढोलक पीटता रहा पहलवान। बीच-बीच में पहलवानों की भाषा में उत्साहित भी करता था।– "मारो बहादुर!" (पहलवान की ढोलक, आरोह, भाग-2, पृष्ठ- 115)

प्रातःकाल उसने देखा- उसके दोनों बच्चे जमीन पर निस्पंद पड़े हैं। दोनों पेट के बल पड़े हुए थे। एक ने दाँत से थोड़ी मिट्टी खोद ली थी। एक लंबी सांस लेकर पहलवान ने मुस्कुराने की चेष्टा की थी- "दोनों बहादुर गिर पड़े!" (पहलवान की ढोलक, आरोह, भाग-2, पृष्ठ- 115)

उस दिन पहलवान ने राजा श्यामानंद की दी हुई रेशमी जाँघिया पहन ली। सारे शरीर में मिट्टी मलकर थोड़ी कसरत की, फिर दोनों पुत्रों को कंधों पर लादकर नदी में बहा आया। लोगों ने सुना तो दंग रह गए। कितनों की हिम्मत टूट गई।" (पहलवान की ढोलक, आरोह, भाग-2, पृष्ठ- 115)

कथा साहित्य के पास इतना अवसर होता है कि वह जीवन को विस्तार, विविधता एवं सम्पूर्णता के साथ चित्रित कर सके। हालांकि कवियों ने भी अपने-अपने माध्यम से महामारियों के दंश को चित्रित किया है। प्रगतिवादी कवि केदारनाथ अग्रवाल की प्रचलित पंक्तियाँ हैं-

'बाप बेटा बेचता है, भूख से बेहाल होकर।
धर्म, धीरज, प्राण खोकर
हो रही अनरीति बर्बर, राष्ट्र सारा देखता है।
बाप बेटा बेचता है।' (प्रगतिवादी कविता की प्रवृत्तियां,hindikaitihaas.blogspot.com से)

उन्होंने इस कविता में गरीबी, लाचारी, भूखमरी का अत्यंत मार्मिक चित्र प्रस्तुत किया है। प्रगतिवादी कवि नागार्जुन **'अकाल और उसके बाद'** कविता में बिहार में पड़े अकाल के परिदृश्य को अभिव्यंजित किया है-

"कई दिनों तक चूल्हा रोया, चक्की रही उदास
कई दिनों तक कानी कुतिया सोई उनके पास
कई दिनों तक लगी भीत पर छिपकलियों की गश्त
कई दिनों तक चूहों की भी हालत हालत रही शिकस्त।" (नागार्जुन : प्रतिनिधि कविताएँ, पृष्ठ- 98)

कवि केदारनाथ सिंह ने **अकाल में दूब**, **अकाल में सारस**कविता में अकाल की भयानक त्रासदी को रेखांकित किया है। यह कविता मानव और प्रकृति के संबंधों को भी टटोलती है। साथ-ही-साथ मानवेतर जीवों के बीच अपने संबंधों को भी दिखलाती है।

कुल मिलाकर कहा जाए तो वर्तमान में कोविड-19 का दहशत जब दिनोंदिन बढ़ता ही जा रहा है। इस दौरान कई लेखकों-साहित्यकारों की रचनाएँ सोशल मीडिया सहित अन्य माध्यमों के द्वारा सामने भी आ रही हैं। इनमें कुछ गंभीर रचनाएँ भी हैं। परंतु साहित्य रिपोर्टिंग की तरह त्वरित प्रतिक्रिया का माध्यम नहीं है। साहित्य तो एक प्रकार की जुगाली है। परिस्थितियों को अंतरंगता के साथ अपने भीतर समाहित करने के बाद अपनी कल्पना और अनुभव के सहारे अनुभूति तक पहुँचने की क्रिया साहित्य है। इस रूप में देखें तो इस महामारी के जाने के बाद इसकी समग्रता के परिदृश्य में जो रचनाएँ सामने आएँगीं निःसंदेह उनकी अनुभूति की प्रामाणिकता ज़्यादा गहरी होगी और उसका मूल्य भी दीर्घकालिक होगा।

मुख़्तसर, इन साहित्यिक रचनाओं में प्रवेश कर देखें तो पाएँगे कि ये रचनाएँ मनुष्य की अदम्य जिजीविषा के बीच जीवन-संघर्ष की रचनाएँ हैं। इनमें चित्रित महामारी उस समय की विभीषिका का परिचय तो देती ही है, साथ-ही-साथ जीवन-जगत के विभिन्न पहलुओं को अत्यन्त करीब से देखने का अवसर भी प्रदान करती हैं। ये हमें मनुष्य के भीतर नैतिक मूल्यों के ह्रास और उसके अहंकार, अन्याय और नश्वरता जैसी वास्तविकता को भी दिखलाती हैं। ये अपने समय की विसंगतियों, विडंबनाओं और सामाजिक द्वंद्वों को भी रेखांकित करती हैं। महामारियों के बीच दम तोड़ती मनुष्यता के परदे में ये समकालीन शासन-व्यवस्था की नाकामियों को भी परत-

दर-परत उधेड़ती है। ये रचनाएँ बतलाती हैं कि सत्ता चाहे जिस किसी की हो, आम जनता की ज़िन्दगी का मोल उनके लिए सिर्फ़ सत्ता पाने का माध्यम भर है, उसके अलावा और कुछ नहीं। ये रचनाएं डर, भय, दहशत, असुरक्षा के बीच सांत्वना, धैर्य और साहस का स्रोत भी बनी हैं। दुखों और सरोकारों को साझा करने वाला एक माध्यम भी बनी हैं। ये अपने भयावह समय के सच्चे मानवीय दस्तावेज हैं।

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बायो-नोट :-

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दलित साहित्य का समकालीन परिदृश्य

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Karmataka

सारांश

दलित साहित्य आंदोलन हिंदी में मराठी साहित्य के प्रभाव से उत्पन्न हुआ। दलित शब्द ऐसे लोगों केलिए प्रयोग किया जाता है जिन्हें वर्ण-व्यवस्था में अछूत की श्रेणी में रखा गया और समाज व्यवस्था में सबसे निचले पायदान पर। उनका दलन और शोषण हुआ। दलित साहित्य उन्हीं लोगों से संबंधित है जो कि आधुनिक युग में आंदोलन बनकर परिवर्तन द्वारा समता,स्वतंत्रता,बंधुत्व,न्याय,दलित-अस्मिता,स्वावलंबन के साथ अपने अधिकारों की माँग करते हुए संघर्ष कर रहा है। हिंदी में इस का आरंभ कविता से हुआ। 1914 में सरस्वती पत्रिका में छपी हीरा डोम की भोजपुरी कविता को हिंदी की पहली दलित कविता माना जाता है। मध्य युग में कुछ संत कवियों जैसे कि तुकाराम, नरसी, कबीर, रैदास,दादू, नानक,घासीदास, मीरा,सहजोबाई, मलूक आदि ने दलितों पर हो रहे अन्याय,अत्याचार,पीडा एवं शोषण के विरुद्ध अपनी आवाज़ उठाई। वर्तमान में लिखा जा रहा दलित साहित्य वर्ण-व्यवस्था,जाति-व्यवस्था का खंडन करके मानवतावाद का समर्थन करता है। साथ ही सामाजिक ढांचे में परिवर्तन लाने की भी माँग करता है। दलित साहित्य वर्षों से बने अंधविश्वास को तोडकर आम आदमी के सुख:दुख से जुडने की प्ररणा देता है। डाँ.अंबेडकर के जीवन संघर्ष से ऊर्जा ग्रहण करके दलितों में एक नई चेतना उभरी है जो अपनी सांस्कृतिक पहचान की जडें खोजने केलिए प्रयत्नशील है। निराला, प्रेमचंद,राहुल सांकृत्यायन,बाबा नागार्जुन,अमृतलाल नागर,शैलेश मटियानी,गोपाल उपाध्याय, जगदीश चंद्र, मन्नू भंडारी,गिरिराज किशोर भी गैर-दलित होते हुए भी दलित साहित्य में अपना पूरा योगादान दिया हैं।

समकालीन दलित साहित्य की बात करें तो श्यौराज सिंह बेचैन की आत्मकथा " मेरा बचपन मेरे कंथों पर" दलित त्रासदी का महाकाव्य कहा जा सकता है। कर्मशील भारती का कविता संग्रह "कलम को दर्द कहने दो",कवि शेखर का "मेरे कुनबे के लोग",सूरजपाल चौहान का"क्यों विश्वास करूँ",ओम प्रकाश वाल्मीकि का"ठाकुर का कुआँ",मलखान सिंह की कविता "सुनो ब्राह्मण", असंगघोष की कविता "मैं दूँगा माकूल जवाब" आदि रचनाओं में वर्तमान दलित समाज का अस्मिता केलिए संघर्ष साफ़-साफ़ दिखाई देता हैं। दलित गद्य-साहित्य की बात करें तो ओमप्रकाश वाल्मीकि,तुलसीराम,मोहनदास नैमिशराय,जयप्रकाश कर्दम,कौशल्या वैसंत्री,सुशीला टाकभौरे आदि लेखकों ने अपनी रचनाओं के द्वारा पाठकों के अतर्मन को झकझोरा।आलोचना का समकालीन परिदृश्य दलित साहित्य को गंभीरता से स्वीकार करते हुए इसका मूल्यांकन कर रहा है।

संकेत शब्द : दलित, आंदोलन, शोषण, व्यथा, अस्मिता, स्वावलंबन, दलित-चेतना

भूमिका :

दलित साहित्य आंदोलन हिंदी में मराठी साहित्य के प्रभाव से उत्पन्न हुआ। दलित शब्द ऐसे लोगों केलिए प्रयोग किया जाता है जिन्हें वर्ण-व्यवस्था में अछूत की श्रेणी में रखा गया और समाज व्यवस्था में सबसे निचले पायदान पर। उनका दलन और शोषण हुआ। दलित साहित्य उन्हीं लोगों से संबंधित है जो कि आधुनिक युग में आंदोलन बनकर परिवर्तन द्वारा समता,स्वतंत्रता,बंधुत्व,न्याय,दलित-अस्मिता,स्वावलंबन के साथ अपने अधिकारों की माँग करते हुए संघर्ष कर रहा है। हिंदी में इस का आरंभ कविता से हुआ। 1914 में सरस्वती पत्रिका में छपी हीरा डोम की भोजपुरी कविता को हिंदी की पहली दलित कविता माना जाता है। मध्य युग में कुछ संत कवियों जैसे कि तुकाराम, नरसी, कबीर, रैदास,दादू, नानक,घासीदास, मीरा,सहजोबाई, मलूक आदि ने दलितों पर हो रहे अन्याय,अत्याचार,पीडा एवं शोषण के विरुद्ध अपनी आवाज़ उठाई। वर्तमान में लिखा जा रहा दलित साहित्य वर्ण-व्यवस्था,जाति-व्यवस्था का खंडन करके मानवतावाद का समर्थन करता है। साथ ही सामाजिक ढांचे में परिवर्तन लाने की भी माँग करता है। दलित साहित्य वर्षों से बने अंधविश्वास को तोडकर आम आदमी के सुख:दुख से जुडने की प्ररणा देता है। डाँ.अंबेडकर के जीवन संघर्ष से ऊर्जा ग्रहण करके दलितों में एक नई चेतना उभरी है जो अपनी सांस्कृतिक पहचान की जडें खोजने केलिए प्रयत्नशील है। निराला, प्रेमचंद,राहुल सांकृत्यायन,बाबा नागार्जुन,अमृतलाल नागर,शैलेश मटियानी,गोपाल उपाध्याय, जगदीश चंद्र, मन्नू भंडारी,गिरिराज किशोर भी गैर-दलित होते हुए भी दलित साहित्य में अपना पूरा योगादान दिया हैं।

समकालीन दलित साहित्य की बात करें तो श्यौराज सिंह बेचैन की आत्मकथा " मेरा बचपन मेरे कंधों पर" दलित त्रासदी का महाकाव्य कहा जा सकता है। कर्मशील भारती का कविता संग्रह "कलम को दर्द कहने दो",कवि शेखर का "मेरे कुनबे के लोग",सूरजपाल चौहान का"क्यों विश्वास करूँ",ओम प्रकाश वाल्मीकि का"ठाकुर का कुआँ",मलखान सिंह की कविता "सुनो ब्राह्मण", असंगघोष की कविता "मैं दूँगा माकूल जवाब" आदि रचनाओं में वर्तमान दलित समाज का अस्मिता केलिए संघर्ष साफ़-साफ़ दिखाई देता हैं। दलित गद्य-साहित्य की बात करें तो ओमप्रकाश वाल्मीकि,तुलसीराम,मोहनदास नैमिशराय,जयप्रकाश कर्दम,कौशल्या वैसंत्री,सुशीला टाकभौरे आदि लेखकों ने अपनी रचनाओं के द्वारा पाठकों के अतर्मन को झकझोरा।आलोचना का समकालीन परिदृश्य दलित साहित्य को गंभीरता से स्वीकार करते हुए इसका मूल्यांकन कर रहा है।

उद्देश्य:

दलित साहित्य की परिभाषा,उद्भव,विकास और आधुनिक दलित साहित्य के रूप और समकालीन दलित साहित्य का परिदृश्य इन सब बातों से पाठक को अवगत कराना इसका मुख्य उद्देश्य है।

स्तावना:

हिंदी साहित्य को हमेशा अनेक विचार-धाराएँ और आंदोलन प्रभावित करते आए हैं। इन में एक है दलित साहित्य आंदोलन। यह दलित साहित्य आंदोलन हिंदी में मराठी साहित्य के प्रभाव से उत्पन्न हुआ। सार्त्र ने कहा था - "लेखन केवल लिखना ही नहीं है एक कार्यवाही है और बुराई के खिलाफ़ मनुष्य के सतत संघर्ष में लेखन आयास हथियार की तरह इस्तेमाल करना चाहिए।"

दलित की परिभाषा:

'दलित' शब्द ऐसे लोगों केलिए प्रयोग किया गया है जिन्हें वर्ण-व्यवस्था में अछूत की श्रेणी में रखा गया और समाज-व्यवस्था में सबसे निचले पायदान पर। उनका दलन और शोषण हुआ। संविधान में इस समूह को अनुसूचित जातियाँ कहा गया। ये शारीरिक,मानसिक और आर्थिक दृष्टि से प्रताडित किये गये लोग है। समाज में इनको अमानवीय जीवन यापन करने केलिए विवश होना पडा। दलित साहित्य इन्हीं लोगों से संबंधित है जो कि आधुनिक युग में आंदोलन बनकर परिवर्तन द्वारा समता,स्वतंत्रता,बंधुत्व,न्याय,दलित अस्मिता,स्वावलंबन के साथ अपने अधिकारों की माँग करते हुए संघर्ष कर रहा है।

हिंदी में इस साहित्य का आरंभ :

हिंदी में इस साहित्य का आरंभ कविता से हुआ। 1914 में सरस्वती पत्रिका में छपी हीरा डोम की भोजपुरी कविता को हिंदी की पहली दलित कविता माना जाता है। इसका संक्षेप इतना है -"हम लोग डोम हैं, कुएँ के पास नहीं जा सकते। गँदला खीचड का पानी हम पीते है। जूतों से पेट-पीट वे हमारे पैर तोड देते हैं। हम लोगों को इतनी यातना क्यों उठानी पडती हैं? जिस हांड-मास का हमारा शरीर बना है ,उसी का इन ब्राह्मणों का,इन ठाकुरों का बना हुआ है, तो क्या बात है कि जो ये पूजे जाते हैं?" कितनी मार्मिक है! आज भी इनकी हालत में ज़्यादा सुधार नहीं आया है। तभी तो दलित साहित्य आज अपना हक माँगने केलिए खडा हुआ दिखता है। मध्य युग में कुछ कवियों जैसे कि तुकाराम, नरसी, कबीर,रैदास,दादू,नानक,घासीदास,मीराबाई,सहजोबाई,मलूक आदि ने दलितों पर हो रहे अन्याय,अत्याचार,पीडा एवं शोषण के विरुद्ध अपनी आवाज़ उठाई।

आधुनिक दलित साहित्य :

आधुनिक दलित साहित्य आंदोलन ज्योतिबा फ़ुले,सावित्री बाई फ़ुले और डॉ.अंबेडकर द्वारा चलाये गये सशक्त सामाजिक आंदोलन के परिणाम स्वरूप उभरा है। ज्योतिबा फ़ुले और सावित्री बाई फ़ुले ने पहले पहल दलितों की खास तौर से दलित स्त्रियों की शिक्षा का आंदोलन चलाया। उन्होंने दलितों के उत्थान और सामाजिक सम्मान केलिए स्वयं पर अनेकानेक अत्याचार सहकर भी जागृति की एक लहर पैदा की। डॉ.अंबेडकर ने उनके द्वारा तैयार ज़मीन पर व्यापक दलित चेतना के बीज बोये,और परिणाम स्वरूप उनके जीवन काल में ही सशक्त सामाजिक,राजनीतिक और सांस्कृतिक दलित आंदोलन अस्तित्व में आया। इस आंदोलन की ज़बरदस्त अभिव्यक्ति के रूप में भारतीय साहित्य के दृश्य पटल पर दलित साहित्य उपस्थित हुआ और सतह पर दिखाई पडने लगा। डॉ. अंबेडकर के जीवन संघर्ष से ऊर्जा ग्रहण करके दलितों में एक नई चेतना उभरी है जो अपनी सांस्कृतिक पहचान की जडें खोजने केलिए प्रयत्नशील है। निराला,प्रेमचंद,राहुल सांकृत्यायन,बाबा नागार्जुन, अमृतलाल नागर,शैलेश मटियानी, गोपाल उपाध्याय,जगदीश चंद्र माथुर,मन्नू भंडारी,गिरिराज किशोर भी गैर दलित होते हुए भी दलित साहित्य में अपना पूरा योगदान दिया ।

वर्तमान में लिखा जा रहा दलित साहित्य वर्ण व्यवस्था और जाति व्यवस्था का खंडन करके मानवतावाद का समर्थन करता है। साथ ही सामाजिक ढाँचे में परिवर्तन लाने की माँग भी करता है। दलित साहित्य वर्षों से बने अंधविश्वास को तोड कर आम आदमी के सुख-दु:ख से जुडने की प्रेरणा देता है। समाज में दलित होने के पीछे दो कारण विद्यमान हैं। एक जातीय आधार और दूसरा आर्थिक

पिछडापन। जातीय शोषण को आधार बनाकर लिखा गया साहित्य ही दलित साहित्य की श्रेणी में आता है।

दलित साहित्य कविता में:

श्यौराज सिंह बेचैन की आत्मकथा" मेरा बचपन मेरे कंधों पर" दलित त्रासदी का महाकाव्य कहा जाता है। इसमें व्यवस्था की सच्चाइयों से अवगत कराकर दलितों के दलन के समस्त कारको को परत दर परत उधेडा है। वे स्वयं को अपने पूर्वजों से जोडकर देखते हैं तो उनके अंदर अपने पूर्वजों की तिलमिलाहट सुनाई पडती है। वे कहते हैं –

"मैं तुम्हारे जिस्म का अंश भर नहीं हूँ
तुम्हारी विवशताओं की विरासत भी हूँ
कौन जाने की मेरे भीतर
तुम्हारे आँसुओ की ताप-भाप
मेरी अभिव्यक्ति की सृजनकारी
आग्नेय ऊर्जा तुम्हारी है मेरे पूर्वज।" (मेरा बचपन मेरे कंधों पर,पृ 202)

कर्मशील भारती का काव्यसंग्रह "कलम को दर्द कहने दो" सही मायने में दलितो की पीडा के दर्द का जीवंत दस्तावेज़ है; जिसे कवि ने होटलों,रेस्तरों और परचून की दूकान पर काम करनेवाले बाल श्रमिकों की व्यथा को चित्रित किया है। उनकी 'बाल श्रमिक" कविता की पंक्तियाँ इसका सबूत है –

" मालिक को संतुष्ट और खुश देखने को
तपती दुपहरी,कडकती ठंड और लगातार बारिश में
दिन भर सामर्थ्य से अधिक श्रम करते-करते
बाल श्रमिक के कोमल लेकिन अल्पविकसित हाथ
जो सही माने में
अभी विकसित होना चाहते हैं।"(कलम को दर्द कहने दो,पृ 37)

कवि शेखर का 'मेरे कुनबे के लोग' काव्यसंग्रह सही मायने में दलित चेतना का संग्रह है।जिस में कवि ने दलित चिंतन की अनिवार्यता के साथ-साथ दूसरे अवरोधों से भी सचेत किया है –

" हमारा कुनबा सूरज की ज्वाला है
लोकतंत्र की धारा है
हमारी पाठशाला है
पर हमारी अकल पर ताला है।" (मेरे कुनबे के लोग,पृ 56)

सूरजपाल चौहान जाने माने दलित काव्यकार हैं। उनका काव्यसंग्रह 'क्यों विश्वास करूं' अंबेडकरवादी दलित चेतना को समर्पित है। उनकी वाणी में मानो दलित चिंतन प्रतिकार की भावना से भर उठा हो

" फ़िर मैं तुम्हारे रचे शब्दों को
सीने पर चढकर डंका बजाऊँगा
विजयश्री का क्यों कि
अब मैं गूँगा नहीं हूँ।" (क्यों विश्वास करूँ,पृ 19)

समकालीन हिंदी कविताओं में दलित चिंतन वर्तमान भारतीय समाज का आइना है। दलित साहित्य विध्वंस का साहित्य न होकर सृजन का साहित्य है। यह सदियों से दम्भ पडी रूढियों,गली-सडी परंपराओं,खोखली मान्यताओं और विचार धाराओं को मिटाना चाहता है। समकालीन दलित कवियों ने अपनी पीडा को ,दर्द को कविता के माध्यम से व्यक्त करके अपनी उद्वेलित भावनाओं को शांत किया है तथा दलितों को समाज में सम्मान जीवन जीने केलिए प्रेरित भी किया है।

कवि सूरजपाल चौहान ने व्यवस्था के प्रति आक्रोश प्रकट करते हुए कहा है कि आज़ादी के 50 वर्ष बीत जाने के बाद दलितों की स्थिति ज्योंकि त्यों बनी हुई है। 'मेरा गाँव'के शीर्षक कविता में चौहान जी ने वर्तमान समय में दलितों की यथार्थ स्थिति को उजागर किया है –

"उनका खेत उन्हीं के बैल
और उन्हीं का ट्यूबवैल
मेरे हिस्से मेहनत आयी
उनके हिस्से है आराम
मेरा गाँव कैसा गाँव।" (क्यों विश्वास करूँ,पृ 22)

ओमप्रकाश वाल्मीकि का एक कविता संग्रह है 'ठाकुर का कुआ' । भारतीय समाज व्यवस्था ने दलितों के मौलिक अधिकार ही नहीं छीने बल्कि उन्हें निकृष्ट जीवन जीने केलिए भी बाध्य किया और उनपर कडे कानून भी लागू किये। उनके संपत्ति अर्जित करने पर प्रतिबंध लगाये। आज भी दलितों के पास अपनी नीजी ज़मीन व अन्य संपत्ति नहीं है जिसे अनदेखा करते हुए अनेक सरकारें दलितों को स्थायी निवास प्रमाण-पत्र जारी नहीं करती हैं। कहने को वे भारत के नागरिक हैं लेकिन राज्यसरकारें ऐसा नहीं मानती है। सैकडों साल एक ही स्थान पर रहने के बावजूद वे उस स्थान के निवासी नहीं माने जाते हैं क्योंकि उनके पास संपत्ति के कागज़ात नहीं हैं।"ठाकुर का कुआँ' कविता इसी सामाजिक सच्चाई को अभिव्यक्त करती है और दलितों की अंत:पीडा को सहज और सरल शब्दों में पाठकों के सामने रखती है।

"कुआँ ठाकुर का
पानी ठाकुर का
खेत-खलिहान ठाकुर के
गली-मुहल्ले ठाकुर के
फ़िर अपना क्या ?
गाँव ?
शहर ?
देश ? "

मलखान सिंह की 'सुनो ब्राह्मण ' कविता ने दलित साहित्य में जो प्रतिष्ठा अर्जित की है वह अपने आप में एक उपलब्धि है। ये कविता वर्ण-व्यवस्था,ब्राह्मणवादी,सामंती व्यवस्था पर तीखेपन के साथ हमला करती है। साथ ही उन तमाम मिथकों,बिंबों और प्रतीकों को भी चेतावनी देती है जो साहित्य में जड जमाये बैठे हैं। दलित साहित्य की यह एक श्रेष्ठ और महत्वपूर्ण रचना है।

" सुनो ब्राह्मण! हमारी दासता की सफ़र

तुम्हारे जन्म से शुरू होता है
और इसका अंत भी
तुम्हारे अंत के साथ होगा। "

असंगघोष की कविता 'मैं दूँगा माकूल जवाब' दलित साहित्य में अपनी एक खास जगह बना चुकी है। दलितों को शिक्षा से दूर रखने के जो षडयंत्र व्यवस्था के नाम पर रचे गये,यह कविता उनकेलिए एक माकूल जवाब है।

"समय के साथ
इसका
मैं दूँगा माकूल जवाब
मेरे जगह
पढेंगे मेरे बच्चे
ज़रूर।"

दलित साहित्य गद्य में:

दलित गद्य साहित्य की बात करें तो वर्तमान साहित्य में ओमप्रकाश वाल्मीकी ,तुलसी राम, मोहनदास, नैमिशराय, जयप्रकाश कर्दम, कौशल्या, वैसंत्री, सुशीला टाकभौरे जैसे साहित्यकार जिन्होंने निरंतर दलितों के ऊपर साहित्य सृजन कर रहे हैं।

1.दलित साहित्य में आत्मकथा लेखन:

हिंदी दलित साहित्य में 90 के दशक में पहली आत्मकथा मोहनदास नैमिशराय की 'अपने अपने पिंजरे' आयी हालांकि उससे पूर्व 'मैं भंगी हूँ' भी आयी। लेकिन स्वयं भगवानदास जी इसे अपनी आत्मकथा नहीं मानते। वे इसे पूरी जाति की आत्मकथा मानते हैं। हिंदी में अन्य तीन आत्मकथाएँ माता प्रसाद जी की 'झोपडी से राजभवन', डी.आर.जाटव की'मेरा सफ़र मेरी मंज़िल' और श्याम लाल जेदिया की 'एक भंगी उपकुलपति की आत्मकथा' और फ़िर तुलसीदास की 'मुर्दहिया'आयी। इन चारों आत्मकथाओं में जहाँ हमें दलित उत्पीडन की विभिन्न परिस्थितियाँ मिलती हैं वही संजीदगी का अहसास भी होता है।

ओमप्रकाश वाल्मीकी की आत्मकथा है जूठन जो दलित साहित्य में अपना एक विशिष्ट स्थान बनाया है। इस पुस्तक ने दलित के बीच में ही नहीं गैर दलित पाठकों के बीच में भी लोकप्रियता अर्जित की। स्वतंत्रता प्राप्ति के बाद भी दलितों को शिक्षा प्राप्त करने केलिए जो एक लंबा संघर्ष करना पडा ,'जूठन'इसे गंभीरता से उठाती है। भाषा और प्रस्तुति के स्तर पर भी यह रचना पाठकों के अंतर्मन को झकझोर देती है। भारतीय जीवन में रची- बसी जाति-व्यवस्था के सवाल को इस रचना में गहरे सरोकारों के साथ उठाया गया है। दलितों की वेदना और उनका संघर्ष पाठक की संवेदना से जुडकर मानवीय संवेदना को जगाने की कोशिश करते हैं।

तुलसी राम की आत्मकथा है 'मुर्दहिया'। 'जूठन' भारत के पश्चिमी उत्तरप्रदेश की ब्राह्मणवादी,सामंती मानसिकता के उत्पीडन की अभिव्यक्ति है तो 'मुर्दहिया'पूर्वी उत्तरप्रदेश के ग्रामीण अंचल में शिक्षा केलिए जूझते एक दलित की मार्मिक अभियक्ति है। यहाँ सामाजिक ,धार्मिक, आर्थिक विसंगतियाँ कदम-कदम पर दलित का रास्ता रोककर खडी हो जाती है और उसके भीतर हीनता बोध पैदा करने का तमाम षडयंत्र रचती है। लेकिन एक दलित संघर्ष करते हुए इन तमाम विसंगतियों से अपने

आत्मविश्वास के बल पर बाहर आता है और जे.एन.यु जैसे विश्वविद्यालय में विदेशी भाषा का विद्वान बनता है।

चर्चित दलित लेखक रूपनारायण सोनकर ने 'नागफ़नी'शीर्षक से आत्मकथा लिखकर हिंदी साहित्य को समृद्ध किया है। इस आत्मकथा को पढते हुए एक अजीब सी बेचैनी होती है। आत्मकथाकार ने जातिवाद के दंश को स्वयं झेला है। यही कारण है कि लेखक समाज में क्रांतिकारी परिवर्तन चाहता है। सामंतशाही और ब्राह्मणवाद का खात्मा ही लेखक का अभीष्ट है। जब तक समाज में ऊँच-नीच,गैर बराबरी,अस्पृश्यता का भाव विद्यमान है तब तक सामाजिक समरसता,समानता और भाईचारे की चर्चा बेमानी है।

वरिष्ठ लेखक और शिक्षाविद डाँ.एम.एल.शहारे की आत्मकथा 'यादों के झरोखे' बाबा साहेब डाँ.अंवेडकर के अनुयायियों को गफ़लत से उभारने केलिए काफ़ी है। इसलिए यह रचना केवल उनकी अपनी आत्मकथा नहीं है बल्कि दो शताब्दियों का ऐसा महत्वपूर्ण दस्तावेज़ है,जिस में पाठकों के सामने बाबा साहेब के द्वारा समता और सम्मान केलिए आरंभ किये गये आंदोलन के पृष्ठ-दर-पृष्ठ खुलते जाते हैं। 'यादों के झरोखे' का फ़लक विस्तृत है। अनगिनत लोग,अनगिनत समस्याएँ और उन से आमना सामना करते हुए डाँ.बाबा साहेब अंबेडकर कैसे दलितों को उनके खोये हुए अधिकार दिलाने केलिए संघर्ष करते हैं।

कौशल्या वैसन्त्री की आत्मकथा 'दोहरा अभिशाप' हिंदी दलित साहित्य की पहली महिला आत्मकथा मानी जाती है। कौशल्या वैसंत्री की आत्मकथा'दोहरा अभिशाप' हिंदी दलित साहित्य की पहली महिला आत्मकथा मानी जाती है। कौशल्या वैसन्त्री अपने जीवन की एक-एक परत को जिस तरह उघाडकर पाठकों के सामने रखती हैं वह एक साहस का काम है। इस आत्मकथा की एक विशिष्टता है उसकी भाषा ,जो जीवन की गंभीर और कटु अनुभूतियों को तटस्थता के साथ अभिव्यक्त करती है। एक दलित स्त्री का दोहरा अभिशाप है स्त्री होना और फ़िर दलित होना। लेखिका इन दोनों अभिशापों को एकसाथ जीती हैं जो उनके अनुभव जगत को एक गहनता प्रदान करते हैं।

सुशील टाकभौरे की आत्मकथा 'शिकंजे का दर्द' ने अपने पारिवारिक और सामाजिक संघर्ष को जिस तरह शब्दबद्ध किया है वह इसे दलित साहित्य में एक विशिष्ट स्थान दिलाता है। एक स्त्री होने की पीडा और दलित जीवन की विसंगतियों को अभिव्यक्त करने में लेखिका को सफ़लता मिली है।

2.दलित साहित्य में कहानी:

दलित कहानी के विकास पर गौर करें तो एक भरी पूरी पीढी दिखाई पडती है। पिछली पीढी में ओम प्रकाश वाल्मीकि से शुरु करें तो जयप्रकाश कर्दम ,मोहनदास नैमिशराय,सूरजपाल चौहान,अनिता भारती,रजनी सिसोदिया,कैलाश वानखेडे और संदीप मील जैसे कथाकार विरोध-प्रतिरोध का एक विमर्श रचते दिखाई देते हैं। ये कहानियाँ एकरेखीय न होकर बहुअर्थी संवेदना के सूत्र हमारे सामने प्रस्तुत करती है। राजेंद्र बडगूजर की कहानी'इनाम' हरियाणवी समाज में जाटों की अवसरवादिता और दलितों के प्रति उनके 'यूस एण्ड थ्रो'वाले दृष्टिकोण को प्रस्तुत करती है। समकालीन दलित कहानी में एक नहीं अनेक स्वर हैं।आज की दलित कहानी में चेतना के धरातल इकहरे नहीं हैं। दलित कहानी जाति के अलावा,सामाजिक न्याय,साम्प्रदायिक विसंगतियाँ,प्रशासनिक घालमेल और शोषण के बारीक तंतुओं को भी पकडती है। ज़ाहिर है कि दलित कहानी की कथ्यभूमि पहले से ज़्यादा विस्तृत और आंदोलनधर्मी हुई है। समकालीन कहानियों में कैलाश वानखेडे की कहानियाँ इसलिए विशिष्ट

मानी जा सकती है कि वे एक ऐसे क्षेत्र को कहानी का विषय बनाते हैं जहाँ अन्य कथाकार नहीं जा पाते-दफ़्तरी व प्रशासनिक कार्यशैली के क्षेत्र। ओमप्रकाश वाल्मीकि की कहानी'सलाम' जाति व्यवस्था के कुछ अलग स्तरों को दिखाती हैं।

'अपना गाँव' मोहनदास नैमिशराय की एक महत्वपूर्ण कहानी है जो दलित मुक्ति-संघर्ष आंदोलन के आंतरिक वेदना से पाठकों को रूबरू कराती है। इस कहानी में स्वाभिमान और आत्मविश्वास जगाने की भावभूमि तैयार होती है। दलितों के भीतर हज़ारों साल के उत्पीडन ने जो आक्रोश जगाया है वह इस कहानी में स्वाभाविक रूप से अभिव्यक्त होता है। भाषा की सहजता इस कहानी को गंभीर सरोकारों से जोडने में सफ़ल होती है।

जयप्रकाश कर्दम की एक कहानी है ' नो बार'। अखबारों के वैवाहिक विज्ञापनों में अक्सर लिखा होता है - जाति-बंधन नहीं(नो बार)।लेकिन इस में भी एक छिपा एजेंडा होता है। एक दलित केलिए यह शर्त लागू नहीं यानी दलित स्वीकार्य नहीं। यह कहानी इसी समस्या को केंद्र में रख कर सामाजिक जीवन में रची बसी जाति वैमनस्य की भावना को अभिव्यक्त करती है। इस कहानी के प्रस्तुतीकरण से जो प्रभावोत्पादकता पैदा होती है, वह पाठक को छू जाती है।

अनिता भारती एक सक्रिय कार्यकर्ता और चर्चित लेखिका है। वह दलित स्त्रीवाद की मुहिम चलाए हुए है। वे दलित स्त्री के प्रश्न को अपने ढंग से उठाती है।'एक भी कोटे-वाली'उनका कहानी-संग्रह है। प्रस्तुत कहानी दलित स्त्री के कार्यस्थल यानी स्कूल में व्याप्त जातिगत विसंगतियों को बेनकाब करती है। दलित पुरुष चूंकि इस जगह नहीं पहुँच सकता अत: दलित स्त्री को यह भूमिका निभानी पडी। इसी अर्थ में दलित स्त्रीवाद उभरकर आता है,क्योंकि दलित साहित्य का पुरुष साहित्यकार यहाँ तक पैठ नहीं बना सका है। रजनी सिसोदिया का कविता-संग्रह 'चारपाई' काफ़ी लोकप्रिय हुआ।

दलित कहानी मात्र शहरी-ग्रामीण परिवेश में जातिगत उत्पीडन तक सीमित न रह कर आदिवासियों और मानवतावादियों के संघर्ष में सहभागी होकर उसे मज़बूती और विस्तार देती है। मिथकों का रचनात्मक उपयोग यहाँ दिखाई देता हैं। स्वराज प्रकाश से 'समकालीन भारतीय दलित महिला लेखन'2011 खंड -1 में पुष्पा भारती की कहानी'जूता'छपी है। छोटी सी किंतु सारगर्भित इस कहानी में मार्क्सवाद और अंबेडकरवाद का रचनात्मक तालमेल दिखाई पडता है। मोची रामखिलावन जूते-चप्पल गांठकर इतने पैसे कमाना चाहता है कि अपने भाई की शादी में जाने केलिए अच्छे कपडे और जूते खरीद सके। वह बाज़ार से जूते खरीद सके इतना तो नहीं कमा पाता लेकिन जो कमाता है उससे चमडा,रंग और जूते बनाने का सामान ले आता हैं और रात भर खटकर उस ने बहुत अच्छा जोडा जूता तैयार किया। जूता इतना शानदार था कि एक ग्राहक ने मिन्नतें कर बारह सौ रुपये में खरीद लिया। बारह सौ में घर भर की ज़रूरतें पूरी हो जायेंगी ,यह सोचकर उस ने जूता बेचा था। अगले दिन जब किसी सस्ते जूते की तलाश में वह कनाट प्लेस गया एक बडे शोरूम के शोकेस में अपने जूते को दुगुने रेट की चेपी लगे देख हैरान रह गया।यह कहानी एक दलित स्त्री द्वारा,दलित पुरुष श्रमिक के श्रम और देशी मूल्य को हडप लेने की साज़िश का पर्दाफ़ाश करती है। मुझे नहीं लगता कि ऐसा विलक्षण कथा प्रयोग मुख्य धारा में भी मिल पायेगा कि नहीं।

यह दुखद है कि श्रम-सौंदर्य और श्रम-शोषण की इतनी अच्छी कहानी की लेखिका अब हमारे बीच नहीं है, नहीं तो अंबेडकरवादी समाज को मार्क्सवादी दृष्टिकोण से जानने समझने के कुछ और कथा प्रयोग मिलते। यह कहानी संकेत करती है कि हाशिये के समाज ,उसकी कला-संस्कृति और धरोहर को

किस प्रकार बहुराष्ट्रीय कंपनियाँ और काँरपरेट घराने लूट रहे हैं। पुष्पा भारती इस कहानी में श्रम के शोषण का बडा प्रश्न उठाती है। इस परिवेश की आलोचनात्मक पृष्ठभूमि के निर्माण में तेजसिंह की भूमिका से इंकार नहीं किया जा सकता। तेजसिंह मार्क्सवाद और अम्बेडकरवाद के संयोजन पर लगातार ज़ोर देते रहे थे।

3.दलित साहित्य में उपन्यास:

दलित साहित्य में उपन्यास विधा को अभी और विस्तार लेना बाकी है। संभवत: अनुभव के हू- ब- हू व्यक्त करने के दबाव ने दलित साहित्य में कलात्मक सृजन में एक बाधा पैदा किया है। हालाँकि अपनी बात को कहने केलिए कलात्मक पैमाना तय करने से उसकी स्वाभाविकता नष्ट होने का खतरा रहता है। हिंदी दलित साहित्य में सबसे पहला उपन्यास जयप्रकाश कर्दम का'छप्पर' माना जाता है। उन्होंने इस उपन्यास के माध्यम से समाज के सब से पिछडे वर्ग की कहानी कहने की कोशिश की है। पश्चिमी उत्तर प्रदेश के एक छोटे से गाँव मातापुर की पृष्ठभूमि पर लिखे गये इस उपन्यास का कथा-नायक चंदन है जो गाँव से शहर पढने जाता है। उसके माता-पिता की इच्छा है कि वह कोई बडा अधिकारी बने। शहर पहुँचकर चंदन को शहर की सच्चाई का पता चलता है। चंदन का उद्देश्य है कि वह सदियों से अज्ञान और पिछडेपन की गति में पडे हुए दलित समाज को जगाए। वह कालेज में पढते हुए भी स्कूल चलाते है और छोटे बच्चों को स्वयं पढाता है। वह जानता है कि जीवन और समाज में व्याप्त विसंगतियों के खिलाफ़ लडाई जीतने केलिए शिक्षा सबसे मारक और शक्तिशाली शस्त्र है। उपन्यासकार ने इस किताब के ज़रिए शिक्षा के महत्व को रेखांकित करने की कोशिश की है।

रमणिका गुप्ता के दो उपन्यास 'सीता" और 'मौसी' स्वतंत्रता के पश्चात के उन आदिवासी आंचलों के है जो विकसित होकर औद्योगिक परिवेश में बदल रहे थे। इन आँचलों में आदिवासी संस्कृति औद्योगीकरण के कारण तार-तार होकर नष्ट होने के कगार पर पहुँच रही थी उसे बचाने की कोशिश जद्दोजहद इन दो उपन्यासों की नारी पात्र करते हुए दिखाई देते हैं। इन उपन्यासों में सीता और मौसी ये दोनों पात्रों का दबंग नेतृत्व और ओजस्वी संघर्ष अपनी समूची अस्तित्व चेतना के साथ उभरकर आया है। अपनी अस्मिता बचाने हेतु इन दोनों उपन्यासों की सीता और मौसी ये पात्र व्यक्तिगत स्तर पर तो कहीं सामूहिक स्तर पर या संगठन के माध्यम से संघर्ष करती दिखाई देती हैं। स्वतंत्रता के पश्चात जहाँ आदिवासियों का बसेरा था उन आंचलों की भूमि पर और भूगर्भ में आकूत संपदा थी। सबसे पहले इन आँचलों से आदिवासियों को औद्योगिकरण और विकास के नाम पर खदेड दिया गया। प्रारंभ में वहाँ नीजी खदानें शुरु कर दी गयी। आदिवासियों का निजी क्षेत्र के कोयला खदान मालिक मुंशी ठेकेदार ,यूनियन लीडर,सरकारी अधिकारी आदि मिलकर हर स्तर पर शोषण कर रहे थे। उस शोषण के खिलाफ़ उपन्यास की सीता आदिवासियों में चेतना जगाकर शोषण चक्र का मुकाबला करते हुए अपनी संगठन शक्ति,साहस,नेतृत्व कौशल ,सामाजिक प्रतिबद्धता का अनुपम उदाहरण प्रस्तुत करती है। सत्यप्रकाश प्रेमी का 'जस तस भई सबेर' उपन्यास के ज़रिए सामाजिक और धार्मिक रूढिवादियों के खिलाफ़ समाज में चेतना प्रवाहित करने की दृष्टि से एक सफ़ल प्रयास है। मोहनदास नैमिशराय का उपन्यास 'मुक्तिपर्व' की कथा संघर्षशील दलित परिवार की ऐसी कहानी है जिसमें उपन्यास का मुख्य पात्र सुनीत भारतीय समाज की विषमता से पूर्ण परिस्थितियों में आत्मविश्वास के साथ जीना सिखाता है। उपन्यास में आज़ादी के पूर्व और आज़ादी के बाद दलितों की स्थितियों में आये परिवर्तनों को चित्रित किया गया है। देश आज़ाद हुआ,किंतु आज़ादी मिलने के बाद भी दलित को

न्याय नहीं मिल पाता। ऐसे में दलित व्यक्ति सोचने को मजबूर होता है आखिर उसे कब मुक्ति मिलेगी,उसका मुक्ति पर्व कब आयेगा? इसी के आसपास 'मुक्तिपर्व' उपन्यास का कथानक घूमता है।

सुशीला टाकभौरे का उपन्यास 'तुम्हें बदलना ही होगा'(2015) अपनी विषयवस्तु और प्रवाह के कारण ध्यान आकर्षित करता है। सुशीला जी की नज़र समाज के अनेकों सवालों पर रहती है। दलित साहित्य की मूल चिंता है जातिवाद का खात्मा। यही चिंता उनके उपन्यास में अभिव्यक्त हुई है। उनका उपन्यास यह प्रस्तावित करता है कि लोग अंतरजातीय विवाह तो करते हैं लेकिन उच्च कहे जानेवाली जातियाँ बहुत हद तक आपस में ही अंतरजातीय विवाह करती हैं। इस दृष्टिकोण को बदलना होगा तभी समाज से जाति का खात्मा होगा।

4.दलित साहित्य में आलोचना:

हिंदी में दलित आलोचना पर केंद्रित अब तक छपी पुस्तकों में तीन महत्वपूर्ण है - डॉ.धर्मवीर की 'कबीर के आलोचक',ओमप्रकाश वाल्मीकि की 'दलित साहित्य का सौंदर्य शास्त्र',कँवल भारती की 'दलित विमर्श की भूमिका'। दलित लेखकों में धर्मवीर सबसे गंभीर आलोचक है जिन्होंने ग्यारह साल पहले हिंदी भाषा के सवाल, पददलित नज़रिए से, हिंदी की आत्मा जैसी महत्वपूर्ण किताबें लिखी थी। डॉ.धर्मवीर की किताब 'कबीर के आलोचक'जहाँ कबीर के साहित्य के मूल्यांकन के बहाने कबीर को एक दलित कवि के रूप में देखने की माँग करते हुए उनपर ब्राह्मणवादी मानसिकता से की गयी समीक्षाओं की जाँच पडताल करती है।

कँवल भारती की 'दलित विमर्श की भूमिका' में दलित साहित्य की विचारधारा के इतिहास को व्याख्यायित करते हुए उन कारणों पर गंभीरता से विचार किया है जिन से दलित साहित्य का उदय होता है। यहाँ उन्होंने दलित विमर्श की अर्थवत्ता पर तो विचार किया ही है ,साथ में अंबेडकर,हरिजन,कम्यूनिस्ट आदि आंदोलनों को भी विमर्श का विषय बनाया है। इस पुस्तक का एक और महत्वपूर्ण पक्ष है,दलित साहित्य के इतिहास को रेखांकित करना।

ओमप्रकाश वाल्मीकि की 'दलित साहित्य का सौंदर्यशास्त्" व्यावहारिक तरीके से दलित साहित्य पर लिखे गये लेखों और विचारों का आलोचनात्मक विश्लेषण तथा मूल्यांकन करते हुए दलित साहित्य का सौंदर्यशास्त्र के विकास केलिए बने पारंपरिक साहित्य के मूयांकन के मापदंडों से भिन्न कुछ अलग प्रकार के प्रतिमान तय करती है। कारण है -'दलित साहित्य की भाषा,बिंब,प्रतीक और भावबोध परंपरावादी साहित्य से भिन्न है।"(दलित साहित्य का सौंदर्यशास्त्र) ओमप्रकाश वाल्मीकि की आलोचना को पढते हुए बार-बार इस पीडा का बोध होता है। यहाँ निम्नतर एक अछूत समझे जानेवाली दलित जाति की पीडा के बारे में बोध कराते है। ज्योतिबा फ़ूले ने कहा हैं कि -"गुलामी की यातना को जो सहता है वही जानता है,वही पूरा सच कह सकता है। सचमुच राख ही जानती है जलने का अनुभव,कोई और नहीं।(आधुनिक साहित्य में दलित विमर्श)

इन सब के आलावा डॉ.एन.सिंह ने 'दलित साहित्य:चिंतन के विविध आयाम' का संपादन किया जिसे हिंदी दलित साहित्य में आलोचना की पहली किताब माना जाता है। हरपाल सिंह'अरूप' की आलोचना'दलित साहित्य के आधार तत्व'मानी जाती है।

दलित साहित्य का दलित दृष्टिकोण आलोचनात्मक मूल्यांकन अभी भी एक महत्वपूर्ण और कार्यभार बना हुआ है। बजरंग बिहारी तिवारी दलित साहित्य के गंभीर अध्येता माने जाते है। उनकी

पुस्तक"दलित साहित्य: एक अंतर्यात्रा' (2015) हिंदी दलित साहित्य के मूल्यांकन का एक प्रयास है। बजरंगी जी की आलोचना दृष्टि मार्क्सवादी है। वे अपनी आलोचना में द्वंद्वात्मक पद्धति का इस्तेमाल करता हैं यही कारण है कि दलित साहित्य के प्रति उनका दृषिकोण भावुकतावाला नहीं है। वह हमेशा उसकी सकारात्मकता के साथ उसके नकारात्मक पहलू को भी सामने लाते हैं। बजरंग जो दलित साहित्य का समग्र मूयांकन करते हुए इस बात की आशा करते है कि जिन सवालों पर दलित साहित्यकारों की पहली पीढि ने नहीं लिखा उस पर वर्तमान पीढि लिखेगी। जेंडर,पितृसत्ता,भूमंडलीकरण,बाज़ारवाद आदि को वे ब्राह्मणवाद के नए नए रूप मानते है। और इसकी सत्ता को मज़बूत करनेवाली शक्ति (प्रतिक्रियावादी,फ़ासीवादी,पूँजीवादी)के षडयंत्र को उजागर करने पर ज़ोर देते है। आलोचना का समकालीन परिदृश्य दलित साहित्य को गंभीरता से स्वीकार करते हुए इसका मूल्यांकन कर रहा है यह एक अच्छी स्थिति है। 2015 में उनकी प्रकाशित पुस्तकें जाति और दलित उत्पीडन पर केंद्रित भारतीय दलित आंदोलन और चिंतन,यथास्थिति से टकराते हुए:दलित स्त्री से जुडी आलोचना(2015)।

निष्कर्ष:

दलित साहित्य के भीतर सहानुभूति की जगह स्वानुभूति,शिल्प और कला की जगह अंतर्वस्तु की प्राथमिकता,मनोरंजन या आनंद की जगह संघर्ष और पीडा का घोष उसे एक क्रांतिकारी स्वर प्रदान करता है। साहित्य के बने-बनाए ढाँचे में दलित साहित्य को जगह मिलना संभव नहीं थी उसे अपनी ज़मीन खुद ही तैयार करनी थी अत: उसे अन्य से अलग होना भी था और दिखना भी था। शायद इसीलिए उसका आरंभिक स्वर बहुत ही ज़्यादा आक्रामक दिखाई पडता है। आज की स्थिति में दलित साहित्य एक मज़बूत परिवर्तनकारी धारा के रूप में अपनी अलग पहचान स्थापित कर चुका है। इस समय वह बेहतर व्याख्या-विश्लेषण व आत्मालोचन की स्थिति में है। कई दलित चिंतकों ने अन्य परिवर्तनकारी धाराओं के साथ मज़बूत एका बनाकर एक साझा संघर्ष खडा करने की वकालत की है। दलित साहित्य के अब तक के विकास-क्रम को देखते हुए यह उम्मीद की जा सकती है कि जल्द ही वह संघर्ष के नए क्षेत्रों में प्रवेश करेगा।

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Milindapañha : A SYMBOL OF ACCULTURATION AND IDEOLOGICAL CHANGE

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Abstract:
The celebrated work *Milindapañha* is the most significant non canonical text of the Theravāda Buddhism. It is authored in continuation of the age long Indian tradition of dialogue and discussion and gives an elaborate description of the philosophical conversation between monk Nāgasena and king Milinda. The focal point of the present study is an analysis of the episodes of *Milindapañha*, which depict an ideological shift or liberal tendency towards the beliefs prevailing in society, when the text was authored. The paper discusses acculturation in the context of adaptability between people of diverse cultural groups of North-West India during Bactrian Greek rule and a trend of transformation in Buddhist tenets to make space for foreign elements and popular beliefs of the time. Acculturation is used to denote a natural two-way process of synthesis which was an outcome of the mutual efforts, Indian and foreign, to get along with one another. In various dialogues of *Milindapañha* we notice that Buddhist tenets were interpreted differently in order to accommodate various beliefs. This synthesis or blend of cultures has been interpreted in this paper as acculturation.

KEY WORDS: Milindapañha, acculturation, Bactrian Greeks, Menander Soter, Milinda, Nāgasena, Buddhism, ideological change, Karma.

(i) Introduction

Milindapañha, 'the most important non canonical work of the Theravāda' Buddhist ideology (*The Encyclopaedia of Eastern Philosophy and Religion*: 227) is usually believed to be written in Northern India in Sanskrit or North Indian Prakrit. The original book is not available but its versions in Pāli and Chinese have been found. On the basis of internal and external evidences its date of composition can be assumed to fall in between the first century BCE to first century CE. Most of the scholars considered Nāgasena as the author of the book who is also one of its leading characters

Milindapañha consists of a series of 262 questions and dilemmas raised by Milinda (Daisaku Ikeda 1977 66) and answers to these questions given by monk Nāgasena. Milinda has been identified with Bactrian Greek king Menandros, more commonly known by his Latin name *Menander Soter* (Bopearachchi 1990 1-9; Shukla 2004 17-22). We may assume that because of his inquisitiveness and contribution to the religion of Buddha he has been chosen as one of the two principal characters of this dialogue. Another prominent character Nāgasena, who played a leading role in the text, is a Buddhist monk. He seems to represent the author's mindset while answering the questions put forth before him by Menander. The two characters of *Milindapañha* belong to two different cultural groups; India and Greece, which has no parallel in

History. A careful study of the book suggests that although it seems to be a dialogue between the two characters but in reality, it is a monologue. The whole story is laid in a very systematic way with a clear motive to deal with certain dilemmas related to Buddha's statements and Buddhist ideology at the time of Bactrian Greeks' rule. Although, the book is significant from various aspects however the following are the points of focus of this paper:

- A clear trend of adaptability of various cultures.
- A transformation in Buddhist ideology in accordance with the prevailing circumstances.

(ii) A trend of Acculturation

a) Popularity of Greek rule in Indian Community:

Milindapañha represents the time when a part of North-West India was under Bactrian Greeks' rule. Their existence no doubt changed the political history of the country but more than that they equally contributed to the natural mainstream of Indian Culture. The study of *Milindapañha* suggests that their interaction with native people resulted in the cultural synthesis. Numerous references in Indian literature prove that initially Indians resisted against the foreigners on social plane (Thapliyal 1979 110). The initial resistance swayed away gradually and many foreign rulers including Bactrian Greeks were taken into Indian socio-religious fold. (Thapliyal 1979 122) Indians learnt about Hellenic culture. A class of educated Indians was familiar with the Hellenic epics, poetry, mythology and drama. (Vassiliades 2000 69-70)

The foreigners also facilitated the process by paying respect to religious beliefs of the native people, adopting Indian names, manufacturing coins according to the Indian standard, issuing bilingual coins using either Khroshthi or Brahmi along with Greek, displaying symbols and deities of various Indian faiths on some of the coins, promoting charitable deeds and intermarrying native people of the land. Some of the Bactrian Greeks like Agathocles (Lahiri 1965 41), Eukratides, Menander and Heliodoros made a significant contribution in this respect. (Vassiliades 2000 58-63; Shukla 1919 4-8) The motifs at Bactrian Greeks' coins like humped bull, elephant, trident, tree in railing, stupa surmounted by a star, three headed Hecate and legend like *Nagardevata Kavisaye* are testimony of their generous attitude towards local deities and native religious traditions. Though both of these identities were ethnocentric (Vassiliades 2000 63) but the interaction between Greeks and Indians resulted in a blend of two cultures with transformed ideas, faiths and rituals.

Pāli books and inscriptions provide numerous Indianized names of Yonaka monks. Classical Greek literature contains several instances which prove that Greeks had a tradition of uncritical admiration for Indians (Arora 2018 287-314) and were interested in having interaction with Indian philosophers. (Arora 2018 181-193; Vassiliades 44)Their interest in Indian religion and philosophy is evident from the long discussion on Buddhist tenets in *Milindapanha*. The choice of Menander and Nāgasena as its two characters proves that it is representative of the process of goodwill and synthesis between both the cultures. The introduction of the book gives a positive description of Yona country and Sagala city (Rhys Davids 1996 I: 2-3) which indicates that Greek rule

was popular in Indian community, more specifically in Buddhist community of their territory.

b) Testimony of Menander's close links with Buddhism

This acculturation process is further proven by the fact that the fragments of *Milindapañha* indicate a close link between Menander and Buddhism. The selection of Menander as one of the principal characters of *Milindapañha* itself is a testimony of the fact that Menander had shared a special bonding with the religion of Buddha. Along with the information of Menander's inclination towards Buddhism *Milindapañha* also informs us that he adopted Buddhism at the end of his life- "*….afterwards, taking delight in the wisdom of the elder, he handed over his kingdom to his son, and abandoning the household life for the houseless state, grew great insight, and himself attained to arhatship.*" (Rhys Davids 1996 II: 374) The theory of *Milindapañha* of the conversion of Menander to Buddhism is not accepted by number of scholars (Bopearachchi 1990 1-15; Vassiliadis 2016 27; Shukla 2019 8-10) as other evidences don't support this idea. The information of his conversion to Buddhism is given at the end of the Pālī version but there is a controversy regarding the authenticity of this portion of *Milindapañha*. (Shukla 2004 22-27)

Though the theory of his conversion is controversial but his inclination towards Buddhism is a well proven fact. The inscription found over the Buddhist relic casket of Bajour refers to the 14th day of the month of Kartika of a certain year (cannot be read) in the reign of Mahārãja Minadra (Menander) is clear evidence of his concern for Buddhism. (Sircar 318-321) We find the evidence of Buddhist monument at Pushkalāvati from Charsaddā excavation. An aerial Photograph of Shaikhān Dehri taken by Mortimer Wheeler also shows an image of Stūpa. (Wheeler 1862 16-17) These evidences show that Buddhism was popular in Menander's territory. According to a reference of the *Mahāvaṁsa,* Thera Yonamahādhammārakhita went to Srilanka to attend the ceremony of the dedication of the Great Stupa in Anuradhapura along with thirty thousand Buddhist monks from 'the Greek city of Alasanda' on the invitation of Sinhalese king Duṭṭhagāmaṇi (161-137 BCE), who was the contemporary of Menander. (Geiger 2010 II: 427) The (exaggerated) number of monks suggests that Buddhism was popular in that region at that time and that Greek monks played a direct role in the upper hierarchy of Buddhism and in its dissemination.

Greek historian Plutarch stated in his work *Moralia* that after the death of Menander different cities claimed their share of ash of this king. (Fowler 1936 278) This reminds us of the famous story of Mahāparinibbāna Sutta of *Dīgha Nikāya* (Rhys Davids 2007 II: 186-191) in which a similar treatment was given to Lord Buddha's ashes and carried back to the different places to make the Stūpa. The references of *Milindapañha* and other evidences are a testimony to the profound regard of Menander amongst the Buddhists and his support and encouragement for Buddhism.

(iii) Traces of transformation in Buddhist Doctrines

One of the most significant aspects to be talked about *Milindapañha* is that it presented some unique ideas with a different approach towards various Buddhist doctrines. These can be seen as the acceptance of popular folk beliefs and a reformative trend in Theravāda Buddhist ideology. The references indicating towards such transformation can be easily located in the text. For Instance:

a) The Theravāda Buddhist belief fixes individual responsibility for individual actions urging renunciants and non-renunciants alike to think of themselves as islands and as refuges unto themselves: be '*an island unto yourself, a refuge unto yourself*', '*taking no one else as a refuge*' for you. (Rhys Davids Woodward 2003 37) Every being has to face the consequences of his good and bad karma. One has to perform good deeds to attain merit (*puñña*) which can be used to get all the worldly and spiritual things like heaven, good rebirth, and happiness.

In some of the instances of *Milindapañha* we notice a divergence from this idea. It is said that merit gained from good acts can be transferred to others for their benefit. This seems to be the acceptance of popular folk belief of transfer of merit in Buddhism. King Milinda and Nāgasena discuss about the possibility of transfer of merit to the dead. Nāgasena says in an answer that some of the departed can obtain benefit through having charitable acts ascribing to them. However, there are others who can receive no benefit regardless of what is done in their names (Rhys Davids 1996 II: 151) Interestingly he goes beyond the existing belief of transfer of merit by making a distinction of the notion.

In another instance Nāgasena glorifies the act of sharing (saṃvibhajāti) good deeds with others- "*whosoever in this world gives gifts, and lives in righteousness, and keeps uposatha, he becomes joyful, cheerful, happy, becomes filled with a sweet sense of trust and bliss, and bliss ruling in his heart his goodness grows still more and more abundantly*." (Rhys Davids 1996 II: 155-56) "*... If even through a hundred years, a man was to keep on transferring to others (the merit of) any good he had done, the more he gave it away the more would his goodness grow and he would still be able to share it with whomsoever he would*". (Rhys Davids1996 II: 155-56) By transferring good deeds in this way one is tapping a never ending source of merit and would only grow with time. Helping other people and sharing good deeds with them reminds us of the Mahāyāna ideal of *Bodhisattva*, brimming with sympathy and compassion and is absolutely selfless in sacrificing his own life for the sake of saving humanity. This idea of Nāgasena does not go with the Canonical view that each man must work out his own salvation.

b) Theory of karma and its ethical consequences has been a common belief of all the religions originated in India including Buddhism though with certain difference and diversity in their opinions. According to it our own suffering is due to our former sin, in this or a previous life, just as one's well-being is due to one's former goodness. The doctrine of karma denotes both the original moral act and its power for subsequent reward or punishment. It perceives past, present and future life of a being in continuity associated with each other through the karma which transmigrates from one to another being without the existence of a permanent entity (soul). The author of *Milindapañha* also supports the theory of Karmic retribution but he also believes in non-karmic causes of human suffering. In a reference he says that all pains do not have their origin in Karma. (Rhys Davids 1996 I: 191-92) Nāgasena states '*There are eight causes by which sufferings arise, by which many beings suffer pain,...Superabundance of wind, and of bile, and of phlegm, the union*

of these humours, variations in the temperature, the avoiding of the dissimilarities, external agency, and Kamma." (Rhys Davids 1996 I: 191-92). So what arises as the fruit of Karma is much less than that which arises from other causes. Here in matter relating to cause he differs from the Theravāda belief of karmic retribution.

c) In Theravāda Buddhist ideology, which believes in morals and not in rituals, veneration of the relics is considered as '*akamma*' that is to say, an improper act, for members of the saṁgha but in *Milindapañha* Nāgasena refers to the worshipping of the relics of Buddha. (Rhys Davids 1996 I: 146, 246)

d) Nāgasena also expressed his belief in the concept of '*bhakti*', which appeared to have influenced the primary beliefs in Buddhism. King Milinda questioned the possibility of an individual going to heaven on account of reciting Buddha's name at the time of death. Nāgasena says:

"What do you think Sir?
Could even a small stone float on the water without a boat?"
"No, revered Sir"
"But would it not float on the water, Sir, if even a hundred cartloads of stones had been loaded into a boat"? (Rhys Davids 1996 I: 124)

To this question, Milinda's positive answer indicates that the belief in having faith (*bhakti*) in a superior power was popular at that time and was accepted in Buddhism against the Buddhist belief in which human actions are held responsible for the circle of rebirth and death.

e) According to Theravāda ideology *Cetanā* is the motivating force behind karma. It is the basis on which the consequences of human actions depend. In *Milindapañha* Nāgasena again goes differently when Milinda asks that- 'Whose, is the greater demerit- he who sins consciously, or he who sins inadvertently? (Rhys Davids1996 I: 129) Nāgasena's answer is somewhat unexpected. He says- "*He who sins inadvertently has the greater demerit.*" (Rhys Davids1996 I: 129) He gives an illustration to clarify his point- "*If one man were to seize hold intentionally of a fiery mass of metal glowing with heat and another were to seize hold of it unintentionally, the one who did not know what he was doing, would be more burnt.*" (Rhys Davids 1996 I: 129) Here Nāgasena seems to be very much in support of the Buddhist notion that action taken apart from knowledge of the true nature of things is not only without merit but produces severe results. In another context too Nāgasena maintains the ideology by saying "*whosoever deprives a living being of life without knowing that he does so, he accumulates very serious demerit.*"(Rhys Davids 1996 I: 224) Nāgasena's view that serious demerit accrues to him who unknowingly does an evil deed seems to be quite different from the canonical view. Nāgasena appears to represent the view that the actual physical act is of greater ethical significance than is the thought, motive or intention behind it. This view of Nāgasena seems inconsistent with the Buddhist view of considering *Kamma* (Karma) as *Cetanā* (intentional impulse etc.).

f) *Milindapañha* does not follow the Theravāda notion that Arhat is beyond fault. Nāgasena accepts before King Milinda in his discussion that an Arhat can be guilty of an offence. (Rhys Davids 1996 II: 98-100) But at the same time he maintains the Theravāda belief by saying that the Arhat is incapable of sinning against whatever is moral law. (Rhys Davids1996 II: 98-100) However, he may be guilty of an offence against the rules of the Order. (Rhys Davids 1996 II: 98-100) Thus on the one hand Nāgasena is trying to maintain the ideal image of Arhat by denying his moral failing of any sort and on the other he is willing to admit his limitations as human being.

g) In accordance with Theravāda ideology *Milindapañha* too declares *Nibbāna* as the ultimate goal of a Buddhist (Rhys Davids 1996 I 49) but in an illustration Theravāda theory 'to abandon all concern with karmic reward' is denied by saying that Blessed One built the city of righteousness. The things available in the various bazaars (Rhys Davids 1996 II: 211-12) of the Blessed One's city of righteousness are long life, good health, beauty, rebirth in heaven, high birth, Nirvana, (Rhys Davids 1996 II: 230) and the righteous man would be blessed by it. Karma is said to be the price to buy these things from the Buddha bazaar (Rhys Davids 1996 II: 213). Here in *Milindapañha* it is said that the karmic activity is necessary for worldly gaining and spiritual advancement both. It is the stepping stone to Nirvānic realization.

It has been asserted by the scholars that the Theravāda Buddhism is actually two distinct religions- (1) the “kammatic” which leads to better rebirth (2) the “nibbānic” leading to escape from rebirth (Harvey 1979 28) with householders being associated with the former and monks, the latter. According to Winston King, Kammatic techniques involve the cultivation of moral dispositions such as love, compassion, and sympathetic joy as well as practicing good deeds. (Harvey 1979 29) On the other hand King and Spiro, see meditation as the nibbanic technique leading to withdrawal from the world of good and evil. (Harvey 1979 29) But the reference in *Milindapanha* does not support the suggested polarization.

The *Milindapañha* has categorized the worldly gaining and Nirvāṇa in the same category as all these blessings can be obtained whether smaller or bigger by exchanging good karma in the same amount. Since Nirvāṇa is the highest attainable bliss so the highest kamma price is said to be necessary for its purchase. Here no distinction is made between the path leading to Nirvāṇa and that leading to worldly pleasures.

In another instance vows of righteousness and the Uposatha observance considered to be of relatively great merit and could be paid to purchase the blessings in Buddha's bazaar. In such instances *Milindapañha* goes off in directions unacceptable from strict Theravādin view point.

h) Theravāda tradition considered only ‘*nibbāna*’ as an ‘*asaṃkhata dhamma*’ as it is not born of cause, it is stainless, dustless, pure, fair, birth less, ageless, deathless,

blissful, cooled and without fear but in a reference in *Milindapañha* Nāgasena assures the king that '*ākāsa*' and '*nibbāna*' are '*asaṃkhata dhammas*' because they are not born of kamma, not born of cause and not born of physical change (Rhys Davids 1996 II: 103) whereas according Theravāda '*Ākāsa*' cannot be considered as an '*asaṃkhata dhamma*' and *Nibbāna* alone occupies this category. Thus the *Milindapañha* follows the Sarvāstivādins rather than the Theravādins in categorising *Ākāsa* (space) in addition to Nirvāṇa as unconditioned (*asaṃkhata*).

These examples of divergence from the early Buddhist beliefs have made the conversation of *Milindapañha* very significant and interesting. The impact of its cultural surrounding can be seen on the composition of the text which made it historically important. The period of *Milindapañha* witnessed number of changes in all the spheres of life. This period was marked by the rise of Bhakti cult, which believed in equal rights for all, assimilation of foreigners who have become too important to be ignored and also started making efforts to gain the goodwill of the native people with a view to improve and strengthen their social status, the growth of mercantile class and the people of low origin.

(iv) Observations

The analysis of *Milindapañha* and its historical context suggests that the political scenario of India during the Bactrian Greeks' rule had contributed to the process of Acculturation. Evidences of Greek invasion against Śunga dynasty of India have been found from various literary and archaeological sources like *Yuga Purana of Gārgi Samhiṭa, Mahābhāsya, Mālvikāgnimitra,* Ayodhyā, Hāthigumphā and Reh inscriptions. Śunga rulers were the followers of Brahmanism. Before that Buddhists enjoyed great privileges at the time of Mauryan emperor Aśoka. Therefore, the rise of Brahmanism was a setback for them. No wonder if they had looked upon Bactrian Greek kings as their saviour and protector against the rising Śunga Power (Bopearachchi 1990 9) and had shown respect and admiration for them. They liberalized their code of conduct, modified their religious beliefs and trends according to the given circumstances.

The Greeks were also guided by prevailing circumstances. We know that there was an impressive number of Buddhists in the territory of Bactrian Greeks. It was obvious for them to frame their policies according to the given circumstances. Bactrian Greeks made great efforts to get support from the local people of their territory and claim a respectable position in the society. Thus the Greek disposition can also be seen as a politically motivated move.

Moreover, the evidences show that Greeks had a tradition of idealizing Indians. The work of Ktesias, Xenophon, Nearchos, Onesikritos, Eratosthenes, Megasthenes, Strabon, Aelianos, Philostratos, Dionysos Periegetes, Dion Chrysostomos and many others are testimony to their uncritical admiration for most of the Indians. (Arora: 1996; 177-185) Indians were considered as civilized barbarians; the one who were seldom attacked by disease, who abhorred luxury, who had wealth, arts, philosophy, omen and magic. (Arora: 1982; 470, 481) In classical works India was described as the land of unusual beauty, great prosperity, genial seasons, blessed in highest degree and its people were mentioned as the most-just, long-lived, healthy, very tall, truth loving, honest,

peaceful and most fortunate on this earth. This kind of thought had been helpful in shaping their attitude and policies for the people and culture of this region. Their closeness with Buddhism can be understood in this context.

Prevailing circumstances, generous behavior of Indo-Greeks, compulsions of the time, Indian expectations from them and Indian acceptability for people of varied beliefs; were the factors combined together to shape the faviourable conditions for the synthesis between two cultures which manifested best in the sphere of religion. *Milindapañha* was penned to fulfil the need of the hour to coordinate the divergent views or to settle the rival claims about the authenticity of Buddha's sayings. Through this text we notice a qualitative change in the Buddhist ideology to build up a tradition of hospitality towards the people of varied beliefs and traditions and gain popularity among them.

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THEMES OF MIGRATION LITERATURE IN NATHACHA APPANAH'S *LES ROCHERS DE POUDRE D'OR*

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Abstract :

Since the era of nationalism, there has been a resistance to literature from elsewhere, whether it is translated or transposed, as it was believed that the "soul" of nations is reflected in literature and nations tended to associate "geopolitical and national borders" with "literary production".

Migration has become a global phenomenon that has transformed lifestyles, demographics and the composition of societies. Recently, migration has also made its place in the field of literature and has given birth to an interdependent relationship with literature and it is through this literature that we understand migration better.

The present paper aims to study this new genre of literature which has migration at its focal point. The paper analyses the traits and major themes of migration literature and their presence in the book *Les rochers de Poudre d'Or*. As a new genre in making, migration literature still faces a lot of ambiguity regarding its nature. Who can write a work of migration literature? What are the major themes of migration literature? The paper tries to answer all such questions.

Nathacha Appanah is a Mauritian writer of Indian origins. Her first novel *Les rochers de Poudre d'Or* is a story written in French that remains to be studied in the light of this new budding genre of literature. The paper will further examine how the book *Les rochers de Poudre d'Or* manifests itself as work of migration literature. It will also study how elements of hybridity, ambivalence and abandonment persist in *Les rochers de Poudre d'Or*, as important themes of migration literature. The presence of such elements altogether creates a 'third-space' where the authors as well as their works of migration literature are located.

Keywords : Migration Literature, Themes, Hybridity, Ambivalence, Abandonment, Third-Space

Introduction

We live in a world where nothing is stable and people are always on the move. The word "migration" has its roots in the word "migration" in Latin which is derived from the Latin verb "migrare", which means "to leave" or "to go from a place". (Merriem-Webster, n.d.)

Movement of people from one place to another for a long time affects the geography, culture, politics and economy of a society. Human Migration can be voluntary or involuntary. The United Nations Organisation defines human migration as, "movement of people in search of work or economic opportunities, to join family, to study, to escape conflict, persecution, terrorism, or human rights violations. Movement can also be in response to the adverse effects of climate change, natural disasters, or other environmental factors." (UN, n.d.)

Recently, migration has also made its place in the field of literature and has given birth to an interdependent relationship with literature, since it is through this literature that we understand migration better. Hence, a new literary movement has come into existence which aims to sketch the political, social, cultural and economic aspects of the lives of migrants.

According to Frank Søren, professor of comparative literature at the University of Southern Denmark, the application of the word migration in literary studies means, "the oscillatory and inconclusive processes that manifest themselves at different levels of the literary work - for example, in relation to personal, national and cultural identity, language, narrative form and enunciation". (2008, p. 8)

Migration Literature and Postcolonialism

Since the era of nationalism began in Europe in the 19th century (Kohn, 2020), there has been a resistance to literature from outside, whether it is translated or transposed, since it was believed that the "soul" of nations is reflected in literature and nations tended to associate "geopolitical and national borders" with "literary production". (Declercq, 2011, p. 303)

However, in many European countries, "migration literature" has already gone from a position on the fringes of literature to a recognized and even canonical status.

> In Britain and France, some of the most important writers of the past fifty years belong to migration literature, although writers such as VS Naipaul and Salman Rushdie were first accepted in English literature in the category "post-colonial", like Aimé Césaire and Tahar Ben Jaloun in French literature. However, a fairly heterogeneous image appears across Europe: migration literature is today an integral part of the literary scene in Great Britain and France and, to a lesser extent, in Germany and Sweden, for example. [...] In many other European countries, this literature is still peripheral and tends to be limited to small publishing houses or websites; in Denmark, the phenomenon is almost embryonic. (Gebauer & Lausten, 2010, p. 2)

Since the postcolonial theory occupies a prominent place in the contemporary literary world and deals with diverse issues such as "cultural contradictions, ambiguities and perhaps ambivalences" (Shrikant & Sawant, 2012, p. 126), critics view migration literature as its branch that studies what happens when two cultures clash.

Prominent postcolonial theorists such as Edward Said and Homi Bhabha have greatly contributed to the evolution of this new literary trend, migration literature, by identifying salient features of this genre. The inherent characteristic of this literature, namely its main orientation on the marginal group of each society (in this case migrants), puts it under the shadow of postcolonial theory.

We will rely on the studies of Elien Declercq, who is a postdoctoral researcher in the field of migration to refer to all the writings related to the theme of migration by the most adequate term 'migration literature', since she finds it the best among all the other terms such as 'migrant literature', 'immigration literature', 'migrant writings', 'migrant literature'. (2011, p. 309) To reach this conclusion, she in turn relies on the observations made by Frank Søren who proposes a radical shift from the concept of "migrant literature" to "migration literature" starting from the remark that "migration

literature is not written only by migrants" and proposes that "we should abandon the notion that migration literature is necessarily author's biography". (2008, p. 3)

According to geographers and writers of the book *Writing Across Worlds, Literature and Migration*, (1995) King, Connell and White, migration literature is a direct way to have the migratory experience:

> The voices of migrants tell us what it is like to feel foreign and yet at home, to live at the same time inside as well as outside your immediate situation, to be constantly on the run, to think of returning but to surrender at the same time counts the impossibility of doing so, the past is not only another country, but also another era, outside the present. […] It tells of long distance travels and relocations, losses, changes, conflicts, helplessness and endless sadness that severely test the emotional resolution of the migrant. (p. XV)

By adding to this argument, King, Connell and White also make a distinction between the various forms of migration literatures (1995, p. XV) such as,

a) Pre-literary: biographical accounts, letters, songs, diaries

b) Creative literature: novels, poetry and, to a limit, reporting and storytelling

***Les rochers de Poudre d'Or* (2003)**

Nathacha Appanah's first book entitled *Les rochers de Poudre d'Or*, first published in 2003 by Editions Gallimard in Paris, will be the subject of our research and will therefore constitute the primary source of this work. The book comes in the genre of creative literature novel which is based on the historical reality that traces the painful journey of Indian indentured labourers who dreamt of a better world and found themselves trapped en masse in Mauritius after the abolition of slavery in France and England in 1835. The book won the ninth Radio France Outre-Mer (RFO) prize in France.

The story is divided into three parts. The first part sketches the portrait of different characters, their life in India and the reasons that pushed them to go to Mauritius. The second part tells the terrible journey of 6 weeks across the vast Indian Ocean on a ship called Atlas. The narration for this part is done in the form of a diary written by the British Doctor Grant who is also on the ship to do medical check-ups of Indians going to Mauritius. During this journey a lot of people die through different sufferings. The final and third part shows arrival of all the travelers in Mauritius, the discovery of work in the sugar cane fields and disillusionment of the adventure. In this book, the theme of "coolitude" (Carter & Torabully, 2002, p. 11), a term coined by Khal Torabully, was touched upon for the first time by a female Mauritian writer. (Bragard, 2006, p. 164)

Profile of the author

Born in Mauritius to parents of Indian origin, Nathacha Devi Pathareddy Appannah is a Mauritian journalist and novelist and currently lives in Lyon, France. She speaks Mauritian Creole as her mother tongue but writes in French and her family is descended from Indian workers who immigrated to Mauritius.

She finds her inspiration from her grandparents who used to tell her stories of Indian indentured labourers and the coolie culture when they came to Mauritius. With her grandparents she spoke in Hindi and Telugu. (Roy, 2018)

The Cuban-American sociologist Rubén G. Rumbaut cited three main categories of different generations of immigrants: (Immigrant Generation, n.d., p. 1)

1) First generation: A foreign-born resident who has moved and become a citizen, or a permanent resident in a new country. (Merriem-Webster, n.d.) This population speaks more the language of the country of origin than the language of the new country. (Alba, Lutz, Logan, & Stults, 2002, p. 467)
2) Second generation: An immigrant born in the country of resettlement (Eurostat, 2017) with at least one foreign-born parent. (Eurostat, 2020, p. 3) This population is normally bilingual in the native language they speak with their parents and the language of the country of birth. (Alba, Lutz, Logan, & Stults, 2002, p. 467)
3) Third generation: Immigrants born in the country of resettlement with second-generation parents. They have at least one foreign-born grandparent. This population tends to abandon the language of the parents or the language of origin of the ancestors to speak only the language of the country of birth. (Jiménez, Park, & Pedroza, 2017, p. 2)

From above categories, we can observe that what is interesting about the author is the fact that she is part of the third generation of Indian migrants in Mauritius. Later, she moved to France which further makes her a first generation migrant. During an interview Nathacha Appanah says that she started writing in French for the first time after her arrival in France which is the language of the colonizers for Mauritius while abandoning her other languages of origin, Telugu and Hindi as well as her mother tongue which is Mauritian Creole. (New Orleans Review, 2018) Thus, like Salman Rushdie it will not be wrong of us to call her a translated woman as well. (Bassnett & Trivedi, 2002, p. 12)

In fact, when Homi Bhabha speaks of Rushdie he says that there is proximity between the two terms “transnational” and “translational”, (1994, p. 173) and the translated hybridity of the migrant “unhomed” (1994, p. 9) who now occupies a “third space” that becomes accessible only after his departure from the Third World. (Bassnett & Trivedi, 2002, p. 12)

However, it is not a matter of simply telling the story of a migrant or migration. In addition, not all of the writings of a migrant author can be categorized as migration literature. (Pourjafri & Vahidpour, 2014, p. 682) It is a matter of having some specific characteristics to qualify as a work of migration literature. It is therefore imperative to review the main themes that are embedded in the heart of migration literature which stands out as a genre separate from other types of literary writing.

1. Hybridity

The most important feature of migration literature comes from hybridity proposed by Bhabha which emphasizes the fact that a migrant is appreciated in today's world by, “the power of tradition to be described anew through the conditions of contingency and contradiction that affect the lives of those who belong to the minority”. (1994, p. 2)

Migration literature attempts to sketch the characters who try to cope with the difficulties of migration in different ways. So, sometimes this experience seems destructive or painful to us and sometimes it seems productive or fascinating to us. Both of these sides of a coin aim to rewrite identities in order to evoke heterogeneous characteristics. (Søren, 2008, pp. 18-19)

The characters of a migration literature are recreated by their encounters with the cultural complexities and the discriminatory experience that comes from being a minority, as a consequence of which their identity goes beyond memories of the past and reaches a kind of maturity or, as Frantz Fanon admits, that it "participates in the creation of a human world - which is a world of recognition." (Pourjafri & Vahidpour, 2014, p. 686) Adding to this, Bhabha notes that the author of a migration literature shows a "transnational" tradition through these works, which is a representation of these intermediate spaces which go beyond existing binaries and make a bridge "between home and the world." (Søren, 2008, p. 13)

These concepts of hybridity given by Bhabha now form the basis for the categorization of a new type of literature dealing with multiple and fluid identities, replacing the old identities of stability and belonging which have an inclusive vision and sensitivity of heterogeneous complexity.

In other words, what happened to the writer - his biography and memories of the past - is much less important than the way the writer shows mobility, hybridity, transnationalism and "in-between" in his work.

Les rochers de Poudre d'Or is a story of Indian indentured labourers who are travelling between home and the world outside. For Indians the vast stretch of the water beyond their homeland is nothing more than hell where cursed souls suffer. They call it the "Kala Pani" which when literally translated in English means the dark or black water. This "Kala Pani", or the water of the Indian Ocean, represents for them the bridge that they never crossed to step out of the boundaries of their homes.

> It was said that those who went beyond kala pani lost their caste. That they were cursed for many generations and that they were reborn again and again without ever knowing peace. It was said that beyond the kala pani there was only misfortune, the suffering of hell and the cries of wandering souls.[1] (Appanah, 2003, p. 15)

Therefore, the movement or migration from their homeland signifies the act of going beyond their native beliefs.

The journey of 6 weeks on the ship Atlas through the vast Indian Ocean between India and Mauritius represents the hybrid timeline of the travelers' transformation and sufferings. We see a shift in the beliefs and identities of those who would never talk to another person of a lower caste or belonging to another linguistic community back in their native country, when they step out of these boundaries. Their common sufferings unite them irrespective of other factors on their journey together.

[1]**Original Citations**
On disait que ceux qui allaient au-delà du kala pani perdaient leur caste. Qu'ils étaient maudits pour plusieurs générations et qu'ils renaissaient encore et encore et encore sans jamais connaître la paix. On racontait qu'au-delà du kala pani n'existaient que le malheur, le soufre de l'enfer et les cris des âmes errantes.

> There are those who make the law, the clans are formed, those of Calcutta on one side, those of Madras on the other, the outcasts on one side, the Brahmins on the other, jealousy lurks, the lack of women provokes fights... In a few weeks, they reconstruct the same hierarchies as in their country. But on the Atlas, something else happened. This Chotty Lall, seemed to bring everybody together.[2] (Appanah, 2003, p. 137)

This kind of hybridity and in-betweenness exists not only for the poor Indian indentured labourers but for the English people on board as well. We see characters such as Captain William Jones, who after having finished his journey to India from the English Empire does not wish to return back. Migration has showed him a place which lies between his previous self and the new self from who he cannot turn back. His statement never to return symbolizes that now that he has reached this 'in between' space he can no longer go back to his native land. This very thought of never going back to England sounds ridiculous to Doctor Grant. He is even more shocked to hear that William finds Indians and their culture fascinating. (Appanah, 2003, p. 91) Clearly Doctor Grant is resistant towards this change and does not relate to the space where William Jones finds himself.

The characteristic of hybridity is also reflected in the style of writing used by the author. We find that the author has written in French impregnated with words from Indian languages and English, constructing a mixed text or a hybrid text. It is through this hybrid text that she introduces elements of different cultures together.

> "Four dhotis, three chapattis for the journey, some malpuas, a copper bowl and a picture of their god, Ram."[3] (Appanah, 2003, p. 44)

This shows that the author has not targeted only French as the readers because without having knowledge of certain cultural concepts such as dhoti, chapatti and malpuas, the text would still look quite foreign to homogenous French speakers. The text does not contain only Hindi words woven in French. There are influences of other Indian languages as well.

> "They said that tomorrow they would see their promised land. ...Tomorrow... Naaley... Kal..."[4] (Appanah, 2003, p. 133)

In this sentence the word "Naaley" comes from Tamil and can pose comprehensive problems to a reader who has no knowledge of this language. And the word "Kal" can pose a problem for a non-Hindiphone or the speakers of other Indian languages in which the word exists. Fortunately, the author has provided a translation using two other languages for French-speaking readers while at the same time showing the linguistic and cultural hybridity of the text.

It would not be wrong to compare it with the characteristics that Professor G.J.V Prasad shows in his research while analyzing postcolonial Indian English texts written by Indian writers of English expression. (Prasad, 2002, pp. 41-57) This analysis

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[2] Il y a ceux qui font la loi, les clans se forment, ceux de Calcutta d'un côté, ceux de Madras de l'autre, les parias d'un côté, les brahmanes de l'autre, la jalousie guette, le manque de femmes suscite des bagarres… En quelques semaines, ils reconstruisent les mêmes hiérarchies que dans leur pays.

[3] Quatre dhotis, trois pains pour le voyage, quelques beignets sucrés, un bol en cuivre et une photo de leur dieu, Ram.

[4] Ils se disaient que demain, ils verraient leur terre promise. … Demain… Naaley…Kal…

can further bring us closer to the observation, that it will only be right to call such hybrid writing as a form of Indian French, while having consciously considered in today's world English as another Indian language.

This feature of migration literature is supported by Cornell University professor of German studies, Leslie Adelson, who argues that, what makes one author of migration literature different from the others is not geographic boundaries but hybrid nature of their works and therefore migration literature is not written only by a migrant. (Walkowitz, 2006, p. 533)

With that, we will move on to the study of the second important theme in the migration literature.

2. Ambivalence and Adaptation

Ambivalence can be defined as the character's reaction to any complex social phenomenon, confusing or emotionally charged. (Pourjafri & Vahidpour, 2014, p. 687) Migrants face on one side the desire to retain their cultural roots and on the other side, that of integrating into the new culture. For instance, when somebody dies during the journey on the ship, Indians try to carry out the funeral ceremony in a way which will be as closer to their native roots as possible.

> Ram Nam Satya Hai. Ram Nam Satya Hai. Ram Nam Satya Hai.
> I had already heard this funeral incantation in Benares last year during a visit to the Ganges. The men sing it before lifting the bodies to the funeral pyre. Ram Nam Satya Hai…[5] (Appanah, 2003, p. 110)
> Chotty Lall died of diarrhea, just like the others. They put his body for a moment on the bridge, lit incense and Sainam turned around him seven times... The Indians had marked his forehead with red and put something green in his mouth. Betel, I think, that leaf the Indians chew all day long. William, next to me, took off his cap and said, "They're trying to give him a dignified death ceremony." [6] (Appanah, 2003, pp. 115-116)

As a result, the life of a migrant is marked by roles which are often contradictory, the solution of which lies in the adaptation that the migrant makes to his new environment forgetting these two roles by choosing the third space - the hybrid intermediate space.

Through this theme, the author tries to show that migration does not end with departure from homeland or upon arrival in the new country but that it is a process that continues for years manifested in personal thoughts, changes and reactions of the individual. "Creative or imaginative literature has the power to reflect upon complex and ambiguous realities that make it a much more plausible representation of human

[5] Ram Nam Satya Hai. Ram Nam Satya Hai. Ram Nam Satya Hai.
J'avais déjà entendu cette incantation funèbre à Bénarès l'année dernière au cours d'une visite au Gange. Les hommes chantent ça avant de hisser les corps sur le bûcher. Ram Nam Satya Hai.

[6] Chotty Lall est mort de diarrhée, comme les autres. Ils ont posé son corps un instant sur le pont, ont allumé de l'encens et Sainam a tourné autour de lui sept fois…Les Indiens avaient marqué son front de rouge et mis quelque chose de vert dans sa bouche. Du bétel, je crois, cette feuille que les Indiens chiquent à longueur de journée. William, à côté de moi, a enlevé sa casquette en disant : « Ils essaient de lui faire une cérémonie des morts dignes. »

feelings and understandings than many of the artifacts used by academic researchers." (King, Connell, & White, 1995, p. 15)

Characters such as the young man from Karnataka, Vythée are shown to be stuck in this theme for a long time. Unlike others, who left in search of financial opportunities, Vythée travelled to Mauritius in search of his brother. Even after being auctioned to work in a French owner's land, he remains hopeful till the end of the book for many days after reaching there. At end, he is shocked and saddened to the core when the French and English landlords tell him that he will never be allowed to meet his brother.

> Get it through your thick skull, malbar. There's no Desvaux. You signed for me, you stay here. There's no brother, father or sister waiting for you at Mont Trésor. No one knows you're here. You're a number in the files. You'll work for me for five years. Do you hear me? Five years. Not a day less. And if you don't work properly, you'll stay longer. After that, you can go see whoever you want. But before that, there's no way you're getting out of here.[7] (Appanah, 2003, p. 224)

With these words he finally understands that he will pass five years without meeting his brother, confined to this island without ever returning back to his homeland.

Whereas the other two men, Das from Bombay and Roy from Bihar, show us that after such initial ambivalence comes acceptance. They both had come to the island seven years earlier with the same hope as all the other newly arrived indentured labourers, hoping to find gold under rocks. But life after years in this new land had disillusioned them. And they had finally stopped resisting and accepted their faith.

For women, the condition is not too different. On the one hand for Ganga, who was once a princess who fled to save herself from the sati system during the death of her husband, the Raja, the state of ambivalence persists and she is torn between accepting this new land and safeguarding the beliefs of her native identity. Thus, it becomes a nightmare for her when we see her refusing to clean feces inside the stables because she is of a superior caste. She explains that 'she doesn't have the right to touch the poop'. She had been brought up with the belief that only her parents, people of royal stature and Brahmins could come near her. Therefore, touching animal feces is against her 'karma'. (Appanah, 2003, pp. 194-195)

On the other hand, Sandhya and Madri who had arrived in Mauritius years ago have transformed in all the possible ways through years of acceptance of their new reality.

> "Curiously, yes, their bodies had metamorphosed, skipping stages... Very quickly, they had become what they were there on that day in June 1892, in the north of Mauritius, at Poudre d'Or."[8] (Appanah, 2003, pp. 188-189)

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[7] Mets-toi ça bien dans le crâne, malbar. Il n'y a pas de Desvaux qui vaille. Tu as signé pour moi, tu restes ici. Il n'y a pas de frère, de père ni de sœur qui t'attendent à Mont Trésor. Personne ne sait que tu es ici. Tu travailleras pour moi pendant cinq ans. Tu m'entends ? Cinq ans. Pas un jour de moins. Et si tu ne travailles pas convenablement, tu resteras plus longtemps. Après, tu iras voir qui tu veux. Mais avant, il n'est pas question que tu sortes d'ici.

[8] Curieusement, oui, leurs corps s'étaient métamorphosés, en sautant des étapes... Très vite, elles étaient devenues ce qu'elles étaient là, ce jour de juin 1892, dans le nord de Maurice, à Poudre d'Or.

In this way we can notice the link between first and second theme and how adaptation after ambivalence can lead to the third space of hybridity. Below we will look at another important theme of this literature.

3. Abandonment and Return

Another theme found in migration literature writings is the feeling of abandonment and return to the homeland. (Pourjafri & Vahidpour, 2014, p. 689) Adaptation does not end and ambivalence prevails. Unable to reach the "in-between" space, the migrant aspires to return to his country and his ties from which he could not separate himself even through geographical distance. According to White, this theme focuses on, "the pressing tide of emotional upheaval faced with the decision that takes a long time to make but has immeasurable consequences." (White, 1995, p. 13) This aspect of migration literature usually consists of recounting the various experiences of the flight of migrants and the terror and humiliation suffered by refugees, in particular, when they seek refuge. (Pourjafri & Vahidpour, 2014, p. 689)

This theme is best demonstrated by Badri, the adolescent boy from the small village of Sampor Khiro, who comes to the island with dreams of earning a lot of money. After having traveled far across the ocean, once he gets disillusioned due to all the hard work and lashings that meet him in the island, he abandons any hope for a better life in Mauritius and decides to run away and return to his homeland through water.

> What the hell was this country? He thought that only white people could whip, only white people could show no mercy, only white people knew how to whip so that it would go "crack". In his mind, Badri thought that if an Indian hit him, it would go "whoosh," the way his father hit him. And that it would barely hurt...[9] (Appanah, 2003, p. 206)

Through the dialogue between Vythée and Das, we understand that this is not the first time that somebody had tried to run away and return to his homeland. This looks like a much repeated reaction on the island.

> "How do you know all this, Das?"
> - I found a hole in the hedge one day too, kid. I did too. That's what I got for it."[10] (Appanah, 2003, p. 222)

Another kind of abandonment comes in the form of death. One of the sons of Seeram, the fisherman dies by giving up on the willingness to live after getting separated from his father and siblings who were taken as labourers to work in the sugarcane fields of a different landowner.

> His name was Seeram, at least that's what we thought because he kept repeating that name. He had refused all food and had been hiding in a corner since his arrival with the new workers. He was alone and had cried for a whole week. He

[9] Qu'est-ce que c'était que ce pays ? Lui qui pensait que seuls les Blancs pouvaient fouetter, que seuls les Blancs pouvaient ne pas avoir de pitié, que seuls les Blancs savaient manier le fouet pour qu'il fasse "pac". Dans sa tête, Badri pensait que si un Indien le frappait, ça ferait "whoosh", comme son père. Et que ça ferait à peine mal...

[10] "Comment tu sais tout ça, Das ?"
- Moi aussi, j'ai trouvé un trou dans la haie un jour, petit. Moi aussi. Ça m'a valu ça.

had cried himself to death. A few Indians burned him like one burns a beloved son. With camphor wood and flowers. Just like back home.[11] (Appanah, 2003, p. 228)

Conclusion

In literary studies, the phenomenon of migration has been traditionally and mainly linked to (post) colonialism. However, as Frank Søren remarks, migration has always played a crucial role in European history and literature, since the end of the Second World War and the acceleration of decolonisation and globalisation, the role of migration only seems to have been increased. (Declercq, 2011, p. 303)

Migration literature reflects the tensions between an individual's desires and opportunities as a reflection of past circumstances and expectations for the future. (Pourjafri & Vahidpour, 2014, p. 690) Nonetheless, as we have already noted, migration literature is different from biographies or memoirs because it does not deal with nostalgia. Instead of being inundated with the feeling of nostalgia, migration literature renews and recreates lost identities through the vivid perception of a "space in-between", the experience of hybridity.

Thus, human identity, the way in which migrant characters face their new places of life, the uncertainties and insecurities from which they suffer as well as their communication problems are considered as the major themes of migration literature.

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[11] Il s'appelait Seeram, enfin c'était ce qu'on pensait parce qu'il n'arrêtait pas de répéter ce nom-là. Il avait refusé toute nourriture et se terrait dans un coin depuis son arrivée avec les nouveaux travailleurs. Il était seul et avait pleuré une semaine entière. Il avait pleuré jusqu'à en mourir. Quelques Indiens l'avaient brûlé comme on brûle un fils chéri. Avec du bois de camphre et des fleurs. Comme au pays.

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POST-INDENTURE INDIAN DIASPORA AND GENDER: REWRITING HISTORY BY WOMEN WRITERS

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Abstract

Over one million Indians were transported between 1834 and 1917 to sugar colonies of Mauritius, Reunion Islands, Fiji, Trinidad, Caribbean islands such as Guyana, Martinique and Guadeloupe under the system of indentured labour in order to meet the demand for cheap, unskilled labour after the abolition of Atlantic slavery in 1833. Initially, the recruits were predominantly male with very few females that lead to numerous problems as the indentured labourers settled in the colonies. As a result, eventually, efforts were made to enforce more recruitment of women in the ratio of around 40 women per 100 men (Tinker, 1974). Women, therefore, came to constitute an important section of the migrant indentured population that was transported from India. Colonial history as well as migrant discourse, however, tend to omit references to women migrants and their experiences. It is the feminist scholarship and its specific interest in diaspora and migration studies that has excavated the feminine narrative and emphasised the fact that the gendered dimension of migrant experience cannot be overlooked or downplayed. Taking into consideration writings by women writers from these regions such as NathachaAppanah, RamabaiEspinet and Gaiutra Bahadur, this article will explore the intersections of diaspora and gender within the diasporic and Indian imagination in order to investigate the ways in which these women writers narrate the stories of their ancestors who crossed the *kala pani* in order to find fortune in faraway lands. Their 'histories' not only bring the 'forgotten' women who crossed oceans to the forefront but valorise the domestic world of these women, emphasising how they contributed in the growth of the nations. It will discuss how women writers from old diaspora and their literary texts assert and negotiate ideas of home, multiple ways in which gender impacts diaspora to create spaces from where women can voice their concerns and assert their identities as individuals in their own right. This research is funded by ICSSR. I acknowledge their support for this project.

Keywords: Post-indenture, Diaspora, Indo-Carribean, Feminist Rewriting, Migration

Introduction

In the 19th century, after the abolition of slavery, over one million Indians were transported between 1834 and 1917 to sugar colonies of Mauritius, Reunion Islands, Fiji, Trinidad, Caribbean islands such as Guyana, Martinique and Guadeloupe under the system of indentured labour in order to meet the demand for cheap, unskilled labour. Within the academic field of Diaspora Studies, their story has not attracted much attention specially in the Indian context because we have mostly been obsessed with the more affluent diaspora in the USA, Canada, and Europe. Scholars in Diaspora Studies

interested in Indian diaspora tend to organize modern migrations from India historically into 'two relatively autonomous archives designated by the terms 'old' and 'new''(Mishra, 2008, pp. 2-3). Amba Pande in her book *Women in the Indian Diaspora* (Pande, 2018, p. 03) makes a similar distinction between the 'old diaspora' that emerged from the colonial migrations through the logic of colonial capitalism, constituting mainly indentured labour migration to the Global South after the abolition of slavery and the 'new diaspora' that emerged from the post-colonial migrations, including movements and settlements of working and professional classes mainly to the Global North.

Indian government's interest in diaspora grew in the 1990s at the advent of new economic model following liberalization, privatization and globalization. Subsequently, Indian government changed its outlook towards diaspora, initiating steps to leverage upon the Indian diaspora for economic growth. It therefore focused on the economically strong and rich new diaspora and the old diaspora continued to be neglected as 'outcasts' who had transgressed their castes by crossing the *kala pani*(black waters) to become the other and whose presence was never to be acknowledged. This discriminatory attitude is visible both at the socio-political level as well as in the field of academics. Until recently, most diaspora scholars from India preferred to work on the experiences and stories of the new diaspora.

When the migration of the indentured laborers started, the recruits werepredominantly males with very few females. This led to numerous problems as they settled in the colonies. As a result, eventually, efforts were made to enforce more recruitment of women, in the ratio of around 40 women per 100 men (Tinker, 1974, p. 45). Women, therefore, came to constitute an important section of the migrant indentured population that was transported from India. Colonial history as well as migrant discourse, however, tend to omit references to women migrants and their experiences. It is the feminist scholarship and its specific interest in diaspora and migration studies that has excavated the feminine narrative and emphasised the fact that the gendered dimension of migrant experience cannot be overlooked or downplayed.

The indenture women have had a very peculiar position in the colonies. Due to lack of women on these islands, they did enjoy some degree of sexual freedom. They could choose partners,and had multiple partners. This allowed them intimacy with the wealthy and the important, and many could extract significant privileges out of these relations. The scenario, however, changed dramatically later when the sex ratio was stabilised and people started asserting their identities based on their ethnicities. Women, especially the Indian women, then became the harbingers of culture and were once again silenced, confined to the walls of domesticity. Almost all indenture and post-indenture Indian diasporic populations have led a precarious existence within the islands. They have often been eclipsed by the African and creole populations and therefore made cultural affiliations an important signifier of their identity.

Indo-Caribbean as well as Indo-Mauritian literature that will be discussed in this article did not emerge in Mauritius, Trinidad or Guyana before the 1960s and 1970s as African culture has been dominant in these islands due to the history of slavery. When the Indian Indentured laborers arrived, they were replaced by the earlier slaves, mostly from Africa.The Afro-Caribbean novels had the original slave narratives from the

eighteenth and nineteenth centuries and the African-American neo-slave narratives from the 1960s to draw inspiration. Whereas for Indo-Carribeanand Indo-Mauritian narratives there were no such predecessors to look up to. It is only fairly recently, in the past thirty years perhaps, that these literatures began to catch up with African-Caribbean literature that had tended to be in the foreground and "contributed to having the Caribbean defined through its Black Atlantic connection rather than its Indoceanic one" (Barak, 2019, p. 77).

Taking into consideration writings by women writers from these regions such as *Rocks of Golden Dust* by NathachaAppanah[1] (Mauritius), *The Swinging Bridge*by RamabaiEspinet[2](Trinidad)and *Coolie Woman*byGaiutra Bahadur[3](BritishGuiana) I wish to explore the manner in which these writers retrieve the past of their ancestors who were long forgotten and whose histories were silenced by more formal histories of colonisation and imperialism.These writersattempt to rewrite historyin order to insert the stories of their great-grandmotherswithin indenture and diasporic historiography through their narratives and thereby subvert the position of submission attributed to women in these locations.

NathachaAppanah's*Rocks of Gold Dust* published in 2003 in French narrates the tale of Atlas, a ship that sets sail on 23rd April 1892 with 138 *girmityas*[4] onboard. Published with the collection Continents Noirs, literally translated as black continent of Gallimard, the most prestigious publication house in France, this novel was well received within the francophone circle, as one of the first historical fictions from Mauritius that overtly takes the oft-ignored theme of displacement and transportation of Indians towards Mauritius as indentured laborers to work on plantations after the abolition of slavery. Divided into two symmetrical sections and mostly narrated in 3rd person, this tale underscores the perspective of immigrant laborers, analysing the

[1]Born in Mauritius, NathachaAppanah is an Indo-Mauritian writer who currently resides in France. She has worked as a journalist in Mauritius before moving to France. She was a contributor to poetry and news section during her tenure in the magazines.Since 1998, she took to active writing. Her first book *Les Rochers de Poudre d'Or [Rocks of Gold Dust] was* published by Gallimard and received the Prix RFO du livre. The book was based on the arrival of Indian indentured workers in Mauritius. Her other works *The Last Brother* describes struggles during Nazi attack and migration to Czechoslovakia and *Tropic of violence* based on children on the streets of Mayotte are critically acclaimed.

[2]Born in 1948, RamabaiEspinet is an Indo-Caribbean poet, novelist, essayist, and critic who hails from the islands of Trinidad and Tobago. She studied atYork University in Toronto, Canada and got a PhD at the University of the West Indies, St. Augustine, Trinidad. Most of Espinet's works relate to her Indo-Caribbean heritage.

[3]Gaiutra Bahadur is an award-winning Guyanese-American writer, known all over the world as the author of the much appreciated work *Coolie Woman* that was shortlisted for multiple literary awards such as the Bocas Prize for Caribbean Literature (2014) and the Orwell Prize in Britain (2014). It won the 2014 Caribbean Studies Association's Gordon K. and Sybil Lewis Prize, which annually recognizes interdisciplinary works that examine Caribbean culture and society, published within the preceding three years, and written in one of the languages prevalent in the region.

[4]*Girmitiya* also called as *Jahajibhais* are the indentured labourers from India that were taken to different places such as Fiji, Mauritius, South Africa, East Africa, and the Caribbean (mostly Trinidad and Tobago, Guyana, Suriname, and Jamaica) to work on sugarcane plantations of the European settlers after the abolition of slavery. The word *girmitya* is etymologically derived from *girmit* meaning 'Agreement' referring to the 'contract' that the British Government had the Indian labourers determining the duration of their stay on the islands and when would they be allowed to go back to India.

socio-cultural, economic, caste and patriarchal differences in India that become prime reasons for many to board the ship in the hope of finding fortune in Mauritius. It describes their conditions on the ship and the deep sense of hopelessness they experience as they see the miserable conditions on the island after they land at Port-Louis. The work focuses mainly on the problems India faced at that time and the varied reasons why people had to leave their homeland, presenting a strong critique of the Indian society. Simultaneously, Appanah through the character of Dr. Grant whose diary entries form a substantial part of the novel critiques the British colonial system exposing the deep-seated racial politics that played out in different forms on the ships transporting goods and laborers. The work ends in utter despair as a runaway *coolie*[5] Badri, trying to escape the harsh working conditions of the sugarcane fields, is caught by Africans who were earlier working as slaves in the same fields and were therefore predecessors of indentured laborers like Badri. Despite the similitude of the situation between slavery and indentured labour, Badri does not get any compassion from the Africans and is handed over to the police. His failure to develop any meaningful connection with them, thereby foregrounds the racial tensions that existed on such plantation islands. Although this work highlights the struggles of a runaway Sati, a princesses whose husband dies and who is supposed to accompany her husband on the funeral pyre, it mostly describes the life of characters before boarding the ship and during the journey from Calcutta to Mauritius. It therefore does not take into account nostalgia and past in great detail unlike the two other works *The Swinging Bridge* and *Coolie Woman* that I will discuss. These two works are considered as retrieval narratives, as they try to reconstruct the forgotten stories of their ancestors and their travel through the sea. If *Rocks of Gold Dust* is a straightforward narrative describing the journey of laborers on the sea, the two other works present the same journeys through the eyes of the great-granddaughters who not only excavate the tales of their great-grandmothers, but also relate to them in ways that allow them to comprehend their past and come to terms with their diasporic identities. The unconventional narrative structure of these novels allows the author to tie together numerous stories within the frame narrative and thereby accord a productive polyphony to the texts, bringing voices from the past and the present into dialogue.

In *The Swinging Bridge*, published in 2003, the reader discerns a distinction between the primary fictive tale of the protagonist Mona and the historicalreferences that form the backbone to the novel.Mona, a documentary film maker whoseancestors came to Trinidad from India at the time of indentureship,lives in Canada. She is requestedto visit her native Trinidad by her terminally ill brother, Kello, suffering from AIDS who like her is settled in Canada but desires to purchase the ancestral land in Trinidad that was sold off by his father when they were kids. Kello therefore asks Mona to be his proxy in a deal,as he is unable to travel due to illness. Mona accepts his request

[5]Coolie is a word meaning a labourer. It has a variety of other implications and is sometimes regarded as offensive or pejorative, depending upon the historical and geographical context. The word originated in South Asia in the 17th century and meant day labourer but since the 20th century, the word means porters at railway stations. During the 19th and early 20th centuries, coolie was usually a term implying an indentured labourer from South Asia, South East Asia or China.

also because she has not settled her own score with their father, whose violent attitude towards her had marked her childhood.

The impending death of the brother forces Mona to revisit her past, both individual and collective, and, more importantly, "bring about the repossession of the present"(Barak, 2019, p. 79). Her return to Trinidad becomes a means to introspect her lost past and reconnect with it, thereby reclaiming the story of her ancestors. She retrieves the untold stories of her ancestors, especially women who had boarded the indenture ships against numerous odds in the nineteenth century, and through the excavation of personal and family archives, Mona is able to construct her own self.In this, she uses the figure of her great-grandmother, Gainder, the epitome of the Indian free woman and whose untold story Mona tries to reconstruct.

The narrative structure of the novel is rather unique and unconventional as the writer introduces different fonts for different sections, thereby making a clear distinction between Mona's past and documented history.All three parts of the novel begin with sections in italics entitled 'Kalapani' taking the reader back to the crossing of the ocean by Gainder and function as prelude to the parallel story of Mona that follows the italicised passages. The first part 'Borrowed Time' begins with a passage in italics describing the train from Benares to Calcutta, the Garden Reach depot where indentured immigrants were registered, and the ship named 'The Artist'sailing to Trinidad in 1879. She concludes this section by the words, "My foremothers, my own great-grandmother Gainder, crossing the unknown of the kala pani, the black waters that lie between India and the Caribbean" (Bahadur, 2013, p. 4) thereby making a direct connection between herself, her grandmother and the land of India. The second part 'Manahambre Road,' in which Mona describes her life in Canada and Trinidad, also begins with another passage in italics. This passage describes Gainder's journey on the ship, how she was sexually harassed by a sailor, and rescued by Jeevan, aco-passenger. The third section entitled 'Caroni Dub' is set in Trinidad. This section begins with a passage that furnishes details about Gainder in India, the thirteen-year old girl who escaped an unwanted marriage through indentureship to board the ship, and later gets married to Joshua,a Trinidad-born Christian convert. Even though there is structurally a distinction between the historical and the personal, the entire story tries to bring them together in a manner that personal becomes political. The reclaiming of history becomes a means to comprehending her own identity. Regarding *The Swinging Bridge*, Judith Misrahi-Barak also points out that "Espinet shapes a novel out the of the scraps and pieces of information and historical knowledge that her Indo-Trinidadian family has (or has not) passed on" (2019, p. 84)

A similar reclaiming is at the heart of Bahadur's *Coolie Woman*although the format and structure of the work appear to be different from Espinet's*The SwingingBridge*. *Coolie Woman* has relied heavily on the archives, demonstrated by the extensive endnotes and the bibliography at the end of the book. Bahadur's search, dominated by archival work aims clearly on retrieving information regarding her ancestors,the indentured labourers. She seems particularly interested in the story of her great grandmother Sujaria who travelled from Bihar to British Guiana in 1903. However, it is only a means for her to unravel a multitude of other stories such as those

of Baby, Eliza Jones, Kishuny, Maharani, Laungee, and so many others through correspondences, petitions, hearings and trial transcripts.

Bahadur weaves not only archival and published records,but also folk and oral sources,to tell the bigger narrative of the exodus and settlement of Indian women to the Caribbean.She critically examines the Hindu caste system, Indian family structure, and the indenture system itself in an attempt to understand how each of these shaped her grandmother and how migration changed or affected women's lives.Bahadur certainly wants to understand and decrypt the past of her ancestors but it is always with the purpose of understanding herself and other contemporaries. Fiction and non-fiction, personal and communal, historical and political are intricately intertwined in this extraordinary work of Bahadur through an unusual and non-traditional approach that gives a unique structure and organization to the book. The narrative is such that it is difficult to view the personal as separate from the historical, to understand Bahadur's personal story of migration from the USA to Guyana to India isolated from the archival research on indentured laborers who boarded the ships together. Yet one can discern a very personal touch accorded to her great-grandmother,Sujaria. She has the extraordinary skill to merge the two in a manner that Sujaria becomes a representation of numerous others who came with and after her. In this regard, consider the passage below:

> During the most catastrophic years of the coolie trade, between 1854 and 1864, the death rate on ships to Guiana was 8.54 percent, equal to that on slave ships in the final decades of the eighteenth century. But by the time my great-grandmother sailed, the mortality rate on most indenture ships had fallen to between 1 and 2 percent. (p. 62)

Bahadur re-imagines, reconstructs and rewrites the historical elements, giving them a new narrative shape. If Espinet choses to create one fictional, solid character, Mona and retrace history through her, Bahadur has chosen to open up her text to the many lives of indentured women including her great grandmother. Bahadur's work attempts to reconstruct thepersonal along with the communal by unravelling personal and collective archives, in order to travel back to Guyana and to India, thereby finding a way back to her family as descendants of indentured labourers; Espinet shapes a novel out of the bits of information and historical knowledge that her Indo-Trinidadian family and friendsprovide her. Both have the same fascination for what has been archived, or has been left unarchived and for what has to be re-constructed with the help of historical and intuitive imagination. It is however the narrative voice in both that provides the work its unity and strength. As Judith Misrahi-Barak states, "Both books are true homages to the women who crossed the kala paniand their jahajibahins ('sisterhood of the boat'). Both of them have 'connected the dots' (Espinet, 293) and taken on 'the back-breaking work of reinvention' (Espinet, 303)" (Barak, 2019, p. 84).

Conclusion

All three novels discussed in this article are phenomenal works of historical fiction that aim to fill the critical and often intentional gaps within documentations of dominant historical narratives that have included indentured laborers merely as workers with

numbers, repressed certain aspects at the expense of others. These unconventional fictive-non fictive texts that transcend the boundaries of genre contribute in making myriad feminine voices heard not only within the Indian diaspora but also in India, a nation that is yet to recognise these stories as an essential part of Indian historiography. Despite the varied attempts made by nationalist histories and governments to promote a single monolithic notion of India and exclusionary Indian national identity, these novels radically depart from the homogenizing nationalist conception of diaspora based on the notion of 'mother country' and leave open possibilities for comprehending Indianness in its multiplicity, prioritizing the shifting relations of overlapping diasporic formations by highlighting complex network of affiliations and solidarities that are often formed not through similarities but through differences. Most importantly, it urges us to rethink how Indianness is conceived back at home under the current socio-political ambiance.This research is funded by ICSSR. I acknowledge their support for this project.

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THE BORDERS WITHIN BORDERS: THE IMMIGRANT IN TURKISH GERMAN CINEMA

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Abstract:

This paper analyses two films from the Turkish German film genre focusing on the experience and narratives of the people of Turkish origin constituting the biggest migrant community in contemporary Germany. These films namely, *40qm Deutschland* and *Berlin in Berlin*, are examined to understand how border and the space within and without is experienced by an individual. To analyse these films, this paper asks, how is the homeland reproduced, reimagined and negotiated within the borders of the national space where the immigrants struggle to create a new home. It draws attention to the gendered character of making of home and the ethnic and cultural assertions attempted through control over women and separation of the private from the public. It concludes with an analysis of the negotiations of nation, culture and belonging on the body of the originary German national self who is trapped within the confines of the Turkish home inside the German nation.

Keywords: Immigrant, Turkish German Cinema, nation, home, border, boundary, culture, identity, gender

1. Introduction

Human migration is as old as human history. History of human civilization and culture has involved mobility of various social and ethnic groups from one geographic space to another. The reasons for an individual to leave the country of birth and origin move across borders and continents in search of new homes are varied. It has been both voluntary and forced. In the modern era, migration has not only been a result of benign reasons such as want of greater opportunities, security and survival woven around the centrality of individual freedom, agency and desire in the historical narrative of the modern. Rather, histories of migrations, dispersals and resettlements have also been bitterly violent as testified by the histories of wars, persecutions (of Jews, ethnic and communal), enslavement (of Africans), transportation (to plantations), colonial settlement of the European modern self (in North America, Australia and Africa) and the system of indentured labour (Loomba 1999). As the history of this modern self has also been closely intertwined with the rise of nation-states and the pre-eminence of the national identity over other primordial identities, migration has also led to anxieties about pollution of the national self premised on the idea of a homogenous population, its common racial and ethnic roots and future destiny. These migrations have significant consequences for the descendents of the migrants, their identity, and legal and cultural status as citizens.

After the 2nd World War, an acute shortage of workforce faced by Germany was resolved by recruiting "guestworkers" from several countries which over the decades has led to the presence of a significant 'immigrant' population in Germany. It prompted many film directors to make films and narrate about these migrants' lives. Classified as the 'cinema of the migrant'[1], it thematised the experiences of crossing the border and post crossing 'of life between two worlds' while engaging with questions of identity and homeland. With the people of Turkish origin constituting the biggest migrant community in Germany, Turkish German films have emerged as a significant film genre.

This paper analyzes two films from this genre, namely, *40qm Deutschland* and *Berlin in Berlin*, which present an interesting perspective on how borders and the space within and without is experienced by an individual. To analyse these films, this paper poses following questions: How is the homeland reproduced, reimagined and negotiated within the borders of the national space where the immigrants struggle to create a new home? How is this making of home gendered in nature? How are ethnic and cultural assertions attempted through control over women and separation of the private from the public? How are questions of nation, culture and belonging negotiated on the body of the originary German national self trapped within the confines of the Turkish home inside the German nation?

2. Immigration in Germany

According to the United Nations estimates the number of international migrants globally reached an estimated 272 million in 2019, an increase of 51 million since 2010 (United Nations 2019). This huge immigrant population which outpaces the growth rate of the world population poses the biggest challenge to the very idea of territorially bound nation-state. Germany with its diverse immigrant population comprising of former "Guestworkers", largely from Turkey, repatriated ethnic Germans, Jews from former Soviet Union, asylum seekers and political refugees from Asia and Africa, high tech industry recruits from India and citizens from other European countries, and not to forget the 1.4 million undocumented migrants, is an instructive case study for understanding the dynamics of nation and migration. According to the 2005 microcensus conducted in Germany, out of the total population of 82 million 15 million people had a "migration background" (*Leute mit Migrationshintergrund*). This means that every fifth individual in Germany is an immigrant or has parents or grandparents who came to Germany from elsewhere, transforming it into a multiethnic society (Göktürk, Gramling, and Kaes, 2007).

[1] The term 'cinema of the migrant' or '*Migrationskino*' in German is an umbrella category, which is used to classify films with focus on migrant lives. 'Diasporic cinema' and 'World Cinema' are two other terms used to describe the films made either by immigrant film directors or by other film-makers. Britain, France and Germany with their migration histories, shifts in the ideological and cultural discourses have been key sites of such films (Rings 2016:2). Besides Turkish-German films, a significant number of 'immigrant films' emerged in Spanish, Italian and Greek cinemas since the 1990s (Berghahn and Sternberg, 2010: 8). Several non-German film directors do not wish themselves or their films to be classified under this category. Fatih Akin, a celebrated and famous film director of Turkish origin, is one such example.

This transformation was brought about by the process of labour recruitment initiated by the German Labour Ministry in response to the acute labour shortage faced by Germany in the post second World War period by signing bilateral labour recruitment contracts with Italy (1955), Spain (1960) and Greece (1960). The erection of the Berlin Wall in 1961 halted the supply of labour from East Germany and made the labour shortage situation even worse. As a result the labour recruitment from other countries intensified and the number of foreign workers rose steadily after signing of contracts with Turkey (1961), Marokko (1963), Southkorea (1963), Portugal (1964), Tunisia (1965) and Yugoslavia (1968) (The History of Immigration in the Federal Republic of Germany). The recruitment of labour from other countries was intended as a provisional measure on the part of the West German state, till the time the labour supply stabilised. The unofficial, but widely used term of "Guestworker", to describe these labour recruits was euphemistic and oxymoronic in its coinage and pointed to the temporary status of these individuals and reduced them to their economic activity. They were primarily employed in industry and mining where manual and heavy labour was to be performed and the job required bare minimum knowledge of German. The job itself was subjected to the "Rotation-Principle", which meant that the workers were supposed to return to their country of origin after two years. In their place new recruits were brought in. But many of the German employers preferred to retain their workers instead of training new recruits. They promoted their trained workers to apply for longer visas to enable them to stay on in Germany. In response to persistent concerns about the growing population of migrant workers, which had risen to over two million in a decade, the German government reacted by placing a 'recruitment ban' in 1973. Financial incentives were offered to entice the migrant workers to return home, but it did not find many takers. Majority of them decided to stay and settle. This they could do as long as they had Residency Permits (*Aufenthaltsrecht*) and decent accommodation. Granting or denial of residency and work permits was a matter which was decided by the 'land governments' (*Bundesländer*)[2] or local authorities and they were very lenient in granting these permits (Nathans 2004: 243).

The following year German Government enacted the family reunion law which allowed migrant workers to bring their families to Germany. This was diametrically opposed to the government's intention to curtail the migrant population and resulted in a boom in population as parents, spouses and children of migrant workers joined them in Germany. With spouses joining their partners in Germany, rate of birth among migrant population increased as the next generation of their children were born on the German soil. Longer stays and family reunion coupled with residency rights brought 'normalisation' of the as it became clear that it was difficult to force the guest worker to depart. Labour market forces played a key role in these decisions (Nathans 2004). German employers relied heavily on guest workers. Most of them were needed even during times of recession. The average guest workers had till then lived in seclusion without much call on social institutions. With families setting up new homes in the host land, the migrants laid claims to schools, neighbourhoods, leisure activity and the labour market. Issues based

[2] Germany has a federal structure of government. It has 16 states. The states are called *Bundesländer*.

on cultural, social, moral and religious differences came to the fore as boundaries between "mainstream" and "minority" became pronounced. This was most apparent in relation to the Turkish population, as it was the biggest non-German minority in Germany and their customs and traditions were markedly different. But there was also a significant difference among various generations of the Turkish-German population. The original guest worker was an unskilled or semi-skilled blue collar worker having no say in the decision making process governing the circumstances of his life. They had grown-up and were socialized in another country. But the second and third generation of children to migrants went to schools in Germany, attended college and universities, spoke fluent German, participated in the German everyday culture and at the same time were rooted in their minority culture and religion. These children of migrants continue to find a voice of their own, challenging the practices of social exclusion as they grow roots in a place they now call 'home'. This has significant consequences for attainment, meaning and experiences of citizenship across various generations with shifts in citizenship laws in Germany (Nathan 2004, Lewicki 2014)[3].

3. Turkish-German Cinema

The presence of a sizable non-German population first attracted the attention of film directors (mostly German) of the New German Cinema (Elsaesser, 1989), which stood at the margins of the commercial film industry. Films like *Katzelmacher* (Breeding Like Cats, 1969), *Angst essen Seele auf* (Fear Eats the Soul, 1974) by Rainer Werner Fassbinder, *Shirins Hochzeit* (Shirin's Wedding, 1975) by Helma Sanders-Brahms took cognisance of the plight of guest workers, narrated their experiences of oppression, discrimination, exploitation, humiliation and racism and highlighted the pitfalls of their status as outsiders. From the 1980s, there were attempts by film-makers having immigrant backgrounds to narrate either their own personal experiences or those of people from similar ethnic communities through feature films or documentaries. *Das kalte Paradies* (The Cold Paradise, 1986) by Bernard Safarik, *Abschied vom falschen Paradies* (Goodbye to False Paradise, 1989) by Tevfik Başer are examples in this category.

The second-generation diasporic film-makers soon became a critical mass in Britain, France and Germany. In contrast to earlier short films and documentaries, they made full-length feature films that 'enhanced the(ir) mainstream and cross-over appeal' and this phenomenon could also be 'observed in certain youth and musical cultures such as hip hop or bhangra, Bollywood musicals and fashion' (Berghahn and Sternberg 2010: 4). Hake and Mennel (2012: 1) have argued that Turkish German cinema has been an 'integral part of the cinema's own history of defining peripheries and centers and constructing images of self and other'. And more recent work in this area has 'complicated and destabilized discourses of social realism and identity politics' as they are not seen as 'adequate to the multiple affiliations and fluid attachments in a globalized world'.

[3] For detailed history of migration in Germany and policy changes, see Internetsite der Bundesbeauftragten für Migration, Flüchtlinge und Integration: http://www.integrationsbeauftragte.de/, stand: 08.01.2005

1990s mark a distinct phase in the cinematic history of post-wall and post-unification Germany with emergence of a new generation of Turkish-German filmmakers who made 'autobiographically inflected' cinema (Reimann 2012). They narrated their lives as second and third generations of Turkish immigrants. Unlike post-unification German films, their films focused on historical and political issues. These films intersected with the ongoing debates in the German civil society about German immigration policies, citizenship, German liberal nation-state, idea of a German *Leitkultur* (guiding culture), racism and the place of Islam and ethnic minorities in Germany. Films of Turkish-German filmmakers were also different from earlier films made by German film directors who did not share the migration background of their characters but narrated and represented the Turkish immigrants in Germany as a marginalized, exploited and voiceless victim of German xenophobia. In contrast, films of the Turkish-German filmmakers represented the multifaceted and diverse character of the community with voice and agency to speak for itself. These new voices have focused on fractured and multiple identities of Germany (Adelson 2005).

4. *40 m2 Deutschland*

40 m2 Deutschland (40 Square Meters of Germany, 1986) was the first feature film by the Turkish-born director Tevfik Başer[4]. The film received a lot of critical acclaim and also won the Silver Leopard at Locarno International film festival. The film narrates the life of a Turkish couple living in a three-room apartment in Hamburg. Turna, the newly married wife is dressed in her traditional Turkish costume, has been brought to Germany by her husband Dursun from rural Anatolia. She is entrusted with the responsibility to transform this three-room apartment in Germany in the likeness of a Turkish home but has to also learn to deal with and operate the new material objects such as the electric stove which she tries to light up with a matchstick. This 'comic' moment on the one hand is premised on the binaries of tradition-modern and old-new and on the other, establishes Dursun in a pedagogic role with his wife to show her the way around within the confines of the domestic space. She has the gendered responsibility to create a private space of home that both embodies and symbolises the Turkish culture and provides solace, refuge and security of home to her husband Dursun after his work in the public space of the factory. In this process, the home and its door mark the boundaries of the private and the public, of the culture and material, of the home and outside, of man having control and power inside and of submitting to others' authority outside. Her days are filled with the everyday repetitive and monotonous drudgery of cooking, cleaning, washing and maintaining the house. On the very first day, while cleaning, she tries to open the door of the apartment which is locked. She panics, slumps crying on to the floor, realising that she has been locked inside by Dursun. This confinement of Turna inside the home also assigns a border to the home, outside which lie possibilities and danger of moral depravity of the host German society and its women. This "depravity" is evident in the neighbourhood where their apartment is located, namely in a red light

[4] Born in 1955 in Turkey, he worked as graphic designer, stage director and cameraman in Turkey. He lived in London for a few years before moving to Hamburg, Germany to study visual arts at the university. He got German citizenship in 1989 (Schulze, 2011: 34).

district that comes to symbolize the entire German society and culture. Dursun expresses his disapproval in his lecture to Turna when he says,

> "You don't know these people. They are like an infectious disease. Marriage means little to them. Love, customs are not important to them. They run around with their naked behind and without covering their head in the streets."

Turna as an obedient wife has to submit to her husband who is trying to perform his masculine responsibility to protect her purity from cultural contamination. She has to believe his assessment about the German society instead of creating her own experiences. Her knowledge about Germany has to be mediated through Dursun. In this discourse, tradition and culture of the family and community are invoked against freedom and autonomy of the woman and difference and equality are pitted against each other (Werbner and Yuval-Davis 1999: 1).

The loneliness that Turna suffers on account of her confinement and isolation on one hand leads her to find solace in the memories of homeland and on the other, to her pleading with her husband to take her out. Dursun agrees to take her to see the Cathedral of Hamburg. But the very next day, during breakfast when he sees her made up and all ready in the traditional Turkish costume, he makes an excuse and runs out of the apartment. It becomes clear that such a dress is mandatory and appropriate within the domestic space but for the public space, it needs change. Yet the change necessary for public mobility and to blend in the wider German society is neither permitted, nor acceptable as Turna in her traditional costume would attract the unsolicited western gaze and might become the exotic object of desire. The body of Turna must remain the site of both cultural and biological reproduction whether through her attire or trying to fulfill her husband's desire for a male heir. When Turna falls pregnant, she feels the burden of that desire and reacts to it by cutting the long hair on a doll to make it look like a boy. The imminent birth and Dursun's desire for a male child contributes to Turna's depression and makes the pregnancy unbearable for her. She begins to hallucinate and get nightmares which symbolise her loss of control extending to her dreams and desires. She is brought out of this neurotic passive state in the final scenes as Dursun suffers a fatal epileptic attack. Even in death, his dead body is blocking the exit of the apartment. Heavily pregnant Turna manages to get the body out of the way. She goes out and knocks on the neighbour's door to ask for help, but is not understood and turned away. She is finally seen leaving the apartment building but the camera stays on the staircase and does not follow her further as she steps into the sunlight and an unknown space and future, inaccessible before.

The film received both appreciation and criticism from contemporary commentators. It was praised by the feminist commentators for portraying a Turkish woman's subjugation. It was criticized for stoking anti-Islamic sentiment (Ulrich, 1986: 14) and using a simplistic binary of the aggressive (male) perpetrator and passive (female) victim which could strengthen the existing stereotypes and prejudices about the Turkish migrant community in the Western public sphere (Suhr, 1989: 95; Weigel, 1992: 223–4, both cited in Burns 2007). Instead of this binary, it may be helpful to examine Turna's position from the frames of "double othering" (Adelson, 1997: 307) and

"intersectionality" (Crenshaw 1989). The intersection of gender and of being a Turkish migrant problematises woman as a singular sign and underlines how an additive model which 'adds' one to another or a focus on one at the expense of another is inadequate to confront the discrimination she faces. Here we can draw upon the famous postcolonial theorist Edward Said who discussed about the colonial gaze in constructions of the oriental woman (Said 2016). Said had argued that in the orientalist constructions the colonized woman was always portrayed as oppressed by the patriarchy of her own culture and traditions. She was a silent sufferer and the colonizer male was to liberate and rescue her. In a similar vein, the presumed passivity of Turna as a Turkish woman draws on the orientalist constructions of the silent and exploited woman in her own culture and community who finds her voice, space and liberation in the Western culture (Göktürk 2002: 251, cited in Burns 2007).

5. *Berlin in Berlin*

1990s marked a shift in the cinematic narratives of the Turkish-German filmmakers with questions being asked about the cultural stereotypes. These new narratives paved the way for the ''third space'', the hybridity that problematised otherness (Bhabha 1994, Burns 2007). *Berlin in Berlin* (1993) is a film directed by Sinan Çetin[5]. It entered the Moscow film festival. The main character of the film Thomas, a person of "German" descent, is an engineer at a construction site and is fond of photography. He gets attracted to Dilber, wife of his Turkish colleague when she visits her husband and takes her photographs without her knowledge. Thomas accidentally kills this colleague. In his effort to trace Dilber, explain the situation and seek her forgiveness, he is chased by the brothers of his victim who are seeking revenge to restore the family's honour. In the course of this pursuit, he inadvertently breaks into an apartment, only to find that it is the family home of the person he had killed. After being discovered, the father and grandmother save him from the wrath of blood-thirsty brothers by invoking the ancient Turkish tradition of hospitality and safety even to an enemy as long as that person is within the sanctified boundary of their home. This act of kindness renders Thomas a prisoner within the boundary of a Turkish home. In this allegorical inversion, the roles are reversed and boundaries between self and other are reset. The German self becomes an outsider, is displaced, and the Turkish family, who till now stood on the margins of the German national space as an outsider, becomes the self and home, that now provides security and refuge to the German other. For his survival, he is dependent on the benevolence of that family. He has to adapt and participate in their customs and rituals. Burns (2007) argues that this is an inversion of the dominant model of multicultural integration. Now the German has subaltern status, is largely silent on account of the difference of language, is paid little for his labour and has to justify his homesickness. If taking photographs of Dilber by Thomas represented his "voyeuristic ethnographic gaze", in another inversion, it is he who is under surveillance and gaze of the family as a captive (Göktürk 2000: 71). Climax of the film shows him leaving the house along with

[5] Sinan Çetin, born on March 1, 1953, is a Turkish film director, actor, and producer. He studied art history at Hacettepe University, Ankara and has produced several films, television series and commercials. He founded Plato Films in 1986 which supports young independent filmmakers.

Dilber. Dilber explains her decision to Mürtüz, her brother-in-law, "You don't have the right to kill me. I don't even know him. Let me go. I am leaving for myself". Mürtüz, who also desires her, finally has a chance to avenge his brother's death but finds himself incapable of completing the task.

In contrast to Göktürk's disappointment at Dilber going with Thomas as another instance of a Turkish woman being liberated by a German man (2000: 71), I read it as an expression of her own agency, of crossing the boundaries of home, community and gender norms to explore opportunities to form multi-ethnic relationships. Thomas too is no longer the German he was before he entered the Turkish home. And the entire experience has also left questions for the Turkish protagonists about the futility and meanings of masculine notions of vengeance and family honour. These shifts in/of the self are also instances of the reworking of the rigid boundaries between the different cultural groups who now redefine themselves and enter and inhabit hybridity (Bhabha 1994, Fenner 2000). The commercial success of this film in both Turkey and Germany indicates possibilities of multiple readings of the film text by the spectators with distinct historical and cultural locations.

Conclusion

In the title of the film *40 m of Germany*, the larger category of Germany as a nation, is compressed within the 40 square meters of an apartment boundary to which the migrant lays claim and dreams of transforming it into his home. The boundary of the home within the borders of the nation-state is dreamt, marked and enforced. The male migrant constantly worries about the intrusion of this private space within the boundary of the home by the German nation. Being a Turkish home, it poses challenge to the politics of assimilation and integration of the German state. The sanctity of this home is predicated on gendered subjugation within its boundaries. In case of the female migrant, the border operates at two levels, of home and the nation. She is held captive inside her 'new' home on account of being outside her 'original' national home, which she can only relive in memories.

Similarly the title of the film *Berlin in Berlin* refers to the division of the city and the nation within the nation which is further fragmented by the presence of the Turkish migrant. One Berlin is inhabited by the migrant population with its distinct cultural moorings and the other by the German national self. The self-defined boundaries of the nation lack internal coherence and attest to the constant contestations about belonging, culture and nation.

This paper has shown how both these films lay out the boundaries and borders of several kinds: the political, cultural, private and public. These borders function through gendered and reverse gaze. They are enacted even inside an individual and affect gendered rights and obligations.

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TEACHING AND LEARNING OF FRENCH LANGUAGE THROUGH ONLINE RESOURCES: PROSPECTS, CHALLENGES AND OPPORTUNITIES

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Abstract: Teaching/learning of Foreign Language is more or less dependent on face-to-face interaction. As per the need and urge of time, we have witnessed the shift in methodologies and approaches in order to develop listening, speaking, reading and writing skills among the learners more accurately, efficiently and proficiently. The shift in methodologies and approaches has compelled not only the teachers but the students as well to contemplate on current and emerging methods in language teaching/learning. In the past few decades, initially the use of computer and then mobile has become crucial and inevitable part of our life. Schools, universities as well as the academic institutions are using technology and incorporating online resources in teaching/learning process for a holistic outcome. The present research paper deals with the importance of online teaching/learning, the role of technology during the Covid-19 global pandemic situation and the prospects of online teaching/learning. The present paper also focuses on the e-resources, m-resources and other online platforms which are used in online teaching/learning of French Language at MGAHV during the outbreak of Covid-19. The challenges faced and opportunities available in online teaching/learning will also be discussed.

Key Words: Approach, E-Resources, Holistic, Outbreak, Platforms.

Introduction:-

Learning a language is always a passion in one's life especially when it is about a foreign language. More often we find that apart from the mother tongue one is fluent or capable to understand, to read, to write and to communicate in more than one language. Among the different age group learners, the youth have shown their keen interest in learning a new language. Undoubtedly, the eagerness of the language learner, challenges the educator to impart it more efficiently, accurately and that too in a very short time period. It becomes much more challenging in a class with socio-cultural diversity, with the specific teaching/learning methodology, approach and e-resources. So far we have witnessed and experienced the effective teaching/learning of a Foreign Language through face-to-face medium. The physical classroom interaction is considered to be the best in imparting knowledge and assessing language skills of the learners. The young generation is conversant and too much attached to the Information Communication Technology tools which are an integral part of their life. They remain updated with emerging technologies and innovations and show a keen interest in exploring new dimensions. Their continuous desire for a feasible application, method

and approach demands educators to contemplate and reconsider on existing strategies and to cater them with the best.

Foreign Language learners have to put their continuous and comprehensive effort to develop the language skills. During the language learning process, they need to interact with facilitators to cope up with their issues. Since past few months we are undergoing with never expected situation. The worldwide Covid-19 outbreak has disturbed human life and concepts. All the existing theories, methodologies and strategies have diminished and need to be redefined, reformed and re-established. The education world confronts the situation and centralizes their thoughts to cope up with the present situation. Already a few steps have been initiated with the online, virtual and ICT world. The impressive efforts need to be discussed and focused more and more among the facilitators to effectuate uninterrupted teaching/learning process.

Teaching/learning of French Language at MGAHV, Wardha too has initiated education through online mode. Apart from a few drawbacks, the online teaching/learning approaches used during the period of pandemic so far have various positive outcomes, which is an important part of this study.

Literature Review

Foreign Language or second language teaching and learning is a conscious and long-span process which is effectuated by different methods and approaches. Face-to-face learning, online learning, virtual learning, distance learning, e-learning, m-learning, blended learning etc. are some commonly used terms in this regard. Educators have their different views and preferences about these methods. Studies indicate that, given the same conditions, students in online settings outperform their face-to-face counterparts (Bourelle et al., 2016; Means et Al., 2009), while others demonstrate that either there are no significant differences in the outcomes of face-to-face students when compared to online students (Ni, 2013), or that face-to-face students performed better than online students (Heppen et al., 2017). The methods and approaches may vary according to place, person, culture and situation. The global outbreak demands to discuss, elaborate and redefine the teaching and learning approaches, the opportunities and the challenges with online education.

Face-to-face classroom teaching/learning of French Language:-

Teaching/learning of French Language is more or less dependent on face-to-face interaction and within ICT integrated classrooms and well-equipped language labs. We have witnessed the transformation in the methodologies and approaches from time to time. One can comparatively state that each and every methodology and approach used so far is focused and intended to more or less on classroom teaching. In various universities, academic institutions of India, teaching/learning process cater to different age group learners, who belong to different socio-cultural and socio-economic background. Teaching these learners under a single roof had never been an easy task.

The facilitator had to keep in mind this cultural and social diversity during the interaction. In a face-to-face classroom situation, the role of the educator remains predominant with whom the learner gradually feels more comfortable and becomes familiar with him/her. The educator delivers, explains the topics not only with the effective verbal communication teaching techniques but with nonverbal communication teaching techniques as well. Teaching/learning of French language, grammar, literature, translation, culture.. are always dealt within ICT integrated classroom setup. This setup of teaching/learning process is universally preferred and followed. The framing of the curriculum also plays a pivotal role which is also focused and framed according to physical face-to-face classroom teaching/learning environment.

Teaching/Learning of French Language through Online and Distance Learning Mode:-

Undoubtedly, the physical classroom teaching/learning had played a significant role in language learners' and educators' life. The objective of language learning is well achieved with this way of teaching/learning. Over the past few decades, technology is playing a pivotal role in our day-to-day life and eventually entering teaching/learning process. The innovations in teaching/learning of French Language draw the interest of the learner very well. Flipped classroom and blended learning are better examples of it. These approaches give a comprehensive growth in teaching and learning process. Various disciplines have integrated them in the curriculum and imparting study materials in this regard. We witness the vast development of e-learning videos and e-contents for different levels. The worldwide facilitators share their valuable contribution uninterruptedly at their fingertips. Various online platforms, resources and contents developed by the native speakers offer the opportunity to the cross-cultural learner to develop the language skills on their own, apart from the classroom teaching especially, online grammar exercises and listening and speaking material, which one can freely access, practice and self-evaluate. Though the teaching/learning pedagogy may differ from one to another according to the socio-cultural diversity, strategies, approaches and methodologies which are successfully adapted and accepted by educators and learners but the one which seems more promising and challenging than the others is teaching/learning of French Language through Distance Education. Already a few universities provide the opportunity for learning French Language through Distance Education but more or less they are unable to achieve their expectations. The possibility to obtain the basic knowledge through distance education is still offered by a few universities but to obtain a higher degree is yet to open its door.

Method

The paper also deals with the study of teaching/learning of French Language through face-to-face medium and online teaching/learning of French Language during Covid-19 situation at MGAHV. The development in language skills through online teaching/learning process will also be examined. The number of courses, classes, students and the teacher all are same for both the cases. The number of participants on

whom study has been performed belongs to different levels; Undergraduate, Certificate and Advanced Diploma. Students of Undergraduate and Certificate level are learning French Language since last seven months and Advanced Diploma students are learning for more than two and half years. The students enrolled in the courses belong to different socio-cultural and socio-economic background especially the students of the Undergraduate level.

Teaching/Learning of French Language at MGAHV:-

After the worldwide outbreak of Covid-19 and the lockdown situation, the academic intuitions had to undergo an unprecedented situation by shutting down the classroom doors. The education world had responded to it quickly with a positive way forward through online mode of teaching/learning. MGAHV too, in a very short period, had commenced teaching/learning with the various online platforms and resources. As most of the students have returned to their home town, in the beginning, some difficulties, technical issues and challenges were faced in order to make each and every learner comfortable with online teaching/learning environment. But very soon every student became well acquainted with the online learning environment. It has been kept in mind that the online teaching/learning process should not share just the information rather it should enrich knowledge. Apart from reaching the syllabus objective, attention was given to develop the cognitive skills of the language learner. As stated "Interaction in an online environment promotes student-centered learning, encourages wider student participation, and produces more in-depth and reasoned discussions than a traditional classroom setting does (Karayan & Crowe, 1997; D. Smith & Hardaker, 2000)" the attention had been given to every learner. Through regular online lectures and by providing enough online audio files, the focus was given to develop the listening skills. The task-based online learning activities and the website links had played a significant role in this regard. Along with the listening activities, students have been given opportunities to repeat and to speak on the proposed topics to develop their speaking skills. By giving chance to every learner to read the text provided, hereby a comprehensive effort was made to develop their reading skills. Based on the topic delivered, exercises and task-based homework were given to enhance the writing skills. Interactive and informative powerpoint presentations helped students to understand the topics better. During this period of online teaching/learning a satisfactory holistic outcome is noticed in a very short span of time.

Challenges faced and Initiative taken:-

Teaching/Learning of French Language at MGAHV is well framed according to the curriculum. It has always been carried through regular face-to-face classroom teaching and in a well-equipped language lab. This face-to-face teaching/learning is transformed into online classes after the lockdown situation. As per the regular schedule, the classes were taken through online platforms. During these online classes, many challenges were faced by the educator and learners, which are mentioned below:

- The choice of the online platform to initiate online teaching/learning was a challenging task. As most of the students belong to remote areas, the network and other technical issues i.e. internet connectivity, speed, video quality etc.. were the initial challenge faced. Many platforms Zoom, Google Duo, Google Meet etc. were experimented but eventually due to better experience we had to rely on Zoom and Google Meet. Even conference call was made for a better connectivity.
- The students were habitual of face-to-face learning environment thus it was quite difficult and challenging to develop such an environment in online classes, for a comprehensive outcome. Online platforms especially Zoom and G Suite (Meet) were helpful in making an uninterrupted virtual classroom environment.
- In the beginning of the online teaching/learning process, everything was favorable but gradually online teaching/learning became monotonous and more challenging for the learner to retain interest. Interactive e-resources, regular participation, interaction and dialogues were taken care of.
- Another major challenge was to assess that whether the online resources, techniques, strategies used during the classes were competent to meet their objectives or not. In this regard Google quiz, questions and answers sessions, discussions etc. were conducted at regular intervals.
- There are a few students who are not enough tech-savvy and not well-acquainted with the computer and mobile-assisted learning. They were given more attention by the educator and the peers who helped them to gradually overcome the problem.
- Learning at home, a learner has many confinements and responsibilities around. Few learners have frequent time management issues. Even to procure assigned work on time was challenging. Feasible assignments and flexibility in time were given to such learners.
- Complacent family atmosphere makes it more challenging for learners to concentrate on online classes. The distraction diverts students frequently which at times creates a nuisance in teaching/learning process.
- Keeping the learner involved, engaged and motivated during the online classes is yet another challenge in online teaching/learning. With regular discussions and by providing interesting comprehension exercises, an attempt was made to keep them involved, engaged and motivated.
- Lack of confidence while responding and performing is also noticed among a few learners. To overcome the situation, appropriate online task-based exercises were provided according to their level. During the assessment of the task given, positive reinforcement boosted up their confidence.
- The Curriculum framed was designed for face-to-face teaching mode. To impart it online was challenging. It became possible due to the various online platforms and resources.

  Apart from these above mentioned challenges, there were many other challenges faced during the online teaching/learning process. The best effort from the educator's point of view had been taken to enhance language skills.

Online Teaching/Learning Opportunities:-

After the Covid-19 pandemic outbreak, research and experiments have started across the globe in search for a favorable online teaching/learning mode. Different user friendly apps were preferred to initiate the process and gradually challenges have been transformed into opportunities. The teaching/learning process commenced with Zoom and later switched to G Suite (mainly Hangout Meet) for virtual teaching/learning. Apart from these two mainly used apps, various other online platforms viz Google Duo, Google classroom, Google quiz etc. are also used for effective teaching/learning. Online audio-videos, motivational stories, useful web links and various other e-resources are also shared. Some important mobile apps are also included to make online teaching/learning more effective and to enhance the language skills of the learners.

Apart from the above mentioned online platforms, there are many other possibilities which can be used for effective online teaching/learning viz Microsoft forms, Testmoz (online exam based), Kahoot (game-based learning platform), Edmodo (enables teachers to share content, distribute quizzes, assignments, and manage communication with learners), Audacity (free and open-source digital audio editor and recording application software), Filmora (video editor), Openshot (free and open-source video editor), OBS (Open Broadcaster Software) (free software which can be used to prepare lectures). All these apps, platforms and tools came into limelight after Covid-19 outbreak to make the online teaching/learning process possible.

Prospects of Online Teaching/Learning:

Although the pandemic outbreak has compelled to close the doors for face-to-face teaching/learning for a certain period of time, but at the same time it has given us an opportunity to focus more towards online and distance education. The situation demands to reorganize our teaching/learning methods and strategies. This situation should be an eye-opener for the years, decades and centuries to come. Keeping in mind the possibility of yet another such situation we need to prepare ourselves and should let all the options available for an uninterrupted effective teaching/learning. Various online tools, software, materials, websites, platforms etc. are already in use, some are in process and many more are yet to be developed. We may witness that the online teaching/learning will be integrated and becomes an essential part of our curriculum and will cater the needs of every individual learner. In order to provide more flexibility of time and place, to reduce economical expenses, to be within the reach of everyone, to make learners more tech-savvy, especially the remote area learners, to provide more opportunity, to teach us time management and to develop the cognitive skills, more and more experiments and innovations should be welcomed and appreciated in this regard. Online teaching/learning holds a bright and promising future as the geological boundaries will not affect the language learning requirement and the world will be within the reach of every learner. More and more learners will opt for a Higher Degree through online, distance mode. It will boost the career opportunities as the current situation forces many employers to let their employees work from home; we may

witness such more work from home job opportunities to flourish across the globe. Teaching/learning of French Language through distance education will look for all the possible modes of imparting the knowledge without any interruption. To offer a higher degree in language through distance mode will be a milestone, if it successfully fulfills the requirements and develops the cognitive skills of learner. The universities, colleges and academic institutions will look forward for a flexible curriculum which will adjust to any situation. These all possibilities in teaching/learning will be witnessed sooner or later and it will definitely come up to everyone's expectation.

Conclusion:-

In this Covid-19 period so far, the shift from the physical face-to-face classroom to online teaching/learning is at its peak in imparting knowledge. The interest in online teaching/learning can be witnessed clearly across the globe. The world is experimenting, implementing and is in continuous search of online resources, platforms which are suitable in all means. The present online platforms do offer a variety of options to enrich knowledge especially in case of language learning where all four skills have to be focused. As perceived by learner and educator, the online teaching/learning process successfully attempts to accelerate language learning skills. A significant and satisfactory comprehensive growth was marked but online teaching/learning does have some drawbacks on which we need to focus and work upon. The current global pandemic situation tends us to focus more towards the distance education. The present study is the analysis based on online teaching/learning experience and observation for a short time period. Had it been a longer period the result might have been different. Online teaching/learning is not only a competent way of learning but it also gives moral strength to the learners during this Covid-19 period.

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हिंदी-जापानी उत्तम पुरूषवाचक सर्वनाम एवं क्रिया-पदबंध: एक व्यतिरेकी अध्ययन

(Hindi-Japanese First Person Pronoun and Verb Phrase: A Contrastive Study)

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सारांश

हिंदी एवं जापानी भाषा के शब्द-क्रम (Word-order) **क्रमश: कर्ता-कर्म-क्रिया के पदक्रम से लगभग एक समान होते हैं। इस दृष्टि से हिंदी भाषा-भाषी शिक्षकों एवं शिक्षार्थियों को अंग्रेज़ी माध्यम की अपेक्षा हिंदी माध्यम से जापानी भाषा पढ़ना एवं पढ़ाना अपेक्षाकृत अधिक सुविधाजनक एवं आसान हो जाता है। यहाँ पर स्मरणीय है कि जापानी भाषा में भी हिंदी भाषा की भांति संज्ञा, सर्वनाम, विशेषण, क्रिया आदि शब्दवर्ग एवं पक्ष, काल, वाच्य आदि व्याकरणिक कोटियाँ होती हैं जो कि वाक्य संरचना के माध्यम से वक्ता द्वारा प्रेषित अभिव्यक्ति को श्रोता तक पहुँचातीहैं। परंतु, जहाँ हिंदी भाषा में सर्वनामों की संख्या अपेक्षाकृत कम है तो वहीं जापानी भाषा में हिंदी की अपेक्षा सर्वनामों की संख्या बहुत ज्यादा है जिसका एक कारण वहाँ के सामाजिक स्तर एवं सामाजिक व्यवस्थाओं को माना जा सकता है। यहाँ पर यह बात भी स्मरणीय है कि जापानी भाषा में सर्वनामों की संख्या हिंदी की अपेक्षा अधिक है परंतु उनका प्रयोग हिंदी भाषा की अपेक्षा काफी कम किया जाता है। प्रस्तुत शोध-पत्र के माध्यम से हिंदी एवं जापानी भाषा में प्रयुक्त होने वाले उत्तम पुरूषवाचक सर्वनाम (मैं/हम) एवं उनसे संबंधित क्रियापद के विभिन्न रूपों को विश्लेषित कर प्रस्तुत किया जायेगा।**

Keywords: हिंदी सर्वनाम, हिंदी क्रिया-पदबंध, जापानी सर्वनाम, जापानी क्रिया-पदबंध, हिंदी-जापानी

1. प्रस्तावना (Introduction): सामान्यत: सभी भाषाओं में संज्ञा, सर्वनाम, विशेषण, क्रिया, क्रिया-विशेषण, संबंधबोधक अव्यय, समुच्चयबोधक अव्यय, विस्मयादिबोधक अव्यय एवं निपात आदि शब्दवर्ग तथा लिंग, वचन, पुरूष, कारक, काल, पक्ष, वृत्ति, वाच्य आदि व्याकरणिक कोटियाँ दृष्टिगोचर होती हैं। प्रस्तुत पत्र हिंदी एवं जापानी भाषा में प्रयुक्त शब्दवर्ग (उत्तम पुरूषवाचक सर्वनाम) एवं व्याकरणिक कोटियों पर आधारित है। यहाँ पर यह बात ज्ञातव्य है कि हिंदी भाषा एवं जापानी भाषा में शब्दक्रम (कर्ता-कर्म-क्रिया) की दृष्टि से काफी समानता है, परंतु जापानी भाषा में हिंदी भाषा की भाँति कर्ता के लिंग, वचन एवं पुरूष के अनुसार क्रिया में परिवर्तन नहीं होता। अत: इस दृष्टि से दोनों ही भाषाओं में काफी असमानता भी दृष्टिगोचर होती है। हाँ, काल, पक्ष, वृत्ति, वाच्य आदि का प्रभाव जापानी भाषा की वाक्य संरचना के क्रिया-पदबंध पर देखने को अवश्य मिलता है। इन सभी तथ्यों को क्रमश: देखते हैं। सर्वप्रथम, हिंदी भाषा एवं जापानी भाषा के शब्दक्रम को निम्नलिखित तालिका क्र. (01) **में देखते हैं:-**

2. हिंदी एवं जापानी भाषा का शब्दक्रम (Word-order of Hindi and Japanese Language):

कर्ता-कर्म-क्रिया रूप हिंदी भाषा एवं जापानी भाषा का शब्दक्रम		
क्र. सं.	भाषा	वाक्य संरचना का शब्दक्रम
01	हिंदी भाषा वाक्य	मैं खाना खाता हूँ।
	पद-विच्छेदन	मैं (कर्ता) + खाना (कर्म) + खाता हूँ (क्रिया)
02	जापानी भाषा वाक्य	वाताशि वा र्-योरि वो ताबेमासु。
	पद-विच्छेदन	वाताशि वा (कर्ता) + र्-योरि वो (कर्म) + ताबेमासु (क्रिया)
03	हिंदी भाषा वाक्य	मैं भारतीय खाना खाता हूँ।
	पद-विच्छेदन	मैं (कर्ता) + भारतीय खाना (कर्म) + खाता हूँ (क्रिया)
04	जापानी भाषा वाक्य	वाताशि वा इन्दो र्-योरि वो ताबेमासु。
	पद-विच्छेदन	वाताशि वा (कर्ता) + इन्दो र्-योरि वो (कर्म) + ताबेमासु (क्रिया)
05	हिंदी भाषा वाक्य	मैं हाथ से भारतीय खाना खाता हूँ।
	पद-विच्छेदन	मैं (कर्ता) + हाथ से (करण) + भारतीय खाना (कर्म) + खाता हूँ (क्रिया)
06	जापानी भाषा वाक्य	वाताशि वा ते दे इन्दो र्-योरि वो ताबेमासु。
	पद-विच्छेदन	वाताशि वा (कर्ता) + ते दे (करण) + इन्दो र्-योरि वो (कर्म) + ताबेमासु (क्रिया)
07	हिंदी भाषा वाक्य	मैं मित्र के साथ हाथ से भारतीय खाना खाता हूँ।
	पद-विच्छेदन	मैं (कर्ता) + मित्र के साथ (सहकर्ता) + हाथ से (करण) + भारतीय खाना (कर्म) + खाता हूँ (क्रिया)
08	जापानी भाषा वाक्य	वाताशि वा तोमोदाचि तो ते दे इन्दो र्-योरि वो ताबेमासु。
	पद-विच्छेदन	वाताशि वा (कर्ता) + तोमोदाचि तो (सहकर्ता) + ते दे (करण) + इन्दो र्-योरि वो (कर्म) + ताबेमासु (क्रिया)
तालिका क्र. (01)		

प्रस्तुत तालिका क्र. (01) में दिए गए जापानी भाषा के वाक्यों में प्रयुक्त वा, वो, दे, तो क्रमश: कर्ता, कर्म, करण एवं सहकर्ता सूचक पार्टिकल्स हैं, जिनका प्रयोग हिंदी भाषा के कारक चिन्हों की भाँति होता है। जापानी भाषा में इन पार्टिकल्स का बहु तमहत्व है। पाठकों की सुविधा एवं वाक्य की स्पष्टता के उद्देश्य से उपर्युक्त पार्टिकल्स को अंडरलाइन करके लिखा गया है, सामान्य स्थिति में अंडरलाइन नहीं किया जाता। हिंदी भाषा की वाक्य संरचना में जहाँ वाक्य के अंत में प्रयुक्त खड़ी पाई (।) पूर्णविराम की सूचना देती है, तो वहीं जापानी भाषा में छोटे शून्य जैसा चिह्न (。), जिसे जापानी भाषा में 'मारु' कहा जाता है, पूर्णविराम की सूचना देता है। प्रस्तुत तालिका क्र. (01) में दिए गए वाक्यों को क्रमश: विश्लेषित कर देखते हैं:-

(क) क्र. सं. (01) में दिए गए हिंदी भाषा के वाक्य में मैं (कर्ता), खाना (कर्म) एवं खाता हूँ (क्रिया) है, जिसका शब्दक्रम क्रमश: कर्ता-कर्म-क्रिया के रूप में है।

(ख) क्र. सं. (02) में दिए गए जापानी भाषा के वाक्य में वाताशि वा (कर्ता), र्-योरि वो (कर्म) एवं ताबेमासु (क्रिया) है, जिनका हिंदी अर्थ क्रमश: (मैं), (खाना) एवं (खाता हूँ) है। यहाँ पर भी हिंदी भाषा की भाँति शब्दक्रम कर्ता-कर्म-क्रिया के रूप में ही प्रयुक्त हुआ है। यहाँ पर स्मरण रहे कि (वा) एवं (वो) पार्टिकल्स हैं, जो कि (वाताशि) और (र्-योरि) संज्ञाओं के क्रमश: कर्ता एवं कर्म होने की सूचना दे रहे हैं। इन पार्टिकल्स का उपर्युक्त अर्थ के अतिरिक्त अन्य कोई विशेष अर्थ नहीं है।

(ग) क्र. सं. (03) में दिए गए हिंदी भाषा के वाक्य में मैं (कर्ता), भारतीय खाना (कर्म) एवं खाता हूँ (क्रिया) है। यहाँ पर 'भारतीय' शब्द 'खाना' संज्ञा का विशेषण है, जो कि 'खाना' की विशेषता बता रहा है। अत: 'भारतीय खाना' संज्ञा-पदबंध हुआ, जो कि प्रस्तुत वाक्य के 'कर्म' के रूप में काम कर रहा है।

(घ) क्र. सं. (04) में दिए गए जापानी भाषा के वाक्य में वाताशि वा (कर्ता), इन्दो र्-योरि वो (कर्म) एवं ताबेमासु (क्रिया) है। हिंदी भाषा के वाक्य की भाँति यहाँ पर भी 'इन्दो (भारतीय)' शब्द 'र्-योरि (खाना)' संज्ञा का विशेषण है, जो कि 'र्-योरि (खाना)' की विशेषता बता रहा है। अत: 'इन्दो र्-योरि' संज्ञा-पदबंध हुआ, जो कि प्रस्तुत वाक्य के 'कर्म' के रूप में काम कर रहा है। उपर्युक्तानुसार प्रस्तुत वाक्य में प्रयुक्त (वा) एवं (वो) पार्टिकल्स हैं, जो कि (वाताशि) और (इन्दो र्-योरि) के क्रमश: कर्ता एवं कर्म होने की सूचना दे रहे हैं।

(च) क्र. सं. (05) में दिए गए हिंदी भाषा के वाक्य में मैं (कर्ता), हाथ से (करण), भारतीय खाना (कर्म) एवं खाता हूँ (क्रिया) है। यहाँ पर 'हाथ' संज्ञा शब्द है और 'से' 'खाना खाने के साधन' के रूप में प्रयुक्त 'करण-कारक' है, जो कि 'हाथ के द्वारा' अथवा 'हाथ के माध्यम से' आदि अर्थों की सूचना दे रहा है। अत: स्पष्ट है कि 'हाथ से' पद वाक्य में 'करण कारक' के रूप में प्रयुक्त हुआ है।

(छ) क्र. सं. (06) में दिए गए जापानी भाषा के वाक्य में वाताशि वा (कर्ता), ते दे (करण), इन्दो र्-योरि वो (कर्म) एवं ताबेमासु (क्रिया) है। हिंदी भाषा के वाक्य की भाँति यहाँ पर भी 'ते' संज्ञा शब्द है, जिसका हिंदी अर्थ 'हाथ' है और 'दे' शब्द पार्टिकल है, जो कि हिंदी भाषा के 'करण-कारक' चिन्ह का सूचक है, जिसका अर्थ 'से', 'के द्वारा', 'के माध्यम से' आदि समझा जा सकता है। अत: स्पष्ट है कि 'ते दे' पद वाक्य में 'करण कारक' के रूप में प्रयुक्त हुआ है, जिसका अर्थ हुआ 'हाथ से', 'हाथ के द्वारा' आदि। उपर्युक्तानुसार प्रस्तुत वाक्य में प्रयुक्त (वा), (दे) एवं (वो) पार्टिकल्स हैं, जो कि (वाताशि), (ते) और (इन्दो र्-योरि) के क्रमश: कर्ता, करण एवं कर्म होने की सूचना दे रहे हैं।

(ज) क्र. सं. (07) में दिए गए हिंदी भाषा के वाक्य में मैं (कर्ता), मित्र के साथ (सहकर्ता), हाथ से (करण), भारतीय खाना (कर्म) एवं खाता हूँ (क्रिया) है। यहाँ पर 'मित्र' संज्ञा शब्द है और 'के साथ' 'संबंध-कारक' के रूप में प्रयुक्त हुआ है, जो कि 'मैं (कर्ता)' के साथ 'मित्र (सहकर्ता)' की सूचना दे रहा है। अत: वाक्य में 'मित्र के साथ' पद 'सहकर्ता' के रूप में प्रयुक्त हुआ है।

(झ) क्र. सं. (08) में दिए गए जापानी भाषा के वाक्य में वाताशि वा (कर्ता), तोमोदाचि तो (सहकर्ता), ते दे (करण), इन्दो र्-योरि वो (कर्म) एवं ताबेमासु (क्रिया) है। हिंदी भाषा के वाक्य की भाँति यहाँ पर भी 'तोमोदाचि' संज्ञा शब्द है, जिसका हिंदी अर्थ 'मित्र' है और 'तो' शब्द पार्टिकल है, जो वाक्य में 'के साथ' रूप अर्थ को इंगित कर रहा है। उपर्युक्तानुसार प्रस्तुत वाक्य में प्रयुक्त (वा), (तो), (दे) एवं (वो) पार्टिकल्स

हैं, जो कि (वाताशि), (तोमोदाचि), (ते) और (इन्दो र्-योरि) के क्रमश: कर्ता, सहकर्ता, करण एवं कर्म होने की सूचना दे रहे हैं।

उपर्युक्त हिंदी एवं जापानी भाषा की वाक्य संरचनाओं को बारीकी से देखते हैं तो दोनों ही भाषाओं के शब्दक्रम में काफी हद तक समानता दृष्टिगोचर होती है। अत: स्पष्ट है कि उपर्युक्त दृष्टि से हिंदी भाषा एवं जापानी भाषा का शब्दक्रम लगभग एक जैसा है। अब जापानी भाषा में सर्वनाम की स्थिति पर प्रकाश डालते हैं:-

3. हिंदी एवं जापानी भाषा में प्रयुक्त उत्तम पुरूषवाचक सर्वनाम (First Person Pronoun in Hindi and Japanese Language):-

हिंदी भाषा की भांति जापानी भाषा में भी सर्वनाम को तीन पुरूषों में वर्गीकृत किया गया है। उत्तम पुरूषवाचक सर्वनाम (मैं, हम), मध्यम पुरूषवाचक सर्वनाम (तू, तुम, आप) एवं अन्य पुरूषवाचक सर्वनाम (वह/यह, वे/ये) आदि।

3.1 हिंदी भाषा में प्रयुक्त उत्तम पुरूषवाचक सर्वनाम:-

हिंदी भाषा में मूलरूप से उत्तमपुरूष वाचक सर्वनाम के अंतर्गत 'मैं (एकवचन) और हम (बहु वचन)' ही आते हैं, परंतु विभिन्न कारक चिह्नों अथवा परसर्गों के संसर्ग से इनके कई उत्तर-भेद हो जाते हैं, जो कि निम्नलिखित तालिका क्र. (02) में प्रस्तुत हैं:-

हिंदी भाषा में प्रयुक्त उत्तम पुरूषवाचक सर्वनाम	
मूलरूप	परसर्गों के संसर्ग से निर्मित रूप
मैं (एकवचन)	मैं/ मैंने (कर्ता), मुझे/ मुझको (कर्म), मुझसे (करण), मेरे लिए (संप्रदान), मुझसे (अपादान), मेरा/ मेरी/ मेरे (संबंध), मुझमें/ मुझपर (अधिकरण)
हम (बहु वचन)	हम/ हमने (कर्ता), हमें/ हमको (कर्म), हमसे (करण), हमारे लिए (संप्रदान), हमसे (अपादान), हमारा/ हमारी/ हमारे (संबंध), हममें/ हमपर (अधिकरण)
तालिका क्र. (02)	

3.2 जापानी भाषा में प्रयुक्त उत्तम पुरूषवाचक सर्वनाम:-

जापानी भाषा के मूल में ही उत्तमपुरूष वाचक सर्वनामों की संख्या हिंदी भाषा की अपेक्षा काफी अधिक है, और अगर पार्टिकल्स का उपयोग कर इनके उत्तर भेद करते हैं तो यह संख्या और भी अधिक हो जाती है। स्मरण रहे निम्नलिखित तालिका क्र. (03) के 'परसर्गों के संसर्ग से निर्मित रूप' वाले कॉलम में दोनों वचनों (एकवचन एवं बहु वचन) के मात्र एक-एक मूलरूप के विभिन्न रूप दिए गए हैं:-

जापानी भाषा में प्रयुक्त उत्तम पुरूषवाचक सर्वनाम	
मूलरूप	परसर्गों के संसर्ग से निर्मित रूप
वाताशि, वाताकुशि, ओरे, बोकु, वारे, वाशि, वागा, जिबुन्, आताइ, आताशि, आताकुशि, उचि आदि (एकवचन)	वाताशि वा/गा (कर्ता), वाताशि वा/नि/वो (कर्म), वाताशि नि (करण), वाताशि नि (संप्रदान), वाताशि कारा/नि (अपादान), वाताशि नो (संबंध), वाताशि नि (अधिकरण)

वाताशिताचि, वाताकुशिताचि, ओरेताचि, बोकुताचि, वारेरा, वारेवारे आदि (बहु वचन)	वाताशिताचि वा/गा (कर्ता), वाताशिताचि वा/नि/वो (कर्म), वाताशिताचि नि (करण), वाताशिताचि नि (संप्रदान), वाताशिताचि कारा/नि (अपादान), वाताशिताचि नो (संबंध), वाताशिताचि दे/नि (अधिकरण)
तालिका क्र. (03)	

3.3 हिंदी एवं जापानी भाषा में प्रयुक्त उत्तम पुरूषवाचक सर्वनाम:-

निम्नलिखित तालिका क्र. (04) में दर्शाये गए उत्तम पुरूषवाचक सर्वनाम (एकवचन) के लिए हैं एवं तालिका क्र. (05) में दर्शाये गए उत्तम पुरूषवाचक सर्वनाम (बहु वचन) के लिए हैं।

उत्तम पुरूषवाचक सर्वनाम (एकवचन)	
हिंदी भाषा	जापानी भाषा
मैं	वाताशि/ वाताकुशि/ बोकु/ ओरे/ आताशि (वा/गा) आदि
मैंने	वाताशि/ वाताकुशि/ बोकु/ ओरे/ आताशि (वा/गा) आदि
मुझे/ मुझको	वाताशि/ वाताकुशि/ बोकु/ ओरे/ आताशि (वा/नि/वो) आदि
मुझसे	वाताशि/ वाताकुशि/ बोकु/ ओरे/ आताशि (तो/नि/कारा) आदि
मेरा/ मेरी/ मेरे	वाताशि/ वाताकुशि/ बोकु/ ओरे/ आताशि (नो) आदि
मुझमें/ मुझपर	वाताशि/ वाताकुशि/ बोकु/ ओरे/ आताशि (नि) आदि
तालिका क्र. (04)	

उत्तम पुरूषवाचक सर्वनाम (बहु वचन)	
हिंदी भाषा	जापानी भाषा
हम	वाताशिताचि/ वाताकुशिताचि/ ओरेताचि/ बोकुताचि (वा/गा) आदि
हमने	वाताशिताचि/ वाताकुशिताचि/ बोकुताचि/ ओरेताचि (वा/गा) आदि
हमें/ हमको	वाताशिताचि/ वाताकुशिताचि/ बोकुताचि/ ओरेताचि (वा/नि/वो) आदि
हमसे	वाताशिताचि/ वाताकुशिताचि/ बोकुताचि/ ओरेताचि (तो/नि/कारा) आदि
हमारा/ हमारी/ हमारे	वाताशिताचि/ वाताकुशिताचि/ बोकुताचि/ ओरेताचि (नो) आदि
हममें/ हमपर	वाताशिताचि/ वाताकुशिताचि/ बोकुताचि/ ओरेताचि (दे/नि) आदि
तालिका क्र. (05)	

4. उत्तम पुरूषवाचक सर्वनाम एवं हिंदी-जापानी क्रिया-पदबंध (First person pronoun and Hindi-Japanese verb phrase):-

हिंदी भाषा से भिन्न जापानी भाषा में कर्ता के लिंग, वचन एवं पुरूष के अनुसार क्रिया में कोई परिवर्तन नहीं होता है। अर्थात हिंदी भाषा में उपर्युक्त व्याकरणिक कोटियों का प्रभाव वाक्य के क्रिया-पदबंध पर दिखाई

देता है। परंतु जापानी भाषा में यह अप्रभावी रहता है। हाँ, काल, पक्ष, वृत्ति, वाच्य आदि का प्रभाव जापानी भाषा की वाक्य संरचना के क्रिया-पदबंध पर देखने को मिलता है।

कर्ता के पुरूष के अनुसार क्रिया में परिवर्तन/अपरिवर्तन		
क्र. सं.	हिंदी भाषा	जापानी भाषा
	उत्तम पुरूष	
01	मैं विश्वविद्यालय *जाता हूँ।*	वाताशि वा दाइगाकु ए *इकिमासु।*
	मध्यम पुरूष	
02	तुम विश्वविद्यालय *जाते हो।*	आनाता वा दाइगाकु ए *इकिमासु।*
	अन्य पुरूष	
03	वह विश्वविद्यालय *जाता है।*	कारे वा दाइगाकु ए *इकिमासु।*
तालिका क्र. (06)		

उपर्युक्त तालिका क्र. (06) में जहाँ हिंदी भाषा के वाक्य क्र. सं. 01, 02 एवं 03 में क्रिया-पद में क्रमशः (...ता हूँ), (...ते हो) एवं (...ता है) रूप का प्रयोग हुआ है तो वहीं जापानी भाषा के वाक्य में क्रिया-पद में कोई परिवर्तन नहीं हुआ। कर्ता के तीनों ही पुरुषों में जाने के अर्थ में "इकिमासु" क्रिया के '...मासु' रूप का ही प्रयोग किया गया है।

पुनः, तालिका क्र. (07) में देखें कि हिंदी भाषा से भिन्न जापानी भाषा में कर्ता के लिंग के अनुसार भी क्रिया में कोई परिवर्तन नहीं होता है। उदाहरण:

कर्ता के लिंग के अनुसार क्रिया में परिवर्तन/अपरिवर्तन		
क्र. सं.	हिंदी भाषा	जापानी भाषा
	पुल्लिंग	
01	मैं विश्वविद्यालय *जाता हूँ।*	वाताशि वा दाइगाकु ए *इकिमासु।*
	स्त्रीलिंग	
02	मैं विश्वविद्यालय *जाती हूँ।*	वाताशि वा दाइगाकु ए *इकिमासु।*
तालिका क्र. (07)		

उपर्युक्त तालिका क्र. (07) में जहाँ हिंदी भाषा के वाक्य क्र.सं. 01 एवं 02 में क्रिया-पद में क्रमशः (...ता हूँ) एवं (...ती हूँ) रूप का प्रयोग हुआहै तो वहीं जापानी भाषा के वाक्य में क्रिया-पद में कोई परिवर्तन नहीं हुआ। कर्ता के दोनों ही लिंगों में जाने के अर्थ में "इकिमासु" क्रिया के '...मासु' रूप का ही प्रयोग किया गया है।

तथैव, तालिका क्र. (08) में देखें कि हिंदी भाषा से भिन्न जापानी भाषा में कर्ता के वचन का भी क्रिया पर कोई प्रभाव नहीं पड़ता है। उदाहरण:

कर्ता के वचन के अनुसार क्रिया में परिवर्तन/अपरिवर्तन		
क्र. सं.	हिंदी भाषा	जापानी भाषा
	एकवचन	
01	मैं विश्वविद्यालय *जाता हूँ।*	वाताशि वा दाइगाकु ए *इकिमासु।*

	बहु वचन	
02	हम विश्वविद्यालय *जाते हैं।*	वाताशिताचि वा दाइगाकु ए *इकिमासु।*
	तालिका क्र. (08)	

उपर्युक्त तालिका क्र. (08) में जहाँ हिंदी भाषा के वाक्य क्र.सं. 01 एवं 02 में क्रिया-पद में क्रमश: (...ता हूँ) एवं (...ते हैं) रूप का प्रयोग हुआ है तो वहीं जापानी भाषा के वाक्य में क्रिया-पद में कोई परिवर्तन नहीं हुआ। कर्ता के दोनों ही वचनों में जाने के अर्थ में "इकिमासु" क्रिया के '...मासु' रूप का ही प्रयोग किया गया है। अत: उपर्युक्त तीनों तालिकाओं (तालिका क्र. 06, 07 एवं 08) से स्पष्ट है कि हिंदी भाषा से भिन्न जापानी भाषा में कर्ता के पुरूष, लिंग एवं वचन का क्रिया पर कोई प्रभाव नहीं पड़ता है। अब अतिसंक्षेप में उत्तम पुरूषवाचक सर्वनाम में काल, पक्ष, वृत्ति एवं वाच्य आदि के माध्यम से क्रिया-पद में होने वाले परिवर्तनों पर विचार करके देखते हैं:-

4.1 काल के अनुसार क्रिया में परिवर्तन/अपरिवर्तन:-

काल के अनुसार क्रिया में परिवर्तन/अपरिवर्तन		
क्र. सं.	हिंदी भाषा	जापानी भाषा
	वर्तमान काल	
01	मैं विश्वविद्यालय *जाता हूँ।*	वाताशि वा दाइगाकु ए *इकिमासु।*
02	मैं विश्वविद्यालय *जाती हूँ।*	वाताशि वा दाइगाकु ए *इकिमासु।*
03	हम विश्वविद्यालय *जाते हैं।*	वाताशिताचि वा दाइगाकु ए *इकिमासु।*
04	हम विश्वविद्यालय *जाती हैं।*	वाताशिताचि वा दाइगाकु ए *इकिमासु।*
	भूतकाल	
05	मैं विश्वविद्यालय *गया।*	वाताशि वा दाइगाकु ए *इकिमाशिता।*
06	मैं विश्वविद्यालय *गई।*	वाताशि वा दाइगाकु ए *इकिमाशिता।*
07	हम विश्वविद्यालय *गए।*	वाताशिताचि वा दाइगाकु ए *इकिमाशिता।*
08	हम विश्वविद्यालय *गईं।*	वाताशिताचि वा दाइगाकु ए *इकिमाशिता।*
	भविष्य काल	
09	मैं विश्वविद्यालय *जाऊँगा।*	वाताशि वा दाइगाकु ए *इकिमासु।*
10	मैं विश्वविद्यालय *जाऊँगी।*	वाताशि वा दाइगाकु ए *इकिमासु।*
11	हम विश्वविद्यालय *जाएँगे।*	वाताशिताचि वा दाइगाकु ए *इकिमासु।*
12	हम विश्वविद्यालय *जाएँगी।*	वाताशिताचि वा दाइगाकु ए *इकिमासु।*
	तालिका क्र. (09)	

उपर्युक्त तालिका क्र. (09) में हिंदी भाषा के वाक्य क्र.सं. 01 से 04 (वर्तमान काल के वाक्यों) में क्रमश: (...ता हूँ, ...ती हूँ, ...ते हैं, ...ती हैं), 05 से 08 (भूतकाल के वाक्यों) में क्रमश: (...आ, ...ई, ...ए, ...ईं) एवं 09 से 12 (भविष्य काल के वाक्यों) में क्रमश: (...ऊँगा, ... ऊँगी, ...एँगे, ...एँगी) आदि में क्रिया-पद का रूप परिवर्तन कर्ता के लिंग, वचन एवं क्रिया के काल के अनुसार हुआ है। परंतु, उपर्युक्त क्रमांक में जापानी भाषा के

वाक्यों का भी अवलोकन करते हैं तो पाते हैं कि वहाँ पर कर्ता के लिंग, वचन का तो क्रिया पर कोई प्रभाव नहीं दिखता। लेकिन काल के अनुसार क्रिया में क्रमशः '…मासु' (वर्तमान काल), '...माशिता' (भूतकाल) एवं '...मासु' (भविष्यकाल) रूप का परिवर्तन दिखाई देता है। इससे ज्ञात होता है कि जापानी भाषा में कर्ता के लिंग, वचन का तो क्रिया पर प्रभाव नहीं पड़ता, लेकिन काल के अनुसार क्रिया-पद में परिवर्तन दिखाई देता है। यहाँ पर स्मरणीय है कि जापानी भाषा में वर्तमान काल एवं भविष्यकाल की क्रियाओं के रूप एक जैसे बनते हैं।

4.2 पक्ष के अनुसार क्रिया में परिवर्तन/अपरिवर्तन

पक्ष के अनुसार क्रिया में परिवर्तन/अपरिवर्तन		
क्र. सं.	हिंदी भाषा	जापानी भाषा
	आवृत्तिमूलक पक्ष (वर्तमान काल)	
01	मैं विश्वविद्यालय *जाता हूँ।*	वाताशि वा दाइगाकु ए *इत्ते इमासु।*
02	मैं विश्वविद्यालय *जाती हूँ।*	वाताशि वा दाइगाकु ए *इत्ते इमासु।*
03	हम विश्वविद्यालय *जाते हैं।*	वाताशिताचि वा दाइगाकु ए *इत्ते इमासु।*
04	हम विश्वविद्यालय *जाती हैं।*	वाताशिताचि वा दाइगाकु ए *इत्ते इमासु।*
	आवृत्तिमूलक पक्ष (भूतकाल)	
05	मैं विश्वविद्यालय *जाता था।*	वाताशि वा दाइगाकु ए *इत्ते इमाशिता।*
06	मैं विश्वविद्यालय *जाती थी।*	वाताशि वा दाइगाकु ए *इत्ते इमाशिता।*
07	हम विश्वविद्यालय *जाते थे।*	वाताशिताचि वा दाइगाकु ए *इत्ते इमाशिता।*
08	हम विश्वविद्यालय *जाती थीं।*	वाताशिताचि वा दाइगाकु ए *इत्ते इमाशिता।*
	सातत्यबोधक पक्ष (वर्तमान काल)	
09	मैं विश्वविद्यालय जा *रहा हूँ।*	वाताशि वा दाइगाकु ए *इत्ते इमासु।*
10	मैं विश्वविद्यालय जा *रही हूँ।*	वाताशि वा दाइगाकु ए *इत्ते इमासु।*
11	हम विश्वविद्यालय जा *रहे हैं।*	वाताशिताचि वा दाइगाकु ए *इत्ते इमासु।*

12	हम विश्वविद्यालय जा *रही हैं।*	वाताशिताचि वा दाइगाकु ए *इत्ते इमासु।*
	सातत्यबोधक पक्ष (भूत काल)	
13	मैं विश्वविद्यालय जा *रहा था।*	वाताशि वा दाइगाकु ए *इत्ते इमाशिता।*
14	मैं विश्वविद्यालय जा *रही थी।*	वाताशि वा दाइगाकु ए *इत्ते इमाशिता।*
15	हम विश्वविद्यालय जा *रहे थे।*	वाताशिताचि वा दाइगाकु ए *इत्ते इमाशिता।*
16	हम विश्वविद्यालय जा *रही थीं।*	वाताशिताचि वा दाइगाकु ए *इत्ते इमाशिता।*
	पूर्ण पक्ष (वर्तमान काल)	
17	मैं विश्वविद्यालय जा *चुका हूँ।*	वाताशि वा दाइगाकु ए *इत्ता कोतो गा अरिमासु।*
18	मैं विश्वविद्यालय जा *चुकी हूँ।*	वाताशि वा दाइगाकु ए *इत्ता कोतो गा अरिमासु।*
19	हम विश्वविद्यालय जा *चुके हैं।*	वाताशिताचि वा दाइगाकु ए *इत्ता कोतो गा अरिमासु।*
20	हम विश्वविद्यालय जा *चुकी हैं।*	वाताशिताचि वा दाइगाकु ए *इत्ता कोतो गा अरिमासु।*
	पूर्ण पक्ष (भूतकाल)	
21	मैं विश्वविद्यालय जा *चुका था।*	वाताशि वा दाइगाकु ए *इत्ता कोतो गा अरिमाशिता।*
22	मैं विश्वविद्यालय जा *चुकी थी।*	वाताशि वा दाइगाकु ए *इत्ता कोतो गा अरिमाशिता।*
23	हम विश्वविद्यालय जा *चुके थे।*	वाताशिताचि वा दाइगाकु ए *इत्ता कोतो गा अरिमाशिता।*
24	हम विश्वविद्यालय जा *चुकी थीं।*	वाताशिताचि वा दाइगाकु ए *इत्ता कोतो गा अरिमाशिता।*
	स्थित्यात्मक पक्ष (वर्तमान काल)	
25	मैं विद्यार्थी *हूँ।*	वाताशि वा गाकुसेइ *देसु।*

26	हम विद्यार्थी *हैं।*	वाताशिताचि वा गाकुसेइ *देसु*。
	स्थित्यात्मक पक्ष (भूतकाल)	
27	मैं विद्यार्थी *था।*	वाताशि वा गाकुसेइ *देशिता*。
28	मैं विद्यार्थी *थी।*	वाताशि वा गाकुसेइ *देशिता*。
29	हम विद्यार्थी *थे।*	वाताशिताचि वा गाकुसेइ *देशिता*。
30	हम विद्यार्थी *थीं।*	वाताशिताचि वा गाकुसेइ *देशिता*。
तालिका क्र. (10)		

उपर्युक्त तालिका क्र. (10) में हिंदी भाषा के वाक्य क्र.सं. 01 से 04 आवृत्तिमूलक पक्ष (वर्तमान काल के वाक्यों) में क्रमशः (...ता हूँ, ...ती हूँ, ...ते हैं, ...ती हैं), 05 से 08 आवृत्तिमूलक पक्ष (भूतकाल के वाक्यों) में क्रमशः (...ता था, ...ती थी, ...ते थे, ...ती थीं), 09 से 12 सातत्यबोधक पक्ष (वर्तमान काल के वाक्यों) में क्रमशः (...रहा हूँ, ...रही हूँ, ...रहे हैं, ...रही हैं), 13 से 16 सातत्यबोधक पक्ष (भूतकाल के वाक्यों) में क्रमशः (...रहा था, ...रही थी, ...रहे थे, ...रही थीं), 17 से 20 पूर्ण पक्ष (वर्तमान काल के वाक्यों) में क्रमशः (...चुका हूँ, ...चुकी हूँ, ...चुके हैं, ...चुकी हैं), 21 से 24 पूर्ण पक्ष (भूतकाल के वाक्यों) में क्रमशः (...चुका था, ...चुकी थी, ...चुके थे, ...चुकी थीं), 25 से 26 स्थित्यात्मक पक्ष (वर्तमान काल के वाक्यों) में क्रमशः (...हूँ, ...हैं), 27 से 30 स्थित्यात्मक पक्ष (भूतकाल के वाक्यों) में क्रमशः (...था, ...थी, ...थे, ...थीं) आदि में क्रिया-पद का रूप परिवर्तन कर्ता के लिंग, वचन एवं क्रिया के पक्ष के अनुसार हु आहै। परंतु, उपर्युक्त क्रमांक में जापानी भाषा के वाक्यों का भी अवलोकन करते हैं तो पाते हैं कि वहाँ पर कर्ता के लिंग, वचन का तो क्रिया पर कोई प्रभाव नहीं दिखता। लेकिन पक्ष के अनुसार क्रिया में क्रमशः '...ते इमासु' आवृत्तिमूलक पक्ष (वर्तमान काल), '...ते इमाशिता' आवृत्तिमूलक पक्ष (भूतकाल), '...ते इमासु' सातत्यबोधक पक्ष (वर्तमान काल), '...ते इमाशिता' सातत्यबोधक पक्ष (भूतकाल), '...ता कोतो गा अरिमासु' पूर्ण पक्ष (वर्तमान काल), '...ता कोतो गा अरिमाशिता' पूर्ण पक्ष (भूतकाल काल), '...देसु' स्थित्यात्मक पक्ष (वर्तमान काल), एवं '...देशिता' स्थित्यात्मक पक्ष (भूतकाल) रूप का परिवर्तन दिखाई देता है। इससे ज्ञात होता है कि जापानी भाषा में कर्ता के लिंग, वचन का तो क्रिया पर प्रभाव नहीं पड़ता, लेकिन पक्ष के अनुसार क्रिया-पद में परिवर्तन दिखाई देता है। यहाँ पर स्मरणीय है कि जापानी भाषा में नित्यता के अर्थ में आवृत्तिमूलक पक्ष एवं सातत्यबोधक पक्ष की क्रियाओं के रूप एक जैसे बनते हैं।

4.3 वृत्ति के अनुसार क्रिया में परिवर्तन/अपरिवर्तन:-

वृत्ति के अनुसार क्रिया में परिवर्तन/अपरिवर्तन		
क्र. सं.	हिंदी भाषा	जापानी भाषा
01	मैं विश्वविद्यालय जा *सकता हूँ।*	वाताशि वा दाइगाकु ए *इकेमासु*。

02	मैं विश्वविद्यालय जा *सकती हूँ।*	वाताशि वा दाइगाकु ए *इकेमासु।*
03	हम विश्वविद्यालय जा *सकते हैं।*	वाताशिताचि वा दाइगाकु ए *इकेमासु।*
04	हम विश्वविद्यालय जा *सकती हैं।*	वाताशिताचि वा दाइगाकु ए *इकेमासु।*
05	मैं विश्वविद्यालय जाना *चाहता हूँ।*	वाताशि वा दाइगाकु ए *इकिताइ देसु।*
06	मैं विश्वविद्यालय जाना *चाहती हूँ।*	वाताशि वा दाइगाकु ए *इकिताइ देसु।*
07	हम विश्वविद्यालय जाना *चाहते हैं।*	वाताशिताचि वा दाइगाकु ए *इकिताइ देसु।*
08	हम विश्वविद्यालय जाना *चाहती हैं।*	वाताशिताचि वा दाइगाकु ए *इकिताइ देसु।*
तालिका क्र. (11)		

उपर्युक्त तालिका क्र. (11) में हिंदी भाषा के वाक्य क्र.सं. 01 से 04 (सामर्थ्यसूचक वृत्ति के वाक्यों) में क्रमश: (...सकता हूँ, ...सकती हूँ, ...सकते हैं, ...सकती हैं) एवं 05 से 08 (इच्छार्थक वृत्ति के वाक्यों) में क्रमश: (...चाहता हूँ, ... चाहती हूँ, ... चाहते हैं, ... चाहती हैं) आदि में क्रिया-पद का रूप परिवर्तन कर्ता के लिंग, वचन एवं क्रिया की वृत्ति के अनुसार हुआ है। परंतु, उपर्युक्त क्रमांक में जापानी भाषा के वाक्यों का भी अवलोकन करते हैं तो पाते हैं कि वहाँ पर कर्ता के लिंग, वचन का तो क्रिया पर कोई प्रभाव नहीं दिखता। लेकिन वृत्ति के अनुसार क्रिया में क्रमश: '...इकेमासु' सामर्थ्यसूचक वृत्ति एवं '...ताइ देसु' इच्छार्थक वृत्ति रूप क्रिया में परिवर्तन दिखाई देता है। इससे ज्ञात होता है कि जापानी भाषा में कर्ता के लिंग, वचन का तो क्रिया पर प्रभाव नहीं पड़ता, लेकिन वृत्ति के अनुसार क्रिया-पद में परिवर्तन दिखाई देता है। यहाँ पर स्मरणीय है कि जापानी भाषा में हिंदी भाषा की भाँति वृत्ति के अनेकों भेद हैं। यहाँ पर परिचय मात्र के लिए कुछ वृत्तियों का विश्लेषण प्रस्तुत किया गया है।

4.4 वाच्य के अनुसार क्रिया में परिवर्तन/अपरिवर्तन:-

वाच्य के अनुसार क्रिया में परिवर्तन/अपरिवर्तन		
क्र. सं.	हिंदी भाषा	जापानी भाषा
	कर्तृवाच्य	
01	मैं खाना *खाता हूँ।*	वाताशि वा र्-योरि वो *ताबेमासु।*
02	मैं खाना *खाती हूँ।*	वाताशि वा र्-योरि वो *ताबेमासु।*
03	हम खाना *खाते हैं।*	वाताशिताचि वा र्-योरि वो *ताबेमासु।*
04	हम खाना *खाती हैं।*	वाताशिताचि वा र्-योरि वो *ताबेमासु।*
	कर्मवाच्य	
05	मेरे द्वाया खाना *खाया जाता है।*	वाताशि नि र्-योरि वा *ताबेरारेमासु।*
06	मेरे द्वाया मिठाई *खाई जाती है।*	वाताशि नि ओकाशि वा *ताबेरारेमासु।*
07	हमारे द्वाया खाना *खाया जाता है।*	वाताशिताचि नि र्-योरि वा *ताबेरारेमासु।*
08	हमारे द्वाया मिठाई *खाई जाती है।*	वाताशिताचि नि ओकाशि वा *ताबेरारेमासु।*

	भाववाच्य	
09	मुझसे सोया *नहीं जाता।*	वाताशि नि वा *नेरारेमासेन्*。
10	हमसे सोया *नहीं जाता।*	वाताशिताचि नि वा *नेरारेमासेन्*。
	तालिका क्र. (12)	

उपर्युक्त तालिका क्र. (12) में हिंदी भाषा के वाक्य क्र.सं. 01 से 04 (कर्तृवाच्य के वाक्यों) में क्रमश: (...ता हूँ, ... ती हूँ, ... ते हैं, ...ती हैं) में क्रिया-पद का रूप परिवर्तन कर्ता के लिंग एवं वचन के अनुसार हु आहै। परंतु, उपर्युक्त क्रमांक में जापानी भाषा के वाक्यों का भी अवलोकन करते हैं तो पाते हैं कि वहाँ पर कर्ता के लिंग, वचन का क्रिया पर कोई प्रभाव नहीं दिखता। मात्र वाच्य के अनुसार 'ताबेमासु' क्रिया में '…मासु' रूप क्रिया परिवर्तन दिखाई देता है।

हिंदी भाषा के वाक्य क्र.सं. 05 से 08 (कर्मवाच्य के वाक्यों) में क्रमश: (...आ जाता है, ...ई जाती है, ...आ जाता है, ...ई जाती है) में क्रिया-पद का रूप परिवर्तन कर्ता के अनुसार न होकर कर्म के लिंग एवं वचन के अनुसार हु आहै। परंतु, उपर्युक्त क्रमांक में जापानी भाषा के वाक्यों का भी अवलोकन करते हैं तो पाते हैं कि वहाँ पर कर्म के लिंग, वचन का क्रिया पर कोई प्रभाव नहीं दिखता। मात्र वाच्य के अनुसार 'ताबेरारेमासु' क्रिया में '…रारेमासु' रूप क्रिया परिवर्तन दिखाई देता है।

हिंदी भाषा के वाक्य क्र.सं. 09 एवं 10 (भाववाच्य के वाक्यों) में क्रमश: (...नहीं जाता, ... नहीं जाता) में क्रिया-पद के रूप परिवर्तन पर कर्ता के लिंग एवं वचन का कोई प्रभाव नहीं पड़ता। इसी प्रकार से उपर्युक्त क्रमांक में जापानी भाषा के वाक्यों का भी अवलोकन करते हैं तो पाते हैं कि वहाँ पर भी कर्ता के लिंग, वचन का क्रिया पर कोई प्रभाव नहीं दिखता। मात्र वाच्य के अनुसार 'नेरारेमासेन्' क्रिया में '…रारेमासेन्' रूप क्रिया परिवर्तन दिखाई देता है।

इससे ज्ञात होता है कि जापानी भाषा में कर्ता के लिंग, वचन का तो क्रिया पर प्रभाव नहीं पड़ता, लेकिन वाच्य के अनुसार क्रिया-पद में परिवर्तन दिखाई देता है।

5. उपसंहार:-

इस प्रकार से हम विचार करते हैं तो पाते हैं कि हिंदी भाषा एवं जापानी भाषा में शब्दक्रम की दृष्टि से काफी समानता नज़र आती है, परंतु कर्ता (उत्तम पुरूषवाचक सर्वनाम) के लिंग, वचन एवं पुरूष आदि के प्रभाव से क्रिया-पद पर होने वाले रूप परिवर्तन की अपेक्षा दोनों ही भाषाओं में काफी असमानता भी दृष्टिगत होती है। यहाँ पर यह स्मरणीय है कि काल, पक्ष, वृत्ति एवं वाच्य आदि का प्रभाव दोनों ही भाषाओं के क्रिया-पदों पर दिखाई देता है।

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MÉTHODOLOGIES SOCIO-SENSIBLES DANS LES COURS DE LANGUES

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Résumé

Georges Floyd n'est pas première victime du racisme dans l'histoire. De même, le racisme n'est pas la seule forme de la discrimination qui a embarrassé, écœuré, torturé, tué, poussé de nombreuses vies précieuses à perdre la confiance en soi, à s'isoler, et même à se tuer. La discrimination, le virus pire que tous les autres virus de l'univers, s'incarne dans de diverses formes dans de diverses régions pour empester toute l'humanité : la discrimination contre les indigènes et les migrants aux Amériques et en Europe, la discrimination raciste et religieuse dans les pays du Moyen-Orient, celle contre les mineures, les invalides, les femmes, pour ne pas oublier celle basée sur l'orientation sexuelle et l'identité du sexe.

En Inde, la condition est encore aggravée par la diversité de cultures et de races qui doit être considérée en effet comme une richesse. Plusieurs lignes invisibles qui dessinent les frontières entre les gens osent les étiqueter et ainsi fragmenter toute l'humanité. Quel est le rôle des éducateurs pour déclencher cet appel moral dans la communauté ? Pourquoi il est nécessaire surtout pour les enseignants de langues de faire cette démarche ? Cette communication vise à répondre à ces questions et à faire appel aux enseignants de langues à aborder effrontément de tels sujets dans la classe de FLE. Elle tente également à rajouter les moyens d'y parvenir en incluant ce sujet pendant la préparation du curriculum, la pratique de la méthodologie et le déroulement des cours de FLE.

Mots-clés : *méthodologie, FLE, socio-sensibilité, racisme, discrimination*

Introduction

Dans les cours de FLE, nous enseignons les indicatifs temporels tels que maintenant, plus tard, hier, aujourd'hui, demain, etc. Mais la plupart du temps nous ignorons comme il est important de nous servir de l'indicatif « plus récemment ». La raison est que nous nous contentons pendant notre enseignement, de donner des exemples imaginaires ou plutôt des exemples très attendus tirant de la civilisation française, la vie quotidienne ou la vérité universelle. Il est temps d'emmener nos étudiants au-delà de ces sujets stéréotypés : à la situation de la politique, aux affaires financières de l'état, aux dernières réalisationsdans de divers domaines,aux problèmes sociaux et internationaux, la corruption, l'analphabétisme, surtout le racisme, la peste sociale qui infectait le monde depuis de milliers d'ans, et tout cela au niveaunational et international.

Le racisme

Georges Floyd – un nom qui résonnetrès souvent dans les nouvelles de ces jours-ci – qu'est-ce qu'il représente ? Seulement les racisés? A cette question, les activistes sociaux, la population minoritaire, les anthropologues, les humanistes, et tous crient un grand « Non » ! Floyd n'est pas la première victime du racisme dans l'histoire.

De même, le racisme n'est pas la seule forme de la discrimination quirefuse d'accorder aux gens ce qu'ils méritent. Il n'est pas la seule injustice infligée sur l'humanité qui les marginalise, embarrasse, écœure, torture, tue, pousse de nombreuses vies précieuses à perdre la confiance en soi, à s'isoler, et mêmeà se tuer.

La discrimination, le virus pire que tous les autres virus de l'univers, s'incarne dans de diverses formes dans de diverses régions pour empester toute l'humanité : la discrimination contre les indigènes et les migrants aux Amériques et en Europe, la discrimination raciste et religieuse dans les pays du Moyen-Orient, celle contre les minoritaires, les invalides, les femmes, même les jeunes et les âgés, pour ne pas oublier celle basée sur l'orientation sexuelle et l'identité du sexe.

La discrimination en Inde

En ce qui concerne l'Inde, un pays qui, depuis belles lurettes, n'était pas seulement connue mais égalementfière de sa diversité dans tous les aspects, la condition y est encore aggravée par cette même diversité. Ens'adressant à une audience de la communauté singapourienne lors du forum des affaires de l'Inde, le Premier Ministre de l'époque M Atal BehariVajpayee a surligné le nombre des religions et des communautés langagières dont l'Inde se sent toujours honorée et ce qu'elle célèbre comme « sa source de l'unité fière et de sa puissance ». (**Vajpayee**, 2002)Mais l'Inde est-t-elle fière de sa diversité dans le vrai sens ? Plusieurs lignes invisibles – le statut social, le système de caste, l'occupation, les richesses, le milieu d'origine ou d'habitation, la couleur de peau, et même le niveau de l'intelligence –qui dessinent les frontières entre les gens osent les étiqueter et ainsi fragmenter toute l'humanité.

Pour annihiler cette peste de la discrimination, il faut qu'on soit appelé à réfléchir, à comprendre et à bien visionner ces injustices de la société dès son enfance et pendant toute la période de la scolarité. Quel est le rôle des éducateurs pour déclencher cet appel moral dans la communauté ? Pourquoi il est nécessaire surtout pour les enseignants des langues de faire cette démarche ? Cet article vise àrépondreà ces questions et àfaire appel aux enseignants de langues à aborder effrontément de sujets socio-sensibles dans la classe de FLE. Il tente également à rajouter les moyens d'y parveniren incluant ce sujet pendant la préparation du curriculum, la méthodologie et le déroulement des cours de FLE.

Le rôle des enseignants de langues

École ou établissement d'éducation, c'est là que chaque individuel ou au moins celui qui s'apprête à recevoir l'alphabétisation passe la plupart du temps de son jour. En vue de cela, les enseignants jouent un rôle extrêmement important dans la sculpture de la mentalité des enfants et dans la perspective avec laquelle ils vont affronter le demain. Surtout étant des enseignants de langues, notre devoir est plus extensif, car c'est la langue à travers laquelle qu'on voit le monde, qu'on examine les faits, qu'on agit et qu'on réagit. Ainsi la langue s'est prouvée d'être à la fois la fenêtre de chaque civilisation et la porte de chaque esprit où s'exprime ses idées et ses émotions. En dépit du fait qu'il existe plusieurs langues dans le monde, toute l'humanité ne s'arrête pas se montrer comme une seule entité, et ceci est encore favorisé par la technologie au sommet de son surcroit aujourd'hui.

Or, nous, les enseignants de langues faisons partie inconsciemment de cette mission d'effacer les lignes des frontières. Autrement dit, nous achevons de réunifier

autant que possible cette entité humaine déchirée en fragments par de nombreuses identités et de rejoindre les bouts déconnectés par les diversités. Nous rencontrons d'innombrables défis dans la piste sociale, médicale, scientifique et financière dans de diverses parties du monde, pourtant il est indispensable que nous tenions compte de ce qui se passe dans l'autre bout du monde pour que nous ne soyons pas indifférents àce qui se passe dans notre société à nous. En parlant de ce passage de l'autre bout jusqu'ici où nous sommes ou le vice-versa, n'est-il pas le devoir de base des enseignants des langues étrangères ? En outre, quand les frères Amériques-noirs y souffrent du racisme aux États-Unis, nous souffrons ici en Inde du système ancien des castes. Larue fait cette remarque suivante sur la langue seconde ou la langue étrangère : « Dans une langue seconde les mots sont simplement plus éloignés de la réalité que dans la langue maternelle (Larue, 1989, p.58) [et] ce qui compte c'est la réalité (Larue, 1989, p.59) ». Cependant, le niveau auquel notre curriculum se présente contextuel reste questionnable et il se contente d'éviter confortablement d'inclure de tels sujets en les étiquetant de 'tabous'.

Dans le cas de l'Inde, à l'exception des études professionnelles, l'éducationécolière et même des étudessupérieures ne réussissent pas, quand un concept est présenté,àincorporer les sujets plus récentset mis à jour. Un appel à enrichir la connaissance est bien sur pertinent, mais un appel à être conscient et à réagir à ce qui se passe autour, n'est-il pas fondamental pour qu'un enfant intervienne et insiste pour un changement où il le faut ? L'affaire de Georges Floyd est un des sujets qui a fait la une de plusieurs journaux dans tous les pays. Mais combien de nos enfants sont sensibles à cette injustice ? Par 'être sensible' je ne veux pas dire simplement 'savoir' cet évènement, mais 'être conscient' de la vraie racine de cette discrimination dictéeà un peuple d'une autre partie du monde depuis des années jusqu'aujourd'hui, 'aller au bout de ce problème' pour voir que le racisme n'est pas la seule forme de discrimination et il se passe toujours une sorte de discrimination dans chaque bout du monde, 'identifier les types de discriminations' dans son propre milieu et s'il en fait partie lui aussi, soit comme celui qui la cause soit comme une victime, 'comprendre comme il est important qu'il ait un dialogue' ou au moins un opinion sur ce sujet et 'être déterminé de réagir' contre toute sorte de discrimination dans sa société.

D'après Antoine de Rivarol, « les idées font le tour du monde : elles roulent de langue en langue, de siècles en siècles et de vers en prose » (L.J. Mabire, 1830,p.274). Cette citation impose indirectement que les enseignants de langues et de littératures favorisent la conception, l'incubation, la livraison et la démarche des idées de nos étudiants en lesquels réside l'avenir de la race humaine. L'enseignement de langues cuirasse sans aucune difficulté des dialogues sur de tels sujets qu'on va dorénavant appeler 'socio-sensibles'. Il est vrai que rendre nos cours de langue socio-sensibles sollicite des réflexions préalables, des recherches exploratoires, des préparations adroites, des modifications pratiques et ainsi de suite, mais l'avenir qu'on va bâtir pour notre société, grâce à cette modification dans notre méthodologie, vaut-il sans doute la peine.

Méthodologies socio-sensibles

Ces sujets socio-sensibles peuvent êtreabordés dans les cours de langue dans des manières variées et cette variation et le choix des changements dans le curriculum et

les activités dépendent des facteurs qui passent par trois degrés ci-dessous, comme tout autre cours de langue étrangère :

1er degré : l'âge des apprenants (élémentaire/primaire/collégiens/universitaire), leur compétence dans la langue qu'ils étudient (A1, A2, B1, …), l'objectif des apprenants, le genre des apprenants (garçons/filles/groupe mixte) et le milieu d'origine des apprenants.

2e degré :l'infrastructure de la salle/les outils pédagogiques disponibles, le curriculum proposé et les méthodes prescrites.

3e degré : le nombre des apprenants dans le groupe/la classe, les heures de contacte du courset le milieu d'origine des apprenants.

Le 1er degré est la base puisque la préparation du curriculum précède toute autre activité dans l'enseignement et ces facteurs décident quels seraient les thèmes qui s'adapteraient bien à un groupe particulier des apprenants. Si nous négligeons ce degré, le curriculum ne répondrait pas au besoin et a la compétence de notre groupe ; néanmoins, ces facteurs ne nous restreignent pas àprésenter n'importe quel sujet socio-sensible. Par instance, bien que le racisme est un thème complexe, les élèves de l'écoleélémentaire peuvent comprendre ce sujet grâce a des bande-dessinées ou des films d'animation avec des personnages racisés en réalité mais qui se montrent brillants et victorieux dans le récit, comme Moana ou Kirikou.

Le genre des apprenants aussi nous dirigera pour sélectionner les thèmesà traiter dans la classe, parce que la violence provoquée par la discrimination contre les genres, l'identité du sexe, la sexualité et l'orientation sexuelle et la stigmatisation sociale affichée contre de tels sujets ne forcent pas peu de gens à la dépression et au suicide. En outre, il y a une série de crimes tissés autour ce type de discrimination. Nous considérons le statut économique moyen et le milieu d'origine des apprenants aussi pour déraciner toute sorte d'injustice qui corrompt notre société.

Le 2e degré se compose des facteurs reliés plus à la pratique ou plutôt au déroulement même des cours. Le curriculum ayant préparé avec les thèmes socio-sensibles inclus dans la mesure du possible, il est temps àconsidérer les outils pédagogiques disponibles pour faire résider nos apprenants dans la piste prévue. Cela décide quelle méthodologie particulière ou la combinaison de quelles méthodologies (traditionnelle / audio / audio-visuel / actionnelle / interactionnelle) àentreprendre pour traiter quel thème dans le cours. Prenant le mêmeexemple du thème du racisme, nous déciderons sur s'il est possible de projeter pour toute la classe les films auparavant citées et le curriculum proposé et les méthodes prescrites nous aideraient à comprendre s'il est nécessaire de faire cette projection.

Le 3e degré nous soutiendra pour développer des activités pour parvenir à l'objectif de rendre nos apprenants plus socio-sensibles. Pour le thème du racisme, suivi par un film, les apprenants peuvent s'impliquer dans une discussion sur ce qu'ils ont retenu du film. Nous pouvons également exploiter, dans les cours universitaires, les articles de presse qui ressemblent aux incidents du film ou qui tournent autour du sujet en étude. Le nombre des heures nous facilitent à décider sur le choix entre le film complet et un extrait pertinent du film. Nous aurons également une possibilité d'engager les apprenantsdans les questionnaires ou les discussions qui suivent l'activité primaire.

Les méthodologies ainsi préparées auront un objectif de double-face : l'un perfectionne la compétence langagière (objectif linguistique) et l'autre incite à mouler

des âmes plus conscientes et plus sensibilisées (objectif socio-sensible). Tentons de créer une telle activité pédagogique pour une classe de 20étudiants de plus de 16 ans qui ont une compétence de B1 dans la langue française.

Un fichier pédagogique suivant la méthodologie socio-sensible

Pour un cours dans lequel j'aimerais que les étudiants s'exposent au langage propre au journalisme, je choisirais soit un journal télévisé soit une audio extrait du radio-journalsoit une presse d'article comme ci-dessous qui contiendrait une nouvelle très récente. L'objectif pour deux ou trois cours suivants serait de faire les étudiants apprendre non seulement le langage du journalisme mais aussi le vocabulaire reliés à la nouvelle concernée, le racisme, dans ce cas et la conjugaison du conditionnel présent. Bien que nous traitions un problème social à travers cet article, il est digne de remarquer que nous ne négligeons pas également l'objectif académique en poursuivant cette activité.

"S'il vous plaît, écoutez mon appel" : le vibrant plaidoyer du frère de George Floyd

Par LEXPRESS.fr avec AFP , publié le 10/06/2020 à 18:51

Philonise Floyd, frère de George Floyd, témoigne devant le Congrès américain à Washington, DC, le 10 juin 2020

Philonise Floyd, auditionné par la commission judiciaire de la Chambre des représentants, a demandé aux élus de "mettre un terme à la souffrance" des Afro-Américains.

Le frère de George Floyd a lancé ce mercredi un vibrant appel devant le Congrès des Etats-unis, implorant les élus de "mettre un terme à la souffrance" des Afro-Américains et d'adopter des réformes significatives des forces de police.

Au lendemain de l'inhumation de George Floyd, tué le 25 mai à Minneapolis par un policier blanc, son frère Philonise Floyd était auditionné par la commission judiciaire de la Chambre des représentants, à majorité démocrate. Très ému, il a expliqué "ne pas pouvoir décrire la douleur" ressentie en regardant la vidéo du calvaire de son frère, asphyxié par l'agent Derek Chauvin qui est resté agenouillé sur son cou pendant près de neuf minutes.

"Je suis ici pour vous demander de mettre un terme à la souffrance, de mettre un terme à notre épuisement", a-t-il lancé aux élus. "S'il vous plaît, écoutez mon appel, écoutez les appels de ma famille, les appels qui montent de la rue dans le monde entier", a-t-il ajouté en référence aux manifestations qui ont suivi le drame, les plus importantes depuis le mouvement des droits civiques dans les années 1960.

"Honorez-les et adoptez les réformes nécessaires pour faire en sorte que les forces de l'ordre soient la solution et non le problème", a supplié le quadragénaire. "Faites en sorte qu'elles rendent des comptes quand elles agissent mal, apprenez-leur à traiter les gens avec empathie et respect et apprenez-leur qu'une force létale ne doit être appliquée que quand une vie est en jeu", a-t-il énuméré.

"Nous ne pouvons pas fermer les yeux"

Son audition, aux côtés de représentants de la police et la société civile, a été organisée pour appuyer une proposition de loi présentée en début de semaine par des élus démocrates, et qui vise à "changer la culture" au sein de la police des Etats-Unis.

"Nous ne pouvons pas fermer les yeux face au racisme et à l'injustice qui imprègnent trop de nos forces de police", a déclaré Jerry Nadler, le chef de la commission, en ouvrant la réunion. "La nation exige que nous agissions pour obtenir des changements significatifs".

Les forces de l'ordre sont sur la sellette depuis la mort de George Floyd. Des foules de manifestants sont descendues dans les rues du pays - et même sur d'autres continents - pour réclamer justice et de profondes réformes au sein des quelque 18 000 services de police qui coexistent aux Etats-unis (police municipale, shérifs des comtés, patrouille des Etats...).

Au cri de "Black Lives Matter" (les vies noires comptent), ils ont dénoncé la "brutalité policière" qui vise de manière disproportionnée les Afro-Américains. De fait, près d'un quart du millier de personnes tuées par la police en 2019 étaient noires, alors qu'elles ne représentent qu'à peine 13% de la population américaine.

Les manifestants souhaitent aussi mettre un terme à la large immunité dont jouissent les policiers. Seuls 110 agents ont été inculpés pour avoir abattu un suspect au cours des 15 dernières années. Dans ce dossier, il a fallu plusieurs jours pour que Derek Chauvin soit inculpé de "meurtre" et ses trois collègues impliqués dans le drame de "complicité".

Source : https://www.lexpress.fr/actualite/monde/amerique-nord/s-il-vous-plait-ecoutez-mon-appel-le-vibrant-plaidoyer-du-frere-de-george-floyd_2127944.html

Source : https://www.lexpress.fr/actualite/monde/amerique-nord/s-il-vous-plait-ecoutez-mon-appel-le-vibrant-plaidoyer-du-frere-de-george-floyd_2127944.html

Activité 1 :
Objectif linguistique : Introduire le vocabulaire de la politique et de la victimisation.
Objectif socio-sensible : Déclencher une méditation sur l'agonie des racisés.
Durée : 45 minutes
Préparation de l'activité :

1. Trouver 20 mots dans l'article que vous voulez introduire aux apprenants et leurs définitions.
2. Faire des cases comme ci-dessous avec les mots de vocabulaire sur un côté et leurs définitionssur l'autre.
3. Imprimer quatre copies de cette page et découper chaque case de manière àséparer les mots de vocabulaire de leurs définitions.
4. Mettre 5 cases de mots et leurs définitions correspondantes dans chaque enveloppe et préparer 4 de tellesenveloppes pour 4 groupes des apprenants.
5. Expliquer la singularité du vocabulaire du journalisme aux apprenants.

Voici la liste de 20 mots non-exhaustive relevés de l'article ci-dessus qui est proposéed'êtretraitée dans le cours :

les élus	personne choisie par une élection.
l'inhumation	l'enterrement
Auditionner	se présenter devant un public
Démocrate	quiest politiquement et socialementdu côté du peuple
la douleur	sensation ou sentiment pénible, désagréable
Asphyxier	faire dépérir, paralyserune activité
l'épuisement	faiblesseextrême
les réformes	améliorationprogressivede lasociété
le quadragénaire	qui a entrequarante et cinquante ans
l'empathie	faculté intuitive de se mettre à laplace d'autrui, de percevoir ce qu'ilressent
la sellette	siège de bois sur lequel onfaisaitasseoir l'accuséau tribunal
Réclamer	demanderavec fermeté àquelqu'unquelque chose jugé légitime
Coexister	exister simultanément avec ungroupe, une collectivité
Patrouille	groupe d'au moins trois douaniers,qui assure un

	service mobile.
Dénoncer	révéler quelque chose, le faireconnaître publiquement comme néfaste
l'immunité	droit de bénéficier d'une dérogationà la loi commune ; privilège
Inculper	autrefois mettre en cause dans une procédure d'instruction une personnesoupçonnée d'avoir commis un délitou un crime
le dossier	ensemble de documents se rapportantà un même sujet, à une même affaire
la complicité	participation à la réalisation d'uncrime ou d'un délit

Déroulement de l'activité :

1. Présenteraux apprenants l'activitéde relier les mots avec leurs définitions.
2. Donner quinze minutes pour finir cette tâche.
3. Ne pas permettre d'utiliser le dictionnaire ou le portable pour deviner la définition. L'apprenant eut se servir de l'article de presse donné pour finir cette tâche.

Après quinze minutes, chaque groupe :

4. présenteraà la classe un des mots pour lequel ils croient avoir trouvé la bonne définition.
5. fera la liste des mots qui expriment l'angoisse de M Philonise Floyd et donner soit un synonyme plus proche, soit une explication de ces lexiques en ses propres mots.
6. racontera un évènement où lui-même ou quelqu'un qu'il connait a ressenti le même sentiment.

Activité 2 :

Objectif linguistique :

- Expression de l'hypothèse (Si j'étais à la place de M Philonise Floyd…, Moi à sa place …)
- Conjugaison du conditionnel présent.

Objectif socio-sensible :

- Identifier les problèmes de discrimination dans la région locale.
- Comprendre et célébrer la diversité dans la création.

Durée : 30 minutes

Déroulement de l'activité :

1. A l'aide d'une question provocatricedestinée aux apprenants, lancer une discussion sur le sujet du racisme et de la discrimination.
   Par exemple :

- Qu'est-ce que vous parlerez devant le Congrès si vous êtes mis à la place de M Philonise Floyd ?

2. Réorienter la discussion envers les problèmes plus locaux avec de simples questions comme suivant :
   - Est-ce qu'il y le racisme dans notre région ?
   - Est-ce qu'il y a d'autres formes de discrimination que vous avez témoignées dans notre société ?
   - Qu'est-ce que vous pensez de la différence dans l'apparence des êtres-humains ?

Pour aller plus loin, nous pouvons également donner un devoir en groupe qui demande les apprenants à rédiger un récit contre un type de discrimination qui prévale dans leur région d'origine. Ainsi, les méthodologies socio-sensibles subiront une modification en deux étapes – l'un pendant la préparation du curriculum, l'autre dans les activités pédagogiques lors du déroulement du cours. Les activités ainsi conçues auront deux objectifs à obtenir- le premiersera l'objectif linguistique et le deuxièmesera l'objectif socio-sensible.

Ces deux activitésélaborées ci-dessus suffiraient d'obtenir tous les deux objectifs simultanément, mais elles n'épuisent pas la possibilité de rédiger beaucoup plus d'activités semblables. De même, les articles de presse n'est pas le seul moyen à aborder ces sujets dans les cours de langue.

De cette façon, nous entreprenons à faire disparaitre les frontières des nations en stimulant la génération suivante d'être renseignés sur l'injustice éprouvée par les fraternités inconnues du monde entier, car c'est dans l'effacement de toute borne se repose l'objectif fondamental d'apprendre les langues étrangères. Ces langues que nous enseignons ne servent pas seulement à traduire les mots mais aussi les émotions à travers les terres étrangères pour aboutir à identifier les problèmes identiques dans notre propre milieu et habitation.

Ces mots de Karl Kraus réaffirment ce dernier :

« Une œuvre de la langue traduite dans une autre langue : quelqu'un passe la frontière en y laissant sa peau, pour revêtir le costume local. »

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LE CATACLYSME DANS LA VIE DES *PESTIFERES* DE MARCEL PAGNOL

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Abstract

Le fléau le plus récent, la Covid '19, répand partout dans le monde et déstabilise la vie des citoyens du monde. Plusieurs fléaux terribles ont marqué la société mondiale depuis des siècles. Parmi cela, le fléau de 1720 dite la peste de Marseille qui a décimé la vie des Marseillais cette année-là. Cette communication vise à étudier l'œuvre posthume de Marcel Pagnol, *Les Pestiférés*. Ce texte se trouve en forme de nouvelle dans le recueil de Marcel Pagnol, *Le temps des amours* publié en 1977 à titre posthume. La communication propose de dévoiler la vie des certains Marseillais qui ont échappé ce fléau et mène leur vie refugiée dans une grotte isolée. Cette histoire sombre et politique était inachevée et Pagnol a raconté la fin de ce récit à son fils et le récit complet a été publié en forme de Bande Dessinée par son petit-fils, Nicolas Pagnol en collaboration avec les scénaristes de cette bande dessinée. Ce récit est un bon mélange de fiction et de faits historiques écrit dans le style caractéristique de Pagnol. Ma communication envisage de présenter les faits déterminants qui dominent la vie des pestiférés et leur lutte contre l'apathie politique et religieuse.

Mots clés: Les pestiférés, le fléau, la vie déréglée, l'histoire sombre, l'apathie politique

Le fléau le plus récent, la Covid'19,répand partout dans le monde et secoue la vie des citoyens du monde. Les pandémies comme la peste, la variole, la grippe et le choléra ont détruit les familles, les villes entières et ont affolé toute une génération au cours des siècles.La littérature aborde les épidémies et les pandémies sous prétexte de réflexions sur la société, sur les excès de la nature humaine et les rapports entre les êtres humains et la mort. Elle se rapporte également aux évènements importants et nous fournit des détails judicieux de la pandémie et ainsi apporte une consolation bien nécessaire en temps de crise. La destruction entrainée par ces pandémies avait des impacts profonds sur des écrivains et ainsia donné naissance à des poèmes, des nouvelles et des romans lancinants. C'est alors que l'écriture devient une mine de guérison, un moyen de partager des angoisses communes des êtres humains en décrivant les évènements troublants des pandémies avec des détails minutieuses.

On peut citer quelques œuvres épidémiques importantes qui ont créé et laissé à la suite des impacts sur nous par exemple :

- ***La Peste*** (1947) d'Albert Camus
- ***Le Hussard sur le toit*** (1951) de Jean Giono
- ***Les Pestiférés*** (1977) de Marcel Pagnol
- ***L'Amour au temps de choléra*** (1985) de Gabriel Garcia Marquez
- ***La Quarantaine*** (1995) de Jean-Marie Gustave Le Clézio
- ***En un monde parfait*** (2009) de Laura Kasischke
- ***Némésis*** (2010) de Philip Roth

Ces œuvres abordent comme leurs thèmes plusieurs fléaux terribles qui ont marqué la société mondiale depuis des siècles : parmi cela, le fléau de 1720 dite la peste de Marseille qui a décimé la vie des Marseillais cette année-là. Cette communication vise à étudier l'œuvre posthume de Marcel Pagnol, ***Les Pestiférés***. Ce texte se trouve en forme de nouvelle dans ***Le temps des amours***, une œuvre de Marcel Pagnol, publié en 1977 à titre posthume. La communication propose de dévoiler la vie des certains Marseillais qui ont échappé ce fléau et mène leur vie refugiée dans une grotte isolée. Cette histoire sombre et politique était inachevée et Pagnol a raconté la fin de ce récit à son fils et le récit complet a été publié en forme de Bande Dessinée par son petit-fils, Nicolas Pagnol en collaboration avec les scénaristes de cette bande dessinée. Ce récit est un bon mélange de fiction et de faits historiques écrit dans le style caractéristique de Pagnol. Ma communication envisage de présenter les faits déterminants qui dominent la vie des pestiférés et leur lutte contre l'apathie politique et religieuse.

Ecrivain, dramaturge, réalisateur et créateur français, Marcel Pagnol est né à Aubagne en 1895 et est mort en 1974 à Paris. ***Marius***, sa pièce de théâtrereprésentée en 1929 le rend trèscélèbre et il conçoità la suite sa propre maison de production à Marseille et ses studios de cinéma. Il est le réalisateur de nombreux films comme ***Angèle*** et ***la Femme du boulanger*** avec les grands acteurs comme Fernandel et Pierre Fresnay. Pagnol est devenu membre de l'AcadémieFrançaise en 1946. Après 1956, il a commencé à écrire le recueil***Souvenirs d'enfance*** dans lequel qu'on peut trouver***Le Château de ma mère*** et***La Gloire de mon père***. Puis en 1960, ***Le Temps des secrets***est publié. Son ouvrage, ***Le temps des amours***, inachevée à sa mort en 1975, sera publiée en 1977 après sa mort. Ses autres œuvres célèbres sont ***Topaze, Fanny, Manon des Sources, Jean de Florette, Le Secret du masque de fer*** etc.***Le Temps des amours*** est un roman autobiographique où l'auteur, Marcel Pagnol raconte des évènements de sa vie de demi-pensionnaire dans leLycée Thiers qui se trouve à Marseille et des aventures de vacances dans les montagnes. C'est dans ce roman qu'on retrouve l'histoire des « pestiférés » qui étaient abattus par les habitants du village voisin qui craignaient la contagion.

Au XVIIIe siècle, la peste tue plus d'un tiers des occupants de Marseille et de la régionadjacente : cela remonte selon les estimations la perte de 30,000 à 50,000 habitants. La ville doit faire face à une crise épidémique majeure : certains médecins pensent qu'il s'agit d'une fièvre et non de la peste. Apres l'évacuation des cadavres en décadence, le corps médical se rend à l'évidence, l'existence de la peste. C'est dans les rues serrées et sinueuses de l'ancienne ville de Marseille que frappe la peste mais la ville moderne, symbole de la civilisation est également submergé par la vague épidémique. Les corps nus et habillés sont empilés dans des charrettes par les vivants pour être enterrés dans les charniers urbains. Partout dans la ville existait une scène de chaos et de désolation : impuissante face àce carnage épidémique, les Marseillais s'en remettentà Dieu. La peste de 1720 est en fait resurgie de la 1ere pandémie de peste, la peste noire qui avait sévi en Europe au XIVe siècle. La raison de sa propagation est due à l'absence de la connaissance sur les modes de propagation. Ainsi les cadavres laissés

dans les rues faute de place dans les infirmeries ont permis à la peste d'infecter plus de monde.

Le récit de **Pestiférés** est raconté par M. Sylvain, le capitaine Sylvain Bérard qui parait comme un « savant original » pour toutes les personnes qui le croisait dans son village. Au début du XVIIIe siècle, Marseille était une ville française en pleine prospérité. Les riches nobles marseillais faisaient le commerce des cotons, des laines, des peaux et des soies avec les pays asiatiques comme la Palestine,la Syrie, et l'île de Chypre. La richesse de Marseille et de tous ses habitants est très connue et ils mènent une vie très convenable. Le lieu principal où se passe l'histoire des ***Pestiférés*** est « *le Vieux-Port – le Lacydon des Grecs qui n'est qu'une baie minuscule, qui tenait la mer captive entre deux petites chaînes des collines, au bout d'un vallon peu profond* ». (Pagnol, 1977) C'est dans ce vallon, qu'on trouve une disposition de bourg appuyé par une haute fortification. Les bourgeois assez riches habitaient les maisons et ils formaient une espèce de communauté enfermés de tous flancs par la ville mais ils cohabitaient à leur façon, comme des villageois.

Les principaux personnages de ce récit est, Maître Pancrace, un médecintrès estimé mais un personnage assez mystérieux dont le travail est d'aller soigner les misères des grands bourgeois en ville. Les autres notables de ce quartier, Vieux-Port étaient : Maître Passacaille, le notaire, Garin le Jeune, Maître Combarnoux, le drapier, le Capitaine Marius Veran ; d'autre part, il y avait de petits marchands, comme Romuald, le boucher, Arsène, le mercier, Félicien, le boulanger, Ribard, le menuisier, Pampette, le poissonnier, Calixte qui travaillait àl'établissement des galères. Avec les femmes, les enfants et les vieillards, on y trouve un peu plus de 100 personnes qui vivaient en paix. C'est Maître Pancrace, qui avec ses vues originaires et raisonnables sur tous les sujets qui règne dans ce petit quartier. Au début du mois de Juin en 1720, il réunit ses amis pour discuter avec eux ses soucis personnels et généraux. En ville, il a été convoqué pour examiner les cadavres dont on appréhendait qu'ils ne sont décédés de la peste : les symptômes de la peste selon le capitaine étaient « *une grande chaleur de la peau, des plaques rouges, des plaques noires, des pus, des vomissements…* ».(Pagnol,1977) Maitre Pancrace évoque ici comme les historiens relatent dix-neuf transmissions de peste à Marseille avec quelques épidémies qui ont dévasté la ville pendant plus d'une année.

Malgré le fait que les Marseillais pensent qu'ils étaient mieux protégés qu'autrefois avec les progrès scientifiques, ils sont plus au moins certains que ledessein de Dieu sera fait en cas d'épidémie. Même si Maître Pancrace avait ses propres soupçons, ils rassuraient ses confrèresen ne disant « *Rien de certain pour le moment. Soyez tranquilles : si la contagion se déclare, je serai le premier à vous en avertir.* » (Pagnol, 1977) Le clerc Norbert qui venait de la ville assurait également que « *Les Infirmeries sont bien organisées pour combattre la peste, et il est tout à fait certain qu'elle n'en sortira pas.* » (Pagnol, 1977) Maître Pancrace mettait en place quelques précautions : les enfants ne pouvaient pas partir des jardins, les hommes et les femmes ne remonterons plus en ville sauf en cas de besoin et surtout ils sont interdits de

fréquenter les quartiers qui entourent le port. Tous ceux qui rentraient de la ville, devraient « *dès leur retour prendre un bain d'eau vinaigrée et se savonner du haut en bas, très consciencieusement*. »(Pagnol, 1997)Maître Pancrace ordonne également le boucher, le boulanger et l'épicier d'aller chercher des provisions comme la farine, les légumes secs comme pois chiches et lentilles, des tonneaux de vinaigre. Il les ordonnait d'apporter de la menthe, du romarin et de l'absinthe pour préparer une liqueur, **Le Vinaigre des Quatre Voleurs** – « *Ce n'est pas un remède à la maladie, mais cette lotion est un préservatif des plus efficaces, parce qu'il détruit les insectes invisibles qui propagent la contagion.* »(Pagnol, 1977)

Maitre Pancrace continuait à prendre des mesures pour sauvegarder cette communauté de la contagion. Il ordonnait des médicaments fait-maison à prendre : « *Prenez un brin du rue au plus haut de la plante ; un grain d'ail, un quartier de noix, un grain de sel de la grosseur d'un pois. Mangez cela tous les matins, et vous pouvez être assuré d'êtreprévenu de la peste*. » (Pagnol, 1977). Il faisait des recherches de recettes et trouvait que les concepteursinformaient que « *les seuls remèdes vraiment efficaces étaient la Prière de saint Roch et la bénédiction de saint François*. »(Pagnol, 1977). L'Eglise continuait ànégliger les risques de contagion qui se répandait comme la foudre partout en Europe. Donc Maitre Pancrace obligeait que la communauté doive accepter, de bonne volonté, une discipline rigoureuse – celle de confinement – personne ne devait de sortir du quartier ; « *Je vous déclare, dit le docteur, qu'il faut renoncer à la messe pour quelque temps. Le bon Dieu qui nous voit saurabien que ce n'est pas par manque de zèle : il n'ignore pas, en effet, qu'une église, comme d'ailleurs tous les lieux de réunion, est un très dangereux foyer de contagion*. » (Pagnol, 1977) Une vie des assiégés, boire que de l'eau des puits, partage commun des provisions, examen médical de chaque villageois par le docteur Pancrace pour la maladie constituaient quelques mesures prises au fur à mesure. La vie des enfermés s'organisait avec une détermination presque militaire.

La vie des reclus avait ses propres défauts : « *le son lugubre des glas les assiégeait, et l'obligation de parler à voix basse leur donnait un sentiment de culpabilité. Les enfants, privés de bruit, perdaient l'appétit, et les mères se lamentaient. Les vieux, qui craignent la mort, furent les premiers àdéraisonner*. » (Pagnol, 1977) On constatait un dérèglement des mœurs de ces bonnes gens dûà l'ennui et la peur. Plus tard, on affirmait voir des feux dans les quartiers autour le Vieux-Port : les autorités brulait des quartiers infestés. Ce nouvel obstacle obligeait cette communauté de quitter les lieux en toute discrétion sans éveiller les soupçons des autorités locaux. Pour faire cela, ils fabriquaient une scène dans leur ancien quartier de faux pestiférés qu'ils brulaient ensuite. En route de leur fuite, ils voyaient des pillages et les soldats qui ne faisaient rien du tout pour protéger les citoyens. L'apathie de l'Etat rend Maitre Pancrace très furieux : « *quand toute une ville agonise, quand la contagion menace la France entière, l'officier dort ?* »(Pagnol, 1977). L'histoire se termine avec la micro-communauté trouvant refuge à Allauch malgré le fait qu'elle risque d'apporter la contagion. Maitre Pancrace parvenaità trouver le refuge pour ses confrères en affirmant

qu'il fut le médicine du Roy qui avait veillé sur la grave santé de sa majesté, le roi clément Louis XIV.

Selon Maitre Pancrace, « *…la crainte de la mort exaltait toujours le sens génésique, comme si un être qui se croit perdu faisait un grand effort pour la reproduction de sa personne afin de triompher la mort…* »(Pagnol, 1977). ***Les Pestiférés*** est un témoignage historique, toute à la fois politique et social, notamment captivant qui asaisi dans toutes ses essences le bouleversement qui avait secoué la vie de cette petite communauté qui quitterait le lieu familier pour aller s'installer dans les contreforts provençaux. Marcel Pagnol dans son style caractéristique a peint ses personnages avec tout vigueur and nous rend sensible au cataclysme dans leur vie et ainsi réussit au fait que ses lecteurs rendent compte de la gravité de la condition actuelle.

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साहित्य में निरर्थकता का बोध - हिंदी कविता का सन्दर्भ

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एसोसिएट प्रोफेसर एवं हिंदी विभागाध्यक्ष / इस्लामिया कॉलेज(स्वायत्त)
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सार(Abstract) :
अस्तित्ववादी दर्शन व्यक्ति चेतना, उसका अस्तित्व, अवसाद, निराशा आदि को महत्व देता है । उसका स्वर छायावाद में ही सुनायी पड़ा था । इस विचारधारा में आस्था और अनास्था का जो स्वर है वह छायावोदोत्तर काव्य में अधिक मुखर हुआ है । जयशंकर प्रसाद, पन्त, निराला आदि की कविताओं पर इसका प्रभाव लक्षित होने पर भी 19 वी शताब्दी की औद्योगिक क्रांति, तकनीकी विकास, नगरीकरण, यांत्रिकता के साथ विश्व युद्ध की त्रासदी से उत्पन्न परिस्थितियों के प्रभाव में मनुष्य के मन में व्याप्त निराशा, निरर्थकता, अनास्था, अलागाव बोध, संत्रास, असुरक्षा आदि का चित्रण स्वातंत्र्योत्तर हिंदी साहित्य में ही अधिक हुआ है । हिंदी कविता में इसका चित्रण पश्चिमी चिंतन के रूप में भी है तथा जीवन और परिवेश में आये परिवर्तन को दृष्टि में रखते हुए समसामयिक बोध की अभिव्यक्ति के रूप में भी है । निरर्थकता और अनास्था अस्तित्ववादी चिंतन की विशेष प्रवृत्तियाँ हैं । नयी कविता की आधुनिकता इस अस्तित्ववादी दर्शन से प्रभावित है । कवि आधुनिक मनुष्य के जीवन की यांत्रिकता के परिप्रेक्ष में उसके अस्तित्व की चिंता करता है । जीवन की विसंगतियों को झेलते हुए मनुष्य को सकारात्मक सन्देश देता है । अस्तित्ववाद के अंतर्गत मनुष्य की वैयक्तिकता को अक्षुण्ण रखने का वह पक्षधर है । परंपरागत मूल्यों के स्थान पर नवीन मूल्यों की स्थापना और नव भाव बोध की अभिव्यक्ति पर जोर देता है । लघु मानव की श्रेष्ठता को स्थापित करता है । जीवन की विषम परिस्थितियों से जूझते निराश व्यक्ति के जीवन का चित्रण इनकी कविताओं में मिलता है । नयी कविता और बाद की काव्य धाराओं में भी मनुष्य मात्र का कल्याण और मानवता की रक्षा के प्रयास दिखाई पड़ते हैं । निरर्थकता का बोध अस्तित्ववादी चिंतन की उपज है । अस्तित्ववाद और हिंदी कविता के केंद्र में मनुष्य ही है ।

मूल शब्द (Key words) : - अस्तित्ववाद, निरर्थकता, अनास्था, विसंगति, अलगाव, लघु मानव

शोध - लेख

मनुष्य सामाजिक प्राणी है । सामाजिक गतिविधियों और परिवेश का प्रभाव उसके जीवन पर पड़ना स्वाभाविक है । हिंदी साहित्य का आधुनिक काल का आरम्भ 19 वीं शताब्दी से माना जाता है । इस काल के साहित्य पर तत्कालीन परिस्थितियों का प्रभाव स्पष्ट देखा जाता है । इन विशेष परिस्थितियों के परिणाम स्वरुप युगीन साहित्य का निर्माण होता है । '19 वीं शताब्दी के

पूर्वार्ध में पश्चिमी देशो में औद्योगिक क्रांति का सूत्रपात हुआ और यह वस्त्र उद्योग के मशीनीकरण से आरम्भ हुआ।'[1] (औद्योगिक क्रांति, विकिपीडिया) यूरोपीय देश उद्योग प्रधान हो गए । औद्योगीकरण, शहरीकरण, वैज्ञानिक और तकनीकी विकास, यांत्रिकता के कारण मनुष्य के मन में असुरक्षा, आत्म निर्वासन, निराशा और निरर्थकता व्याप्त हुए। दो विश्व युद्धों के परिणाम स्वरुप उत्पन्न विभीषिकाएँ और विसंगतियों ने व्यक्ति के मन में निराशा, मृत्यु का भय, तनाव, कुंठा और असंतोष छा गए । स्वतंत्रता से पूर्व विदेशी शासन सत्ता द्वारा प्राचीन समृद्ध भारत के संसाधनों का शोषण हुआ। पराधीनता और दासता के कारण हो रहे शोषण से भारतीय जन मन में भयानक निराशा, विसंगति और असंतोष घर कर गए । इसके अतिरिक्त स्वाधीनता के आन्दोलनों से प्रेरित जनता में देश को स्वतंत्र करने की भावना तीव्र होकर चलने लगी थी । किन्तु स्वतंत्रता के पूर्व दासत्व की त्रासदी, राष्ट्रीय आन्दोलनों से जनता के मन में स्वतंत्रता की आशा बंधती किन्तु असफलता के कारण वह निराशा में बदलने लगती थी । जलियांवाला बाग काण्ड से उत्पन्न असंतोष और आक्रोश, बंगाल में भीषण अकाल आदि के कारण जनता में क्षोभ और असंतोष का वातावरण फ़ैल गया था । स्वतंत्रता प्राप्ति के पश्चात हर्ष-आनंद के साथ जटिल समस्याएं भी सामने आईं । राष्ट्र का विभाजन, सांप्रदायिक दंगों में लाखों लोगों की मृत्यु, अमानवीयता, अत्याचार, पंचवर्षीय योजनाओं से उत्पन्न स्वप्न का मोहभंग , चीनी आक्रमण से उत्पन्न मोहभंग भी निराश स्थिति को और तीखा बना दिया था । "एक लम्बे अरसे तक विदेशी दासता के जुए में जुतने के बाद भारत को जो राजनीतिक स्वतंत्रता मिली , वह अपने साथ अनेक अमानवीय विसंगतियों और अभूतपूर्व जटिल समस्याओं को लेकर आई ।" (आधुनिक हिंदी कविता में यथार्थ बोध, पृ.11) "साठ के दशक में खासकर चीनी आक्रमण के बाद मोहभंग की स्थिति उत्पन्न हो गयी इस मोहभंग में आज़ादी का मोहभंग भी शामिल था ।"(तार सप्तक के कवियों की समाज चेतना, पृ.13) इन सभी युगीन परिस्थितियों का प्रभाव कवियों पर पड़ा ।

हिंदी साहित्य के आधुनिक भाव बोध के अंतर्गत जो निराशा, निरर्थकता और अकेलेपन का चित्रण मिलता है, उस पर अस्तित्ववाद का प्रभाव है । जन मानस में व्याप्त निराशा और जीवन की निरर्थकता की अभिव्यक्ति कवियों ने विशेषकर नए कवियों में (छयावादोत्तर) अधिक हुई । अब उस पाश्चात्य चिंतन धारा पर विचार करना अपेक्षित है जिसका प्रभाव भारतीय साहित्य पर पड़ा । वह है - अस्तित्ववाद । इस मानव केन्द्रित विचारधारा "उतना ही प्राचीन है जितना मानव सम्बन्धी चिंतन । यह और बात है कि इस दर्शन को फ्रेडरिक, नीत्शे, कीर्कगार्द , हैडगर और सार्त्र आदि मनीषियों ने पुनर्जीवित किया ।" (हिंदी साहित्य:चरण और चेतना, पृ.116) अस्तित्ववाद का आरम्भ सन् 1920 के आस-पास जर्मनी में दार्शनिक हसरेल तथा हेडगेर की रचना माना जाता है । 'यह विचारधारा मानव जीवन को निरर्थक मानती है। तर्क को अक्षम

समझकर उसका त्याग करती है साथ ही परंपरागत ईश्वर में आस्था को अस्वीकार करती है। अस्तित्ववाद जीवन को निरुपाय, अवश तथा निरर्थक मानकर उसे एक मानवीय अर्थ तथा मूल्य प्रदान करने का प्रयास करता है।' (हिंदी साहित्य कोश भाग - 1, पृ.73) कीर्कगार्द को इसका जनक माना जाता है । कीर्कगार्द के अस्तित्ववादी चिंतन में निरर्थक जीवन को सार्थक बानाने के लिए ईश्वर में आस्था रखता है । जबकि सार्त्र का चिंतन (कुछ आलोचक सार्त्र को इसका प्रवर्तक मानते हैं) और नीत्शे अनास्थावादी अस्तित्ववाद का प्रश्रय लेते हैं । उनके अनुसार मनुष्य स्वतंत्र प्राणी है । "सार्त्र संघर्ष में ही मानव जीवन की गति मानते हैं।' (अस्तित्ववाद, विकिपीडिया)

अब इस दर्शन से प्रभावित हिंदी कवि अपने साहित्य में निराशा, निरर्थकता और गहरे असंतोष को किसप्रकार अभिव्यक्ति प्रदान की है । जैसाकि स्पष्ट किया गया है कि अस्तित्ववादी दर्शन व्यक्ति चेतना, उसका अस्तित्व, अवसाद, निराशा आदि को महत्व देता है । उसका स्वर छायावाद में ही गूंजने लगा था । इस विचारधारा में आस्था और अनास्था का जो स्वर है वह छायावोदोत्तर काव्य में अधिक मुखर हुआ है । जयशंकर प्रसाद, पन्त, निराला आदि की कविताओं पर इसका प्रभाव लक्षित होने पर भी 19 वी शताब्दी की औद्योगिक क्रांति, तकनीकी विकास, नगरीकरण, यांत्रिकता के साथ विश्व युद्ध की त्रासदी से उत्पन्न परिस्थितियों के प्रभाव में मनुष्य के मन में व्याप्त निराशा, निरर्थकता, अनास्था, अलगाव बोध, संत्रास, असुरक्षा आदि का चित्रण स्वातंत्र्योत्तर हिंदी साहित्य में ही अधिक हुआ है । हिंदी कविता में इसका चित्रण पश्चिमी चिंतन के रूप में भी है तथा जीवन और परिवेश में आये परिवर्तन को दृष्टि में रखते हुए समसामयिक बोध की अभिव्यक्ति के रूप में भी है । निरर्थकता और अनास्था अस्तित्ववादी चिंतन की विशेष प्रवृत्तियाँ हैं ।

अस्तित्ववाद के प्रभाव में जीवन में व्याप्त निरर्थकता, निराशा और विसंगतियों का चित्रण छायावादोत्तर काल से आरम्भ हुआ । किन्तु छायावादी काव्या धरा के अन्तर्गत निराला जैसे कुछेक कवियों में काल्पनिकता और सामाजिक चेतना के दर्शन होने पर भी पीड़ा, घोर व्यक्तिवादिता और इस व्यक्तिवादी निराशा के कारण पलायनता की प्रवृत्ति इस काव्य धारा की विशेषता रही है । इसी वैयक्तिकता के कारण छायावाद की आलोचना भी की जाती है । कवि गिरिजाकुमार माथुर के अनुसार "आज इसे सभी स्वीकार करते हैं कि नयी कविता छायावाद के काल्पनिक रोमांस, व्यक्तिवादी निराशा और आध्यात्मिक पलायन की प्रतिक्रिया बनकर आई थी ।" (आधुनिक हिंदी कविता में यथार्थ बोध, पृ..38) प्रसाद की 'कामायनी' में मनु, श्रद्धा से विरत होकर पलायन की अवस्था में इसप्रकार सोचता है । -

"उन्मुक्त शिखर हँसते मुझ पर -रोता मैं निर्वासित अशांत

इस नियति-नटी के अति भीषण अभिनय की छाया नाच रही

खोखली शून्यता में प्रतिपद" (कामायनी - इडा सर्ग - पृ.65)

मनु अस्तित्ववादी दर्शन से प्रभावित है । श्रद्धा से दूर होने पर प्राप्त निराशा, अंधकार में उसकी वैयक्तिक चेतना स्पष्ट है । 'आशा ' सर्ग में मनु एकांत नियति शासन में विवश होकर धीरे धीरे चल रहे है । अपने अस्तित्व की रक्षा में व्यस्त दिखाई देते हैं । मनु का जीवन के प्रति उदास होना, अवसाद की अनुभूति , सफलता से दूर , जीवन-निशीथ का अन्धकार आदि सब छायावादी व्यक्तिवादी निराशा और निरर्थकता की झलक मिलती है । "असफलता अधिक कुलांच रही" (कामायनी - इडा सर्ग - पृ.65)

एक स्मृति का स्तूप अचेत,
ज्योति का धुँधला-सा प्रतिबिंब।
और जड़ता की जीवन-राशि,
सफलता का संकलित विलंब।"(कामायनी - श्रद्धा सर्ग, पृ.24)

अस्तित्ववाद के केंद्र में मानव है । इसमें अलगाव, निराशा, कुंठा, अनास्था, निरर्थकता, मृत्युबोध, संत्रास आदि हैं । निराला की कविताओं में भौतिक विडम्बनाओं से उत्पन्न निराशा, पराजय, अकेलापन और तनाव की अभिव्यक्ति हुई है । निराला की अंधकार की अभिव्यक्ति करनेवाले गीतों को दूधनाथ सिंह ने " भौतिक विडम्बनाओं से उत्पन्न मानसिक और शारीरिक अवसन्नता, उदासी, पराजय, अकेलापन और आत्मजर्जरता कहा है ।"(शब्दों के सृजन सीमान्त - विहाग और मीन,पृ.140) वेदना और जीवन में पराजय का बोध उनकी कविता में व्यक्त है ।

"हार गया जीवन रण
छोड़ हाय साथी जन
एकाकी , नैश क्षण
कंटक पथ, विगत
पाथ" (निराला, अर्चना)

"हो गया व्यर्थ जीवन, / मैं रण में गया हार / सोचा न कभी" (निराला, वनबेला)

सन् 1935 के आस पास वैयक्तिकता और काल्पनिकता युक्त छायावादी काव्यधारा के पतन के बाद साम्यवादी दृष्टिकोण लिए प्रगतिवाद या प्रगतिशील कविता का आरम्भ हुआ । यह किसानों की दुर्दशा, पूंजीवाद के शोषण सामाजिक विषमता के विरोध में विद्रोह की कविता है । प्रगतिवाद की ईश्वर के स्थान पर मनुष्य को स्थापित करने की प्रवृत्ति अस्तित्ववाद के निरीश्वरवादी धारा से प्रभावित दिखाई देने पर भी इस कविता में निराशा, निरर्थकता, कुंठा और रुदन नहीं हैं । अपितु मार्क्सवादी प्रभाव के कारण विद्रोह और क्रांति की प्रवृत्ति अधिक है । प्रगतिवादी कवि निराशा के क्षणों को विद्रोह में बदलता है ।

अस्तित्ववाद आधुनिक मानववाद के निकट है । यह मनुष्य को , उसके अस्तित्व को, उसकी आत्मनिष्ठता को महत्व देता है । यह वैयक्तिक चेतना को जगाता है । निरर्थकवाद या निरर्थकता इसी अस्तित्ववादी दर्शन की उपज है । अस्तित्ववादी की निरीश्वरवादी धारा के चिन्तक अल्बैर काम् इस निरर्थकवाद के प्रवर्तक माने जाते है । जिनके अनुसार मानव अपने अस्तित्व की परम निरर्थकता का अनुभव करता है ।

समकालीन काव्य में अस्तित्ववादी स्वरों को स्पष्ट करते हुए डॉ रामविलास शर्मा लिखते हैं कि "हिंदी के अधिकांश नयी कविता लिखनेवाले का हाल रोकांते (सार्त्र के उपन्यास "नौसिया का नायक) जैसा है । ऊब , उबाई , अकेलापन, बुरे बुरे सपने, त्रास, आत्महत्या की चाह, सडान्ध का बोध, भीड़ में अजनबीपन का एहसास होने की समस्या से परेशानी आदि लक्षण इसमें भी मिलते हैं ।"(नयी कविता के प्रबंध काव्य : शिल्प और जीवन दर्शन, पृ. 297) नरेश मेहता के "महाप्रस्थान" में मानव के अस्तित्व में कवि की आस्था स्पष्ट हुई है।

" किसी भी साम्राज्य से बड़ा है
एक बंशु
एक अनाम मनुष्य !
मुझे मनुष्य में विराजे देवता में
सदा विश्वास रहा है ।
इस देवता के जागृत होने की प्रतीक्षा में
मैं अनंत काल तक
प्रतीक्षा कर सकता हूँ भीम" (महा प्रस्थान , पृ.86-87)

धर्मवीर भारती ने आधुनिकता को समझने के लिए अतीत का या पौराणिक कथाओं का आश्रय लिया है । "तीनों ही रचनाकारों ने आधुनिकता को, वर्तमान को, अतीत की पौराणिक कथाओं द्वारा समझने और स्पष्ट करने की कोशिश की है । ..... धर्मवीर भारती ने "अँधा युग" में और "कनुप्रिया" में इसका इस्तेमाल किया है ।" (आधुनिक कविता की यात्रा, पृ. 143) 'अँधा युग' में मनुष्य को प्रभावित करनेवाले को अभिव्यक्त किया है । प्रथम अंक में कौरवी नगरी में एक प्रहारी दूसरे प्रहरी से इस प्रकार संवाद करता है ।

"प्रहरी 1. जिसने अब हमको थका डाला है
मेहनत हमारी निरर्थक थी
आस्था का,
साहस का,
श्रम का,
अस्तित्व का हमारे
कुछ अर्थ नहीं था

कुछ भी अर्थ नहीं था
प्रहरी 2. अर्थ नहीं था
कुछ भी अर्थ नहीं था
जीवन के अर्थहीन
सूने गलियारे में
पहरा दे देकर
अब थके हुए हैं हम
अब चुके हुए हैं हम' (अंधायुग, पृ.4)

युयुत्सु के पूछने पर संजय का यह कहना कि " खोता जाता हूँ क्रमशः / अर्थ अपने अस्तित्व का" (अंधायुग, पृ.18) में अपने अस्तित्व की रक्षा में असमर्थ निष्क्रिय व्यक्ति की मानसिकता व्यक्त है । मानव अस्तित्व के साथ मृत्यु, संत्रास, शून्यता, एकाकीपन, निराशा, व्यथा, अपराध भावना , विसंगति आदि का संम्बंध अनिवार्यतः जुडा हुआ है। " इसलिए अस्तित्ववादी दार्शनिकों ने इस पर विचार किया है ।" (तार सप्तक के कवियों की समाज चेतना, पृ.19)

छायादोत्तर काव्य आधुनिकता बोध का काव्य रहा है और इसकी आधुनिकता अस्तित्ववाद से प्रभावित है । निरर्थकता का बोध आधुनिकता बोध की एक स्थिति है । वर्तमान में व्यक्ति मन में व्याप्त असंतोष, आक्रोश, निराशा, विसंगतियां आदि अस्तित्ववादी दर्शन के प्रभाव का परिणाम हैं । आधुनिकता मनुष्य के विकास में बाधा पहुंचानेवाली रूढ़ियों और अंध परम्पराओं का विरोध करने वाली दृष्टि है । एक गतिशील प्रक्रिया है जिसके मूल में मानवतावादी दृष्टि कार्यरत है । इसमें मानव कल्याण में विशेष आस्था और जीवन को समझने की सकारात्मक दृष्टि मिलती है ।

नयी कविता क्षण को महत्व देती है । कवि जीवन के प्रत्येक क्षण को महत्वपूर्ण मानकर उसकी अनुभूति को कविता में अभिव्यक्त करता है । यह मनोभाव अस्तित्ववाद की ही देन है । डॉ. शिव कुमार मिश्र लिखते हैं - "क्षणवादी विचार धारा जो स्वयं में एक असामाजिक उद्भावना है इसी अस्तित्ववाद की देन है ।"(नया हिंदी काव्य, पृ.41) अस्तित्ववादी दर्शन में क्षण की महत्ता, मानवीय स्वतंत्रता, कर्म और संघर्ष, यथार्थ आदि का निरूपण भी हुआ है । ..... अस्तित्ववादियों की दृष्टि में जीवन निरुपाय और निरर्थक है ।"(तार सप्तक कवियों की समाज चेतना, पृ.21)

अस्तित्ववाद मूलतः पश्चिमी जगत की देन है । इसका गहरा प्रभाव 'अज्ञेय' की रचनाओं में देखने को मिलता है । अज्ञेय की कविता "हरी घास पर क्षण भर" की ये पंक्तियाँ देखिये - अज्ञेय क्षण में ही जीने की बात करते हैं ।

"आओ बैठो :

क्षण-भर तुम्हें निहारूँ ।
अपनी जानी एक-एक रेखा पहचानूँ
चेहरे की, आँखों की-
अन्तर्मन की
और हमारी साझे की
अनगिन स्मृतियों की" (हरी घास पर क्षण भर, कविता कोश)

कवि नरेश मेहता ने "संशय की एक रात" में क्षण की अभिव्यक्ति राम की क्षण जीवी आस्था, कर्म एवं संशय के परिप्रेक्ष में की है ।

"यदि मैं कर्म हूँ
तो यह कर्म का संशय है
यदि मैं मात्र क्षण हूँ
तो यह क्षण का संशय है ।" (नयी कविता के प्रबंध काव्य : शिल्प और जीवन दर्शन, पृ.309)

यहाँ क्षण बोध के माध्यम से जटायु द्वारा राम के संशय को दूर करने का प्रयास है ।

स्वातंत्र्योत्तर हिंदी कविता पर राष्ट्रीय और अंतर्राष्ट्रीय परिस्थितियों का प्रभाव पड़ा और युगीन चेतना के साथ विश्व चेतना भी इस कविता में स्पष्ट परिलक्षित है । अस्तित्ववाद के प्रभाव में स्वतंत्रता के पश्चात् विशेषकर छायावादोत्तर काल की कविता में निराशा, ऊब, खीझ, विघटन और विसंगतियों की अभिव्यक्ति अधिक हुई है । अपनी कविताओ के माध्यम से इन्होने जीवन और परिवेशगत "Absurdity" (निरर्थकता) को अभिव्यक्ति प्रदान की । " स्वातंत्र्योत्तर कविता में " एब्सर्डिटी" को लेकर बहुत तूफ़ान खड़ा किया गया है । ..... कामू और सार्त्र की रचनाओं को पढ़कर ही शायद यह " एब्सर्डिटी" का बोध हिंदी की नयी पीढ़ी के रचनाकारों में बहुत ज्यादा उभरा है । और उभर भी रहा है ।"(आधुनिक कविता की यात्रा, पृ. 117) कवि सर्वेश्वरदयाल सक्सेना की कविता " सर्प मुख के सम्मुख" में आजादी के बाद की त्रासद परिस्थितियों से मनुष्य में व्याप्त आशंका, अव्यवस्था, विसंगति और संत्रास का चित्रण इस प्रकार किया है । -

"कैसी विचित्र है यह जिंदगी जिसे मैं जीता हूँ
एक सडा कपड़ा जो फटता जाता है ज्यों ज्यों सीता हूँ
एक लबादा जिसे हर बार ओढने पर
थर्राता हूँ फिर भी ओढ़ता हूँ।" (सर्वेश्वरदयाल सक्सेना ग्रंथावली - Volume 1, पृ. 222)

औद्योगिक विकास के कारण महानगरीय परिवेश में व्यक्ति जीवन यांत्रिक और त्रासमय बन गया है । उसके मन में अस्तित्व रक्षा की छटपटाहट है । स्पर्धामय जीवन की आपाधापी में वह अकेलेपन को भोगता है । उसका मन अनास्था और निरर्थकता से बोझिल सा हो गया है । श्रीकांत वर्मा की 'एक दिन' कविता की ये पंक्तियाँ देखिये -

"एक सुबह उठते ही लगता है/मेरा विश्वास/जो मेरी परछाई की तरह/मेरे संग था/कल मुझ कोसोते में/छोड़कर चला गया/----------/----------/'क्या मैं करूँ/ समाचार पत्रों से मोह?/मैं क्या करूँ? क्या मैं जीने की कोशिश में/किसी और दुनिया में/जा मरूँ?' (श्रीकांत वर्मा संचयिता, पृ.39-42)

श्रीकांत वर्मा की कविता में सामाजिक परिवेश और परिस्थितियों की परछाई दिखाई पड़ती है । आस्था और संघर्ष में विश्वास करनेवाला कवि मन में, सार्त्र प्रभावित आनास्था और अविश्वास उभर आया है । "श्रीकांत वर्मा सार्त्र की रचना, 'बीइंग एंड नथिंगनेस' की भाँति विश्व की निरर्थकता के बारे में विचार करने लगते हैं ।"(आधुनिक कविता की यात्रा, पृ.138) दुनिया की भयावह परिस्थितियों से कवि मन क्षुब्ध है ।

"मैं यह अच्छी तरह जानता हूँ
किसी के न होने से कुछ भी नहीं होता
मेरे न होने से कुछ भी नहीं हिलेगा" (माया दर्पण , श्रीकांत वर्मा संचयिता, पृ.38)

फिर भी समकालीन कवि जीवन की विसंगतियों से त्रस्त होकर आत्महत्या करना नहीं चाहता है (अल्बैर कामू से प्रभावित) । वह निरर्थकताओं को अस्वीकार कर अपने अस्तित्व की पहचान में लग जाता है । उसे मानवता में पूर्ण विश्वास है ।

" कोई भी जगह नहीं रही
रहने के लायक
ना मैं आत्महत्या
कर सकता हूँ
न औरों का खून !
ना मैं तुम को ज़ख़्मी कर सकता हूँ
ना तुम मुझे निर्वस्त्र" (श्रीकांत वर्मा संचयिता, पृ.77)

कवियों के कवि शमशेर बहादुर सिंह की कविता मार्क्सवाद से प्रभावित है । उनमें निराशा और अवसाद भी हैं । कवि ने अपने मौन के मूल में स्थित दुःख से उत्पन्न विवशता को काव्याभिव्यक्ति दी है । यद्यपि रामविलास शर्मा ने अपनी पुस्तक "नयी कविता और अस्तित्ववाद" की भूमिका में लिखा है नयी कविता लिखने वालों में शमशेर बहादुर सिंह और मुक्तिबोध दो ऐसे कवि थे, जो मार्क्सवाद से प्रभावित हैं ।" (नयी कविता और अस्तित्ववाद, भूमिका) किन्तु इन पर अस्तित्ववाद और अन्य विचारधाराओं का प्रभाव भी देखा जा सकता है ।

"यह विवशता
बना देती सरल जीवन को
खूप की आंधी
यह विवशता

मौन में भी है

अथाह ।" (कविता के सम्मुख, पृ.21)

छायावादोत्तर कविता में विशेषकर नयी कविता आधुनिक यांत्रिक और वैज्ञानिक जीवन की संवेदनाओं की सफल अभिव्यक्ति हुई है । इनकी कविताओं में जीवन की विसंगतियों, विद्रूपताओं, निराशा और निरर्थकताओं को अंकित है और मनुष्य और मनुष्यता में दृढ़ आस्था व्यक्त हुई है । नयी कविता के संस्थापक कवि डॉ. जगदीश गुप्त के काव्य शम्बूक, आदिम एकांत, नाव के पाँव , गोपा-गौतम आदि पर अस्तित्ववादी चिंतन का प्रभाव है । वे सार्त्र की भांति मनुष्य के अस्तित्व को महत्व देते हैं । कीर्कगार्द की तरह ईश्वर की सत्ता या आध्यात्मिकता में विश्वास नहीं । 'शम्बूक' काव्य में राम और शम्बूक को मानवीय धरातल पर उतारकर नए मनुष्य को परिभाषित किया है । इसकी भूमिका 'कवि-कथन' में लिखा है - "नया मनुष्य रूढ़िग्रस्त चेतना से मुक्त ..... मानव व्यक्तित्व को उपेक्षित, निरर्थक और नगण्य सिद्ध करनेवाले किसी भी दैविक शक्ति या राजनीतिक सत्ता के आगे अनवनत, मनुष्य की अन्तरंग सद्वृत्ति के प्रति आस्थावान.....सत्यनिष्ठ और विवेक संपन्न होगा ।" (शम्बूक, पृ.10) शम्बूक का संघर्ष और उसकी ऊर्ध्वमुखी चेतना अस्तित्ववादी चिंतन से प्रभावित है । विषमताओं से ग्रस्त व्यवस्था के खिलाफ शम्बूक अपने अस्तित्व के लिए संघर्ष करता है । - "जो व्यवस्था/वर्ग सीमित स्वार्थ से/हो ग्रस्त/वह विषम/घातक व्यवस्था/शीघ्र ही हो/अस्त" (शम्बूक, पृ.33)

गुप्त जी का नया मनुष्य अपने अस्तित्व के संघर्ष में संतुलन खो बैठने को भी उद्यत है ।

" अपने अस्तित्व की रक्षा में

कभी कभी

खो देता था मैं भी

संतुलन" (शम्बूक, आत्मकथ्य, पृ.87)

उनके 'गोपा-गौतम' में गोपा और गौतम आधुनिक परिप्रेक्ष में प्रस्तुत अस्तित्ववादी विचारधारा से प्रभावित हैं । यशोधरा (गोपा) और गौतम दोनों अपने अस्तित्व बचाए रखने का प्रयास करते हैं । गौतम सम्यक-सम्बोधि प्राप्ति के प्रयास में मनुष्य के अस्तित्व को अस्वीकार करते हैं । वहीं गोपा पति द्वारा परित्यक्त होकर अपने अस्तित्व की रक्षा में संघर्षरत है । गौतम "अब मुझको जाने दो / कुछ सार्थक पाने दो"(गोपा गौतम, पृ. 45) के उत्तर में गोपा पति की निरर्थकता कथन पर आखेप लगाती है - गौतम पर अस्तित्वादी दर्शन का स्पष्ट प्रभाव परिलक्षित है ।

" राज पाट, मैं, राहुल / सब कुछ निरर्थक हैं , शंकाकुल; / यही बात चाहते हैं कहना आप / सीधे कहने में संकोच क्यों ? / मौन बने रहने को करता जो सदा विवश / इतना दुःख-सोच क्यों ?" (गोपा गौतम, पृ. 45-46)

"नाव के पाँव" संग्रह की कविता में गुप्त जी ने संघर्ष में विश्वास जताया है । अपने अस्तित्व की रक्षा में मनुष्य और समाज को सतत संघर्ष करने पर जोर दिया है ।

" सच हम नहीं सच तुम नहीं
सच है सतत संघर्ष ही
संघर्ष से हट कर जिए
तो क्या जिए हम या कि तुम"
(नाव के पाँव, सच हम नहीं सच तुम नहीं ,पृ.52)

कवि धूमिल (साठोत्तरी कविता) की कविता पर भी अस्तित्ववाद का प्रभाव देखा जा सकता है । उनकी कविताओं में आस्था और अनास्था का संघर्ष है । दूसरे प्रजातंत्र की तलाश इनकी कविता में अंकित है । वर्तमान परिदृश्य में व्यवस्था के प्रति लुप्त होते विश्वास और कवि की व्याकुलता धूमिल की कविता में अभिव्यक्त है ।

"मैं रोज़ देखता हूँ कि व्यवस्था की मशीन का/एक पुर्जा गरम होकर/अलग छिटक गया है
और/ठंडा होते ही/फिर कुर्सी से चिपक गया है/उसमे न हया है/न दया है/
नहीं अपना कोई हमदर्द" (संसद से सड़क तक, पटकथा)

समापन से पूर्व अस्तित्ववाद के संबंध में यह कहना आवश्यक है कि यह दर्शन मनुष्य को और उसके अस्तित्व को महत्व देता है । कीर्कगार्द के अनुसार ईश्वरवादिता या आध्यात्म के अंश को जोड़कर व्यक्ति की स्वतंत्रता और उसके विकास में विश्वास रखता है । दूसरा सार्त्र और अल्बैर कामू की तरह ईश्वर की सत्ता को हटाकर मनुष्य को सर्वोच्च स्वतंत्र प्राणी के रूप में स्वीकारता है । निराशा और जीवन की निरर्थकता के बीच मनुष्य के संघर्ष में आस्था रखता है । हिंदी कविता में जीवन की निरर्थकता की अभिव्यक्ति अस्तित्ववादी चिंतन से प्रेरित है । यहाँ यह भी स्मरणीय है कि यह विचारधारा निरर्थकता को भी महत्व प्रदान करता है । "अस्तित्वादी दूसरे दर्शनों से इसलिए भिन्न है कि यह जीवन की निरर्थकता को भी महत्व देता है । यह प्रत्येक प्राणी से आकांक्षा करता है कि जीवन में सक्रिय भाग लो, आगे बढ़ो अपने को पहचानो । ..... अस्तित्वाद दर्शन अपनी सम्पूर्णता में इसी वाक्य में सिमटा हुआ है । - " मैं अपना स्वयं साक्षी हूँ ।" (हिंदी साहित्य:चरण और चेतना, पृ.123)

अस्तित्ववादी दर्शन के ईश्वरवादी और निरीश्वरवादी चेतना के दोनों तत्वों का प्रभाव हिंदी कविता पर देखने को मिलता है । अपने अस्तित्व की रक्षा और उसकी अनुभूति के लिए दुःख, निराशा, असंतोष, वेदना आदि जीवन की अनिवार्य स्थितियों से गुजरना पड़ता है । हिंदी कवियों पर इसका प्रभाव पाश्चात्य परिस्थितियों के परिणाम और उसके अन्धानुकरण के रूप में ही नहीं, बल्कि अपने जीवन और परिवेश में व्याप्त विडंबनाओं और विसंगतियों की प्रतिक्रिया स्वरूप भी अवस्थित है । अल्बैर कामू के अनुसार साहित्य में इसका चित्रण का तात्पर्य निराशावाद नहीं है । " एक सुदृढ़ आशावाद है । हम मनुष्य को इसके द्वारा उसका आत्मासाक्षात्कार करते हैं ।"

(हिंदी साहित्य:चरण और चेतना, पृ.127) इसलिए कवि निराशा और निरर्थकताओं की उलझनों में व्यक्ति मन में आस्था और आशा का संचार करता है । जगदीश गुप्त के"आदिम एकांत" की यह पंक्तियाँ याह दृष्टव्य हैं ।

" झूठ का दायरा टूटके/ज्योति पथ बने/जीवन के द्वार द्वार/पावन संकल्पों की/नव नंदनवार ताने ।/जन जन की छाती में/दबे बीज आस्था के/लगे जागने - उगने ।/नए दीप की लौ जैसी चमके/ नयी दृष्टि,/स्वार्थों की काली झांझरी से भी/ अहरह आलोक छने ।"(आदिम एकांत, पृ.38)

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DE/CONSTRUCTING BORDERLANDS BEYOND THE BORDER: GENDER AND CASTE AMONG INDIAN DIASPORA

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Abstract

In the COVID-19 pandemic, social distancing and lockdown have caused the world to encounter various boundaries existing in the world. Most societies worldwide are experiencing a massive rise in psychological distress due to the uncertainty about the future, the lack of confidence towards the foreign, the unknown, the fear for economic welfare, isolation, and solitude. The borders and borderlands are deconstructed and reconstructed at the moment. Within such a conducive situation, the Indian diaspora could be one of the case studies beyond Indian territory to understand the definition of border and borderlands.

In her book *Borderlands/ La Frontera: The New Mestiza*, Gloria Anzaldúa defines intensively that the "Border *es una herida abierta"* (an open wound). She argues that the "borders are set up to define the places that are safe and unsafe, to distinguish "us" from "them."" Finally, she goes beyond the duality defined by the border and expands the meaning that "a borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant transition. The prohibited and forbidden are its inhabitants" (1987).

With this background, the paper will do a close reading of a blog article based on a survey of the Indian diaspora called "Spearheading a Survey of Caste in South Asian Diasporas" (2016). In the survey, young university students of different genders, from the lower caste, calling it Bahujan, speak out their experiences of facing discrimination within their Indian community due to caste and gender differences. There is a revelation of layered borders, first being called strangers on the land they want to call theirs and then shunned by those who are like them. Hence, through this case study, the paper will review the existence of physical and metaphorical borders.

Keywords: Border, Gloria Anzaldúa, Indian Diaspora, Gender, Caste.

1. Introduction: Border and Borderlands

Border writer Gloria Anzaldúa (1942-2004) belongs to the Chicana population who lived in Texas, which was once Mexican land. The Mexican population became migrants in their land in the nineteenth century when the United States frontier moved towards the South. In her text, *Borderlands/ La Frontera: The Nueva Mestiza* (1987), she defines the border based on her Chicana identity, her "in-betweenness" in Mexico and the USA. Anzaldúa states that the "Border *es una herida abierta* where the "third

world" grates against the first and bleeds. Moreover, before a scab form, it hemorrhages again, the lifeblood of two worlds is merging to form a third country - a border culture" (Anzaldúa, 1987, 3). She then goes on to argue that the "borders are set up to define the places that are safe and unsafe, to distinguish "us" from "them" (Anzaldúa, 1987, 3). Finally, she goes beyond the duality defined by the border and says that "a borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant transition. The prohibited and forbidden are its inhabitants" (Anzaldúa, 1987, 3). She also suggests that "the borderland is not a comfortable territory to live in; this is the place of contradictions. Hatred, anger, and exploitation are the prominent features of this landscape. Hence, living in the borderland is like trying to swim in a new element, an "alien" element" (Anzaldúa, 1987, Preface). Anzaldúa has titled her book *Borderlands/ La Frontera: The New Mestiza* (1987)– indicating the existence of one physical border but many borderlands beyond the border. Hence, the definition of the physical border and the metaphorical meaning of border and borderlands are paramount and ubiquitous.

Anzaldúa's explanation of borderlands underlines the *Nueva Conciencia Mestiza*(New Mestiza consciousness), which develops among those who are at the margin and are "prohibited" and "forbidden." To understand Anzaldúa's definition of the border and borderlands, one needs to go through a rigorous task of understanding her indigenous identity. She introduces *Coatlicue*- the goddess of birth and death, the goddess of duality. She writes about *Coatlicue State* – a state of in-betweenness and doubt. It is the state where one doubts his othered position and moves towards the conscious other – *Nueva Conciencia Mestiza*. Hence, the borderland creates a blurred space between "us" and "them," a vague and undetermined place. "Border" and "borderlands" that have been seen physically in most works need to be deciphered in other meanings – a new mestiza consciousness.

With this theoretical background, the paper will close read a blog article "Spearheading a Survey of Caste in South Asian Diasporas" (2016) written by Valliammal Karunakaran. The blog article is based on the survey collected from Indian diasporas containing young university students of different genders sharing their caste discrimination experiences. The Dalit American Foundation organized the survey in collaboration with the Ambedkar International Mission, Ambedkar Association of North America, and the Dalit American Women's Association. Through collective writing, they spoke out their experiences of facing discrimination within their Indian community due to caste and gender differences. There is a revelation of layered borders, first being called strangers on the land they want to call theirs, and second, they are shunned by those who look like them. Hence through this case study, the paper will review the existence of borders and going beyond them to talk about borderlands created by the lower caste Indian diaspora.

2. Diaspora

In his blog "Diaspora," (1991) Khachig Toloyan writes, diasporas are the exemplary communities of the transnational moment. "The term that once described Jewish, Greek, and Armenian dispersion now shares meanings with a larger semantic domain that includes words like an immigrant, expatriate, refugee, guest worker, exile community, overseas community, ethnic community" (Tololyan, 4-5).

Further, William Safran (1991) discusses a variety of collective experiences of diaspora. He defines diaspora as "expatriate minority communities" (1) that are dispersed from an original "center" to at least "peripheral" places; (2) that maintain a "memory, vision, or myth about their original homeland"; (3) that "believe they are not – and perhaps cannot be – fully accepted by their host country'; (4) that see the ancestral home as a place of eventual return when the time is right; (5) that is committed to the maintenance or restoration of this homeland; and (6) of which the group's consciousness and solidarity are "importantly defined" by this continuing relationship with the homeland (Safran 1991, 83-84).

James Clifford (1991) adds that dispersed peoples, once separated from homelands by vast oceans and political barriers, increasingly find themselves in border relations with the old country thanks to a to-and-fro made possible by modern technologies of transport, communication, and labor migration. Airplanes, mobiles, internet, media, and television have reduced distances and facilitate two-way traffic, legal and illegal, between the world's places (Clifford, 304).

Vijay Mishra (2007) states that diasporic communities occupy a border zone where the most vibrant kinds of interaction occur and where ethnicity and nation are kept separate. In this argument, diasporas are fluid, ideal social formations happy to live wherever there is an international airport and stand for a longer, much admired historical process (Mishra, 1).

As far as the South Asian Diaspora is concerned, Vijay Mishra categorized them into two groups calling them the old diaspora and the new diaspora. The old (that is, early modern, classic capitalist or, more specifically, nineteenth-century indenture) and the new (late modern or late-capitalist) traverse two entirely different kinds of topography. The distinction between them is becoming more explicit when we note that the old diaspora carried an imagination of homeland, a Ganesha icon, a dog-eared copy of the Ramayana or the Quran, an old sari or other desi outfits, and a photograph of a pilgrimage. Whereas the new diaspora comes with the globalization and hypermobility, it comes with modern means of communication—their homeland in the simulacral world of visual media (Mishra, 2007, 4). Indeed, the homeland is now available in the confines of one's bedroom. In short, networking now takes over the old imaginary.

Numerically, Valliammal Karunakaran, in his article, writes that there are 18.5 million South Asian diasporas living outside their land of origin carrying similar ideas of their homeland. There are an estimated 8 million South Asians who live in North America and Europe, almost a million people of South Asian origin in the Caribbean, another million in Australia, and the islands of the Pacific rim, 2.5 million South Asians in Africa, close to 3 million people in South East Asia and 3 million people in the Gulf States (Karunakaran, 2016). These diasporas carry their (South Asian) culture with

them. They live an in-between life, especially the younger generation, who find their homeland's culture and tradition at home and be involved in their host land's modern life. Such hyphenated life has attracted many scholars from their homeland, diasporas, or host-land to research and write their experiences.

3. Diaspora literature

Most of the diasporic literature, as we see, deal with alienation, displacement, existential rootlessness, nostalgia, quest of identity, amalgamation, or disintegration of cultures. Indeed, these aspects vary concerning the generations living in Europe or the USA. Traditionally, most diaspora writings on such themes were authored by male diaspora writers, including V.S. Naipaul, Salman Rushdie, Amitav Ghosh, and Vikram Sheth. Only from the last few decades, experiences of women diaspora are becoming intense and visible.

The new generation of diaspora women writers are mostly second-generation diaspora who narrate the first-generation diaspora women's fiction experiences. They are well settled and educated in the West. Their novels consist of the latest burning issues related to women and those in society for long. Monica Ali, Jhumpa Lahiri, and Bharati Mukherjee are considered the writers of the new generation. The publishers feel that the Indian Diaspora literature survives because of the women writers' bold topics and themes. They describe the whole world of women with simply stunning frankness. Unlike men, their shifting is not merely geographical, but it shifts their inner selves. Their writings give a glimpse of the unexplored female psyche, which is rarely accessed. The majority of these novels depict the psychological suffering of the frustrated housewives. For example, the novels like Bharati Mukherjee's *Jasmine* (1989), Chitra Divakaruni's *The Mistress of Spices* (1997), and Monica Ali's *Brick Lane* (2003) demonstrate the violence and sexual exploitation suffered by Indian women both at home and at the workplaces for various reasons such as mismatched marriages with NRI men, the feudal approach of the Indian husbands towards their wives and the sexual abuse of Indian women by men of their communities. Women's writing is a revelation of the darker side, reflecting their development, journey, and awareness of their identity. For instance, the novels of Monica Ali, Taslima Nasreen, and Bharati Mukherjee present strong diaspora women whose characters become self-conscious and move to the emancipation towards the end of the books.

Despite covering diasporic and feminist issues, the diaspora women writers such as Taslima Nasreen and Monica Ali in their novels tried to escape from the discussion of caste issues. They convinced their readers (Indians, diasporas, and outsiders) that caste does not cross the gendered body (Gupta, 2018, 111). The theme of caste has been ignored, and the concentration is on gender discrimination among Indian diasporas. Although Mukherjee mentions in her interview that "there is technically no more caste system in India—for some orthodox families, it is hard to accommodate" (Meer, 1989, 27). Nasreen also portrays the heinous acts based on religion and caste in her novels. However, the same is absent in their writing, which is written in diaspora space. Mukherjee, who lucidly gives her high caste and class glimpses in her interviews, says that caste does not exist for her and her family. The same has been reflected in her

novel, where the caste problems are limited to Indian land. Hence, like Mukherjee and Nasreen, the women writers have simplified their narration to gender and race and clear that caste does not cross the border as they do not encounter. Hence, reading such novels (called fictional) demonstrates the reality from a limited and comfort zone. Gender discrimination has been limitedly overlapped with race in their discussion; of course, it is one of the vital factors of discrimination, but other points intersect when South Asian communities are seen closely. The above-given writers' narrative does not satiate many questions and is countered from lower caste diaspora, such as the blog article is taken as a case study of this research paper.

4. Close reading: research methodology

Further, in this paper, a close reading will be used as a research methodology, where the blog article and the survey in it will be closely read and analyzed. The approach of close reading departs from the contribution made by an Indian Diaspora writer Tabish Khair in his book *Reading Literature Today* (2011) in which he defines the term "reading." In his book, Tabish Khair describes reading "to read literature is to read the gaps, silence, obstacles, and noise in its language, in its narrative" (11). It is crucial to read with a critical mind as he points towards postcolonial writers by saying that many postcolonial writers create an image through their narrativity. They influence the readers who are new to the cultural, social, and historical facts portrayed behind the fiction. Hence reading should intertwine the narratives- which (a) ignore their readers; (b) make the readers feel good; (c) hide the reality behind the fiction while basing their fiction on facts; (d) appropriate history, society, and culture; (e) create a fake image; (f) use colonial strategy - telling the story as one wants to listen, to evoke sympathy without guilt.

Besides, the research paper also follows the feminist approach of close reading as Jasmina Lukic and Adelina Sanchez Espinosa in "Feminist perspectives on close reading" (2012), claim that close reading can, indeed, be one of the much-needed tools in feminist literary studies and beyond. As part of critical reading of different cultural texts, close reading is being used within a variety of feminist interpretative frameworks, including, amongst others, feminist stylistics, deconstruction, postcolonial readings, and narratological interpretations (Lukić, J., & Espinosa 2012, 105).

From a feminist perspective, Sara Mills claims that "our suspicious reading of the texts may take the form of close reading" (Mills, 1995, 15). Moving on to Peggy Kamuf, it is essential to understand the deconstructionist strategies of close reading: reading from the margin and through the erasure of the borders set by the "proper" signature and the institution of literary criticism (1980). Close reading is also a methodology used in Sara Ahmed's approach to feminist theory, in which she claims that "critical readings need to pay attention to the authorization of certain theoretical texts within the academy" (1998, 17). Thus, close reading is a reading done from the margin, from below, which doubts and questions the mainstream writing. It is not a direct reading rather a complex reading

of a multilayered text. It is critical to the colonial approach as well as a limited postcolonial approach to reading.

5. Case study: Spearheading a Survey of Caste in South Asian Diasporas

The present paper is a case study of a blog article, written by Valliammal Karunakaran, a compilation of data in the survey. The blog writing is titled "Spearheading a Survey of Caste in South Asian Diasporas" (2016). The survey which is present in it had been conducted by the Dalit American Foundation, an organization that launched the first-ever caste in the Diaspora Survey (Karunakaran). The survey is hosted in collaboration with the Ambedkar International Mission, Ambedkar Association of North America, and the Dalit American Women's Association. As communities who face the brunt of caste oppression. South Asians from all over the diasporas were asked to sign up and take the survey. The survey which they organized asked Indian diasporas from all the caste to participate. There were different reactions from people belonging to different castes. In the article, Valliammal Karunakaran shares young Indian diaspora's experiences from different gender groups to show gender and caste's reality among the Indian diaspora. Hence, in this study, gender and caste are used as a category of analysis. Also, caste and gender are employed to see the existence of border and borderlands among the Indian diaspora.
Some excerpts of the experiences shared in the survey are given, which I chose to analyze in this case study.

a) After casteism has left us disowned and expelled, it made us seek self-isolation and erasure to avoid everyday discriminatory practices. Community spaces were spaces that were unsafe, where constant social profiling, in other words caste profiling, happened, which rendered us hyperconscious and wary of interactions within the community. If you were found out, it would lead to discrimination, shaming and isolation. To be was to not be, to erase was a diktat that we, as many other Panchamar and lower caste refugees followed. — Sinthujan Varatharajah, Eelam Tamil Dalit, Berlin/London-based.

b) I am an Indian, Hindu, non-Dalit who has finally come to understand the unique complexities of my family's casteism as an adult child. My parents are an inter-caste love marriage, the only one of their kind in both families. My mom is high caste, and my dad is lower caste. I have no idea what that makes me. Our blend of North and South Indian adds friction to how my parents view Savarna folks. My dad's family makes Brahmin jokes in safe spaces, despite arranging their children into Brahmin families. All the while there are zero discussions of caste in my mom's upper-caste family. It's like they are not even aware that caste exists. Privilege is bliss. Regardless of these differences, each of my parents' wishes for their children to marry only within their birth castes: Kayastha and Shimpi. — Sonalee Rashatwar, Indian-American, Philadelphia, PA.

c) It is a reality that no matter after leaving everything behind in India while moving to US/UK, one thing Indians carry with them is caste. I met many Dalits, living in UK, some for almost 50 years or so, describing most of the marriages happening within their own castes. There are separate Gurudwaras and separate temples for different caste groups. In UK, "Equality Act 2010", which prohibits discrimination based on "caste" was stopped from implementation after so-called upper castes from UK protested that implementing it will bring Caste to UK! In 2015 elections in UK to elect Prime Minister, Hindu groups from London distributed pamphlets among Hindu voters to support the Conservative Party because it does not want to ban caste discrimination or implement provisions in Equality Act. In the UK, Caste is not only alive but kicking! — Pardeep Singh, Dalit immigrant, London, United Kingdom.

d) "Even in "progressive" diasporic circles, it is not uncommon to find almost 60–70% of the people being Brahmins and no one questioning why this is so. In the past, I was involved with a South Asian NGO in the diaspora, which still organizes an annual conference where caste-ist practices such as having a vegetarian-only menu are unquestioningly carried out. Despite the fact there is no proper caste documentation in the diaspora, I can testify that caste practices, rituals, and caste-based exclusion thrives here." — Vinay Bhat, Indian-American, CA.

It is true that wherever two cultures meet, two worlds' lifeblood merges to form a third country-a border culture. A new borderland is created between the two; the Indian diaspora is also such a population, creating a new culture far from their land on a borderland. However, within the Indian diaspora, many other borders continue to exist when we do a close reading of the blog article.

In statement (b), the girl states that "there are zero discussions of caste in my mom's upper-caste family. It is like they are not even aware of caste exists. Privilege is bliss." Gloria Anzaldua has made the point that those standing on the other side, at the privileged position, do not accept the existence of the other. Similar has been the case among higher caste Indian Diasporas. This position lucidly describes the construction of "us" and "them" based on the caste structure among Indian diasporas. Among Indian diasporas, on the one side, the others are suppressed, and on the other, the privileged are not even conscious of their position. When the statements (a), (b), (c), and (d) is read closely, the Indian diaspora is discriminated against as the "other." For instance, in statement (a), the person describes his position using the words like self-isolated, dominated, shamed, feared, and "to be was not to be" in his community. He has been marginalized based on his caste, which is at the lower rank in India's caste hierarchy. He is not included in any high caste programs or gatherings; his exclusion is based on his lower caste. In statement (b), since Inter-caste marriages/ interactions are not encouraged, hence those a few, who are born from inter-caste mingling, find themselves in a confused state in communities where caste segregation is an important part. She does not know where she fits in the scale of the caste system. She is in a conflictive position of having a higher caste mother and a father of lower caste. She finds herself in a confusing position and the other. In the statement (d), he says the discrimination in the

jobs where most come from higher castes where the higher caste Indian diasporas occupy most of the positions.

The three examples demonstrate the marginalization of each other as they describe their otherness from a different position. For instance, the boy in the statement (a) explains the discrimination from a lower caste male's position. The girl from statement (b) talks about her confused state from being a mixed caste woman. Indeed, she is privileged to be able to sit with the higher caste family of her mother. Interestingly, both of them explain themselves as others, but they carry their privileges of being male, on the one side, and carrying high caste on the other. Here, the position of the other is relative and complex. This relation of caste and gender invites other factors such as the location, time, gradation of caste, class, and religion, which can intersect with gender or caste. Especially in this research paper, the study will look into the intersection of caste with gender.

Coming back to the statements, statement (b) and (c) point toward the word marriage's overlapping with caste. That is, arranging marriage within the same caste among Indian diasporas. Many critics working on gender or caste have demonstrated the interdependence of caste and gender in Indian society. Uma Chakravarti, one of them, link marriage with caste and says that marriage is regarded as vital to the maintenance of one's caste status, defined as one's standing among smaller segmentary subdivisions within the caste. Therefore, from the people's viewpoint, the principles of marriage practice are inseparable from the very principle of hierarchy at the core of caste-based Indian society (2018, 29).

She further writes that the structure of marriage, sexuality, and reproduction is the fundamental basis of the caste system, affecting gender. Endogamy ritualizes female sexuality as the key to maintain the bounded nature of each group (27). As marriage's central function is to procreate, children born of such a normative marriage maintain and reproduce the social order. Both the hierarchical relations of caste and the male line's immortality rest on marriage practices. Hence marrying within the caste is only the way of surviving the caste. This, in turn, requires that women must be faithful to their caste. They should be protected from the other caste men, especially the lower caste men who can pollute the higher caste women by having a sexual relationship. Hence, in a Hindu marriage system, the father ritually hands over the daughter and her sexuality to the same caste's husband with his consent to maintain the caste's purity. Apart from that, women should also be brought from a family of equal status who carries similar family values of being a submissive wife and a caring mother. That is how she should be traditionally a childbearing woman and protective of her Caste lineage. Analogously, The higher caste Indians, even outside India, keep their caste-based communities close through marriages within their caste.

Moreover, women from lower caste are double marginalized within the caste-based communities. Hence caste among diaspora suppresses women and discriminate lower caste as others and as "them." The one who lives on the other side of the border.

In her book, Anzaldúa uses the term *Coatlicue* to talk about the "mental state" of the person who is isolated or confused and struggling to get out of the position of the other. Anzaldúa refers to that space- borderland- a vague and undetermined place created by an unnatural boundary's emotional residue. It is in a constant transition. "The prohibited

and forbidden are its inhabitants" (Anzaldúa, 1987, 3). It is critical because it stresses the acceptance of one being a minority and a woman. Rosi Braidotti affirms that those who are already "other" may first need to go through a phase of "identity politics," that is, claiming a fixed location before getting into the struggle against its construction (Braidotti, 2000, 36). Anzaldúa, in this regard, exerts that the struggle has always been "inner" and then is played out in "outer" terrains. She claims that "nothing happens in the "real" world unless it first happens in the images in our heads" (1987, 87). She also claims that this process of the *Coatlicue State* seems to be a painful mental and emotional state of perplexity as to the conflict between inner voice and outer voices. It is a stage of awareness, consciousness, and knowledge of being different from others. "The knowledge of being different is very painful because after knowing "it" (the otherness), one cannot stay in the same place and be comfortable. One is no longer the same as before" (Anzaldúa, 1987, 48). This "new other" is conscious about the otherness and hence leaves from one side, free from the bind of the duality of the oppressor and oppressed, to reach the borderland. I would say that the "Coatlicue State" is the movement from the stage of the "other" to the "conscious other" in these cases, towards *Nueva Conciencia Mestiza*. However, getting out of the duality does not signify the neutrality of the subject, whereas "a massive uprooting of dualistic thinking in individual and collective consciousness is the beginning of a long struggle," and it becomes the position of standing against, or reacting against, dominant views and beliefs. (Anzaldúa, 1987, 80) Hence, the one who is contributing to the survey counters the structure of the caste system and deconstructing the norms of caste-based gender and gender-based caste.

In this regard, this text is itself a borderland between "us" and "them," a conscious other, who counters discrimination and questions the existence of discrimination within the caste system. Acceptance of caste existence is essential. Acceptance of lower caste is essential. It is the acceptance of community, their narrative, the narrative of being slaves, refugees, workers, dreamers, and immigrants. Caste is the background of their narrative, of their traveling, of their history, which is not told most of the time" (Karunakaran, 2014). Hence, those who have taken part in the survey to share their experiences are already at the borderland- the conscious other- *Nueva Conciencia Mestiza.*

6. Conclusion

Gloria Anzaldúa's theory of border and borderlands has profoundly reached many issues like gender and caste among Indian diasporas in this case study. Her ideas have challenged the readers who are confined to the binary thought between "us" and "them." She takes her reader to the borderline, border, and borderlands, which exist between "us" and "them." Also, a close reading of this case study with her theory of *Coatlicue* and *Nueva Conciencia Mestiza* has cleared that others are silent only till the moment they are standing on the other side of the border, and once they have the consciousness of their being othered, they cannot stay silent, in the darkness. They reach the borderlands.

Besides, this study attempts to show the complexity beyond gender or race at the transnational level, especially in South Asian diasporas. As most women writers have limited their themes to gender discrimination within the South Asian diasporas, the caste theme has been less researched or confined to a few genres. Very few diaspora writers have deliberated this topic in their work. Hence, this study underlines the need to react towards the existing literature and a close reading of such literature. This study, through this blog article, shows the discrimination based on caste among South Asian diasporas. It also demonstrates the intersection of caste and gender in its discriminatory factor, which exists at a subtle level, for instance, marriage. Marriage within the same caste has been naturalized in India, and matrimonial sites have propagated outside India. The naturalization of marriage within the same caste has become a significant issue of continuing discrimination to women and lower caste in diasporas.

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ASSOMMONS LES PAUVRES !: THE RECONSTRUCTION OF IDENTITY THROUGH ENCOUNTERS WITH MIGRANTS

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Abstract

This paper attempts to explore the domain of migrant literature which is an example of diaspora writing. The writers tend to talk about the people belonging to their own homeland and share the same language and culture. Even though, the writersfind themselves in a foreign land, they bring their native identity through linguistic and cultural elements in the book written in a foreign language, for example, Jhumpa Lahiri in her novel *The Namesake*(2004) writes about an Indian family's experience in America and Fatou Diome's book *Le Ventre de l'Atlantique*(2003) counts the story of immigrants in France through the life of Senegalese family. This paper aims to study *Assommons les Pauvres !* written by Shumona Sinha. Originally, she is from Calcutta, India, but since 2001 she is living in Paris and writing in French while entangling her strong relationship with India.The novel talks about the contemporary global phenomenon of immigration in a fictive way. The paper focuses on the linguistic aspect of the novel which evokes certain cultural flashbacks and this interaction with the past puts the narrator into discomfort. Since the protagonist is an interpreter, the novel is based mainly on the encounters between the protagonist and the asylum seekers who resemble her and speak her language. She belongs to both the languages and cultures, French and Bengali. The conflicting situations place her into the third space where she tries to balance her identity. We will also try to understand where her identity search as a migrant leads her after a physical altercation in the metro.

Keywords: Migrant literature, Identity, Immigration, Hybridity, Diaspora, Shumona Sinha.

Introduction

Migrant literature,the subject of our study, is the perfect example of diasporic writing which gives a new dimension to the work whileanalyzing linguistic and cultural elements that are associated with other languages and cultures. This association between languages and cultures makes migrant literature hybrid in nature. Characters of migrant literature often try to balance between the associations. Sometimes they come out with a new identity created with overlapping cultures and languages. The question of identity, therefore, becomes the principal object of our research.

Tounderstand the above mentioned aspects of migrant literature, this article will study *Assommons les pauvres!*, translated as *Let Us Strike Down the Poor* in

English.The author,Shumona Sinha, a writer of Indian origin,has been residing in Paris and writes in the French language. She has published five books, *Fenêtre sur l'abîme* (2008), *Assommons les pauvres !*(2011), *Calcutta*(2014), *Apatride*(2017)and*Le Testament russe* (2020). She has gathered recognition by receivingprizes like, *Prix Valery-Larbaud, Grand prix du roman de la Société des gens de lettres, Prix de rayonnement de la langue* et *de la littératurefrançaise de l'Académiefrançaise*, etc.

The author constructs a discourse with a political connotation that questions the subject of immigrationfrom the South Asian countries to European countries especially Francein *Assommons les pauvres!*.The story of the novel revolves around an anonymous protagonist, who is also the narrator of the story. She works as an interpreter for the French government. Thus, during her encounters with asylum seekers at her office, she feels ashamed when she notices pettiness and misery on their faces. In the end, she attacks an immigrant with a wine bottle. This act leads her through interrogations by French officer Monsieur K. who questions her belongingness.

The writer and her novel evoke several questions which are as follows;does Shumona Sinha belong to French, Francophone or other category of writers?Who should be the targeted public of the novel? Why does the narrator attack an immigrant? Who is Lucia (one of the characters) for the narrator? How does the narrator feel when questioned about her loyalty towards her country of origin? Going through the theories about identity, we will take into consideration the critics and writers such as Homi K. Bhabha, Allan Duff, and other francophone writers who have contributed tothe theory of world literature in French. All of them have provided approaches to study the notion of identity differently. We will use the theory of third space, cosmopolitanism, and hybridity while examining the case of the writer as well as the narrator.

In the first sectionof the article, we will be examining the case of Shumona Sinha, the writer herself. Most of the interviews engage with questions regarding her belongingness and her origin. In the second part, we will look at the novel from linguistic and cultural aspects because the narrator does not choose a singular culture to narrate the story. We will be dedicating the third partto the narrator, who reflects a hybrid image, as she works as an interpreter for the French officials. She is professionally divided between two cultures and languages.

Thestrangenessappearsontwosides; one dominated by French officials and the other by immigrants, butthisstrangenessfadesinthe life of the narrator.However, she feels distressed with her Indian identity, therefore we aim to understand the reason for her discomfort.Through our study of the writer, novel, and protagonist, we will try to find out if it is possible to remain as a person without any assimilation.

Re-situating an Indian writer in a global world

Shumona Sinha is a Bengali writer born in Calcutta in India. She has been living in France since 2001 and writes in French. Like most migrant writers, she is a writer difficult to categorize. Similar is the case of writer Ying Chen of Chinese origin.After staying for almost two decadesin Quebec, she finally came tosettle in Vancouver and she writes in the French language. Which identity does she carry? How can we define her? Another notable example is that of Ágota Kristóf, a writer from

Hungary but lived in Switzerland and wrote in French. Sara De Balsihas writen a book onÁgota Kristófwith the title *Agota Kristof,écrivainetranslingue*(2019)which we can translate as*ÁgotaKristóf, Translingual Writer*. So, this reflects the tendency to define the identity of the writers. By these examples, one gets the impression that the authors might come from any country outside of the French boundarybut they can choose to write in French, the language of adoption. Since the question of identity eventually becomes an essential part of their writings, we feel the necessity to attach an identity to these writers. In this part of the paper, we will try to locate Shumona Sinha in the domain of literature.

Followingthe publication of Shumona Sinha'ssecond novel, *Assommons les pauvres!*, she receivedmuch attention and success in the current of migrant literature. Migrant literature can be taken asa perfect example of hybrid literature. To understand the characteristics of hybrid literature, we will take into account both the linguistic and cultural aspects of the novel.The culture of the country of originhighlighted throughout the novel helps the writer to unravel her relationship with her native country and her adopted country.

One of the qualities of hybrid literature is that it addresses the whole world.While reading *Assommons les pauvres!* we askourselves this question; to whom does the author speak through her writing? In one of the interviews with Sabine Peschel in Berlin, Shumona Sinha said "I may be hugely criticizing the system and the refugees, but not with the intention of being politically incorrect. I was just looking for the truth and I depicted it as I saw it and felt it"(Deutsche Welle, 2016) Although the book is written in French, the target audience is not only the French public or the French government but also the refugee and immigrant population, their countries, and their governments. All of them play an active role in the phenomenon of immigration. Therefore, the novel garnered worldwide attention and has been translated into German, Arabic and English. It should also be noted that she chose to write *Assommons les pauvres!*without naming the characters. Except for Lucia, we don't know the others.We don't even know which exact country the asylum seekers are from. It seems to us that the story takes place in Europe where asylum seekersare coming from developing countries situated in South Asia such as India, Pakistan, Bangladesh, and Nepal.However, their real identities are unknown to readers.

How does one classify*Assommons les pauvres!?*The criticKraenker(2009) notes that"the texts that describe, among other things a hybrid identity, have been categorized as "Francophone literature" a terminology and content that are being questioned today"[i](p. 219).According to the above statement,*Assommons les pauvres! is* classified as hybrid literature and would be placed under Francophone literature. This is a problematic situation because, in today's France, there are writers ofseveral identitieswith or without any French connection. Therefore, Shumona Sinha cannot be put into the category of either Frenchor francophone writers.

We shouldexamine what the groups of authors from francophone as well as non-French speaking countrieshave observed regarding the problematic subject of Francophone. On March 20 in 2007, forty-four writers including Tahar Ben Jelloun, Ananda Devi, Nancy Huston, JMG Clézio, etc. published a manifestoin French on the InternationalFrancophonie Day with the title "Pour une "littérature-monde"

enfrançais."literally translated as "For a World Literature in French". In this manifesto, they declared the end of Francophone and the birth of world literature in French. The manifesto states "It was indeed the first time that a generation of writers from emigration, instead of sinking into its culture of adoption, intended to work based on its plural identity, in the ambiguous and moving territory of this friction"[ii](Barbery et al., 2007, p. 2).This comment appreciates the migrant writers who work on the concept of cultural plurality. Along with other writers, Shumona Sinhabreaks this bond of adopting the French culture completely. Although she writes in French she talks about the universal subject of immigration,sheoverlapsher orient culture and memory from Indiawith those of Europe especially France.

A French journal called *Le point* under the column of culture published an article online where Shumona Sinhasaid, "I am plural: I am Bengali, I am Indian, I am French, I am European, I am from planet Earth"[iii](Lepoint.fr, 2017).She talks about her identity, which is not singular but plural. She declares that she belongs to the Earth, which reflects thenotion of the world. Therefore, we classify the literature of writers from the periphery or even far from this as "World Literature in French." The writers, in the same way, will be classified as the world writers in French. The writer Consuela Wagner (2016) argues that"a last category of migrants regarding the cultural background is not in connection with a certain culture, but regarding the transcultural orientation systems, these individuals perceive themselves as "cosmopolitans" or "worldwide citizens""(p. 242).Through this comment, we understand that those who claim to be cosmopolitans oppose the identification to a particular nation and culture.The nation becomes itself a land of mixed identities which we notice in the case of Shumona Sinha.

Constructionof a hybrid writing

The linguistic hybridization generally conveys the writer's memory of the past spent in the native country. Sometimes it becomes a form of symbolic resistance to colonial power. In Shumona Sinha's novel also, we come across the words written in Hindi, Bengali, and Urdu such as the words "*apa*" and "*Salam aleykoum*". "*Apa*"is an Urdu word which means the elder sister and "*Salam aleykoum*"signifies hello. These words are used in the contexts which reflect her indigenous cultures and the images of her memory from her native country. These words are mainly used for greetings by immigrants.

We get the impression that this novel represents France since the author chooses to write in French, but Hindi and Urdu words are not the example of the cohabitation of languages rather it reflects the presenceof foreigners, i.e. immigrants. Let us take the examples of the phrases/expressions, "*jai hind*" (Long live India), "*allah ho akbar*" (Allah is the greatest) (Sinha, 2011, p. 46), in the historical context of India where the country faced partition based on the religion. The words, "Allah ho akbar" and "Jay hind" were the slogans of the two religious groups; Hindu and Muslim. Both groups felt the need to announce their presence with these phrases attached to their identities; Hindus identified with "Jai hind" and Muslims with "Allah ho akbar". It is a

historical incident that evokes the memory of the movement across the border. So, we understand how words play a role in claiming a place.

The narrator tries to distance herself from the immigrants by saying: "They would have tried to imprison me, to make me feel the weight of their community gatherings. We had to avoid "*salam aleykoum!"* (Hello in Urdu) (2011, p. 57). During the encounters with the narrator, the asylum seekers greet her in Urdu and they successfully create the image of their community. Here, this term "salam aleykoum" does not seem to us to be used neutrally, but this word is used as a statement that their community exists on French territory. Moreover, the word "their community" used by the narrator justifies their effort. Since they create their community successively, they try to include the narrator in it because she resembles them and speaks their language. However, this effort for assimilation puts her in discomfort. This aspect will be taken up later in the article.

Furthermore, there is another scene in the novel where the narrator communicates with an immigrant who works as a servant. He addresses her as "*apa*" (Sister). The narrator remarks, "By addressing me as if I am their big sister"[iv] (2011, p. 56). Here, we get the impression that the narrator does not want to mingle with their community because she feels she does not belong to the population of immigrants even though they share the same language and culture.

After this observation, we can admit there is no literallinguistichybridization, in fact therearecculturalelementsevokedduringtheencountersbetweenthenarratorandtheasylumseekerswheresheendsup going back to her memories.Shetalksabouthercountryand hermemories. Shesays, "Iremember edtheblack,tender,pasty earthonthe banks of the riverswhere therootsofthetrees were intertwined"[v](2011, p. 38). In this context, she is talking about her home land. The seen counters push the narrator to her native country from time to time. Shere members the days of her childhood that she had spent with her family which is left behind in the native country. There is a scene where in the middle of an intrigue she speaks of her people saying, "In fact, speaking in a language that I only practice for my work embarrasses me, even if it is the language of my mother and my father and the numerous friends I left at the side of the road, behind the steel barrier of the airport, between two oceans, in the gulf and under the coral walls"[vi] (2011, p. 137). There is another example where she talks about an immigrant to Monsieur K. in her imagination. She writes, "By the time he sat down, pushing the cup of water on the table, the man seemed to me like a young shepherd, friend of Krishna, his body was like cloud carrying rain, dark and dense"[vii] (2011, p. 95). All these examples are from the past of the narrator which are explained, therefore tranlatedinto French,even though, these are descriptions about her land and its culture where people compare dark colour man with Krishna or his friend Sudama who are considered to be two close friends according to Indian mythology. These kinds of descriptions which are present throughout the novel make this writing hybrid. Therefore, we confirm the reisnolinguistichy bridization in the true sense, rather it is culturally iridisation. Although, thenoveliswritteninFrench,the cultural elementsprovoke memories and lifefromothercultures.

Narrator as an interpreter belongs to nowhere

In this part, we will do a study of the narrator of the novel focusing on the subject of identity from her acceptance to her being ashamed of her "oriental" appearance. As we have discussed before, the protagonist is also the narrator who works as an interpreter. Critics Farahzad and Monfared,in an online article,quote author Allan Duff who argues that "Language of translation is the "third language" which lies, as it were, in-between the source and target languages: all words are known but put together in an unfamiliar way" (2010).This argument is trying to say that the language of translation trying to convert the text into unfamiliar language is never detached from the original content. Supporting this argument, the critics add, "In fact, translators live between two languages and two cultures and they reflect this belongingness in their translations. In short, we can say that translators themselves have hybrid identity" (2010). We understand that translation is a process which is carried by a translator who lives during this process of translation between two languages and cultures. Therefore, translators have hybrid identity. In the same way, the narrator who interprets from French to Bengali language feels divided between two languages, cultures and peoples. Consequently, she carries the hybrid identity. She comes in direct contact with the asylum seekers who keep reminding her of her oriental appearance. During an interrogation, she writes, "I noticed despite myself my chocolate skin next to a clay-coloured skin. I couldn't help but compared them"[viii](Sinha, 2011, p. 63). There's another scene where she meets a woman and she notices, "Maybe I saw in these women an open mirror. We joke about the percentage of cocoa in our skin"[ix] (2011, p. 113). These are the examples, where she recognizes her skin colour which appears same as any immigrants and asylum petitioners from South Asia. After this admission of belongingness, why does she feel ashamed of it?

It will be worthwhileto highlight some phrases which reflect the narrator'sviewson immigrants.She calls them"slaves of a new millennium"[x], (2011, p. 39) who choose the trajectory of crossing the border themselves by paying their whole savings off to the traffickers. She also writes, « The boats carry men in their hold with luggage and cargo like a prostitute giving birth and abandonsher children and continues her business. They're lost children»[xi] (2011, p. 62). In this context, she compares those immigrants with abandoned children of prostitutes who are abandoned on a foreign land and need care of. Here, the term prostitute stands for the country of origin which leaves people stranded. All these examples show their miserable life and through these descriptions the narrator weighs the negative side of immigrants.

On many occasions, after getting frustrated with the petitioners, she begins sharing her feelings for Lucia who is a French official and her colleague. We get the impression that Lucia represents France and the narrator wants to connect to her. The narrator becomes the third space in the words of Homi K. Bhabha. The critic Elmborg referring to Bhabha says, "For Bhabha, Third Space is the space of potentially meaningful contact between cultures and people. It is also a place of transformation where we can transcend polarity and give rise to new selves" (Elmborg, 2011, p. 345). He further cites Bhabhain the same context: "Act of interpretation is never simply an act of communication between the I and the You designated in the statement. The

production of meaning requires that these two places be mobilized in the passage through a Third Space" (Elmborg, 2011, p. 344).Can we then say that the third space is the melting point of the two?The "I" and "you" can be taken to represent two cultures also. This third space thus helps to build a new identity independent of polarity. In the same way, both Indian as well as French identities of the narrator overlap at the same time. On the one hand, she accepts her resemblance and on the other, she gets attracted to France. So, we need to discover how the narrator situated between two identities comes out with a new identity.

We can understand the stance of the narrator by referring to the critic Wargner (2016) who states that, "this "hybrid" type is situated "between a rock and a hard place", it has multiple backgrounds, trying to remain loyal to the culture of origin but at the same time to be an active member of the host culture." (p. 244). Does someonecarrying multiple identities feels divided?The statement of the critic also suggests that the hybrid type of people try to stay loyal to their culture of origin. So, we should now try to find out, who questions her loyalty and how does she prove it?

During the interrogations between the asylum seekers and the narrator, conflictsusually take place between them. She writes, "But in the middle of the interview, he strayed, the little soldier. We didn't know what was melting him inside. A sob shook him. Just for a moment. He picked himself up, bit his lips. He was not proud of himself. Furious, he was ashamed. He still could not believe that he had cried in front of women"[xii] (Sinha, 2011, p. 87).In this scene, she remarks the humiliation on the face of the asylum seeker who cried in front of her. However, there are other scenes where the same immigrants question her loyalty. They question her Indian identity and her knowledge of the Indian language. She writes, "They were screaming that I wasn't translating what they were saying. They were screaming that I didn't know their language, that it wasn't my language"[xiii] (2011, p. 27).This question about her knowledge of the Bengali language pushes the narrator to justify her intense and complicated relationship with her country and its people.

The narrator writes, "I who grabbed the bottle without looking at it (...) I aimed at the head, black with hatred and foaming with insult words, and I struck"[xiv] (2011, p. 10). This incident of violence takes place after her visit to the ghetto where she notices the immigrants' degraded and poor life. In her words, "The grey and whiny area stretched like a bad omen, hostile and petty. Poor. Misery transposed as a contagious disease. Under control."[xv] For her, this immigrant population leads a degraded life in the ghetto which is itself miserable and poor. Thus, she decides to attack an immigrant because he also belongs to the same poor community. Since the title is drawn from the prose written by Charles Baudelaire with the same title, the narrator uses the same way of communication through violence that we observe in Charles Baudelaire's prose. During the physical attack in the prose between the narrator and the beggar, the beggar resists and fights back and the narrator says in the end, "Sir, *you are my equal*! Please do me the honor of sharing my purse. And remember, if you are a true philanthropist, you must apply to all your colleagues, when they seek alms, the theory I had the *pain* to test upon your back"[xvi] (Baudelaire, 1869, p. 145). In the same way, to help the immigrants regain their dignity and respect, she attacks one of them with a wine bottle. She also writes, "The man on the dock cannot accept my silence or my evasive words. I decide to teach

him life"[xvii] (Sinha, 2011, p. 136). So, the decision is made to attack him physically because the lesson cannot be taught in words. In this way, the narrator proves her loyalty towards theimmigrants from both India and Bangladesh. After the physical aggression, she also decides to leave France. She ends the novel saying, "It's time to go home"[xviii] (2011, p. 155).

But which home? She appears as someone who doesn't belonganywhere. She tells Monsieur. K during an interrogation, "I can spend my life here without belonging to this country"[xix] (2011, p. 13) and during the same interrogation she says, "you can never go back to the place of departure. It is no longer there"[xx] (2011, p. 43). Although she wishes to stay in France, she does not develop the feeling of belongingness towards the country and the country which is referred to her as her country of origin cannot be found. It is finally understood that the country to which she can assimilate does not exist for her and her home means nowhere.

Conclusion

Following the analysis done in this paper, it has been elucidated that identity is and will continue to be a multifaceted concept. This is a subject with evolving characteristics, as we have observed how one person claims to carry the global identity whereas another person relates to nowhere. We conclude from the cases of the author and the narrator that they both are afraid of their classification to a particular singular identity. The writer carries multiple identities at the same time, on the other hand the narrator feels detached from one identity and tries to connect to another identity. This characteristicreflects the fear of getting identified to a fixed identity. How can we study this fear of being attached to a fixed particular identity particularly in the works of migrant literature?

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Original Citations

[i]Ainsi, les textes qui décrivent, entre autres, une identité hybride ont été classés dans la catégorie appelée « littératures francophones », une terminologie et un contenu qui sont remis en question aujourd'hui.

[ii]Et c'était bien la première fois qu'une génération d'écrivains issus de l'émigration, au lieu de se couler dans sa culture d'adoption, entendait faire œuvre à partir du constat de son identité plurielle, dans le territoire ambigu et mouvant de ce frottement.

[iii]Je suis plusieurs : je suis Bengalie, je suis Indienne, je suis Française, je suis Européenne, je suis de la planète Terre.

[iv] En s'adressant à moi comme à leur grande sœur, ils touchent toujours leurs oreilles en signe d'excuse.

[v] Je me souvenais de la terre noire, tendre, pâteuse au bord des rivières où s'entrelaçaient les racines des arbres.

[vi] D'ailleurs parler dans une langue que je ne pratique que pour mon travail m'embarrasse, même si elle est la langue de ma mère et de mon père et des amis innombrables que j'ai laissés au bord de la route, derrière la barrière en acier de l'aéroport, entre deux océans, dans le golfe et sous les murs de corail.

[vii] Le temps qu'il s'assoie, pousse le gobelet d'eau sur la table, l'homme m'est apparu comme un jeune berger, copain de Krishna, son corps était un nuage de pluie, sombre et dense.

[viii] J'ai remarqué malgré moi ma peau chocolatée tout près d'une peau couleur d'argile. Je n'ai pu m'empêcher de les comparer.

[ix] Peut-être que je voyais en ces femmes un miroir ouvert. Nous plaisantions sur le pourcentage de cacao dans notre peau.

[x]Les esclaves du nouveau millénaire.

[xi] Les bateaux emportent dans leur soute les hommes avec les bagages et les cargaisons comme une pute dissimule sa grossesse et continue ses affaires. Ce sont des enfants égarés.

[xii]Mais au milieu de l'entretien, il s'égaré, le petit soldat. On n'a pas su ce qui le faisait fondre à l'intérieur. Un sanglot l'a secoué. Un instant seulement. Il s'est ramassé, a mordu ses lèvres. Il n'était pas fier de lui. Furieux, il avait honte. Il n'arrivait pas encore à croire qu'il avait pleuré devant des femmes.

[xiii] Ils hurlaient que moi je ne traduisais pas ce qu'ils disaient. Ils hurlaient que je ne connaissais pas leur langue, que ce n'était pas ma langue.

[xiv] Moi qui ai attrapé la bouteille sans la regarder, l'ai soulevé et en ai senti le poids lorsque je l'ai agrippé pour qu'elle ne glisse pas de ma main puis j'ai visé la tête, noire de haine et écumante de mots d'insulte, et j'ai frappé.

[xv]La zone grise et pleurnicharde s'étendait comme un mauvais présage, hostile et mesquin. Pauvre. La misère transposée comme une maladie contagieuse. Sous contrôle.

[xvi] Monsieur, vous êtes mon égal ! Veuillez me faire l'honneur de partager avec moi ma bourse ; et souvenez-vous, si vous êtes réellement philanthrope, qu'il faut appliquer à tous vos confrères, quand ils vous demanderont l'aumône, la théorie que j'ai eu la *douleur* d'essayer sur votre dos.

[xvii]L'homme sur le quai ne peut pas accepter mon silence ni mes mots évasifs. Je décide de lui apprendre la vie.

[xviii] Il est temps de renter.

[xix] Je peux passer ma ici sans appartenir à ce pays.

[xx] On ne peut pas retourner à l'endroit de départ. Il n'est plus là.

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THE ETHICS OF INTERCULTURAL THEATRE: A CASE STUDY OF *LE DERNIER CARAVANSERAIL*

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Abstract:

This paper seeks to analyze the interculturality of performance in *Le dernier Caravanserail* presented by Théâtre du Soleil. Known worldwide for its intercultural theatre, Théâtre du Soleil is a name that requires no introduction. Intercultural theatre refers to the usage of stories and/or techniques of theatre from a foreign culture presented by the artists of one or differing cultures to their audience. Théâtre du Soleil, a Paris based theatre company, appears to have spanned the entire world for inspiration in terms of both: theatrical content and methods of performance. For its production of *Le Dernier Caravanserail*, their team went to refugee camps in France (Sangatte), New Zealand (Auckland), Indonesia (Lombok) and Australia (Villawood) to gather material on the plight of displaced people. The hours of recordings of conversation with the migrants became the script of the play. The play was hence born by sewing together the multiple and multilayered narratives of "travellers" from the Middle East, Asia and Africa.

On one hand, such performance of theatre widens the imaginative horizons of its audience and creates space for humanitarian engagement, on the other hand, the usage of foreign stories or art forms and their manipulation to put forth a show involves an inherent risk of appropriation. In *Le Dernier Caravanserail*, the risk goes beyond cultural appropriation: here it is the risk of appropriating the pain of refugees for orchestrating a performance. In this paper, the question therefore we ask is: Should ethical imperatives come into play in the aesthetic processes of theatre? By focusing on the process as well as the performance of *Le Dernier Caravanserail*, we will see how Théâtre du Soleil tries to achieve the delicate balance between achieving artistic freedom and maintaining the originality of the stories of refugees without appropriating them.

Keywords: Intercultural Performance, Migrant Theatre, Refugee Crisis, Hospitality, Appropriation

Introduction:

Le Théâtre du Soleil has a long and glorious tradition of bringing to its audience those rarest of performances that dissolve all boundaries. Based at the Cartoucherie, Bois de Vincennes in Paris, the théâtre du Soleil has always strived to make a commentary on the socio-political affairs of France and Europe through theatre. Ariane Mnouchkine, the director of Théâtre du Soleil, borrows from the folk and the classic artistic traditions of India and the Far East and weaves with them the contemporary realities to make her political commentary. Her accompagnatrice in the task is Helene Cixous, professor, literary critic and the in-house playwright of Théâtre du Soleil. Both

Mnouchkine and Cixous trace their childhood in multicultural settings which may explain their interest in intercultural theatre. Together, they have composed plays like *L'histoire terrible mais inachevée de Norodom Sihanouk, Roi du Cambodge* and *L'indiade ou l'Inde de leurs rêves* where the stories which are taken from non European societies become the metaphor for the universality of human condition.

In this paper, I attempt to analyse one such intercultural production of Théâtre du Soleil, *Le Dernier Caravansérail* whose storyline spans over a dozen countries. Staged in the early 2000s, this play could be considered a forerunner in the sense that it predicted how the "refugee crisis"[1] for Europe (or the crisis of refugees in Europe) would aggravate in the coming years. Caravanserail is a Persian term which denotes a roadside inn. In ancient times, a caravanserail was a place of rest from a long journey. When travellers from different places momentarily converged at a caravanserail, they naturally held conversations on the routes, commerce, and other miscellaneous information. So, a caravanserail could as well be a hotspot for intercultural exchanges. Since the title of the play is *Le dernier caravanserail* or the last caravanserail, the search of the travellers in the play is to find the last stop, the final halting place of their unending voyage. We could think of the last caravanserail as the stop where the travellers from different origins stop and their interaction generates a heightened intercultural understanding, thereby making *Le dernier caravanserail* a place where one does not judge but comprehends the Other and is best comprehended. In the play, it is ironically termed *Le dernier caravanserail*, we see people in constant motion both physically and psychologically as the last stop is never achieved.

There is no one central plot in *Le Dernier Caravanserail*. The text has been produced by sewing together the stories of displacement and uprootedness of people from Afghanistan, Iran, Kosovo and also from the African continent. All these people have had to leave their countries unwillingly, largely due to political instability in their respective countries leading to loss of financial security and individual liberty. The play, divided into two parts, *Le Fleuve Cruel* and *Origines et destinations*, presents in the first part the hardships endured at the home countries,the difficulties and the risks of boundary crossing for those willing to migrate and then in second part, the impossibility of finding the last resting place, that is, how a normal life remains elusive to the migrants despite having arrived in Europe, to be precise at Sangatte in France, the country long touted as the land of "Liberty, Equality and Fraternity".

It is amply clear that Mnouchkine, through her production *Le Dernier Caravanserail*, wants to make her non-migrant, Western audience aware of the plight of immigrants and probably wants to evoke their empathy and comment on the policies of the government which reduces people, flesh and blood to mere names on a piece of paper. There is no doubt about the noble intentions of the theatre group, but are good intentions enough? In this paper, I look at *Le Dernier Caravanserail* through the prism of intercultural performance. Telling the stories of others, especially the stateless, statusless people by an elite theatre company raises some serious moral and ethical

[1] my emphasis

question marks. The usage of foreign stories or art forms and their manipulation to put forth a show involves an inherent risk of appropriation. In *Le Dernier Caravanserail*, the risk goes beyond cultural appropriation: here it is the risk of appropriating the pain of refugees for orchestrating a performance. In this paper, the question therefore we ask is: Should ethical imperatives come into play in the aesthetic processes of theatre? How does one allow the creative flow with due consideration to the unnatural but existent hierarchies of Global North and South?

Interculturalism in theatre:

The word "intercultural theatre" first appeared in the 1970s and gained popularity owing to Peter Brooke's *The Mahabharata*[2]. Although there is no one definition of intercultural theatre, it has been defined as "a hybrid derived from an intentional encounter between cultures and performing traditions" (Lo and Gilbert 2002 : 36)[3]. It loosely refers to the mixing of elements of two different cultures to give rise to a performance. According to Patrick Pavis, "In the 1970s and 1980s, interculturalism was rather welcomed by all political powers, right or left, because it seemed willing to establish a bridge between separate cultures or ethnic groups which used to ignore or fight one another." (Pavis 2010:5)[4]. Intercultural theatre emerged in a world that was politically and economically divided. According to the practitioners and critiques of intercultural theatre, this particular form of theatre emerged to broaden the national and political perspective by approaching cultures considered exotic or foreign.

To be clear, *Le Dernier Caravanserail* is not a priori intercultural just because it involves migrants' stories and migrant actors. I choose to keep it under the tab of intercultural theatre because although the group chooses stories from the lands and their people termed "Oriental", its method of presentation is intensely occidental. The content of *Le Dernier Caravanserail* reminds one of Greek theatre where tragedy is inevitable. Mnouchkine also borrows classical Greek theatre tools to orchestrate the performance. Most striking is the use of an "ekkyklema", a wheeled platform traditionally used as a scene shifter. To change the decor of the set, the props would be brought on the set by placing them on ekkyklema so that the transition of scenes is smooth. In Caravanserail, it is not just the objects on the set but almost all characters who zoom in and zoom out of the scene on wheeled platforms. A "skene" in Greek theatre refers to the backstage area where the actors could make changes in their costume if needed. Then there is the use of masks in the play. In Ancient Greek theatre, masks were deployed to define the characters the actors were playing; they allowed actors to play more than one role (or gender). In *Le Dernier Caravanserail*, the actors do not use the traditional mask for disguise. But a false face for them is created using excessive makeup and wigs, beards. Another tool used in the performance for special effects is the "mechane". The mechane in greek theatre was a crane-like device

[2] *The Mahabharata* is a stage play directed by Peter Brooke based on the Hindu epic, *Mahabharat*.
[3] Lo, J., & Gilbert, H. (2002). *Toward a Topography of Cross-Cultural Theatre Praxis*. TDR (1988-), 46(3), 31-53. Retrieved June 5, 2020, from http://www.jstor.org/stable/1146995
[4] Pavis P (2010), *Intercultural theatre today*,Forum Modernes Theater, Bd. 25/1 (2010), 5–15. Accessed at http://www.jstr.org/project/images/02%20Pavis.pdf

used to lift actors, allowing performers to appear in the air or to emerge dramatically from the background (which was a common method of portraying the gods). In Caravanserail, the mechane is used to project migrants crossing the river in a bid to escape to a favorable destination. It is interesting to note that in order to project a turbulent river on stage, *Théâtre du soleil* took inspiration from the chinese method of using large sheets of cloth to represent water. These sheets are held by actors on all four sides who keep moving the sheets so as to create an impression of ripples in the river. Intercultural performance occurs when these tools create the impression of a Greek tragedy unfolding in front of our eyes and yet, the tragedy befalls the burqa clad Azadeh in Afghanistan or the young man from Africa who is trying to escape to England from France. The white audience examines the suffering characters but it cannot be gauged if they undergo catharsis in seeing them suffer. And this has been the contention regarding intercultural theatre.

Although, in theory, intercultural theatre sounds like an excellent medium to bridge gaps and facilitate cultural flows, it has been criticized of cultural imperialism. That is because the person or the team behind the selection of elements for cultural mixing is usually a Western director. The director "enacts a familiar move of intercultural aesthetics, isolating the sign system of the theatre from their social and historical contexts, in order to see intercultural performance as a moment in the advance of a utopian world theatrical culture" (Worthen, 2003:131)[5]. Theatre critics contend that interculturalism is not a communication of equals. The Western director and his team can visit the elitist theatre festivals, art groups and benefit from the work of 'others'. Those whose stories are projected, how do they benefit from intercultural theatre? What is their place in the performance other than furnishing the material for the play? How do you tell the story of the Other but not reduce them to the status of subaltern? In this essay, I discuss how Théâtre du Soleil uses the aesthetics of theatre to engender a captivating performance of *Le dernier Caravanserail* and also maintain the dignity of the Other. I use the string of questions Cixous brought up in the program notes[6] and show how Théâtre du Soleil, throughout the play, sought to keep in mind "How to come as close as possible to the place of the other without taking that place?"[7]. The first issue here is the question of appropriation.

In theatre, how do we project the pain of others without appropriating their experiences?

In the second scene of "Le Fleuve Cruel", Mnouchkine writes a letter to an Afghan refugee woman Nadereh, and she promises to tell their stories as they were told to her but also adds she does not know how to narrate the stories that were told to her in tears. To reject the appropriation of the stories of others for artistic pleasure, the play defies

[5] Worthen, W B (2003), *Shakespeare and the Force of Modern Performance*. Cambridge University Press.
[6] *Au commencement de nos memoires…* is a text written by Helene Cixous which serves as a programme note to the performance of *Le Dernier Caravanserail*. Accessed at: https://www.theatre-du-soleil.fr/de/a-lire/au-commencement-de-nos-memoires-4158
[7] "Comment se mettre aussi près que possible de la place de l'autre sans la prendre ?" is the question Cixous mentions in her program notes.

the usage of a theatrical text.Cixous did not create a new formal text for the play. The play produced was based on the improvisations of the stories by the troupe of Le Soleil actors while they also integrated elements from their own lives. Cixous says, "Once there is art, of whatever kind, there is transposition, there is metaphor, and language is already metaphor." (Cixous as quoted in McEvoy, 2006: 214)[8]. A creative text would have usurped the original voices and risked the authenticity of the narratives on migration. In a world where the mere act of speaking up is considered a confrontational act, Mnouchkine does not speak on behalf of the refugees, she instead opens up an entire stage for them, creating a space, a place where their voices will be heard. Moreover, Mnouchkine remains accountable to the people whose lives are presented. In her letter to Nadereh, when she inquires about Syed Nabi, it shows that the stories collected are not just for selfish reasons. The stories are important but also important are the people behind those stories. One does not simply collect the stories and cut the cord with the people after that. This importance of the contributors she tries to establish by incorporating original refugee voices. It brings us to the second issue, the question of language and hence, comprehension.

How do we maintain the original voices while presenting the play in a foreign language?

Most of the stories collected were in Farsi which Shaghayegh Behesti, the Kurdish actor, translated for Mnouchkine. Yet at the same time, a simple transmission of the text in the original language would have resulted in a total incomprehensibility of the performance. Cixous formulated this dilemma in her text "Au Commencement" and asked, "How to keep your foreign language without lacking politeness and hospitality towards the public, our guests in the theater?" [9] After all, the question of language is tied up to the question of hospitality. And in showing hospitality to the refugees by keeping their original languages, the company risked being hostile to their audience. One of the actors who also worked as a translator said that "the greatest challenge had been to find the correct words, to not betray the etymology of words, their culture, religion and politics." (quoted in Fisek, 2017: 170)[10]. Perhaps, for this reason that every word would not have an equivalence, not each and every dialogue was subtitled. Another solution to keep the original voices was found in the usage of tape recorders. Many refugees who are not present as actors on the stage are nevertheless present in their recorded voices which are played on the tape.Then there is the usage of multiple languages including Farsi, Russian, French, English played directly or on the tape.

[8] McEvoy W (2006) *Finding the Balance: Writing and Performing Ethics in Theatre du Soleil's Le Dernier Caravanserail (2003)*. New Theatre Quarterly, 22, 211-226

[9] "Comment garder ta langue étrangère sans manquer de politesse et d'hospitalité à l'égard du public, notre hôte dans le théâtre ? "

[10] Fisek E (2017) *Aesthetic Citizenship: immigration and theater in twenty first century Paris*, Evanston, Illinois: Northwestern University Press

How do we avoid a false sense of understanding while presenting the stories of others but also not be limited in our endeavour due to a fear of causing misunderstandings?

Le Théâtre du Soleil does not want to make a false show of naive universal humanism that learning about somebody's painful experience would allow us to feel and comprehend what they went through. Therefore, there is no pretense of a fixed narrative, of a closed text. The stories are unfinished. For most stories, there is no beginning or end, no link in the sequence of episodes. The actors appear on the sets on their roller boards and the decor of the set too is wheeled by other performers. There is no effort to hide the movement of the objects on stage or the entry/ exit of performers. As a result, the theatricality of the real stories is brought alive. We get the impression that what we are watching is just fiction. And yet, the usage of recorded voices, the scenes of letter writing, bring us back to reality. In not letting us completely understand and follow the episodic structure of *Le Dernier Caravanserail*, probably, Mnouchkine wants to show the complexity of narrating and understanding the uncertain lives of the displaced in constant motion. There are scenes in the play as well which highlight the impossibility of being in the shoes of the refugees unless you yourself live such an experience. Yet, to not let the audience be completely confounded, there are certain episodes that have interspersed beginnings and endings, like the story of the lovers from Afghanistan. To understand the subtext of the show, we are provided with Cixous' writings. Her critical text is subordinate to the migrants' words, but to the audience uninitiated to refugee theatre, it helps understand the migrants' fragmented stories better. The critical text signed by Cixous is handwritten which imparts a touch of singularity to it. There are also notes written with pencil which imply an erasability of the text; the text has been recorded but remains open to changes, to newer interpretations.

The programme book of *Le Dernier Caravansérail* also gives the impression of rough work. As notes McEvoy:

"It had something of a scrapbook or patchwork aesthetic and a far from exhaustive inventory of its contents would include, in addition to Cixous's contributions, poems in various language (usually with translations), lists (of immigrants interviewed, heavily annotated), newspaper cuttings, critical or theoretical texts, email, graffiti (in original languages and translated), scraps of note paper, manual typewriter texts, a sketched map of global routes of migration, doodles, post it notes, a theatre ticket and a glossary." (McEvoy, 2006: 221)[11].

All of it is to show the unfinishedness of the work, the inability to organise the intertwined stories and solve the problem of complete neutrality in the representation of people in crisis. The effort remains to neither add or subtract the suffering from their accounts.

How to represent the 'Other' without stigmatising the entire culture of the 'other' ?

[11] McEvoy W, op.cit.

The challenge of enacting migrants' stories is double edged because a focus on victimhood would render the performance a show of the miserable life of refugees. and showing them as fighters and winners wouldn't help their cause. So, in the stories that Théâtre du Soleil tells about the lives of refugees prior to their enforced departure from their homes, their flight, their attempts to be admitted to a country of asylum, and their lives after settling in a new country allow us to recognise the play's protagonists as fellow human beings with fears and dreams who are owed respect not because they are heroes, but simply because they are humans like us. While the play's characters include some villains (notably, members of the Taliban and the smugglers like Misha), most of the characters are puppets in the hands of circumstances resorting to all sorts of means to save their lives, to earn some money. There is Yosco, the serbian smuggler who pimps refugee girls. In his interactions with his child on the phone, he seems to be a doting father. He rebukes Misha for manhandling Tamara. "Dis pardon, Madame", he orders Misha. And yet, in the chilling cold, he makes Tamara wear a thin chemise so that she attracts more customers. Similarly, Olietchka's mother forces her into flesh trade. But according to her, it's just to make some money to pay the smugglers so that they can escape Sangatte. She assures her daughter, " We will go to England. You will get married." It is evident that she has failed completely in her duty as a mother to safeguard her daughter and rather pushed her in the marsh of exploitation. Yet, she holds on to the dreams she has for her daughter. Moreover, there are pronounced efforts to not stigmatise the culture/ religion of the countries from where refugees emanate. For example, in the scene Nadereh à Lombok, we listen to Nadereh talking about the earlier times of prosperity in the country. Mansour, in the car with Mnouchkine also says, "... there was friendship but no one could really help anyone." Ameen, as if in a bid to clear confusion between Islam and Taliban says that Islam teaches us that we must study right up to our graves. He is aware that the knowledge of religion concerns all followers without any distinction to gender. But, as per him, since Taliban stops women from attending schools, they do not understand what religion is. Similarly, in the scene, Kaboul, November 2001, after the fall of Taliban, unveiled women come out with their cameras. Despite the insistence to put on the veil, they refused. These examples point out that the refugee Other does not come to the European world in search of the values of liberty and equality, s/he comes because he already possess these values and needs a place to practice these virtues as her/ his own country is usurped by the forces of extremism and fanaticism.

Conclusion:

Le theatre du Soleil wants to show how to offer refuge to the other without moulding him in the shape of self. Their form of intercultural performance is not cultural appropriation. They open the theatre as a place for hospitality, for welcoming the other. We see *Le Dernier Caravanserail* 's actors as hosting the refugee experiences and stories in their bodies. Without hosting the other, the actors cannot embody the character and lend it credibility. For the improvisation to work too, the actors must really listen to one another and respond accordingly. But for Cixous, the refugees who told their stories to the company, by letting the actors disguise themselves as the refugee Other, are the ones offering shelter to the actors in their memories and their

future. There are manifest scenes of accommodating the Other in the play as well. In the scene, *Mansour, en route vers Paris*, we see Mnouchkine silently recording the story of Mansour. There are no questions asked. Only a gentle nod at the end. In another scene, one of the refugee actors is shown writing a letter at La Cartoucherie to his father. Not only is he offered a place at La Cartoucherie, but also a role in the play. His contentment is the result of hospitality of Théâtre du Soleil. It is therefore not too far fetched to say that Mnouchkine's art corresponds to Brecht's vision of theatre "which not only releases the feelings, insights and impulses possible within the particular historical field of human relations in which the action takes place, but employs and encourages those thoughts and feelings which help transform the field itself." (Brecht, 1964: 190)[12]

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ÉCOLOGIE DANS LA LITTÉRATURE FRANÇAISE

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Abstract
La nature a toujours eu sa place dans la littérature française. Les poètes de l'Antiquité célébraient la nature dans « Les Bucoliques », un recueil de poèmes qui racontaient la vie pastorale des bergers et les joies idylliques de la nature et de la campagne. Pendant la période romantique, les poètes étaient provoqués par la nature pour partager leurs sentiments et sensations et se rapprocher de leur créateur. L'homme vivait en harmonie avec la nature.
Cependant, au fil de temps, l'homme a altéré sa relation avec elle. Il a empiété sur le domaine de la nature et il l'a dominé. Il a infligé des blessures à l'environnement par le biais de la contamination chimique, la pollution atmosphérique et la pollution des mers. En effet, la crise climatique est devenue une réalité qui a frappé le monde entier.
Lorsqu'on parle de l'environnement, on pense que c'est un sujet qui fait partie des sciences ou de la politique. Cependant, on peut s'interroger sur la possibilité de créer une conscience environnementale à travers l'esthétique littéraire. C'est dans cette perspective qu'un nouveau genre de littérature « l'Éco-critique » a émergé dans les années 1900.
Dans cette présentation, nous mettons en valeur le paysage littéraire écologique française. Nous explorons comment l'éco-critique a porté une grande sensibilité écologique aux lecteurs.

Mots clés : écologie, nature, environnement, littérature, éco-critique.

Introduction

La nature a toujours eu sa place dans la littérature française. Les poètes de l'Antiquité célébraient la nature dans *Les Bucoliques*, un recueil de poèmes qui racontaient la vie pastorale des bergers et les joies idylliques de la nature et de la campagne. Pendant la période romantique, les poètes étaient provoqués par la nature pour partager leurs sentiments et sensations et se rapprocher de leur créateur. L'homme vivait en harmonie avec la nature.
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Lorsqu'on parle de l'environnement, on pense que c'est un sujet qui fait partie des sciences ou da la politique. Cependant, on peut s'interroger sur la possibilité de créer une conscience environnementale à travers l'esthétique littéraire. C'est dans cette perspective qu'un nouveau genre de littérature « l'Écocritique » a émergé en France dans les années 1900. Dans cette présentation, nous mettons en valeur le paysage

littéraire écologique française. Nous explorons comment l'écocritique a porté une grande sensibilité écologique aux lecteurs.

LA PENSÉE ÉCOLOGIQUE

L'écologie est une science, dont l'objet d'étude est les interactions des êtres humainsavecleur environnementet entre eux, au sein de cet environnement. Mais l'écologie est aussi un mouvement de pensée : À cause des activités économiques et industrielles, la nature était dégradée et engendrée. Alors, plusieurs personnes ont revendiqué la nécessité de protéger la nature, et la pensée écologique est devenue un mouvement politique en Occident à partir des années 1960.

Bien que le monde était témoigne d'une explosion de l'environnementalisme pendant les années 1960 et 1970, l'étude de la littérature dans ses rapports avec l'environnement naturel est une phénomène récente. Peut être William Rueckert était la première personne à utiliser le terme « écocritique » dans son essai intitulé *1978 Littérature et écologie : une expérience écocritique*, avec l'intention de se concentrer sur « l'application des concepts de l'écologie et écologiques à l'étude de la littérature »(Rueckert).

Aujourd'hui, l'écologie est un sujet populaire discuté en France. Parmi les jeunes gens, on voit une prise de conscience croissante par le biais de la télévision, les journaux, le cinéma, le débat et la littérature. Le terme « écogenre » comprend tous les genres littéraires ayant une pensée écologique. Ce sont le roman, la poésie, le théâtre, la littérature-jeunesse et la bande-dessinée. Cependant, selon la définition de la littérature du XXIème siècle, on peut ajouter la photographie, la musique, les tableaux, les discours, les mémoires et les films.

PAYSAGE LITTÉRAIRE ÉCOLOGIQUE FRANÇAISE

Notre présentation comprend des œuvres littéraires ayant une valeur écologique : *Les Bucoliques* de Virgile, *O Souvenirs !* de Victor Hugo et *La Grande Peur Dans La Montagne* de Charles-Ferdinand Ramuz.

1. Bucoliques - Poésie Pastorale : La nature a toujours eu sa place dans la littérature française. C'était dans l'Antiquité que Théocrite, poète grec, a créé la poésie pastorale. Dans ses idylles (petits poèmes), il a chanté de la vie rustique et des amours des bergers. Ses impressions de la vie pastorale, inspirées de la nature, ont fait de ses idylles la poésie la plus élevée.

La poésie pastorale était popularisée par des auteurs latins. *Les Bucoliques* de Virgile étaient un recueil de poésie qui célébrait la nature. Le mot « bucolique » signifiait le berger, le bouvier ou le chevrier, les caractères nobles et purs dans ces poèmes. *LesBucoliques* étaient divisées en dix églogues (poèmes) consacrées au sujet pastoral, sous la forme des dialogues entre des bergers.

Dans son œuvre, Virgile a peint un tableau esthétique des paysages bucoliques, avec de belles images de la campagne, des champs et des forêts.Tandis que la montagne escarpée était le séjour des dieux, et ainsi un endroit sacré, la vallée était le lieu des humains. La vallée s'abaissait en pente douce vers l'eau courante, symbolisant la vie calme de l'homme.

*Relation de l'homme vis-à-vis de la nature dans l'Antiquité :*L'homme respectait la nature. Ilvivait en harmonie avecelle.Les éléments de la nature bienveillants et

agréables suscitaient une joie idyllique. Ils touchaient l'âme de l'homme, lui apportant le bonheur.

*2. O Souvenirs ! - Œuvre Romantique :*Le romantisme était un mouvement artistique de la première moitié du XIXème siècle. L'un des thèmes privilégiés dans les œuvres romantiques était la nature.

*O Souvenirs*est un poème de Victor Hugo, père du romantisme. Hugo a dédié le poème à sa chère fille Léopoldine, morte noyé dans la Seine. Il a utilisé la nature pour réfléchir sur le passé. Le « doux rayon » a signifiéla tristesse qu'il sentait en se souvenant de la vie heureuse avant la mort de Léopoldine. Les termes « printemps » et « l'aurore » ont signifié l'enfance de Léopoldine et de sa petite sœur (vers 1) :

O souvenirs ! printemps ! aurore !
Doux rayon triste et réchauffant !
− Lorsqu'elle était petite encore !
Que sa sœur était tout enfant…−

La colline, le bois et le ciel bleu ont créé un joli tableau qui présentait le lieu où ils habitaient (vers 2) :

Connaissez-vous sur la colline
Qui joint Montlignon à Saint-Leu,
Une terrasse qui s'incline
Entre un bois sombre et le ciel bleu ?

Les enfants étaient contents et protégés dans leur familleidéale. Ils vivaient en harmonie avec la nature (vers 5) :

Ses frères riaient… − Aube pure !
Tout chantait sous ces frais berceaux,
Ma famille avec la nature,
Mes enfants avec les oiseaux !

*Relation de l'homme vis-à-vis de la nature dans les œuvres romantiques:*La nature dans les œuvres romantiques menait l'homme à réfléchir sur soi. La nature était comme un miroir qui manifestait ses sentiments. C'était un moyen par lequel l'homme pouvait s'exprimer et partager ce qu'il sentait. Ainsi l'homme s'exprimait toutes ses émotions et sentiments à travers la nature.

La nature permettait à l'homme de revenir au bonheur du passé. En effet, elle suscitait la nostalgie pour les petits joies et plaisirs dans la vie.

La nature était aussi une source de confort et d'espoir. Elle était le lien entre l'homme et sa spiritualité. La nature signifiait la présence de Dieu.

3. La Grande Peur Dans la Montagne– Œuvre Contemporaine : La Grande Peur Dans la Montagne est un roman de Charles-Ferdinand Ramuz, grand écrivain suisse romand. C'est un roman psychologique et scientifique écrit en 1926.

*Résumé :*C'est l'histoire d'un village dont les jeunes s'intéressaient à monter au Sasseneire, un pâturage vert en haut de la montagne. Ils voulaient le reprendre pour augmenter l'économie du pauvre village. Mais les vieux du village s'opposaient au projet. Ils croyaient que le pâturage était mauditen raison d'une histoire des événements

et des accidents étranges. On savait seulement que des bergers avaient perdu la vie successivementà cause d'une malédiction. Il y avait 20 ans, et personne n'y est monté. Cependant, les gens du village ont voté et le jeune Président a décidé de monter au pâturage. Les gens ont commencé leur vie en haut et tout allait bien. Clou, un homme malin, s'occupait de chercher d'or et il tentait Joseph à lui aider. Joseph avait pour objectif de gagner assez d'argent pour épouser son amante Victorine.

Bientôt, le malheur descend sur Sasseneire. Un jour, Barthélemy, un vieil homme, a dit qu'il lui a semblé entendre marcher sur le toit du chalet pendant la nuit, de même façon qu'il avait entendu il y a vingt ans. De plus, après quelques jours, le mulet de Romain a disparu. Enfin, Sasseneire a été frappé par une maladie fatale. Sans aucune remède, elle a atteint des bêtes, voire des hommes. Toute personne était interdite de monter à Sasseneire, et personne ne pouvait pas descendre au village à cause de cette maladie contagieuse. La vie en haut est devenue terrible. Il a fallu tuer les bêtes malades et les enfouir. Toutes les activités étaient affectées par la maladie, et l'ambiance en haut de la montagne était noire et morbide.

Lorsque Joseph a appris que Victorine est morte, il est devenu fou. Il a tiré des coups de fusil sur Clou, mais les coups ont frappé le glacier, déclenchant une avalanche et une inondation qui ont enfin tué des bêtes et des hommes en haut et dans le village.

Dans le roman, la montagne faisait partie de la nature, mais ellela personnifiait, aussi. Elle avait le corps et l'esprit, comme une personne vivante.

La montagne était très belle et accueillante. Lorsque le temps faisait beau et chaleureux, la montagne voulait que tout le monde voie la beauté et splendeur de ses forêts de sapins, ses torrents aux eaux pures, son herbe plein de fleurs, ses vastes prés, ses belles vallées, sa grande gorge, ses larges roches naturelles, ses petites pierres, son riche pâturagevert et sommet de glacier pétillant en haut.

Cependant, bien que la montagne voulait que les hommes apprécient sa beauté, elle n'acceptait pas qu'ils la détruisent. La montagne cachait de l'or, de rares plantes et des pierres uniques. Les hommes comme Clou avait envie d'exploiter ces richesses pour satisfaire leur avarice. Mais ils ne souciaient pas de fait que leurs activités détruiraient la beauté de la montagne. Ils n'avaient pas de respecte pour elle. Alors, la montagne a créé une voile pour se protéger entre elle et les personnes qui montait. Cette voile était tantôt en forme de la fumée, la neige, la pluie noire et tantôt la nuit.

En éclatant une avalanche et une inondation, la montagne a complètement détruitla verdure, le chalet et tout que les hommes du village avaient construit sur la montagne et leur village en bas. Cette catastrophe était une véritable punition que la montagne a donné aux hommes avares. À la fin, Ramuz a dit « c'est que la montagne a ses idées à elle, c'est que la montagne a ses volontés. »

*Relation de l'homme vis-à-vis de la nature dansles œuvres contemporaines :*L'homme ne respecte pas la nature. Au lieu de vivre en harmonie avec les éléments de la nature, l'homme modifie son environnement (ce qui l'entoure) pour développer son habitat. Les activités agricoles et industriellesincessantes empiètent sur le domaine de la nature et produisent des effets destructives, telles que la pollution atmosphérique, les déchets radioactifs et la déforestation. Sans engagement écologique, ces activitésavares mènent à la détérioration écologique de l'environnement.

ÉCOLOGIE DANS LES GENRES CONTEMPORAINES

*Écopoétique*est un terme en usage en France depuis le milieu des années 2000. C'est aussi une critique littéraire, mais on y voit une synthèse de la littérature , l'écologie et l'éthologie. L'écopoétique insiste sur la composante littéraire et l'esthétique de la représentation de la nature. La poésie pastorale montre la nature vraie et pure. Elle évoque la notion que l'homme se fait de la nature. Dans les œuvres romantiques, la nature suscite la nostalgie pour le temps passé. La nature nous aide à échapper les sentiments douloureux à travers les souvenirs de la vie calme au sein de la nature. Ces œuvres nousfont repenser nos sentiments envers la nature.

C'est intéressant d'explorer les genres contemporains qui sont liés à l'écologie littéraire.

*La littérature de science-fiction*est un genre qui s'engage dans le combat écologique depuis les années 1960. C'est surprenant de découvrir comment l'écologie est devenu un thème important et significatif dans ces œuvres. Des écrivains imaginent le bouleversement de notre planète à cause d'une perturbation des ses éléments constitutifs, un accident naturel, une manipulation scientifique ou des progrès de « la civilisation ». *Bleue Comme une Orange*, roman de N. Spinrad nous fait réfléchir sur les impacts potentiels du changement climatique.

Les thrillers écologiques comme *Le Parfum d'Adam* et *Siècle Bleu* traitent les problématiques sociales et environnementales à travers l'intrigue.

La bandedessinéed'écologie est une unique façon d'initier et sensibiliser les enfantsà l'écologie. Les bandes dessinées sont populaires chez les enfants, qui les lisent pendant le temps libre. Ils développent le respecte pour la nature et l'environnement. La bandedessinée de Jean-Marc Reiser, *L'Écologie*, est une anthologie aussi drôle que déprimante. Elle démontre les problèmes liés à la crise écologique, tels que la pollution, la nucléaire, l'urbanisme, l'agriculture intensive et la disparition de nombreuses espèces animales. Elledécrit la laideur des lignes en haute tension, les marées noires, la chasse et l'usage extensive des pesticides. Cependant, elle propose aussi quelques solutions durables pour ces problèmes. Ainsi, elle est responsable pour la prise de conscience écologique chez les jeunes en France.

Écolittérature de jeunesse vise apporter les valeurs et la notion d'engagement écologique aux jeunes lecteurs. Les enfants ont une pensée simple. Ils lisent pour divertir et pour aller loin du monde des adultes. Alors il faut les sensibiliser en racontant des histoires intéressantes. Ces histoires suivent les procédés de la littérature de jeunesse : elles ont un « éco-motif » comme une fleur, un arbre ou un insecte. Elles ont aussi un « éco-thème » comme les marées noires, la déforestation ou le changement de climat. De plus, ce ne sont plus seulement des histoires plaisantes, colorées et rythmées, mais aussi fictionnelles, afin de prendre des préoccupations écologiques. *L'Allumeur deRêves* est une histoire de Dorothée Piatek pour les enfants de 5 à 10 ans. C'est l'histoire d'un petit garçon qui cherche de l'eau pour faire pousser son tournesol, dont tout le monde a oublié jusqu'à l'existence même. Il rencontre l'allumeur de rêves, qui lui aide ouvrir la porte d'un de ses jardins secrets. Là, il y a un homme qui s'appelle Monsieur Hoc, qui possède une goutte d'eau… Alors, cette histoire encourage la conservation de l'eau. On peut dire que l'écolittérature de jeunesse donne une éducation moralisatrice aux enfants.

ÉCOCRITIQUE ET LA SENSIBILITÉ ÉCOLOGIQUE

L'écologie est liée aux champs d'études scientifiques naturelles et politiques. Mais on peut aussi voir un fort lien entre l'écologie et la littérature. La littérature fait évoluer la pensée écologique, et elle est en effet une expression de cette pensée.

Une approche écologique ou environnementale de la littérature s'appelle l'écocritique. « Dit simplement, l'écocritique est l'étude du rapport entre la littérature et l'environnement naturel » (Glotfelty).Ces textes littéraires font comprendre l'impact de l'action humaine sur la nature et l'environnement. C'est vrai que la littérature joue un rôle primordial dans l'éducation de la société, en influençant les pensées du peuple, mais elle touche le cœur humain aussi.

Il était une fois l'homme vivait en harmonie avec la nature. Cependant, la relation de l'homme vis-à-vis la nature a changé avec le développement de l'industrie et la technologie. La progression humaine, surtout la mondialisation, ainvolontairement mené à plusieurs changements dans l'environnement autour de lui. La surpopulation, la déforestation, la pollution de l'eau et de l'air, le réchauffement climatique, les phénomènes climatiques extrêmes, la problématique des déchets et le déclin de la biodiversité sont quelquesimpacts des activités humaines induits sur la Terre. C'est en effet la raison pour le commencement d'une nouvelle époque qu'on appelle l'anthropocène, l'époque de la crise écologique mondiale.

La littérature verte fait rappeler la valeur de la nature, telle que la valeur intrinsèque du milieu naturel et du flore et faune dont elles font partie. « L'environnementalisme implique la perception des valeurs, et les valeurs sont la devise des arts. Sans l'esthétique, l'environnementalisme n'est rien de plus que de l'aménagement régional » (Evernden).

La littérature écologique explique la crise environnementale et elle pousse le lecteur vers un comportement plus respectueux et compatissant vis-à-vis l'environnement. Elle tente de créer un engagement pour répondre aux problèmes écologiques actuelles. Le lecteur est encouragé à agir, c'est-à-dire à trouver des solutions innovantes et durables dans la vie quotidienne à partir des histoires qui font penser aux nouvelles voies pour protéger son environnement.

Les Français s'intéressent de plus en plus aux enjeux écologiques. En faisant de l'écologie une préoccupation majeure, ils ont accordé une place primordiale à la littérature qui porte un savoir écologique. Dans cet égard, le Prix du Roman d'Écologie est donné chaque année aux romans qui placent l'écologie au cœur de leur intrigue. Dans ces romans, les liens entre êtres humains et nature sont mis en valeur. Les sujets abordés sont vastes, tels que l'épuisement des ressources naturelles, la pollution, la disparition de nombreuses espèces, la transformation des territoires ruraux et des paysages par l'industrialisation, le retour à la nature et les catastrophes en raison d'une nature envahissante et hostile.Le prix a été attribué en 2019 à *Chien-loup* de Serge Joncour.

De plus, l'association le Felipéorganise Le Prix Jeunesse Écolo chaque année pour récompenser un livre à propos de l'écologie, de l'environnement ou de la nature écrit par des jeunes.Ce qui est intéressant est qu'après avoir fait une sélection de livres, l'équipe de Felipé forme un jury d'enfants pour choisir le livre lauréat. Le gagnant du Prix Tout petit Felipé/la petite salamandre (pour les lecteurs débutants) de 2019 était *La*

*Sagesse du Colibri ou Comment Chacun Fait Sa Part*écrit par Chantal Janisson, et illustré par PippaDyrlaga. Le Prix Petit Felipé/la salamandre junior (pour lecteurs plus affirmés) était donné au livre *Océan* d'EmmanelleGrundmann, illustré par Hélène Druvert.

CONCLUSION

Des études scientifiques fournissent des renseignements en ce qui concerne l'écologie. Cependant, c'est le pouvoir créatif et poétique de la langue littéraire qui apporte une sensibilité éthique envers l'environnement. La littérature d'écologie frappe le cœur et fait agir. Elle complément des domaines scientifiques écologiques. Une approche littéraire esthétique et créative est ce qui est nécessaire pour porter une sensibilité à la crise écologique.

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IXCANUL: REPRESENTATION OF GENDER AND RACE IN INDIGENOUS CINEMA

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Abstract
The indigenous population of Latin America is one of the richest in culture and traditions, as well as one of the least represented. Many indigenous people continue to suffer extreme poverty and are subject to discrimination and exclusion from political and economic power. However, films are made to represent this community of which almost nobody speaks, through stories that tell the reality of this population that seems to have been forgotten. This presentation is based on the film *Ixcanul* (2015) which is powerful portrayal of emotions, struggle and search of identity of Mayan women within their indigenous community and around the world. This film is made under the direction of Jayro Bustamante who is a Guatemalan Film Director and made his debut with the mentioned film. Bustamante is an influential film maker of Latin America who is known for his unique method of film making which included the local indigenous people of Guatemala. His filmography includes two other movies *Temblores* and *La Llorona* both released in 2019.
Ixcanul is made in Kachiquel language of Mayan community which is an emotional story that deals with many shades of life of a teenager girl and her inner struggles, torn between the world she knows and the big wide world behind the volcano. It also deals boldly with the awakening sexuality of the girl. The protagonist Maria in this movie feels like a volcano as she is stone outside but inside there is a burning fire which may erupt one day. It's also a portrayal of the tensions between Guatemala's rural indigenous population and the country's modernized urban areas. But above all, it's a narrative about a strong and compelling mother-daughter relationship, highlighting the complicated beauty of such a bond. Its particular beauty lies in showing the dignity the Mayan people have in spite of being marginalized, poor and uneducated.
This presentation focuses on the portrayal of indigenous women, there race, struggle for the identity, the linguistic, physical and economic barriers of indigenous people which the 'modern world' considers the hurdles for their development.

Key words: Gender, Identity, Race, Indigeneity, Migration, Cinema

Introduction

The indigenous population of Latin America is one of the richest in culture and traditions, as well as one of the least represented. Many indigenous people continue to suffer extreme poverty and are subject to discrimination and exclusion from political and economic power. However, films are made to represent this community of which

almost nobody speaks, through stories that tell the reality of this population that seems to have been forgotten.

Half a million population of Guatemala is Mayan but still these people are marginalized and they have to face racism and discrimination in their own country. As the official language of this country is Spanish, these indigenous people have to face the linguistic barrier because of their native languages. Women of indigenous communities are victims of double discrimination because of their culture and gender. This presentation is based on the film *Ixcanul* (2015) written and directed by Jayro Bustamante. He was born in Guatemala, in a community of primarily Mayan heritage. This is his debut film and has given him international recognition as it won the Silver Bear at Berlinale in 2015 and over 60 awards in international film festivals. Bustamante is an influential film maker of Latin America who is known for his unique method of film making which included the local indigenous people of Guatemala. His filmography includes other two movies *Temblores* and *La Llorona* both released in 2019.

This paper talks about the representation of race and gender in indigenous community of Latin America through the movie *Ixcanul*. *Ixcanul* is a powerful portrayal of emotions, struggle and search of identity of Mayan women within their indigenous community and around the world. It is made in Kaqchikel language of Mayan community which is an emotional story that deals with many shades of life of a teenager girl and her inner struggles, torn between the world she knows and the big wide world behind the volcano. It also deals boldly with the awakening sexuality of the girl. The protagonist Maria in this movie feels like a volcano as she is stone outside but inside there is a burning fire which may erupt one day. It's also a portrayal of the tensions between Guatemala's rural indigenous population and the country's modernized urban areas. But above all, it's a narrative about a strong and compelling mother-daughter relationship, highlighting the complicated beauty of such a bond. Its particular beauty lies in showing the dignity the Mayan people have in spite of being marginalized, poor and uneducated.

Historical Background

The history of Latin American indigenous cinema goes back to 1960's when Jorge Sanjinés made his revolutionary movie *Yawar Malku* in 1969 in Bolivia. During that era Latin America was witnessing many cinematic movements such as Third cinema of Argentina, Cinema Novo of Brazil and later New Cinema of Latin America. Even in India, except *Mrigaya* (1976) it's difficult to find movies based on tribes which are made on national levels. In India few tribal movies are made in regional languages but Indian directors are still unable to connect the tribal cinema nationally.

The New Latin American Cinema has been traditionally defined as a political cinema which was made to bring the transformation of the social conditions of Latin America in the 1960s. The feeling of revolution and awareness about the history and its impact on the struggling class has always been the motive of this movement. A group of film makers who were deeply influence by the Cuban Revolution of 1959 and also by the several other political movements which was going around during that time across the

continent proposed to transform and get freedom from the colonized culture which was still prevailing in the society after getting independence. Through these cinematic movements these filmmakers tried to bring cinematographic revolution that could become the reason for a broader political and social transformation. Fernando Birri, Fernando Solanas and Octavio Getino (Towards the third Cinema) in Argentina; Glauber Rocha (Asthetics of Hunger) and the Cinema Novo in Brazil; Jorge Sanjinés and the Ukamau group in Bolivia; Julio García Espinosa (For an Imperfect Cinema)and Tomás Gutierrez Alea in Cuba; Miguel Littín, Raúl Ruíz and Patricio Guzmán in Chile. These are few filmmakers who composed one of the largest "new cinema" postwar movements in Latin America[1]. The main motive of filmmakers of the New Latin American Cinema was to expose the inequalities of social class; of bourgeois oppressors and colonizers against the common man.

Theoretical Framework

Question of indigeneity is a vital issue in Latin America as 32 million approx populations comes from indigenous communities. Bolivia, Guatemala, Peru, Colombia etc are the countries having maximum number of indigenous population. The discrimination against the indigenous people is continued from the time Latin America was invaded by Spanish power. As Anibal Quijano has described in his essay 'Coloniality of Power' (1994) that the social discrimination starts with the legacy of colonialism and has became the unwanted part of the social orders. The concept of this 'Coloniality of Power' is imposed by the European colonialism in Latin America which includes the racial, political and social hierarchical orders that discriminates certain communities. This was the concept on which the New Latin American Cinema movement was based.

Indigenous cinema of Latin America is internationally acclaimed. But the condition of indigenous women is still the same. They are deprived from achieving their dreams and have to face discrimination inside and outside of the society also. Many feminist writers have tried to bring these issues in light. But writing is sometimes overpowered by 'white supremacy' and becomes the barrier in reaching out to people. In Gender, Race and Nationalism in Contemporary Black Politics (2007) Nikol Alexander Floyd has argued that the "whitestream feminism" has suppressed writing of women of color in such a way that the basic purpose of making visible the oppressions faced by women of color is lost in United States. Even the works of Chicana feminists such as Gloria Anzaldúa and Chela Sandoval are put in the category of identity politics and are labeled as "women of color" feminism and are only categorized for ethnic studies, Latina, Native American, and African American studies programs, where they are considered as the works not suitable for the proper term of feminism. Due to the politics of "Whitestream feminism" ideas, facts, struggles and works written by the Global south feminist are considered

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unworthy of translation and as a result it is ignored and is unable to reach the majority of the people.

Maria Lugones has given the concept of "coloniality of gender" which is inspired by Quijano's "Coloniality of Power". Her writings are partially based on the Modernity/Coloniality Group, Lugones argues that the gender is the central conceptualization of Coloniality of power same as the race was to Anibal Quijano. Therefore, gender should be understood equally as the colonial construct. As Latin America was colonized by Spain, the destruction of indigenous civilization and the discrimination of gender got its roots from its colonial history.

Research Methodology

This paper is based on qualitative approach which includes the theories of different writers. To understand the concept of gender and race, the contemporary existing works of prominent writers and critics have been used to identify the patterns between the two mentioned terms. Further, interviews of the film director have been closely monitored to formulate the idea of his 'perception' of indigeneity. Primarily, this paper begins by close reading of indigenous people of Latin America. Secondly, it focuses on the theories proposed to highlight the problems faced by this community in terms of gender and race.

Plot of the Movie

This film is a beautiful amalgamation of traditions and science. It is set in a village located on the slope of a volcano. This movie is the story of a young indigenous girl Maria played by María Mercedes Coroy and her daily struggle to fit in the societal boundaries. She has never seen the world beyond the volcano. She is attracted towards a young man Pepe, who is dreaming to migrate to the United States, but she is promised in an arranged marriage by her family to Ignacio who is the foreman of the plantation. Ignacio is a widower with three children. Maria is dreaming to see the world beyond the volcano with Pepe and therefore she makes intimate relationship with him resulting to her pregnancy. Pepe leaves for America abandoning pregnant Maria. Maria's parents are furious to know about her pregnancy as they think Ignacio will not marry Maria after knowing this.

Juana is Maria's mother who is very devoted to her traditional God. She worships the volcano and always prays for the better future of her daughter. She tries to abort Maria's baby but when she doesn't succeed she accepts her fate that the child is meant to be born. She is shown as a strong woman who takes care of the family and works at the coffee plantation also.

The coffee plantation is full of poisonous snakes which makes the sowing difficult for Maria's family. They try to remove the snakes by burning the field but still snakes are there. Juana tells Maria that pregnant woman poses the "light" which helps to chase away the snakes as the woman is meant to carry a volcano inside her. Maria argues to go in the field but Juana tries to stop her as she convinces her that all magic are not real. But Maria walks into the field where she is bitten by the snakes. Her father tries to

follow the old rituals to cure Maria but Juana refuses and asks him to take Maria to the hospital.

At the hospital, Maria and her parents faces the language barrier as the doctors and staffs only speak Spanish language and they are unable to understand the native language. Ignacio becomes the translator between Maria's family and the hospital staffs but he also purposefully inaccurately translates the interaction as he is visibly frustrated after knowing about the pregnancy of Maria. Because of this Maria is told that she has lost her child. Later she gets to know that her child was taken by the hospital and a brick covered in a blanket was put in the coffin. But due to the language barrier she is unable to fight for her child. Last scene shows Maria as a bride who is getting ready to marry Ignacio.

Gender portrayed through 'silence' in the film

Indigenous women have a crucial role to play in their societies. From taking care of the household to maintaining the family relations, from teaching their children their native language to managing the work these women have to carry all these responsibilities. Due to the patriarchal system structured around, these women have to face violence and discrimination in their communities and outside of their world. In the essay "Under Western Eyes: Feminist Scholarship and Colonial Discourses" (1986) Chandra Talpade Mohanty talks about the binary constructions of first world and third world women made by the women on both sides where the third world women are considered as uneducated, poor, domesticated, family oriented, victimized and traditional. But the first world women are portrayed as the educated, modern, free enough to take their own decision and taking control over their body and sexuality.

Ixcanul means volcano in Kaqchikel language. This movie represents its protagonist as the volcano who is silent from outside but her dreams to see the outer world is erupting inside with force. Throughout the movie Bustamante has presented its protagonist as a silent person but her silence is also a form of resistance. The character of Maria is struggling for her identity also as she is divided between her dreams and the culture and traditions she is following. In her character the concept of 'Double Consciousness' can be found which was given by Paul Gilroy in his book *The Black Atlantic:Modernity and Double Consciousness* (1993). Maria's voice is suppressed doubly, first, due to her gender and second, her identity as indigenous person.

The indigenous women in this movie are not shown as victimized people who needs to defend their rights neither they are shown as the rebel who is going to end patriarchy from their society. The film is full of parallel narrative of taking control and loosing it at the same time by the female protagonists and the following of traditional rituals and science together. Maria is discovering her own sexuality and taking control of the decisions she wants to make. But at the same time the patriarchal structure of the society is letting her down and forcing her to sacrifice her dreams. In the sequence where Maria and Pepe are talking about moving to United States, Pepe is shown in an American

eagle shirt but the control of planning to go to United States is in the hand of Maria. Being religious also, Juana once says to Maria not to believe everything the customs says and not every magic the customs says is true. When Maria is bitten by the snake, Juana yells at her husband to forget about their traditional ritual of taking out the venom and asks him to rush to the hospital. But the counter narrative is also going on where Maria believes in superstitions of pregnant women and enters the field to chase away snakes.

Ixcanul is the amalgamation of modernity and tradition in the way as silence is shown in the film as a tool of rebel and repression. Bustamante explores the concept of "coloniality of gender" but in subtle way as the norm of the society is going on without any change since the time of colonization. Indigenous people are deprived from their rights from the time of colonization and still have to struggle to make a place in the 'modern world'. Specially, the women are on the marginalized section of the society who are suppressed first by the bourgeoisie and then by the men of their own communities. Through this movie Bustamante creates the complicated and contradictory image of indigeneity and femininity at the same time.

Representation of race in the movie

Anibal Quijano in his famous essay 'Coloniality of Power' (1994) states that,

> The idea of race imposed on the colonized originated in debates during the Spanish Inquisition and the Reconquista. The principle of the "purity of blood" was introduced to distinguish "real" Christians from converted Jews and Moors. By inventing a specious notion of unchanging biology that privileged Catholics, the Spanish Church afforded the monarchy grounds to expel the Moors and Jews from Spain. Although the principle of the purity of blood was invoked initially to legitimate a religious hierarchy, the precedent of tying notions of superiority to a biological base with profound cultural repercussions, proved particularly useful to the colonizing enterprises that followed conquest of the "New World." Imported to America with colonization, the idea of a naturally superior race, identified through its beliefs and deeds, provided a useful tool to differentiate the colonizers from the Amerindians and the imported slaves from Africa. Once marked as inferiors, conquered and enslaved peoples were subjected not only to edicts issued by the Catholic monarchy of Spain, but to civilizing missions, "salvation" efforts, and brutal labor and sexual exploitation.

After the colonization of Latin America racism made its root throughout the continent. The indigenous people were put at the border of the society. In this movie also the impact of racism can be seen. When Maria goes to hospital, the hospital staffs didn't show any interest in taking her care. The idea of 'purity of blood' and 'white supremacy' prevails in this sequence and Bustamante forces us to witness the pain and discrimination of indigenous people in their own country. Again in the same essay Quijano describes,

> Race reordered all aspects of indigenous life, including sex, labor, collective authority, subjectivity, and intersubjectivity. Race designated who would become

a slave, an indentured laborer, or a free wage laborer. Race determined political status during the colonial era, and subsequently dictated who would have access to full citizenship in the nation-state. As the foundation of Eurocentrism, race defined what counted as history and knowledge, and condemned the colonized to live as peoples without history, without the rights of man, and without human rights. As European knowledge production was accredited as the only valid knowledge, indigenous epistemologies were relegated to the status of primitive superstition or destroyed. Eurocentrism locked intersubjective relations between the European and the non-European in a temporal frame that always positioned the European as more advanced. Whether the opposition pitted the civilized against the barbarians, wage workers against slaves, the modern against the premodern, or the developed against the underdeveloped, the superiority of the European was never questioned.

Language barrier and different perspective of silence

Bustamante has offered different vision of femininity and indigeneity and he doesn't go on proving neither the indigenous women are all rebellious and outspoken nor they are silent and controlled by others. The silence in the movie can be divided in two categories; literal and the figurative silence. The silence of the protagonist can be seen as 'imposed' and 'performed' which can seen as the 'silence' of the community created by the language barrier between indigenous community and the Spanish colonial origin. Language as a barrier came at the last minutes of the movie when Maria is taken to the city hospital after she is bitten by a snake. Due to this language issue her parents are not able to communicate with the doctor as the doctor only speaks Spanish and he is not very sympathetic towards indigenous people. In the scene where Maria is asked to sign the document about her baby, she doesn't even know what is written in the documents and what was the doctor saying. Ignacio was miss-interpreting on purpose as wanted to get rid of Maria's baby. Just because Maria doesn't speak Spanish she lost her baby in the hospital.

Most indigenous people do not have the criteria to qualify for these jobs anyway because of the other resource they are alienated from: education. Due to the colonial past, the discrimination with the indigenous language is continued till now. An indigenous person who is not knowing Spanish doesn't gets much opportunity in life and engages in the work which are rejected by the upper class people which doesn't include the advance communication.

In another sequence of the movie where Juana is asking help from the doctor and continuously she is repeating the words "Mister Help!" But the doctor ignores her and when they get to know that she speaks kaqchikel they even avoid listening to her problems. Here it doesn't matter how loud Juana is yelling at the doctor in Kaqchikel but her language is as silent as her identity in the society. Those people holding the power deny her rights of being heard.

While giving an interview to a magazine named Miranda, Bustamante said, "I wrote the film in French [in Paris, where I went to film school]. Then I translated it into Spanish. We then went to Guatemala and I translated it into Kaqchikel. Then we worked with each actor to personalize the dialogue… For me it was important to create a setting where the language was just another language, not the [so-called] "language of the Indians," which is an insult there… Manuscripts were burned. Scrolls were destroyed. And Spanish was favored as the language of the elite."

Bustamante is not presenting the indigenous language as any foreign language but he just disturbed the silence of the cinema which was carried primarily in Spanish language. Through this movie he conveys the message that the viewer who doesn't understand the language is the foreigner not the indigenous people as they are living here from centuries and it's the colonizers who captured their land are foreigners.

Conclusion

The film starts with the scene of Maria who is getting ready for Ignacio with the help of mother and the last scene is also the same. The only difference is that Maria is now a bride and a veil is put on to cover her face. It denotes that Maria has submitted herself to the fate. In this movie silence plays a crucial role. There are scenes where this silence screams and somewhere it also restricts the person to grow.

The film begins with oppressive silence and ends with oppressive silence. The time between these silence is explores the other silences of the movie. The silence which is challenging sometimes and the silence which disrupts the linear story going on. Furthermore, the protagonist of the movie is not the one who destroy the patriarchal system of her community nor she challenges the convention going throughout ages. Even at the end she is bounded by the arrange marriage and doesn't get her freedom and dreams of going beyond the volcano to see the world. But her use of silence is revolt sometimes and sometime this silence suppresses her only.

Bustamante has show the beautiful story of two women of different age group and the beautiful relationship of mother-daughter. Juana can often be seen as the future of Maria where she will be able to put forward her voice and opinion. The beautiful direction of this movie connects the audience to the landscapes and the volcano which always peeks in the background of any scene in the movie.

Bustamante has tried to show a realistic movie and to keep the movie authentic he has taken the indigenous people to play different roles. As he explores the movie he suggest that silence can be both liberating and repressive. Throughout the movie Bustamante has tried to maintain the real Mayan community and let the viewer absorb the beauty of the marginalized section of the society.

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MYTHOLOGY: A TOOL FOR TEACHING SECONDARY LEVEL STUDENTS ABOUT ENVIRONMENT CONSCIOUSNESS WITH AZTEC MYTHS

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Abstract

The objective of the paper is to articulate a pedagogical approach for middle-school learners of the Spanish language that focuses on developing an ecological consciousness. The suggested source material for this approach includes myths of origin and creation of man. The reference texts that explain the ecological aspects are taken from the mythology of the Aztec civilization that flourished in Mesoamerica between the XIII and XV centuries. According to the cosmovision of the Aztecs, the world was created five times. Every cycle of creations was called a 'sol' or an 'age' and the five cycles were named as Jaguar, Wind, Rain, Water and Movement.

The first four 'ages' were named after the power that destroyed them. Each age represented an evolutionary improvement over the previous one. The last age that human beings are currently living in is the fifth age known as the 'Age of Movement'. Although it cannot be claimed that Aztecs believed the last age might be threatened by the factor after which it was named but with the current global situation of destruction of natural resources, disasters and especially the rapid spread of the Covid-19 pandemic, it is a strange coincidence that the destruction of the present age may be attributed to the hypermobility of human beings on land.

Environmental crisis is one of the biggest dangers which is faced by the planet currently. The pedagogical tool developed in the paper relies on the techniques suggested in 'Teaching Proficiency through Reading and Storytelling' by Blaine Ray. Alerting students from a young age to be cautious about their environment is crucial as well as vital. The paper explains how the mythological stories can serve as a powerful tool that simultaneously aids language acquisition and enhances ecological sensitivity.

Keywords: TPRS, Azteca, Náhuatl, Leyenda De Los Soles, Mythology, Chimalpopoca, Pedagogy, Fable, Foreign Language Teaching, Ecological Consciousness

The objective of this paper is to develop pedagogical approach for fostering a sense of ecological consciousness through foreign language teaching. The paper explores the use of myths of the pre-Columbian era as a tool for inculcating such consciousness in middle-school foreign language learners of the Spanish language. The source material includes mythological stories from the ancient Aztec civilization of Mesoamerica which expanded during the beginning of XIV century. The paper focuses on two myths selected from the extensive Aztec corpus. These are the myths of the Earth and human beings.

The paper is divided into three sections. The first section introduces a brief definition of what mythology is and its effects on the modern world and how it can be a useful tool for language teaching and generating an ecological consciousness simultaneously. The second section explains how five-hundred-year old myths can be related to present day with natural disasters taking place in every corner of the globe. The third and the closing section explains the methods to be applied for utilizing mythology as a tool in line with the story-telling methods developed by Blaine Ray and Stephen Krashen.

Mythology can be used as a mode for communicating sacred tales to encourage students to have a significant knowledge about nature, how it functions and the positive effect it leaves on human beings. Tales from ancient mythology had an inclusive cosmovision that did not create boundaries between the human and non-

human inhabitants of the Earth. In an uncanny way, the Aztec tales of creation find surprising parallels in present day environmental crisis. Contamination of air and water, disappearance of forests and extinction of animals has brought severe risks for the human race. Hence, it is necessary to create a sense of responsibility and care in children from a young age for the well-being of Earth. Most of the secondary schools in India, have started to introduce a foreign language as an additional language course with an objective to let students grow mentally in a distinctive manner offering new vocabulary and grammar to understand the stories of mythology. Fables- which are a part of mythology, have been used in various cultures in explaining the importance of social values to young minds. Given the present state of environmental degradation, a concern for ecological conservation is an extremely important social value. Connecting myth-based story-telling with Foreign Language Teaching, is an effective means for detailing the concept of ecological sensitivity. It is a major part of literature that teaches both social and moral values to students of all age groups transforming them into responsible adults and also serves as a form of entertainment as it enables the inclusion of pictographic activities and environment specific vocabulary to comprehend ecological issues better.

The fundamental concepts of TPRS 'Teaching Proficiency through Reading and Storytelling' developed by Blaine Ray emphasizes on the pedagogical methods of learning a foreign language consciously for secondary level students. TPRS follows the vocabulary familiar to the students for a clear understanding and makes sure any new vocabulary is explained simultaneously. This paper incorporates the teaching methods through TPRS with new concepts to introduce mythology as a part of the course in schools. Students in grade six, are quite accustomed with the basic grammar structure of present and past tense, hence, the tales of mythology can be explained in

simple past tense to avoid confusion and struggles while learning. It is necessary to understand the origin of these myths and the consequences it disseminated.

The Myth

The Aztecs were a group of tribes, who lived in a geographical area found in the central region of Mexico during the end of XIII century. The Aztecs were a highly evolved civilization who spoke Náhuatl in Mesoamerica. They thrived in chronological period referred to as the "post-classic" period in Mesoamerican chronology. They were an established hegemonic empire based in Tenochtitlan, now known as Mexico city. As pointed out earlier, the original myths were recited orally in Náhuatl. During the colonization of the Mexican islands with an intention of capturing and converting the population in Catholicism, few scholars translated these religious texts in Spanish and made it available in written form. A codex known as Chimalpopoca was used to record and study the Aztec cosmology and history which was divided in three segments- the first two consisted of history before conquest in *Anales de Cuautitlán* and the third was the study of cosmology in *Leyendas de los Soles,* a written manuscript in pictorial and alphabetical form by Fray Bernardino de Sahagún in 1558 who explains in detail the five 'ages' that existed. The codex were originally long foldable sheets, created from the dense deer's skin. These codices had relevant information regarding divination, ceremonies, the ritual calendar, Aztec culture and speculations about gods and universe. One of the significant points were how to maintain the environment for survival without sabotaging it. Every cycle of creations was called a 'sol' or an 'age' and the five cycles were named as Water, Jaguar/Tiger, Rain, Wind and Movement (Arcos, p. 187). The first four 'ages' were named after the power that destroyed them. Each age represented an evolutionary

improvement over the previous one. The last age that human beings are currently living in is the fifth age known as the 'Age of Movement'.

The Aztecs had a super god who believed to have created the Ages, Ometeótl who represented duality with masculine and feminine aspects and resided in the highest paradise of Omeyocán, known as the place of duality. Ometeótl descendants who also had the masculine and feminine aspects, and the other minor deities possess great power, and were responsible for the creation. The Aztecs believed that, over a period of time, man will acquire more life force. The two sons of Ometeótl, Quetzalcóatl and Tezcatlipoca, created heaven and land. Quetzalcóatl is identified with water, fertility and with life as well as also referred to as the wind god. Tezcatlipoca is identified with a mirror of darkness, discord and temptation. On one hand, Quetzalcóatl was represented as a hero of civilization and on the other hand, Tezcatlipoca represented conflict and change. Among the Nahuas, Quetzalcóatl and Tezcatlipoca were dualism and antagonism at the same time resulting in creation and destruction of land five times.

The first age that laid foundation was known as the Age of Water where every little thing was washed away with water and the humans were converted into fish. When the second age formed, it was total darkness right after the clock struck twelve in the afternoon which let the tigers eat every human being leaving only the giants and was named as Age of Tigers/Jaguars. The third age, Age of Rain, started with a rain of fire and stones where everyone living on land were burned to death. Soon the fourth age, known as the Age of Wind, took everything by wind and humans were converted into monkeys. The five ages describes the four great ages preceding the fifth age to the present world, each of which ended in a catastrophe and were named in function of the force that fiercely ended each of them. The

Aztec gods finally gathered to sacrifice themselves to create the fifth age, Age of Movement, wishing to last longer than the other ages which continue to exist even now. The fact that the current age will be destroyed by the same power after the name assigned was unknown to Aztecs. Will it be appropriate to say that this age might as well end and we have put the entire humanity in danger creating a massive threat to the planet? This is more than a coincidence when the world has reached to a point where the excess movement by humans has created a rapid spread of pandemic Covid-19 and the rapid spread has prompted all the institutions and offices to shut down while people are now forced to stay indoors in an attempt to contain the spread of disease any further. Therefore, it is necessary to be mindful and be prepared for the consequences if humans continue to follow awful ways of taking care of planet Earth.

The second myth that is proposed as an Foreign Language Teaching tool is La Leyenda de la Hormiga Roja- that is, the legend of the red ant. Right after the land was created, the life giver Quetzalcóatl, created men and wondered how to sustain them. One fine day, he found a red ant in the surroundings of Teotihuacan who carried a grain of corn. The god asked several questions to the ant on how to obtain the corn. After much deliberation the red ant signaled to a mountain which was known as the 'Mountain of Food'. Due to his enormous size, he could not enter the mountain and transformed himself into an ant. Once inside, the red ant guided him to the heap of grains to gather and carry it through the mountain to be shared among other gods. To gather more corn, Quetzalcóatl tried carrying the entire mountain but failed. A fortune teller was approached who suggested the gods must launch a beam and the mountain will break open. The rain gods descended and it started raining, freeing the grains which the gods brought to humanity to sustain humans.

The significance of this myth can be explained with the importance of nature that is the provider of food for humans to sustain on earth. To suffice every single need, the humans have consistently relied on its surroundings which provides food, energy, light, water, medicines and shelter. This tale can be recited as a fable in class for the middle school learners with a moral teaching to be conscious of nature, to be compassionate and understand the commencement of mankind. This incident taught mankind to produce crops and grow plants to survive in order to satisfy his needs and desires bringing distinct innovations and inventions in place in the field of science and literature.

Natural Disasters Foretold Through Myths

In the XXI century, the condition of the planet is extremely critical and it is time to reduce this environmental emergency and save the land. Recently, TV news channels and other media were flooded with constant broadcast on the forests fire in Australia and Brazil which was a call for immediate help. The endless burning of the forests resulted in endangering lives of wild animals and turning trees into ashes which can be related to the 'Sol de Lluvia de Fuego' i.e. 'Age of Rain of fire' where humans were burned to death. This myth appears in one of the sixteenth century codices that recorded the original oral myth told in Náhuatl in the written form. This news can be compared to the myth of the creation of land believed by the cosmovision of the Aztecs civilization in Mexico when the gods created the world five times and all were destroyed by the force after which they were named. These incidents were indeed a signal from the nature about the increasing risks of negligence towards the environment and the deteriorating condition of the Earth.

Another news which attracted attention was the locust infestation which originally started in June 2019 from countries around Arabian Peninsula and in continuation, has tremendously affected many countries such as Sudan, Ethiopia, Somalia, Saudi Arabia, Oman, Yemen, Pakistan and India. After the process of metamorphosis, these locusts start to invade new areas consuming all vegetation causing widespread damage to crops. All the countries especially Sudan, Ethiopia, Pakistan and India have taken precautionary measures and are instructed to remain on high alert until it subsides. This can be related to the 'Sol de Tigres/Jaguars' i.e. 'Age of Tigers/Jaguars' leading to destruction of land by an animal.

Methods of Pedagogy

The myth of creation of land is a captivating and informative story everyone must know to apprehend the beginning of the world. A simplified version of this myth is found in the book *Los Cinco Soles Cosmogónicos* (Arcos, p. 191). The language used in the original poem is a mixture of past imperfect tense, past indefinite tense and pluperfect tense (Arcos, p. 194). A shortened and simple version of the poem is given below:

There were four ages before,

And that was the fifth age.

As the ancients knew,

In the first year,

The earth and sky were formed,

And there were four kinds of men,

Four kinds of lives.

They attributed this to Quetzalcóatl,

Whose sign is 7-Wind,

Who invented the first ever age that was formed,

It was called the Age of Water.

The water took everything and the people became fish.

The second age was cemented,

It was called the Age of Tiger.

In it, the sky was oppressed and the sun did not rise.

When it was afternoon and there was complete darkness,

The tigers ate people.

And in this age only the giants lived.

The third age was then cemented,

Age of Rain they named.

What happened was during the rain it rained fire,

Those who lived on land were burned.

And they said the pebbles rained too.

When the fourth sun was formed,

It was known as the Age of Wind.

Everything was carried away by the wind,

All the humans became monkeys and were scattered over the mountains.

The fifth age, is called the Age of Movement.

Because it moves, it follows its own path.

And as the ancestors said, it will have movements on land and hunger will perish.

This is the fifth age that was cemented and still exists,

In it there will be movements and famines.

An easier version in Spanish can be used in class for middle-school learners to explain the importance of nature and its creation. The poem will serve as an informative teaching tool creating visual effects while listening. It can be explained with past tense for the students to comprehend easily the context of the poem in a simplified language. The idea is to demonstrate three topics using one text that is : the myth of the Aztecs, the creation of land and the importance of the concept of environment consciousness.

Que así hubo ya antes cuatro vidas

y que esta era la quinta edad.

Como lo supo los viejos,

en el año 1-Conejo

se cimentó la tierra y el cielo

y existieron cuatro clases de hombres,

cuatro clases de vidas.

Esto lo atribuyeron a Quetzalcóatl,

cuyo signo es 7-Viento

que inventó el primer Sol que fue cimentado,

se llamó Sol de Agua.

Todo se lo llevó el agua y la gente se convirtieron en peces.

Se cimentó luego el segundo Sol.

Se llamó Sol de Tigre.

En él sucedió que se oprimió el cielo,

el Sol no siguió su camino.

Al llegar el Sol al mediodía y cuando se oscureció,

los tigres se comieron a la gente.

Y en este Sol solo vivieron los gigantes.

Se cimentó luego el tercer Sol.

Se dijo Sol de Lluvia [de fuego],

Sucedió que durante el llovió fuego,

los que vivieron se quemaron.

Y dijeron que llovieron las piedrezuelas.

Se cimentó luego el cuarto Sol,

se llamó Sol de Viento.

Durante el todo fue llevado por el viento.

Todos se volvieron monos y por los montes se dispersaron.

El Quinto Sol:

Se llama Sol de Movimiento

porque se mueve, sigue su camino.

Y como dijeron los viejos,

en él habrá movimientos de tierra y hambre y así pereceremos.

Es este el quinto Sol que se cimentó y ahora existe,

en él habrá movimientos de tierra y habrá hambres.

To develop an apt fluency and accuracy of a language in students, it is crucial to be familiar with understandable content and material which is easy to grasp and memorize. The TPRS methodology introduced by Blaine Ray i.e. Teaching Proficiency through Reading and Storytelling is an outstanding way to teach foreign language in secondary schools. Its interactive strategy designed for secondary level maintains the interest and increases the probability of learning the language faster as compared to the traditional way and comprehend conveniently. This methodology was introduced in 1990's and secondary language teaching has become simple and accessible since then.

Narration of stories can be divided into four parts. At first, the structures of the new vocabulary can be taught with the use of signs, pictures, drawings, flashcards and text that attracts attention of the young minds. While explaining the Aztec myth, the teacher may use images of land during the destruction in the first Age of Water to create a visual effect increasing the possibility to memorize quickly with images. There are numerous animated videos available online which can explain the myth of creation of land in a fascinating manner to keep student's attention intact. Secondly, these structures can be later used orally in class to relate them with an image creating a connection between the two.

Students may be asked to label various elements on the drawing and photos in Spanish or a round of repetitive questions around the target language will encourage students to memorize the structures and form visual representations in their minds. Another related activity could be preparing a newspaper report on recent woodland fires. Images such as the one below may be used to create a visual impact on the students.

Source: saatchiart.com

Source: Bloomberg.com

This technique will be beneficial and students will be able to form short sentences with newly learned vocabulary and sharing them in class orally will increase confidence and sharpen their memory. Thirdly, a brief explanation using comprehensible techniques of grammar will help understand students the target language rapidly. The use of past tense to explain the poem of the Ages that existed will not create any puzzle and therefore the grammar will be clear and on point.

TPRS incorporates teaching through use of contextualization, comprehension, repetition, visual signs and gestures through listening, reading, writing and speaking. The purpose is to integrate these teaching concepts in a way that simplifies the various methods of pedagogy. Lastly, to memorize well, teachers may use long term memory teaching technique by co-relating things with everyday objects and situations. The key is to focus on the basics of the target language constantly. A mythological

tale has the ability to change the thinking pattern, develop creativity and increase imaginative capacity towards obvious questions. Such tales are perfect examples to use as a cognitive tool that is active, constructive and prolonged as it allows students a new perspective of the world. This process engages students in a continuous learning process, effectively using their minds to create connections while discovering something new. One of the ways to attract attention to teach about the critical issues is a comparison between things. For example, to explain in brief words, it is better to describe an incident that took place in real instead of a fictional story. From mythology, students establish the basis of the vocabulary and combination of new words, sentences and idioms which arise questions and doubts to improve understanding of how things work around.

Conclusion

The paper includes innovative ways to teach students about ecological sensitivity with mythology as a tool relying on the techniques and methods suggested in 'Teaching Proficiency through Reading and Storytelling' by Blaine Ray. According to the myth of the creation of the Earth, it is believed the last Age will be destroyed by movement and famine which seems quite similar with the ecological concerns of the present day. This story serves as a tremendous tool to guide children the cause behind the current disturbing situation and the rising ecological emergency which humans must consider. Mythology not only educates about historical events but also provides crucial information about the planet, the evolution of humans and other living beings. There are many possibilities in this area and one can do more exploration and research to relate the other ecological concerns of the environment with the use of mythology.

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LA LITTERATURE BEUR – VISIBILITE DES TEXTES D'AUTEURS D'ORIGINE MAGHREBINE

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Abstrait

Cet article se veut une présentation de ce qui est appelé « Littérature beur » à travers les caractéristiques de ce genre littéraire. Nous avons essayé d'en donner une définition concise en nous basant sur les différents ouvrages consacrés à cette littérature. Nous avons également abordé les caractéristiques purement artistiques afin de mettre en exergue la particularité de l'écriture romanesque beure. Comme le titre l'indique, l'article se propose d'approcher la catégorie dite beure à travers la littérature ; c'est pourquoi nous avons eu recours à quelques passages extraits de deux romans à savoir : Béni ou le paradis privé d'Azouz Begag et Boumkoeur de Rachid Djaïdani en vue de mettre en lumière la situation sociale voire sociolinguistique d'une catégorie stigmatisée et minorée.

Mots-clés : Beur, Identité, Immigration, Maghrébin(e), Stigmatisation, Minoration, Roman beur.

Introduction

Le locuteur francophone d'origine maghrébine qui vit en milieu minoritaire construit son discours d'une manière qui diffère de tout autre locuteur francophone. A ce titre, les écrivains beurs présentent avec leurs romans une singularité exceptionnelle qui met en exergue et de façon parfois choquante la situation des minorités maghrébines.

A cet effet, la problématique principale du roman issu de l'immigration maghrébine se focalise sur la situation de l'individu dans la société française, de sa place en tant que citoyen français et de la démystification de l'image du « beur » fortement ancrée par les médias et certains partis politiques. Tous ces romans racontent la même histoire avec des variantes si bien que les récits individuels en s'ajoutant les uns aux autres deviennent l'histoire commune d'une génération (Charef, Begag, Djaidani, etc.).

Cependant, cette littérature fait souvent l'objet d'une définition le moins que l'on puisse dire sur elle c'est qu'elle est stigmatisante dans la mesure où elle est basée sur l'origine ethnique de l'écrivain et non sur des critères purement littéraires :

> « La littérature issue de l'immigration maghrébine en France est une littérature qui gène. Les documentalistes ne savent pas où la classer, les enseignants hésitent à l'incorporer dans leurs cours et les critiques sont généralement sceptiques quant à ses mérites esthétiques » (Hargreaves 1995, p.17).

La littérature « beur[1] » : essai de définition

Littérature mineure, minoritaire ou décentrée ; plusieurs appellations ont été données à cette littérature qui, selon nous, est une littérature identitaire dans la mesure où les auteurs « beurs » véhiculent le message de l'altérité exclue de la société française. Elle est mineure parce qu'elle

> « se caractérise plutôt par le fait d'être produite par un groupe minoritaire à l'intérieur d'une langue dominée par des locuteurs plus puissants. Entendue ainsi, une littérature mineure se définit surtout par un projet politico-culturel: celui d'une population dominée qui cherche à affirmer son autonomie. » (Hargreaves, 1995, p.17).

Cette littérature est également décentrée étant donné qu'elle expose des décalages idéologiques et linguistiques. « Le roman beur est décentré par rapport au français et à la Culture française. **»** (Laronde, 1995, p.29). D'autres sont allés jusqu'à décrire cette littérature comme étant une littérature « illégitime » (Sudres, 2001, p. 29) vu qu'elle s'éloigne de la norme culturelle, sociale et linguistique. L'ambiguïté de dénomination confirme que c'est une littérature avant tout définie à partir de l'origine ethnique et sociale des auteurs selon les deux critères de naissance et de classe sociale proposés par Hargreaves. En ce qui concerne Michel Laronde (1993), il estime que le terme « beur » est à prendre dans deux sens : ethnique et dialectique qui évoquent la situation du jeune Maghrébin dans la société française contemporaine à travers cette production artistique originale et originelle sur le plan romanesque et linguistique.

La langue française est donc pratiquée en s'écartant de certaines normes pour se distancier d'un monde uniforme et pour ainsi affirmer une contre-légitimité. Cette écriture urbaine[2] contribue d'une part à l'insertion de populations marginalisées qui se réapproprient une parole vitale et d'autre part à l'animation artistique de toute la société ou du moins de sa jeunesse.

Nous pensons à cet effet aux propos de Gumperz (1989) sur ce qu'il a appelé « style ethnique ». Cette notion qui relève de la sociolinguistique interactionnelle peut être employé dans ce cas de figure puisque la littérature beure est une littérature réaliste interactionniste qui se caractérise par son ethnicité maghrébine[3] et son identité française.

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[1] C'est la Marche « pour l'égalité et contre le racisme » arrivée à Paris le 3 décembre 83, partie de Marseille et organisée par des jeunes des Minguettes à Lyon, qui va marquer véritablement l'accès des Beurs à l'espace public par l'intermédiaire des médias. Remarquons que cette Marche qui a regroupé des personnes de toutes origines ethniques et sociales a été interprétée dans les consciences collectives comme la Marche des Beurs. Dans un dossier spécial du Nouvel Observateur, intitulé « Les Beurs tels qu'ils se voient », datant de 1993, l'article de Farid Aïchoune « Que sont devenus les marcheurs ?» nous prouve bien que dix après, la Marche de 83 est associée au mouvement beur. Seul un changement des cadres de communication a pu permettre de désenclaver une situation sclérosée par les conflits locaux. L'implication officieuse du pouvoir dans la Marche date en fait de novembre 1983 avec G. Dufoix qui se joint aux marcheurs de Strasbourg. Vient ensuite l'événement de la mort raciste d'un jeune. Ces deux événements vont changer l'attitude des médias vis à vis de la Marche dont la campagne n'arrivait pas à prendre jusqu'alors et la médiatisation du mouvement va remplir les colonnes et les écrans des journaux pour devenir l'actualité incontournable du moment. » (SUDRES C., www.limag.refer.org/Theses/SudresDEA.htm

[2] C'est une écriture urbaine dans la mesure où les événements décrits dans les romans beurs se déroulent dans les cites et les banlieues françaises marquées par tous les maux de la société.

[3] Dans le sens mélioratif, voire objectif et neutre du terme, c'est-à-dire l'origine.

Mais la question qui se pose : comment cette littérature met en scène les idées qu'elle expose ? En d'autres termes, quels sont ses caractéristiques ?

L'écriture beure : caractéristiques

C'est dans le cadre énonciatif et la forme autobiographique particulière du roman beur que réside l'innovation du genre. En interrogeant la syntaxe et le lexique des composantes discursives du récit ,on constate que le jeu de l'expressivité « intra-française » fait sa richesse et son originalité : changements constants de registres, de niveaux et de codes linguistiques franco-français ; ce qui donne vivacité et tension au texte, qui dit sa francité de marge et marque son territoire verbal, afin d'exister aux yeux de l'autre : urgence d'une communication pressante, nécessité d'une parole qui, par sa fonction souvent introspective et communicative à la fois, est une sorte d'introspection à haute voix ; dramatisation verbale qui interpelle un destinataire à venir, d'où l'usage fréquent du monologue intérieur où la voix de l'énonciateur est constamment habitée par cet interlocuteur absent, ou du dialogue si fréquent, si on le compare aux textes maghrébins- rarement intercommunautaire, mais si pénétré d'émotion et d'intimité : dialogue entre jeunes, ou avec la femme aimée, représentant souvent l'autre communauté, et constituant le fil d'Ariane de ce dialogue à créer, médiatrice et annonciatrice d'une société régénérée.

« Ce discours, auquel l'école et la banlieue donnent toute sa richesse, est travaillé également par le langage des médias (télévision, journaux) qui est en train de bouleverser l'écriture romanesque en général. De ce point de vue, le roman beur participe à une poétique de l'immédiat, de l'instantané, de l'événement flash, dans une durée courte, touchant à la vie de plusieurs personnages à la fois, dans des situations contrastées ; le récit, écrit à la première personne, renvoyant à l'expérience vécue, rappelle le genre autobiographique ; cependant la concision d'événements pris sur le vif, sans épaisseur et continuité temporelle, dynamise le genre et l'oriente vers une sorte de chronique et de journal intime à la fois, mais avec la spontanéité quelquefois de l'interview télévisée en direct. » (Mdarhri-Alaoui A., 1995, p.45)

Ajoutons également que les premiers écrivains beurs écrivent différemment des plus récents. Prenons l'exemple d'Azouz Begag et de Rachid Djaidani. Les œuvres du premier sont des œuvres qui favorisent un bilinguisme français- arabe avec des emprunts. Les seconds sont les enfants du verlan. Celui qui lit le roman de Rachid Djaidani a du mal à déchiffrer le codage linguistique inclus. Avant même le début du roman, la préface de NTM interpelle le lecteur. En effet, quoi de plus symbolique de l'univers de la banlieue que le célèbre groupe de rap français. Leur univers musical est lui-même fortement empreint de l'identité dite de la cité. La musique a précédé la littérature comme expression de l'immigration. L'incipit révèle un nombre important de clichés et d'archétypes ayant trait à la vie dans la banlieue. Le lecteur qui se fait une certaine image préalable de ce livre voit ses doutes se confirmer. Les premières lignes nous offrent un condensé de tout ce qui a pu être dit à propos du mode de vie d'un jeune beur de banlieue.

Quelle que soit la façon avec laquelle les écrivains beurs manifestent leur attitude romanesque, culturelle et artistique, leur objectif consiste à faire valoir une littérature qui n'est toujours pas assez bien étudiée. En exposant leurs soucis quotidiens et leur

déchirement entre deux cultures, ils répondent ainsi à la question que se posait Rachid Djaidani au début de son roman *Boumkoeur*.

« Où sont nos repères, qui sont nos modèles, de toute une jeunesse vous avez brûlé les ailes, brisé les rêves, tari la sève de l'espérance.....Mais aujourd'hui cette jeunesse se crée ses propres repères, sa propre culture, le décalage des premières heures devient un fossé qu'il sera difficile de combler. Le côté anecdotique, choisi par Rachid, pour raconter cette vie de quartier, rend son roman proche d'une authenticité qui n'appartient qu'à ceux qui naissent dans un bunker. » (Djaidani, 1999, p.7)

Cette citation résume la situation sociolinguistique de l'immigré en France et fait montre d'une littérature de la révolte contre les représentations stéréotypantes à son égard. Elle va jusqu'à même remettre en cause les représentations qui circulent sur les immigrés et les fils d'immigrés. C'est pourquoi, nous allons exposer dans les lignes qui suivent comment le roman beur aborde la minoration sociale des beurs afin de mettre en relief le thème principal de cette littérature.

Minoration perçue/vécue à travers la littérature

Le passage suivant tiré de l'œuvre d'Azouz Begag donne une image d'ensemble sur ce que vivent les beurs dans les écoles françaises. Ils sont l'objet de stigmatisation des instituteurs français, ce qui conduit en général à l'échec des enfants des immigrés en matière d'intégration sociale. Ils doivent faire face à des attitudes ségrégatives et doivent être en position d'auto-défense à chaque situation :

> « Quinze sur vingt, Ben Abdallah....Béni.
> Quand je me suis levé pour partir, elle m'a demandé en souriant:
> De quelle origine vous êtes?
> Humaine, j'ai dit pour plaisanter.
> Non,allez, sérieusement, elle a demandé en égal à moi.
> Algérien.
> Pour un étranger, vous maîtrisez plutôt bien le français. Félicitations.
> Je suis né à lyon, j'ai corrigé
> Félicitations quand même. » (Begag, 1989, p.38)

Béni, le protagoniste de *Béni ou le Paradis Privé*, doit faire face au mépris envers les enfants d'immigrés nord africains qu'ont certains membres de la population majoritaire. Il doit choisir entre l'opposition (transformer le système de l'intérieur) et la révolution (renverser le système opprimant). Ici, le « système opprimant » peut être défini comme des stéréotypes ethniques et linguistiques que certains (tels que les forces de l'ordre et le corps d'instituteurs) imposent à Béni. Le stéréotype du beur en tant que linguistiquement et culturellement ignorant est renversé. En démontrant ses connaissances, Béni déstabilise les notions sur les spécificités des immigrés. En présentant des personnages qui renversent et se moquent des stéréotypes, Begag démontre que la représentation du beur ne peut pas être réduite à des notions simplistes d'agresseur et d'agressé.

Nous pensons que le témoignage de Begag sur sa propre expérience dans l'école française doit être pris en considération par les sociologues et les psychologues pour trouver une solution aux problèmes d'intégration des beurs dans la société d'accueil.

Quand un enseignant se moque du prénom d'un élève arabe, il est tout à fait évident que cet élève ait des réactions violentes ou inattendues :

> « Mais j'aime surtout quand on m'appelle Béni, parce que là, on voit pas que je suis arabe. Pas comme Ben Abdallah que je suis obligé de porter comme une djellaba toute la journée en classe.
> J'ai commencé à vouloir changer de prénom à cause de l'école. Les profs n'arrivaient jamais à prononcer correctement le mien, soi-disant parce qu'ils n'avaient pas l'habitude.
> (....) Mais il faut que je surmonte la honte quotidienne de Ben Abdallah.
> (...) il faut que je me paye l'appel. Ça commence toujours bien (....) et ça s'écrase sur moi: Benadla, Bennaballa, Benbella disent même ceux qui se trompent d'époque et mélangent tous les Ben. » (Begag, 1989, pp. 40-41)

Arrivé à un point où on ne veut pas afficher notre nom parce qu'il est porteur de stigmate, c'est refuser son identité à cause des pressions de la société « d'accueil ». Dans le roman de Begag, Béni est un bon beur dans la mesure où il respecte la norme qu'elle soit sociale, culturelle ou linguistique. Cependant, la réussite de ce beur est mal acceptée par les enseignants parce ce que, selon eux, c'est un étranger :

> « On rentre chez le prof d'anglais. Un raciste qui souffre pas le gros Arabe (.....) very good, Ben Alla!
> Ben Abdallah! Sir. (....)
> Si c'est pas un comble que le seul étranger de la classe soit le seul à pouvoir se vanter de connaître notre langue!
> (.....) M'sieur, faut dire quand même que je ne suis pas totalement étranger puisque je suis né à Lyon comme tout le monde, je fais remarquer.
> Michel Faure qui était assis à mon côté me corrige!
> Pas tous, moi je suis né à Oran! (....)
> Autrement dit, je suis né à Lyon, aussi puis-je demander à être considéré comme un Lyonnais. » (Begag, 1989, pp. 40-41)

A vrai dire, la France comme société d'accueil fait vivre des contractions identitaires à ses immigrés, qui leur sont propres. Ainsi, dans cette situation migratoire, la culture d'origine est négativement vécue, et l'individu se trouve alors confronté à des contradictions, qui peuvent l'amener jusqu'à la crise identitaire. Le chanteur Faudel, d'origine algérienne, affirme à cet effet :

> « J'en ai du retard à rattraper. J'en ai des ravins à combler. Des fossés de malaise entre mon milieu d'origine et celui que j'ai fini par atteindre. Je suis comme tous ceux qui ont échappé à leur condition, un orphelin, un bâtard, un apatride, un exilé. Je suis Français mais on me regarde toujours comme un immigré. » (Faudel, 2008, p. 6)

Cette mal-intégration, de plus en plus mauvaise au cours des années, les jeunes beurs ne veulent plus la supporter et la contestent de toutes les façons possibles gestes, attitudes et notamment langage, qui nous intéresse tout spécialement. En effet, alors que le système juridico-administratif ne voit dans la population française que des individus sans autre appartenance que celle de leur nationalité de naissance ou d'acquisition, « les

représentations communes continuent de voir en certains citoyens français, l'immigré dont ils sont issus parfois depuis plusieurs générations » (Buffet, 2003). Le vocabulaire courant désigne souvent des individus de « fils d'immigré, français issu de l'immigration, français d'origine étrangère, modes d'identification se référant tous à une situation migratoire, qui n'a souvent plus aucun rapport avec le vécu des individus concernés » (Barou, 1998, p. 33).

Selon Sayad (1999), le beur doit faire face au mépris envers les enfants d'immigrés Nord Africains qu'ont certains membres de la population majoritaire. Il doit choisir entre l'opposition (transformer le système de l'intérieur) et la révolution (renverser le système opprimant). Ici, le « système opprimant » peut être défini comme des stéréotypes ethniques et linguistiques que certains (tels que les forces de l'ordre et le corps d'instituteurs) imposent sur le beur. Ces jeunes font l'expérience de la conflictualisation linguistique et culturelle avant tout au travers du regard que la société porte sur eux:

> « Ainsi tantôt des Français à part entière, tantôt des Français entièrement à part, des Maghrébins, des Arabes, des Beurs. Ces représentations parcellaires se doublent par ailleurs d'un sentiment d'enfermement dans l'espace de banlieue. » (Melliani, 2000, p.15)

Découvertes et résultats de la recherche

Nous constatons donc qu'un réel problème existe dans la société française, celui de l'intégration des beurs, relaté dans le roman beur avec précision et profondeur. Ce qui a permis à cette littérature de trouver sa place parmi les ouvrages français ou francophones ; cependant elle souffre toujours du manque d'une définition précise et d'une classification claire de la part des critiques littéraires.

En guise de conclusion, cette littérature – avec d'autres formes artistiques- a conduit à l'émergence de ce qu'on appelle le « parler beur ». Derrière cette appellation, il y a bien sûr l'hypothèse de la fonction cryptique de ces formes. Il s'agit d'une fonction identitaire: la forme de la langue est ici le lieu d'une quête d'identité, et si la ville unifie linguistiquement pour des raisons d'efficacité véhiculaire, elle ne peut réduire ce besoin identitaire. Bien que ces jeunes aient un langage propre à eux, ils sont conscients de l'existence de la norme sociale et linguistique du fait de leur utilisation du discours formalisé. Notons, dans ce contexte, que le concept « langage » à l'acceptation de la définition que donne Lamizet:

> « Le langage est l'ensemble des pratiques symboliques par lesquelles le sujet représente sont identité, pour les autres et pour soi-même. Le langage est bien, en ce sens, une institution: une médiation symbolique de l'appartenance sociale. C'est notre langage qui constitue l'ensemble des formes et des pratiques par lesquelles notre identité acquiert sa connaissance-que l'on appelle d'ailleurs, identification. (...) c'est pourquoi le langage de la jeunesse, le langage des jeunes peut se comprendre comme l'ensemble des pratiques symboliques mises en œuvre dans les lieux où se reconnaissent les jeunes. » (Lamizet, 2004, p. 75)

En utilisant cette variété du français, les écrivains beurs et pour valoriser leur identité dévalorisée pratiquent ce qui est appelé en sociolinguistique référenciation linguistique ou « territorialisation » (Bulot, 2006, p.40) de cette variété de français, car ils refusent la norme et vont jusqu'à lui dénier sa centralité linguistique. La centralité linguistique est

l'attitude qui consiste à placer en un lieu, pour le cas urbain, la forme de prestige sans pour autant que soit attestée la dite forme. Ce concept renvoie concrètement à la territorialisation d'une variété de langue (pour les situations réputées monolingues) ou une langue (pour les situations réputées plurilingues) en un espace de référence, un espace nodal souvent au centre dit centre-ville. Les écrivains beurs ont une tendance à avoir une conception particulière du centre et de la périphérie, leur univers linguistique, et même littéraire, s'organisant au centre beurophone situé aux banlieues, le reste du territoire étant occupé par d'autres pratiques langagières, voire d'autres productions littéraires.

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